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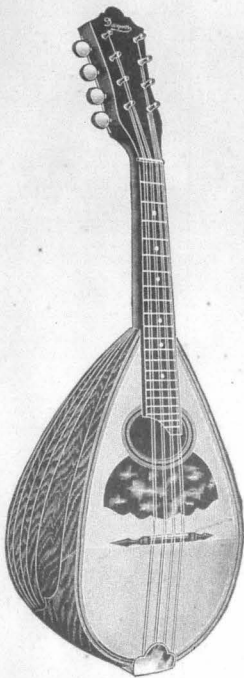
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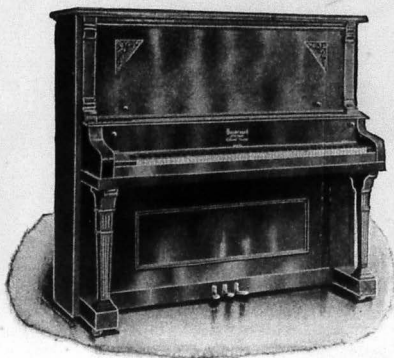
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DEVOTED TO THE INTERESTS OF THE
VIOLIN, MANDOLIN, GUITAR, BANJO, VOICE, HARP AND PIANO

VOL. XII.

NEW YORK, DECEMBER, 1905.

No. IV.



EDWARD PRITCHARD OF EAST ORANGE, N. J.

MANDOLIN, GUITAR AND BANJO

Leonard De Call.

From "Biographies of Mandolinists and Guitarists."

Contributed Exclusively to THE CADENZA, by the Author.

PHILIP J. BONE, LUTON, ENGLAND.

Leonard DeCall was born in a village of Southern Germany in 1779 and died in Vienna 1815. DeCall won renown as a composer for the guitar in combination with other instruments and also as a writer of part songs and choruses for male voices. He was also a recognized virtuoso on the mandolin and guitar, although the number of his public appearances was limited owing to his constant employment as a composer. From infancy he studied music, his attentions being directed to the practice of the mandolin, guitar and flute. He commenced to make himself a name in the musical world in the year 1801. At this date, when just over twenty years of age, he commenced his professional career in Vienna as a teacher of the mandolin and guitar, and while thus engaged wrote several compositions for these instruments which met with instant success and were greatly appreciated in Germany by reason of their flowing melodies and the simplicity of their execution. These works obtained for him immediate fame and brilliant success. He followed these by several vocal compositions, the popularity of which exceeded his former and first publications, and DeCall's vocal contributions contributed greatly to the formation of the "männer gesangvereine" of Germany during the commencement of the nineteenth century. It must be remembered, however, that his first compositions and the majority of his works were composed for mandolin or violin, flute and guitar. In a very short period his publications attained such extraordinary popularity that the music publishers were becoming wealthy on

his music. He was so importuned now by various publishers for other compositions that we find after the lapse of a few years more than one hundred and fifty instrumental publications, in addition to numbers that appeared in albums. The catalogues of the publishers also contained about twenty various collections of vocal compositions, each collection comprising about one hundred and forty pieces. DeCall's instrumental compositions consisted principally of solos for the guitar and duos, trios, quartets and quintets in combination with the guitar, the other instruments being most frequently violins, flute, 'cello and oboe. These were supplemented by numerous lighter compositions and at intervals the collections of songs for three and four male voices, several with guitar accompaniment, which met with prodigious success, DeCall being considered the musician who made this class of music popular throughout Germany. As is frequently the case with composers of popular music, the splendor of DeCall's success and fertility waned in the course of a few years and if he had not died at the early age of thirty-six years he would have lived to perceive a profound forgetfulness of the popularity he once enjoyed as a musical author. He seldom appeared as a performer, but was employed in teaching until his death in Vienna in 1815. Being of a quiet and reserved disposition he formed but few acquaintances, and at his death he was mourned by a wife and young children and but few intimate friends. DeCall was the author of a method for the guitar which obtained success in its day and passed through several editions, although at the present time this work is practically unknown. The following are the principal instrumental publications of this writer: Op. 8, 16, 25 and 111 are variations for man-

dolin or violin and guitar, published by Haslinger, Vienna. Op. 108, grand sonata concertante in C for mandolin and guitar. Op. 3, 9, 118, 121 and 130 are quartets or quintets for guitar, violin, alto and 'cello. He also published about forty trios for guitar with flute, violin or alto. These are too numerous to mention in detail, but are of interest as examples of chamber music, which includes the guitar. In his duos for violin and guitar DeCall was successful, and he published more than thirty of these for violin or 'cello and guitar and also more than twenty duos for the guitar and a like number for guitar and piano. The best of the latter duos are Op. 74, a sonata, and the serenades, Op. 76, 116, 105 and 143. Op. 26 is an easy trio in C for three guitars. Many of DeCall's vocal compositions were written with guitar accompaniment. Op. 113 and 135 are two sets of songs with guitar and Op. 136 a terzett for soprano, tenor and bass with accompaniments of flute and guitar and another for the same voices entitled "The Schoolmaster," with guitar accompaniment. DeCall's solos for the guitar were of simple execution and do not rank with those of Giuliani, Sor and other virtuosi, and it is not as a writer of guitar solos that he is renowned.

Old Wood Best for Violins.

The old wood in the Lippincott mansion has been secured by musical instrument makers, who claim that they have found a treasure in that the wood is not only seasoned, but is of a kind that is almost impossible to get nowadays. One of the foremost violin makers of this country made the discovery that the joists in the yellow mansion were of a quality of spruce wood, now extinct, that is of rare quality for the rim and back of the violins. He got a monopoly on the old wood, and while the wreckers were tearing down the house he employed detectives to watch his prize. Other violin mak-

ers soon learned of the fine quality of the wood, and they endeavored to get some of it, only to learn that their alert competitor had purchased it all. The violin makers say that the joists are unusually thick, and that the spruce is of the finest quality that can be found in this country. They claim that nothing to equal it for violin making has been found in America, and that with proper skill some high priced instruments will be made of it.—Philadelphia Record.

The Author of Two Thousand Songs.

In an interview with Clifton Bingham, the author of a great number of popular songs, we are told that Mr. Bingham has worked on the principle that a good song is an influence which is worth bringing into the world. "Songs get at the heart of a man or woman much more quickly than eloquent sermons," he says, "and they are sermons, too. They make you think, and cry, and feel that there is something worth living for. I always try to put that touch of feeling into a song. If I do not feel a song when I am writing it, it is not worth writing." Asked whether the street organ helps or spoils a song, Mr. Bingham replied: "Both. The moment a song is put 'on the streets,' as we call it, it becomes tremendously popular. You hear it everywhere. Every boy hums it as he goes to school. It is played in every street. But my publisher shakes his head sadly when that day comes. It is generally the beginning of the end, a boom which dies away. People get tired of hearing the same song wherever they go, whatever the song may be, and the song of the barrel-organ is not welcome in the drawing-room. So that, while the putting of a song on the street organ is a sign of great popularity, it is not an unmixed blessing. It means a fleeting fame, and then—well, too often, an utter relapse and complete oblivion."—The Choir Journal.

A Suggestion on Tuning the Banjo.

SCRANTON, Pa., Nov. 29, 1905.

Editor THE CADENZA:

In THE CADENZA for November there appeared an article headed "Proper Tuning for the Banjo," in which the writer asks: Why do we tune the banjo in C and read in A? I would answer this question by saying that I think it is because the banjo world, as represented in the United States, has lost its nerve and push. Much has been written on this subject, but as yet with no results. Nearly all writers on the subject have favored the English tuning, but this method has never seemed to strike a popular chord in this country.

And why should we copy the English? As the banjo is purely an American instrument, why not adopt an American method of tuning, and place the banjo where it properly belongs, in the F clef? This plan has been proposed by some writers, but the possibility of being obliged to use both clefs has been a serious objection. In the method now in use we read the banjo an octave above its actual sound, which is C on the second space of the F clef staff. I can see no reasonable objection to reversing the order of things and reading the instrument an octave below its actual sound. In other words, read the fourth string open, as C on the second line below the staff, using the F clef. This method would render the transposition of any music now published for the banjo a simple matter, as by substituting the F clef for the G clef any piece would be immediately transposed into the proper key.

In both keys the position of the notes on the staff are identical, as is also the position and fingering on the banjo. By adopting this method any one familiar with the present method of writing in the G clef would gradually, and almost unconsciously, learn to read the banjo music in

the key of C, while the beginner would experience no more difficulty in learning to read in the F clef than one does in reading in the G clef. I wish our leading banjoists would take up this subject and push it to a finish, and I, for one, will hail with delight the publication of the first "American Method" for the "only American instrument."

Yours for the banjo in the key of C,

C. M. BUNN.

The Violinist--Mandolinist.

Written Exclusively for THE CADENZA.

BY MYRON A. BICKFORD, SPRINGFIELD, MASS.

In writing on the subject of the violinist who also plays and perhaps teaches the mandolin, I am able to speak from absolute experience, since I had played the violin several years when I took up the mandolin, and know for a certainty the trials and tribulations which await the violinist when he attempts the mandolin. It matters not how skillful a violinist one may be, it is absolutely impossible for him to suddenly transfer his skill to the mandolin; that is, unless some one else will work the plectrum for him. If the mandolin is played correctly there is scarcely a single point of similarity in the use of the right hand on the two instruments. I very well know that this statement will be contested, but I am equally sure that sufficient proof can be furnished to substantiate the statement in every particular. To play an instrument, and to play it *correctly*, are two entirely different propositions. It is true that a good many violinists will tell you that they have no trouble at all in playing the mandolin, but how does the tone they produce compare with that of the mandolinist who has studied the instrument from its own standpoint, and not from that of a violinist? It must not be inferred from the foregoing that it is a physical impossibility for a violinist to become a mandolinist, since it is only necessary to cite such

names as Valentine Abt, Charles J. Levin and W. Eugene Page, all of whom have made a thorough study of the violin, and yet who stand in the front rank as mandolinists.

These remarks are intended to apply only to those violinists who take up the mandolin as a kind of side issue and who think that, since the left-hand work on both instruments is practically identical, that of the right hand must be also, not realizing that the mandolin has a system of technique, *entirely its own*, for the right hand.

To quote from my own experience in the matter, from the first, I had no trouble with the left hand, having previously acquired a fairly thorough knowledge of the violin fingerboard. However, it soon became evident that the down-and-up bows of violin playing could not always be made to fit similar passages on the mandolin without sometimes causing very complicated picking. If the instrument is held as it should be, that is, with the top, or bridge, standing almost exactly perpendicular, and the body of the instrument well around on the right side, the right hand necessarily takes an arched position, and is held in such a way that the pick strikes the strings at an angle of about 30 degrees, instead of crossing parallel to the bridge, or level of the strings.

This leaves the hand and pick in such a position (resting against the adjacent string) that an *up* stroke on any other string than the one just used is decidedly impracticable, whereas, on the violin, an up bow can be taken with the utmost ease in almost any conceivable position.

This, then, is one of the points where the technique of the right hand for the two instruments diverges, and it is only one of many.

I contend that much harm is done the art of artistic mandolin playing by those violinists who attempt to play and teach

the instrument from the standpoint of a violinist without having made a thorough study of it as a mandolin.

Pietro Vimercati.

From "Biographies of Mandolinists and Guitarists."
Contributed Exclusively to THE CADENZA, by the Author.

PHILIP J. BONE, LUTON, ENGLAND.

Pietro Vimercati was born in Milan 1778, or according to one authority, in 1779. He died July 27, 1850, at Genoa. Vimercati was a mandolin virtuoso, mandolin teacher and musical director, who lived in the friendship and esteem of several of the most illustrious musicians of his period. He was the son of a musician and his father imparted to him the elements of the art at a very early age. His first public appearances as a performer on the mandolin attracted notice when he was about twenty-eight years of age. In the month of December, 1808, he gave his first concert out of his native city, being engaged in Florence; and his success was most brilliant. His fame from this time spread throughout northern Italy, as such artistic execution on the instrument had not been hitherto heard. The flattering reception accorded him in Florence caused him to undertake a concert tour and for six months he performed at all the important cities of Italy, and then returned to Milan, where he was immediately engaged to perform during the *entre actes* at the Theatre Re. The musical critics were rapturous in praise of his playing and his repertoire consisted of the important violin concertos which were being then performed by the violin virtuosi. His fame soon spread throughout western Europe and in 1829 he was touring through Germany, where he played at innumerable concerts, which were without exception veritable triumphs for Vimercati. From Germany he traveled through France on his way to Spain and was heard in Paris, this being his second visit to that city. He had performed there in 1823 and the Parisian correspondent of the

"Harmonicor" had written to that journal a flattering notice under the title of "Mr. Vimercati, a Remarkable Phenomenon on the Mandolin." Vimercati spent some months in Spain and in 1835 we find him receiving the applause of the musical public of Holland and the year following that of Berlin and Weimar. He undertook an extended tour through Russia in 1837 and in 1840 was performing in Vienna. He now resided for a time in Vienna, but was desirous of spending his last days in his native land, and we find him a few years later settled in Genoa, still participating and taking an active part in the musical affairs of that city. His death occurred July 27, 1850, at the advanced age of seventy-two years, after having attended a concert a few days previously. The wife of Vimercati was the well-known prima donna *nee* Bianchi. She was in Mantua in 1834 and also at Berlin and Weimar the same years, taking principal part in Rossini's operas. Rossini was an intimate friend of the mandolinist Vimercati, and he had heard him play upon many occasions and had styled him the "Paganini of the Mandolin," Vimercati thus being the first mandolinist to be compared to the incomparable violinist. Moscheles, too, had heard Vimercati and was greatly surprised at his virtuosity. The following conversation between Moscheles and Rossini occurred ten years after the death of Vimercati, in the summer of 1860, in Paris, and the conversation had been led up to by the remark from Rossini that most musicians esteemed noise and power in preference to refinement and delicacy. Rossini said to Moscheles concerning many performers: "They not only thump the piano, but the arm chair and even the floor." Rossini then talked of the specialties of the different instruments and said that the guitarist Sor and the mandolin player Vimercati proved the possibility of obtaining great artistic results with slender means. I (Moscheles) happened to have heard both

these artists and could quite endorse his views. Rossini told me that, arriving late one evening at a small Italian town, he had already retired to rest when the mandolinist Vimercati, the resident Kapellmeister, sent him an invitation to be present at a performance of one of his operas. In those days he was not yet as hard-hearted as he is now, when he persistently refuses to be present at a performance of his works. He not only went to the theatre, but played the double bass as a substitute for the right man, who was not forthcoming. (Moscheles' Biography.) The musical journals said of Vimercati: "He had already astonished Italy and Germany by the rapidity and grace with which he executed violin concertos on his instrument. The French connoisseurs who were led by curiosity to visit him found themselves irresistibly detained by admiration." Again: "In January, 1831, the well-known virtuoso on the mandolin, Vimercati, gave a concert at the Theatre Argentin which was well attended. This artist is an example of what genius and perseverance may effect upon the least promising of instruments." "Vimercati, the celebrated virtuoso on the mandolin, and his wife, who is an excellent singer, have been performing at the Theatre Re, Milan, between the acts with unbounded applause." Mendel states that his execution and performances were quite inconceivable to those not privileged to hear him. Vimercati has left several compositions, which remain, however, in manuscript.

Hints on Banjo Study.

Written Exclusively for THE CADENZA.

BY MYRON A. BICKFORD, SPRINGFIELD, MASS.

Having procured a serviceable instrument with a good tone, one of the first things is the proper position in which to hold it, and how to manipulate the strings, though, of course, this latter heading might be said to include the whole art of

banjo playing in the same way that the great composer, Bach, once referred to the art of playing the organ as being simply the ability to press down the right key at the right time and in the right way. The directions usually found in instruction books are correct in the main, though not always very explicit.

The body of the instrument should rest well around on the right thigh and the neck held at such an angle that it will balance itself as it rests against the body. The province of the left hand is not to support the neck of the banjo, but to stop the strings at certain frets, although incidentally it is of assistance in supporting, also.

However, if the instrument is poised, as suggested above, this relieves the left hand of the bulk of this duty. The direction is usually given to rest the little finger on the head about an inch from the bridge. This is all right as far as it goes, but the most important part is either left out, or not emphasized at all, which important item is that the finger must rest *very lightly*. This is a sadly neglected point among banjo players, a large majority of whom stent this finger down on the head as though the success of the performance depended upon the number of pounds pressure they could exert in this way. The importance of allowing this finger to rest lightly on the head cannot be overestimated, since in this way only can perfect freedom of the muscles of the hand and fingers be obtained. The wrist of the right hand should not be arched in the least, but should be level, or even a little lower than level with the back of the hand and the forearm. It is only by holding the hand and wrist in this way that a pure tone can be obtained, since, by arching the wrist, the angle of the hand and fingers is necessarily such that that as the fingers close into the palm of the hand in the act of picking the string, the string is lifted up or pulled

away from the head, and, when released, has no alternative but to strike against the frets, causing a very disagreeable, snapping effect.

The act of picking the string should consist simply of pulling it directly toward the adjacent string and allowing the finger tip to slip off the string. This is very unnatural if the wrist is arched, for the reason stated above, while if the wrist is level, or a little depressed, the very act of closing the finger into the palm of the hand pulls the string in just the direction it should take. The smallest possible portion of the finger tip should be used in picking. There is a great tendency among banjo players to ignore this rule, which is an important item in tone production, since if the finger is placed too far under the string there is bound to be more or less trouble in releasing it, which, in turn, causes either a snapping sound, or a volume of tone out of all proportion to what is desired and required. If the banjo is held as suggested above, that is, so that it nearly balances without the assistance of either hand, the right hand will be at about the correct angle, which means that the general slant of the arm from the elbow to the wrist is from twenty to thirty degrees at variance with the bridge, this angle depending somewhat on the length of the arm.

The hand itself must be very nearly parallel to the bridge, so that the fingers pull the strings in a direct line with the bridge; otherwise there is a certain amount of lost energy spent in trying to stretch the already overworked string, at the same time marring the tonal effect.

August Wilhelmj celebrated his sixtieth birthday in London a few weeks ago. Wilhelmj's early retirement from the concert stage has long been a matter of regret in the musical world. Probably no master of

the bow ever drew forth a greater tone than Wilhelmj, of whom Liszt said: "Music is born in you, and you are so strongly predestined for the violin that if the instrument had not already existed we should have had to invent it for you." Liszt afterwards introduced him to David, at the Leipsic Conservatory, with the words: "I am bringing you a second Paganini! Take good care of him." With David he studied four years. Then came appearances in London and Paris, with instant recognition as one of the world's greatest violinists. This was in 1866. He continued to spread the fame of his magic bow in Europe until 1878, when he started on a tour of the world, visiting North and South America, New Zealand, Australia, Japan, China, India and Egypt, covering a period of four years.

Wilhelmj with his early scientific training (his father intended him for an army officer) was an ideal Bach player; in quartet he was equally good. Many of Bach's solos for violin, from the six sonatas, he has written string quartet, orchestra and piano accompaniments to. (However, most of us still prefer our Bach unaccompanied, when Bach intended it so.) Wilhelmj's Romance in E is not to be surpassed by any like composition. From it one may realize what a great tone Wilhelmj gets from a violin. Aside from his many transcriptions of Bach, Chopin, Schubert, Raff, Paganini and Wagner compositions, he has written a Fantasiestuck in B, Hymne in D, Alla Polacca and Concertstuck.

Wilhelmj is thirteen years younger than Joachim and one year younger than Sarasate or Heermann. The latter is touring America this season, after a busy summer in Australia. Wilhelmj probably has other reasons than age for not playing in public, for his pupils assure us he will never do so, though he plays "better than ever."—*The Musical Standard*.

A Letter to Guitarists.

SPRINGFIELD, Mass., Nov. 25, 1905.
EDITOR THE CADENZA:

I, for one, was greatly interested in Miss Miller's extremely interesting article last month on the American Guitar Society.

The apathy of guitarists in general is proverbial, and I sincerely believe that this step on the part of some of our guitar enthusiasts is a step in the right direction. The objects of the society, as outlined in the article, are highly commendable, since there is a vast store of manuscript arrangements and original compositions which the public will never hear of unless something of this kind is done, for the reason that not every composer is in a position to publish and push his own music, and not every publisher is willing to do so, especially since there is not a very brisk demand for good guitar music. Then, too, the idea of meeting in conventions can but result in the further advancement of the instrument. If I thought that such a society would result in drawing any interest, or in any way detracting from the usefulness of the American Guild of Banjoists, Mandolinists and Guitarists, it would not have my support, but I believe that, on the contrary, it will simply act as an ally of the Guild, and will be the means of giving the guitar a prestige and popularity such as it really merits. I trust that all who are interested in the advancement of this most beautiful instrument will help along this movement by sending in their names to Miss Miller.

MYRON A. BICKFORD.

We have just received word from Mr. Myron A. Bickford, the manager of the forthcoming Fifth Annual Convention and Festival Concert of The American Guild, that the date of the event will be positively decided upon in time for us to announce it in the January issue of *THE CADENZA*,

Why Some Famous Songs Were Written.

The Circumstances Which Inspired Certain Popular Vocal Numbers That Have for Years Been the Favorites of the Multitude.

It is well known that the famous song, "Darby and Joan," was written while the author was listening to his neighbors quarreling, but there are many other songs of equal popularity which originated in an even more curious way.

Few people, for instance, are aware that "The Old Folks at Home" was brought about by the grumblings of a negro groom. The author, Stephen Foster, chanced to be changing horses at a Kentucky hotel where the negro who unharnessed his horse happened to remark in a surly way, "I'm sick of dis life. I wish I was back with the old folks at home." Foster at once asked him where that might be, and he replied, "Oh, 'way down the Suwanee River." While Foster was consuming a meal at the inn, preparatory to starting again on his journey, he wrote both the words and music of the song, which at once leaped into fame.

Signor Denza wrote "Funiculi, Funicula" with no idea that it would be a famous song. He was then living in the little village of Castellammare, in Italy, and on the occasion of the opening of the Mount Vesuvius Railway, in 1880, some of the organizers came to him and asked him to write a song for the fête that was being held. Good-naturedly enough Denza sat down with the intention of producing one of the lively airs which the Italian peasants love so well, and in half an hour "Funiculi, Funicula" was the result. The same day Denza sang it himself at the fête, and his reception was so warm that he published the song, and soon it bounded into instantaneous fame throughout Europe.

It was an accident that led Milton Wellings to write his famous song, "Some Day." His wife had gone out for a trip in a yacht on a neighboring lake with some

friends, and late in the afternoon the news was brought to him that the yacht had been upset and the party drowned, but the composer could gain no information as to whether his wife had been saved or not. In this terrible suspense he could only walk his room till his eyes lighted on a poem of Hugh Conway's, which was lying on his desk. The words suited his mood so well that he sat down and dashed off the music in fifteen minutes.

An army bandmaster was responsible for the song "The Girl I Left Behind Me" being written. He had gained a great reputation as a flirt, and on the day his regiment changed stations he was always absent bidding "good-bye" to some young lady to whose charms he had fallen a victim, the same process being repeated at each station. At length, in sarcasm, one of his companions wrote the famous song, which was played by the band whenever the bandmaster rejoined the regiment, and by this easy stage it came to be the marching-out tune of the British army.

But for a practical joke the favorite song "Kathleen Mavourneen" would never have been given to the world. The composer, Nicholas Crouch, wrote it in the train while going to Plymouth on business for a commercial firm, and while there he sang it to Mrs. Rowe, who was well known in the musical world. She asked him to sing it at her concert, but he refused, as he had only a small opinion of the song himself, and he would have discarded it altogether had not he looked out of the bedroom window of his hotel the next morning to see a placard on the boarding opposite announcing that he would sing the new song, "Kathleen Mavourneen," on that afternoon in Plymouth.

Annoyed beyond measure, Crouch rushed off to Mrs. Rowe's house and began to upbraid her soundly for her presumption, but her persuasions finally prevailed, and that afternoon he sang the song into fame. A week later he sold it to a publisher for ten

pounds, and it is said to have brought the publishers fifteen thousand pounds within a few years.

"The Star Spangled Banner," the national song of the public of the United States, was one of the few national hymns actually written in battle. Its author, Francis Scott Key, a lawyer of Frederick, Md., had gone aboard the flagship "Minden" of the British fleet (which, under Admiral Cockburn, was bombarding the city of Baltimore, September 10, 11 and 12, 1812) in an endeavor to secure the release of a friend who had been captured as a prisoner of war by the British raiding parties.

Admiral Cockburn refused to let him go ashore during the bombardment of Fort McHenry, and he was detained on the "Minden" as a prisoner of war on the nights of the 11th and 12th of September.

With the tremendous cannonading kept up between the British fleet and the American regulars, volunteers and militia who were manning Fort McHenry, the principal defense of the harbor of Baltimore, Key could not tell whether his people were repulsing the British, or whether the British were gaining.

In his mental stress, his lyrical ability inspired him to write the song which for nearly a century has been the national anthem of the United States.—The Music Trades.

Orchestra and Its Instruments.

*Discussed at Length and Most Interestingly by
W. J. Henderson in Philadelphia.*

W. J. Henderson's lecture last week on "The Orchestra and Its Instruments" attracted a large audience to the Broad Street Theatre, Philadelphia, Pa. The speaker defined an orchestra "a human instrument, played upon by one man, called the conductor." This one instrument, he said, was made up of many independent parts, each bearing a perfect relation to the whole. He made an eloquent appeal to all lovers of

music to learn the capabilities of each instrument, and to train themselves to recognize its voice in the orchestral chorus, this being a duty not only to themselves, but to the composer and to the conductor who interprets the music.

Continuing, Mr. Henderson singled out each instrument separately, exhibiting its tonal range, as well as explaining its mechanical possibilities, adding frequently some comment regarding the ideas or emotions which composers have generally considered it most adapted to express. Dividing the orchestra into four choirs of strings, woodwind, brass and instruments of concussion, Mr. Henderson explained clearly and with great detail the use of individual instruments, singly and to others of their own class, and then the relative place of that class in the whole orchestra.

The twenty-six short and fragmentary excerpts from classic and modern composers which served to illustrate the lecture were rendered by the Philadelphia Orchestra.—The Music Trade Review.

Machine to Make Violins.

A Leavenworth Man Invents Device and Will Commence Manufacturing.

A dispatch from Leavenworth, Kan., says that "Joseph Behee, a well-known Leavenworth patternmaker and all-around genius, has been granted patent rights on a wonderful machine, which simplifies the manufacture of violins, mandolins and guitars." Experts say it will revolutionize the stringed instrument business. The carving mechanism works automatically, and follows a model made of metal. The back and front of a violin can both be cut from slabs of seasoned wood in about a half hour. Heretofore these delicately rounded, sounding surfaces have been carved with the utmost labor and precision by hand, or in the cheap violins, they are 'formed' by steaming the thin wood and pressing it between hot iron

formers. Behee's machine combines the speed of the steaming process with the precision of the hand-cutting method. Steam forming spoils the vibrating properties of the wood."

The idea above outlined was, if we mistake not, used by C. G. Conn, the well-known band-instrument manufacturer of Elkhart, Ind., in the manufacture of violins as far back as ten years ago. We do not know whether he is still employing this process or not, but it seems full of possibilities along certain lines.—The Music Trade Review.

Value of "The Cadenza" as an Advertising Medium.

NEW YORK, Nov. 29, 1905.

The C. L. Partee Company,
23 East Twentieth Street, City.

My dear Mr. Partee:

A few days ago I was asked the question: have you found that it paid to advertise in THE CADENZA?

I could give but one reply, as I've found that THE CADENZA always brought results and paid better than all other mandolin, guitar and banjo journals combined. This is an absolute fact.

THE CADENZA was a great aid to me in building up possibly the largest and most complete catalogue of M. G. & B. music in the world, and now that I've entered the publishing field myself I'm using THE CADENZA with most excellent results. I've watched the progress of your paper during the last ten years, and hope to follow it for ten more. There's no question as to its advertising value. This may interest your readers and prospective advertisers, and in behalf of yourself I will add that this letter is unsolicited, merely the candid opinion of my experience with THE CADENZA.

Wishing you continued success, I am,
Yours most sincerely, FRANK B. PERRY,
Manager Moore Music Co. (Inc.),

New York City,

MacDowell's Work Ended.

He Will Never Compose Again Say Physicians—
"He Has Crowded Forty Years' Work into
Twenty"—His Brain Has "Burned It-
self Away in Overwork."

Edward A. MacDowell is completely broken down by overwork and worry, and his creative work as a composer is ended. Physicians say that he may recover some part of his physical vigor, but that he will never compose again. This news will be received with profound grief by all friends of American music.

Hamlin Garland, an intimate friend, who was one of the few permitted to see him at Hotel Westminster in New York recently, has made the following statement:

"In view of the many inquiries concerning Edward MacDowell's health, his friends ask you to permit me to make a report of his present condition. Mr. MacDowell is suffering from profound nervous prostration brought on by insomnia and overwork. The crash came suddenly last March at the close of a very busy winter, and his physicians advised immediate return to the country, and above all, absolute rest, believing that he would soon be restored to his usual good health. In this they and all his friends have been disappointed. He has grown steadily worse and his medical advisers now take a very serious view of his case. They say he may possibly recover some part of his physical vigor, but that he will never compose again. As one eminent specialist said, 'It is a case of an oversensitive, highly-wrought brain burning itself away in overwork.'"—Musical America.

Mr. Otto H. Albrecht, the well-known mandolin, guitar and banjo teacher, composer and music publisher, of Philadelphia, is making extensive preparations for a big concert which he intends giving in Philadelphia the second week in February. The affair will be devoted to string music and will include some noted talent. Further particulars of this event will be given later.

VIOLIN DEPARTMENT

Regarding Violin Rosin.

Written Exclusively for *THE CADENZA.*

BY GEORGE BRAYLEY, BOSTON.

Nothing looks more slovenly than to see a violin covered with rosin.

Albeit, some players think it improves the tone. How or why they reason so is hard to tell.

There is no tone, or music, in rosin, and when it stops up all the pores of the wood, how is it possible for any sound to escape?

To get rosin is difficult. Some is too hard, some too sticky, and some powders too much.

As all manufacturers praise their own products the only way for the violinist to find out is to test them.

Changing rosin is never very good for the bow hair; sometimes the result is so bad that one cannot get any good tone.

A rosin that powders too much soon wears off the hair, and its hold on the strings is short lived; then the bow has to be rosined again and the violin is soon covered with it.

If it is too sticky it pulls the hair all out of the bow. There is a liquid rosin that some praise, some condemn.

The ordinary rosin is prepared in the following manner: Put some Venice turpentine in a dish, add a little water to it and boil for two or three hours over a slow fire. As it rises pour in a little cold water to keep it from overflowing. Now and then drop some of the mixture in a cold plate and when it rubs clear between the fingers without sticking it is boiled enough. Then pour it into cold water, work it well with the hands to press out the water, and break it into pieces when cold, then expose it to the air and sun until all the moisture is evaporated and the rosin transparent. Some make it more transparent by boiling it in

vinegar, and while it is warm pouring in moulds, after which it is exposed to the air and sun. The best rosin is made from pure Venice turpentine. Don't use too much rosin. A little before playing each day is sufficient. It produces a rasping sound if too much is on the hair. Sometimes it gathers hard on the strings. Remove it by boiling the string with the nails of the thumb and first finger, rubbing them along the string. The horse hair of the bow is smooth. The use of rosin roughens it, so the strings will sound by the contact of the hair, making, as it were, little teeth to cling to the strings. Common rosin, that is, the kind in lumps, such as plumbers or tinsmiths use, contains water. It is not fit to use for violin playing. When you have done playing always wipe your violin and free it from every particle of rosin or perspiration and your instrument will always look as clean as when you first bought it. Keep your mandolin clean in the same way.

A Historical Violin.

Written Exclusively for *THE CADENZA.*

BY GEORGE BRAYLEY, BOSTON.

There is a violin in this city which I have seen many times, possessed of more than ordinary interest. It is an instrument made by Mr. W. B. Ryan during the Rebellion, at Richmond, Va, October, 1861, in what was called Tobacco Factory No. 2. It was made almost wholly by the aid of a jack knife, being the only tool Mr. Ryan had. The prisoners at that time were captured at the first battle of Bull Run, and Mr. Ryan was among the number, he being a member of the band of the Second Regiment of Rhode Island.

During their confinement, the prisoners grew restless under the monotony of their daily existence, and to vary the tediousness

a dramatic association was formed, with the consent of the officers in charge, and vocal music formed part of the program. The officer of the day was much interested in the scheme, and thought some instrumental music would add to its success, so one day he brought into the prisoner, the back, neck and sides of a violin, saying to Mr. Ryan: "Perhaps it could be fixed." But said Ryan: "I have no tools to work with." "Well," replied the officer, "there is nothing but what you Yanks can do."

Wood was taken from an old door, and with a jack knife, borrowed, for his only tool, he began violin making. After much labor the instrument was produced, and the corporal of the guard was so much interested that he obtained outside some glue, a bow, and strings.

Knowing Mr. Ryan to be a violinist the "boys" couldn't wait till it was tuned before they were on the floor ready for a dance, and that violin did duty such as no other instrument did before.

The officers and prisoners were enthusiastic and the fiddle was in constant demand. The prisoners were transferred to Tuscaloosa, Ala., and Salisbury, N. C. The violin went also. Mr. Ryan was offered all inducements to part with it, both in money, tobacco and clothing, but he held his prize and it shared his sufferings. At times he rolled it in his blanket and used it for a pillow and kept it close by him because of efforts to steal it. He has it in a glass case in his home and values it more than anyone else can in this world. Its voice is mute now, but what happy hours it made for what otherwise would have been sadly gloomy for the "boys" of '61!

Points from a Violinist's Notebook

BY HERBERT G. PATTON, DETROIT.

If a string is but a trifle off pitch, turn the peg a very little and then stretch the string.

In the eighth position the fingering is the same as in the first position, only an octave higher.

The pitch of a string can be raised by pressure back of the bridge, as well as between the peg and upper saddle.

In playing double stops flanked by rests sometimes the fingers may be brought down so solidly that the chord can be heard by the player and corrected before being bowed.

After a mute is used the violin seems to require a few moments' playing before it becomes awakened. An instrument that has been unstrung and set aside for some time goes to sleep, but after a few days' use returns to its former condition.

Notes above high C bear the same relation to the staff, if the first two ledger lines be ignored, as if they occurred on the staff. In other words, extremely high notes may be named as if in a new staff if the finger covers the first two ledger lines.

To test tuning in public, place back of scroll tightly against the left ear and flick the strings; the sounds will be wonderfully multiplied. The pegs may be turned by pressing the scroll against the jaw. Tuning can also be done pretty accurately and quietly by beating lightly and rapidly on the strings with the back of the bow.

The pupil who cannot take violin lessons on account of school duties is usually found to be greatly affected by the prevailing heat of vacation. Where there's a will there's a way.

There are times when a powerful tone is absolutely essential to the production of a correctly sounding (i. e., pitched) tone. Paradoxical as it may seem in these cases, if the tone is lacking in power it appears to be off pitch, but by using considerable power the tone rings clear and true.

Notes that are opposite and can be fingered with one finger in the first position will be found to be the same in all positions on the board, and so far as their relation to

(Continued on page 40.)

The Cadenza.

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

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

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

VOL. XII. DECEMBER, 1905 No. IV.

Plans for the Fifth Annual Concert and Convention of the American Guild, to Be Held in Springfield Mass., Next March Are Progressing Favorably—Splendid Musical Talent Already Engaged.

The plans for the Fifth Annual Convention and Festival Concert of the American Guild of Banjoists, Mandolinists and Guitarists are progressing most favorably, and it is believed that all details will be finally settled so that the exact date may be announced in the January issue of this magazine. Mr. Myron A. Bickford, the manager of the Festival, announces that the following great artists have been positively engaged: Fred F. Van Eps, banjo soloist; Mrs. W. J. Kitchener, mandolin soloist; Frederick J. Bacon, banjo virtuoso; Master Brady (pupil of Frank S. Morrow), mandolin soloist; the Bacon Banjo Trio, F. J. Bacon, director. Mr. Bickford is also negotiating with the following artists, who will most likely be engaged: Frank S. Morrow, guitar soloist; the Famous Boston

Ideal Club, Geo. L. Lansing, director, and De Main Wood, guitar virtuoso.

Among the talent that will positively appear at the Festival Concert will be: The Bickford Banjo Trio, and the Plectra Quartet, both under the direction of Mr. Myron A. Bickford; also a tenor soloist and reader. It will be seen from the foregoing that but little remains to be done in regard to perfecting arrangements for the musical program, and that all who attend will be assured beyond all doubt of a rare musical treat. Further particulars regarding the artists to appear, together with their press notices, etc., will be presented herein from time to time.

As already stated, the exact date of the Concert and Convention will be announced in the January issue of **THE CADENZA**, if possible, the only point now remaining undecided being as to whether to hold the Convention and Banquet on the same day as the concert, or to defer these latter events until the following day, thus making virtually a two days' session. Our readers will doubtless recall the articles published on this subject in **THE CADENZA** for November, and also the Open Letter to Guild Members by Mr. Bickford, in which he requested them to write him their views and wishes regarding this point. Mr. Bickford states that he has been disappointed in not hearing from Guild members promptly on this important subject, and we wish to call the attention of Guild members to the importance of attending to the matter at once. It is Mr. Bickford's desire to please all if possible, and at the same time to arrange the Convention and Banquet to be held at a time which will suit the convenience of the large majority, and therefore draw a large gathering of our members and make the entire event a distinguished success. Surely our Guild members will realize the importance of making their wishes known to Mr. Bickford, the manager, so that he may arrange details to the best ad-

vantage? Then, by all means, write to Mr. Bickford at once and state your opinions. His address is 352 Main street, Springfield, Mass. In closing, it may be mentioned that it was proposed to have the Festival Concert held on Monday evening, and the Convention and Banquet on the following day. Some difference of opinion has developed as to the giving of the Concert on Monday, and again, others have objected to having the Convention on the following day, contending, and with good reason, that a great many Guild members would be unable to spare so much time away from home and business, and thus this plan might detract from the success of the Convention. Many believe that the Concert, Banquet and Convention should all be held on the same day, as at Boston at the Fourth Annual Convention. It is these points that Mr. Bickford desires cleared up and settled and wishes to hear from all interested, without delay. Once these points are decided, the progress of the management will be rapid. We expect to announce definite conclusions next month.

AT the request of Mrs. James H. Jennings, the testimonial and subscription on behalf of herself and her family has been withdrawn, and we therefore request that those who read the article in the November issue of *THE CADENZA* relating to the matter and who may intend to subscribe to the fund to please accept the sincere thanks of Mrs. Jennings, Mr. George Stannard and ourselves, but not to send any contributions. Mr. James H. Jennings, one of the most noted banjoists in this country, died on November 20, and we are publishing his portrait and obituary notice elsewhere in this magazine. Mrs. Jennings has been left to mourn her talented husband, but is reasonably well provided for financially; and while deeply touched and grateful for the sympathy and good will extended, does not feel that it would

be right to accept the proposed subscription. Trusting that our readers will understand Mrs. Jennings' position and appreciate her feelings, we beg to thank them again on her behalf and ours for their kindly interest and grief over the illness and death of one of the leading lights of our fraternity.

AN interesting article is contributed to our current issue by Mr. C. M. Bunn, in answer to the article published last month by Charles S. Clizbe, entitled "The Proper Tuning for the Banjo." The suggestion made by Mr. Bunn to write banjo music in the bass clef (or F clef) instead of the treble, or G clef, is theoretically one of the best plans proposed as yet; but practically, in our opinion, either the writing of banjo music in C or writing it in the bass clef would do little at present to help the banjo in this country. In fact, the practical experience of nearly thirty years in conjunction with the banjo and other stringed instruments has led us to believe that no change whatever is either practical or desirable in America, and particularly at the present time, when business, social and economic conditions are such as to seriously limit the study of music in all branches and at a time when the banjo is already at a low ebb and needs stimulus and not the introduction of any method or system, which, however good and desirable, would at least give the instrument a temporary setback. It would be a comparatively easy matter to bring the banjo prominently forward and to increase its popularity among the people if players and teachers generally would devote more time, thought and energy to playing the banjo legitimately and placing it on a higher plane musically, as regards class of music used, tone and interpretation, and striving to introduce it among the better class of people, instead of striving to make any radical changes in the notation, which would only

tend to confuse those who are already studying, and would be no inducement, so far as we can see, to any others to begin its study. Any change in the present method of writing banjo music would merely necessitate two methods of reading and playing, as no one could reasonably expect publishers to destroy the thousands of compositions and arrangements already published in the American system, among which, by the way, are many of the best original compositions extant for the banjo.

The banjo has already for many years been the victim of prejudice and also of many unfavorable circumstances and some defects, all of which have tended to decrease its popularity and use among the general public, and any further changes in the method of writing its music would only be to place upon the instrument another handicap, whereas its burden is already heavy enough. What with false and unreliable strings, defectively-constructed instruments, cheap imitations, wire-string players, incompetent teachers and the absurd prejudice among many that the banjo is a "negro instrument," the banjo has quite enough to contend with in its progress without adding any more dead weight. Teachers and players of the banjo who honestly desire to see the instrument become better known and appreciated among musical people and the public generally will find that results will be much more quickly obtained by other methods than the propaganda of a third system of writing music for the banjo.

As to the value of the several systems proposed and in use, much can be said in their favor and much against them. Orchestral instruments, such as the cornet, clarinet, etc., are transposing instruments, and the music is written in entirely different keys to the actual sounds; and no one finds any objections to their notation. Then why should the banjo be considered differently. Just as there are plenty of good

reasons for writing cornet and clarinet music by the present method, so there are many good reasons for leaving the notation of banjo music as it is, and our advice would be to let well enough alone.

AS we have frequent inquiries from teachers who wish to change locations, we wish to announce that we are informed by a well-known manufacturer and also a leading music dealer, that there is an excellent opening for a capable and reliable teacher of the mandolin, guitar and banjo in Allentown, Pa. Any one interested in this matter would do well to write to G. C. Aschbach, Music Dealer, Allentown, Pa. We understand that locally there are frequent inquiries for a teacher, from the best class of people, and that a reliable teacher, who is a worker and can adapt himself somewhat to a German nationality, will find a pleasant and profitable field there for his work. The community is reported prosperous and musically inclined. This prospect is worth investigating. Address your communications as set forth in the foregoing.

The great popularity of the "Jolly Tars" march, by A. F. and G. R. Gustafson, and arranged for mandolin orchestra by A. J. Weidt, has induced the publishers to again present a full-page announcement of this selection, giving instrumentation and prices, so that all may have a chance to secure copies of this bright, pleasing and effective composition. It is published for every conceivable combination of banjos, mandolins and guitars, with or without accompaniment of piano and full string orchestra. Read the advertisement on page 63.

All who are interested in theatrical news, items of interest concerning performers throughout the United States and Canada and news of the theatres in general will be surprised to note the excellence of the theatrical paper, "The Billboards," which is advertised in another column. Refer to same and send for sample copy.

The Campbell Music Co., of Chicago, Ill., publish a card on page 6 relating to their "Moyer's Universal Mandolin Duo Method," in two volumes. The author, Mr. Will D. Moyer, has produced some excellent books and compositions for the mandolin, and the above-mentioned work is his latest. A very special price offer is quoted on this work for a short time. Refer to card for particulars.

MUSIC AND THE DRAMA



THE LATE JAMES H. JENNINGS.

About the Voice and Vocal Instruction.

BY RALFE LEECH STERNER

Those of you who are studying vocal music, and having your voices placed, are undoubtedly doing so because your great ambition is to be able to sing well. As voices cannot be "made quickly," and as no teacher of this ennobling art can try your voice and tell you how it will be before you are able

to sing at one of his recitals, let me urge that you pay the greatest attention to that particular part of the art which "makes your voice"—voice-building. Also that in the beginning you have an abundance of patience, and that you try to stir up some enthusiasm so as to make it easier for your teacher. Some of you will find it rather dry until you are well advanced, but try to practice as if you enjoyed it and considered it a pleasure—not a bore.

The question is often asked: "What is meant by placing the voice and head tones?" A great vocal master once answered this in brief by saying: "To get all your tones to strike against the roof of the mouth." This was probably true, but it would be hard for you to understand much from that, as you would first wonder why you should get the tone against the hard palate, and after you had found out why, you would next want to know how you can accomplish this important step.

In a voice fully placed, every tone must strike against the hard palate and must sound throughout the resonance cavities, which are the larynx, pharynx, nasal passages and the mouth, with various smaller parts.

All tones have the same degree of equality on all notes of the scale, which in a well-placed, finished voice, should be two octaves. All voices, to be considered finished, should have this range. It is needed to sing opera music, difficult oratorios and also many songs. When a tone sounds throughout the resonance cavities named above, it has a rolling, wavy sound, which gives to the voice that beautiful carrying power we all love to hear. When the voice is thus placed, the tones are commonly known as head tones.

The idea is to get the voice away from the throat, so that there may be as little strain as possible. Indeed, no one can be called a singer until all tones are placed in the head, as a voice will not carry until it is so placed. So it can be seen from this that we must have head tones for two reasons: First, so there will be as little strain on the throat as possible; and secondly, so that the voice will vibrate and carry.

The reason the tone must strike against the hard palate is because the vibration, which is caused by the tone's striking against a hard substance, gives to the voice resonance and makes it carry. The hard palate, situated anteriorly, is bounded in front and at the sides by the gums and al-

veolar arches, being continuous behind with the soft palate, and consists of a bony structure formed by the union of the palate bones and the palatal portion of the superior maxillary bone. The vibration being caused by the tone coming into contact with a hard substance (the bones in the palate), this in turn produces the carrying power.

Now, as to how you can get the tone against the palate. The first thing, of course, is to be able to take an abdominal breath, and pupils should master this first. The abdominal breath used on a tone helps to place it in the head. And with this the pupil should try to get the tone as nasal as possible (this helps to get it forward), opening the mouth wide and round, *with the lips thrown forward*. If the lips are held in a protruding position, it helps to throw the tone against the teeth. This gives to the already nasal tone a heavy coloring, instead of that thin, whimsical sound which is most detestable, and which is never tolerated in a real singer. Remember, you cannot be called a vocalist until your tones are, first, out of the throat; secondly, nasal and against the hard palate, and teeth, and thirdly, forward (off the lips).

I will now speak of that ever-abused phase of the art of voice-building—the proper use of the tongue. In most cases this organ is best left alone. When we speak, we do not need any particular position for the tongue; in fact, most of us never think of it when speaking. It is not, however, as is commonly supposed, the tip or the sides of the tongue which have to do with vocal sound, so far as tone production is concerned. The tip of the tongue effects mainly articulation and enunciation. But it is the base or root of the tongue which in most cases causes the faults of the muffled tone.

The root of the tongue is attached below to the hyoid bone, and the tip of the tongue, when inactive, rests against the inner surface of the lower incisor teeth. The idea, briefly stated, is this: The tongue must be

held down when possible, so as not to block the progress of the vibrating air column in its journey into the head. It must be thrown forward, not held back in the mouth, and must be kept away from the palate, as that is where the tone must be free and have plenty of room to circulate. This must all be borne in mind in order to have the vibrations regular and clear, and the necessary amount of resonance and carrying power.

One thing has always impressed me as one of the most harmful obstacles which have baffled many vocal teachers, one to which thousands of students have been made victims, and that is, where to commence to train a voice.

The note the teacher should first start with is, of course, the "laying of the corner-stone" of the foundation upon which the teacher builds the voice. Applicants often ask me to tell them what their voices are. The teacher is not always able to do this, as in trying a voice it is not always the real singing voice we hear. In most cases, the voice is so throaty that it is impossible to tell what it might be after training. Remember that singing high does not necessarily make you a soprano or a tenor, or because singing low, a bass or a contralto; it is the *quality* of the voice which decides this important matter. Whether it be light or heavy in timbre or mixed, the shades of the tone coloring—all such matters help to decide. If the teacher cannot immediately decide what the timbre is, can it be possible for him to know where to commence to train the voice?

This I can answer in the affirmative, and I will tell you. We first start to train the middle register or middle voice (the tones which come nearest to the natural speaking-voice) and these tones you will sing more easily from the very start than any of those of the other registers. Now after your instructor has determined this, the next thing which should be done is to start the pupil on the middle tone of the middle register, which the pupil will find the easiest to sing.

As the human voice is the most delicate of all instruments, it must be handled with great care in the beginning. The reasons for this are apparent from the fact that the first few months' study, as a rule, either "make or break the voice."



ELSA RUEGGER, 'CELLIST.

Many teachers think they are doing a great thing for the pupil by starting to train the voice on middle C. Take, for instance, a light lyric voice or a soprano. A teacher who starts such voices on middle C is not starting to work on the middle register, but on one of the very lowest notes. And remember that half the voices that are ruined can lay the blame to the singing of *low* notes, *not high* ones, as is commonly supposed. The singing of them before they are placed is what does the damage. A beginner is always better able to sing a high tone in the head and more nasal than a low tone. The heaviness of the timbre of the low tone makes it more throaty than the high one, because it is made in vocal cavities which are narrower and nearer to the nose.

One other thing interesting to the student of voice culture is the effect colds have upon the trained and untrained voice. We all

know that a cold in any part of the body, as a rule, causes that part to become inflamed and to swell to some extent. Now, as every part of the body is used in singing, it will be seen that colds affect all voices, as the intelligent singer uses the entire body to sing with, but more particularly the trunk and the head. Many singers will tell you that they can sing "above a cold." This may be true to some extent, but even with the trained voice, it depends, as a rule, largely upon where the cold may be. Of course, a beginner who naturally sings in a throaty maner is greatly hampered by a cold in the head, and especially one that affects the throat and causes it to be swollen and inflamed. A finished singer sings "above the cold" in that the tone is made in the head and above the affected parts. Beginners should do very little singing while a cold lasts, and it is well for the finished singer to rest the voice as much as possible. Our opera stars will often send notice to the manager, sometime during the day, that they are indisposed and will be unable to appear in the evening. Indisposed usually means that they have a slight cold.

One thing that all singers should do is to use a douche upon rising each morning, to clear the head; whether they are troubled with either a cold, catarrh or not, the head must be perfectly free. I have found through years of experience with hundreds of pupils and also by interviews with eminent physicians that nothing is better to use than warm salt water through the nose and cold salt water on the throat. The portion, however, should never be more than a little less than a half tablespoonful to an ordinary drinking glass of water. More than this will in time make the throat raw.—The Etude.

We are continuing for another month the advertisement of "Dream Visions," a new and charming guitar solo by the noted musician and composer, E. H. Frey. This number, as well as the twelve new graded compositions by the great guitar virtuoso, Wm. Foden, should be in the hands of all guitarists. Read the advertisement of C. L. Partee Music Co. on another page.

News of the Theatres.

Lillian Russell's farewell appearance in New York vaudeville will be made at Proctor's 125th Street Theatre during the week of December 4, when "The Queen of Song and Beauty" will wear fourteen new gowns and hats never seen before—a different costume at each performance. They are costly productions of the most celebrated modistes and milliners of two hemispheres, and have cost the prima donna a fortune. She will also wear the priceless Russell pearls and many of her wonderful precious stones.

All of the favorites of the stock company, William J. Kelley, Beatrice Morgan, Jessie Bonstelle, Paul McAllister, James E. Wilson, Sol Aiken, Julian Reed and the others, will be seen in the well-known drama, "Harvest."

Mr. F. F. Proctor has presented, to follow directly after the successful run of Comyns Carr's new version of "Oliver Twist," at the Fifth Avenue Theatre, a new acting adaptation of "Madame Sans-Gene," which will be presented under the title of "The Duchess of Dantzig." The success of the Beerbohm Tree production of "Oliver Twist" has been so absolute that Mr. Proctor concluded to continue with a series of special presentations by his popular all-star stock company. "Madame Sans-Gene" is another classic, varying in style from "Oliver Twist," and it will again prove the wonderful versatility of his players. The original story has long been considered Victorien Sardou's masterpiece, and as the English translation is from the pen of Charles Henry Meltzer, an interesting performance is assured. Miss Amelia Bingham will have one of the best opportunities to display her excellent talents in the title rôle that has been given her since her introduction at the Fifth Avenue, one that has been played before by Rejane, Fanny Davenport, Katherine Kid-

der and Bernhardt with signal success. All the other Proctor favorites, including William J. Kelley, Charles Abbe, Frances Starr, Dudley Hawley, Thomas McLarnie, Gerald Griffin and Agnes Scott will be happily cast.

Seats are reserved at all the Proctor theatres, both afternoon and evening. Patrons may have these tickets mailed to them upon sending check or money order, or they will be held in reserve at the box office until the performance required. Telephone communication will receive prompt and courteous attention. Seats for the four New York houses are on sale at all principal hotels and news-stands.

Marie Nichols, the young Boston violinist, who has come into sudden prominence through her recitals and successful orchestral appearances, is but duplicating her foreign triumphs for her European work is well known. Miss Nichols returned to this country a year ago, after her successes abroad, and her recognition as a violinist of the foremost rank was immediate. Her present season she opened recently in Brooklyn, appearing in joint-recital with David Bispham, and the critics were warm in their praise. A transcontinental tour under Loudon G. Charlton's direction has been arranged, so it is safe to say that the fame of this talented artist will be widely extended before the season's close.

Kelley Cole, the tenor, who is to sing in the twenty-four performances of the Shakespeare Cycle, and later in recital and oratorio, is an ardent sportsman, as well as a singer of unusual attainments. Golf and gunning are Mr. Cole's particular joys, and seldom does he set forth on a concert tour without having his gun-case and golf-sticks securely stowed among his baggage. It was in Germany, where he spent several years of musical study, that he first became interested in golf, and in Scotland and England, which he toured after his London debut, he made some high scores.

Interest in the Shakespeare Cycle materially increases as the time for the limited season planned by Loudon G. Charlton approaches. The personnel of the quartet by which Grace Wassell's novelty is to be interpreted is such a distinguished one that the event is generally looked upon as one of the most important that the Winter will



LILLIAN CHRISTMANN.

offer. David Bispham is to head the concert company, while Madame Shotwell-Piper, whose beauty of voice and of face have been favorably commented upon, is to essay the soprano part sung last year by Madame Gadski. Kelley Cole will sing the tenor rôle, and Madame Katherine Fisk the contralto; and Ethel Cave-Cole will be at the piano. Only twenty-four cities will hear the Cycle; though it is possible that a supplemental tour may be arranged in the Spring.

Harold Bauer seems to be duplicating this season his success of last and the three seasons previous, for the praise that he is receiving is of an unusual order. "The

more one hears of this accomplished artist, the clearer it becomes that he is the great all-around pianist of the present time. Others have their specialties—Pachman his feminine side of Chopin, Paderewski his cantabile, Joseffy his finesse, Rosenthal his speed, and Godowsky his finger technique. But is there any pianist whom one would so gladly hear in so many different things as Harold Bauer? His technique is colossal, equal to the best. His style is broad and simple, yet remarkable for the perfection with which every detail is brought out. Measure, balance, proportion—these are the things that emphasize themselves in his music. He plays as the Greeks would have played if the piano had been known in the days of Phidias or Sophocles. There is no other pianist who so inevitably and so beautifully does the right thing.”

“I believe in letting things soak in a long time,” declared David Bispham, the baritone, the other day, referring to his methods of study. “For me there is no other way but to learn slowly. I read quickly, and have a good ear; but the line-upon-line method seems to be the best, all things considered. Moreover, it is better for the voice to have the mind as free as possible when undertaking to master a difficult rôle, especially a Wagnerian one. Wagner’s music is like a new language, which must be carefully learned before its beauties can be appreciated. In studying an operatic rôle I first master the text, and in the case of a Wagnerian part, it should be learned and declaimed, as if on the stage, before the music is considered. That is the best way, and likewise the most interesting one, if the soul is in the work.” Bispham will be heard this season in concert and oratorio possibly for the last time, as his present plans contemplate a different field of artistic endeavor. He will repeat his successful “Cycle of Great Song Cycles,” visiting the principal cities under the direction of Loudon G. Charlton.

Specimen program of recital as presented by Miss Hattie R. Kelly and Mr. Charles Kelly. These artists are well-known soloists, musicians and teachers of Guelph, Ont., Canada, and their concerts never fail to please. Their renditions comprise vocal, piano, mandolin and guitar selections and readings:

Mandolin and Guitar—Overture.....	Le Barge
	Miss Kelly, Mr. Kelly.
Vocal—Infelice—“Ernani”	Verdi
	Mr. Kelly.
Piano—Valse in E.....	Moszkowski
	Miss Kelly.
Reading—Aux. Italians.....	Meredith
	Mr. Kelly.
Vocal—Dreams	Bartlett
	Miss Kelly.
Mandolin and Guitar—	
Blue Bells of Scotland (Var.).....	Best
	Miss Kelly, Mr. Kelly.
Vocal—	
a Darling, Good-night	Petrie
b Armourer’s Song (“Robin Hood”).....	DeKoven
c I Cannot Help Loving Thee.....	Johns
	Mr. Kelly.
Reading—Spanish Duel	Anon
	Mr. Kelly.
Guitar—Spanish Retreat	Anguera
	Mr. Kelly.
Piano—Staccato Caprice	Vogrich
	Miss Kelly.
Vocal—Alone in the Desert.....	Emanuel
	Mr. Kelly.
Mandolin and Guitar—La Tipica.....	Curti
	Miss Kelly, Mr. Kelly.

Program of Mandolin and Banjo Musicale given by Mr. Sidney N. Lagatree, assisted by Mrs. Emma Beyer Lewis, contralto, at Detroit, Mich., Nov. 24, 1905:

MANDOLIN

a Polonaise Brillante.....	Bohm
b. Sonatine	Beethoven
c Tarantelle	Bach
d Chant Sans Paroles.....	Tschaikowsky
e Patrol, Dusty Syde.....	Lagatree
f Fifth Air Varie.....	Dancla

SONGS

To a Cherub—Lullaby.....	Lagatree
My Lady in the Moon.....	Lagatree
Dear Eyelids Close—Lullaby.....	Lagatree

BANJO

g Fantasia—The Witches’ Dance.....	Paganini
h Tarantella	Lagatree
i Selection from “Bohemian Girl”.....	Balfe
j Traumerei and Romanze.....	Schumann
	Unaccompanied.
k Medley of Southern Airs.....	Arr. Farland

The "Bright Eyes" Overture, by E. H. Frey, published by the C. L. Partee Music Co., New York, is being played with great success by the Farnum Musical Trio in the principal vaudeville theatres.

Mr. Fred. F. Van Eps, the noted banjo soloist, of Plainfield, N. J., was married on November 7 to Miss Louise Belcher Abel, also of Plainfield. The many friends of the young couple will wish them a long, happy and prosperous life.

Edward Pritchard.

We present to our readers this month a fine new portrait of Mr. Edward Pritchard, banjo virtuoso, composer, mandolin and guitar artist and teacher, of East Orange, N. J. Mr. Pritchard's name is one of the most eminent in the banjo profession particularly, as he has made a life-long study of the instrument and has evolved original methods of technic, interpretation and tone production, which have become widely known among banjoists throughout the country through Mr. Pritchard's teachings, both personal instruction and by correspondence. Many of our readers, therefore, are familiar with Mr. Pritchard's exceptional abilities; but doubtless they would like to know something more of his life and works, and for their benefit, as well as others of our readers, we take great pleasure in presenting a short sketch of this artist.

Edward Pritchard was born December 15, 1863. He began the study of the banjo in 1879, and in 1883 interested himself also in the study of the mandolin and guitar. Needless to say, his studies were pursued systematically and thoroughly, for two years later he began to teach the stringed instruments, opening a studio in New York City, where he was remarkably successful.

For years Mr. Pritchard has labored unceasingly with a view of providing material especially adapted for the use of advanced players, so that they might develop into soloists of the first rank through the use of his system. Thus a large part of his work has been along the line of composing and arranging music for the stringed instruments. He has composed an original concerto for banjo and piano; also five rondos, three for banjo, one for mandolin and one for guitar, and has made arrangements of over six thousand selections for the different instruments, some of them in several different keys. This labor has resulted in enabling him to give to the public his works on "Technic and Tone Production," which are so necessary for the use of advanced players, and which at the same time do not conflict or interfere with any other instruction books or methods for the instrument.

but are an aid to pupil and teacher and are supplementary to the regular technic as presented in the published instruction books and methods.

In conclusion, it may be stated that a number of well-known teachers and players in various cities are now studying under Mr. Pritchard by correspondence. His system, which includes the study of harmony, being considered most thorough and possibly the most complete yet applied to the stringed instruments.

The Late James H. Jennings.

James H. Jennings, known, when he toured the country, as the "Banjo King," and also as the first to give a "whiteface" banjo solo in public, is dead at his home, 482 Fountain street, Providence.

He was perhaps as well known in this city as in Providence, for most of the members of the Falstaff Club and the Jennings Banjo, Mandolin and Guitar Club, of which he was the leader, have their homes in this city. The Jennings Club is a distinctly Pawtucket organization, and for eight years previous to his death Mr. Jennings had been director of it.

Mr. Jennings was known all over the country as one of the greatest banjo players. His success with the banjo was so pronounced as to stimulate other white men and even women to take up the study of that instrument, with the result that the banjo and the darkey were soon disassociated.

James H. Jennings was thirty-eight years old, and was born in Providence. His parents were Thomas and Catherine Jennings. Leaving the Lime street school, he went to work for Walter Taylor, with whom he learned the engraving trade.

One day he surprised his associates by playing on a banjo made from a cigar box. This was the first banjo he ever owned, and he made it. He soon had an instrument of the regulation type, and his associates advised him that there was more money and glory for him upon the vaudeville stage than at an engraver's bench.

He was soon touring the country, delighting thousands by his dexterity with the banjo. Then he became a teacher and dealer in musical instruments, and at one time had an office in Westminster street.

He was the instructor of the Brown Mandolin and Banjo Club, and for eighteen years was a member of the Falstaff Club, and instructed the musical team of that organization.

He wrote 300 compositions, among them the "Fitzgerald March," dedicated to Hon. John J. Fitzgerald of this city, and another, "Chief Rice March," dedicated to Chief Randall H. Rice of this city.

Mr. Jennings was married about four years ago to Miss Lydia Smith, of Providence. There were no children. He is survived by three brothers, Thomas F., Richard and John E. Jennings, and a sister, Mrs. John Chipendale, of Providence.

The funeral will be held Nov. 22, with services in the Cathedral, and burial will be in St. Francis Cemetery. The bearers will be members of the Jennings Club. Mr. Jennings died of Bright's disease Nov. 20.—Pawtucket, R. I., Exchange.

GENERAL MUSICAL MATTER

Wotan's Farewell to Brünnhilde and the Magic Fire Scene.

Written Exclusively for THE CADENZA.

BY HANS T. SEIFERT, NEW YORK CITY.

(From Richard Wagner's "Die Walküre.")

This admirable scene is the crowning climax of the third and last act of the master's great music-drama. The third act is a masterpiece throughout. After the violent and sublime scene of the Ride of the Valkyries assembling at the rendezvous, rending the air with their war cries, and ruling the tempest itself, one follows with anxiety the moving dialogue between Brünnhilde imploring mercy, and her implacable father. One is struck with admiration by the sublime farewell of the father to his daughter in the fantastic scene of fire which mounts and curls about the sleeping goddess. Masterpiece, indeed, this act, a masterpiece as well for the brilliancy and fury of the orchestra in the frantic ride of the Valkyries as for the intense vocal expression and force of emotion in the admirable scene between Brünnhilde and Wotan.

Let me briefly explain the events preceding this last grand scene.

Brünnhilde, a Valkyr, and Wotan's daughter, has been led, through her pity and love for the fleeing Valsungs (Sieg-mund and Sieglinde) to disobey Wotan's command. The infuriated god has now pronounced his sentence of punishment upon her.

She is to lose her god-like qualities, her privileges and dignity as a Valkyr and banished forever is she from Valhall, the seat of gods. Doomed to sink into sleep by the wayside, she shall belong as wife to the man who will find and wake her. Him, as her lord and master, she must obey and toil and spin like a common mortal woman, an

object of pity and derision. With a cry of anguish and despair Brünnhilde has sunk to Wotan's feet, like a swarm of frightened birds the other Valkyries disperse before his wrath. In a vivid lightning flash they are seen galloping away through the tempest.

The storm subsides, the clouds disappear and the setting sun peacefully illuminates the scene followed by night towards the close of the act.

After a long, impressive silence Brünnhilde, slightly raising her head, intones her humble and yet so noble song of justification. The justification of her disobedience—this Antigonean crime against Wotan's command—is exquisitely beautiful and the resignation with which she submits to the punishment decreed upon her is infinitely touching. One favor only she requests, this one at least he must grant; that no coward, but only a hero, "a free man, fearless at heart," may wake and win her.

Sternly at first he denies her request; for a long time he holds out against his own better convictions, resisting her touching appeals, but slowly his heart begins to soften towards the "brave and beautiful child."

With a last despairing effort she throws herself at his feet and passionately implores him to encircle her with the protecting fire through which none but "the highest hero" (Siegfried, Siegmund's and Sieglinde's son) may pass.

At last Wotan is conquered. Overpowered and deeply moved he turns to her with a sudden impulse and folds her to his heart. Gazing into her eyes he sings his splendid farewell song with which the scene begins.

The musical motives (leading motives) in the first part of this song are the Valkyr-ride motive and that of the slumber song, followed by a reminiscence of Siegmund's death song. Shortly after we hear the Loge

(fire magic) motive and the glorious Siegfried motive brought out in a powerful crescendo. Then under the solemn tones of the so-called renunciation motive, the God imprints the sleep-producing kiss upon the Valkyr's eyes, which, alas, shall shine for him no more, and at once they close. Amidst the enchanting harmonies of the misty twilight motive Brünnhilde sinks into profound sleep.

Gently he carries her to a mossy spot, over which a majestic fir tree spreads its broad branches. Here he lays her down and after a long and tender look at the beloved features, closes the vizor of her helmet and covers the sleeping form completely with her long steel shield.

The rocking slumber song, that "lovely, soothing, cradling lullaby music," as Wolzogen so aptly styles it, has gradually died away.

With solemn decision Wotan, after a last look, turns away from the sleeping goddess. He then raises the point of his spear towards a huge rock and conjures Loge, the artful, deceitful, treacherous, tricky god of fire. Three times he strikes the stone with his spear. At the third time a sudden flash of fire bursts forth which gradually swells into a leaping, seething, roaring sea of flames.

But let me quote Wolzogen once more, who describes this scene so vividly: "Forth from the mysterious, everywhere palpitating chromatics of the conjured spirit of fire rushes with a raging roar of runs through three octaves the first flame, flaring up and forth from a long, wildly exulting shrill, the whole, sparkling, leaping, beaming, gleaming, glittering, flickering, flaming, fairy-dance of the flaming fire with its phantom fire-charm theme breaks out into even richer and mightier strains. The tender figure of the slumber-motive soon stretches above it like a rainbow of peace, while the Siegfried motive at Wotan's final command rises majestically from the depths, borne aloft by trumpets, tubas and trombones.

Once more sighs the parting song, then the flames clash together and die away pianissimo, alike to the eye and ear."

The Crosby-Brown Collection
Of Musical Instruments One of the Finest in the
World—How Many Piano Men Have
Seen It?

Only few piano men have seen and only few know that the Crosby-Brown collection of musical instruments at the Metropolitan Museum of Art, New York, is perhaps the most comprehensive, best classified and best lighted and housed museum of musical instruments in the world. Other collections are richer, doubtless, in certain particulars or along certain lines. That at Kensington Museum, London, has many originals of great interest and value, but in the above named points the Crosby-Brown is still much superior. The collection of M. Mahillon at Brussels is rich in European instruments, but it, too, is inferior to the Manhattan collection in Oriental specimens and those of savage tribes. The Berlin Museum is one of the largest; the Paris Conservatoire has precious possessions, and there is at Washington a collection which, when it is properly housed, will be very valuable and interesting. The Crosby-Brown collection is arranged with rare regard to its usefulness to students, because special effort has been bestowed upon assembling complete families of instruments; then, too, the popular instruments, like the piano, organ and violin, etc., are shown as to all the processes of construction.—The Music Trade Review.

Signor Giuseppe Pettine, the great mandolin virtuoso and composer, of Providence, R. I., is now available for concert engagements, either in entire recital programs or in connection with mandolin and guitar clubs, etc., as well as for concerts and musicales of every description. Signor Pettine is a great artist, furnishes an abundance of attractive advertising matter, is a most poetical personality, and gives a performance that cannot fail to please all. Read his card on another page and write for dates and terms.

MUSICAL MELANGE

News Notes, Concerts, Etc.

The Beethoven Musical College, of Denver, Colo., of which Mr. Carleton Ostrander, the famous mandolin virtuoso, is President and Manager, and Miss Jennie M. Durkee, the noted guitar soloist, is Secretary and Treasurer, is indeed exceptional in having two such famous artists at the head of its faculty and may justly claim to be the best high-class musical college of its kind in the West. Mandolin, Guitar, Violin, Piano, Banjo and Harmony are the branches taught, and it goes without saying that all these are taught thoroughly and effectively. Address Miss Jennie M. Durkee, 8 Colonial Building, Denver, for Prospectus of the College.

Program of concert given by the Regent Mandolin Orchestra and the Fairbanks Banjo Club, under the direction of Mr. A. J. Weidt, assisted by Mr. Jere M. Cobb, elocutionist, at the First Congregational Church, Newark, N. J., Oct. 27, 1905:

PART I.

- 1 a "Kalloolah," A Darktown Intermezzo. Weidt
b A Summer Girl—Waltz.....Weidt
Regent Mandolin Orchestra and Fairbanks
Banjo Club combined, A. J. Weidt, Director.
- 2 Guitar Solo—Seige of Sebastopol
A. J. Weidt.
- 3 Banjo Solo—Selected
D. L. Force.
- 4 a A Summer Dream—Morceau Characteristic
Flath
b Daughter of the Sea—Waltz.....Heinzman
Regent Mandolin Orchestra,
A. J. Weidt, Director.

PART II.

- 5 The Deacon's Dilemma.....Westcott
b Selections from Eugene Field
Jere M. Cobb.
- 6 Bean Club Musings.....Eno
Ideal Banjo Quartet.
L. T. Van Iderstine, D. L. Force, J. A. Port,
James Rose, A. J. Weidt.
- 7 Violin Solo—Le Reve d'un Ange, Op. 18,
Layge
John Hunt.
Piano accompaniment, Miss C. A. Mergner.
- 8 Selected
Jere M. Cobb.
- 9 Mandolin Solo—The Holy City..Arr. by Leon
Miss M. Seely.

- 10 Yankee Boys—MarchWeidt
Fairbanks Banjo Club, A. J. Weidt, Leader.

Program of concert given by the Delphian String Orchestra, assisted by well-known talent, at the First Presbyterian Chapel, Arlington, N. J., November 3, 1905:

PART I.

- 1 Kaloolah—A Darktown Intermezzo.....Weidt
Delphian Club.
- 2 Baritone Solo—The Toreador Song from
"Carmen"George Bizet
Mr. Harry R. Murrison.
- 3 Guitar Solo—Selected
Prof. A. J. Weidt.
- 4 Violin Solo—Ninth Concerto.....De Beriot
Mr. Edwin Wickenhoefer.
- 5 At the Club.....Weidt
Ideal Banjo Club.

PART II.

- 6 Zither Solo—Selected
Prof. A. J. Weidt.
- 7 a Song of Waiting.....Wright
b The Little Irish Girl.....Lohr
Mr. Harry R. Murrison.
8. Violin Solos—
a Andante Romantique.....Schill
b Hungarian Dance.....Halsche
Mr. Edwin Wickenhoefer.
9. Medley—Popular Airs.....Weidt
Ideal Banjo Club.
- 10 The HazersWeidt
Delphian Club.
Accompanists: Mr. Berne, Mr. Pearsall.

Program of a select concert given by the Anderson Mandolin Orchestra, assisted by Mr. H. O. Anderson, mandolinist and director of the orchestra; Mr. Erwin Gastel, cellist; Mr. John Kemp, mandolinist, and Mrs. Douglas Ross, accompanist, at Seattle, Wash., April 14, 1905:

PART I.

- 1 a LiebesliedHenselt-Schick
b Ave MariaRicci
Orchestra.
- 2 Napoli—TarentelleMezzacapo
Mr. Kemp.
- 3 La Bella Fanciulla di Perth.....Bizet-Walter
Orchestra.
- 4 RomanzaGolterman
Mr. Gastel.

PART II.

- 1 Quartetto Originale, Op. 76.....Munier
Allegro—Quasi Adagio—Minuetto
Orchestra.
- 2 La Traviata—FantasiaVerdi-Bellenghi
Mr. Anderson.
- 3 Sereñade d'un Pierrot.....Sauvage
Orchestra.
- 4 a BerceuseGodard
b ScherzoVan Gœns
Mr. Gastel.
- 5 CarmenBizet-Walter
Orchestra.

Program of concert given by the Throop Institute Mandolin and Guitar Club, under the direction of Mr. Edward S. Warren, at the Glendale High School, Pasadena, Cal., Nov. 4, 1905:

PART I.

1. a March—A Salute.....De George
b Concert Waltz—Tuyo Siempre.....Velasco
Throop Institute Mandolin Club.
2. Mandolin Solo—Medley Fantasia.....Siegel
Edward S. Warren (unaccompanied)
3. Descriptive—Follow the Man from Cook's
Arr. by E. S. Warren
A tour of the world with a Cook's Touring Party: Itinerary—England, France, Germany, Russia, Turkey, Japan and "Home, Sweet Home."
Throop Institute Mandolin Club.
4. Coon Song—Climb de Golden Fence..Johnson
Eugene Baldwin.
5. Reading—A Campfire Story of the Battle
Catlin
Delbert Beals.
6. Medley—What You Hear on Broadway
Arranged by E. S. Warren
Airs from "The Billionaire," "Mummy and the Maid," "Hoity Toity," "Little Johnnie Jones," "Woodland," "Sultan-of Sulu," "King Dodo," "Yankee Consul," "The Tenderfoot," and "The Isle of Spice."
Throop Institute Mandolin Club.

PART II.

7. Patrol—Passing of the Guard.....Eilenberg
Throop Institute Mandolin Club.
8. Baritone Solo—To the Front.....Pirini
Gerald Waterhouse.
9. Descriptive—The Police Patrol
Arr. by E. S. Warren
Descriptive—Chicago Police going to the Hay-market Riot.
Throop Institute Mandolin Club.

10. Character Sketch—The Elocution Class
W. A. Baldwin
Eugene Baldwin
(Given by request)
11. Guitar Solo—May Breezes.....Arevalo
Alfried Larralde.
12. a Intermezzo—PoppiesMoret
b Songs of Long Ago..Arr. by E. S. Warren
Throop Institute Mandolin Club.

Program of concert given by the Ideal Concert Company, composed of blind musicians, at Jewett Hall, Hartford, Conn., Oct. 24, 1905:

PART I.

- Piano Solo—
- a NoveletteSchumann
 - b AlindaLogan
Mr. Washington.
- Song—Queen of the Earth.....Pinsuti
Mr. Bradley.
- Banjo Solos—
- a Selected from "Il Trovatore".....Verdi
 - b My Old Kentucky Home..Varied by Farland
Mr. Bill.
- Song—My Irish Molly O.....Schwartz
Mr. Washington.
- Baritone—Instrumental—The Favorite.Hartmann
Mr. Stroutt.
- Song—Star of My Heart.....Denza
Mr. Bradley.

PART II.

- Piano Solo—Concert Waltz.....Weiniawski
Mr. Washington.
- Song—Goodbye, Sweet Marie.....Mills
Mr. Bradley.
- Baritone—Instrumental—Marching through GeorgiaVaried by Stroutt
Mr. Stroutt.
- Song—Duet—The FishermanGabus
Messrs. Bradley and Washington.
- Banjo Solos—
- a Auld Lang Syne.....Varied by Farland
 - b Medley of War Songs
Mr. Bill.
- Song—Trio—Selected.
Messrs. Bradley, Washington and Bill.
Artists—Harry L. Bill, Edward F. Bradley, Arthur S. Washington, Herbert A. Stroutt.

Program of a very successful concert given by the Lewis Mandolin and Guitar Club, directed by Mr. Leon E. Lewis, assisted by Mrs. Lorena Meikle, soprano, and Mrs. Annie M. Lennan, reader, at Boston, Mass., November 8, 1905:

1. a Yankee Grit March.....Holzman
- b Southern Belle Overture.....Le Barge
Lewis Mandolin and Guitar Club.

The Cadenza.

2. Mandolin Solo—La Tipica Polka.....Curti
Mr. Wesley Robbins.
Mr. L. E. Lewis, guitar accompanist.
3. Mandolin Solo—TarantelleMezzacapo
Mr. John W. Achorn.
Mr. Lewis, accompanist.
4. Banjo Solo—L'Infanta March.....Gregory
Mr. H. F. Weiler.
Mr. James Tobin, accompanist.
5. Mandolin Solo—Deluge de Fleurs.....Albin
Miss Rayna Jacobson.
Mrs. F. B. Perry, accompanist.
6. Soprano Solo—For All Eternity..Mascheroni
Mrs. Lorena Meikle.
Miss Irene Osborne, accompanist.
7. Reading—SarahThomas H. Davies
Mrs. Lennan.
8. Mandolin Quintet—MeditationGounod
Misses Osborne, Jacobson, Hebblethwaite, and
Place. Miss Irene Osborne, accompanist.
9. Lustspiel OvertureKeler Bela
Lewis Mandolin and Guitar Trio.
10. Mandolin Solo—BonitaMezzacapo
Miss Jessie Place.
Miss Edith Leighton, accompanist.
11. Banjo Solo—West Lawn Polka.....Glynn
Mr. Robinson Murray.
Mr. John Merrill, accompanist.
12. Mandolin Solo—Mazurka de Concert..Munier
Miss Harriet Osborne.
Miss Irene Osborne, accompanist.
13. Reading—AngelinaAnon
Mrs. Lennan.
14. a Hey! Mr. Joshua.....Kemble
b Tunes the Band Played.....Jennings
Lewis Mandolin and Guitar Club.

Program of a recital given by Mr. Walter A. Boehm, mandolin, guitar and banjo artist, assisted by H. Wallace Steves, baritone, and Mrs. Maud Davis Cook, pianiste, at St. James Church, Buffalo, N. Y.:

- 1 Banjo Solo—Grand Fantasie Americaine,
Boehm
W. A. Boehm
- 2 Baritone Solo—The Two Grenadiers,
Schumann
H. Wallace Steves
- 3 Harp Guitar Solo—Butterfly Caprice...Boehm
W. A. Boehm
- 4 Piano Solo—Spinning Song from the "Flying
Dutchman"Wagner-Lizst
Mrs. Maud Davis Cook
- 5 Baritone Solo—Of Thee I'm Thinking,
Meyer-Helmund
H. Wallace Steves

- 6 Mandolin Solo—Lead, Kindly Light (Unac-
companied) Arr. by.....Boehm
Mando-cello Solo, Berceuse, from "Jocelyn."

Program presented by the Campanari Concert Company on their tour this season. This splendid company includes Signor Giuseppe Campanari, baritone; Miss Dorothy Hoyle, violiniste; Miss Dell Martin Kendall, soprano, and Mr. Rudolf King, pianist:

- 1 Violin and Piano—Storia d'Amore....Severn
Miss Hoyle and Mr. King
- 2 Scene and Aria from "Faust".....Gounod
Miss Kendall
- 3 Violin—
a Air for G string.....Bach
b Adagio op. 34.....Ries
Miss Hoyle
- 4 Baritone—Sacred Hymn....A. Peccia-Buzzi
Sig. Campanari
- 5 Piano—Valse de Concert.....Rudolf King
Mr. King
- 6 Baritone—Drinking Song.....Schumann
Sig. Campanari
- 7 Violin—Gypsy Airs.....Sarasate
Miss Hoyle
- 8 Songs—
a A Wondrous Thing It Must Be...Foerster
b Maidens of Cadiz.....Tosti
Miss Kendall
- 9 Baritone—Talian Dance.....Rossini
Sig Campanari
- 10 Piano—
a GavotteGrunfeld
b ScherzoGodard
Mr. King
- 11 Duet—CrucifixusFaure
Sig. Campanari and Miss Kendall

A good-sized audience greeted the young artist, Miss Lillian A. Christmann, at her concert in A. O. H. Hall last night. The program was well arranged and of high order. Each number was enthusiastically received by the audience. Miss Christmann has a beautiful soprano voice of good timbre and of a high range. She sings with good taste and feeling. In the aria from "Traviata" she showed her high tones with much advantage. She is also an accomplished mandolinist, and she demonstrated the possibility of that beautiful little instrument by playing with good feeling and artistic sentiment some of the most difficult pieces written for the mandolin.

Peter J. Christmann played his solo very artistically. He showed a finished technique and a good tone. The duet playing with his teacher was a feature.

The star of the evening was Signor Giulio E. Capone, the celebrated flute soloist of Providence, and conductor of the famous Banda Napoli. He played as only artists can. His phrasing, tone

color and general delivery were masterly. His technique is simply wonderful. He was greeted in a most friendly manner by the audience and every person in the hall went home satisfied with having had as good a musical treat as ever given in Westerly.

Miss Zangrandi assisted at the piano and accompanied every number sympathetically and artistically. The whole affair was a success artistically and financially. The program was as follows:

Soprano Solo, Aria—Ah, fors' e lui.....Verdi
 Flute Duet—Valse di bravura.....Doppler
 Mandolin Solo—Il Trovatore.....Verdi
 Pettine Flute Solo—Adante et Mazurka.....Dufau
 Soprano Solo—Sacred is the Weeping.....Suppe
 Flute Obligato by Signor Capone

Songs—
 a Beauty's Eyes.....Tosti
 b Serenade.....Schubert
 c The Postilion.....Abt
 Flute Duet—Fantaisie.....Doppler
 Mandolin Solos—
 a Traumerci.....Schumann
 b Murmuring Brook.....Pettine
 Soprano Solo—The Light from Heaven..Gounod
 Flute Obli., by P. Christmann

Songs—
 a Wiegenlied.....Brähms
 b Maids of Cadiz.....Delibes
 —Westerly, R. L., Sun, November 10, 1905.

Program of concert given by the Christchurch Banjo Club, under the direction of Mr. Joseph Wright, at Odd Fellows' Hall, Christchurch, New Zealand, October 18, 1905:

INSTRUMENTATION.

Banjiners—Mr. J. Wright, conductor; Miss Montague, Mr. E. Salmon. First Banjos—Mrs. Harrison, Miss Rutledge. Second Banjos—Mr. E. Morris, Mr. J. Carter. First Mandolins—Miss M. Francis, Miss V. Clisby. Second Mandolins—Miss E. Francis, Miss C. Carter. Mandolas—Mr. C. R. Walker, Mr. Sheffield. Guitars—Mrs. J. Wright, Miss B. Bisset.

PART I.

- 1 Overture—
 a Marche Bon Vivant.....Allen
 b Colored Band Patrol.....Eno
 Orchestra
- 2 Mandolin Solo—Marche des Petits Pierrots,
 Hudson
 Miss Violet Clisby
- 3 Song—Idle Words.....Adams
 Miss Florence Orchard
- 4 Mandolin Quartet—Maritana.....Wallis
 Mrs. Wright, Miss Francis, Messrs. Sheffield
 and Wright
- 5 Banjo Solo—White Coons.....Payne
 Master Darcy Wright (aged 8 years)
- 6 Selections—
 a Tidings of Joy Waltz.....Siegel
 b Alabama Past-me Cake Walk.....Agnew
 Mandolin Band

PART II.

- 1 Selections—
 a Huckleberry Finn.....Stauffer
 b Il Trovatore.....Verdi
 Orchestra
- 2 Mandolin Solo—Parthenia.....Scott Burne
 Miss Maud Francis
- 3 Banjo Trio—Darkies' Dawn.....Lansing
 Master Darcy and Mr. and Mrs. J. Wright.
- 4 Song—The Bandoliers.....Stuart
 Mr. R. Hicks
- 5 Banjo and Guitar—Reverie in F.....Hind
 Mr. and Mrs. J. Wright
- 6 Selections—
 a Baiser de Amour Waltzes.....Newbery
 b Girl from Kays.....Cammeyer
 Orchestra
 Accompanist, Mr. T. H. Hanham

Program of Grand Concert and Recital given by the Vice-Regal Military Band, Mr. L. De Groen, conductor, at Sydney, Australia, October 18, 1905:

PART I.

- 1 Grand Overture—Morning, Noon and Night
 Suppe
 Vice-Regal Military Band
 Franz von Suppe, composer of this fine overture, was one of the most popular musicians in Germany, and is best known throughout the English world, by the "Poet and Peasant" overture and the opera "Boccaccio," which was a great success. A vast number of good works are credited to this composer.
- 2 Patriotic Song—Death of Nelson.....Braham
 Mr. G. Kilburn-Heron
 (First appearance in Sydney)
 Accompanied by the full strength of the band.
 (First time in Australia)
- 3 a Descriptive Fantasia—Smithy in the Wood,
 Michaelis

(By special request)

In response to the numerous letters, anonymous and otherwise, Mr. De Groen has pleasure in acceding to a repetition of this popular number for this recital.

The inspiration of this composition is descriptive of the sleeping village, the awakening and attendance at prayers, with the ultimate turn to work, in which the anvils are most conspicuous.

- b Grand March—Boston Commandery,
 T. M. Carter

With Grand Organ

The Boston Commandery March was specially composed and arranged for military bands by T. M. Carter, a popular American writer. The brightness of the opening refrain is in absolute contrast to the sombre and majestic tones of the late Sir Arthur Sullivan's famous hymn, "Onward, Christian Soldiers," which forms the trio.

The variation given to all the wood-wind throughout this melody is both original and clever. It is dedicated to Sir Eugene A. Holton, Eminent Commander Boston Knight Templars.

Vice-Regal Military Band

4 Recit et Cavatina—Ah Fors' e lui, "La Traviata"Verdi

(First time performance)

Miss Evelyn Selig

Accompanied by full strength of the band

5 Violin Solo—Andante (Concerto), Mendelssohn

Mr. G. Rivers Allpress

Accompanied by Grand Organ.

6 Grand Suite de Ballet—Coppelia.....Delibes
Vice-Regal Military Band

This very fine arrangement is from the popular "Coppelia Suite," and includes the "Prelude-Mazurka Theme Ballade," the famous "Valse," and all the bright and vivacious melodies with variations on the original. The "Allegro Vivace" is indeed a classical finale. This selection is arranged by J. A. Kappey, Esq., one of the most popular bandmasters in England to-day. Mr. Kappey is now editor of Boosey's Military Band Journal. This suite has never been performed by a Military Band before in the Commonwealth, and Mr. De Groen takes pleasure in producing it.

PART II.

7 a Selection—Il Trovatore.....Verdi

Mr. J. W. Stent's American Banjo, Mandolin and Guitar Society

b Banjo and Mandolin Trio—Anona....Grey

Mr. Stent, Masters George and Roy Smedley

8 Song—In the Cathedral.....De Chanee

Mr. G. Kilburn-Heron

Accompanied by the Organ

9 a Entre Acte (third act)—Lohengrin.Wagner

This excerpt is perhaps one of the best known from the Wagnerian operas, and hitherto has only been performed by large orchestras. Its performance by a military band is all the more novel when the intricate instrumentation is considered, as it abounds with difficulties.

b Marche Characteristique—Mountain Gnomes, Eilenberg

Vice-Regal Band and Grand Organ

The "March of the Mountain Gnomes" is a favorite piece for orchestra, and was first produced by the Melbourne Exhibition Band in 1881, under the direction of the late M. Leon Caron.

10 Romanza—Convien Partir.....Donizetti

(La Figlia del Reggimento)

Miss Evelyn Selig

Accompanied by the Band

This beautiful cavatina is sung by Maria in the finale of the first act of La Figlia del Reggimento (the Daughter of the Regiment), one of the lightest of all Donizetti's grand operas. It was

first produced in Sydney by the famous Escott-Squires company, the first grand opera company ever brought to Sydney by the late William Lyster.

11 Violin Solo—Largo (Xerxes).....Handel

Mr. G. Rivers Allpres

Accompanied by full strength of the Band and Grand Organ

The combination of such an accompaniment as the above is somewhat of a novelty, and though this excerpt has been heard by almost every known arrangement, this occasion is the second time that a military band has accompanied a violin solo, the first being by the present soloist, Mr. Allpress, under Mr. De Groen's direction, in the Town Hall, on July 2, 1905.

12 Grand Festival March—Tannhauser...Wagner

(By special request)

Vice-Regal Band and Grand Organ

This excerpt is undoubtedly one of the most popular items that the great Maestro ever composed, and occurs in the second act of the grand opera, "Tannhauser," where the Landgrave of Thuringo and Elizabeth receive the nobles of the court in the Hall of Song.

God Save the King

A musicale was given in honor of Miss Elizabeth Fritsch, of Sacramento, at the home of Dr. and Mrs. J. M. Fox in San Francisco last Thursday evening. The home was beautifully decorated; the parlors and the music-room were principally in greens and flowers. Bunches of carnations and chrysanthemums covered the mantels in the three rooms, with smilax trailing over the mirrors. The chandeliers were wound with asparagus with the red berries. In the front parlor, stretched across the windows, was a large fancy design in red, white and blue, with the word "Welcome," and underneath a couple of drapes in the form of a butterfly. In front of this the program was rendered. The piano was covered with violets and ferns. Between the two parlors on one side stood a large basket of French grasses, and on the other stood a banjo of bronze, with gold strings, and tied with a blue ribbon. Huckleberry and grasses were stacked in the corners. The walls of the music-room were covered with asparagus; the two hallways were filled with various plants, while the staircase was wound in ferns. Downstairs the dining-room was in white and gold; streamers of crepe paper were fastened from the four corners extending across the ceiling. The center-pieces for the two tables were glasses of Japanese gold fish, while bunches of yellow chrysanthemums stood on the mantel.

The program consisted of numbers by ten artists. On each cover of the program was tied a little bronze banjo, and on each was written the name of a composer, after which prizes were given for the people holding the lucky names. The first prize was won by Mr. Danhauer and the second by Mrs. Benson. Those present were: Miss Eleanor Talcot, Annie Egan, Gertrude Cox, Miss McMartin, Mabel Haas, Vivian Johnson, Elsie and Rose Cramer, Miss Rohrer, Agnes

Murphy, Bessie Berry, Mr. and Mrs. Hastings, Mrs. Cox, Major Egan, Master Cox, Mr. and Mrs. L. Cramer, Mr. and Mrs. Steinman, Mrs. Telfer, Mr. and Mrs. Foltz, Mr. and Mrs. Starling, Prof. Tarnowsky, Mrs. G. Evans, Mr. Weister, Mrs. Benson, H. Withmore, E. Smith, Mrs. Lance, C. Compton, Mr. McMartin, Dr. Caffreth, Dr. Johnson, Charlotte Neilson, George Parks, Mr. and Mrs. Mapping, Dr. and Mrs. Fox. Out-of-town guests were: Elizabeth Fritsch and Elsie Schubert, of Sacramento; Ethel Barton and Mrs. Lorenson, of Oakland; Blanche Harcourt, Carson, Nevada; Miss Danhauer, of Kansas City, Mo.; Mrs. and Miss Sparks, Washington, D. C., and Judge Osborn, of Seattle.—San Francisco Chronicle, Nov. 5, 1905.

The Opera House Orchestra, of Lima, O., under the direction of Mr. E. H. Frey, the well-known musician and composer, rendered the following musical program at a reception given at the Lima Opera House on Thanksgiving Day.

1. March—Knights of the Round Table
J. Ringleben
2. Selection—Piff, Paff, Pouf.....Jean Schwartz
3. Overture—Poet and Peasant.....F. V. Suppe
4. Among the Lilies (Characteristic)...E. H. Frey
5. Selection—It Happened in Nordland
Victor Herbert
6. Overture—Bright Eyes.....E. H. Frey
7. Waltz—Love is Queen of the Sea
Theo. M. Tobani
8. March—Coronation, from the "Oper Folkanger".....E. Kretschmer

Mr. Edward S. Warren, the noted and popular mandolin and guitar teacher and school director, who conducts mandolin and guitar studios in Los Angeles, Pasadena and Pomona, Cal., has also opened a branch school at Long Beach, Cal., of which he has placed Mr. O. F. E. Boyer in charge. Mr. Boyer is a capable and thorough teacher and will doubtless bring the methods of the new school up to the highest stage of proficiency. Mr. Warren is famous throughout California, also, as the director of the Throop Institute Mandolin and Guitar Club.

Messrs. Fred. F. and Wm. P. Van Eps, of Plainfield, N. J., assisted by Mr. MacClymont, pianist; Miss Marion Short, reader; Mr. Walter W. Walters, humorist and vocalist; Mr. Frank Hardman, banjoist, and a banjo and mandolin orchestra of twenty-five pieces, will give their third annual concert in Plainfield on December 7, and the affair promises to be even more successful than its predecessors. The program will be presented in these columns later.

The Bacon Banjo Trio, magnificent players and probably the most novel and unique organization of the kind before the public, is now accepting concert engagements, and will doubtless score a great success. This is a Hartford, Conn., organization, including Mr. Frederick J. Bacon, director, and Misses Ruth Page and Leola O'Keefe. We present herewith a specimen program of one of their concerts:

1. Banjo Trio—
 - a Selections, from Overtures—"Carmen," "Poet and Peasant," "William Tell"
arr. Bacon
 - b Dance of the Water Lilies....Story-Bacon
Miss Ruth Page, Leola O'Keefe and Mr. Bacon.
2. Banjo Solo—
 - a Southern Girl (Gavotte).....Kremer
 - b My Old Kentucky Home. Varied by Farland
Miss Ruth Page.
3. Banjo Trio—
 - a The Nightingale and the Frogs..Eilenberg
 - b Chinese Picnic (Descriptive)...St. George
Miss Page, Miss O'Keefe and Mr. Bacon.
4. Banjo Solo—
 - a Valse Brilliante (op. 3).....Wieniawski
 - b Massa's in the Cold Ground. Var. by Bacon
Frederick J. Bacon.
5. Banjo Trio—
 - a Familiar Scotch Airs.....arr. Bacon
 - b Medley (Popular).....arr. Bacon
Miss Page, Miss O'Keefe and Mr. Bacon.
6. Banjo Duet—
 - a Happy Thoughts (Song and Dance Schot-tische) Bacon
 - b Selection, from Il Trovatore.....Verdi
Miss Leola O'Keefe and Miss Ruth Page.
7. Banjo Solo—
 - a Polka di Concert.....Bartlett
 - b TarantellaRaff
 - c Songs of Long Ago.....arr. Bacon
Mr. Bacon.
8. Banjo Trio—
 - a Just My Style, from "Fantana."
 - b Grand Fantasia National Airs.
9. Drum Solo—
 - a Express Train, coming and going at full speed.
 - b Battle of Santiago.

Contributors to THE CADENZA, advertisers and others, will please take notice that this magazine will be issued hereafter, beginning with January, 1906, on the first of each month. All copy must reach us invariably by the 20th of the preceding month to insure insertion.

Points From a Violinist's Note Book.

(Continued from page 21.)

each other, one position is but a repetition of the other, though, of course, there is a continued diminution in the length of the steps.

Paganini was once asked to play, and, picking up his violin, instantly produced a chord of four Bs. This was a feat of great difficulty, and a similar one consisting of Es may be played as follows: First finger fifth position on G, third on D, fourth on A, and open E.

If a student is playing up bow when it should be down, do not call "Down bow!" for that usually throws him into confusion, as he is not aware of his mistake and the direction the bow is running; but if you say, "Down bow; that is an up," he will usually reverse at once without trouble.

A bow should be wiped before putting away in the case. The violin should receive similar treatment every other day, taking care to pass the cloth, kept in the case for the purpose, beneath the finger-board and the tailpiece, around the sides and between the fingerboard and the strings. Be sure to give the neck a hard rub, as it must be kept clean and smooth to facilitate shifting. It is wonderful the polish the instrument will take on after a year or two of this treatment.

It is more convenient and productive of better results to oil a rattling G string with almond oil or vaseline while it is on the violin. Fold up a few thicknesses of paper about four inches wide and about two inches longer than the string from bridge to upper saddle. Cut in from each end a slit of an inch and slip this under the string before oiling to keep the oil from the fingerboard and remaining strings. When this has stood over night, wipe thoroughly and rub in a little pinch of powdered rosin where the bow runs.

There may be a few accompanists and others who are not familiar with the notes

required on the piano to tune the instruments mentioned. The viola, violin, flute and C clarinet tune to first A above middle C; the 'cello and trombone to first A below middle C; B flat cornet and B flat clarinet to first B above middle C; A cornet and A clarinet to C octave higher than middle C.

The loftiest theme is the interpretation of the divine, voicing sentiment of adoration of the Almighty or joy of the heart in anticipation of heavenly rapture. When these and similar sentiments move the performer to the exclusion of everything else, the hearers are profoundly impressed, and he who has not experienced these grandest of earthly delights, or who has no eye of faith to feel the thrill of a vista of the heavenly Canaan, has not yet attained Nebo's loftiest summit, though he be endowed with a technic rivalling the greatest the art has known.—The Musical Standard.

Stir Yourself Today.

Are you a time-killer? Do you stand about talking when you should be disposing of duties that press upon you?

Do you hang around home when you should be at your office?

Do you put off until 9:30 o'clock the things that might just as well be done at 9?

Do you lag through a task instead of attacking it with all steam on, and pushing it through briskly?

Do you fritter away a single hour of the day that might be made useful in benefiting your health, improving your mind, or helping your business?

If so, stir yourself. You are not progressing, you are not even standing still. You are going backward.—From the Louisville Courier-Journal.

Taubert's little "Kinderlieder" formed an attractive feature of Madame Gadski's programs last year, and doubtless they will be used to considerable extent on the

tour which the soprano is to make this season. Gadski first sang these charming bits of melody when she was a small girl of eleven, and she is as fond of them to-day as she was then. The soldier song is the one she sings especially deliciously. The roll of the drum, the trumpet blast and the martial glory of childish pomp delights the prima donna as well as the audience, and she laughingly accentuates the tempo until her hearers unconsciously beat time to the insistent little beat of the baby drum. It is doubtful whether Gadski is more thoroughly satisfying in a Wagnerian aria than she is in these dainty little songs of Taubert.

This is a city in which the influence of musical taste has been evident and the interest that is taken in music and musical education, etc., is most gratifying. We have a number of skilled teachers in various departments of music, and Mr. Richard Carpenter is one of the well-known ones of whom we wish to make much mention in this article. He is a gentleman who is a credit to his profession and as a teacher deserves encomiums of the highest nature, and he brings to bear in his work the keenest intelligence and the most progressive methods. Mr. Carpenter has much talent and developed ability and training, and he is often in demand for recitals, etc. He is a teacher of the mandolin, the banjo and guitar, and he has a very pleasant studio in rooms 37 and 38 of the Ochsner Building, at 719 K street. Mr. Carpenter is also very ably assisted by his wife, and they have a large class of pupils in various stages of advancement, and have been very successful in their work as teachers in this city, where they have been established for eleven years.—Sacramento, Cal., Leader.

The program given Nov. 8 at the New York School of Music and Arts, 49 West Ninety-seventh street, before a large audience, was highly appreciated.

Mrs. Leland's reading, given most delightfully, won her much applause. She was ably assisted by the well-known pianist, Miss Florence Pratt, whose playing of the difficult Strauss music was most artistically done.

The song recital given by pupils of Ralf Leech Sterner, the celebrated vocal teacher and head of the vocal department, was a great success. Mr. Sterner deserves great credit for the manner in which his pupils rendered their difficult numbers.

Program of concert given at the New York School of Music and Arts, November 8, 1905:

1. Trio—Violin, Clarinet and Piano—
The Lost Chord.....Sullivan
Mr. Mansfield, Mr. Wright and Miss Hawley.

2. Vocal—
a Minnelied (Opus 71, No. 5).....Brahms
b Sapphische Ode (Opus 94, No. 4) ..Brahms
Mr. Will H. Johnston.
3. Vocal—
King of the Forest Am I.....Parker
Mr. James L. Larsen.
4. Vocal—
My Little Love.....Hawley
Miss Anna E. Cockburn.
5. Vocal—
A Son of the Desert Am I.....Phillips
Mr. Joseph P. Considine.
6. Vocal—
Dio Possente Dio D'Amor (Fausto).Gounod
(Even Bravest Heart May Swell)
Mr. Will H. Johnston.
7. Vocal—
a SerenadeSchubert
b Spring SongLynes
Miss Myra B. Olive.
8. Clarinet Solo—
Why Do I Love Thee?.....Keiser
Mr. A. C. Wright.
9. Vocal—
The Rose Tree.....Hallam
Mr. John J. McShane.
10. Duet—
My Faith Looks Up to Thee.....Schnecker
Miss Olive and Mr. Johnston.
Miss Laura Hawley at the piano.

A number of the public school pupils of this city have banded together and organized a mandolin and guitar club under the direction of Richard Carpenter. This club is composed of eleven boys, and has been in existence since the first of last November.

The club has played before the First Baptist Church of this city, at Y. M. C. A. entertainments, and has also filled several charitable engagements. One of these was a concert tendered to the inmates of the Protestant Orphan Asylum and another to the Marguerite Home.

Though composed of members young in years, the club has a wide range of pieces, and all the latest and best pieces of music are to be found in its repertoire. These the members are able to play well, with a depth of expression unusual in pupils who have had such little experience as the members of this club have had.

The name, "The Sacramento Boys' Mandolin Club," has been selected for the club. The members, with their respective instruments, are as follows: Mandolins—Elwood Mier, Walter Weinstock, George Siller, Dean Dillman, Harold Richter, Earl Cooper, Ralph Henderson and George Cole; guitars—Alfred Putnam and Joseph Dillman; banjo—Henry Ellis.

The instruments are divided into sections of first, second and third mandolins, guitar accompaniment and banjo obligato.—Sacramento, Cal., Bee.

TRADE DEPARTMENT

Manufacturing Interests.

Last month we made brief mention of the work of the Clark Engraving Company, of Milwaukee, Wis., who are prepared to execute all classes of work in this branch to the best advantage. See their half-page announcement on page 4 and write for their samples and prices.

August Carlstedt & Co., of Chicago, Ill., makers of the well-known "Ideal" mandolins and guitars, continue their advertisement in this magazine, and same may be found on another page. Their instruments are high grade and are sold at very reasonable prices. Their catalogue is free on application and will interest you.

Herman Cohn, the "String Man" of 56 East 117th street, New York City, announces the receipt of a new importation of strings, just arrived, which he claims to be the best he has yet received, and to be the best on the market. Refer to his card in this issue and send for his catalogue.

The S. S. Stewart banjos and the George Bauer mandolins and guitars have been for many years famous among professional and amateur players all over the world and their standard to-day is as high as ever, with sales increasing all along the line. Read the announcement of the Bauer Company on another page and send for their catalogue.

Mandolin, violin, guitar and banjo players, who are always interested in obtaining the best possible grades of strings, are referred to the advertisement of Cronk's Musical String Factory, which appears on another page. This is an old-established factory, making the best grade goods, and supplies many of the leading music houses. See card for particulars.

The C. F. Martin Co., of Nazareth, Pa., issue their usual quarter-page announcement in THE CADENZA, and are devoting the space this month to an excellent description of the merits of their No. 1 Martin Mandolin, which is sold at the very moderate price of \$25.00. This house is a famous one and their work is of the highest class. Send for their illustrated catalogue and price list.

Mr. William C. Stahl, of Milwaukee, Wis., teacher, composer, music publisher and manufacturer of mandolins and guitars, is advertising his renowned "Stahl" mandolins and guitars in THE CADENZA this month. These instruments are used by many leading teachers and artists, including the famous Twin Sisters Dionne, now appearing in vaudeville with great success. Mr. Stahl's announcement is convincing and interesting. Read it and send for his catalogue and prices.

The National Musical String Co., of New Brunswick, N. J., continue to meet with the best

of success with the well-known strings of their manufacture for various instruments, including the "Bell Brand" and "Black Diamond" strings—both of these having become famous. These are exceedingly well known to mandolin, guitar and banjo players. Their violin strings are also meeting with much favor. See announcement on page 56 containing letter from the noted virtuoso, Hugo Heerman.

The Gibson Mandolin and Guitar Co., of Kalamazoo, Mich., continue to meet with great success in the sales of the Gibson mandolins, guitars, mandolas and mandocellos, and are constantly receiving endorsements and testimonials to the merits of their instruments from the leading artists among the profession. The Gibson Co. publish their usual half-page announcement in this magazine, which is devoted this month to a portrait and testimonial from Mr. Walter A. Boehm, of Buffalo, N. Y., soloist, teacher, composer, publisher and director of prominent orchestras. A reading of this testimonial will prove interesting and instructive. The Gibson Co. will forward catalogue and terms on request.

The A. C. Fairbanks Co. and The Vega Co., both of Boston, Mass., makers respectively of the famous "Whyte Laydie" banjos and the "Vega" mandolins, have extended the time limit on their word contest to December 20, in justice to many of their patrons and readers of THE CADENZA, on account of the late date of issuing November number of THE CADENZA and consequent impossibility of giving all a fair chance to compete. Prizes of a Whyte Laydie Banjo and a Vega Mandolin will be presented to the winners of the contest, and valuable premium certificates will be given to those who come nearest to winning the prizes. Read the full announcement regarding this contest, printed on last cover page, and send to the manufacturers of these goods for their catalogues and terms.

The F. J. Bacon Co., of Bristol, Conn., publish an announcement on page 57 to which we invite the attention of our readers. This house manufactures a number of well known specialties, including the celebrated "Neverfalse" strings for violin, banjo and guitar, the "Noknot" banjo tail piece, "Neverslip" banjo bridges, etc., all of which are meeting with a large sale. The "Neverfalse" strings particularly are in big demand and are becoming more popular among the players all the while. Orders are coming in to the Bacon Co. from all parts of the country from dealers, jobbers and teachers, and as the busy season is now beginning, players would do well to place their orders for these goods now and avoid a possible wait later on. Read the announcement of the Bacon Co. for prices and particulars.

A. A. Farland, of Plainfield, N. J., noted banjoist, music publisher and manufacturer and concert artist, publishes an interesting announcement in this issue of THE CADENZA, on page 59, re-

lating to his many excellent specialties. The "Farland Wood Rim Banjo" has become very popular among professional and discriminating musical people and a very large number of them have been sold, including many in England and Europe. Mr. Farland's latest production, "Farland's Perfection Strings," for banjo, guitar and violin became instantly popular with musicians and the demand has heretofore been larger than Mr. Farland could supply. He has increased his facilities and is now prepared to fill all orders. Read his announcement for full particulars concerning his instruments and strings, etc.

We were recently favored with a pleasant visit from Mr. Frederick J. Bacon, the noted banjo virtuoso, of Hartford, Conn., accompanied by Mrs. Bacon. Mr. Bacon is now on a concert tour and appeared at Paterson, N. J., December 4, under the management of Mr. Stephen Shepard; December 5, at Lancaster, Pa., under the management of Mr. J. W. Villee, and at Harrisburg, Pa., December 6 and 7, under the management of Mr. Frank S. Morrow. Mr. Bacon is meeting with great success in his concert engagements and is receiving the most flattering press notices everywhere. All the teachers and professional banjoists who have seen Mr. Bacon's new invention, "The Bacon Professional Banjo," are delighted with the instrument and cannot say enough in its praise. Mr. Bacon now has orders for a considerable number of the "Bacon Professional" banjos ahead of the amount he is able to produce, but is increasing his facilities to keep up with the demand. Read his half-page announcement elsewhere in this magazine and read the enthusiastic testimonials received from prominent players.

P blisher's Notes.

The house of Jean White, well-known music publishers, of Boston, Mass., who issue a large and select catalogue of music for the violin, mandolin, etc., issue a card in this magazine inviting players to send for their catalogue, which is free.

The Victoria Publishing Company, of White Plains, N. Y., who are the publishers of a number of popular books and novels, advertised last month their latest stirring novel, entitled "The Stowaway." Refer to their card for special offer.

The Wainwright Music Company, of Chicago, Ill., are numbered among the advertisers in this magazine, and they have a very attractive proposition to offer to writers of song poems and composers generally. They write music for such and secure publication on favorable terms. Read their card and write them for information.

Mr. George Brayley, of Boston, Mass., well known violinist, arranger, teacher and music publisher, who is one of the regular contributors to THE CADENZA, issues several valuable and popular books for the violin, piano and organ—also for mandolin. Read his card and note his latest work entitled "The Sunday Hour."

J. H. Remick & Co., music publishers of New York and Detroit, announce the publication of

their latest folio for first and second mandolin, guitar and piano, known as the "Whitney-Warner Mandolin and Guitar Folio No. 3." This contains their latest and best selections. Refer to announcement on page 4 for particulars.

The Sherman Publishing House, of Chicago, Ill., who are the publishers of "Singer's Complete Mandolin Instructor," have a card in our current number calling attention to the merits of this work, which contains a special article on shifting, instructions in sight reading, etc., as well as regarding the tremolo, etc. Read same and send for circular.

The American Music Journal Company, of Cleveland, O., publishers of the American Music Journal, publish a card in another column concerning their journal. It is sold at a low subscription price, has a regular list of contributors among the best-known artists in the profession, and offers other liberal inducements to subscribers. See card in this issue and send the publishers 5 cents for a sample copy.

Mr. G. Muder, of Auburn, N. Y., is not only an exceptionally talented musician and teacher, but a composer of exceptional ability as well. He publishes a number of musically effective and catchy compositions for mandolin clubs—among which may be mentioned "Morning Glory" Intermezzo, and these issues are as good as the best. Send him a trial order and you will be pleased.

The S. Brainard's Sons Co., well-known music publishers of New York and Chicago, who issue an extensive list of publications for all instruments, recently advertised in THE CADENZA, one of their most popular productions, "Brainard's Ragtime Collection" for 1st and 2d mandolins, guitar and piano. This book contains many good numbers and has been very popular. See card.

Luther A. Clark Music Co., of Union, Me., who have a quarter-page advertisement in this issue of THE CADENZA, now make a feature of supplying the music of all publishers at lowest consistent rates, and also strings for violin, as well as their own publications. This house has recently issued a new number for band, orchestra and piano solo which has met with favor. Refer to the announcement for special offer.

Composers and writers wishing to have their productions properly published and placed on the market will find it to their advantage to communicate either with the Wainwright Music Co. or the Pioneer Music Publishing Co., both of Chicago, who make a specialty of revising and marketing musical productions. Both these firms are advertising in THE CADENZA. Look up their announcements.

Newton Calbeck, of Wolf Lake, Ind., music publisher and composer, has just published his latest song with guitar accompaniment, entitled, "Shadows by Moonlight," which he is advertising on another page of this magazine and offers to

send a copy to any address on receipt of only 25 cents. This song is announced as catchy, effective and melodious, without being difficult. Refer to card for particulars.

The Crest Trading Company, of New York City, continue for this month their advertisement of the Witmark New Mandolin Folios, Nos. 9 and 10, which have met with such a favorable reception and large sales. These folios contain a remarkable collection of successful numbers and are published in separate books for 1st and 2d mandolins, guitar and piano. Read the announcement on page 55 and note list of contents and prices.

H. F. Odell & Co., music publishers, of Boston, Mass., have lately issued some excellent numbers for mandolin orchestra which will undoubtedly meet with the approval of players generally. For this month they announce three choice numbers which they offer to send for either mandolin and guitar or mandolin and piano at only 10 cents each. They are building up a very select catalogue of good music and already publish a considerable list.

Mr. A. R. Cummings, music publisher, of Athol, Mass., has purchased the music publishing business of Cummings & Wilcox, of Greenfield, Mass., including all plates, copyrights, stock of printed music, etc. Mr. Cummings publishes an advertisement in another column, to which we would refer our readers, and we wish to state that in future all orders for the Cummings & Wilcox prints should be addressed to A. R. Cummings, Athol, Mass.

Mr. Samuel Adelstein, mandolinist, music teacher, composer and music publisher, of San Francisco, Cal., continues his quarter-page advertisement in this magazine, which will be found on page 5. Mr. Adelstein announces a very choice and complete list of Foreign mandolin music, from the best composers of Italy and France, and also genuine Italian mandolin plectrums and strings. Mr. Adelstein makes a specialty of Foreign music and supplies and his issues are sold at moderate prices. Read his announcement for full particulars.

The attention of our readers, and particularly guitarists, is directed to the announcement published on page 52 concerning the "Free Society of Guitarists," an international organization of guitarists with headquarters at Augsburg, Germany. The society publishes a music journal which is sent free to its members, containing valuable guitar music and interesting reading matter. Sample copies of this valuable publication will be sent on receipt of 25 cents. All guitarists would do well to join this society. See announcement.

The Oliver Ditson Company, of Boston, Mass., publish a half-page announcement in the current issue of THE CADENZA concerning the Ditson publications for mandolin orchestra. Most of these selections have been arranged in a masterly manner by Mr. H. F. Odell, and as the selections are all high grade and issued for all combinations they will undoubtedly be in large demand. The full list of these numbers published by the Ditson Co. includes overtures, operatic selections,

serenades and novelty numbers by famous composers. Read the half-page announcement on page 55.

All players and teachers of the mandolin, guitar and banjo will find it to their interest to read the full-page advertisement of the C. L. Partee Music Co., occupying the third cover page of our current issue, same being devoted to a valuable list of novelties, concert numbers, teaching pieces and duos for mandolin, guitar and banjo, by such artists as Giuseppe Pettine, C. E. Pomeroy, M. A. Bickford, C. L. Partee, W. T. Best, E. H. Frey and others. The selections listed in this announcement are among the best ever issued for the stringed instruments and are absolutely guaranteed to please, or money refunded. Send in your orders now and avoid the holiday rush.

Very few writers and composers of music for the mandolin, guitar and banjo have produced as many meritorious compositions and arrangements for these instruments as Mr. E. H. Frey, of Lima, Ohio, who is a thorough teacher of these instruments and also leader of orchestra at the opera-house of his city. The guitar is a favorite with Mr. Frey, and some of his best numbers have been composed for that instrument. The C. L. Partee Music Co. now control all Mr. Frey's publications, and call especial attention to his latest guitar solo, "Dream Visions," which is advertised on another page. This selection is one of Mr. Frey's best efforts and will please and satisfy the ambitious guitarist.

Guitar players of all grades, amateurs, students, teachers and soloists, will find a number of most desirable selections for guitar solos and duets in the catalogue of the C. L. Partee Music Co. Included in these are the Five Easy Guitar Solos, by J. Robert Morris, advertised in this issue of THE CADENZA, Ten Guitar Solos by W. G. Brandenburg, the noted teacher and soloist, of Terre Haute, Ind., and Twelve Graded and Selected Guitar Solos and Duets by the great guitar virtuoso, William Foden. These twenty-seven selections alone include all grades and styles of selections, besides which there are a number of others in the catalogue of the same house. The C. L. Partee Music Co. are now making a specialty of supplying teachers at lowest cash rates. Send for their newest price list.

Walter Jacobs, music publisher, of Boston, Mass., comes forward this month with a fine installment of new publications for mandolin orchestra, banjos, guitars, piano, vocal, orchestra and band. Part of these excellent publications will be found listed in our "New Publications" column this month and the balance will appear in the same column for January. Mr. Jacobs is meeting with splendid success with a number of his publications, including "Jacobs' Grand Orchestra Folios Nos. 1 and 2," "Weidt's Elementary Studies for Mandolin, Guitar and Banjo," and also with his popular songs (which are now published as instrumental for all combinations), such as "By the Watermelon Vine," "My Dusky Rose," "Come Over on My Veranda," and others. Mr. Jacobs issues a full-page announcement on page 8, presenting a list of some of his newest

and best issues. Refer to same for prices and particulars.

Mr. Edward Pritchard, banjo virtuoso and composer, of East Orange, N. J., is advertising in another column his "Tone and Technic" for the banjo—a remarkably successful work which has met with much favor among banjoists everywhere. Mr. Pritchard's system of teaching by correspondence has met with enthusiastic commendation, as will be seen from the following unsolicited testimonials recently received by him:

Dear Sir:—Parts 1 and 2 of Tone and Technic for the Banjo received. After giving them a thorough examination, I will say that you deserve the thanks and support of all teachers for placing such an excellent work on the market. I know of no instruction book or studies containing the information to be found in your work.

Yours truly

CHAS. H. WILL,
Columbus, Ohio.

Dear Sir:—So far I have had no trouble in reading or playing any of the lessons. I played your arrangement of Handel's "Largo" and Wagner's "Evening Star" Friday with piano, and played them better than I ever did before. This comes from continual practice of your Tone and Technic scales and Presto studies.

OSCAR F. WEBER,
New Dorchester, Mass.

Your arrangement of Valse by Durand received. I cannot tell you how much I admire your brilliant arrangement of that splendid composition. Kindly send me a full list of your compositions and arrangements, as I want them all.

R. E. BOSCOMBE,
Fall River, Mass.

Elsewhere in this issue will be found separate advertisements of the four great popular songs published by the C. L. Partee Music Co., entitled, "Lights of Home," "My Sunburnt Lily," "They All Spoke Well of You," "Just a Picture of You." Those who have not yet obtained copies of these beautiful songs would do well to send for them now, while they can take advantage of the special price offer now presented. These songs are being featured by leading vocalists and vaudeville artists and will be popular for years to come, as they have the real merit and lasting qualities necessary to permanent success. Three of these, "Lights of Home," "They All Spoke Well of You," and "My Sunburnt Lily," are now published as songs with both guitar and banjo accompaniment (separately), and all orders for these will be filled promptly. In the issuing of these popular songs with guitar and banjo accompaniment the C. L. Partee Music Co. have made an entirely new departure, inasmuch as they are arranged in a new style, the accompaniments carrying the melody most of the time, and the accompaniments being virtually in each case a beautifully harmonized solo. The arrangement of these and many others of the same series to follow were done by Mr. Clarence L. Partee, who has prepared them with great care, and are written in such an effective way that the selections are practical for instrumental as well as vocal, and do not require any other parts for either vocal or instrumental performances. Thus,

the guitar arrangements may be used for voice, with guitar accompaniment, guitar solo and voice with guitar accompaniment, or duet for mandolin and guitar. Similarly, the banjo arrangements are practical for voice and banjo, banjo solo, voice and banjo accompaniment or banjo duet; the solo instrument in each case, of course, taking the voice part. As stated, these accompaniments are arranged in an entirely new and novel manner and we believe these songs will make an instantaneous hit among guitarists and banjoists. Others of the series are now in press and new songs will be issued as rapidly as possible.

New Publications.

BANJO.

Clifton March—A. H. Everingham, banjo and piano, .60

WALTER A. BOEHM, Buffalo, N. Y.

GUITAR.

Butterfly Caprice—W. A. Boehm, guitar duet, .40

WALTER A. BOEHM, Buffalo, N. Y.

MANDOLIN.

La Prima Polka—Walter A. Boehm, 2 mandolins and guitar, .50

Gibson March—Walter A. Boehm, 2 mandolins and guitar, .50

Red Jacket March—Walter A. Boehm, 2 mandolins, guitar and piano, .80

Floretta Polka—Walter A. Boehm, 2 mandolins and guitar, .50

Valse Caprice—Walter A. Boehm, 2 mandolins and guitar, .50

WALTER A. BOEHM, Buffalo, N. Y.
Moon Moths—Albert Kussner, 2 mandolins, guitar and piano, \$1.00

L. C. KUSSNER, Chicago, Ill.

Chant du Soir—Melodie, E. Bara, mandolin and piano, \$1.00; mandolin and guitar, .75; second mandolin and mandola, 10c. each.

How Little Kindles Love—Waltz Song, E. Mezzacapo, words with piano acc., mandolin orchestra acc., 1st, 2d and 3d mandolins; 1st and 2d mandola and guitar, complete, \$1.50.

Nina Panche Marche Espagnole, E. Bara, mandolin and piano, \$1.00; mandolin and guitar, .75; second mandolin and mandola, 10c. each.

SAMUEL ADELSTEIN, San Francisco, Cal.

ORCHESTRA.

At the Matinée—Waltz, Raymond Howe, 10 parts and piano, .75.

The Dixie Rube—Characteristic March, Thos S. Allen, 10 parts and piano, .75.

A Viscayan Belle—Serenade Filipino, Paul Eno, 10 parts and piano, .75.

WALTER JACOBS, Boston, Mass.

BAND.

An African Smile—Characteristic March, Paul Eno, full band, .50.

The Whirling Dervish—Dance Characteristique, J. W. Lerman, full band, .50.

WALTER JACOBS, Boston, Mass.

The Cadenza.

THE TALISMAN.

MARCH AND TWO STEP

Mandolin.

WM. C STAHL.

Introduction. March.

f *mf* *res.* *mf* *cres.* *f* *dim.* 1. 2. *Fine.*

TRIO.

f *cres.*

f

The Cadenza.

THE TALISMAN.

MARCH AND TWO STEP.

WM. C. STAHL.

Guitar

Introduction

March

The musical score for the Introduction and March sections consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a piano (*p*) dynamic and includes a repeat sign. The second staff continues the melody with a mezzo-forte (*mf*) dynamic. The third staff features a crescendo (*cres.*) and a mezzo-forte (*mf*) dynamic. The fourth staff continues with a mezzo-forte (*mf*) dynamic. The fifth staff begins with a forte (*f*) dynamic and includes a decrescendo (*dim.*) marking. The sixth staff concludes the March section with a forte (*f*) dynamic and a *Fine.* marking.

TRIO

The Trio section consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature, starting with a piano (*p*) dynamic. The second and third staves continue the piece with a piano (*p*) dynamic. The fourth staff features a crescendo (*cres.*) and a forte (*f*) dynamic.

D.C. Intro
at Fine.

An African Smile

CHARACTERISTI' MARCH

BANJO SOLO

PAUL ENO

Not too fast

The musical score is written for a Banjo Solo in the key of D major (two sharps) and 2/4 time. It consists of ten staves of music. The tempo is marked 'Not too fast'. The dynamics range from *ff* (fortissimo) to *p* (piano). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first and second endings marked with '1' and '2'. The piece concludes with a final cadence.

The Cadenza.

TRIO

The Cadenza.

LYRA PALOMA. "MUSICAL DOVE"

GUITAR SOLO.

LESTER PAYNE.

TUNE.

Thus \leftarrow or \rightarrow Thus.

And play as if tuned in the ordinary manner.

Tremolo notes marked thus || with 1st. finger while those marked thus || are played by sweeping the thumb across the strings from bass toward the treble strings and those marked thus || are played by sweeping the 1st. and 2nd. fingers alternately across the strings from treble toward the bass

With much expression.

Andante.

Waltz Tempo.

Snap.

Tremor.

Snap.

The Cadenza.

Musical staff 1: Treble clef, 2/4 time signature. Features a sequence of chords with accents and a 'Snap.' instruction. Bar lines are marked 'Bar. 7' and '5...7'. Includes a 'p' dynamic marking.

Musical staff 2: Treble clef, 2/4 time signature. Features a sequence of chords with accents and a 'Snap.' instruction. Bar lines are marked '1' and '2'. Includes a 'p' dynamic marking.

Musical staff 3: Treble clef, 2/4 time signature. Features a sequence of chords with accents and a 'Snap.' instruction. Bar lines are marked '2' and '3'. Includes a 'p' dynamic marking.

Musical staff 4: Treble clef, 2/4 time signature. Features a sequence of chords with accents and a 'Snap.' instruction. Bar lines are marked 'Bar. 5' and 'Srd. Pos.'. Includes a 'p' dynamic marking.

Musical staff 5: Treble clef, 2/4 time signature. Features a sequence of chords with accents and a 'Snap.' instruction. Bar lines are marked '2' and '3'. Includes a 'p' dynamic marking.

Musical staff 6: Treble clef, 2/4 time signature. Features a sequence of chords with accents and a 'Snap.' instruction. Bar lines are marked '2' and 'Bar 6'. Includes a 'p' dynamic marking.

Musical staff 7: Treble clef, 2/4 time signature. Features a sequence of chords with accents and a 'Snap.' instruction. Bar lines are marked 'Srd. Pos.', 'Bar. 7', and 'CODA.'. Includes a 'p' dynamic marking and a 'Tremor.' instruction.

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- Harmonious Hiram. March and Two-Step.
- He's Me Pal. Waltz.
- Indian Patrol. Two-Step.
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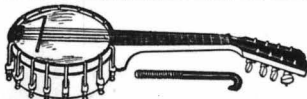
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