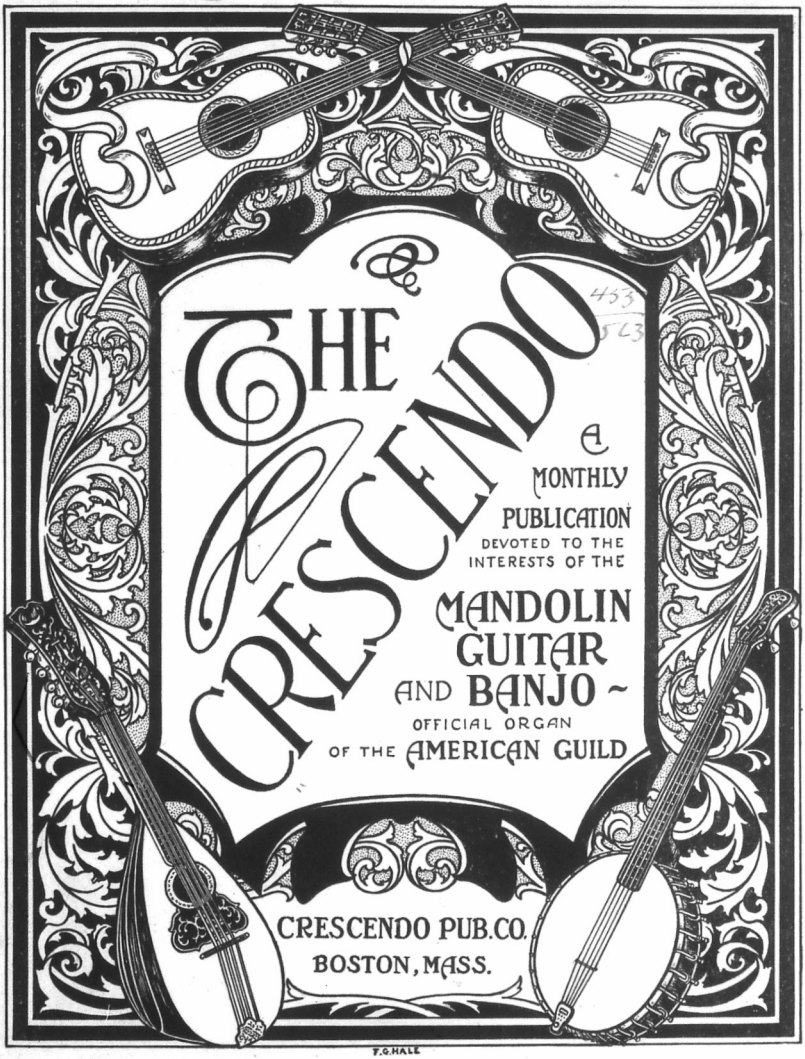
Vol. I. July 1908. No. 1.



F.G.HALE

10 cents per copy.

COPYRIGHT 1908 BY CRESCENDO PUB. CO.
All rights reserved.

$1.00 per year.

ML1
.093

SINGLE PARTS

1st Mandolin	.30
2d Mandolin	.20
3d Mandolin	.20
Mandola	.20
Banjo Acc.	.20
Banjo Solo	.30
Flute	.20
'Cello	.20
Piano Acc.	.40

COMBINATIONS

Mandolin & Guitar	.40
2 Mandolins & Guitar	.50
Mandolin & Piano	.50
2 Mandolins & Piano	.60

Get these Pieces and you will be pleased

The Gay Chauffeur

MARCH by H. F. ODELL and GEO. L. LANSING

The Cadet's Dream

PATROL By GEO. L. LANSING

Send for our Catalogs of Banjo, Mandolin and Guitar Music and Books. **THEY ARE FREE**

N. B.—Music will be sent by mail, to any address, at regular discount

PUBLISHED BY **WHITE-SMITH MUSIC PUBLISHING CO.** BOSTON 62 Stanhope St. NEW YORK 13 East 17th St. CHICAGO 259 Wabash Ave.

EDITION ODELL

FOR

MANDOLIN ORCHESTRA

INCLUDES

1. Entr' Acte Gavotte "MIGNON" . . . . . A. Thomas
   From the opera. A dainty number.
2. Idylle, "ROMANCIA" . . . . . H. F. Odell
   Beautiful melody. Played tremolo throughout.
3. March, "THE TOASTMASTER" . . . . . H. F. Odell
   Played at 1905 Guild concert. Thousands sold.
4. Dance, "LA CINQUANTAINE" . . . . . Gabriel-Marie
   A pretty Gavotte in olden style.
5. Caprice, "LADY DAINTY" . . . . . H. F. Odell
   Our hit. Played everywhere. Very catchy.
6. March, "HOCH HABSBURG" . . . . . J. N. Kral
   As played by the Boston Symphony Orchestra.
7. Waltzes, "CANTASANE" . . . . . H. F. Odell
   A melodious concert waltz. Fine counter strains.
8. March, "THE PHENOMENON" . . . . . H. F. Odell
   A winner. Bright and snappy.
9. Reverie, "MODESTIE" . . . . . H. F. Odell
   Slow, sweet melody. All tremolo.
10. "DANCE DI CUPID" . . . . . H. F. Odell
    Played by orchestra of 250 at Festival Concert in Boston.

The above are arranged for all combinations.

ODELL STRINGS are the BEST ON EARTH

Mandolin Strings 50c a set. Banjo Strings 50c a set. Guitar Strings 75c a set.

Special Prices to Teachers by the Dozen or Bundle.

Contains more than all other Methods combined **ODELL MANDOLIN METHOD** **Three Books already published 75 cents each**

SEND FOR OUR NEW ISSUE PROPOSITION

GENERAL HEADQUARTERS for MANDOLIN, GUITAR and BANJO MUSIC and STRINGS

SEND FOR CATALOGS

We can supply you at short notice with music from the catalogs of OLIVER DITSON CO., WHITE-SMITH CO., GIBSON CO., WALTER BOEHM, WM. C. STAHL, ELIAS HOWE CO., WALTER JACOBS, B. F. WOOD CO., B. E. SHATTUCK, ALFRED CHENET, W. L. HAYDEN, GAD ROBINSON, FRED BACON, Etc. When you want a number of pieces why not order the whole lot from us and save time and money.

H. F. ODELL & CO. - - 165 Tremont St., Boston, Mass.

WHEN WRITING TO ADVERTISERS PLEASE MENTION THE CRESCENDO

PLACE Washington, D. C.

TIME American Guild Convention of Mandolinists, Guitarists and Banjoists.

OCCASION To incidentally learn the relative merits of the best of the old construction Guitars with the six string "Gibson."

CONDITIONS Gut and silk strings. Guitars tested alternately by each performer in an apartment adjoining an open room of the severest professional critics of America who could not see, but could distinctly hear the instruments as played.

RESULT Unanimous "Gibson" verdict. "Marked contrast." "Bigger tone" "More brilliant treble." "Greater carrying power." "More compact body of tone." "A wonderful treble." "Decidedly greater volume." "Treble sounds like a harp." "Tone is more round and full," etc.

Note the complimentary treble quotations. (The objective point of every manufacturer and the point wherein he fails. It's easy enough to get good basses.) Observe no one could hear with his eyes (!) "Gibson" preference was the result of an unbiased test and an unbiased verdict. Furthermore, seven teachers placed orders aggregating over $1400.00. But a Guitar of bigger tone and infinitely greater possibilities is herewith described.

EVOLUTION NOT REVOLUTION All string instruments of power and body of tone have, like the Violin family, a vertical pressure of the strings at bridge. The leverage or twist pressure of all Guitars with glued bridges and bridge pins is wrong, because the down pressure is counterbalanced by the up pressure from the taut strings. Therefore, note the tilted neck to permit an upright, high, narrow bridge and secure increased string pressure as well as vertical pressure so that a thicker sounding-board may be freely pulsated and thus a bigger tone secured.

Either bridge leg rests on sounding-board over individual, graduated, longitudinal tone bars which bring the sounding-board into vibration even beyond the sound-hole. Each string-drum of machine head is perpendicularly set through nickeled eyelets permitting the greatest possible convenience in stringing or unstringing, inasmuch as the string does not have to be put back and forth through the slot in head as per the usual custom.



The turn-buckle straining-rod runs from head to laminated head-block beneath sounding-board, which permits using a small, convenient neck and permanently prevents warping, or will permanently straighten a neck already warped. The musical bending of body at sound hole, which produces hard action, is made impossible by extending the sides of rim beneath sounding-board to rim at end of body and by a corresponding re-inforcement on opposite side.

Long sub-basses are retained to give bigness of the foundation tones. Velocity of execution and brilliancy of treble are secured by a shorter or moderate length of scale, which, with our recent arching and new treble graduation of sounding-board, gives a tremendous carrying power never known to the Guitar of former construction.

An open bass for every chord in the treble eliminates the long reaches, gives greater compass and opens a field to the Guitarist hardly explored; namely, the flat keys, which are made as easy as the favorite keys. If the six-string Guitar is enough for you, we want you to know "enough is too much", when something better and easier can be had.

Sold to responsible parties through "Gibson" agents or direct (where we are not represented) at as low payments as $5.00 down and $3.00 per month. Write for free Harp-Guitar treatise, catalog of instruments, supplies and music.

MR. TEACHER.

Do business on our capital. Stock furnished. No investment. We help sell. Territory assigned, protected and worked by our "Still Hunt." We pay the advertising; you pay for goods when sold. Return goods if not sold. Send four satisfactory business references, business card, and we will set you up in the small goods business. If you "care a cent", drop us a card for catalog, etc.

GIBSON MANDOLIN GUITAR CO.

105 Exchange Place = = Kalamazoo, Mich.

ODELL Method for the Mandolin

By HERBERT FORREST ODELL

THIS work is a thoroughly comprehensive, systematic and progressive school for the instrument, and the only method which presents the latest ideas as adopted by the American Guild of teachers and standard American publishers. Some of the important points presented are as follows:

BOOK ONE

Diagrams of the Instrument and Fingerboard. When and how to Tremolo. Pleasing progressive exercises in Duet Form for Teacher and Pupil. Thorough explanations at every stage of progress. A series of valuable scale and Technical Studies such as have never been shown in other methods. It is equally valuable for teaching or for self-instruction.

BOOK TWO

Presents the various embellishments such as grace notes, the gruppetto, turn and trill with diagrams and instruction for their proper performance. Chromatic Scales and Exercises in Three Positions. The Positions. Exercises in Second and Third Positions. Melodious exercises in Duet Form. A Fine Series of Technical Exercises.

BOOK THREE

Contains Twenty-five Technical Exercises; also Exercises and Scales in Fourth, Fifth, Sixth and Seventh Positions. Double Stops in all forms, including Duets. Exercises on the Arpeggio in various keys. Broken Intervals in various keys. Scales in all keys; two octaves. Scale Exercises in Thirds, Sixths, and Octaves in Diatonic and Chromatic form.

BOOKS ONE, TWO AND THREE, NOW ISSUED

Send for our Catalogs of Mandolin, Banjo and Guitar Publications. **Price, each book, 75 cts., post paid.**

OLIVER DITSON COMPANY, BOSTON

C. H. DITSON & CO. NEW YORK — LYON & HEALY CHICAGO — J. E. DITSON & CO. PHILADELPHIA

Order of your home dealer or the above houses

Quick Results at Low Cost

The advertising manager of a prominent music publishing house said: "For quick results at low cost give me the music journals : Don't try circulars alone, you merely waste time."

The music journal is pre-eminent as an advertising medium for Music, Instruments and Musical Merchandise, because it concentrates its fire on those who are most interested. The advertising manager's advice is excellent but we take the liberty of making it more specific, thus:

For Quick results at Low Cost advertise in the Crescendo.

August is a good month to advertise, as teachers and players are then looking about for the music or goods they will use during the coming season. Increase your sales by placing an ad. in the August issue and they keep persistently at it in future issues.

If you do you'll Win. If you don't you'll Lose.

RATES ON APPLICATION - - . ACT IMMEDIATELY

$20 WORTH OF GOOD MUSIC FOR **$1**

We print in the Crescendo each month about $1.70 worth of good standard music, selected from the best catalogs in the country.

ONE DOLLAR

THINK OF IT!

Simply send us one dollar with your name and address. You will receive the CRESCENDO for one year, including the above amount of music, interesting articles about playing your instrument, programs of concerts, news of what the other players are doing, etc.

We have several agents. We want more. Write for particulars.

Crescendo Publishing Co., H. F. ODELL, Editor and Manager. **165 Tremont St., Boston, Mass.**

LIBRARY of CONGRESS
Two Copies Received
JUL 16 1908
Copyright Entry
July 10. 1908
CLASS XXc. No.
16892
COPY B.

The Crescendo

DEVOTED TO THE INTERESTS OF THE

Mandolin, Guitar and Banjo

OFFICIAL ORGAN

OF THE

AMERICAN GUILD

OF

Banjoists, Mandolinists and Guitarists

VOL. I. BOSTON, JULY, 1908. No. 1.



The above illustration is a reproduction from a photograph taken on the steps of the Hotel Cochran, Washington, D. C., of the officers and visiting members of the American Guild and friends who were present at the Seventh Annual Convention. The photograph was taken just before the visit to the White House, where the Guild members were very courteously received by President Roosevelt.

"WHAT'S THE USE?"

By Lewis A. Williams.

This quotation is from Gen. Apathy, funeral director in every community. His name is legion; he's the author of volumes and volumes of "Why I am not a Guild Member" and will discourse a volume or two ad libitum, ad nauseam whenever approached to join the Guild. He is generally known under the nom de plume of Will B. Knocker. He is an unbeliever of the first magnitude who doubts the American Guild, the official organ, their mission, and then some. He sees only grab and gobble in everything and everybody. A pianissimo piper? Well, you wouldn't think so. His slump in ambition doesn't run in that line. His verbal wind-mill (with a hammer attachment?) is constantly grinding out excuses. "Bosh! What good is the Guild? What is there for it to do? And what could it do if there were something? Besides, what will I get out of it? When you fellows really accomplish something, really ——"

"Hold on, Mr. Knocker. That is just where you get off at. "Who is this that darkeneth counsel by words without knowledge? Nothing is done without faith and enthusiasm except to rot. We'd rather wear out promoting an O. K. cause than rust out promoting a D. K. effect."

THE MAN OF THE HOUR.

The Guild was never morally stronger than to-day. H. F. Odell, Secretary and Treasurer, is one of the square-shouldered stand-up-and-get-hit variety of men whose locks have been slightly whitened by many years of experience in almost every phase of the music profession and business game, and doesn't hesitate to lock horns with difficulties.

At the annual Guild banquet a few years ago, all were handing the Guild nice little complimentary speeches of the "grown-under-glass" variety when Odell "spoke right out in meeting", "The Guild doesn't amount to a d———". No, he wasn't mobbed; in fact, this hard stiff retort was a telling blow that jacked-up every member and was really what secured Walter A. Boehm's membership, a teacher and publisher of Buffalo, now on the Executive Board and who manages the next Convention. Odell, physician and surgeon, put a little whale bone and back bone where the Guild's wish bone used to be. As Treasurer, he sees that every William is sacredly accounted for and expended when and where it will realize the most. There-goes-Bill-coming-back is the policy that through the Odell adminstration has kept money in the Guild's coffers and Mr. E.-Z.-Mark Hunter in the want column.

Every one, with brains enough to be allowed by his friends to run at large, recognizes the tremendous work before the Guild in its solution of constantly increasing and important problems. To this end, it is imperatively and vitally consequential the official organ be conducted by a fearless man, who stands for what he believes right, who has not only been drafted, but who has seen years of service at the front and who has already grappled with many of the powerful forces aligned against righteousness, justness (Sit down Prof. of Give-'em-away-school. Nothing good needs justifying or defending), and the advancement of the profession and trade.

THE ROAD TRAVERSED.

Odell first studied Violin and Piano and later, Voice under the best teachers of New England. At 14 he commenced conducting orchestras in Boston. He was a conscientious student of Harmony under his father, I. H. Odell, with whom he has been associated 16 years and who is one of the most able authorities on Harmony in the country and who has had 40 years active experience as band and orchestra arranger and as a member of such prominent bands as Gilmore's and also of Boston's leading orchestras. H. F. Odell has been director of the Euterpe Mandolin Club for 18 years, during which time he arranged all their music, much of it for two Mandolins, tenor Mandola and Mando-cello, Piano, Guitar, or Harp. He was director for two years of the Massachusetts Choral Society of 100 members; director of the Union Choral Club of Boston, and has been three years director of the Boston Operatic Society. He has arranged music for all these organizations for many years and has been on the faculty of many of the leading institutes of Boston. Odell is actively engaged as arranger for the Oliver Ditson Co., the H. F. Odell Co., the Gibson Mandolin Guitar Co., and has also arranged much music for the B. F. Wood Music Co., the White-Smith Music Co., Walter Jacobs, C. W. Thompson, and many other firms. He has arranged several hundred numbers, including standard overtures and numerous standard waltzes for the above firms and over three thousand numbers for amateur clubs. He is, also, the author of the Odell Mandolin Method (four volumes) published by Oliver Ditson Co., which to the writer's knowledge is the most exhaustive treatise ever written on the Mandolin to date, either here or abroad.

Many of Odell's pupils are to-day professional teachers of the various instruments, as well as orchestra and band directors.

Odell is on the Board of Government of the Handel and Haydn Society of Boston, (400 voices) the oldest choral society in this country with but one exception, and which enjoys the reputation of being the leading organization of its kind in the world, its concerts being the oratorial events of Boston.

But to cut out the long talk, it runs like this:— Soloist, Teacher, Director, Dealer, Arranger, Composer, Harmonist, Publisher, Secretary-Treasurer of the American Guild and one of its organizers, Author, Member of Conservatory Faculty and Music Critic, Composer of several operas, and member of Board of Government of Handel and Haydn Society and he is still on the "Crescendo" (!) "You can't hold a good man down." "But the last and best of all the game", he is editor of the

(Continued on page 14)

ac 28592

THE HARP-GUITAR

By Walter A. Boehm.

The splendid improvement made during recent years in Harp-Guitar construction is one of the strong evidences that **progress** is the watch-word that impels the player and manufacturer to work hand in hand toward establishing a higher order of things than has existed in the past. In other words, that which has been, does not satisfy the progressive teacher **Now.** He calls on the manufacturer for something better right along. No one will deny the fact that if this attitude is kept up continually, a very beneficial condition will in time prevail with the ultimate result that the stringed instruments will gain more and more prestige with the music loving public.

About twelve years ago after having applied myself most industriously to the study of the Guitar I came to the conclusion that the six string Guitar was entirely inadequate to meet my musical requirements and I resolved to add some extra bass strings. I added a few and as I became proficient in manipulating them I kept on adding bass strings until I found the instrument on which I experimented was too small to hold all the strings I needed to make a perfect solo instrument. I then procured the largest grand concert guitar I could find and started all over again and this time was successful in evolving a system of tuning the extra basses, which has now been adopted by one of our most enterprising instrument manufacturing concerns and whose Harp-Guitar construction has made teachers and players all over the world sit up and pay respectful attention.

A Harp-Guitar that will satisfy the earnest soloist who is also a thoro musician, must have at least ten sub-basses. These ten together with the E and A strings on the fingerboard are enuf to complete the twelve semi-tones of the chromatic scale, thereby giving an open bass to every half-tone.

I have seen a number of methods of tuning the sub-basses on various Harp-Guitars but as I do not consider any method complete unless it enables the player to get all the semi-tones of the chromatic scale in the sub-basses, I will confine my remarks rather to the system which shows itself to be not only the most perfect but the most practical as well.

The "Boehm System", as it has already been called by some, of tuning the Harp-Guitar sub-basses is not intended to appeal to those lazy players whose total ambition is satisfied by a limited knowledge of two or three or even eleven keys. No indeed I want that other twelfth key too, because I "need it in my business."

Now I sincerely hope that some thoughtless one with the limited vision will not spring this old one on me by asking, "What's the use of all these extra keys that are never used?" To this I can only reply that they have not been used simply because our publishers would find very little sale for their music if they took their compositions out of the ordinary routine of keys simply because the "guitar players would kick." Now honest, don't you know how the average guitar player (yes and the teacher too) balks when you shove a piece with a lot of sharps or flats under his nose? Of course you do and that is exactly what the Harp-Guitar is doing away with.

If the Editor of the CRESCENDO will allow me the privilege of using some of the pages of this splendid and enterprising paper, I should greatly enjoy having him print some Harp-Guitar solos in the near future. I should then ask the players to play them on a Harp-Guitar and then to try and play them on the six-string Guitar. This test will unquestionably satisfy players in the most convincing and forcible manner, that there is a still larger field for investigation and development along these lines than they at first believed.

The ten sub-basses of the complete Harp-Guitar are tuned as follows, beginning with the sub-bass nearest to the fingerboard :

A flat, G, G flat, F, F flat, D, D flat, C, B and B flat. The first four sub-basses are of the same pitch as the tones made on the sixth finger-board string at the fourth, third, second and first frets respectively. When the eleventh sub-bass is added, it is tuned to "A" or an octave below the fifth finger-board string.

In the above tuning it will be noticed that the "E" is omitted because this tune is already represented by the sixth finger-board string. Another and very important reason for omitting the "E" string is for the purpose of economizing the space taken up by the sub-basses so that all are within easy reach of the thumb of the right hand.

The general impression of the average person who sees a Harp-Guitar for the first time, seems to be, that it is a difficult instrument to play. This is probably caused by the array of extra basses- If the person laboring under this false impression happens to be a guitarist who has struggled with the tortures of the "grand barrer", it is very easy to make him nderstand after submitting a few practical demonstrations, that the Harp-Guitar is in fact easier to play than the six-string Guitar. The "grand barrer" is entirely eliminated in Harp-Guitar playing simply because all the basses are already supplied and need only to be struck open.

It is astonishing the rapid progress one can make on the Harp-Guitar, who has a fair knowledge of the ordinary Guitar. This is due in a great measure to the fact that the player becomes so thoroly fascinated with the beautiful effects produced that he becomes irresistably impelled to dig in still more.. When one becomes interested to this degree, practice is not looked upon as work but is transformed into **real pleasure.**

When used as an accompaniment instrument the Harp-Guitar is at its best in selections like "Evening Star" from Wagner's Tannhauser or in the Intermezzo from "Cavalleria Rusticana". Owing to the slow tempo of both of these numbers the full beauties of the sub-basses are brought out and their deep, rich, sustaining qualities always cause favorable comments.

(Continued on page 14)

GUILD BULLETIN

Report of Seventh Annual Convention Held at Hotel Cochran, Washington, D. C., Wednesday, May 6, 1908.

President G. L. Lansing called the Convention to order at 10 A. M. and was elected to serve as Chairman of the Convention.

The Secretary-Treasurer's report, previously audited by the Executive Committee, was read and accepted. (See report).

President Lansing then addressed the members with a few well chosen remarks.

The following changes in the By-Laws were voted upon and unanimously accepted.

In article V a new paragraph has been added which reads "Professional members must also pay an initiation fee of $1.00."

This takes effect Sept. 1st, 1908, and means that after that time Professional members, joining the organization must pay $2.00 the first year, $1.00 for initiation fee and $1.00 for membership, and per year thereafter, $1.00 as heretofore. This does not affect present members.

The last paragraph in article V was changed to read "a member having been dropped can only be reinstated by paying in full all dues for past years and receiving the approval of the officers and also paying a fine of one-half the annual dues for each year.

A new By-Law, article XI, was added which reads "No one, except members in good standing, shall be present at the business session of any Convention of the Guild. This, however, bars no one from the banquet and other social affairs connected with any Convention.

Article V of the Constitution was changed to read "Each Professional or Trade member, whether an individual or firm, shall be entitled to one vote and ten members shall constitute a quorum for transaction of business.

Under the head of unfinished business, the marking of the positions on the Banjo was discussed and remarks were made on the subject by G. L. Lansing, Thos. Armstrong, H. F. Odell, M. A. Bickford and others present and it was finally voted that the following recommendation should be made by the American Guild, through the Secretary to the manufacturers of Banjos. "In order to promote uniformity, the American Guild recommends manufacturers of Banjos to mark Banjos at the following frets: 3rd, 5th, 7th, 10th, 12th, 15th and 17th. The members of the Guild understand thoroughly well that it is the custom to place various marks according to the price of the instrument and respectfully suggest to manufacturers that the 12th fret should be the first one added in every case and the others should be added as the prices of the instruments permit.

It has been the custom of some manufacturers to mark the Banjo at the tenth fret and others mark it at the ninth fret. Also some mark the Banjo at the fourteenth fret and some at the fifteenth fret. This causes confusion and there seemingly has been no reason, except custom, that Banjos should be marked at the ninth and fourteenth fret.

It is hoped that all manufacturers of Banjos will adopt this recommendation and mark Banjos in a uniform manner.

The following motion was unanimously carried: "The American Guild considers the Tenor Mandola and Mando-cello the proper instruments to use in Mandolin Clubs or Mandolin Orchestras."

Last year the Guild voted to recommend to publishers of Mandolin music to publish music for the Tenor Mandola and Mando-cello. This has been done by nearly everyone of the publishers of this class of music in the country and the status of the two Mandolas was practically settled, but this year the Guild goes a little farther by declaring that the Tenor Mandola and Mando-cello are the proper Mandolas to use in Mandolin Clubs or Mandolin Orchestras.

There is no doubt, however, that some publishers will continue to publish parts for the Octave Mandola as it necessarily takes a little time to bring about a complete change of this character but it is hoped that in a few years all clubs or orchestras will use either the Tenor Mandola or Mando-cello or both of them, in place of the Octave Mandola which, while it served its purpose for a time, has outlived its usefulness.

H. F. Odell next made a short speech in which a proposition was made to the American Guild by Mr. Odell, representing a company which will issue a monthly paper intended to supply a demand for a paper devoted entirely to the Mandolin, Guitar and Banjo. It was decided to discontinue the Guild Bulletin. The new paper will devote two pages each month to Guild matters, thus practically absorbing the Guild Bulletin.

The support and backing which was promised by the members present for this paper was very enthusiastic and there is no doubt that it will be of great assistance in building up the membership of the Guild and in creating renewed interest in the three instruments which it represents.

At the time of the Convention, the company Mr. Odell represented, had an option on, and fully intended buying a certain magazine which had discontinued publication, but for several reasons, his company thought it best to publish a new magazine but still carrying out the arrangements made with the Guild.

The Secretary has already written to most of those who were at the Convention explaining the reasons for this change and the matter was carefully considered and voted upon by the officers of the organization, under whose province the matter came after the Convention adjourned. The officers of the Guild voted unanimously to carry out the arrangement with the new paper on the same conditions as made with the paper which Mr. Odell spoke of at the Convention, so the matter has been very satisfactorily arranged and the Guild will have, as its

GUILD BULLETIN

official organ, a paper which, we believe, will be second to none in the world in this line.

The next business brought up was a short discussion of the delinquent list which has been circulated among the Trade members for the past year and it was unanimously decided to discontinue circulating this list, one of the principle reasons being that most of the delinquents have been reported to each of the Trade members of the organization and as there was so few names left to report, it was thought best not to take the necessary trouble to continue this list.

It was then unanimously voted that the next Convention should be held in Buffalo, under the direction of Walter Boehm. Satisfactory arrangements were made with Mr. Boehm to manage and conduct the affair similar to the arrangements by which the affair this year at Washington has been conducted.

The date of the Convention and concert is of course left to the discretion of Mr. Boehm, but the members feel that with the enthusiastic and energetic efforts which he has shown in his work for the organization that the affair should be a very successful one and it is hoped, with an interesting business session arranged, an attractive concert and with the addition of the sights of Buffalo and Niagara Falls, that a larger number of members will be present at the Buffalo Convention than any previously held by the Guild. Full particulars of the affair will be given from time to time in these columns.

By unanimous vote the matter of C notation was postponed to the afternoon session and the next thing in order was the election of officers. D. E. Hartnett and Walter Boehm acted as tellers. The following officers were unanimously elected to serve the next year or until their successors are elected according to the By-Laws:

G. L. Lansing of Boston, President; Thos. J. Armstrong of Philadelphia, Vice-President; H. F. Odell of Boston, Secretary-Treasurer; Executive Committee, Myron A. Bickford of Springfield, Walter A. Boehm of Buffalo, J. J. Derwin of Waterbury, Conn., D. E. Hartnett of New York, Walter Holt of Washington, D. C., and C. C. Rowden of Chicago.

At 12.30 the Convention temporarily adjourned to an informal banquet which was held in the main dining-room of the Hotel Cochran.

Immediately after the banquet, at 2 P. M., a large photograph of the members and their Washington friends, was taken on the steps of the Hotel. (See cut on another page).

At 2.30 the visiting members took a short walk to the White House where, after lining up in the famous East room, President Roosevelt shook hands with every one present and also had a pleasant word of greeting for all.

This was an important affair and means a great deal to the American Guild. It was very kind of President Roosevelt to extend this courtesy to the organization and it was greatly appreciated by those who were present.

The business session was resumed at the Hotel Cochran at 3.30. Letters were read on Banjo notation from Messrs. George Stannard, C. C. Rowden, N. S. Lagatree, A. J. Weidt and papers were read by D. E. Hartnett, and L. A. Williams. Remarks were made on the notation question by President G. L. Lansing, Vice-President Thomas Armstrong, Secretary-Treasurer H. F. Odell, L. A. Williams, W. A. Boehm, B. M. Davidson, Walter Jacobs, Walter Holt, George Krick, W. C. Knipfer and others and the question was discussed pro and con for sometime, as to the merits of C versus A notation.

A majority of members present favored the C notation and others favored the A notation. One or two members stated that they intended to publish some Banjo music in C notation immediately. Several of the members stated that they were using C notation at the present time. Others stated that they were using A notation.

There was undoubtedly a wide difference of opinion as to the merits of C versus A notation and B. M. Davidson, in speaking from the large publishers' standpoint, said that he doubted the advisability of the Guild's trying to force the large publishers to publish in C notation at the present time, on account of the fact that there were hardly enough members of the Guild to warrant the going into this matter extensively by the publishers. He thought, however, that if later on the American Guild should increase its membership to 500 or 1000 members and should decide as a body that it was desirable to have music in C notation, the large publishers would be pleased to grant the requests of the organization but under the present conditions there was not enough demand to publish music other than in A notation.

L. A. Williams called attention to the fact that many were already using C notation and that it was his belief that in time C notation would become universal. It was deemed advisable by those present to leave the question still open, with the idea that during the coming year a definite conclusion of the subject may be reached. It was then unanimously voted that the Secretary write to publishers and suggest that they publish some music in C notation.

This means that the American Guild does not commit itself one way or the other to either notation. It is not a recommendation that the Guild advocates C notation, neither does it infer that the Guild favors A notation. It is merely a suggestion that those publishers who care to, are asked to publish a few pieces in C notation and see if the demand will warrant the continuance. It practically leaves the matter of notation in the experimental stage.

It will be undoubtedly unfortunate if the country remains divided on the question. It would be much better for the Banjo industry if, in another year, an agreement could be reached by which all publishers would agree to publish in either one notation or the other so that

(Continued on page 9)

The CRESCENDO.

A Magazine for the Player, Student and Teacher of the Mandolin, Guitar or Banjo.

HERBERT FORREST ODELL,
Editor and Manager.

Published Monthly by the
CRESCENDO PUBLISHING CO., INC.

SUBSCRIPTION PRICES.

Single Copy, ... 10 cents.
Yearly, ... $1.00.
Foreign and Canadian . . . . . 6 Shillings.

ADVERTISING RATES will be sent on application. Forms close on the 15th of each month.

REMITTANCES should be made by Post Office or Express Money Order, Registered Letter or Bank Check or Draft. Checks accepted only on banks with exchange in Boston or New York.

CORRESPONDENCE is solicited from everybody interested in the Mandolin, Guitar or Banjo. We should be pleased to receive programs and reports of concerts, club and orchestra news, personal notes and music recently issued.

We are not responsible for the opinions of Contributors.

ADDRESS COMMUNICATIONS to the Editor. ALL REMITTANCES should be made payable to

CRESCENDO PUBLISHING CO.,
165 Tremont St.,
Boston, Mass.

VOL. I. JULY 1908. NO. 1.

EDITORIAL.

In publishing the Crescendo we are actuated by the desire to issue a paper which will not only create new interest and enthusiasm for the Mandolin, Guitar and Banjo, but will also be of direct benefit to the Profession and Trade.

Our motto is expressed in the name of our paper "Crescendo"—always growing more powerful—increasing in force.

We sincerely believe that there is a great future for these instruments. There is a tremendous field in this line which has hitherto not been developed. There is more real active, healthy interest shown in the instruments in all parts of the world, then ever before and while there has been a slight decrease in the business done in some sections this season, we believe that the depression is only temporary and another season will show the same steady growth of the business that has been very evident in the past few years.

The instruments have outgrown the "fad" state of affairs and in many parts of this country and abroad, the instruments are used equally as much as regular orchestral instruments.

Throughout the middle west and toward the Pacific coast, Mandolin clubs or Mandolin orchestras are more generally employed in hotels, cafes and the like, than regular orchestras. In certain parts of the country, the leading teachers average from 25 to 80 or 90 lessons a week. This of course, is a higher average of lessons than are given by teachers of piano, voice or orchestral instruments.

The leading publishers are recognizing the fact that there is an increasing demand for music. Consequence:—Better music and more of it. The manufacturers also see the trend of the times. Consequence:—Better instruments and greater variety.

We know these instruments have come to stay and we propose to **stir up** interest where it has become dormant and to **create** interest where there is none. A magazine of this kind will carry news to thousands of people who otherwise would never know what is going on in our world, and we ask for the hearty support of the Profession and Trade in our efforts to supply a paper which will assist the business in which both are vitally interested.

The articles which appear in our columns are written by prominent men in the Profession and Trade and these articles will be not only instructive and interesting but will bristle with enthusiasm backed up by the reason "Why."

Among our regular contributors for the first year are Messrs. T. H. Rollinson, Walter M. Bacon, B. M. Davidson, L. A. Williams, G. L. Lansing, Thos. J. Armstrong, M. A. Bickford, D. E. Hartnett, J. J. Derwin, W. A. Boehm, C. C. Rowden, Walter T. Holt, I. H. Odell, Geo. C. Krick, Roy W. Burchard, and others.

We will be pleased to have players, teachers and members of the trade call and see us when visiting Boston, and make our offices their headquarters.

The question of A versus C notation for the Banjo is at present the most absorbing one and our columns are open for full discussion of this subject.

We will be pleased to receive articles and communications from all those who are interested, expressing their views on this subject. Articles not available will be returned.

A new department will shortly be added to our columns to be called "Questions". If there is anything you wish to know connected with the Banjo, Mandolin or Guitar, ask us and your question and the answer to it will appear in the question column, but your name will not be given as asking the question. In sending in queries simply sign your initials. We have made arrangements with experts in this line and we believe, with their assistance, we can answer all questions that may be asked. If you ask a question and the answer which appears is not satisfactory, ask the question again in another form.

We will be pleased to make arrangements with **reputable** teachers in all parts of the world to act as our agents in securing subscriptions and we will allow liberal commissions. **Write us for particulars.**

If you are not already a subscriber to this paper, we will be pleased to receive your subscription.

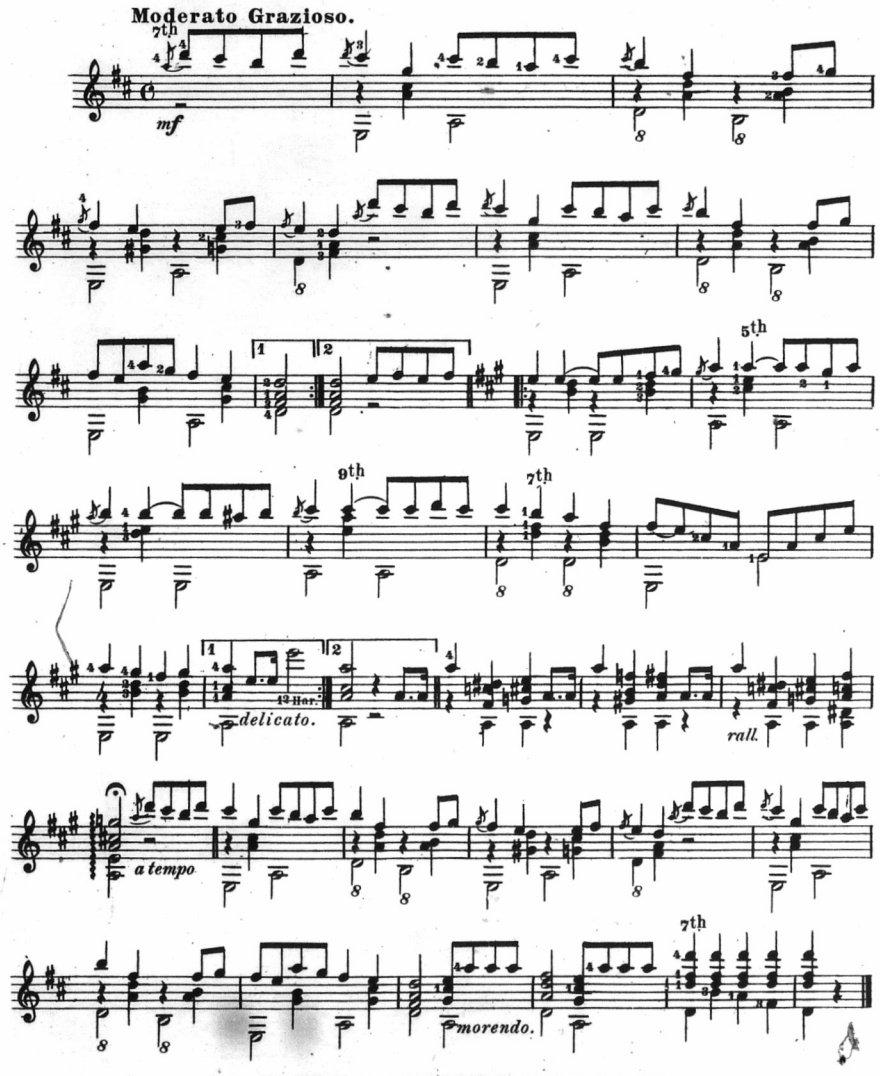
We especially call the attention of teachers to the fact that this is an excellent time of the year to look up music, instruments, strings, fittings, etc., to use during the coming season. The advertisers in our columns are well known, reliable houses. We ask you to give them a share of your trade. You will do us a favor if, in writing them, you will say, "I saw your ad in the Crescendo."

To my esteemed pupil Miss Dorothea Gleason, Buffalo, N.Y.

Butterfly Caprice.

GUITAR SOLO.

WALTER A. BOEHM.



Copyright, MCMV, by WALTER A. BOEHM. Buffalo, N.Y.

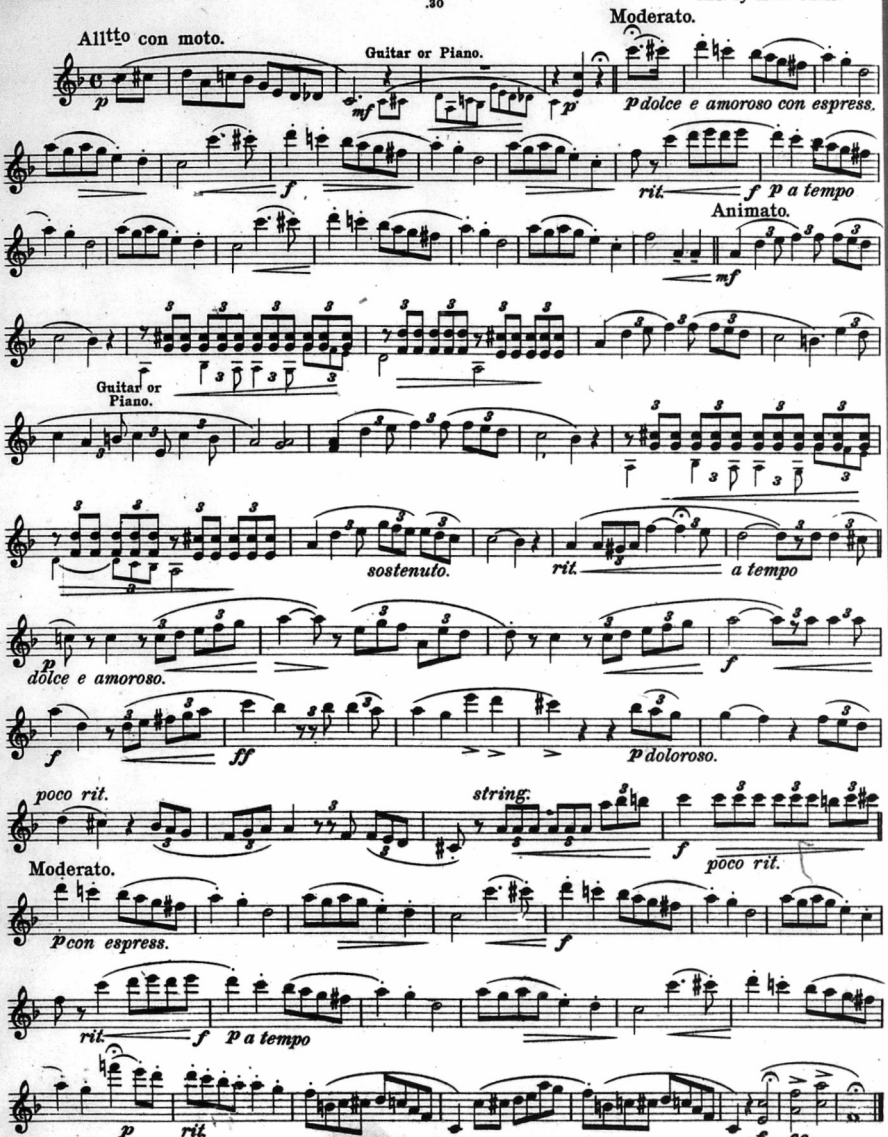
FORGET-ME-NOTS.

IDYL.

.30

1st MANDOLIN.

H. ENGELMANN, OP. 724.
Arr. by H. F. Odell.



Copyright MCMVI by Oliver Ditson Company.
International Copyright Secured.

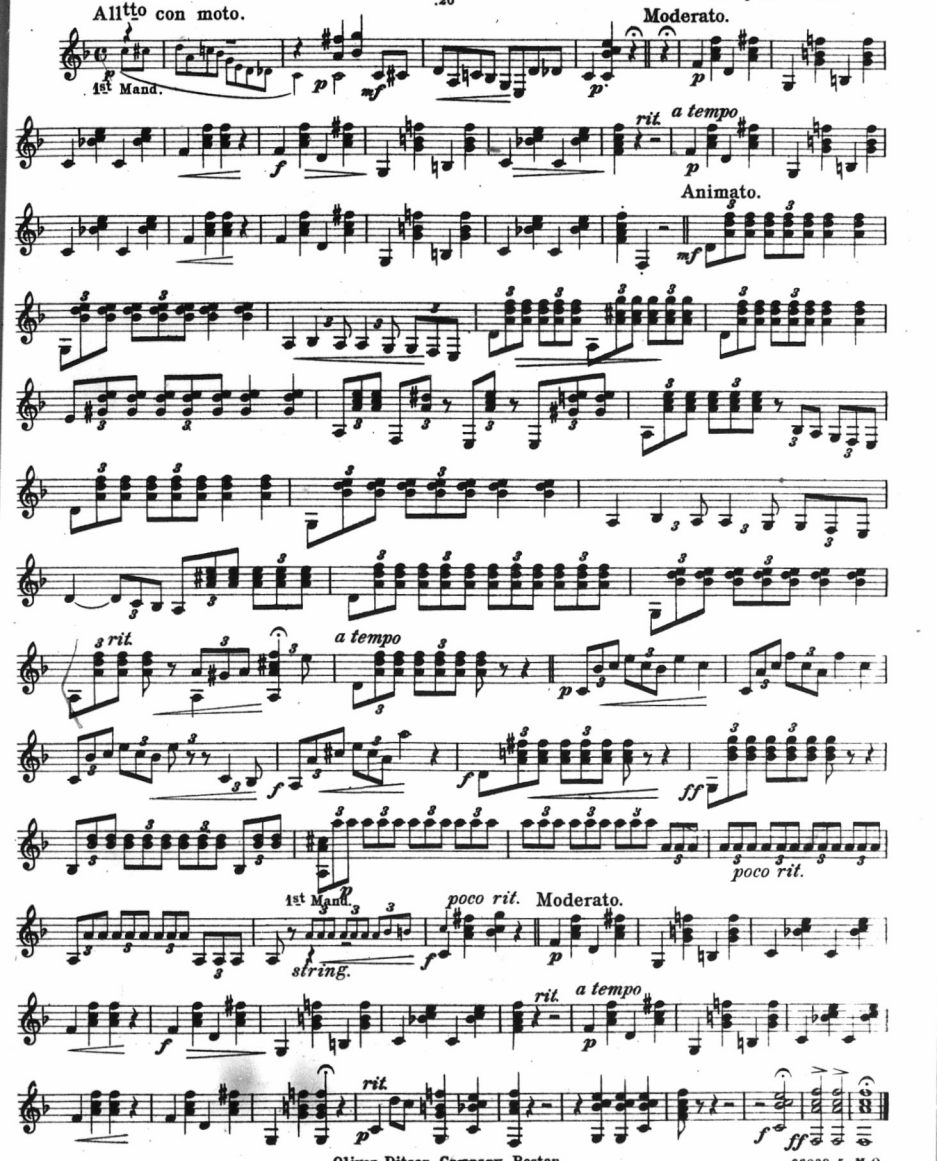
FORGET-ME-NOTS.

GUITAR acc.

IDYL.

.20

H. ENGELMANN, OP. 724.
Arr. by H. F. Odell.

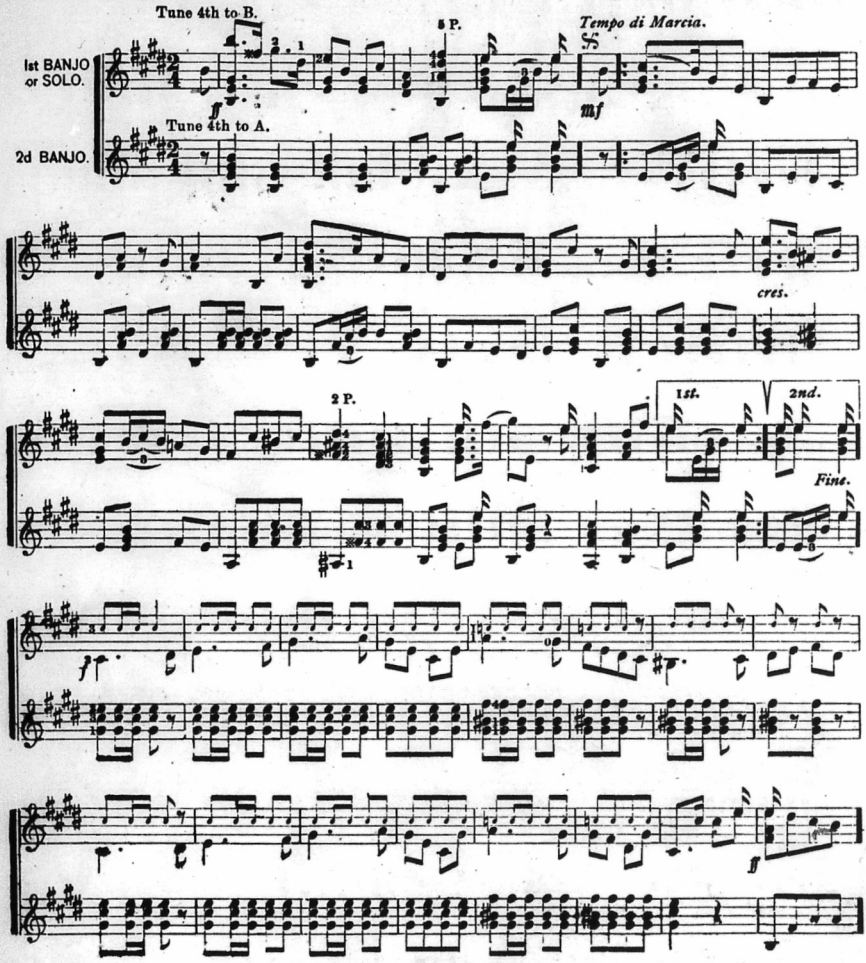


Inscribed to Mr. A. A. BABB, Boston, Mass.

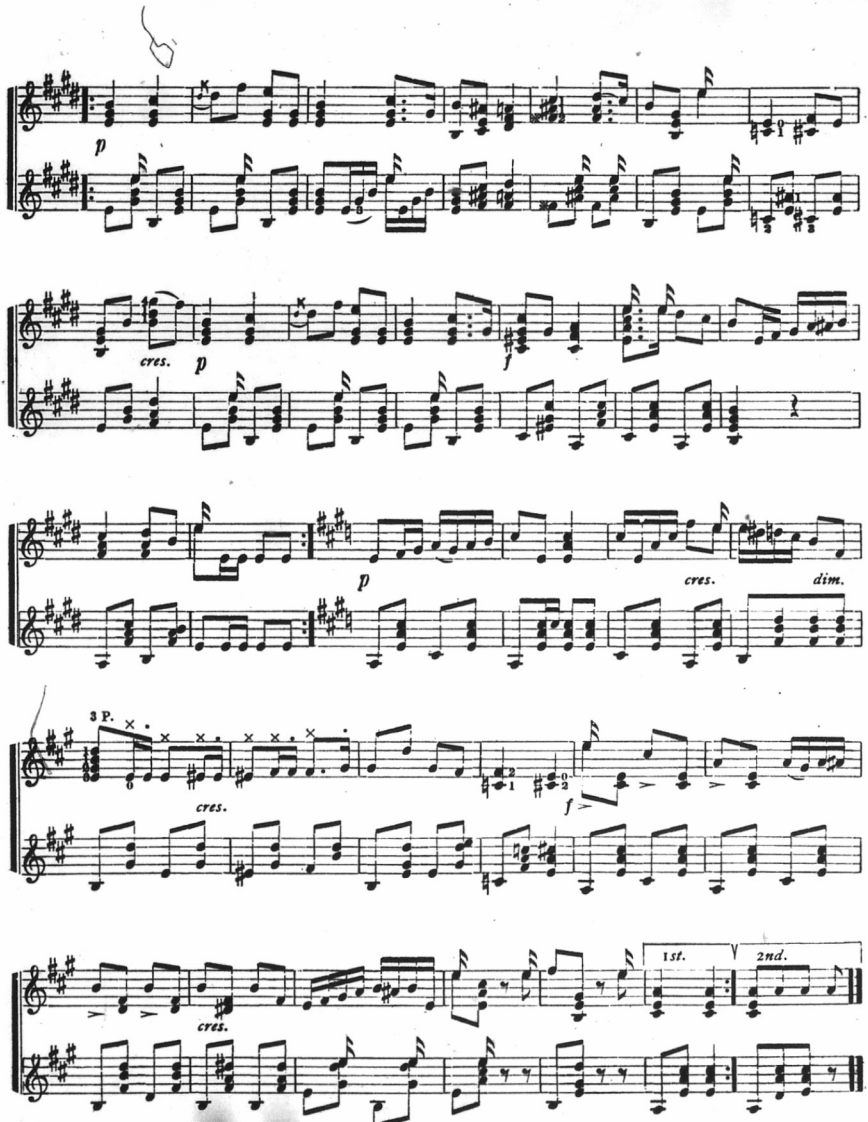
THE BOYS OF AMERICA.

MARCH.

By GEO. L. LANSING.



Copyright, 1891, by L. B. Gatcomb.

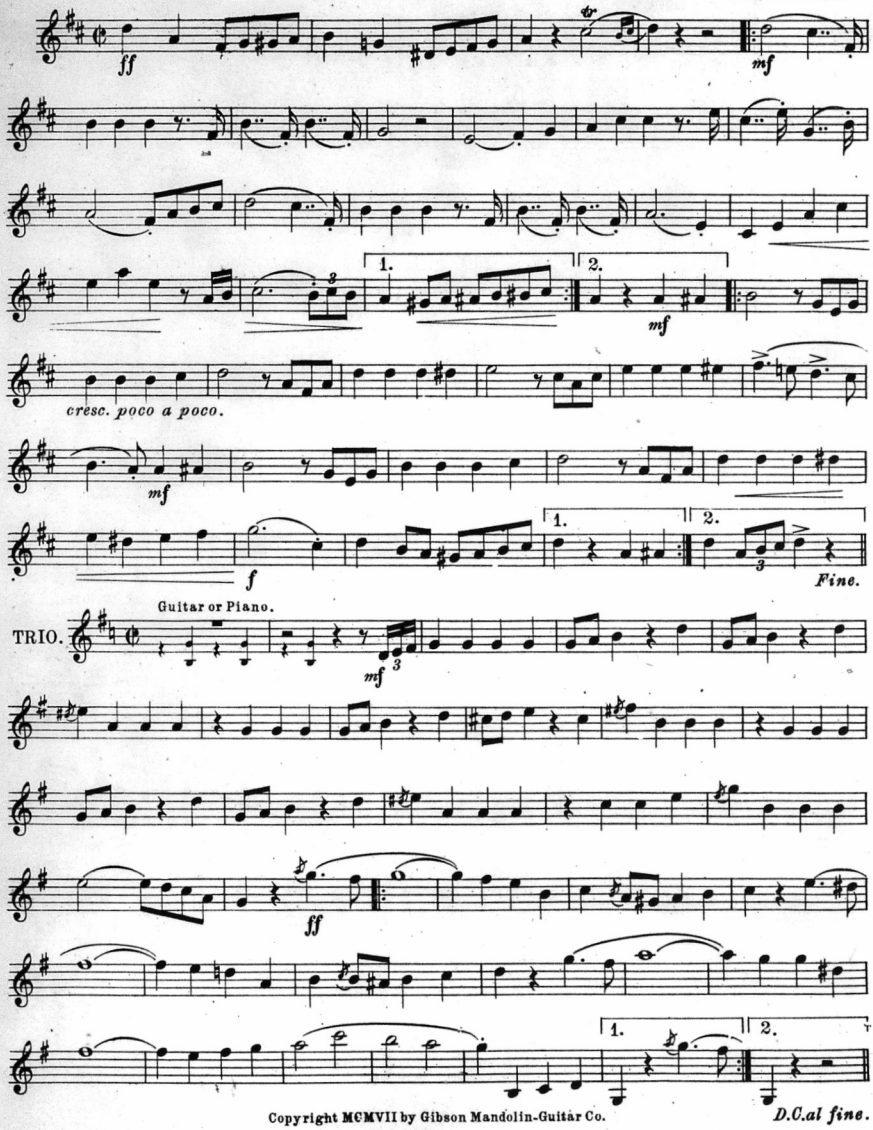

p
cres.
p
f
p
cres.
dim.
3 P.
cres.
f
cres.
1st.
2nd.

1st MANDOLIN.

BOCCACCIO.

MARCH.

FRANZ von SUPPE.
Arr. by H. F. ODELL.



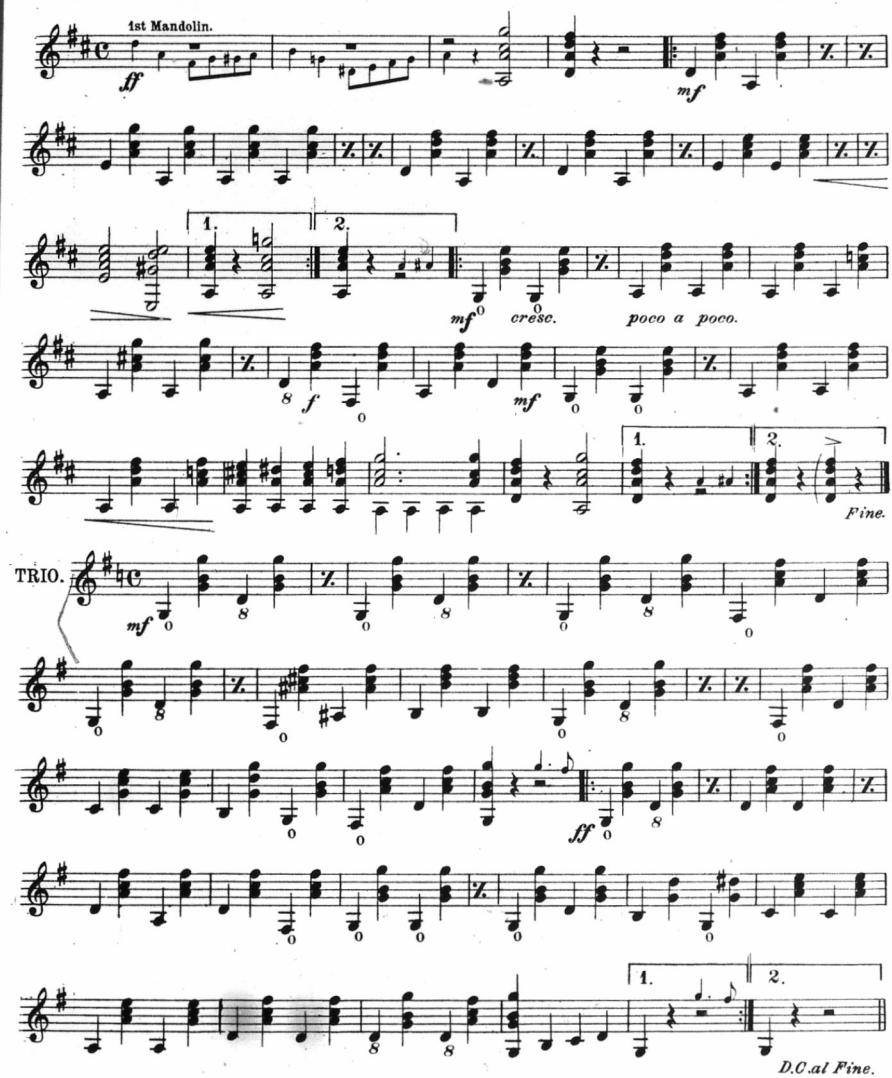
Copyright MCMVII by Gibson Mandolin-Guitar Co.

BOCCACCIO.

MARCH.

GUITAR or
HARP GUITAR.

FRANZ von SUPPE.
Arr. by H. F. ODELL.

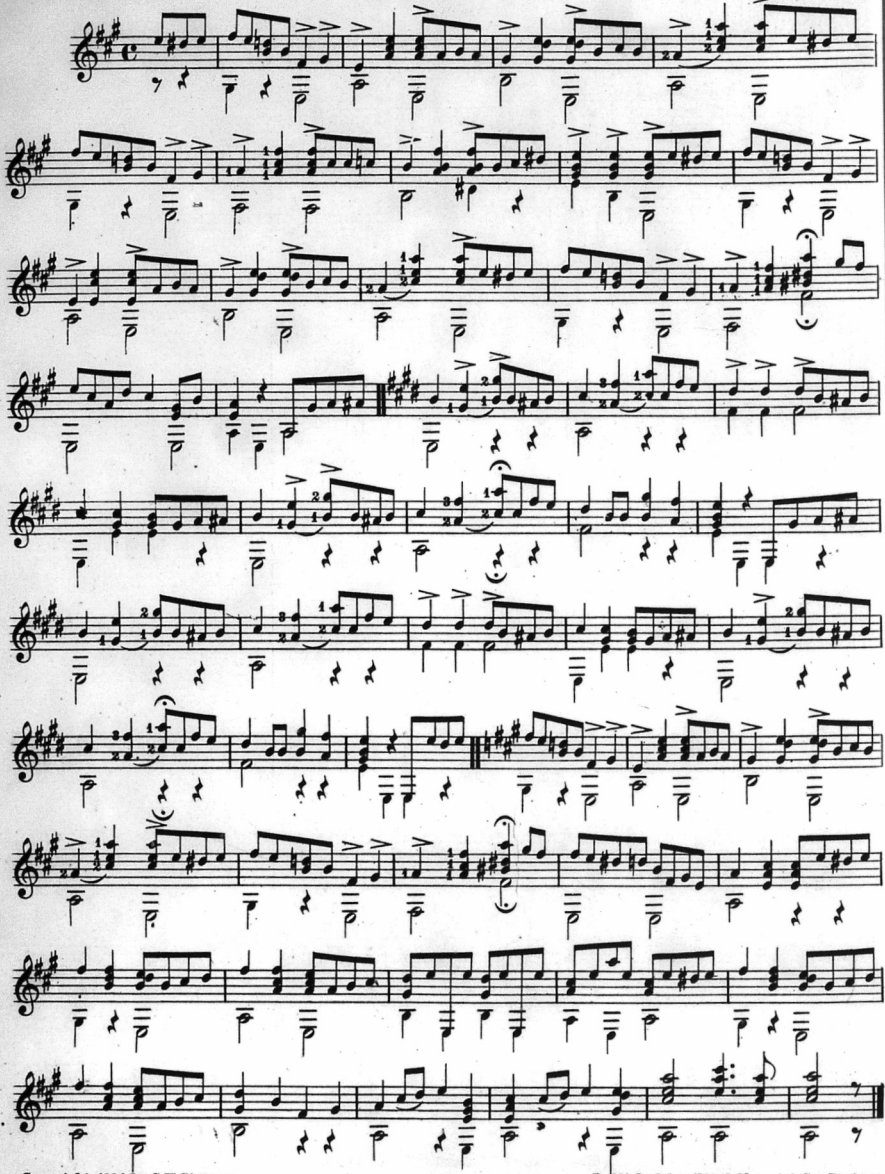


Gibson Mandolin-Guitar Co., Kalamazoo, Mich.

Elfin Gavotte.

GUITAR SOLO.

BY C. V. HAYDEN.



Copyright 1891 by C.V. Stearns.

Published by Alfred Chenet & Co., Boston.

Report of Seventh Annual Convention.

(Continued from page 7)

uniformity might prevail in connection with Banjo notation, as well as in other matters which the Guild has brought about.

The Secretary-Treasurer stated that several more arrangers and publishers had signified their intention of using the pick and tremolo signs as recommended by the Guild last year and he also announced that during the past year several gentlemen had discontinued the use of the prefix "Professor" before their names and further stated that several more Fake Schools have gone to the wall through the influence of the Guild, which shows the tremendous strength and power for good which the Guild is wielding throughout the country.

A vote of thanks was extended to the manager of the Hotel Cochran for the courtesies extended to the Guild, also a hearty vote of thanks was given to Walter Holt for his very successful efforts in arranging for such a pleasant Convention and a vote of thanks was extended to Mr. Walter Boehm for a voluntary loan of money which he made to the Guild at the time when the first lot of Guild pins was purchased and at a time when the treasury was low. The Convention adjourned at 6 P. M.

Financial Report.

March 1, 1907, to April 1, 1908.

RECEIVED

Balance on hand March 1, 1907	$111.00
Dues, Guild Pins, Ads., etc	444.40
	$555.40

Expenses.

Stationary, By-Laws, Ads, Postage, Salaries, Pins	$498.82
Balance on hand April 1, 1908	$ 56.58

Membership Report.

March 1, 1907, to April 1, 1908.

Resigned in good standing	14
Dropped for non-payment of dues	31
Deceased	1

Members April 1, 1908.

Professional	124
Associate	14
Trade	19
Total	157

(Signed)

H. F. ODELL, Secy-Treas.

Recent New Members of the American Guild.

PROFESSIONAL

W. G. Hollister, Locust Gap, Pa.
Geo. C. Krick, Philadelphia, Pa.
John B. Simpson, Tonawanda, N. Y.
A. A. Farland, Plainfield, N. J.
John E. Stewart, Dorchester, Mass.
B. E. Shattuck, Boston, Mass.
H. Ernest Galleher, Washington, D. C.
Louis Tocaben, New York, N. Y.
Wm. Brooks, Shelton, Conn.
Claud C. Rowden, Chicago, Ill.
Wm. H. Kensil, Philadelphia, Pa.
Walter Pickford, Passaic, N. J.
Percy Jaques, Providence, R. I.
A. G. Jennings, Washington, D. C.
Chas. B. Rauch, Dayton, Ohio.
Daniel Blansfield, Waterbury, Conn.
Miss Lyle Bullock, La Harpe, Ill.
Guy C. Jenkins, Cambridge, N. Y.
Miss Cora L. Butler, Richmond, N. Y.
Edwin Beal, Ursina, Pa.
F. O. Gutman, Cleveland, Ohio.
Valentine Abt, New York, N. Y.
Miss Gertrude Fletcher, Westford, Mass

ASSOCIATE

George Russell, Montpelier, Vt.
George Stearns, Washington, D. C.
C. A. Templeman, Rogers, Neb.
Henry F. Blaese, New York, N. Y.
Frank M. Ewing, So. Williamsport, Pa.
Chas. Stutsman, Washington, D. C.
Robert J. Spindler, Washington, D. C.

CHOPOURIAN.

Great Banjoist wins the Applause of noted Philadelphia Musicians.

By Thomas J. Armstrong.

The second recital of Chopourian, in Philadelphia, April 30, marks the first appearance of the banjo in a symphony concert, in conjunction with a string orchestra; and if the enthusiasm of a large audience means anything, it proves that music of a serious character can be successfully rendered on the banjo, to the entire satisfaction of music lovers.

Assisted by members of his orchestra, the young banjoist surprised and delighted a critical assemblage, made up largely from musical people unacquainted with banjo lore. His position in the banjo world is somewhat unique, because he is praised by eminent violinists and orchestral performers before receiving the indifferent support of banjo players.

This is Chopourian's peculiar position as a banjoist; a state of affairs that is, usually, just the reverse. We have often seen a banjo player hotly defending his instrument against the ridicule of a violinist, but do not remember every before hearing of violin players being the first to acknowledge the musical worth of a banjo soloist.

A partial explanation of this unfriendly attitude of banjoists toward Chopourian, is on account of their unwillingness to associate classic music with a banjo. They go to the theatre and hear a vaudeville banjoist bang out a classic number, accompanied by a noisy little orchestra, whose members are not in sympathy with the artist; and immediately, that class of music is doomed forever.

This is not fair play to either the instrument or the player, because good results can only be secured when both soloist and orchestra are in musical accord. All eminent soloists and vocalists know this and their demands for a perfect musical background, are carefully observed, if the orchestra is composed of capable players.

The one great ambition of Chopourian has been to secure such an orchestra—to control them, as it were, for a musical setting for his banjo. Truly a noble ambition but one which very few banjoists have dared to think about. That he has succeeded in this undertaking is one of the most important steps for the banjo's advancement. His orchestra contains men high in the profession.

If we are anxious for the prosperity of our instrument, here is a man among us who has convinced men of eminence in the musical profession, that there is something in it beside jigs and marches. When such men as these applaud and marvel at the skill of a banjoist, why should we not, at least, go and hear him before criticising his program? If we have, heretofore, thought that our national instrument was capable of producing only characteristic music, it ought to be inspiring to know that it can do more than that, when used in connection with a competent orchestra.

Every musical instrument has its limitations, shortcomings which need support, in some form, to bring out its beauties. Even the human voice is not as good alone, as when supported by the orchestra or augmented in the chorus.

Chopourian's method of introducing his banjo to the musical public, is along these lines; and his work has attracted the attention and admiration of all who have heard him. It is worth a journey of one hundred miles to hear him play.

PROGRAMS OF CONCERTS AND RECITALS

Program of Seventh Annual Guild Concert given at the New Willard Hotel, Washington, D. C., May 6, 1908, under direction of Walter T. Holt:

1 Nordica Mandolin and Guitar Orchestra
Overture (Tannhauser) . . . . . Wagner
2 Soprano Solo
a Sweetheart . . . . . Holt-Walsh
b Waltz Song (from Romeo and Juliet) . . . . . Gounod
Mrs. Ethel Holtzclaw Gawler
Accompanied by Mr. Carl Holer
3 Guitar Solo
a Old Black Joe, Transcription . . . . . Foster-Foden
b Der Barbier von Sevilla Fantasi, opus 8 . Rossini-Mertz
Mr. George C. Krick
4 Nordica Mandolin and Guitar Orchestra
Selections—Red Mill . . . . . Herbert
5 Mandolin Solo
Witches Dance . . . . . Seigel
Miss E. Lee Moore
6 American Guild Octet
a Almeria Bolero . . . . . Edgard-Bara
b Souvenir de Florence . . . . . G. Bellenghi
American Guild Members
7 Nordica Banjo Club
Operatic Overture . . . . . Arr. Bacon
8 Soprano Solo
a Carmela . . . . . de Curtis
b Maria, Maria . . . . . di Capua
Mrs. Ethel Holtzclaw Gawler
Accompanied by Mandolin and Guitar Club
9 LaFayette Mandolin Club
Selections—Woodland . . . . . Luders
Allen Gales Jenings, Director
10 Banjo Solo
a Fantasia . . . . . Derwin
b Selection from Second Hungarian Rhapsody Listz-Bickford
Mr. J. J. Derwin
Accompanied by Mr. Myron A. Bickford
11 Nordica Mandolin, Banjo and Guitar Orchestra
a Flower of Mexico . . . . . Curti
b Woodland Memories . . . . . Rapp

Program of Farland Recital given at Recital Hall, Frankford, Pa., January 27, 1908, under direction of Harry N. Bratton.

The Imperial Banjo, Mandolin and Guitar Club, Henry N. Bratton, Director

1 a Selection—The Ghost Patrol . . . . . R. L. Weaver
b Selection—A Georgia Serenade . . . . . R. L. Weaver

MR. ALFRED A. FARLAND

2 I Faust Fantasia . . . . . Gounod Alard-Farland
II Cradle Song . . . . . Hauser
III Alice, Where Art Thou? Trans . . . . . Ascher-Farland
IV Popular March . . . . . Selected
V La Precioso-Selections . . . . . Weber

Mr. Edward H. Bratton

3 a Banjo Solo—The Royal Standard March . . J. H. Jennings
b Banjo Solo—American Rondo . . . . . Fred Stuber

MR. ALFRED A. FARLAND

4 I Overture—Italian in Algiers . . . . . Rossini
II Sextette from Lucia . . . . . Donizetti
III Galop from Orpheus . . . . . Offenbach
IV Gavotte—Southern Girl . . . . . Kremer
V Taratnella . . . . . Popper

San Souci Banjo Quartette, Heary N. Bratton, Director

5 a Selection—The Rajah . . . . . Marie Louka
b Selection—Rondo Paradise . . . . . Harry N. Bratton

MR. ALFRED A. FARLAND

6 I Minuet . . . . . Schuecker-Farland
II Largo . . . . . Handel
III Familiar Airs . . . . . Selected
IV Intermezzo—Cupid's Garden . . . . . Eugene
V Overture—William Tell . . . . . Last Movement

Vesper Mandolin and Guitar Club

7 a Selection—Haverford Grammar School March . J. Whitaker
b March Phenomenon . . . . . H. F. Odell

Program of the Second Annual Banjo, Mandolin, Guitar and Harp Festival under direction of John D. Sullo, at Torrington, Conn., June 8, 1908. Assisting Artists; Valentine Abt, Mandolinist and Harpist; J. J. Derwin, Banjoist, and Myron Bickford accompanist, and the Gibson Mandolin Club, Messrs. Myron A Bickford, J. J. Derwin, E. F. Egan, D. M. Blansfield, Frank T. Pearsons, Roger Baridon, Felix Baridon, J. D. Sullo.

1 Festival Orchestra
a The Red Rover, March . . . . . Weidt
b Cupid's Victory, Waltz . . . . . Weidt
2 Banjo Solo
a Fantasia . . . . . Derwin
b Hungarian Rhapsodie . . . . . Liszt arr. by Bickford
Mr. J. J. Derwin
3 Gibson Mandolin Club
a Danse Di Cupid . . . . . Odell
b Modestie . . . . . Odell
4 Harp Solo
a Mazurka . . . . . Schnecker
b The Flatterer . . . . . Chaminade
c Melodie in C . . . . . Abt
Mr. Valentine Abt
5 Mandolin and Harp Quartet
Mazurka . . . . . Chopin
6 Piano Solo
a Selection from Norma . . . . . Bellini
Mr. Umberto Ciauri
7 Cornet Solo
Primier Polka . . . . . Llewyllyn
Mr. Louis Bovino
8 Banjo Club
a Dixie Medley . . . . . Arr. by Bickford
b Much Obliged to You . . . . . Arr. by Derwin
9 Mandolin Solo
a Vivace Concerto . . . . . Mendelssohn
b Sweet Memories (unaccompanied) . . . . . Abt
c Valse Brilliante . . . . . Abt
Mr. Abt
10 Orchestra, Northern Lights, Overture . . . . . Weidt

Program of Musicale given by Geo. C. Krick and the Venetian Mandolin Quartet at Association Hall, Germantown. Pa., May 26, 1908.

1 a Bohemian Girl . . . . . Balfe-Foden
b Almeria Bolero . . . . . Bara
Venetian Quartet
2 Songs
a Carmena Waltz Song . . . . . Lane
b Berceuse . . . . . Chaminade
Mrs. Zaibee Townsend Stewart

3 Guitar Solos
a L'Esperanza Mexican Dance . . . . . Foden
b Minuet Celebre . . . . . Bocherini
c Old Black Joe, Transcription . . . . . Foster-Foden
Mr. George C. Krick
4 a American Patrol . . . . . Meacham
b March Brazilian . . . . . Armstrong
Banjo Club
5 Mandolin Solo—Melodie in F . . . . . Rubinstein
(Duo form, unaccompanied)
Miss Catherine Kroeger
6 a Marie, Mazurka Mexicana . . . . . Curti
b Andante et Polonaise . . . . . Mezzacapo
Venetian Quartet
7 Songs
a An April Birthday . . . . . } Ronald
b The Heart of a Rose . . . . . }
c Were I the Flower . . . . . }
d Dew on the Rose and the Lily . . . . . }
Mrs. Zaibee Townsend Stewart
8 a Home Guards, March . . . . . Foden
b Valentine, Valse Intermezzo . . . . . Foden
c Petit Mozari, Minuet . . . . . Mezzacapo
d Souvenir de Florence . . . . . Bellenghi
e Napoli, Tarantelle . . . . . Mezzacapo
Mandolin Orchestra
Mr. George C. Krick, Director

Program of Fourth Annual Concert of the Langham Mandolin Orchestra, H. F. Odell Director, given at Potter Hall, Boston, Jan. 23, 1908. The instrumentation of this organization is as follows: 12 first Mandolins, 10 second Mandolins, 3 tenor Mandolas, 2 Mando-Cellos, 5 Guitars, Cello, Flute, Piano and Drums.

1 March—The Phenomenon . . . . . Odell
Orchestra
2 Overture—Light Cavalry . . . . . Suppe
Orchestra
3 Aria from Tannhauser—Dich Theure Halle . . . . Wagner
Mrs. Lafayette Goodbar
4 a Reverie, Modestie . . . . . Odell
b Caprice Lady Lainty . . . . . Odell
Orchestra
5 Monologue—The Bargain Hunting Bronsons . . . . . Grilley
Miss Ethel Batting
6 Selection—The Chimes of Normandy . . . . . Planquette
Orchestra
7 Songs
a Delight . . . . . Luckstone
b The Years at the Spring . . . . . Mrs. Beach
Mrs. Goodbar
8 Mazurka Russe—La Czarine . . . . . Ganne
Orchestra
9 Impersonations . . . . . Miss Batting
10 Grand American Fantasia . . . . . Bendix
Orchestra
11 March—University Club . . . . . Rice
Orchestras

Program of Recital given by Lansing's Mandolin Orchestra, G. L. Lansing Director, at Association Hall, Boston, May 28, 1908.

1 a March, Pride of the Navy . . . . . Andrews
b Four little Blackberries . . . . . O'Connor
Orchestra
2 Banjo Duett, The Flying Yankee . . . . . Lansing
The Misses Cotton
3 Reading, The Door that would not open . Sir Gilbert Parker
Miss Modest Faneuf
4 a Romance of a Rose . . . . . O'Connor
b Danse di Cupid . . . . . Odell
Orchestra
5 Guitar Sextette, Dance of the Shadows . . . . . Babb
Mr. B. E. Shattuck, Director
6 Mandolin Solo, Bolero, Spanish Gaiety . . . . . Eno
Mr. Charles Pengra
7 Reading, Gettin Even . . . . . Ruth M. Stuart
Miss Faneuf
8 March, The Kidder . . . . . Bushnell
Banjo and Guitar Club, Mr. J. F. Dailey, Director
9 Banjo Solos
a Oriella Caprice di Concert . . . . . Lansing
b Sing me to Sleep . . . . . Green
Mr. Lansing
10 a The Glow Worm (Morceau) . . . . . Linke
b The Red Mill . . . . . Herbert
Orchestra

Program of Festival Mandolin Concert given at Jordan Hall, Boston, Mar. 25, 1908, under direction of G. L. Lansing and H. F. Odell.

1 a March, Chieftain (new) . . . . . Lansing
b Oddment, Danse di Cupid (new) . . . . . Odell
Grand Orchestra
Messrs. H. F. Odell and G. L. Lansing, Directors
2 Jim Onderdonk's Ovation . . . . . Original
Fred E. Kendall
3 a Song and Chorus, Love's like a Star, (MSS) from comic opera Atlantis . . . . . Solo by Miss Daisy Pierce
b Song and Chorus, Gold Lace and Buttons, (MSS) . . Odell
Solo by Mr. Handy
Boston Operatic Society and Grand Orchestra
Mr. H. F. Odell, Director
4 Banjo Solos
a March, Glenside . . . . . Eno
b Transcription, Sing Me to Sleep . . . . . Green
Mr. G. L. Lansing
5 March, The Blue Jackets . . . . . Bennett
M. I. T. Mandolin Club
M. I. Coleman, '09, Leader
6 a A Romance of a Rose . . . . . O'Connor
b Selection, The Red Mill . . . . . Herbert
Lansing's Mandolin Orchestra
G. L. Lansing, Director
7 a Drowsy Dempsy (new) . . . . . Lansing
b Patrol, The Passing Band . . . . . Lansing
Boston Ideal Club
8 Concert Waltz, The Skaters . . . . . Waldteufel
Langham Mandolin Orchestra
Mr. H. F. Odell, Director
9 The Old Man Sews on a Button . . . . . Original
Fred E. Kendall
10 a Pasadoble . . . . . Granado
b Serenade Petite; Sueno d' Armor . . . . . Romero
Boston Ideal Club
11 March, Toastmaster . . . . . Odell
Langham and Lansings's Mandolin Orchestras
Messrs. H. F. Odell and G. L. Lansing, Directors

Program of Concert given by Chopourian and his Symphony Orchestra at Witherspoon Hall, Phila., Pa., Jan. 16, 1908, under the management of Thos. J. Armstrong.

1 Chopourian
Banjo Solo
a Overture, Norma . . . . . Bellini
b Serenade . . . . . Moszkowski
c Conzone Amoroso . . . . . } Nevin
Buena Notte . . . . . }
2 Venetian Mandolin Club
a Minuett . . . . . } Mezzacapo
b Andante and Polonaise . . . . . }

(Continued on page 12)

The Viola and Viola Mandola in Mandolin Orchestra

By Myron A. Bickford.

The use of bowed instruments in connection with the mandolin orchestra is usually confined to either the violin or cello, some of the larger ones often employing both, but it strikes me that this is a field where the viola fits almost perfectly. The violin is apt to be a little out of place in a mandolin orchestra, especially unless the arranger uses great discretion in placing the part. It is the custom with some arrangers to let the violin double with the first mandolin part, or play the part an octave higher, but this method is quite apt to obscure the characteristic mandolin tone, since the violin is of a more penetrating quality. However, the viola, while it naturally partakes of the quality of the violin, has a very distinct quality of its own, perhaps rather more mellow than the cello and admirably adapted for use in connection with mandolins. The lower strings are somewhat "cello-esque," while in the middle and upper registers the quality is very beautiful and appealing. Discretion and care should be used by the arranger, giving the instrument something to do which will best bring out its beautiful qualities. It could occasionally double with the first part, taking care that the pitch is an octave lower, but the most effective use is to use it in counterpoint with the other instruments, giving it a part or "voice by itself. If necessary or advisable the lower notes could be used occasionally to reinforce the bass, since the lowest note is C, an octave below middle C. I fully realize that the main difficulty with regard to introducing the viola more generally into mandolin orchestras lies in the scarcity of violists, but if it was more generally known how very simple the instrument is, especially to one who has a little knowledge of the violin, I believe the lovers and players of this instrument would increase very rapidly. The cello has long been recognized as a very important accessory to the mandolin orchestra, but, so far as I am aware, the viola is hardly ever employed. The instrument can very easily be played from the treble clef if objection is made on account of a new clef, though the bugbear of the new clef is very largely imaginary, as a very few hours at the most is sufficient to become familiar with the alto clef. The viola-mandola, so called because it is tuned like the viola, a fifth below the mandolin, is also an instrument which should not be ignored, since it occupies the same position in the mandolin orchestra as that of the viola in the regular orchestra. The recent action of the American Guild in adopting and recommending the use of this instrument in preference to the old style octave mandolin has had the effect of bringing it more prominently before the orchestra directors of the country, and since those publishers who are putting out music for it are using the treble clef instead of the alto clef, there can be no complaint on the score of its being difficult to read. There are also at least two firms who are manufacturing the instrument, and an increasing demand will no doubt inspire others to enter the game. The question of how to write for the mandola is one which could very easily spin itself into a separate article.

My own idea would be to give it a different part from that of the regular viola, providing both were used, and even when the mandola is used alone, the characteristics are slightly different so that what would be effective for one might not always be so for the other. The knowledge of how to write can only come from a long experience in listening to the effects of the instruments, and of course from occasionally making experiments. In making up the instrumentation of the mandolin orchestra, in addition to the regular first and second mandolins and guitar, I should say and the mandola (a fifth below the mandolin), with possibly a third mandolin and the viola in preference to the cello if only one could be had. Then what is known as the mandocello should be added, as this instrument has a most beautiful tone quality, being tuned exactly like the cello, an octave below the mandola. The music for this instrument is also published in the treble clef, which means that any mandolinist has no difficulty in reading the part. The question of whether this method of writing for these instruments is right or advisable is not being discussed at the present time, but there is no question but that it will appeal to those who already read the treble clef, since it does not entail any additional labor on their advisable to write it in the viola clef, since nearly every part. In arranging a part for the viola it would usually be viola player reads that clef and in fact feels more at home in it than in the treble clef. If these few rambling remarks have the effect of inciting some orchestra director to experiment and give these instruments a trial my object will have been attained.

Programs of Concerts and Recitals

(Continued from page 11)

3 Chopourian Banjo Quintette
  a Hungarian Lustspeil, ... Keler-Bela, op. 108
  b Marriage of Figaro . . . . . Mozart
  c Morning. Noon and Night in Vienna . . . . . Suppe
4 Chopourian Symphony Orchestra
  a Hungarian Fantasia . . . . . Tobani, op. 207
  b Maritana Overture . . . . . Wallace
  c Sounds from the Sunny South . . . . . Isenman
  d Semiramide Overture . . . . . Rossini
  e American Chivalry March . . . . . Chopourian

Program of Concert given by Webber's String Orchestra (Mandolins, Mandolas, Cello and Guitars) at Portland, Ore., under direction of H. A. Webber.

1 March, The Gray Champion . . . . . Rollinson
2 Espana Waltz . . . . . Waldteufel
3 Remembrance . . . . . Telma-Webber
4 Caprice Militaire . . . . . Rollinson-Odell
5 Sand Dance . . . . . Freidman-Jacobs
  (Moonlight on the Suwanee)
6 Heimweh . . . . . Jungmann
7 One Little Sweet Little Girl . . . . . Olcott
  (from O'Neil of Derry
8 Whispers. Intermezzo . . . . . Dean-Odell
9 Selection, When Johnny Comes Marching Home . . Edwards
10 Big Chief Battle Ax . . . . . Allen
  (Indian Two-step Novelty)
11 Danse Espagnole . . . . . Schick
12 The Gibson March . . . . . Boehm

PERSONAL NOTES

The Seventh Annual Concert of the American Guild was given on Wednesday evening, May 6th, in the beautiful ball room of the New Willard Hotel, at Washington, D. C., under the direction of Walter T. Holt, with H. Ernest Galleher as Concert Master.

The concert was one of the most enjoyable that has been held under the auspices of the Guild. There was a large and fashionable audience present and the affair attracted much attention on account of its extreme novelty.

The Nördica Orchestra, under Mr. Holt's direction, played admirably. The orchestra numbers over one hundred players and played with life and vigor, with good balance of tone.

Mr. George Krick played a guitar solo in his usual musicianly manner and again showed himself to be a soloist of the first order. His execution is marvelous. His encore number was very dainty and well adapted to the instrument.

Miss E. Lee Moore, a pupil of Mr. Holt's, played a very difficult mandolin solo charmingly. Miss Moore makes a very attractive appearance on the stage and her playing is quite remarkable. Her execution is clean and she gets an excellent tone. We predict a brilliant future for this young lady.

An Octette of Guild members, performed two rather difficult numbers with only a very few rehearsals in a surprisingly clever manner. The instrumentation was very good and the balance of tone was pleasing.

The Nordica Banjo Club played a number very creditably.

Mrs. E. H. Gawler sang a number accompanied by a Mandolin and Guitar club, showing how effective this accompaniment is for the voice. She also sang another number on the program very prettily.

The LaFayette Mandolin Club, Mr. Jenings Director, gave a pleasing performance of an operatic selection.

Mr. J. J. Derwin's banjo solo was one of the hits of the evening. This is the first time we have had the pleasure of hearing Mr. Derwin in public concert work and we consider that he should be ranked with the leading virtuosi of the country. He certainly captured the audience.

The whole concert was very interesting and it was one of the best conducted affairs of the kind that we have ever attended. Mr. Holt is to be heartily congratulated on the success of the affair.

Mr. A. A. Farland is now using a plectrum of his own invention which produces a mellow quality of tone and permits one to change from plectrum to fingers while playing without interrupting the music. The result is a greater variety of effects than can otherwise be obtained.

He is putting in many hours per day of hard practice preparing his program for the coming season, which will include all the standard and classical numbers heretofore identified with his name, (which in the new style of playing are more effective than ever) and some of the most pleasing light numbers he has ever used.

Once every year Boston gets a surprise from those veterans of the picked string, G. L. Lansing and H. F. Odell, in the form of a "festival concert" of mandolin, banjo and guitar music. Not only is it a surprise to know how many players of these instruments are in Boston, but the warm pungent, thrilling tones, the absolutely unique effects produced by massing the instruments, come always with a new force.

Flute, piano, cello and drums are used with them in full "orchestra."

The whole great stage of Jordan Hall was filled with the players for the first number at last night's concert, a new march by Mr. Lansing called "Chieftain" and an "Oddment" under the title "Danse di Cupid" by Mr. Odell. Mr. Lansing conducted and the music went with a snap and vim that was refreshing.

The Boston Operatic Society's able chorus, with Miss Daisy Pierce and H. M. Handy as soloists, sang in superb form two of the snappy numbers from Mr. Odell's comic opera, "Atlantis." Miss Pierce, who has a beautifully clear and pleasing soprano voice, sang "Love's Like a Star", giving the impression of a great deal of power in reserve. Mr. Handy's number was the stirring "Gold Lace and Buttons" which he sang in manly fashion, with a good baritone voice. The choruses were done with a freshness and volume, and in an understanding ensemble with the great voice of the strings that was really moving. The operatic numbers were conducted by I. H. Odell, the father of H. F. Odell, the latter being still convalescent from his recent operation.

G. L. Lansing, the best known banjoist in many a league played beautifully Eno's "Glenside" march and his own transcription of "Sing Me to Sleep" and the M. I. T. Mandolin Club, under M. I. Coleman, '09, leader, played Bennett's "Blue Jackets." Two numbers "A Romance of a Rose" by O'Connor and a fine selection from "The Red Mill" were given by Lansing's Mandolin Orchestra, and the famous old Boston Ideals Banjo Club gave "Drowsy Dempsey" and "The Passing Band," which proved irresistable and had to be repeated. The Langham Mandolin Orchestra played an arrangement of Waldteufel's "Skaters" waltz, and the Ideals came back with some of the old favorites. The evening closed with Odell's "Toastmaster" march. Practically every number of the long program was encored.—*Boston Globe.*

A new organization has been recently formed by Valentine Abt, its director, in New York City, called the "Plectrum Society." The object is the developing of the mandolin and guitar and to instill a knowledge of these instruments (written for by Beethoven, Mozart, Paganini, Berlioz, etc.,) among men and women, and to promote a love and culture for them through concert playing and by rendering the good in music. The organization is co-operative, all the members paying dues equally (including the director) which are but $5.00 yearly.

The money taken in for dues is placed in the treasury and is used for talent or for anything that will help to exploit the instruments.

At the last concert of the Society there were 22 participants which included nine teachers, the others being good amateurs.

The Society hopes by next season to have a membership of 100. There will be three concerts given next season, occurring in November, January and April. It is hoped later on that each season, a series of concerts may be arranged for similar to the series given by the large orchestras in the various cities and it is also hoped that well known singers may be engaged to sing in connection with the Society.

A Society of this kind, playing the highest class of music deserves the heartiest support from music lovers and we wish the Society success.

Members of the Boston Operatic Society to the number of sixty-five, appeared in Jordan Hall last evening, presenting for the first time on any stage the new comic opera "Atlantis" in three acts, by William H. Gardner and Herbert Forrest Odell.

Mr. Odell, who like Mr. Gardner, has written for comic operas before, has that tendency in composition which Mr. Gardner indicates in verse—the sentimental vein which finds its outlet in the waltz. His score overflows with waltz numbers, broken only by two or three spirited marches, and several light bits adapted to humorous treatment. In the former instance he has written several excellent pieces, such as the waltz serenade and "In the Summer Land of Dreams" in the first Act, and "Love's Like a Star" and "The Land of Love" in the second. For the lightly humorous he has created "Pirate Pete", "Encouragement", "The Lay of the Lonesome Hammock" and "Fish Stories." The opening and closing choruses are noteworthy for their vivacity, made more pronounced by the spirit with which the chorus sings them. Two other musical numbers should not be overlooked. "Fill up a Glass", a drinking song for bass, sung sonorously by

(Continued on page 14)

"What's the Use."

(Continued from page 4)

official organ, which is destined to be one of the most influential magazines of its kind in the field,—The "Crescendo"; accelerando, forte, (and-o then-o som-ol-e!).

TEN MILLION FIRST ISSUE!

No. Guess we didn't make that name plain — "Crescendo". That means a conservative policy, "start-at-little-end-of-the-horn" method and grow big. It is better than start at the big end and get stuck in the middle. It's possible that some reader, or more particularly "Crescendo" advertiser holds an initial big issue—the big end of the horn—so close to the eye he can't see how it tapers. Diminuendo? By Joe, No! Not for the "Crescendo".

The Guild stands for reforms that cannot be carried without agitation. There must, therefore, be an official organ through which members may have a hearing. All the enthusiasm, patriotism and loyalty we can muster should, therefore, be forthcoming from every member to the support of the Secretary-Treasurer and the official organ, no matter if there be 101 other magazines; they are not the official organ—the mouth piece of the Guild. Therefore, how can we, as an organization, systematically work through other papers? We most heartily wish every magazine the very greatest success possible and will be glad to speak a good word for every one of them; but if we, the Guild, are not Mormons we will stick to one wife the one to whom we have legal ties, who has our family (The Guild) at heart and who is pledged to work for our interests and we morally to work for her's, until she (The "Crescendo") be legally divorced by vote of the Guild Convention. Can't see it any other way, Mr. Member, but can see it awfully plain this way.

The Harp-Guitar.

(Continued from page 5)

The profession is earnestly urged to become more familiar with such **"Enthusiasm Breeders"** as Harp-Guitars, Viola-Mandolas and Mandocellos and thereby make their studios centers of interest which attract those players who are looking for advancement along these lines.

I am already making preparations to have some practical demonstrations in Buffalo at our next Guild Convention and concert which will bristle with the new ideas evolved during the last few years and which relate to correct orchestration and instrumentation. It is my ambition to make the Buffalo convention of the Guild demonstrate so thoroly and convincingly that the "New Era" of proper instrumentation for mandolin orchestra is at hand that the few (yes, the very few) exponents of wrong methods (Octave Mandolas) will also get in line with the inevitable. Judging from the hearty offers already received from the members of the Guild there is every indication that I will be able with their kind assistance to carry out these ideas. I take this opportunity of thanking those who have already offered to assist me to make the Guild convention a humming success and at the same time wish to state that if my many friends in the profession fail to get my usual "spasms" of **enthusiasm** in correspondence, they must not become alarmed or get the impression that I am running "low speed", but that I am saving all my energies so that I may grapple successfully with the avalanche of work that is before me relative to the Buffalo Guild Convention.

In the meantime I want you all to get acquainted with all the verses of the song "Let me off at Buffalo" so that you can sing them to the conductor in 1909.

Personal Notes.

(Continued from page 13)

H. J. Dowd, and "Birds of Paradise" an octet for female voices. In all, Mr. Odell has written many admirable melodies and his skill in developing orchestral effects has not been slight. He seems to be especially fond of part-music, which one too seldom hears in the average musical comedy or operetta and which needs always intelligent and distinctive voices to be revealed in its strength.

The chorus, on both sides of the house, was particularly strong, and its eagerness and enthusiasm served as inspiration to the principals more than once.—*Boston Transcript.*

It will be interesting to Mandolinists to know that Guiseppe Pettine is composing a Mandolin concerto, the first movement of which is already completed.

Among those present at the Guild Convention at Washington were President, G. L. Lansing, Vice-President, Thos. J. Armstrong, Secretary-Treasurer, H. F. Odell, D. E. Hartnett of New York, Walter Holt of Washington. Myron Bickford of Springfield, J. J. Derwin, of Waterbury, Conn., R. W. Burchard of Passaic, N. J., G. Kliemann of Williamsport, Pa., C. Knipfer of Meriden, Conn., Carl Tschopp and Arthur Bamforth of Philadelphia, Walter Boehm of Buffalo, H. E. Galleher, George S. Stearns, A. G. Jenings and Chas. Stutsman of Washington, George Krick of Philadelphia, D. Mansfield of New York, Miss Cora Butler of Port Richmond, N. Y., B. M. Davidson, of the White Smith Publishing Co., Walter Jacobs, F. H. Martin of the C. F. Martin Co., L. A. Williams of the Gibson Co., Mr. Retberg of Retberg & Lange, and others.

On Tuesday morning, the day before the Convention, a very pleasant special automobile trip was taken to all of the points of interest in the city.

On Tuesday afternoon, the officers held their usual special meeting to prepare reports for the business Convention on Wednesday. The officers present were President, G. L. Lansing, Vice-President, Thomas J. Armstrong, Secretary-Treasurer, H. F. Odell, Myron Bickford, Walter Boehm, J. J. Derwin and D. E. Hartnett.

Myron A. Bickford will have charge of the stringed instrument department at the Chautauqua Summer Music School, Chautauqua Lake, N. Y., this summer, the season beginning July 3, and lasting about six weeks.

In addition to private teaching, Mr. Bickford will direct a large mandolin orchestra which will take part in the regular musical activities of the place, and the smaller stringed instruments will have an important place this year at this popular resort.

During March and April, Myron A. Bickford arranged for a series of recitals in the large recital Hall connected with his studios in Springfield. The first was given by Vess L. Ossman, the well known banjoist, assisted by The Plectra Quartet, of which Mr. Bickford is director.

This was a very popular recital, Mr. Ossman's numbers being mostly those which have become famous on the phonograph. The second was by DeMain Wood of Rochester, N. Y., on the orchestral guitar. Mr. Wood will be remembered by a good many as one of the soloists at the Guild Convention held in Springfield in 1906. The last of the series was given by Signor Pettine, the well known mandolinist of Providence, who was assisted by the Bickford Banjo Club. This series served to awaken a good deal of interest in these instruments, and was a part of Mr. Bickford's plan to give the people of Springfield and vicinity an opportunity each year to hear the most famous artists on the banjo, guitar and mandolin. Next season Mr. Bickford has made arrangements to give pupils recitals once a month, occassionally having the assistance of some outside artist.

Trade and Publishers Notes.

The Gibson Mandolin-Guitar Co. of Kalamazoo, Mich., have been very successful with the sales of their excellent instruments which are used by a large number of prominent teachers and solosts. Their 16 string Harp-Guitar is a marvel of construction and is a superb instrument for either club or solo work For a description of this instrument see their announcement.

The Oliver Ditson Co. have just published the third book of the Odell Method for Mandolin. This book includes exercises on the Portamento and Glissando, all the higher positions, arpeggios, double stops, scales in thirds, sixths and octaves and twenty-five technical exercises. Refer to their announcement.

The White-Smith Co. have a large catalogue of excellent teaching music for the Mandolin, Guitar and Banjo and they also publish some excellent folios and instruction books. Among the recent additions to their Mandolin orchestra music are the "Gay Chauffeur" March and the "Cadet's Dream" Patrol. Both of these pieces are equally desirable for teaching purposes or club work. Read their announcement.

Vega Mandolins and Guitars and Whyte Laydie Banjos have had a large sale among professional players and teachers. These instruments are being used with great success by Lansing's Novelty Orchestra at a summer engagement at Nahant, near Boston. The Vega Co. are also making a specialty of their new Lutes and Mandolin-Banjos. Refer to their advertisement.

The B. F. Wood Music Co. of Boston have one of the best catalogues of mandolin teaching music in the country. They also publish an excellent edition of the Christofaro Mandolin Method and a fine set of technical studies by G. L. Lansing for Mandolin. Our readers are advised to get in touch with the Wood Co. and send for their catalogs. See their ad.

The Edition Odell for Mandolin orchestra is one of the best that is published in this country, the arrangements being carefully made and the general neatness of the publications are very noticable. The Odell Co. now have entire control of the catalog formerly known as the Alfred Chenet & Co. catalogue, which includes music by Chenet, Hayden, Bacon, Robinson, and others equally as well known. Read their announcement.

D. E. Hartnett of New York, has recently invented a remarkably clever attachment for the banjo which he calls the "Tone Bar," the use of which on the banjo prevents the hooked tones so common among banjoists and it prevents the head from becoming soiled. It is a very useful article and should be used by every banjo player. See Mr. Hartnett's advertisement.

The "Non-Tip" banjo bridge invented by A. D. Grover, of Boston is a bridge which cannot tip under any conditions on account of its peculiar construction and is far superior in several ways to many of the banjo bridges on the market. Read Mr. Grover's card.

Mr. A. A. Farland, the well-known banjo soloist, issues an announcement in another column concerning the Farland wood-rim Banjos which have had an extensive sale among professional and amateur players. His Farland strings are guaranteed absolutely true and perfect. He also publishes some excellent banjo solos and a fine instruction book.

B. E. Shattuck now publishes the Gatcomb catalog containing some of the best music ever written for banjo including "Darkies Dream," Invincible Guard," etc. See his card.

JOIN THE AMERICAN GUILD of Banjoists, Mandolinists and Guitarists . . . . **NOW**

OFFICERS

G. L. LANSING, President.
THOS. J. ARMSTRONG, Vice-Pres.
H. F. ODELL, Secy-Treas.

EXECUTIVE COMMITTEE

M. A. BICKFORD J. J. DERWIN W. A. BOEHM
D. E. HARTNETT W. T. HOLT C. C. ROWDEN

AFTER SEPT. 1 Professional Membership will be $2.00 the first year. Only $1 now.

Among the Prominent Members are

A. A. Farland	J. Worth Allen
Louis Tocaben	W. J. Kitchener
H. N. Davis	W. Edw. Foster
G. D. Davidson	Percy Jaques
L. A. Loar	G. Kliemann
Mrs. C. A. Lang	Mrs. Alma Morse
C. B. Rauch	Stephen Shepard
B. E. Shattuck	Harry Fischer
De Main Wood	John T. Whitaker
Samuel Seigel	Giuseppe Pettine
Geo. C. Krick	R. W. Buchard
C. S. De Lano	F. S. Morrow
J. C. Folwell	F. O. Gutman
W. M. Rice	W. C. Knipfer
Mrs. Rose F. Rogers	J. A. Handley
Geo. Stannard	Miss Vernie Yates
A. J. Weidt	E. D. Golby
O. S. Weedfald	H. A. Webber
Valentine Abt	O. S. Wolte

and 150 others

Wouldn't you like to be associated with such people as these?

Asscciate Membership $1 a year. Trade Membership $3 a year.

What the Guild has done!!!
What the Guild is going to do!!!
What the Guild can do for you!!!

Will be explained fully to you by the Secy-Treas., H. F. ODELL, 165 TREMONT ST., BOSTON, MASS. Write him for application blanks, etc.

Next Convention at Buffalo

PROMINENT TEACHERS

AUDET, JOS. A.—214 Boylston St., Boston; Mercantile Bldg. Waltham, Mass. Violin, Mandolin and Guitar. Guild Member.

AUSTIN C. E.—P. O. Box 535 New Haven, Conn. Banjo, Mandolin and Guitar. Guild Member.

BICKFORD, MYRON A.—357 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Official.

BOEHM, WALTER A.—120 Cottage St., Buffalo, N. Y. Mandolin, Guitar and Banjo. Guild Official.

BROUGHTON, MRS. A. C.—3528 Eagle St., Los Angeles, Cal. Mandolin, Banjo, Guitar and Harmony. Guild Member.

BURCHARD, ROY W.—19 Belmont Pl., Passaic, N. J. Banjo, Mandolin and Guitar. Guild Member.

COFFEL, HAL.—Pennville, Ind. Mandolin, Guitar and Banjo, Composer and Arranger.

DAVIS, HARRY N.—230 Pleasant St., Worcester, Mass. Mandolin, Banjo and Guitar. Guild Member.

DERWIN, J. J.—109 Bank St., Waterbury, Conn. Mandolin, Guitar and Banjo. Guild Official.

FOSTER, WM. EDW.—537 Knickerbocker Ave., Brooklyn, N. Y. Mandolin, Banjo and Guitar. Guild Member.

GATCHELL, FRED F.—525 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Member.

JENINGS, ALLEN GALES—110 Quincy Pl., N. E. Washington, D. C. Mandolin, Guitar and Banjo. Guild Member.

KITCHENER, W. J.—157 W. 84th St., New York City Mandolin, Guitar, Banjo and Composition. Guild Member.

KNIPFER, W. C.—48 1-2 W. Main St., Meriden, Conn. Banjo, Mandolin and Guitar. Guild Member.

LANSING, G. L.—170a Tremont St., Boston, Mass. Banjo, Mondolin and Guitar. Guild Official.

MORSE, MRS. ALMA J.—10 East St., Rutland, Vt. Banjo, Mandolin, Guitar and Piano. Guild Member.

ODELL, H. F.—165 Tremont St., Boston, Mass. Mandolin, Guitar, Banjo and Piano. Guild Official.

PETTINE, GIUSEPPE.—Lederer Bldg., Providence, R. I. Mandolinist. Guild Member.

ROWDEN, MR. & MRS. CLAUDE C.—Handel Hall, Chicago, Ill. Banjo, Mandolin, Guitar and Piano. Guild Official.

VREELAND, WALTER F.—178 Tremont St., Room 40, Boston, Mass. Guitar, Mandolin and Banjo. Arranger.

WEEDFALD OVID S.—31 11th St., Upper Troy, N. Y. Performer and Teacher of Guitar. Guild Member.

WASHINGTON INSTITUTE OF MUSIC—Walter T. Holt, Pres., 937 K St., N. W. Wash., D. C. Voice, Piano, Harmony, Violin, Cello, Mandolin, Banjo and Guitar. Guild Official.

We will insert your card on this page (2 lines) for $1.00 for you. Isn't it worth 9 cts. a month to you to let over 50,000 people know you are a teacher and where you are located?

EDITION BRUNOVER

Mandolin Duos

ALICE, WHERE ART THOU	.40
CUBAN ROSE WALTZ	.40
A REMEMBRANCE	.40
EVENING SONG	.40
ANDANTE CAPRICE	.30
GAVOTTE LORAIN	.40
MARCHE MARBELLE	.30
DANCING WAVES, Concert Waltz	.50
BAY VIEW MARCH	.40
UNDER THE LILACS WALTZ	.40
A REVERIE	.30
ECHOES FROM THE PINES	.40
MARCH-HIGH BALL	.40
THE SHARP SHOOTER MARCH	.40
FOREST KING MARCH	.40
THE ROBIN'S RETURN MAZURKA	.40
ALGOMA MARCH	.40
NODDING ROSE WALTZ	.40
A WILD FLOWER WALTZ	.40
THE LARKS'S LOVE SONG	.40
DAY DREAMS	.40
SYLPHA WALTZ	.40
LOVES DREAM	.40

DISCOUNT ONE-HALF OFF MARKED PRICES

GEO. W. THOMS

615-617 Oneida St. - Appleton, Wis.

The "Symphony" Harp Guitar



A GUITAR OF THE FINEST QUALITY—CONSTRUCTED ON A NEW PRINCIPLE

The body is extended providing for five extra base strings. The ease of playing is not at all interfered with, and there is a wonderful increase of VOLUME and RICHNESS OF TONE. Marvelously beautiful effects are readily obtained on the "Symphony," which are utterly impossible on the ordinary instrument. Many leading artists use the "Symphony" and endorse it as far ahead of any other guitar made. Sent anywhere in the United States on trial. Sold on easy payments. Write for free catalog.

W. J. DYER & BRO.

SOLE FACTORS

Dept. 85, - - - ST. PAUL, MINN.

Established 1870.

I. H. ODELL

HARMONY AND INSTRUMENTATION BY MAIL

SIMPLE AND EASILY UNDERSTOOD METHOD

TERMS REASONABLE FOR THOROUGH INSTRUCTION

165 TREMONT ST., - BOSTON, MASS.

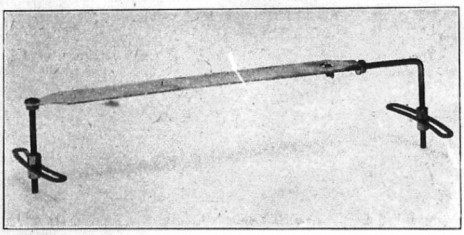
THE BANJO ADVANCES

Modernize your instrument with the

HARTNETT ADJUSTABLE TONE-BAR

Pat. July 14, 1908. Foreign pat. pending

PRICE $1.00 EACH



HOOKED TONES are doomed. The right hand fingers assume a natural position.

Perspiration and pressure of the hand will no longer soil the head and prevent proper vibration. Higher bridges can now be used which will give the tone of the Banjo great power and sustained valuation.

The tremolo can be applied without changing the position of the right hand.

HEARTILY ENDORSED BY THE PROFESSION

W. J KITCHENER--"It is the most important invention regarding right hand touch that could be conceived."

WALTER A BOEHM--"Aside from my own personal convictions of merit regarding your new invention, I was deeply impressed by the fact that Mr. Derwin, soloist at the last Guild convention in Washington, D. C., used your appliance after only a few minutes playing, and expressed his most enthusiastic approval for the natural position it gave to his right hand manipulation. Why did not some one think of this clever assistance to artistic Banjo playing before?"

PAUL ENO--"Your Tone-bar is decidedly useful and beneficial. It has many points of merit."

CLAUDE C. ROWDEN--"You have it for sure. Send me five for a starter."

H. F. ODELL--"It is going to be of great benefit to Banjo players."

DEWITT--"I have tried several pupils having this fault (hooked tones) and found to my delight that when using your attachment it was as easy for them to pick correctly as the other way. It improves the tone of the Banjo, and for the tremolo it is indispensable."

HARRY FISCHER--"Your Tone-bar received and tried. Bully for you; it is great. Your points of merit are fully sustained in every particular."

CARL TSCHOPP--"A great thing; every one of my pupils is anxious to have one of them."

D. E. HARTNETT, 120 East 23rd St., New York City. WRITE FOR CIRCULARS.

FARLAND Sixteenth Year. 7th Transcontinental Tour.

Oct., Nov., Dec., late April and May, East of Ind. Jan., Feb., early April, Middle West. March, Pacific Coast.

Write for Concert Proposition now

THE FARLAND WOOD RIM BANJO with Harp attachment and waterproof head. The only banjo which is free from the "tin pan" tone characteristic of all other makes. Positively louder than a piano and sweeter than a harp. Send for price list.

If in a position to sell concert tickets you can get a Farland Banjo or an equally valuable mandolin, guitar, violin, etc., in exchange for a few hours of your leisure time. Write for particulars.

THE FARLAND STRING for violin, banjo, etc. "The only string that's fit to use" Guaranteed perfect. Better than the imitations and costs no more. Trial lot of 20 assorted to suit, $1.00.

Catalog of sheet music, books, heads, etc., free. ADDRESS

A. A. FARLAND, 319 E. Front Street, Plainfield, N. J.
British Agent, Albert Leyler, Stonefield St., Dewsbury, Eng.



PAT. SEPT. 6, '04

It improves tone and action of the BANJO.

Endorsed and used by entire Profession

PRICE 15 cts. EACH

Send for special rates to Teachers and Dealers

A. D. Grover, 381 Albany St., Boston

THE SHATTUCK-CATCOMB CATALOGUE of Banjo, Mandolin, Guitar and Piano Music embraces the entire Catcomb collection formally published by the L. B. Catcomb Co. of Boston, and contains the largest number of noted **Banjo Compositions** of any Catalogue in existence. The Darkies Dream, Invincible Guard March, or the Mill Dam Galop and scores of other equally popular numbers are **standard.** Send name and address now for revised list to be ready Sept. 1, 1908. Kindly mention the "Crescendo."

B. E. SHATTUCK, Music Publishers, BOSTON, MASS.
P. O. BOX 107, STATION A, BOSTON

SUBSCRIBE FOR THE CRESCENDO

$1.00 a Year

Important Works for Mandolin

CHRISTOFARO-LANSING MANDOLIN METHOD.
(Edition Wood No. 75) 1.00

It is hardly necessary to do more than mention the above two names in combination in order to show HOW important the above method will be to mandolin players and students in general. There have been a number of literal translations of the original work, but our addition is far more than this. The work is here condensed into one convenient-sized volume, and the whole has been weeded out, modernized, added to and in every way improved to suit the taste of the mandolin student and teacher of today, by the best known American master of the instrument, G. L. LANSING. We have added also, in the form of recreations for mandolin and guitar, four of our most successful works for these instruments, all of which have been carefully arranged by Mr. Lansing especially for this work.

We confidentially recommend this work as the best method now in existence for the mandolin.

33 SPECIAL ETUDES FOR THE MANDOLIN.

Selected and arranged by G. L. Lansing, with original studies by G. L. Lansing, C. W. Greene, C. Verdi and others 75

These studies have been written, selected and arranged more especially as a supplement to the CHRISTOFARO-LANSING MANDOLIN METHOD, although they may be used to excellent advantage in connection with other methods.

Send for our catalogue of Violin, Mandolin and Guitar music

THE B. F. WOOD MUSIC COMPANY

246 Summer St. BOSTON | 6 East 17th St. NEW YORK | 12 Rathbone Place LONDON, W. | 18 Konigstrasse LEIPZIG

JUL 16 1908

BANJOS and MANDOLINS

In a Seven Piece Orchestra

Lansing's Orchestra is making a Big Hit at Bass Point, Nahant, this summer.

The color effects introduced by G. L. Lansing by the use of Banjos, Banjorines and Mandolins is a novelty very expressive and pleasing.

The instrumentation also includes Cornet, Trombone, Violin, Cello and Piano. The instruments used are the Fairbanks Banjos, the Vega Mandolins, the Vega Standard Cornets and Trombones.

The craving for Vaudeville and Novelty acts is in the hearts of every audience. To satisfy that—is the aim of every manager or man that desires to attract and draw the public his way.

The Mandolin, Banjo and Guitar players are capable of introducing new features and by forming their own novelty Orchestra, can get all the business they want.

Now listen, we know that we are talking to the brightest and smartest men and women in the business, consequently hope you are using, or at least have heard of the Vega Mandolins and Guitars, also the Fairbanks Banjos.

If you are not already acquainted with these goods, we want to hear from you. If an old acquaintance, let us show you the improved and perfected instruments that we are making today.

Write us as one of the fraternity—a fellow teacher and enthusiast, one who shall be pleased to talk Studio—Instruments, Fall Business, etc., with you.

Let us show you all about the New Vega Lute—soprano, tenor and baritone. Have you tried the Mandolin-Banjo?

Send for catalogs—Vega—Fairbanks or Lute List.

The Vega Company **The A. C. Fairbanks Co.**

62 SUDBURY STREET, BOSTON, MASS.

500 The Best Teaching Pieces in the World 500

... FOR ...

MANDOLIN, GUITAR and BANJO

Mandolin Music by Odell, Chenet, Clark, Cobb, Hayden

Guitar Music by Hayden, Chenet, Dorn, Barker, Weaver

Banjo Music by Odell, Bacon, Lansing, Glynn, Robinson

A FEW OF THE BEST ONES

FOR BANJO

A Dutch Picnic	*Glynn*	2 B . . .40	Shortis' Waltz	*Lansing*	2 B . . .40
Old Homestead Polka	*Glynn*	2 B . . .30	Darkies Cakewalk	*Robinson*	2 B . . .30
Yankee Doodle, varied	*Odell*	B & P . . .60	Commandery March	*Bacon*	2 B . . .30

FOR MANDOLIN

Filipino Shuffle	*Odell*	2 M & G . . .50	Colonnade March	*Odell*	M & P . . .50
Flower Song	*Clark*	2 M & G . . .50	How Fair Thou Art	*Weidt*	M & P . . .50

FOR GUITAR

Glissando Waltz	*Hayden*	. . .30	Elfin Gavotte	*Hayden*	. . .30
Message of Love	*Chenet*	. . .30	Norse Dance	*Dorn*	. . .30

Guitar Studies for Beginners

by Alfred Chenet

Four Books 50 cts. each. **Thousands of copies sold.**

SEND FOR CATALOGS

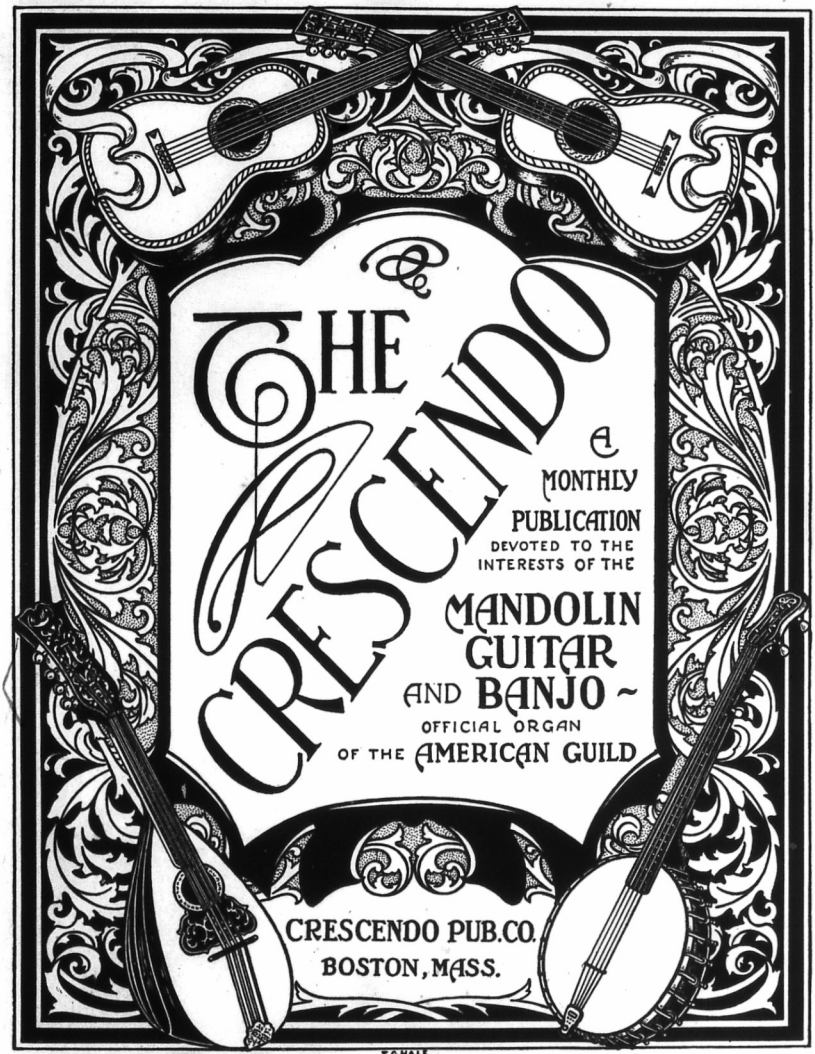
ROBINSON'S BANJO METHOD

Contains 12 lessons with half tone illustrations. Price 50 cts.

LIBERAL DISCOUNTS TO TEACHERS

H. F. ODELL & CO. - - 165 Tremont St., Boston, Mass.

Vol. I. August 1908. No. 2.



10 cents per copy.

COPYRIGHT 1908 BY CRESCENDO PUB. CO.
All rights reserved.

$1.00 per year.

SINGLE PARTS

1st Mandolin	.30
2d Mandolin	.20
3d Mandolin	.20
Mandola	.20
Banjo Acc.	.20
Banjo Solo	.30
Flute	.20
'Cello	.20
Piano Acc.	.40

COMBINATIONS

Mandolin & Guitar	.40
2 Mandolins & Guitar	.50
Mandolin & Piano	.50
2 Mandolins & Piano	.60

Get these Pieces and you will be pleased

The Gay Chauffeur

MARCH by H. F. ODELL and GEO. L. LANSING

The Cadet's Dream

PATROL By GEO. L. LANSING

Send for our Catalogs of Banjo, Mandolin and Guitar Music and Books. **THEY ARE FREE**

N. B.—Music will be sent by mail, to any address, at regular discount

PUBLISHED BY **WHITE-SMITH MUSIC PUBLISHING CO.** BOSTON 62 Stanhope St. NEW YORK 13 East 17th St. CHICAGO 359 Wabash Ave.

500 The Best Teaching Pieces in the World ... FOR ... MANDOLIN, GUITAR and BANJO **500**

Mandolin Music by Odell, Chenet, Clark, Cobb, Hayden

Guitar Music by Hayden, Chenet, Dorn, Barker, Weaver

Banjo Music by Odell, Bacon, Lansing, Glynn, Robinson

A FEW OF THE BEST ONES

FOR BANJO

A Dutch Picnic	*Glynn*	2 B . . .40	Shortis' Waltz	*Lansing*	2 B . . .40
Old Homestead Polka	*Glynn*	2 B . . .30	Darkies Cakewalk	*Robinson*	2 B . . .30
Yankee Doodle, varied	*Odell*	B & P . . .60	Commandery March	*Bacon*	2 B . . .30

FOR MANDOLIN

Filipino Shuffle	*Odell*	2 M & G . . .50	Colonnade March	*Odell*	M & P . . .50
Flower Song	*Clark*	2 M & G . . .50	How Fair Thou Art	*Weidt*	M & P . . .50

FOR GUITAR

Glissando Waltz	*Hayden*	. . .30	Elfin Gavotte	*Hayden*	. . .30
Message of Love	*Chenet*	. . .30	Norse Dance	*Dorn*	. . .30

Guitar Studies for Beginners

by Alfred Chenet

Four Books 50 cts. each. Thousands of copies sold.

SEND FOR CATALOGS

ROBINSON'S BANJO METHOD

Contains 12 lessons with half tone illustrations. Price 50 cts.

LIBERAL DISCOUNTS TO TEACHERS

H. F. ODELL & CO. - - 165 Tremont St., Boston, Mass.



Masqueria Sisters write: "We would use no others."

Gibson Mandolin-Guitar Co., Kalamazoo, Mich.

Gentlemen:--The Gibson instruments are far superior to any others for professional work, stage or concert, or for the home. We would use no others. We are delighted with them. Sincerely yours,

THREE MASQUERIA SISTERS,
Chicago, Ill.

MR. TEACHER—

You are in business, just as we are—for the love of the artistic and the remuneration it brings. You are interested in the "Gibson" instruments, if at all, because they offer the highest and most satisfactory artistic possibilities, which mean your financial success as well. We cannot expect to secure your patronage on the quality of our product alone, only as it leads through united efforts in well laid plans and selling schemes to unusual salability. The opportunity is now yours. Will you cash it in? Do business on our capital. No investment. Stock furnished. Territory assigned, protected and worked by our "Still Hunt." We pay the advertising; you pay for goods when sold. Return goods if not sold. Expert counsel on agency management free for the asking. Tell us your difficulties. Teachers enclose card for territory. Positions secured. Catalogue **free**. chuck full of the "Why."

Another Mandolin Orchestra number—**Sextet from 'Lucia'**. A popular classic, by a practical arranger, H. F. Odell. Playable in any combination.

GIBSON MANDOLIN-GUITAR CO., 105 Exchange Place, Kalamazoo, Mich.

Modernize Your Banjo

WITH A HARTNETT ADJUSTABLE TONE-BAR

Pat. July 14, 1908. Foreign pat. pending

PRICE $1.00 EACH

AND A HARTNETT BANJO BRIDGE

Send 10 cts. for a sample Bridge with full instructions for adjusting the neck of the banjo to meet the new conditions.

HOOKED TONES are doomed. The right hand fingers assume a natural position.

Perspiration and pressure of the hand will no longer soil the head and prevent proper vibration. Higher bridges can now be used which will give the tone of the Banjo great power and sustained valuation.

The tremolo can be applied without changing the position of the right hand.

Heartily Endorsed by the Profession

W. J. KITCHENER--"It is the most important invention regarding right hand touch that could be conceived."

PAUL ENO--"Your Tone-bar is decidedly useful and beneficial. It has many points of merit."

CLAUDE C. ROWDEN--"You have it for sure. Send me five for a starter."

H. F. ODELL--"It is going to be of great benefit to Banjo players."

HARRY FISCHER--"Your Tone-bar received and tried. Bully for you; it is great. Your points of merit are fully sustained in every particular."

D. E. HARTNETT
120 East 23rd St. New York City

WRITE FOR CIRCULARS

Important Works for Mandolin

CHRISTOFARO-LANSING MANDOLIN METHOD.
(Edition Wood No. 75) 1.00

It is hardly necessary to do more than mention the above two names in combination in order to show HOW important the above method will be to mandolin players and students in general. There have been a number of literal translations of the original work, but our addition is far more than this. The work is here condensed into one convenient-sized volume, and the whole has been weeded out, modernized, added to and in every way improved to suit the taste of the mandolin student and teacher of today, by the best known American master of the instrument, G. L. LANSING. We have added also, in the form of recreations for mandolin and guitar, four of our most successful works for these instruments, all of which have been carefully arranged by Mr. Lansing especially for this work.

We confidentially recommend this work as the best method now in existence for the mandolin.

33 SPECIAL ETUDES FOR THE MANDOLIN.

Selected and arranged by G. L. Lansing, with original studies by G. L. Lansing, C. W. Greene, C. Verdi and others 75

These studies have been written, selected and arranged more especially as a supplement to the CHRISTOFARO-LANSING MANDOLIN METHOD, although they may be used to excellent advantage in connection with other methods.

Send for our catalogue of Violin, Mandolin and Guitar music

THE B. F. WOOD MUSIC COMPANY

246 Summer St.	6 East 17th St.	12 Rathbone Place	18 Konigstrasse
BOSTON	NEW YORK	LONDON, W.	LEIPZIG

The Latest for Mandolin Orchestra

Each number is effectively arranged for 1st Mandolin and Piano or 1st Mandolin and Guitar. Violin may be substituted for the 1st Mandolin	SINGLE PARTS					COMBINATIONS			
	1st Mandolin	2nd Mandolin or Mando-Cello Each	Guitar Accompaniment	Flute or Cello Each	Piano Accompaniment	Mandolin and Piano	Two Mandolins and Piano	Mandolin and Guitar	Two Mandolins and Guitar
*‡Girls of Baden Waltz. *Karl Komzak.* Arranged by H. F. Odell	50	30	30	20	20	60	80	70	90
*‡Just for the Fun of it. *W. F. Sudds.* Arranged by H. F. Odell	30	15	15	15	30	50	60	40	50
*‡Under the Mistletoe Waltz. *T. H. Rollinson.* Arranged by G. L. Lansing	30	15	15	15	20	40	50	40	50
‡Overture, "Morning, Noon, and Night" *F. Suppe.* Arranged by H. F. Odell	50	40	40	40	90	1.20	1.50	80	1.10
*‡Nydia Waltz. Easy. *T. H. Rollinson.* Arranged by H. F. Odell	40	30	30	30	60	90	1.10	60	70

* Numbers marked * have all the Orchestra Parts, including parts for Brass Instruments, etc.
‡ Numbers marked ‡ have parts for Tenor Mandola and Mando-Cello. Prices same as and Mandolin.

GOOD JUDGES say that the "Odell Method for the Mandolin" is the Greatest Treatise Ever Written
1st, 2d and 3d BOOKS NOW READY—PRICE EACH 75 cts.

OLIVER DITSON COMPANY, BOSTON

C. H. DITSON & CO. NEW YORK — LYON & HEALY CHICAGO — J. E. DITSON & CO. PHILADELPHIA

Order of your home dealer or the above houses

Quick Results at Low Cost

The advertising manager of a prominent music publishing house said: "For quick results at low cost give me the music journals : Don't try circulars alone, you merely waste time."

The music journal is pre-eminent as an advertising medium for Music, Instruments and Musical Merchandise, because it concentrates its fire on those who are most interested. The advertising manager's advice is excellent but we take the liberty of making it more specific, thus:

or Quick results at Low Cost advertise in the Crescendo.

August is a good month to advertise, as teachers and players are then looking about for the music or goods they will use during the coming season. Increase your sales by placing an ad. in the August issue and they keep persistently at it in future issues.

If you do you'll Win. If you don't you'll Lose.

RATES ON APPLICATION - - . ACT IMMEDIATELY

$20 WORTH OF GOOD MUSIC FOR **$1**

We print in the Crescendo each month about $1.70 worth of good standard music, selected from the best catalogs in the country.

ONE DOLLAR

THINK OF IT!

Simply send us one dollar with your name and address. You will receive the CRESCENDO for one year, including the above amount of music, interesting articles about playing your instrument, programs of concerts, news of what the other players are doing, etc.

We have several agents. We want more. Write for particulars.

Crescendo Publishing Co., H. F. ODELL, Editor and Manager. **165 Tremont St., Boston, Mass.**

LIBRARY of CONGRESS
Two Copies Received
AUG 10 1908
Copyright Entry
July 10, 1908
CLASS A XXc. No.
168613
COPY B

The Crescendo

DEVOTED TO THE INTERESTS OF THE

Mandolin, Guitar and Banjo

OFFICIAL ORGAN

OF THE

AMERICAN GUILD

OF

Banjoists, Mandolinists and Guitarists

VOL. I. BOSTON, AUGUST, 1908. NO. 2.



LANGHAM MANDOLIN ORCHESTRA

The Langham Mandolin Orchestra (see cut) is just entering upon its eighth season under the direction of H. F. Odell. This orchestra has the reputation of being one of the leading organizations in the East. Its rendition of a varied repertoire which includes most of the standard overtures, many standard waltzes, operatic selections, etc., has been highly praised by the press and eminent musical critics. The organization has for several years given annual concerts in one of the finest halls in Boston, which are attended by the elite of that city. The orchestra has also been a prominent feature at the festival mandolin concerts given in Boston. The orchestra has always been right up to date in regard to its instrumentation which at present includes 11 first mandolins, 10 second mandolins, 3 tenor mandolas, 2 mando-cellos, 5 guitars, 1 flute, 1 violon-cello, 1 piano and double drums and traps.

THE AMATEUR MANDOLIN ORCHESTRA

By T. H Rollinson.

When I first heard the mandolin it was looked upon merely as a novelty and its reputation for success depended mainly upon this fact. The performers were inferior and merely played flowing melodies, the tremolo effect leading the audience to suppose that it was listening to an artistic performance and, being pleased, encores were fairly numerous.

One soloist, at least, who was popular at that time could not read and required coaching. The mandolin gained in popularity and the banjo correspondingly lost in general favor, partly because its competitor was new and novel, but in my mind principally because it was dragged by virtuosi and others into fields for which its construction and tone unfitted it.

For many years the mandolin seemed to be looked upon as a mere musical toy, a little above the harmonica and a little below the guitar, these three instruments being all considered by the general public as merely mediums for self or home amusement. Quack teachers and fakers certainly assisted in maintaining such a reputation for the mandolin during many years. It has now become a positive factor in the musical world, not only as an instrument played simply for pleasure or home amusement, but as a competitor to the regular dance and concert orchestra for paid engagements. It should be the aim of the present performers to place the organizations of plectral instruments on a basis which will lead to permanency. This position may be attained by a proper combination and balance of instruments and the performance of good compositions properly arranged, rather than by freak novelty combinations and the performance of freak music which only owes its existence to intense advertising, then only for a short while, and finally perishes, poisoned by its own bacteria. The mandolin club or orchestra, must, as a rule, be an amateur organization, depending upon a professional teacher, or observation and experience, for improvement.

If such organizations will study the performances of good professional bands or orchestras, the result may be a knowledge of proper renditions both in tempo and expression. The march—or two-step, which may be an alleged march or intermezzo in rag, Indian or Japanese style, according to its title—is probably the most horribly murdered composition of the day on account of improper ideas of a fitting tempo. It is butchered by professionals as well as by amateurs, the tempo varying from 90 to 180 beats per minute. In ninety-nine cases out of one hundred the tempo is too fast. Sometimes a popular vaudeville song is converted into a waltz by an ingenious dislocation and many amateurs accept this as an evidence of instrumental popularity and accordingly proceed to inflict it upon a confiding public at every opportunity. The professional does the same at the dance hall, for a different reason. It is a wise policy to play music which will be creditable and avoid as much as possible all trash which may become locally popular owing to certain methods of distribution. You may be obliged by circumstances to render some of it but the musical organizations which live the longest are those which play intelligently and creditably a good standard class of music. By such a method you please your patrons and derive enjoyment and improvement yourselves.

The leader should carefully study tempos and as a rule not accept tempos as given in the average theatre, circus or moving picture shows. A dainty intermezzo may be rendered ridiculous by a not very radical change of tempo, and an imposing march become a frivolous and unmeaning composition under similar conditions. The well constituted club orchestra should include flute and cello if possible, but not to the exclusion of the guitar or any members of the mandolin family. The performer, as an individual component part, should study and practice upon the instrument he or she plays with an earnest desire to overcome the technical difficulties of it. A secondary part is always an important factor, however insignificant it may seem and upon such a part depends the success of many compositions.

In a large orchestra of this kind it has been emphatically proved beneficial to introduce the drums and piano, but to be **felt**, however, rather than heard. The fundamental instruments at the present writing are the mandolins, tenor-mandola, mando-cello and guitar, the latter being the accompaniment instrument. The proper admixture of the various parts can be better discoursed upon by specialists who have had much experience with various combinations. The banjo, in my opinion, should be sparingly used in the regular mandolin orchestra however useful it may be deemed in small special combinations. It can be made useful on an obligato part but its quality of tone is not an improvement to the timbre of the whole. The real feature of the mandolin orchestra is the substitution of mandolins, mandolas, guitars, mando-cello (and in some cases the harp guitar) for the strings of the grand orchestra and they are liable to variations of combination under similar existing conditions. Publishers have calls for many queer combinations which probably are forced by local conditions in many cases.

It is wise to organize upon a system which will leave at your disposal the regular forms of publication. In other words build upon a good business foundation and aim for continuous and never ending improvement.

Owing to the various sources from which American ideas of mandolin notation have been derived, our system has been rather a mixed one. Most of our publishers have now adopted a uniform system and much confusion may in the future be avoided, especially if all teachers will follow the same theories and adopt modern books of instruction, thus becoming as uniform as the publishers. Arrangers have, during the past five years, discovered much and the result is somewhat of an evolution in the instrumentation of this line of instruments and we no

(Continued on page 9)

THE ISSUE OF THE HOUR.

By D. E. Hartnett.

In the writer's seven years' teaching experience in New York City he has had but one call for lessons in the C notation. This was by a lady who had just arrived from England and had studied with Mr. Clifford Essex. Other than this, there has not been a single call for music in this notation.

Among those who demand the C notation are :

1st. The teacher whose pupils have dwindled down to an alarming few and naturally looking for some cause, grapples and advocates the C notation as a drowning man would clutch at a straw, whereas in many cases perhaps the fault may lie in the teacher.

2nd. Those whose taste runs principally to popular music, and whose income is derived from that source, many of whom are mandolin players and whose idea of music on the banjo is interpreted with picks and thimbles and whose object in advocating the C notation is too obvious to mention.

3rd. I would mention the ear fiend. Some one has told him that the banjo could be easily and quickly learned in the C notation, that he could then play the music written for all other instruments, etc., and what a time the teacher has to get the ideas of this fellow on the right track! Heaven help the teacher struggling with the ear fiend.

4th. Those among us who are ever striving to better conditions, who are successful themselves in other lines and want to help their less fortunate brethren and who look for something good in anything new, but in this case at least, in the writer's humble opinion, their failure to see the practical side of a situation may lead them astray.

It is folly for us to think that this change of notation will revive interest in the banjo and bring us more pupils, and don't you know that if there were any considerable demand for music in the C notation the publishers would hasten to get it out ?

High ideals and looking out for the future generation are most commendable principles, which with practical application, we should most heartily advocate, but how about the Tenor Mandola and Mando-cello in the treble clef ? The publishers have solved this by issuing parts in the latter clef, and the same practical attitude must be applied to the banjo.

Under present conditions the publishers will not reprint their old music in the C notation. This statement is made after personally interviewing some of the most prominent publishers of banjo music. We all know that the best music ever written for the banjo is in the A notation.

Those having a very few banjo pupils or just starting to teach have nothing to risk in advocating the C notation, but how about the teacher enjoying a good banjo patronage (and there are many of them throughout the country) who after years of work and much expense have built up a long list of teaching pieces. What material can you offer **him** in the C notation.

Previous to the past few years it was impossible to get good strings for the banjo without going through a mental racking process and the writer knows of at least three cases where the instrument was dropped for this very reason. There is no denying that this has hurt the banjo some, but it is pleasing to know that manufacturers are correcting this evil to a great extent. Our manufacturers are giving us better instruments too and they must be encouraged, for our very existence depends upon using and recommending good instruments and music. The banjo must rise or fall by its own merits, and while in some cases music written for the violin or piano fits our instrument very nicely, nevertheless the natural and unique characteristics of the banjo are best brought out by music written especially for this instrument. It must be ever treated as a solo instrument.

As Brother Derwin states in his splendid article which appeared in the Guild Bulletin :—

"Teach the tremolo to your pupils". This is the most musical style of playing the banjo and will do much to permanently interest a pupil in our instrument and impress upon him more than anything else the necessity of a protracted course of lessons. If the proper method be used the tremolo can be acquired just as quickly by beginning with the pupil at the 15th lesson as to start him much later in a musical career, and there are many pieces written to be played in the picking style which adapt themselves nicely to the tremolo.

In recent articles two of our most prominent teachers, Mr. Geo. Stannard and Mr. Myron A. Bickford, recommend that each teacher organize a small banjo club using banjorine for the leading part—in other words, invest a few dollars to **create** an interest in the banjo by giving the public an occasional chance to hear the instrument at its best. This is a good idea, and let us take the cue. Encourage the publishers to give us good music for this combination, and not too difficult for the ordinary banjoist. Let the publishers get out some easy and medium grade banjo pieces with various parts along the lines of the splendidly arranged mandolin club numbers which some of our most enterprising publishers are now putting out. The first publisher to do this will find a ready outlet for his product.

Give each instrument something different to do and have the parts arranged by a good banjoist. Cut out the old 1st and 2nd banjo only idea. Encourage club work. That will positively boom the banjo.

Advertise. Use and recommend only the best instruments, the best strings and the best music.

Study the instrument and learn its possibilities and strive to impart this knowledge to others. This will bring us pupils and help to elevate our national instrument (the banjo) to the position it should occupy in the musical world.

Our Guild is growing, but as a body we are not

(Continued on page 9)

GUILD BULLETIN

About the Guild

By H. F. Odell

ORGANIZATION

An **organization** including prominent people in a certain line—people of experience—people with brains,—can accomplish many things for the general good of all concerned. **Individuals,**—never mind how much experience they have had,—how great they may be,—can accomplish nothing, alone, but gather these individuals into a **combination,** working together, and there is nothing on earth that cannot be accomplished, especially if each individual member of the organization will take an active part and by their suggestions assist the officers of such a body in accomplishing matters which are of benefit to all.

The American Guild is this kind of an organization. The membership includes many of the most prominent men and women in our fraternity—people of vast experience—and the organization **has** accomplished many things of direct benefit, both to its members and to **those who have stood on the outside** and said "What has the Guild done?"—and is going to accomplish still more in the near future.

If the individuals, who think that alone, they can do more good for themselves and the fraternity, than the well organized Guild would only be persuaded to combine their efforts with those of the Guild members, an organization of such size and strength would be the result that the country would resound from end to end with the music of the mandolin, guitar and banjo, the business by which many of them earn their daily bread would boom as never before. Think of the activity and interest an organization of 1000 prominent teachers, players, manufacturers and publishers could create in every hamlet in this vast country,—yes and other countries.

WHAT ORGANIZATION HAS DONE

First: "Fake Mandolin Schools" have been exposed, closed up and wiped off the map in hundreds of localities. Some fairly prominent teachers thought that they saw more "Quick" money coming to them by adopting these "Fake" methods than by sticking to the old conservative, legitimate way of teaching. These teachers do not seem to be in evidence at the present time, in fact many of the "Fake Schools" which they conducted have gone out of business and these teachers are "looking for a job", while the legitimate teachers report good, healthy, steady trade from all parts of the country. There has been a slight depression this year in the financial world which naturally effects our profession, but, from a large amount of correspondence with people in various sections of the country, it is found that the sale of instruments, music and strings in almost every case, has offset the smaller number of pupils.

Second: Up to the time when the Guild first took up the matter, there had been from 16 to 1199 different ways of indicating the tremolo and pick strokes on the mandolin. Each sign used was the best, of course, and each mandolin player all over the world, in playing the various compositions marked with these multitidinous signs, first sat down in a chair to play from one set of signs, stood up for the next set, lay down flat on his back for the next and we haven't a doubt that some of them even tried to stand on their heads, in trying to decipher what meant down or up in some of the various systems used. The publishers asked the players which was the best sign. The players, of course, replied "Mine" but finally the Guild (including 20 of the largest publishers in the country and nearly all the arrangers and originators and writers of methods) took hold of the matter and from the great variety of signs used, to represent the up and down strokes, picked out one which seemed to answer all necessary requirements and made a recommendation to publishers and writers to use this sign,—not that it was the best sign of them all, but that it was **one sign for all.** The result,—almost every publisher in the country is today putting out books, methods, studies, with this sign and the effect on the entire world is that we shall see, eventually, universal use of one sign instead of the 1199 mentioned above, and as a summary of the whole matter, we shall have **uniformity.** With all respect to those people who have a perfect right to their own opinion and who are not compelled in any way to accept the Guild signs, we ask them if it would not be better for the general good of all, for them to gracefully bow to the wishes of the majority of the leading writers, teachers, players and publishers and join the "Uniformity Brigade".

At the same time the Guild took up the pick signs the old "hen-track" tremolo sign was talked about and the Guild recommended that the drum roll sign be dropped and that the slur be used to represent the tremolo. Result,—same as with the pick signs, hardly any drum roll signs are used in present publications but you will find in nearly all the mandolin music—the slur. When the recommendation was first made to a prominent publisher, he objected to the slur and said "he didn't believe in it", but the first piece this same publisher issued the next month, he omitted the drum roll sign and indicated the tremolo by the slur. Could an **individual** have made a man change his mind so quickly? No!—it was **organization** that did it and the organization was the **Guild.**

Third: A definite conclusion has been reached as to the status of the mandolas in mandolin orchestra. The American Guild has declared that the tenor mandola and mando-cello are the proper instruments to use in mandolin orchestra. The publishers have accepted this as a fact and are nearly all now issuing parts for these instruments, and hundreds of clubs are already using them. Those who have octave mandolas are getting nervous and probably within a year or two will drop the octave mandola and use one or both of the other two instruments.

Fourth: Position marks on the banjo have formerly

GUILD BULLETIN

been marked anywhere from the first to the 20th fret. The Guild has made a recommendation that all banjos be marked at the 3rd, 5th, 7th, 10th, 12th, 15th, 17th and 20th frets and within another year, probably all banjos will appear with uniform marking.

Fifth: The profession and trade have been brought into actual "face to face" contact at Conventions. Hitherto all ideas were exchanged between the trade and profession by mail. Through the organization of the Guild these people now get together once a year and **talk** these matters over. Result,—a better class of standard music is being issued all over the world, a more general interest in the instruments has been created, and the fraternity and trade are now working in hearty accord and with increased energy to make the mandolin, guitar and banjo industry more successful and profitable than ever before.

DUTIES OF MEMBERS

Ex-President Bickford has said in regard to an organization like the Guild "that we get out of it exactly in proportion to what we put in." It is possible that some of our members and others who are not members have not yet come to realize the good which the Guild is doing. Let us suppose that there was no Guild and no organization by which the leading teachers and trade were brought together and nobody except the individual "I am's" were making any effort to stir up and create new interest in this industry. Would the business improve under these conditions? Emphatically "no!" The Guild is creating an interest in which every player and teacher of these instruments—yes—and the publishers and manufacturers, are gaining increased revenue.

Now, **Mr. Member,** your living depends to a great extent on the continuance of the prosperity of this business. Don't crawl into your shell and say "O, well, the Guild will get along if I don't do anything," but get out your trotter or your auto or your "Shanks mare" and get around among the people in your vicinity and **send in some new members.** There is no reason in the world that we cannot reach a membership of 500 the first of next January, if every member of the Guild would do even a half of his share and send in a new member.

One of our members, H. A. Webber of Spokane, Wash., has just sent in 7 new members and promises within a short time that he will make it 10. Now are the rest of you going to sit around and watch and let a few loyal men, like Webber, do all the work. Why, if only 10 of the Guild members would do what Webber has done, our membership would jump up 100. We do not expect that everyone can send in 10 members, but it does seem as though all could send in at least one.

Why do we want a big membership? Because with a membership of 500 we can go to the publishers and manufacturers and say "the American Guild would like to have you do this or that." Would the manufacturers and publishers do what the Guild requested? You can gamble

(Continued on page 15)

Prominent Guild Members.

The President



G. L. LANSING

G. L. Lansing began teaching banjo and guitar in Boston in 1883. At that time it was very difficult to obtain desirable music for banjo. S. S. Stewart, Fairbanks and Cole and Oliver Ditson Co., occasionally issued a banjo composition, which in those days was like finding gold to the players of the instrument. Mr. Lansing's first composition was "The American Banjo Patrol." It was published by E. F. Delano of Boston and ran through many editions. The music at that time was printed without title pages, except in few instances, and sold at the listed price, which was lower than at the present time. No discount was allowed, except to teachers, who got one third off. The dealer and teacher made a greater profit then, than they do now with the silly discount system. About 1885 Thompson & Odell began publishing Lansing's compositions and for years they were profitable for both publisher and author. In 1887 "The Darkies Dream" and "Darkies Patrol" were issued and met with enormous success. Mr. Lansing has no idea of the number of pieces that he has composed and arranged for banjo, mandolin and guitar. He began teaching mandolin in 1886, having studied with the Countess Stroncci of Florence. He has toured the country as leader of the Boston Ideals many times, and has played in every state in the Union, all over Canada and British Columbia. Mr. Lansing has compiled numerous methods for the banjo and mandolin which are used extensively. Since leaving the road he has devoted his time to teaching and drilling clubs at Harvard and Wellesley College and the Mass. Institute of Technology. The Boston Ideal Club still retains the same members, who have been together for over twenty years. Their work now is chiefly local, where they are in constant demand at receptions, banquets, etc. The Lansing Mandolin Orchestra is one of Boston's popular musical organizations and has been in existence for ten years. He was one of the organizers of the American Guild and since its inception has been on the board of officers. At the convention in Philadelphia in 1907 he was elected President and at the meeting in Washington last May he was re-elected to the same honorable office.

The CRESCENDO.

A Magazine for the Player, Student and Teacher of the Mandolin, Guitar or Banjo.

HERBERT FORREST ODELL,
Editor and Manager.

Published Monthly by the
CRESCENDO PUBLISHING CO., INC.

SUBSCRIPTION PRICES.

Single Copy, ... 10 cents.
Yearly, ... $1.00.
Foreign and Canadian . . . . . 6 Shillings.

ADVERTISING RATES will be sent on application. Forms close on the 15th of each month.

REMITTANCES should be made by Post Office or Express Money Order, Registered Letter or Bank Check or Draft. Checks accepted only on banks with exchange in Boston or New York.

CORRESPONDENCE is solicited from everybody interested in the Mandolin, Guitar or Banjo. We should be pleased to receive programs and reports of concerts, club and orchestra news, personal notes and music recently issued.

We are not responsible for the opinions of Contributors.

ADDRESS COMMUNICATIONS to the Editor. ALL REMITTANCES should be made payable to

CRESCENDO PUBLISHING CO.,
165 Tremont St.,
Boston, Mass.

VOL. I. AUGUST 1908. NO. 2.

EDITORIAL.

We are pleased to announce the addition of two new writers to our staff, Clifford Essex who will later on write an article for us on the "Position and Condition of the Banjo, Mandolin, and Guitar in England," and A. D. Grover of the Boston Ideal Club will write his reminiscences of the long concert trips of the Boston Ideal Club. Both of these men are well known to the fraternity and the articles will undoubtedly prove especially interesting.

Among the articles which will appear in the CRESCENDO in the near future, will be an interesting article by B. M. Davidson of the White-Smith Co., describing the process a piece of music goes through from the time the manuscript is turned in to a music engraver and printer until it comes out the finished product, either as a piece of sheet music or a book of music. Very few, even among musical people, know how a printed piece of music is produced and we know that this article will be especially interesting.

Mr. Walter M. Bacon, of the White-Smith Co., will, a little later on, write an article for the CRESCENDO, on the copyright question which is now agitating the music world. Mr. Bacon is a well known authority on copyrights and his writings on this subject are always instructive and interesting.

An interesting article which will appear in a later issue will be the account of the experiences of Mr. Holt and his concert company who are now on a trip to Panama.

President Stanley Hall, of Clark University, is quoted as saying "Some American Colleges encourage banjo and mandolin clubs, composed usually of two or three crude amateurs who can snap off a few popular, catchy and perhaps "kicky" airs and a large number of accompanists who can just play a few chords, and permit these organizations to give concerts and perhaps to make tours."

In defence of college clubs, we wish to state that one of the most finished and artistic performances of a mandolin club we ever heard was the rendition of one of Mendelssohn's Songs without Words by the mandolin club of a leading eastern college in Symphony Hall, Boston. We admit that probably the musical and technical ability of many of the players in this organization was not quite up to the proper standard, but as a collective performance of several, it was decidedly musical. To a certain extent the college clubs do play trashy music but if a critical examination was made of the programs of various colleges in different parts of the country, we believe it would be found that at least half of the numbers would include the writings of the old masters or standard pieces. It is quite possible that some of the smaller colleges, not having the advantages of contact with large musical centers, play a rather cheap class of music. On the other hand, to our positive knowledge, every college club is continually adding better and more standard music to its repertoire.

We regret that the President of an educational university should have such an opinion of our instruments. Broad minded men in our profession do not claim that our instruments are superior to the regular orchestral instruments. Such a thought, of course, is ridiculous, but at least credit should be given for the earnest efforts of those in the mandolin, guitar and banjo fraternity who try to render a high class of music in the most finished and artistic manner, and in our experience and travels, we have found that the present day average mandolin club is playing a better class of music, in a more musicianly manner, than the average orchestra of regular orchestral instruments. We believe that it would be better if some college clubs could and would use a higher grade of music, but we must give credit for the excellent work which many of them do.

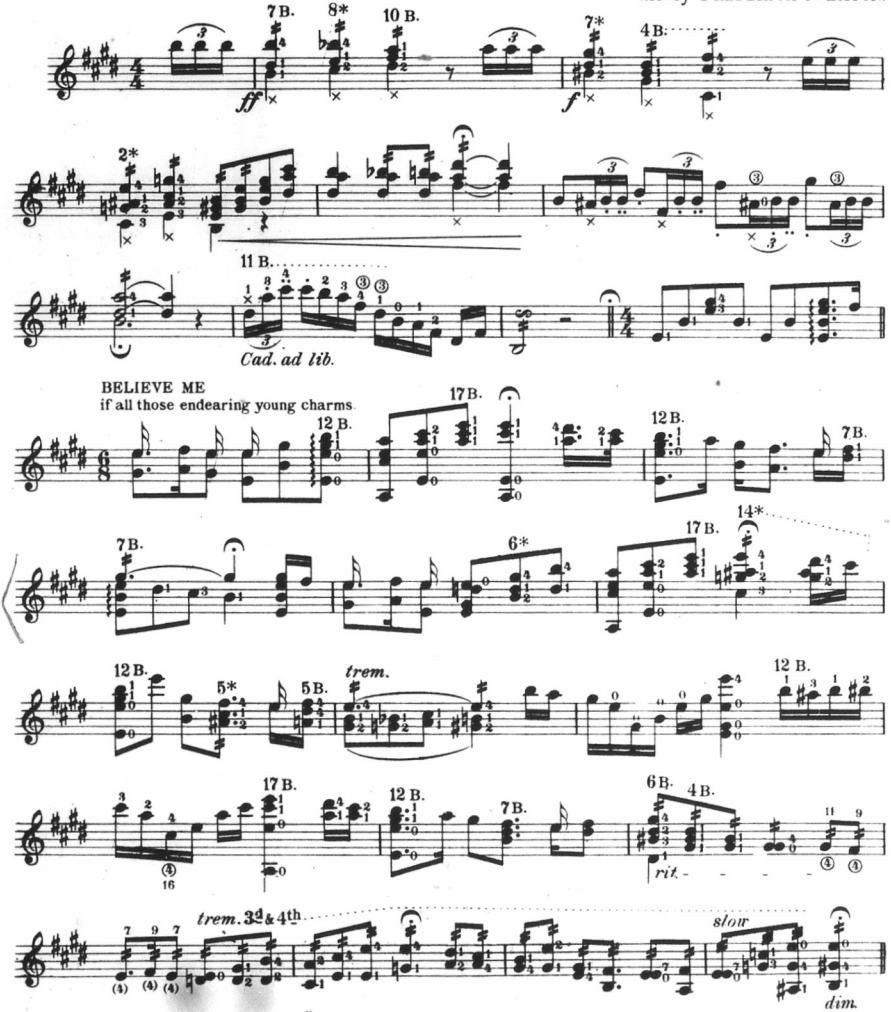
We again call attention to our "Questions" column which will be started in the near future. If there is anything you wish to know about playing any of the instruments or about some player or teacher, ask us. In sending in questions, simply sign your initials. Your question and the answer will appear in this column.

Only those with whom we have made definite arrangements, are authorized to secure subscriptions for the CRESCENDO. Do not subscribe to agents unknown to you. Our authorized agents will show you a card from us which states that they have our permission to secure subscriptions. We already have agents in various localities but we shall be pleased to make arrangements with reputable teachers in vicinities where we are not represented to act as our agents to secure subscriptions and we will allow liberal commissions. **Write us for particulars.**

Songs of Long Ago.

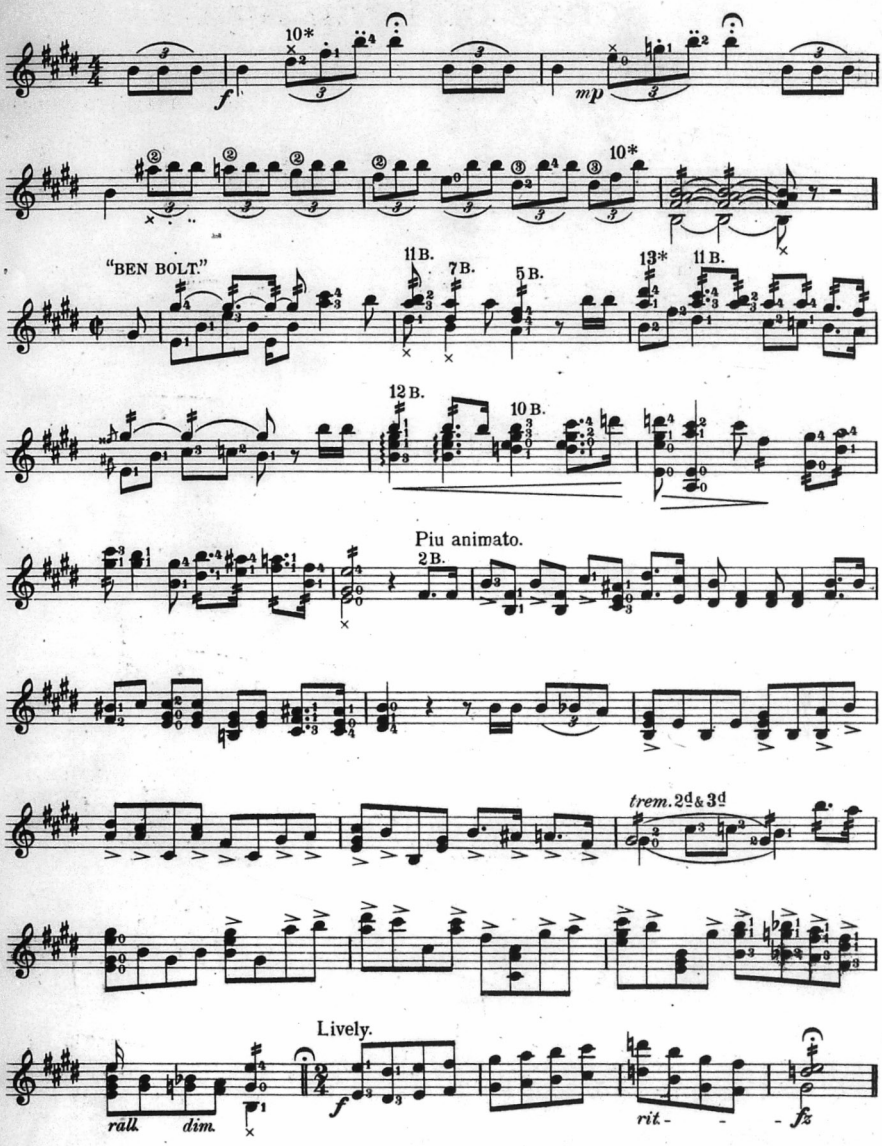
1st BANJO.

arr. by FREDERICK J. BACON.



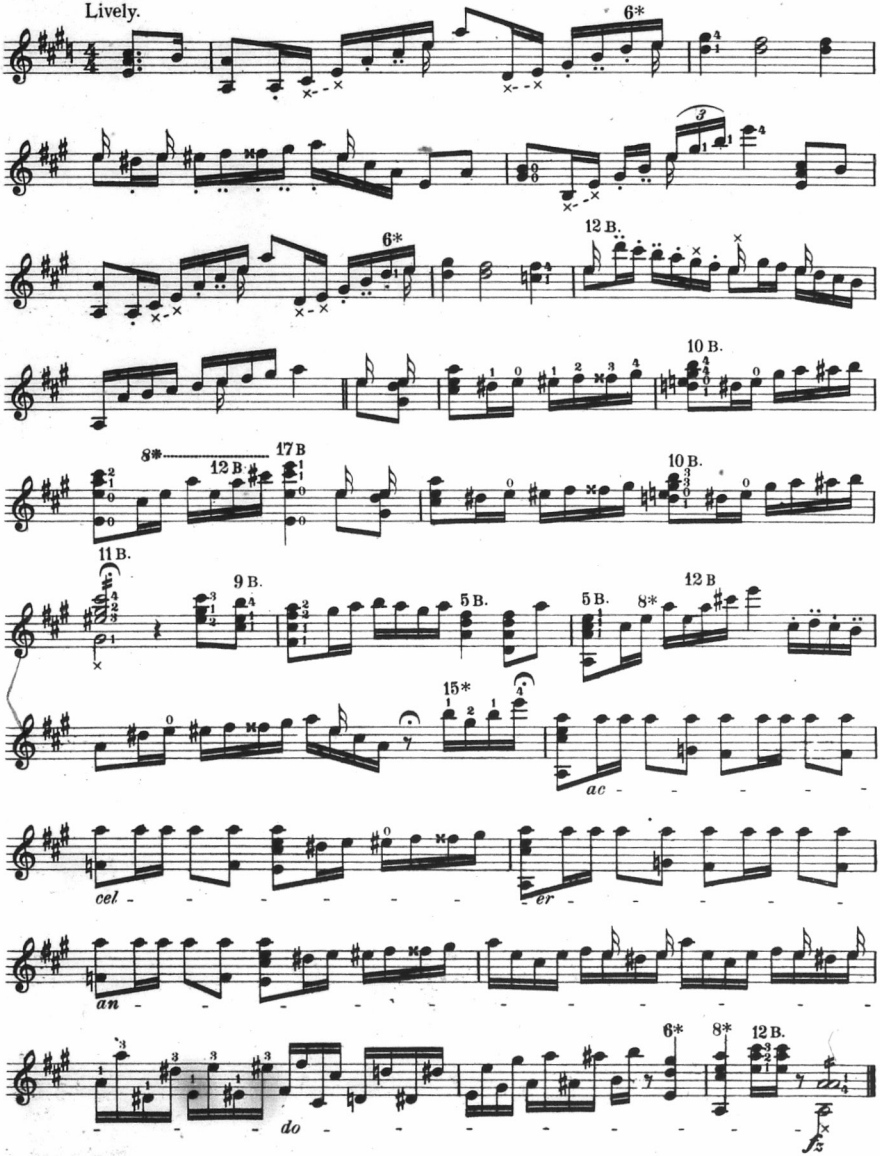
Only tremolo the notes that are marked thus ♯ *or with "trem." written above.*

Copyright MCMVI by Alfred Chenet & Co.


10*
f
mp
10*
"BEN BOLT."
11B.
7B.
5B.
13*
11B.
12B.
10B.
Piu animato.
2B.
trem. 2d & 3d
Lively.
rall.
dim.
f
rit.
fz

ANNIE LAURIE.

Lively.

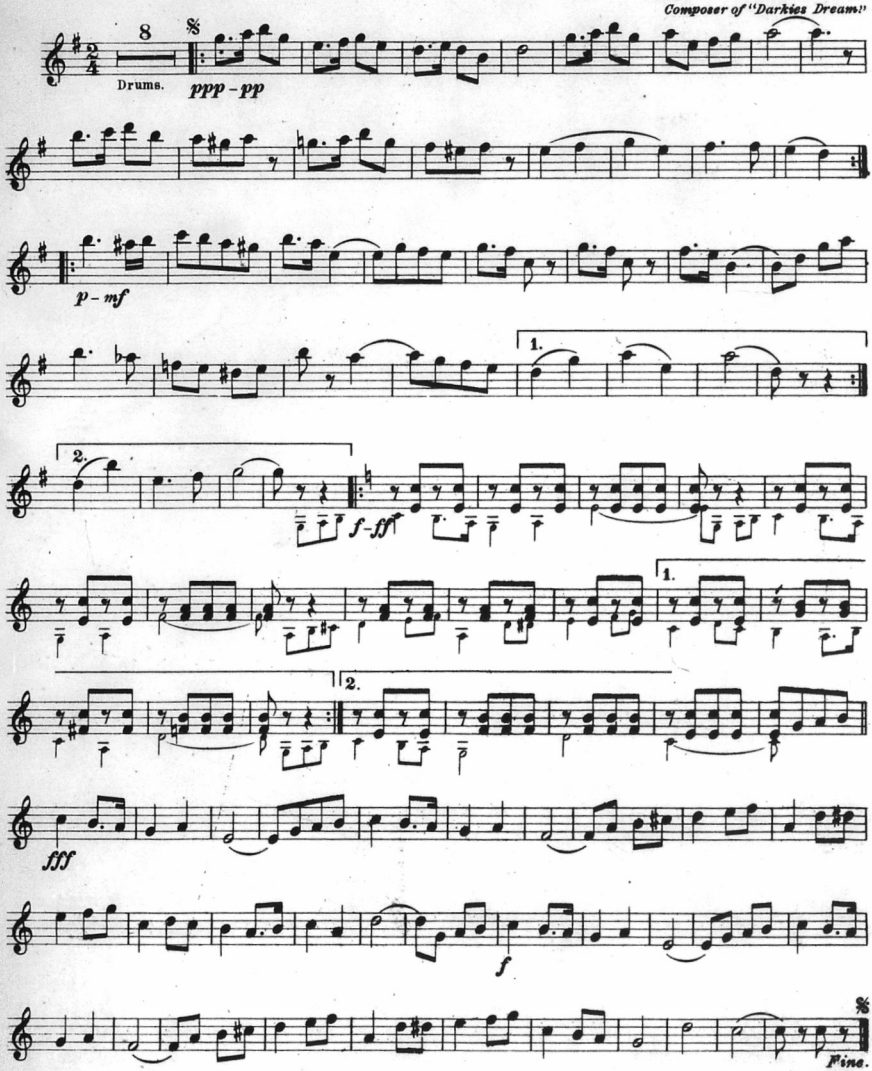


THE CADET'S DREAM.

PATROL.

1st MANDOLIN.

G. L. LANSING.
Composer of "Darkies Dream."



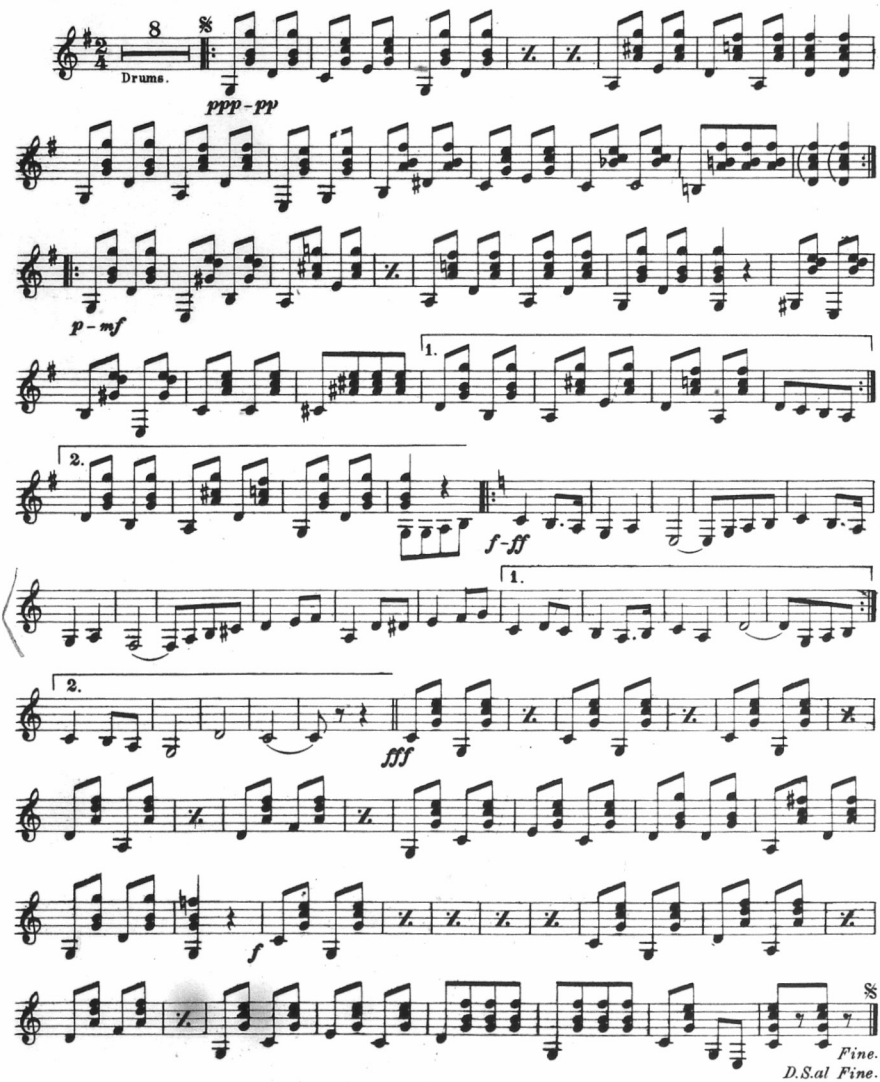
Copyright MCMVI by White-Smith Music Publishing Co.
British Copyright Secured.

THE CADET'S DREAM.

PATROL.

GUITAR.

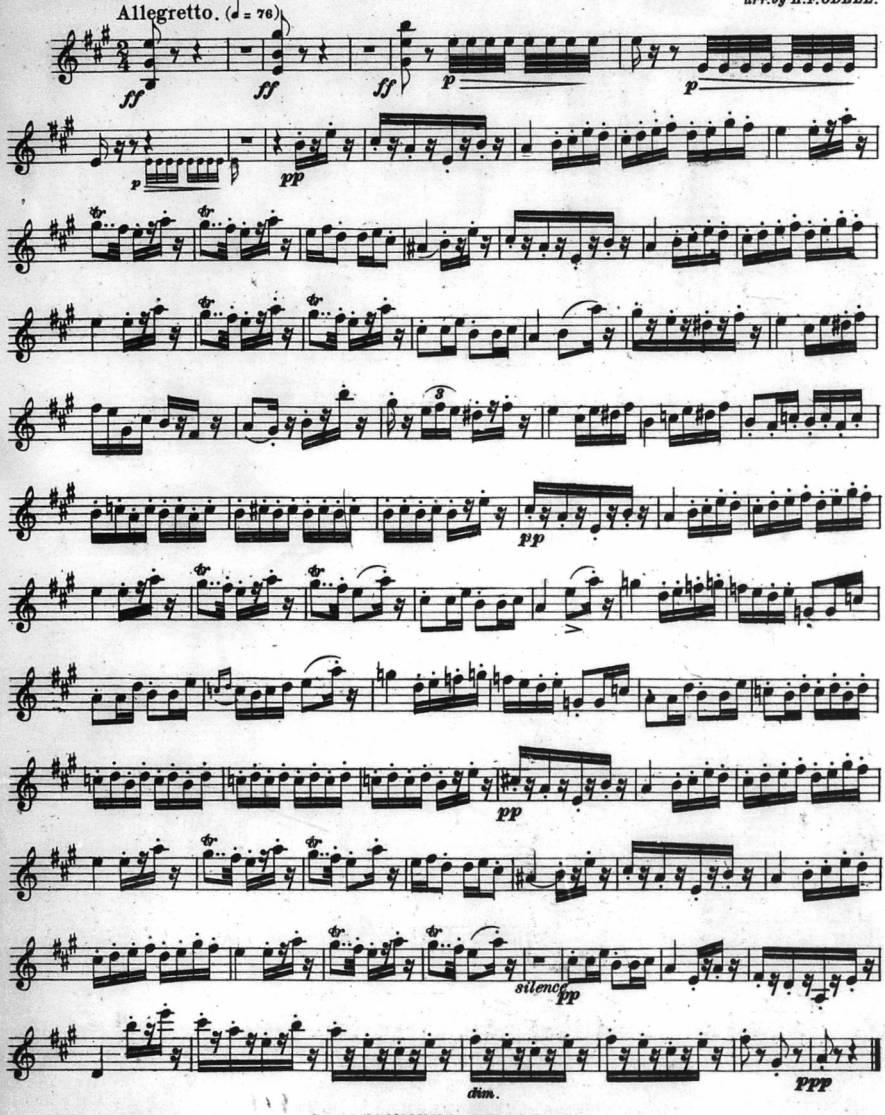
G. L. LANSING.



Entr' Acte Gavotte
"MIGNON"

1st MANDOLIN
or VIOLIN.

A. THOMAS.
arr. by H. F. ODELL.

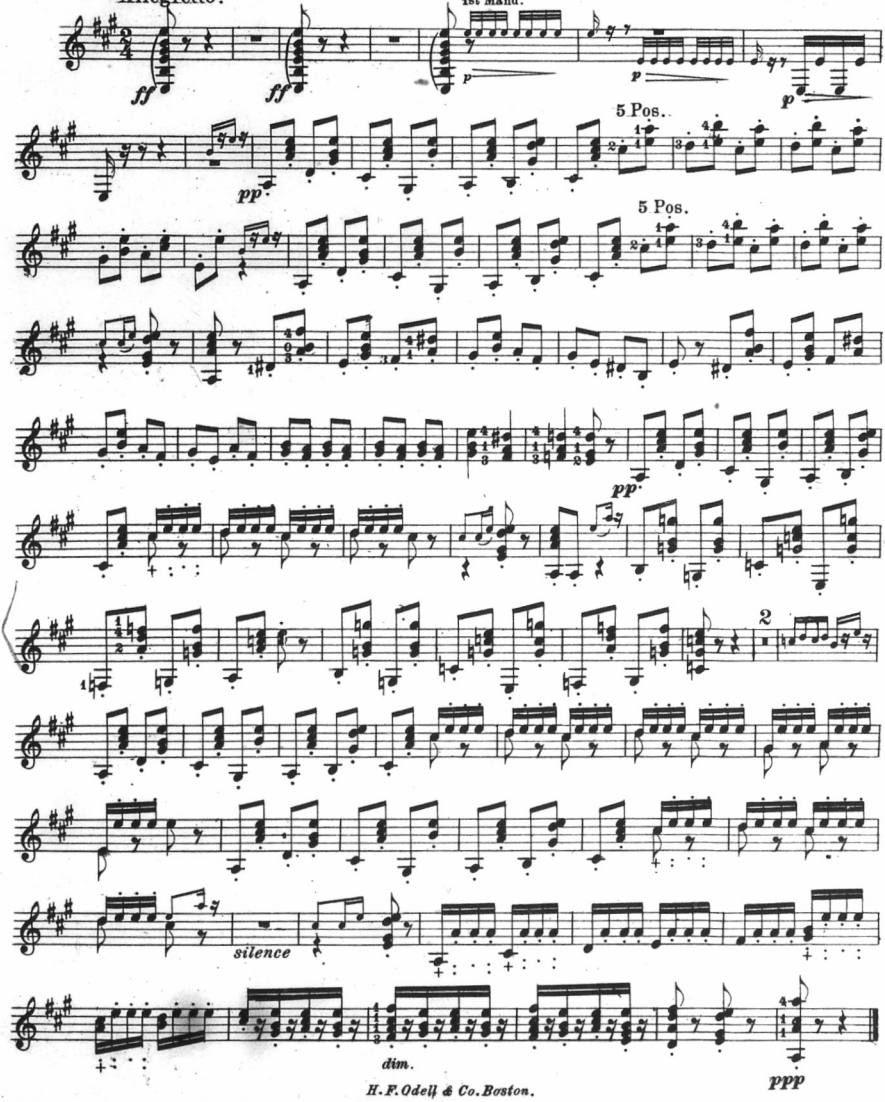


Copyright MCMIII by H. F. Odell & Co.

Entr' Acte Gavotte
"MIGNON"

GUITAR.

A. THOMAS.
arr. by H. F. ODELL.

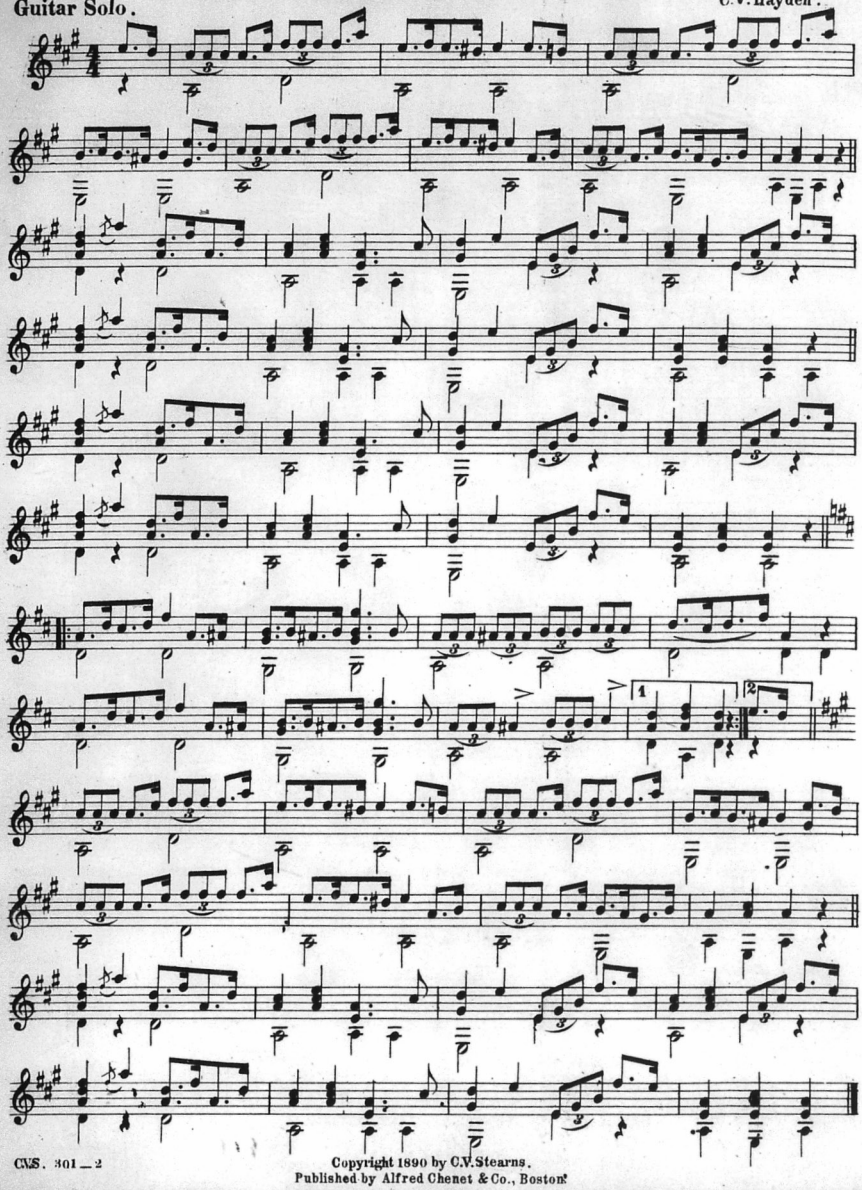


H. F. Odell & Co. Boston.

WIDE AWAKE SCHOTTISCHE.

Guitar Solo.

C.V. Hayden.



Copyright 1890 by C.V. Stearns.
Published by Alfred Chenet & Co., Boston.

BANJO NOTATION

By A. J. Weidt

In regard to making the change from A to C notation for the banjo, apparently the entire trouble is that the average player is unable to get any of the popular selections, and in a good many cases when he does get an arrangement, it is in a key that does not fit the banjo.

Now, of course, the publishers understand their business better than I do, but there is one way that the banjo players can get easy and practical arrangements, and that is to arrange for the banjo only as a solo instrument and in a key that fits the banjo. For example, a piece can be arranged in two sharps to sound just as well as in three, but it may bring the notes higher on the fingerboard. As a rule banjo music is published in the same key as for orchestra or mandolin orchestra. Why not publish a banjo obligato part to go with the mandolin orchestra, introducing if necessary some solo parts, but have the banjo solo written in a different key to fit the banjo. My experience has been that the average banjo players are perfectly willing to get the solo part of a popular selection without the accompaniment, in fact they are hungry for it, judging from the price I have received for arranging.

Now, in regard to playing a banjo from a mandolin or piano score; you or I could probably do that, and make it effective, but what is your average banjo player going to do when he sees a dotted half note or a half note? How is he going to fill that in to make it banjo-istic? That would be very well, providing you could use a pick, but you are not playing a banjo when you are using a pick.

If the publishers would get out their banjo music separately as a solo and make the arrangements easy enough so that 90% of the players could get some music out of it, I think it might be a paying proposition, and boom the banjo business at the same time.

The Amateur Mandolin Orchestra.

(Continued from page 4)

doubt now lead the world in the degree of progress made. My opinions are formed by observation and from experience from the publishers' point of view. My judgment is based upon long experience as a musician in the band and orchestra lines, where the conditions, barring instrumentation, are somewhat similiar. Where we once followed let us now be the leaders.

The Issue of the Hour.

(Continued from page 3)

strong enough, as yet, to adopt such a radical measure (C notation) with assurance of success. We should devote our efforts to making the Guild stronger. When we get **all** the prominent publishers and **all** the prominent teachers as members of our organization then we can take action on this subject with some hope of success.

What They Say

We are almost overwhelmed with the compliments that are being showered upon us. We are indeed pleased that the CRESCENDO has proved so satisfactory to so many and can only say that we will try to improve it with every new issue. Following are a few out of hundreds of letters received.

Philadelphia, Pa., July 18, 1908.

Dear Mr. Odell:

Please accept my sincere congratulations upon the attractive and neat appearance of the first issue of the CRESCENDO. It appears that the publishers have the correct idea and are determined to make it up to date, instructive and entertaining. The fraternity should be proud of the new paper and you deserve the hearty support of everyone connected with the Mandolin, Guitar and Banjo.

With best wishes for the big success of the CRESCENDO, believe me

Yours truly,
G. C. KRICK.

Wyncote, Pa., July 16, 1908.

Dear Mr. Odell:

First number of the CRESCENDO received, I being immensely pleased with same. If the standard of this copy is maintained, as I feel certain will be the case, the Guild is certainly lucky in having such an excellent organ. With best wishes.

Fraternally,
E. H. PARRY.

New York, July 17, 1908.

My Dear Odell:

Am pleased with the new paper and you are to be congratulated. Good luck.
D. E. HARTNETT.

July 16, 1908.

H. F. Odell,

My Dear Sir:—The first number of CRESCENDO is a gem,

Yours in haste,
T. J. ARMSTRONG.

Kalamazoo, Mich., July 17, 1908.

H. F. Odell,

Dear Sir:—The CRESCENDO has just arrived. We wish to compliment you highly on the style of the magazine, the general make-up and appearance, to state that we are much pleased is putting it lightly

Very truly yours,
Gibson Mandolin-Guitar Co.

Oswego, N. Y., July 19th, 1908.

Dear Sir:

Your first number of the CRESCENDO reached me today and was greatly pleased with it. If you keep up the good work it ought to create a great interest among the players. It is a dandy. "Nuff sed."

Sincerely yours,
DON HAROLD ROSENTHAL,

Philadelphia, Pa., July 21, 1908.

H. F. Odell,

Dear Sir:—I received the CRESCENDO. I am much pleased with the paper.

Wishing you success, I remain,

Yours truly,
CARL TSCHOPP.

Davenport, Ia., July 19, 1908.

H. F. Odell,

Dear Sir:—Your first issue of CRESCENDO received, and on examination I find it a dandy. Enclosed find subscription for one year.

Yours,
J. G. EMENDORFER

PROGRAMS OF CONCERTS AND RECITALS

Program of Twelfth Annual Concert given by the Worcester Ideal Mandolin Club, under direction of Harry N. Davis at Horticultural Hall, Worcester, Mass., April 9, 1908.

PART I

1 March—Royal Scepter . . . . . Gustafson
Davis Mandolin Orchestra (45 players)
2 Dramatic Reading . . . . . Selected
Willis Warren Harriman
a Flower Song—Violets . . . . . Bennett
b March Militaire . . . . . Boehm
Ideal Mandolin Club
4 Banjo Duet
a Concert Polka . . . . . arr. Bacon
b The Nightingale and the Frogs . . . . . Eilenberg
Mr. and Mrs. Fred J. Bacon
5 Waltz—Joy and Pleasure . . . . . Yahrling
Davis Mandolin Orchestra

PART II

1 a Patrol—The Cadet's Dream . . . . . Lansing
b Overture—The Wanderer . . . . . Amsden
Orchestra
2 Banjo Solo—Medley-Southern Airs . . . . . varied by Bacon
Mr. Fred J. Bacon
3 Reading—The Ordeal of Ebenezer Trout . . . . Huntington
Willis Warren Harriman
4 a Serenade . . . . . Schubert
b Forsaken . . . . . Koschat
Ideal String Quintet
5 Banjo Duet
a Selections from famous Overtures . . . . . arr. Bacon
b At a Husking Bee . . . . . arr. Bacon
Mr. and Mrs. Fred J. Bacon
6 March—The Blue Jackets . . . . . Bennett
Davis Mandolin Orchestra

Program of Concert given by the Boston Ideal Club (Messrs. Lansing, Grover, Babb and Shattuck) at Somerville, Mass., March 29, 1908.

PART I

1 a March Roumania . . . . . Romero
b Petite Serenade . . . . . Granado
Mandolin Club
2 Banjo Solos { a Old Folks at Home (varied) . . . . . Foster
b Sing Me to Sleep . . . . . Greene
Mr. Lansing
3 Reading—A Colonial Story . . . . . E. S. Phelps
Nina Bearse Wilbur
4 a A Drowsy Dempsey . . . . . Lansing
b Dixie Land . . . . . Haines
Banjo Club
5 Trick Solo . . . . . Grover
A. D. Grover

PART II

1 a Romance of a Rose . . . . . O'Connor
b Selection—The Red Mill . . . . . Herbert
Mandolin Club
2 Reading—Studies in Dialect . . . . . Original
Nina Bearse Wilbur
3 a March—Old Faithful . . . . . Holzman
b Patrol—The Passing Band . . . . . Lansing
Banjo Club
4 Humorous Song
Mr. Lansing
5 a Medley of Popular Airs . . . . . arr. Lansing
b Spanish Dance—Pepeta . . . . . Hildreth
Mandolin Club
6 Pastimes on the Levee (Characteristic) . . . . . Turner
Boston Ideal Club

Program of Concert given by the Webber String Orchestra (Mandolins, Mandolas, Cello and Guitar) at Spokane, Wash.

1 March—The Spirit of Independence . . . . . Miller
2 Waltz—Di Concert . . . . . Vollstedt-Webber
3 Pretty Little Tonkin Girl from Petite Tonkinoise . . . . . Christine-Webber
4 Selection from Chimes of Normandy . . . . Planquette-Odell
5 Czardas-Hungarian Dance . . . . . Gruenwald-Odell
6 Mazurka—Russe-La Czarine . . . . . Ganne-Odell
7 Grand American Fantasia (Tone Pictures of the North and South) . . . . . Bendix-Odell
8 a Sweet and Low (A Lullaby) . . . . . Barnby
b A Media Noche (Danza) . . . . . Aviles
9 Selection from King Dodo . . . . . Luders-Trinkaus
10 Intermezzo—Whispers . . . . . Dean-Odell
11 Trio for Myrimbaphone . . . . . Selected
12 Patrol—The Blue and Grey . . . . . Cox-Warren
13 Sweet Recollections . . . . . Hoffmann-Webber
14 You're a Grand Old Flag . . . . . Cohan-Webber
from George Washington, Jr.

Program of Mandolin Recital given by Signor Guiseppe Pettine, assisted by the Bickford Banjo Club, under direction of Myron A. Bickford, at Recital Hall, Springfield, Mass., April 22, 1908.

1 Martaneux Overture . . . . . Armstrong
Banjo Club
2 Il Trovatore-Fantasia . . . . . Verdi-Pettine
Sig. Pettine
2 a Longing . . . . . Pettine, op. 13
b Elegy . . . . . Pettine, op. 12
c Murmuring Brook . . . . . Pettine, op. 16
Sig. Pettine, unaccompanied
4 Love and Beauty Waltzes . . . . . Armstrong
Banjo Club
5 a Letterina d'amore . . . . . Pettine, op. 36
b Air in C . . . . . J. S. Bach
c Tarantella . . . . . Mezzacapo
Sig. Pettine
6 Gypsy Dance . . . . . Marucelli
Sig. Pettine
7 a Yellow Kids Patrol . . . . . Armstrong
b Dixie Medley . . . . . Ossman
Banjo Club
8 Mazurka di Concerto . . . . . C. Munier, op. 224
Sig. Pettine

Program of Concert given by the Amorita Mandolin Orchestra under direction of D. E. Hartnett, at Grand View Auditorium, April 3, 1908.

1 Overture . . . . . Selected
Banel and Smith's Orchestra
2 Short Humorous Stories
Mr. Frank Reynolds
3 Selections
a Intermezzo—Frolic of the Flowers . . . . . Story
b Reverie—Modestie . . . . . Odell
c March—Militaire . . . . . Boehm
Amorita Mandolin Orchestra
4 Dialect Tales
Miss Lillian Lamson
5 Selections
a Barcarolle Venetienne . . . . . Secor
b Tickle Toes . . . . . Jaques
Amorita Banjo Quartette
6 Vocal Selections
Miss Nellie Hall and Miss Sadie Stegeman

7 Selections
a Oddment—Danse di Cupid . . . . . Odell
b Flower Song—Bunch of Violets . . . . . Bennett
c Fantasia—Moore's Irish Melodies . . . . . arr. Odell
Amorita Mandolin Orchestra
8 Sparkling Comedietta
VILLIAN AND VICTIM
Mr. Reynolds as Adolphus. Miss Lamson as Millicent.
Concluding with Mr. Reynolds' burlesque of grand opera.

Program of Concert given by the Newton High School Orchestra under direction of Joseph A. Audet, at Newton, Mass., May 15, 1908.

1 Orchestra { Bostonian . . . . . Kenneth / Guild Festival Waltz . . . . . Lansing
2 Vocal, Improvisation . . . . . J. Massenet
Miss Eva Sanderson
3 Banjo Duet—March, Hall's Blue Ribbon . . . . . E. M. Hall
Misses Cotton
4 Solo, Largo . . . . . Handel
Miss Mary Sprague
Trio, Romance of a Rose . . . . . L. B. O'Connor
Miss Heebner and Misses Sprague
Cello Solo, Gavotte . . . . . Popper
Miss Edith Soden
6 Vocal, Dost thou know that Fair Land . . . . . A. Thomas
Miss Eva Sanderson
7 Quartet, Andante Cantabile, opus II . . . . P. Tschaikowsky
Misses Ivy and Soden Messrs. Snow and Clarke
8 Piano Solo, Valse de Concert . . . . . Wieniawski
Miss Vida Chase
9 Violin Solo, Romance Andalusa . . . . . Sarasate
Miss Ruth Ivy
10 Orchestra, Gartland March . . . . . Bornheim

Program of Concert given by the Plectrum Society at Carnegie Chamber Music Hall, New York City, April 30, 1908, under direction of Valentine Abt. Participants: Plectrum Society, Orchestra; Carlo Ronchi, Pianist; Ethel A. Middaugh, Soprano: W. A. Carlino, Cellist; Valentine Abt, Mandolinist and Harpist.

PART I

Orchestra, Rigoletta—Fantaisa . . . . . Verdi
Vocal, A Birthday . . . . . Cowen
Harp, Mazurka . . . . . Schuecker
Cello { a Evening Star . . . . . Wagner / b Moment Musical . . . . Schubert } Orchestral Accompaniment

PART II

Orchestra a Barcarolle (Contes D'Hoffman) . . . . Offenbach
b Fifth Air Varie . . . . . Dancla
Piano, To Spring . . . . . Grieg
Mandolin, Fantasia . . . . . Abt
Vocal { a Slumber Song . . . . . / b Maytime . . . . . } Orch. Acc.

Program of Guitar Recital given by Signor Arturo Santos in New York City, May 3, 1908, under management of J. G. Schroeder.

I

a Eläno pasado por aqua . . . . . Chueca
b Minuett . . . . . (Haydn) Santos
c Jota aragonesa (Sarassate) . . . . . Tarrega

II

a Inspiration, ... (Schubert) Molats
b Moorish danza . . . . . Tarrega
c Fragment from La Boheme . . . . . Puccini

III

a Arabian Caprice . . . . . Ross'e
b The Little Old Lady . . . . . Cabalero
(Spanish Comic Opera)
c Fantasie Hongroise . . . . . J. K. Mertz

Program of Concert given by Lansing's Novelty Orchestra at the Relay House, Nahant, Mass., June 10, 1908, under direction of G. L. Lansing.

1 March—Honor Bound . . . . . Boehnlein
2 Schottische—Trading Smiles . . . . . Ramsay
3 Overture—Poet and Peasant . . . . . Suppe
4 Waltz—The Merry Widow . . . . . Lehar
5 March—Selection
6 The Dixie Rube (Banjo Solo) . . . . . Allen
7 Waltz—Medley . . . . . Blyn
8 Xylophone Solo . . . . . McGovern
9 Song—I'm afraid to come home in the dark
10 Selection—The Time, The Place and the Girl
11 Banjo Solo . . . . . Lansing
12 Intermezzo—Starland . . . . . O'Connor
13 March—Old Faithful . . . . . Hozlman
14 Cornet Solo . . . . . Gove
15 Overture—Bridal Rose
16 Laughing Sam . . . . . Rolfe

Program of Concert given at High School Hall, Springfield, Mass., June 23, 1908, under direction of Fred F. Gatchell.

PART I

1 a Daughter of the Regiment . . . . . Gustin
b Overture—Stradella . . . . . Flotow
Coate's Orchestra, H. G. Coates, Leader
2 a Cobra—Snake Dance . . . . . Lewis
b Overture—Frolic of the Imps . . . . . Gutman
Imperial Mandolin and Guitar Club
3 Galop de Concert . . . . . Stoddard
Mandolin Solo, Mr. Wallace Dibble
4 Hark the Trumpet Calleth . . . . . Dudley Buck
Schubert Male Quartette
5 a Coon's Accommodation . . . . . Jennings
High School Banjo Club
b March Militaire . . . . . Boehm
High School Mandolin Club
c March—Mayor Fitzgerald . . . . . Jennings
Joint High School Clubs
6 a Polonaise No. 2 . . . . . Eno
Banjo Solo
b Valse de Concert . . . . . Siegel
Mandolin Solo, Mr. Chas. Chesbro

PART II

1 Flight of the Birds . . . . . Rice
Coate's Orchestra
2 a Selections—Bohemian Girl . . . . . Balfe
b March—Pride of Co. K . . . . . Smith
Full Club
3 a Rosary . . . . . Nevin
b In Absence . . . . . Dudley Buck
Schubert Male Quartette
4 Sevilla . . . . . Jaques
Banjo Quartette
5 Reverie—Like a Lovely Rose . . . . . Muder
P. G. P. & J. Mandolin Club
6 Senorita . . . . . Boehm
Juvenile Mandolin Club
7 a Drowsy Dempsey . . . . . Lansing
b Lead Kindly Light . . . . . arr. Gutmar
Vega Mandolin and Guitar Club
8 Alabama Shuffle . . . . . Jaques
Fairbanks Banjo Club

How to Acquire a Perfect Banjo Tremolo.

By J. J. Derwin

There is perhaps no movement on the banjo so much admired, yet so little used, as the style termed tremolo. It is a deplorable matter, and is chiefly due to the fact that but few of our banjo teachers are proficient enough in this branch of playing to instruct their pupils properly therein. That they do not wake up to the realization that it is an absolute necessity in the rendition of the slower movements, is to me incomprehensible.

True, to acquire a perfect tremolo means hard, consistent daily practice, but as by its use we gain so much in the improvement and variety of tonai effects, is the time spent in its development not placed to the best possible advantage? Will the results not well repay you?

There are several positions that can be assumed in placing the hand in preparation for this movement, but I think that when in rendering the single tremolo, if the second and third fingers are resting down the results obtained are the best.

The distance of these two fingers from the strings depends upon the length of same. They should be so placed that the tip of the first finger will strike the string at an angle of about forty-five degrees. This will cause the finger to play on the side rather than the top of the string, with an upward and downward motion, so that when using the second, third and fourth strings it is not so difficult to avoid striking the strings not intended. Only the first two joints should move, the third remaining stationery and should be held against the third joint of the second finger. When volume of tone is desired, the joint remaining still should be pressed firmly against the second finger, thus acting as a brace or support. This independent action of the first two joints is somewhat hard to acquire, but when force is desired is absolutely necessary, as the third must be used only to graduate the volume of tone.

The graduation of tone is accomplished by pressing firmly for a loud, and lightly for a soft tone. The fact that most performers tremolo so weakly is due to keeping their third joint of the first finger entirely away from the second finger. As by this means the finger has no support, volume of tone is impossible.

First practice very slowly, starting with an upward stroke (that is toward the palm of the hand).

The motion in rendering the single tremolo, as I have previously mentioned, must be upward and downward (not perpendicularly, but rather at an angle of about forty-five degrees), as if it is taken with a forward and backward movement it is almost impossible to avoid reaching too far, thus sometimes sounding strings not intended, which, of course, causes discordant tones.

Begin by playing on the first string at a rate of speed not exceeding four quarter notes to the measure, using one note for the up stroke, another for the down, etc. Great care must be observed to strike both ways with equal force for the natural tendency is to play the up stroke louder than the down. In moving the finger downward (that is away from the palm of the hand), an extra effort must be made to produce as much force as the upward stroke. Do not increase the speed until perfect evenness of tone has been accomplished. Then gradually accelerate until the finger attains its greatest momentum, which will produce an effect almost equal to the sustained tone of a violin. However, always try to keep it under perfect control. Curb your impatience and do not expect to accomplish this in a short space of time.

Keep practicing on the first string until you acquire a good tremolo, then try the second and third strings in the same manner as you treated the first. When tremoloing on the fourth or bass string, the fingers resting down must be moved so that they rest firmly against the first string; otherwise the tip of the first finger can not reach the string properly.

I do not advise the use of the thumb in playing the accompaniment notes until a good, even tremolo has been developed. It will be noticed that the tremolo inevitably stops when first learning to play same with an accompaniment picked by the thumb. It is discouraging to realize how the first finger will stop moving every time the thumb picks a note. To overcome this it is necessary to concentrate the mind almost entirely on the tremolo. Then little by little the first finger will cease to stop, so that after awhile, with the mental application mentioned, the two members will work in perfect unison.

To gain endurance sufficient to render a piece of three, four, or five minutes duration, requires months of consistent practice. The first finger must be fully developed by same, until the required strength is acquired, which takes pluck, grit and perseverance.

When using the tremolo on two, three or four strings, it is best to rest only the third finger down; also to use the entire first finger, as otherwise it would be impossible to extend the tip of same far enough to reach all the strings required. The motion is also different. The hand must be tilted so that the thumb is underneath and the finger should move directly across the strings parallel to the banjo head. The longer sweep of the finger renders it easy to play with force when necessary.

The tremolo on the third and fourth strings together, is made much more easier by resting the third finger down on the first string. This causes the hand to assume an easy and natural position.

A very sympathetic tone, which is also very expressive, can be produced by using the tremolo and vibrato in conjunction. As there are perhaps many who do not understand just what the vibrato is, I will try and enlighten them.

It is produced by pressing any finger of the left hand firmly on a string, at the same time rocking the left hand to and fro while the right hand is manipulating the string. This produces a wavy tone termed vibrato.

When used in connection with the tremolo the effect is very pleasing.

PERSONAL NOTES

Several hundred representative society people of the Newtons, Brookline and other places gathered in the assembly hall of the Newton High School, Newtonville, last night to hear the first concert given by the school orchestra. All had come prepared to hear good music, but nearly everyone expressed surprise at the general excellence of the program. For several months the musicians had been preparing for the event, and they surely received their reward for the many weary hours of rehearsing in the hearty applause that greeted each number. Great credit was reflected on the performers themselves and more on Joseph A. Audet, the director, who had drilled the orchestra.—*Boston Journal.*

A. D. Grover, the well known banjo writer, player, and member of the famous Boston Ideal Club, is spending a large part of his time this summer on his magnificent motor boat "The Dream." There is a rumor that Mr. Grover will write some more of his charming compositions for the banjo in the near future.

John T. Whitaker has recently opened a studio at Ardmore, Pa., where he will undoubtedly do a large teaching business in the fall. He will also organize several banjo, mandolin and guitar clubs. He has been on the faculty of many leading conservatories for the past fifteen years, among them being the National Conservatory, Mozart College, Pennsylvania College, Liszt Conservatory and St. Luke's Episcopal Academy; and during that time has had quite a number of prominent and titled pupils.

B. A. Bloomey, the well-known teacher of Manchester, N. H., has recently moved to 834 Elm St., as his business has increased so much that he was obliged to take larger quarters. He is now located in one of the best locations in the centre of the city and in addition to his teaching is doing a large business in Pianos, Organs, Talking Machines, Music Boxes, etc.

The Derwin Mandolin Orchestra and the Derwin Banjo Club of Waterbury, Conn., have suspended rehearsals until September 1. They expect to give a series of concerts next season in conjunction with the leading artists.

Gad Robinson, well known as one of the veterans of the banjo, will re-enter the concert field next season with a larger and more varied repertoire than ever. Mr. Robinson, for the past year, has been in retirement but has been practising many hours a day, and has many engagements already booked ahead for the coming season.

Lansing's Novelty Orchestra is making a decided hit at the Relay House, Nahant, where the organization is playing a long summer engagement. The instrumentation of the orchestra includes mandolin, banjo, cello, violin, cornet, clarionet, trombone, piano and drums. G. L. Lansing is the director. He and A. A. Babb play both mandolins and banjos in connection with the regular orchestral instruments. A. D. Grover is manager of the orchestra.

J. G. Schroeder of New York was very fortunate in securing the services of Senor Arturo Santos for a recital in New York. Senor Santos is undoubtedly one of the world's great guitarists. His technique is marvelous and in his rendition of some of the Spanish pieces he produces various effects which probably have never been heard in this country before. Those who attended the recital were very enthusiastic in their praises of the performance.

Next season, in addition to his private classes in Springfield, Myron A. Bickford will be on the faculty of the MacDuffie School for Girls and the Goessman School in Amherst, and will continue his branch studio in Northampton, where he has a large following at Smith College.

J. J. Derwin of Waterbury, Conn., will spend his summer vacation in the country. He has had a very successful and strenuous season and feels the need of a complete rest.

Walter T. Holt of Washington, D. C., will sail from New York July 28 with a company of five, including mandolin, mandola, guitar, and a reader and vocalist, to Panama. The company will give a number of concerts at Panama and return here the last of August. We wish Mr. Holt and his company great success.

The Nordica Club, Walter T. Holt, director, which made such a hit at the recent Guild Concert at Washington, will give an excursion to Marshall Hall on July 24, and while there will give one of its excellent concerts.

D. L. Day, of the Vega and Fairbanks Co., is spending his vacation at Lake Pleasant, Mass.

D. E. Hartnett, the indefatigable teacher of New York, and the inventor of the new "Tone Bar" for the banjo, is spending his vacation and taking a much needed rest in the Adirondacks.

Carlo Carciotto is directing a mandolin club, composed of 2 mandolins, cello and piano, which is having a very successful season at one of the summer gardens in Boston.

The Langham Mandolin Orchestra, H. F. Odell, director, will resume its rehearsals for the season about the first of September.

Among the standard numbers which the orchestra will play next year are the "Poet and Peasant," "Light Cavalry" and "Morning, Noon and Night Overtures," Grand March from Tannhauser," "March from "Suite" by Lachner, Operatic Selections from "Carmen" "Bohemian Girl," "Chimes of Normandy," "Aida" and such waltzes as the "Blue Danube" by Strauss, the "Skaters" and "Espana" by Waldteufel. Besides these, such numbers as the "Miserere" from Il Trovatore "Pilgrim's Chorus" from Tannhauser, "Bridal Chorus" from Lohengrin, "Sextet from Lucia" and many of the lighter concert numbers.

W. M. Rice, a well known teacher of Cambridge, Mass., whose work as a teacher is confined almost entirely to teaching the mandolin, guitar and banjo among Harvard students, will spend a greater part of his vacation at Newcastle, N. H.

Mr. Carl Tschopp of Philadelphia, Pa., the musical director of the Alpine zither club, the Fairmount and Presto musical clubs and the Symphony mandolin club, has just returned from a short trip through Canada and on his way back, he stopped off at Buffalo and passed a few hours with Walter A. Boehm. Mr. Tschopp is the instructor of the plectral instruments at Northwestern Conservatory, Broad St. Conservatory and Pennsylvania College of Music,

TRADE AND PUBLISHERS NOTES.

Chas. J. Cook manufactures a very excellent banjo tail piece, the "Sure Grip." It is used and endorsed by many of the prominent banjoists in the profession and is one of the neatest and most efficient tail pieces ever invented. See his ad.

Barnes and Mullins of London, England, carry a large stock of banjos, mandolins and guitars. This company also absolutely guarantee their tested strings for violin. Send for their catalogs for instruments and strings and read their announcement,

The Percy M. Jaques Publishing Co. make a specialty of original banjo music. Their catalog is increasing rapidly and contains many modern up-to-date compositions which are used by leading teachers all over the world. Mr. Jaques of the company, is a practical banjo player. They issue a thematic banjo list which is free for the asking. Refer to their announcement.

The Musicians Monthly Magazine, published in Cleveland, Ohio, is a bright publication which contains articles and new music by the best writers. The paper has a large circulation and the subscription price is very reasonable. See ad.

The Oliver Ditson Co. announce in this issue their latest music for mandolin orchestra. Among their new publications for this combination are "The Girls of Baden," Waltz, by Karl Komzak, which is becoming one of the most popular of the later standard waltzes, "Just for the Fun of It," a clever little conceit, by W. F. Sudds, "Under the Mistletoe" Waltz, by T. H. Rollinson, an excellent teaching piece, a Suppe Overture, "Morning, Noon and Night," this being the fourth of the standard overtures which this company has issued for mandolin orchestra, the others being "Poet and Peasant," "Light Cavalry," and "Stradella," all arranged by H. F. Odell.

Nearly all of the mandolin orchestra numbers published by the Ditson Co. include parts for the tenor mandola and mando-cello in the treble clef. The Ditson Co. probably have the largest list of standard selections arranged by competent arrangers of any house in the world, including all parts for all instruments.

The Odell Mandolin Method published by this house is being adopted in preference to some of the old style obsolete methods by most of the progressive teachers of the country. Three books of this method are already published and the fourth book which will include the duo, trio and quarto styles of playing, will appear later in the season.

The Edition Brunover includes a score of excellent mandolin duos which are useful either for concert or for teaching, among them being "Alice Where Art Thou," Gavotte "Loraine," "Dancing Waves" Waltz, "Echos from the Pines," "The Robins Return," "The Lark's Love Song," Day Dreams," "Sylpha" Waltz and others equally as good. This edition is published by Geo. W. Thoms. Read his announcement in another column and send for his catalogue.

The Gatcomb catalogue of banjo music includes some of the best numbers ever written for this instrument by some of the best known banjo writers. Among some of the best known pieces are "Darkie's Dream," "Darkie's Patrol," "Longwood Waltz," "Pride of the South," by G. L. Lansing, "Invincible Guard March," "L. B. G. Schottische," "Purling Brook Waltz," by B. E. Shattuck, "City Guard March," "On the Mill Dam," Galop, by A. A. Babb, and the "West Lawn Polka," "Crusader's Galop" and "Gloriana Waltz," by Thos. E. Glynn. This catalogue is now owned by B. E. Shattuck, whose advertisement appears in another column.

Whyte Laydie Banjos are decidedly popular among professionals and teachers. The banjos are perfection in workmanship and the tone is simply immense. The instrument is made in several grades. Vega Mandolins and Guitars have long held an excellent reputation for their excellence of workmanship and their fine tone. These instruments are made in various prices to suit all purses. The Vega goods are absolutely guaranteed for five years against any defect in construction. This company, in their usual progressive way, are now manufacturing the new Vega Lute, soprano, tenor and baritone, and in order to supply a demand for novelties among vaudeville players, they are making a Mandolin-Banjo. The Vega Co. will gladly supply their various catalogs on request. Refer to their advertisement.

A. D. Grover of Boston, certainly "builded well" when he invented the "Non-Tip" banjo bridge. It is impossible to turn it over. Its peculiar construction makes it as strong as a stone wall. It does not slip a particle and even vigorous drum slides continually applied, will not move the bridge from its position. See Mr. Grover's card.

Good strings for mandolin, guitar and banjo are in constant demand. Louis F. Wright of Winsted, Conn., has an excellent line in his "Peerless" strings. He also has a novel style of mandolin pick made of genuine ebonite made in four grades of flexibility. See his ad and send for his free catalog of strings, cases, etc.

The thirty-three Etudes for the mandolin, selected and arranged by G. L. Lansing, is an excellent set of studies which may be used in connection with any method. These studies are published by the B. F. Wood Music Co., who also publish some excellent mandolin pieces by such writers as Czibulka, Komzak, Meyer-Helmund, Pietrapertosa, Aletter, Zeller, Leoncavallo, Krogmann, etc. The Wood Co. also has an excellent catalog of piano teaching music including many fine methods and sets of studies. The Edition Wood is one of the neatest and most practical on the market. Send for their catalogs. Refer to their advertisement on another page.

W. J. Dyer & Bro. of St. Paul, Minn., manufacture the "Symphony" harp guitar. These instruments are endorsed by many leading artists and the guitars are made on a new plan by which the ease of playing is not at all interfered with and there is a decided increase of volume and richness of tone. The Dyer Co. also manufacture the Stetson mandolin. Refer to their advertisement.

Teachers who are in a position to sell concert tickets can get a Farland banjo or an equally valuable mandolin or guitar in exchange for a few hours of their leisure time. A. A. Farland can tell you how. The Farland string for banjo or violin is guaranteed absolutely perfect and as Mr. Farland is one of the leading players of the world, he certainly knows what a good string is. See Mr. Farland's announcement in another column and send for his catalog of sheet music, books, banjos, strings, etc.

As a visible standard typewriter, there is probably nothing better in the world than the famous Underwood. On this machine, it is possible to do almost anything that is desired. The accuracy of the work turned out by this machine and the perfect alignment are unexcelled. See ad.

D. E. Hartnett's adjustable "Tone Bar" which has recently been placed on the market is meeting with an excellent sale among banjo players. Mr. Hartnett is also advertising a new banjo bridge of which he will send a sample for 10¢ with full instructions for adjusting the neck of the banjo to meet the new conditions which occur when the "Tone Bar" is used. Read Mr. Hartnett's announcement.

H. F. Odell & Co. have a large catalog of teaching pieces for mandolin, guitar and banjo by the best writers, among them being Lansing, Robinson, Bacon, Odell, Hayden, Chenet, Cobb, Dorn, Glynn, Barker, etc. Send for catalog. See ad.

About the Guild.

(Continued from page 7)

all you will make next year that they would. They couldn't run fast enough to concede to our wishes and desires, if we say to them, "here are 500 men and women of this country who desire this and that." The result would be what? More business for every individual teacher in this country, better music for all of us, better instruments and a larger bank account for everyone.

TO NON-MEMBERS

Mr. Man and Mrs. Woman, if you are interested in finding out more about the American Guild than appears in this article, write to the Secretary and he will gladly explain anything you wish to know. It is for **your** interest to join the Guild. If you wish to join as a Professional member and send in your application **before the first of September,** you can come in under the old rate of $1.00. **If you hesitate** until after September 1st, it will cost you $2.00 the first year. Our friendly advice to you is to act immediately and send for an application.

Report of Seventh Annual Concert and Convention

Received from tickets sold and advertisements in program $302.00

Expenses including Hall, Artists, Ads, Stationary, Printing, License, etc 311.69

WALTER T. HOLT, Manager.

J. J. Derwin made an arrangement with Mr. Holt by which he was to have received a certain sum for his services at the concert if there had been any profit on the concert. As there is a deficiency he donated his services. Hats off to Derwin for his kindness and courtesy to the Guild.

Attention is again called to the Guild pin. Nearly all of the members have already bought one but there are still a few who have not. The price of the pin is 75¢ each. The pin is a little smaller than a 10¢ piece. It is made of gold plate with an outer circle of red enamel in which the words "American Guild" are engraved in gold. The center is white enamel with a monogram including B. M. G. worked in gold. We hope that all of those who have not procured one will do so at once as the pin is an extremely neat little ornament and it shows to your friends that you are a member of the organization.

There are on the books at this writing actually 170 members in good standing. There are 11 applications pending. This means that we only need 19 members more to reach the 200 mark. Will you exert yourself just a little bit and send in a new member so that we can reach the 200 mark before the rate for professional members goes up, Sept. 1st.

Recent New Members.

PROFESSIONAL

John T. Whitaker . . . . . Ardmore, Pa.
Arthur Renschler . . . . . Wilmington, Del.

ASSOCIATE

Byron W. Way . . . . . Columbus, Neb.

JOIN THE AMERICAN GUILD of Banjoists, Mandolinists and Guitarists . . . . **NOW**

OFFICERS

G. L. LANSING, President.
THOS. J. ARMSTRONG, Vice-Pres.
H. F. ODELL, Secy-Treas.

EXECUTIVE COMMITTEE

M. A. BICKFORD J. J. DERWIN W. A. BOEHM
D. E. HARTNETT W. T. HOLT C. C. ROWDEN

AFTER SEPT. 1 Professional Membership will be $2.00 the first year. Only $1 now.

Among the Prominent Members are

A. A. Farland
Louis Tocaben
H. N. Davis
G. D. Davidson
L. A. Loar
Mrs. C. A. Lang
C. B. Rauch
B. E. Shattuck
De Main Wood
Samuel Seigel
Geo. C. Krick
C. S. De Lano
J. C. Folwell
W. M. Rice
Mrs. Rose F. Rogers
Geo. Stannard
A. J. Weidt
O. S. Weedfald
Valentine Abt
J. Worth Allen
W. J. Kitchener
W. Edw. Foster
Percy Jaques
G. Kliemann
Mrs. Alma Morse
Stephen Shepard
Harry Fischer
John T. Whitaker
Giuseppe Pettine
R. W. Burchard
F. S. Morrow
F. O. Gutman
W. C. Knipfer
J. A. Handley
Miss Vernie Yates
E. D. Golby
H. A. Webber
O. S. Wolfe

and 150 others

Wouldn't you like to be associated with such people as these ?

Associate Membership $1 a year. Trade Membership $3 a year.

What the Guild has done ! ! !
What the Guild is going to do ! ! !
What the Guild can do for you ! ! !

Will be explained fully to you by the Secy-Treas., H. F. ODELL, 165 TREMONT ST., BOSTON, MASS. Write him for application blanks, etc.

Send your Application at Once

AUG 10 1903

PROMINENT TEACHERS

AUDET, JOS. A.—214 Boylston St., Boston; Mercantile Bldg. Waltham, Mass. Violin, Mandolin and Guitar. Guild Member.

AUSTIN C. E.—P. O. Box 535 New Haven, Conn. Banjo, Mandolin and Guitar. Guild Member.

BICKFORD, MYRON A.—357 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Official.

BOEHM, WALTER A.—120 Cottage St., Buffalo, N. Y. Mandolin, Guitar and Banjo. Guild Official.

BROUGHTON, MRS. A. C.—3528 Eagle St., Los Angeles, Cal. Mandolin, Banjo, Guitar and Harmony. Guild Member.

BURCHARD, ROY W.—19 Belmont Pl., Passaic, N. J. Banjo, Mandolin and Guitar. Guild Member.

COFFEL, HAL,—Pennville, Ind. Mandolin, Guitar and Banjo, Composer and Arranger.

DAVIS, HARRY N.—230 Pleasant St., Worcester, Mass. Mandolin, Banjo and Guitar. Guild Member.

DERWIN, J. J.—109 Bank St., Waterbury, Conn. Mandolin, Guitar and Banjo. Guild Official.

FOSTER, WM. EDW.—537 Knickerbocker Ave., Brooklyn, N. Y. Mandolin, Banjo and Guitar. Guild Member.

GATCHELL, FRED F.—525 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Member.

HENDERSON School of Music, Main office 2703 5th Ave., Pittsburg, Pa.

JENINGS, ALLEN GALES—119 Quincy Pl., N. E. Washington, D. C. Mandolin, Guitar and Banjo. Guild Member.

KITCHENER, W. J.—157 W. 84th St., New York City Mandolin, Guitar, Banjo and Composition. Guild Member.

KNIPFER, W. C.—48 1-2 W. Main St., Meriden, Conn. Banjo, Mandolin and Guitar. Guild Member.

LANSING, G. L.—170a Tremont St., Boston, Mass. Banjo, Mondolin and Guitar. Guild Official.

MORSE, MRS. ALMA J.—10 East St., Rutland, Vt. Banjo, Mandolin, Guitar and Piano. Guild Member.

ODELL, H. F.—165 Tremont St., Boston, Mass. Mandolin, Guitar, Banjo and Piano. Guild Official.

PETTINE, GIUSEPPE.—Lederer Bldg., Providence, R. I. Mandolinist. Guild Member.

ROWDEN, MR. & MRS. CLAUDE C.—Handel Hall, Chicago, Ill. Banjo, Mandolin, Guitar and Piano. Guild Official.

TSCHOPP, CARL.—1263 N. 29th St., Philadelphia, Pa. Mandolin, Zither, Guitar and Banjo. Guild Member.

VREELAND, WALTER F.—178 Tremont St., Room 40, Boston, Mass. Guitar, Mandolin and Banjo. Arranger

WEBBER, H. A.—483½ Washington St., Portland, Ore. Mandolin, Violin, Banjo and Guitar. Guild Member.

WEEDFALD, OVID S.—31 11th St., Upper Troy, N. Y. Performer and Teacher of Guitar. Guild Member.

WASHINGTON INSTITUTE OF MUSIC—Walter T. Holt, Pres., 937 K St., N. W. Wash., D. C. Voice, Piano, Harmony, Violin, Cello, Mandolin, Banjo and Guitar. Guild Official.

We will insert your card on this page (2 lines) for $1.00 for a year. Isn't it worth 9 cts. a month to you to let over 50,000 people know you are a teacher and where you are located?

The "Symphony" Harp Guitar



A GUITAR OF THE FINEST QUALITY—CONSTRUCTED ON A NEW PRINCIPLE

The body is extended providing for five extra bass strings. The ease of playing is not at all interfered with, and there is a wonderful increase of VOLUME and RICHNESS OF TONE. Marvelously beautiful effects are readily obtained on the "Symphony," which are utterly impossible on the ordinary instrument. Many leading artists use the "Symphony" and endorse it as far ahead of any other guitar made. Sent anywhere in the United States on trial. Sold on easy payments. Write for free catalog.

W. J. DYER & BRO.

SOLE FACTORS

Dept. 85, - - - ST. PAUL, MINN.

Established 1870.

Sample Copy 5c. None Free.

The Musicians Monthly Magazine

CLEVELAND, OHIO, U. S. A.

A large handsome publication for up-to-date Mandolin, Banjo and Guitar Musicians.

Articles and New Music by the best writers.

We will send **you** this Magazine a **whole year** for **10** cents if you will promptly return this advertisement **with remittance.**

☞The Musicians Monthly Magazine is read by more Musicians than any other Music Periodical sold in America. (See statement in Magazine.)

EDITION BRUNOVER

Mandolin Duos

ALICE, WHERE ART THOU	40
CUBAN ROSE WALTZ	40
A REMEMBRANCE	40
EVENING SONG	40
ANDANTE CAPRICE	30
GAVOTTE LORAIN	40
MARCHE MARBELLE	30
DANCING WAVES, Concert Waltz	50
BAY VIEW MARCH	40
UNDER THE LILACS WALTZ	40
A REVERIE	30
ECHOES FROM THE PINES	40
MARCH-HIGH BALL	40
THE SHARP SHOOTER MARCH	40
FOREST KING MARCH	40
THE ROBIN'S RETURN MAZURKA	40
ALGOMA MARCH	40
NODDING ROSE WALTZ	40
A WILD FLOWER WALTZ	40
THE LARKS'S LOVE SONG	40
DAY DREAMS	40
SYLPHA WALTZ	40
LOVES DREAM	40

DISCOUNT ONE-HALF OFF MARKED PRICES

GEO. W. THOMS

615-617 Oneida St. - Appleton, Wis.

UNDERWOOD

STANDARD TYPEWRITER



Visible Writing

"THE MACHINE YOU WILL EVENTUALLY BUY"

Good enough for me

UNDERWOOD TYPEWRITER CO.

214 Devonshire Street, Boston

"WRIGHT" MANDOLIN PICKS

Made in 4 grades of flexibility.



You can buy Cheap Strings anywhere.

Price postpaid 10c each or 75c doz.

GENUINE EBONITE, BEVELED EDGES

When you want the BEST try "Wright's Peerless"

SAMPLE SETS MAILED AT FOLLOWING PRICES

Banjo, gut and silk wound 4ths, set 40
Guitar, " " " Basses," 75
Mandolin, Sil., Steel, Polished Copper Basses, set .40

Money back if you say so. Free Catalogue STRINGS, CASES, etc.

LOUIS F. WRIGHT, Winsted, Conn.

TEACHERS AND DEALERS PLEASE ASK FOR WHOLESALE PRICES

NO KNOTS

An ingenious little device and all banjoists should be grateful to the originator of this clever invention.
D. E. HARTNETT, Teacher, New York.

BANJOISTS

Get the **"Suregrip" Tailpiece.** It does not cut, it grips. Used and endorsed by profession. Price 50c each.

C. J. COOK
988 Bedford Avenue, · Brooklyn, N.Y.

NO TWIG

ORIGINAL BANJO MUSIC

Our Banjo Publications are modern, up-to-date compositions and are used by the leading teachers everywhere. Send for free thematic list of Banjo Music.

PERCY M. JAQUES PUB. CO.
875 Cranston St. - Providence, R. I.

I. H. ODELL

HARMONY AND INSTRUMENTATION BY MAIL
SIMPLE AND EASILY UNDERSTOOD METHOD
TERMS REASONABLE FOR THOROUGH INSTRUCTION
165 TREMONT ST., BOSTON, MASS.

FARLAND

Sixteenth Year. 7th Transcontinental Tour.

Oct., Nov., Dec., late April and May, East of Ind. Jan., Feb., early April, Middle West. March, Pacific Coast.

Write for Concert Proposition now

THE FARLAND WOOD RIM BANJO with Harp attachment and waterproof head. The only banjo which is free from the "tin pan" tone characteristic of all other makes. Positively louder than a piano and sweeter than a harp. Send for price list.

If in a position to sell concert tickets you can get a Farland Banjo or an equally valuable mandolin, guitar, violin, etc., in exchange for a few hours of your leisure time. Write for particulars.

THE FARLAND STRING for violin, banjo, etc. "The only string that's fit to use" Guaranteed perfect. Better than the imitations and costs no more. Trial lot of 20 assorted to suit, $1.00.

Catalog of sheet music, books, heads, etc., free. ADDRESS

A. A. FARLAND, 319 E. Front Street, Plainfield, N. J.
British Agent, Albert Lyles, Stonefield St., Dewsbury, Eng.



PAT. SEPT. 6, '04

It improves tone and action of the BANJO.

Endorsed and used by entire Profession

PRICE 15 cts. EACH
Send for special rates to Teachers and Dealers

A. D. Grover, 381 Albany St., Boston

THE SHATTUCK-CATCOMB CATALOGUE of Banjo, Mandolin, Guitar and Piano Music embraces the entire Catcomb collection formally published by the L. B. Catcomb Co. of Boston, and contains the largest number of noted **Banjo Compositions** of any Catalogue in existence. The Darkies Dream, Invincible Guard March, On the Mill Dam Galop and scores of other equally popular numbers are **standard.** Send name and address now for revised list to be ready Sept. 1, 1906. Kindly mention the "Crescendo."

B. E. SHATTUCK, Music Publishers, BOSTON, MASS.
P. O. BOX 107, STATION A, BOSTON

SUBSCRIBE FOR THE CRESCENDO
$1.00 a Year

TO LET

THIS excellently located **three** inch space to some wide awake, progressive, up-to-date publisher or manufacturer who wants to get in direct touch with about 35,000 actual buyers.

TERMS

One insertion	**$6.00**
6 months, each insertion	**5.40**
**12 " " "	**5.10**

B. & M.

(BARNES & MULLINS)

Absolutely guarantee the following True and Tested Strings for the

VIRTUOSO

NOTHING BETTER TO BE HAD.

	s.	d.
Violin E String (One single length each)		6
**Violin A " " " " "		9
**Violin D " " " " "		9
Violin G " (Pure Silver Burnished)	1	4
English Acerbelle (120 cut lengths, 4 lengths in an envelope)	13	6

Write for Catalogue of Banjos, Mandolins & Guitars, etc.

3 Rathbone Place, Oxford Street, W.
LONDON, ENGLAND.

WHEN WRITING TO ADVERTISERS PLEASE MENTION THE CRESCENDO

BANJOS and MANDOLINS

In a Seven Piece Orchestra

Lansing's Orchestra is making a Big Hit at Bass Point, Nahant, this summer.

The color effects introduced by G. L. Lansing by the use of Banjos, Banjorines and Mandolins is a novelty very expressive and pleasing.

The instrumentation also includes Cornet, Trombone, Violin, Cello and Piano. The instruments used are the Fairbanks Banjos, the Vega Mandolins, the Vega Standard Cornets and Trombones.

The craving for Vaudeville and Novelty acts is in the hearts of every audience. To satisfy that—is the aim of every manager or man that desires to attract and draw the public his way.

The Mandolin, Banjo and Guitar players are capable of introducing new features and by forming their own novelty Orchestra, can get all the business they want.

Now listen, we know that we are talking to the brightest and smartest men and women in the business, consequently hope you are using, or at least have heard of the Vega Mandolins and Guitars, also the Fairbanks Banjos.

If you are not already acquainted with these goods, we want to hear from you. If an old acquaintance, let us show you the improved and perfected instruments that we are making today.

Write us as one of the fraternity—a fellow teacher and enthusiast, one who shall be pleased to talk Studio—Instruments, Fall Business, etc., with you.

Let us show you all about the New Vega Lute—soprano, tenor and baritone. Have you tried the Mandolin-Banjo?

Send for catalogs—Vega—Fairbanks or Lute List.

The Vega Company **The A. C. Fairbanks Co.**

62 SUDBURY STREET, BOSTON, MASS.

EDITION ODELL
FOR
MANDOLIN ORCHESTRA

INCLUDES

1. Entr' Acte Gavotte "MIGNON" . . . . . A. Thomas
   From the opera. A dainty number.
2. Idylle, "ROMANCIA" . . . . . H. F. Odell
   Beautiful melody. Played tremolo throughout.
3. March, "THE TOASTMASTER" . . . . . H. F. Odell
   Played at 1905 Guild concert. Thousands sold.
4. Dance, "LA CINQUANTAINE" . . . . . Gabriel-Marie
   A pretty Gavotte in olden style.
5. Caprice, "LADY DAINTY" . . . . . H. F. Odell
   Our hit. Played everywhere. Very catchy.
6. March, "HOCH HABSBURG" . . . . . J. N. Kral
   As played by the Boston Symphony Orchestra.
7. Waltzes, "CANTASANE" . . . . . H. F. Odell
   A melodious concert waltz. Fine counter strains.
8. March, "THE PHENOMENON" . . . . . H. F. Odell
   A winner. Bright and snappy.
9. Reverie, "MODESTIE" . . . . . H. F. Odell
   Slow, sweet melody. All tremolo.
10. "DANCE DI CUPID" . . . . . H. F. Odell
    Played by orchestra of 250 at Festival Concert in Boston.

The above are arranged for all combinations.

ODELL STRINGS are the BEST ON EARTH

Mandolin Strings 50c a set. **Banjo Strings 50c a set.** **Guitar Strings 75c a set.**

Special Prices to Teachers by the Dozen or Bundle.

Contains more than all other Methods combined — **ODELL MANDOLIN METHOD** — **Three Books already published 75 cents each**

SEND FOR OUR NEW ISSUE PROPOSITION

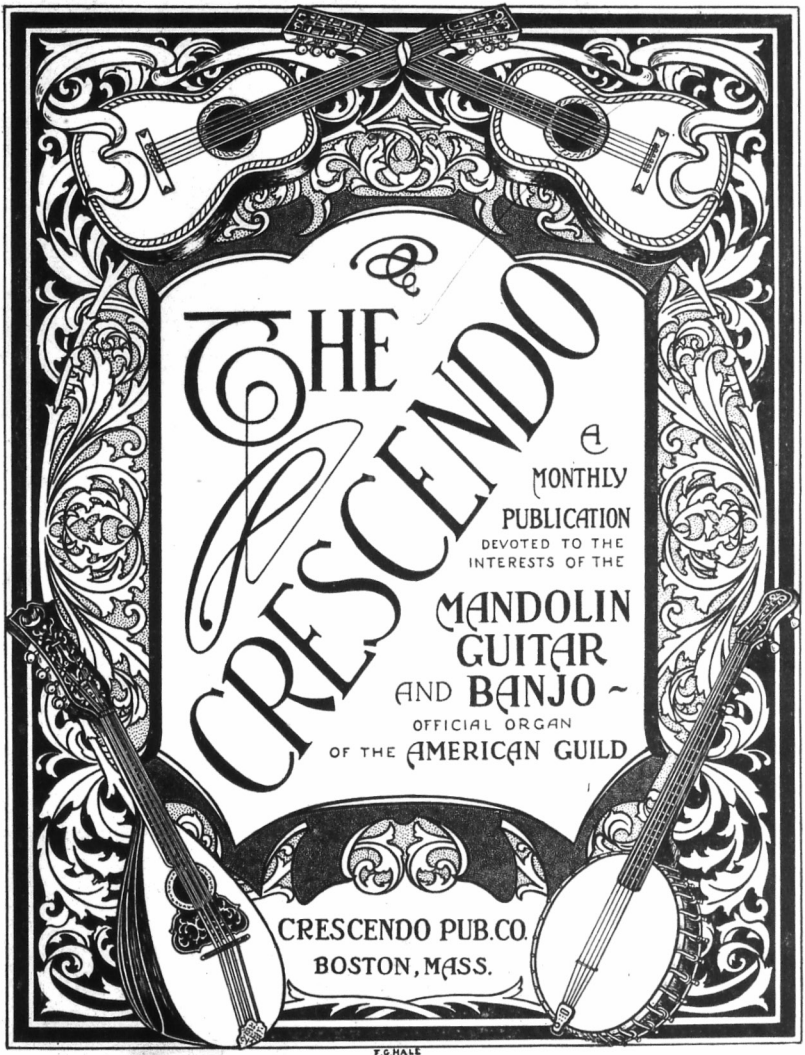
GENERAL HEADQUARTERS for MANDOLIN, GUITAR and BANJO MUSIC and STRINGS

SEND FOR CATALOGS

We can supply you at short notice with music from the catalogs of OLIVER DITSON CO., WHITE-SMITH CO., GIBSON CO., WALTER BOEHM, WM. C. STAHL, ELIAS HOWE CO., WALTER JACOBS, B. F. WOOD CO., B. E. SHATTUCK, ALFRED CHENET, W. L. HAYDEN, GAD ROBINSON, FRED BACON, Etc. When you want a number of pieces why not order the whole lot from us and save time and money.

H. F. ODELL & CO. - - 165 Tremont St., Boston, Mass.

Vol. I. September 1908 No. 3.



10 cents per copy.

COPYRIGHT 1908 BY CRESCENDO PUB. CO.
All rights reserved

$1.00 per year.

You Need New Music

for MANDOLIN, BANJO, etc.

Single Parts

1st Mandolin	.30
2nd Mandolin	.20
3rd Mandolin	.20
Mandola	.20
Banjo Accompaniment	.20
Banjo Solo	.30
Flute	.20
Cello	.20
Piano Accompaniment	.40

Combinations

Mandolin and Guitar	.40
2 Mandolins and Guitar	.50
Mandolin and Piano	.50
2 Mandolins and Piano	.60

Get these pieces and you will be pleased.

††THE CHIEFTAIN. March and Two-Step . . . . . Lansing

LOVE'S GOLDEN MEMORIES. (Melody) . . . . . Odell

IN MOONLAND. Intermezzo . . . . . Peck

††THE CADET'S DREAM. Patrol . . . . . Lansing

†THE GAY CHAUFFEUR. March . . . . . Odell-Lansing

All these pieces have Mando-Cello and Tenor-Mandola parts. Prices same as and Mandolin. Pieces marked †† have Banjo Solo parts (Price 30c), also Banjo Accompaniment (Price 20c). Pieces marked † have Banjo Accompaniment only. (Price 30c).

Send for our Catalogs of Banjo, Mandolin and Guitar Music. THEY ARE FREE.

N. B.—Music will be sent by mail, to any address, at regular discount.

PUBLISHED BY WHITE-SMITH MUSIC PUBLISHING COMPANY

BOSTON: 62 STANHOPE ST. NEW YORK: 13 EAST 17TH ST. CHICAGO: 259 WABASH AVE.

FOR SALE BY ALL MUSIC DEALERS

The Witmark Class and Club Instructor

ARRANGED FOR 1st MANDOLIN, 2nd MANDOLIN, GUITAR ACC., BANJO AND PIANO ACC.

By T. P. and Geo. J. Trinkaus

IT is not necessary that a teacher be familiar with all instruments when using the "Class and Club Instructor," for they are so simple that any performer, no matter how little experience they have in the teaching line, can readily instruct a class and get them in good form within a short time.

These methods start in with the a, b, c's of music, and work up to brilliant melodies that hold the attention of the scholars. The fact that the various scholars play as a class on the various instruments instead of being compelled to study individually, buoys them up, so that instead of boresome study, it becomes a pleasant pastime.

TEACHERS: The 1st Mandolin and Banjo parts can also be used as individual methods.

CONTENTS

Position holding the Pick (or Plectrum)
Position holding the Mandolin, Guitar and Banjo
Rudiments of Music
Tuning the Mandolin, Guitar and Banjo
Scales to be played by the entire Club
Expression signs mostly used
Dictionary of musical terms
March (very easy)
Dance (very easy)
Mazurka (very easy)
Grand March (very easy)
Twilight, melodie
A Country Dance
Happy Spring, song
The Castanets, waltz
In Poland, mazurka
Blue Bell, schottische
Cradle Song
March Espanola, Spanish march
Slumberland song
Rain Drops, polka and two step
The Trooper, march and two step
Hot Shot, galop and two step
The Bohemian Girl, overture

1st Mandolin, 50c 2nd Mandolin, 50c Guitar Accompaniment, 50c Banjo, 50c Piano Accompaniment, $1.00

Catalogue of Mandolin, Guitar, Banjo, etc., etc., Music

FREE



Special discount allowed teachers on the above

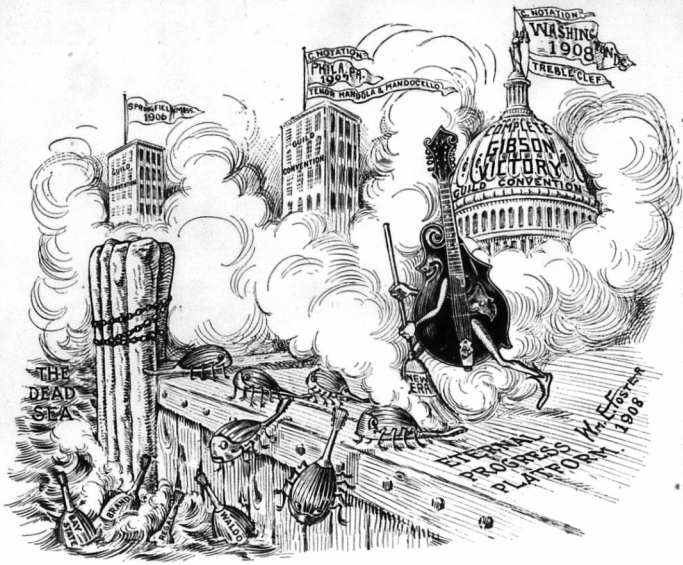
M. WITMARK & SONS
Witmark Building
144-146 West 37th St.
NEW YORK



Tidbits of the latest successes for Mandolin

FREE

SAY "I SAW YOUR AD IN CRESCENDO" WHEN WRITING ADVERTISERS



Mr. Potato-bug Mandolin (to his Mate): "Don't run, Dearie. We can dodge that 'Gibson' broom."
Mate: "But not on this platform, Hubby."—(Swish) "Help! Help!!—Ker-splash!—
And the tenth make of the old construction Mandolin meets the same deep tragedy of the other nine.

FACTS ARE SASSY ARGUMENTS

Belief in one's ability to dodge the clean sweep of the "New Era Broom" will never capture the elusive goddess —**Success.**

To argue for the "Potato-bug" is to argue there's no necessity in digging out the tops and backs of the Violin. Tops could just as well be sawed out, braced and glued, graduation eliminated and a bowl for a back-board!

Ye gods! and this is the construction for which the average Mr. Huggett will lie down and roll over three times at the snap of the finger and then wonder why his studio is not in the Hall-of-Fame building. No matter what is coveted, the route of nature's laws must be traversed or the highest ideals sacrificed.

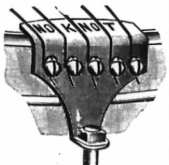
Think it over.

MR. TEACHER

Do business on our capital. Stock furnished. No investment. We help sell. Territory assigned, protected and worked by our "Still Hunt." We pay for the advertising; you pay for goods when sold. Return goods if not sold. Enclose card. We will set you up in the small goods business.

GIBSON MANDOLIN GUITAR CO., = 105 EXCHANGE PLACE KALAMAZOO, MICH.

HAVE A LOOK at *THE FAMOUS* 'No Knot' Banjo Tailpiece



This is the quickest adjusting and most simple tail piece yet produced. No knots to tie or strings to cut. A string can be put on almost instantly, one movement only being necessary.

We have the best Banjo 4th **EVER MADE.** Our **"Neveratretch" 4th leads them all.** $1.00 per doz.; sample 10 cents.

"Neverfalse" Gut Strings need no introduction. They are **"The Best Ever"** 15 c. each; 50 c. per set.

$3.00 per Bdle. for Banjo Strings. Violin or Guitar 20 c. each; 6 for $1.00.

PRICE 35C EACH

SPECIAL DISCOUNT TO TEACHERS AND DEALERS.
ADDRESS ALL ORDERS TO

DEPT. C. *The* F. J. Bacon Co.

Our goods may not be as cheap to start wite as some makes—but they are much cheaper in the end.

Bristol, Conn.

Attention Banjo Teachers!

Stahl's International Banjo Method (C Notation) will be ready for delivery Sept. 20. This work teaches alternate fingering, right and left hand harmonics, tremolo. Major and minor scales clearly defined. Practical chords and etudes in the various positions and the best technical studies ever issued for the banjo. The issuance of this work has cost considerable and is the first serious work issued in the C notation and I trust all teachers favoring C notation will assist in making this a most popular work. Sample copies ordered in advance, 50 cts. each, postpaid. Teachers send for my complete catalogue of banjo, mandolin and guitar instruction books, sheet music and musical merchandise. **Prices right.**

WM. C. STAHL
211 Grand Avenue, - Milwaukee, Wis.

Highly Successful Numbers for Mandolin Orchestra

A Dream . . . . . J. C. Bartlett
Overture "Poet and Peasant" . . . . . Suppe
The Blue Jackets March . . . . . C. W. Bennet
Grand American Fantasia . . . . . Theo Bendix
Fantasia on Moore's Irish Melodies . . H. F. Odell
A Bunch of Violets, (Flower Song) . . C. W. Bennet
Overture "The Cavalier" . . . . . T. H. Rollinson
Parade of the Dolls . . . . . R. Gruenwald
Selection from "Faust" . . . . . Gounod
Selection from "Chimes of Normandy" . Planquette
Symposia Waltz . . . . . Theo. Bendix
Colonial Cavaliers . . . . . T. H. Rollinson

The above numbers are our best sellers and are all arranged by H. F. Odell. We have many others just as good.

Send for our Catalog and mention the CRESCENDO when writing to us

Good Banjo Numbers for Players and Teachers

Arranged by GEO. L. LANSING—For One or Two Banjos

Martial Sounds (March and Two-Step) Geo. L. Lansing 50
A Little Bit of "Essence" (Characteristic Two-Step) . . . . . T. H. Rollinson 50
Ole Virginny Days (Char. Two-Step) . T. H. Rollinson 50
Old Ironsides March . . . . . C. W. Bennet 50
William the Conqueror (Two-Step) . . Robt. G. Morse 50
Uncle Rufe's Jubilee . . . . . T. H. Rollinson 50
La Sorella (Spanish March) . . . . . Borel-Clerc 50
Chinese Picnic . . . . . John St. George 50
Sobre La Plaza (Mexican Dance) . . . . T. H. Rollinson 50
Whispers (Intermezzo) . . . . . Frederic M. Dean 50
Dance of the Flowers . . . . . Henry Dellafield 50
Harlequin Galop . . . . . Geo. T. Tracy 50
Under the Mistletoe (Waltz) . . . . . T. H. Rollinson 50

OLIVER DITSON COMPANY, BOSTON

CHAS. H. DITSON & CO. NEW YORK
J. E. DITSON & CO. PHILADELPHIA

Why Everybody Should Subscribe to *The* CRESCENDO

BECAUSE the Crescendo keeps up interest in the Mandolin, Guitar and Banjo or in other words your instruments.

BECAUSE the Crescendo has the greatest staff of able writers that any paper of this kind ever had or will have.

BECAUSE Rollinson, Bacon, Davidson, Williams, Lansing, Armstrong, Bickford, Boehm, Hartnett, Essex, Derwin, Grover, Rowden, Holt, Krick, Burchard are some of the prominent men who comprise the staff.

BECAUSE you can find in it **news** of **everybody** from **everywhere,** programs of concerts and advertisements of the leading publishers and manufacturers.

BECAUSE it is the liveliest and most entertaining magazine published in America.

BECAUSE by becoming a subscriber you will receive

$20 WORTH of the BEST MUSIC in the World for **$1**

This music is selected from the catalogs of **Ditson Co., White—Smith Co., Wood Co., Odell Co., Gibson Co., Folwell, Jaques, Stannard, Stahl, etc.**

8 PAGES OF MUSIC EVERY MONTH

Send **One Dollar** with your name and address and receive the **Crescendo** for 12 months. Sample copy 10 cents.

Crescendo Publishing Co., H. F. ODELL, Editor and Manager. **165 Tremont St., Boston, Mass.**

LIBRARY of CONGRESS
Two Copies Received
SEP 10 1908
July 10, 1908.
CLASS B XXc. No.
168694
COPY B.

The Crescendo

DEVOTED TO THE INTERESTS OF THE

Mandolin, Guitar and Banjo

OFFICIAL ORGAN

OF THE

AMERICAN GUILD

OF

Banjoists, Mandolinists and Guitarists

VOL. I. BOSTON, SEPTEMBER, 1908. No. 3.



WORCESTER IDEAL CLUB.

The Worcester, (Mass.,) Ideal Club (see cut) was organized nineteen years ago. For the past fifteen years the organization has been under the direction of Harry M. Davis. The organization has met with much success, and this season has a large number of engagements in various parts of New England. The club has a repertoire of over 100 numbers in constant rehearsal, including many standard numbers and some of the popular selections. The present members of the organization are Harry M. Davis, Director, and Messrs. Fred E. Rawson, E. Leon Burr, Ralph Vaughn, J. Warner Bottomly, Herbert Padgett, Leon Blanchard, and Rae Spencer. The instrumentation of the organization at present includes two first mandolins, two second mandolins, mandola, mando-cello, violin and guitar, and the coming season the club will add a harp-guitar. The club has given annual concerts for several years, which are considered among the leading musical events of Worcester.

REMINISCENCES OF THE IDEAL CLUB.

By A. D. Grover.

REMINISCENCE THE FIRST.

There are many people to-day to whom the name **Boston Ideals** conjures pleasant recollections, but there are none who have more pleasant ones than they who constitute the organization.

For two decades our organization covered thousands of miles in its tours, visiting all parts of the country and in every place being accorded receptions that were spontaneous in their sincerity.

These events were anticipated however, because of the fact that we being the originators of Banjo, Mandolin and Guitar Club concerts, our reputation preceeded us.

In 1883 Mr. Lansing and myself with two of our pupils formed an organization which we called the **Ideal Banjo Quartette.** A year or two later Shattuck joined us in place of one of the pupils, and in 1887, Lansing, Shattuck and myself with H. W. Harris and L. H. Galucia formed the **Boston Ideal Banjo, Mandolin and Guitar Club.**

The organization, as the name implied, consisted of banjos, mandolins and guitars. We never played banjos with mandolins, one combination being two banjos, one banjeaurine and two guitars. Another combination consisted of first mandolin, second mandolin, mandola and two guitars.

In those days there was no music written for such a combination and this fact inspired the members of the Club to compose and arrange music for our needs. A great deal of this music has been published, notably: "Darkies Dream" by Lansing, "Invincible Guard March" by Shattuck, "Ideal March" by Harris, "The Skirmishers March" by Galucia and the "Maud S Galop" by myself.

In 1888 we gave our first Annual Festival Concert. As there were but few people playing the mandolin at that time our large Orchestra, comprising about two hundred members, played upon banjeaurines, banjos, guitars, cellos, double bass and drums. This immense orchestra had parts properly arranged and was accompanied by the large organ in Tremont Temple, Boston, the organist of the occasion being J. Frank Donahue.

During the first two years of our musical existence we gave a great many concerts in the New England and Middle States and the success attending these concerts was so great that in 1889 we signed a contract with Henry L. Slayton of the Slayton Lyceum Bureau of New York and Chicago for the season of 1890 and 1891. This contract contemplated a tour of the continent and extended for a period of seven months, in which time we covered over 50,000 miles. The different experiences on this trip will be described in future articles.

In the summer of 1890 we made a trip that for unique happenings and pleasant experiences overshadowed all our other campaigns. I happened to be spending the summer season with my friend James T. Ball at Lake Park, Vt., which is located on the shores of Lake Memphremagog, and as one of the prominent accessories of my vacation took along my banjo. The people of Northern Vermont and Canada up to that time had never heard the banjo played except at the County Fairs with the result that I, or rather my banjo, was in great demand.

The interest the people took in the banjo led me to suggest that the **Ideals** take a trip to that section, my friends assuring me of their support in the event of a trip being arranged. I wrote to the members of the Club to come up to the lake on a guarantee. At that time Lansing was in Cutler, Me., Galucia at Lake Sunapee, N. H., and Robinson and Shattuck in Boston. We immediately got out printing matter, had a large number of Club circulars sent up, and with Mr. Ball prepared to advertise the show in about twenty towns, most of which were in the eastern townships of Canada.

In the meantime great preparations were being made to receive the "Boys" upon their arrival. The nearest R. R. station to our cottage was across the lake and as the train did not arrive until about 9 o'clock at night a large bonfire was prepared to assist in greeting the Club. At a signal of five pistol shots the fire was lighted and the glow illuminated that entire section of the lake. This was only the beginning of the reception and as soon as the "Boys" landed they were escorted to a fine supper, consisting mostly of farm products, which was thoroughly enjoyed.

One of the "natives" Col. H. S. Haskell, assisted materially in the reception that evening. With a towel over his arm and giving his attention to the guests he acted and looked the part of a waiter. All of his friends called him "Stewart" and the boys of the Club, not hearing it just right, thought he was our "Steward" and addressed him as such. Lansing and Galucia at different times addressed him in this manner: "Steward, pass me the butter, etc." It was "Steward" this and "Steward" that. Col. Haskell seeing the joke entered into the spirit of the thing and kept up the deception, much to the enjoyment of all. A little later when they learned that Col. Haskell was the wealthiest man in Vermont they were overcome with chagrin.

After spending a few days in such recreation as the lake and its surroundings afforded, we settled down to business and after a few rehearsals our trip commenced.

As the railroads in that section did not make very good connections between the towns, our transportation problem was solved by means of an old fashioned coach and with four horses attached we travelled from place to place. Upon our arrival in a town we put the horses on the run and with Shattuck playing the bugle to attract the attention of the townspeople and the show bills flying by the hundred from the coach in all directions, everyone quit business and rushed to the street to see **what** was coming.

This was one of our methods of advertising and in all cases the result was such that while we invariably engaged the largest hall, the seating capacity was entirely inadequate to the demands and we had to send out to all the hotels and borrow chairs and benches. Thus it went on during the whole trip and the success of it was so great

(Continued on page 7)

THE BANJO NOTATION QUESTION

By Lewis A. Williams.

"Might as well try to grow baked potatoes as to propogate the C notation in America."

That's the whole situation in one lump, and for years we have wagged our heads up and down with a cock-sure expression the C notation had petered out. But at the Philadelphia Convention of the American Guild, the "cock-sure" crew, and "Peter" came to himself.

THE PRESENT CONDITION THE LEGITIMATE RESULT OF NEGLIGENCE AND INCAPACITY.

The banjo notation question is far beyond just "me and my business," "my music catalog," "my pupils," "my immediate acquaintances," etc. The student, teacher, publisher and manufacturer, the jobber, dealer, arranger, composer, and even the author of technical studies are all caught in the meshes and scared to a stand still. It is one of the causes of America's undoing in the banjo line. All are on the fence. To do business necessitates jumping, but the Lord only (?) knows to which side to jump, so all, comparatively speaking, wallow on in the mire of indecision and inactivity hoping to shortly learn which side will win and then go with the crowd. But what if the crowd leads no where worth the following? Shall we let such a crowd furnish us steering thought? The English proverb—"My country, right or wrong" has never been adopted by Americans who believe "My country, **if right.**"

A BIRDSEYE VIEW.

If we are solidly sure of any one thing, it is that distance is ere long to be almost annihilated. Furthermore, all the money in the country cannot prevent the final establishment of a parcel post in America. Even right now in the Mississippi valley goods can be shipped cheaper to England than west of the Rocky Mountains.

The British Isles, British Africa and Australia represent approximately 100 millions of people who use the banjo more than either the mandolin or guitar; the banjo being decidedly the most popular. Are we, as Americans, particularly American publishers, going to prohibit ourselves from doing any business in this territory—a field that offers approximately 15 millions population in greater opportunities than our own United States? In Canada some teachers use the C notation, some the A. This makes the condition much worse than in the States. And now the time has come when in this country a number of publishing houses of no little influence have adopted the C notation, and a division is, therefore, started right at home.

If we can rise to a comprehensive view of all parties concerned of our future possibilities, the market of the civilized world is at our feet, but it most assuredly is **not** if we try to force the A notation upon a banjo loving public where the C notation is universally used and exceeds in population the home of the A notation by about 15 millions. It would be like trying to force the Chinese language upon an Englishman. There is no affinity—they won't mix. Therefore, it's the C notation and a world wide market, or A notation and just the home market.

THE C NOTATION NOT LONGER IN THE DIZZY REALM OF THEORIES.

Is this statement presumptuous? No, for the C notation is going steadily forward in this country and here and there by leaps and bounds. Furthermore, in deciding any question, only one side is right. Truth remains the same; it is our view points that differ. As the very opposers of the C notation acknowledge it is right, what must we think of our mental calibre and the future prestige and status of the Guild if by hook or crook, we vote to drop the matter or refuse to take any stand to settle this question. It simply means the Guild is stronger to hold back in the breeching than to press forward into the collar. If this were the case, the conscientious teachers, who have the best interests of their art at heart, will not feel like plugging for such an organization.

"EATIN' CROW."

In fact, it would be acting just contrary to the fundamental purpose of the Guild embodied by its charter members, who, in Article One under the Constitution states "And shall have for its (the Guild's) object primarily the following: **to further the interests of the instruments in their music,** literature and manufacture; to set the standard of competence and establish a higher average of ability among those desiring to teach; **to unite the profession and trade** for mutual interests, etc."

Again, with the British Isles brought within a few days of America and the lessening in cost of passenger services, there must naturally follow a greater co-mingling of both students and teachers of either country, and think you the enthusiastic banjo pupil from abroad when visiting or locating in America will learn the A notation for the sake of keeping up his studies while here? You may argue the converse of this is also true, in which case we would ask; then how is uniformity to be gained? Shall our British cousins give up the right for the wrong, or shall we acknowledge our mistake and adopt the right?

GETTING BALLED UP.

Furthermore, are we going to perpetuate upon our own home students from generation to generation that which makes every pupil inquire "the first crack out of the box"—"Why do you tune the A string to C and call it A? Why are F, C, and G, sharped, although the key is C which has no sharp signature and you call it A which has?"

Then the teacher explains adroitly covering a period of ten to fifteen minutes, which is about as sensible to the pupil as an explanation of "Why is a mouse that spins?" "The banjo was originally made very large, but that its office in the mandolin orchestra evolved to correspondingly take the place of the brass (?) in the violin orchestra and to get the brilliant or sharp effect, the size was necessarily reduced. The tuning had to be higher and, therefore,

(Continued on page 10)

GUILD BULLETIN

Fellow Members: At the time of writing we have on the books 192 members in good standing and I am in hopes that by the time this issue of the CRESCENDO is actually mailed we shall have passed the 200 mark. Through the efforts of several of our members and by the spreading of news of the Guild through the CRESCENDO we have added to our list 35 members in two months' time, and if we can keep it up the American Guild will be the strongest musical organization in America.

It is quite unfortunate, however, that "General Apathy" still pay his dues and we have no actual right to drop him from membership, although as secretary-treasurer, nothing would please me better than to take his name off the list. He has never been a good member and has injured the Guild in many ways, and my only hope is he will soon die of old age and rust.

Simply because we have almost passed the 200 mark, I ask you all not to let up in your efforts to obtain new members. A Guild member to-day, for the small sum of $1.00, receives from $25 to $40 worth of actual value in various forms. In the first place, the professional member has the certificate of the Guild which proves to the world that he has passed the entrance examination and is fully qualified to teach his instruments. Secondly, if he has a Guild pin he never can tell when he will meet some Guild member in some city or town where he least expects to. As an illustration—I was walking along a street here in Boston a day or so ago and I saw a man coming, but on account of the people between us I could not see his face but I got a glimpse of the Guild pin. I headed for that pin and behind it I found our genial fellow member, Harry N. Davis of Worcester.

Look for the Guild pin in everybody's coat. There are a good many Guild pins scattered about the world to-day and behind each pin is a member. Never mind whether you know him personally or not, go up and speak to him or her if it is one of our interesting lady members.

Another great privilege of being a Guild member is that the members meet face to face at our conventions and I believe there is no pleasanter musical gathering that I personally attend each year than the convention of the American Guild. The interchange of ideas and the general good fellowship which prevails at these conventions is not only beneficial to all, but extremely pleasant.

Now, fellow members, one of my duties in the office which I hold in the Guild is to keep busy, and I can assure you that I do that all the time, and I want to ask all of you to appoint yourselves a committee of one to act as assistant to the sec.-treas, and send in to headquarters the name of 300 more members before next January. We can do it if all of you will do your share. We will suppose that we have 200 members. Why, it seems to me it is possible to double it in a month. The routine work of this office and the publication of the CRESCENDO takes so much of my time that it is impossible for me to write much more than 25 letters a week inviting new people to become members. That is why I ask each of you to appoint yourselves assistants and then attend to the duties of your office as I try to do in mine.

I remember only a few years ago if I mentioned the words "American Guild" to the publishers or teachers who were not members, they held their noses up in the air and sneered, but when I mention "Guild" to-day is another story. Why, just think of it! We have 20 of the largest publishers and manufacturers in the country as members. With one or two exceptions all the prominent virtuosi are members. Just think how quickly publishers of the entire country began to publish parts for the tenor-mandola and the mando-cello as soon as the Guild gave the word. Why, even before we could get letters to the publishers saying that the Guild recommended this move, engravers were working night and day on the plates of the new parts to get them out, and before we had covered the entire ground several publishers had parts on the market.

I have been requested by some people in this country and several from abroad to bring up the point of establishing branches of the American Guild in all countries of the world and at the next convention I shall bring this matter up for discussion. At the present time I cannot see the way clear ahead to do this, but I believe it would be possible. For instance, I believe that a branch of the American Guild would be quite successful in Australia where there are many players of this instrument and when you stop to think of the countries where these instruments are popular it almost seems as though we could establish branches everywhere and have from 3000 to 5000 members. If we ever became such a power as that, our conventions would be one of the most important musical events held in the country.

However this is all in the future. Just at the present time, we want 500 members in this country. We have practically 200. Will you assist me to get the other 300? Associate members still pay $1.00 a year for membership, but since Sept. 1 all professional members pay besides the $1.00 for yearly dues, an initiation fee of $1.00, making $2.00 in all for the first year, and $1.00 a year thereafter.

H. F. ODELL, Sec.-Treas.

At the present writing there is considerable doubt whether the next convention will be held at Buffalo as arranged. Walter Boehm, who was to have handled the affair, with his usual pluck and enterprise, has interviewed many people in his city and is unable to find the support for the affair that we should naturally expect from a city of that size. There are several teachers in Buffalo of the "I am" class who will not assist Mr. Boehm with the concert in any way and it is possible that the convention this year will necessarily have to be held in some other city. Mr. Boehm has done everything in his power to arrange for a successful convention, but through lack of support he thinks it would be better, if this year at any rate, we could

(Continued on page 12)

Reminiscences of the Ideal Club.

(Continued from page 4)

and the country so fine that we all built cottages the next spring and started a little colony which received the name "Banjo Point" and is to-day known by that name.

But like Tennyson's song of the brook, I could "Go on Forever" when looking back over the events that followed in rapid succession on that memorable trip. The good times we all had at that delightful lake if put in print would cover page after page, but space being limited I will reserve details for another article.

The time passed all too quickly during our stay there. Galucia and Shattuck being ardent fishermen had their passion for this sport fully satisfied. Lansing spent most of his time writing music and cutting ice. About this latter occupation a word of explanation might be given. We all had a common ice bin which was filled with large cakes of ice cut from the lake during the winter. This ice was packed in sawdust and in time the ice and sawdust became almost a solid mass, and in order to get out ice for our ice chests we had to cut it out of the larger cakes. It was quite a task to cut out the first cake of a layer but after that was accomplished it was easy work. At times this fell to the unhappy lot of Lansing and as Mrs. Lansing can attest, some of his attempts in this line were fraught with violent expressions that led those near to believe that the air was as blue as the sky above. Robinson enjoyed sitting out under the trees in front of his cottage, communing with nature, dreaming of his future career and incidentally building an addition to his cottage—in his mind. My principle recreation outside of compiling instruction books was sailing my boat, one of my trips being to Newport, Vt., eight miles distant, several times a week for stores.

Many of the evenings we provided entertainment for the ladies, consisting of barn dances, moonlight rides in a hay rack, boating parties and excursions to different points on the lake.

While at Memphremagog we had the pleasure of entertaining Mr. Luis T. Romero, great guitarist, thorough musician and a gentlemen. He visited us for the greater part of two seasons and the valued instruction which he gave us in those early days was mainly responsible for the musical success of the **Ideals.** His custom was to coach us on one movement, sometimes for hours, until our rendition of it fully satisfied him. He would not let up until expression and ensemble were absolutely perfect. His memory will always be foremost in the minds of the members of the Club.

As I look back upon the occurrences of that season and consider the progress made in our field since that time, it often occurs to me to liken the **Ideals** to those pioneers who went into the west to introduce new ideas and methods, as we went into all sections of this country and Canada, giving for the first time in practically all of the cities visited, musical programs with instruments that were almost unheard of in an artistic sense. To-day one can go to almost any of these places and find a banjo, mandolin and guitar club, but notwithstanding this fact, the name that is foremost in the minds of the people when such an organization is mentioned is that of the **Boston Ideal Club.**

(Continued in October CRESCENDO)

Prominent Guild Members.

The Secretary-Treasurer.



H. F. ODELL.

H. F. Odell began the study of music when only a few years of age. He studied violin with J. O. Freeman, piano with Ferdinand Dewey, Ada Emery, Frank Lynes and at the N. E. Conservatory, organ with E. E. Gillette, voice with Clement Shaw, and the late Signor Rotoli.

At 14, he began the directing of orchestras and composing and arranging music. He has been teaching, the mandolin, guitar and banjo. piano, voice and sight reading for 18 years and has had hundreds of pupils. He has had many advantanges of consultation here and abroad with the leading players and teachers. While abroad in 1895, he studied with Pietrapertosa

He has been director of the Euterpe Club, (18 years) the Langham Orchestra, Massachusetts Choral Society, Union Choral Club, Odell's Military Band and Orchestra, the Boston Operatic Society and other successful organizations. He has produced many operas, among them three of his own composition, "The Omos of Omona", "The Lark of the Larks" and "Atlantis."

Four years ago he produced and directed 15 large musical productions in one season. He has been manager and co-director of the four large Festival mandolin concerts given in Boston, at one of which he directed several numbers rendered by an orchestra of 250 mandolins, banjos and guitars, 60 voices and piano and organ.

In addition to teaching, he is actively engaged as arranger for Ditson Co., Gibson Co., Odell & Co., and has also arranged music for White-Smith Co., B. F. Wood , Co., C. W. Thompson & Co., and thousands of pieces for clubs and individuals. His various compositions are published by Ditson Co., White-Smith Co., Wm. A. Pond & Co., Hatch Music Co., Odell & Co., and Carl Fischer.

He has recently finished the third book of an original mandolin method and is at present working on the fou rth and final book of the same.

He was recently elected to the board of government of the Handel and Hayden Society (400 voices) and is the Superintendent of the sopranos of that organization which is the oldest choral society but one in the country.

He was one of the organizers of the American Guild and is one of its most active workers. He has been Secretary-Treasurer of the organization for two years and was recently re-elected for a third term.

The CRESCENDO.

A Magazine for the Player, Student and Teacher of the Mandolin, Guitar or Banjo.

HERBERT FORREST ODELL,
Editor and Manager.

Published Monthly by the
CRESCENDO PUBLISHING CO., INC.

SUBSCRIPTION PRICES.

Single Copy, ... 10 cents.
Yearly, ... $1.00.
Foreign and Canadian . . . . . 6 Shillings.

ADVERTISING RATES will be sent on application. Forms close on the 15th of each month for the succeeding month's issue.

REMITTANCES should be made by Post Office or Express Money Order, Registered Letter or Bank Check or Draft. Checks accepted only on banks with exchange in Boston or New York.

CORRESPONDENCE is solicited from everybody interested in the Mandolin, Guitar or Banjo. We should be pleased to receive programs and reports of concerts, club and orchestra news, personal notes and music recently issued.

We are not responsible for the opinions of Contributors.

ADDRESS COMMUNICATIONS to the Editor. ALL REMITTANCES should be made payable to
CRESCENDO PUBLISHING CO.,
165 Tremont St.,
Boston, Mass.

VOL. I. SEPTEMBER 1908. NO. 3.

EDITORIAL.

We wish to publicly thank the hundreds of friends who have written, complimenting us upon the appearance and policy of the CRESCENDO. We have been so overwhelmed with letters for the last month that it is impossible to answer all of them but we are much gratified to learn from all parts of the world that the CRESCENDO has pleased them and we will endeavor in every way to make it more interesting with each succeeding issue.

Attention is called to the excellence of the English magazine devoted to the banjo, mandolin and guitar, entitled B. M. G. Clifford Essex, the well known exponent of these instruments in England, is the proprietor of this magazine and it is edited by Sir Home Gordon. The paper contains interesting news of affairs in England, in fact, in all parts of the world, interesting articles by noted writers and some excellent music. We are on very friendly terms with B. M. G. and we are very glad to shake hands across the sea with our English cousins.

Our **Questions** column will probably be started in the next issue. Correspondents sending in questions should send full name and address so that if we don't fully understand the question we may consult them about it, but no names will be printed in the paper in connection with the questions. The questions will be signed with merely the initials.

Articles to appear soon in the CRESCENDO: "The Use of Banjo in Regular Orchestra," by G. L. Lansing, "For the Good of the Banjo and its Music," by Claude Rowden, "Guitar playing," by Geo. C. Krick, a series by H. F. Odell on "The Mandolin Orchestra" with explanations of the use and purpose of every instrument from the first mandolin to the drums, "Rudiments" by I. H. Odell, "How a Piece of Music is Printed," by B. M. Davidson, and many others just as interesting. If not already a subscriber send in $1 at once and put your name on the list.

The question is sometimes asked, "Does advertising pay?" From our point of view this question is a very foolish one. Of course advertising pays providing the advertiser finds the point of contact between himself and the customer he is trying to reach. Advertising may well be likened to an incandescent electric light bulb. The electricity is there and the lamp is there but the light is not produced until some one puts in the fuse. The same in advertising; the goods are ready also the customer, but it is necessary for the advertiser to **put in the fuse** before the customer will see light. We have talked with merchants who have said that their advertising did not pay. The question immediately arose in our minds, "Was the fuse inserted into the advertisement?"

An advertisement of a manufacturer or publisher containing the mere statement that he has a certain line of goods to sell has no fuse in it, and we do not wonder that many advertisers fail to get results from their advertisements, written in this common-place way. When you advertise **insert the fuse,** say something about your goods, mention some distinctive point and why the customer should buy your goods.

Of course advertising pays, providing your advertisements each and every one of them have a fuse inserted. Put the point of contact between your goods and the customer into every advertisement you send out. Say something in your advertisement about your goods which will attract and hold the attention of the reader.

An example of a fuse which was inserted by a certain firm of soap manufacturers. If this firm had written an advertisement mentioning that they had fine soap at so much a cake, it would not have had the fuse but when this same firm said in their advertisement "It floats," they inserted the fuse, for the reason that anyone in the habit of hunting in the bottom of the bath-tub full of water would think that a cake of soap that would float was a good kind to buy.

Think over carefully the arguments and features that will appeal to the class of people you are trying to reach. Analyse the characteristic points of your goods in your own mind and in writing your advertisement keep always in mind that it must have a definite purpose and distinctiveness which will find the point of contact with the people you are trying to reach. If an ad doesn't pull, try again. Change your ads frequently and in every ad insert the fuse. If necessary, **insert two fuses** and if you find in one ad the fuse is burned out, write it over and **insert another fuse,**

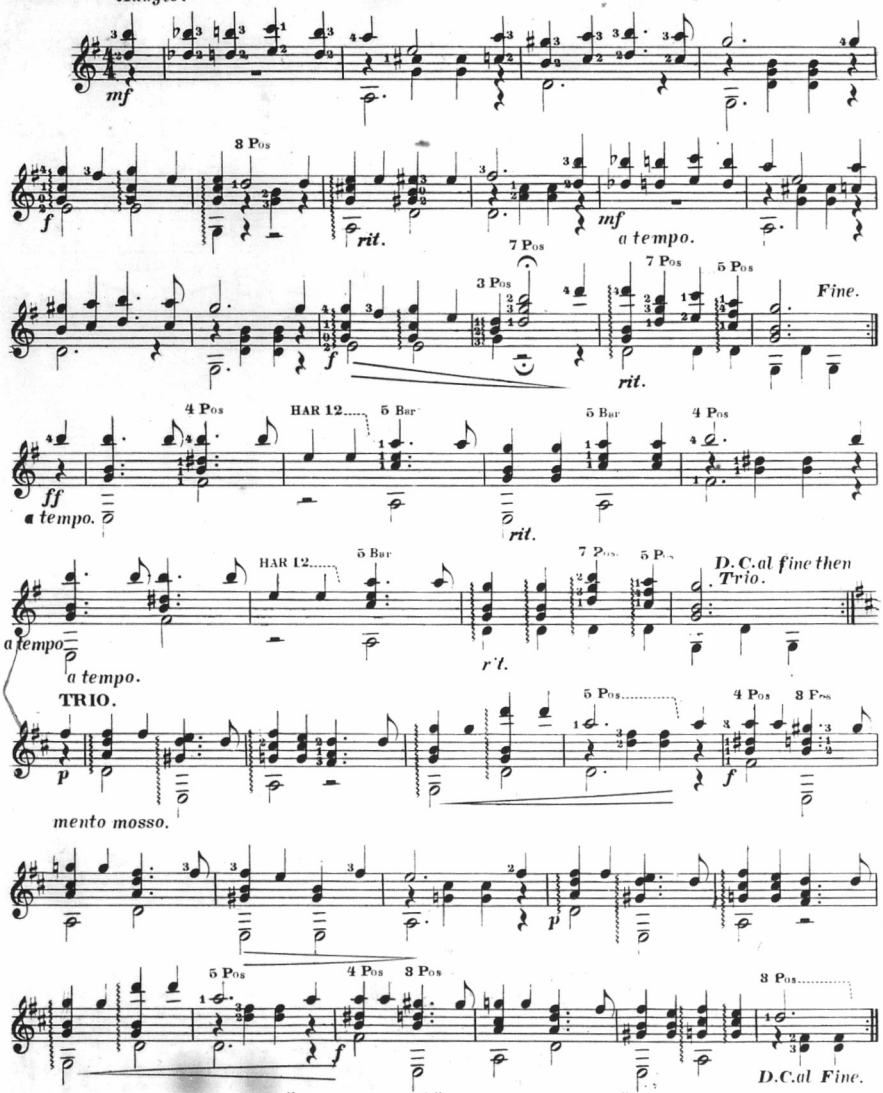
Don't say that advertising doesn't pay you, or that a certain paper or that certain medium doesn't bring you any trade. Read your own advertisement and compare it with others. Don't blame anyone but yourself. Any kind of a medium, providing it has a fairly good circulation, **will pay** if you **insert the fuse into every ad you write.**

EVENTIDE.

SONG WITHOUT WORDS.

GUITAR SOLO.

By J. C. FOLWELL.



For other songs without words try "Dreams of Home," "Love's Sweet Song," and "Whispers of Love."

Copyright 1905 by J. C. Folwell.

In Slumberland.

Krogmann.
Arr. by G. L. Lansing.

Andante.

Mandolin.
Guitar.

p

Con espressione.

mp

2d time to Coda

mf

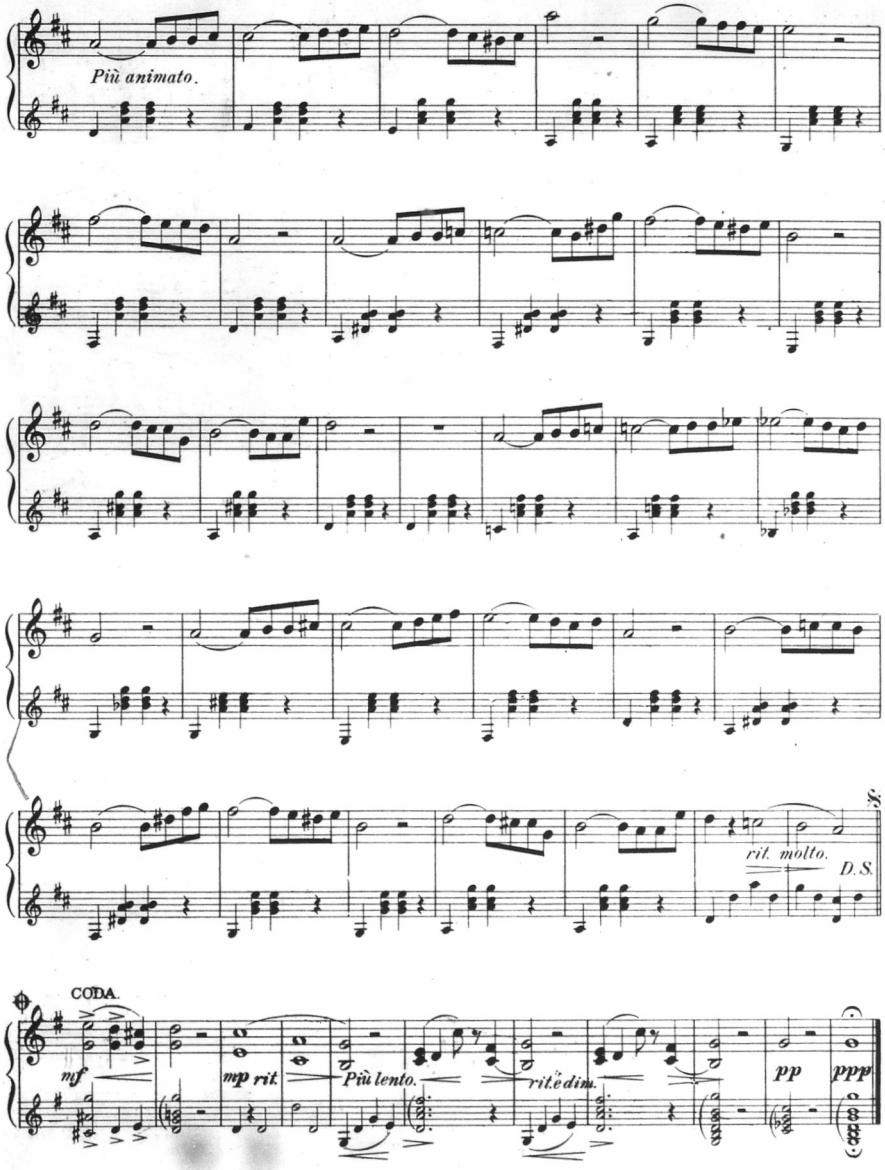
sostenuto.

p

mp

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

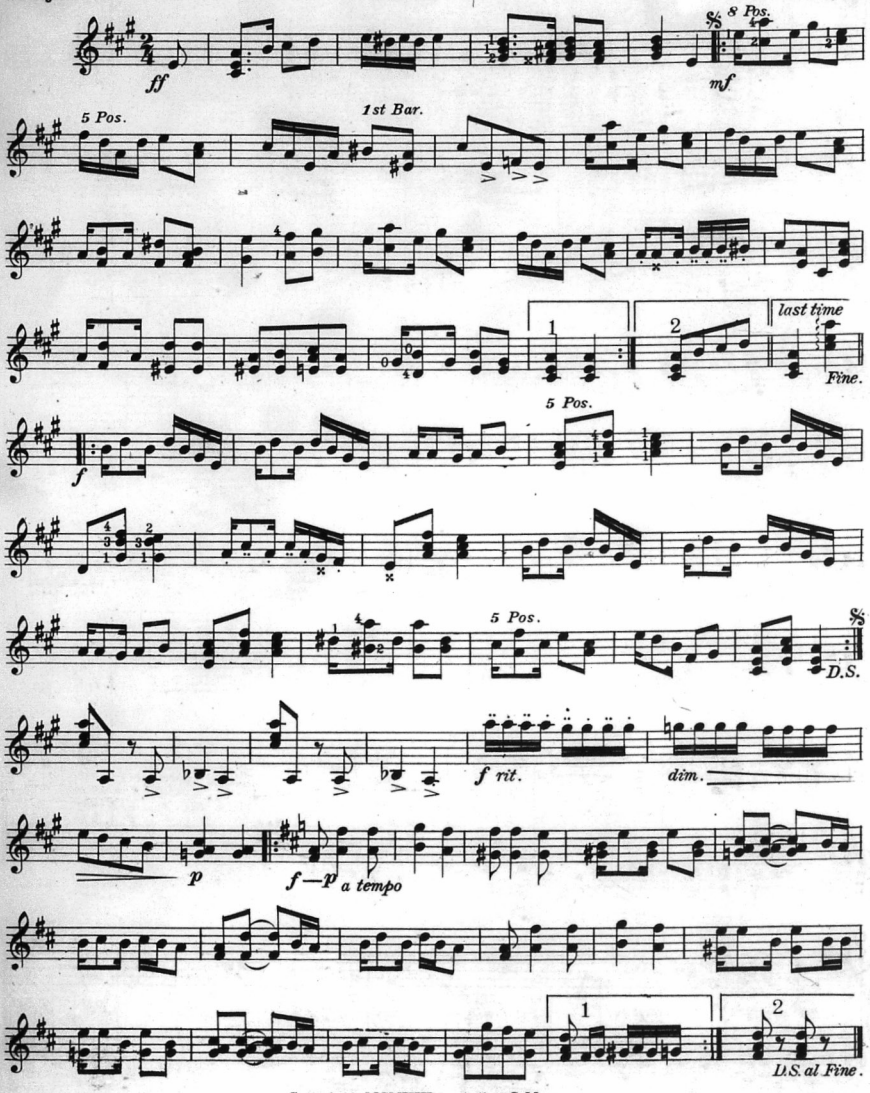
Copyright, 1897, by The B. F. Wood Music Co.


Più animato.
rit. molto.
D.S.
CODA.
mf
mp rit.
Più lento.
rit. e dim.
pp
ppp

TICKLED TO DEATH
March and Two Step

BANJO SOLO

PERCY M. JAQUES



Copyright, MCMVIII, by Arthur C. Moore

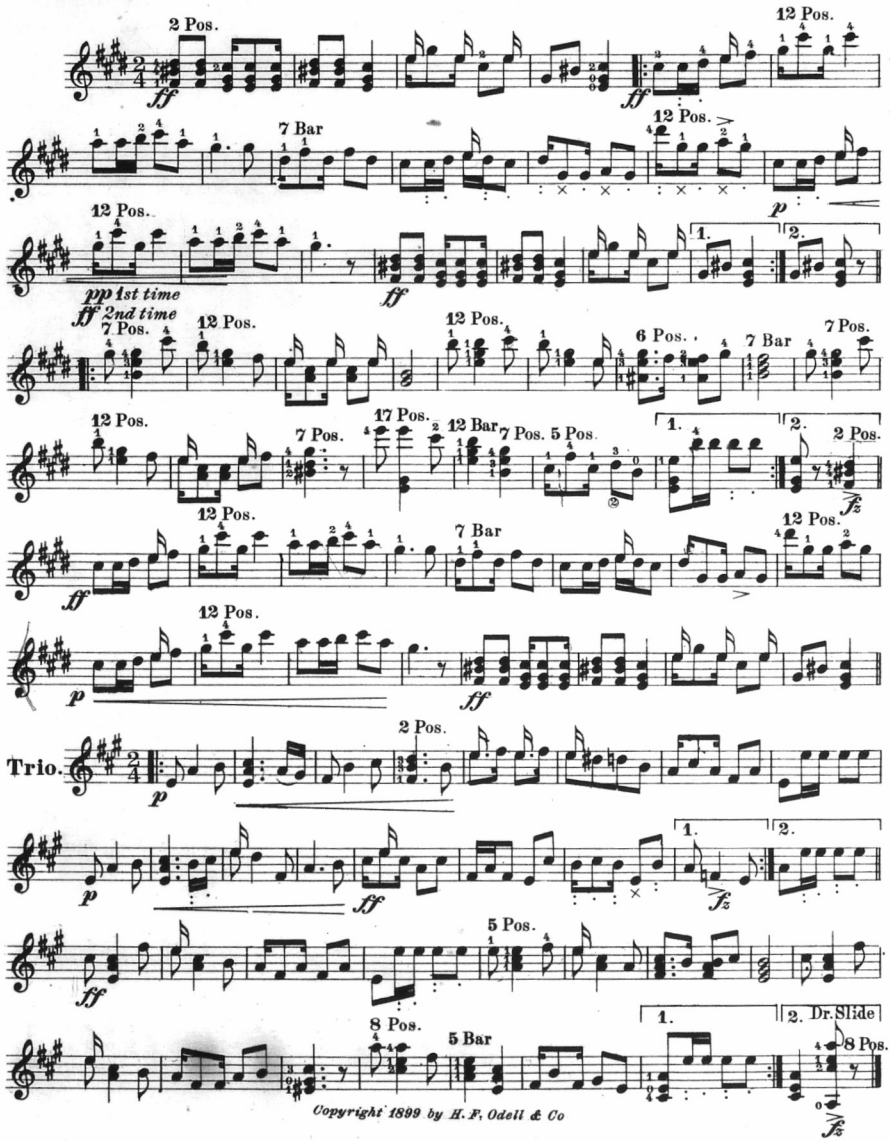
Revised and printed MCMVIII by Percy M. Jaques Pub. Co, Providence, R.I.

THE FILIPINO SHUFFLE.

TWO STEP AND CAKE WALK.

1st BANJO.

H. F. ODELL.



Copyright 1899 by H. F. Odell & Co

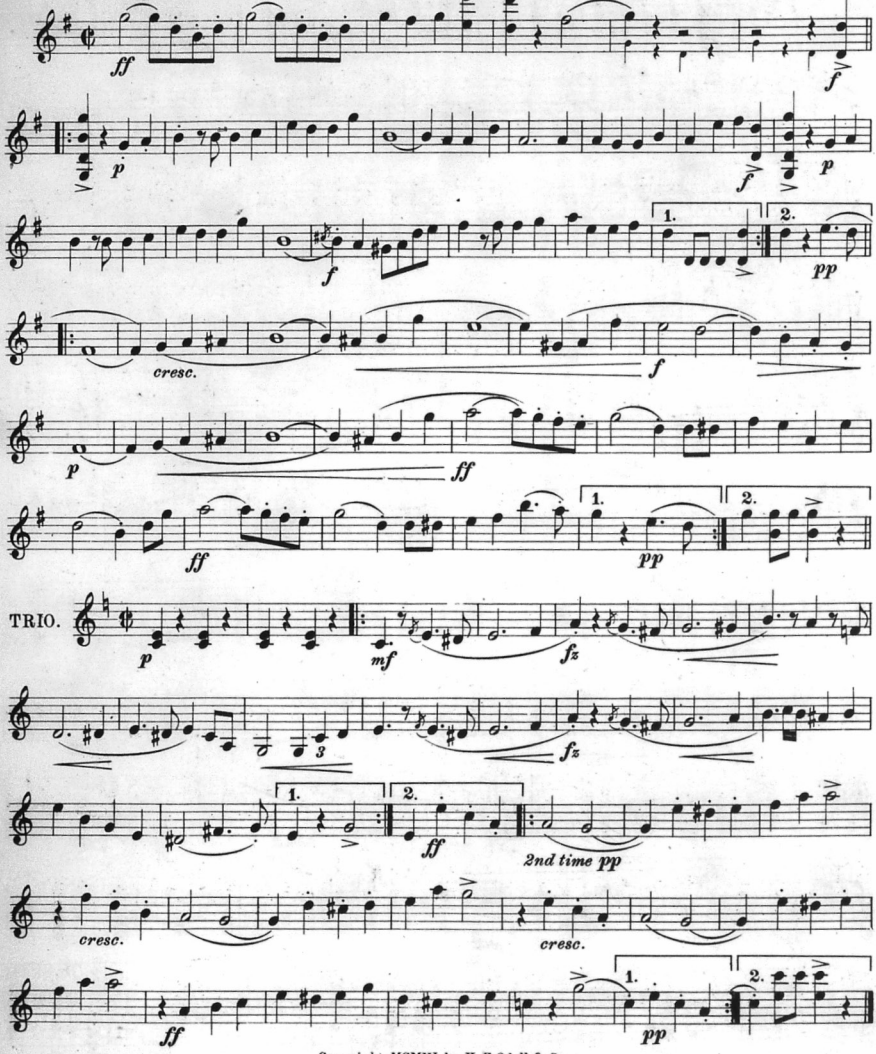
1st MANDOLIN
or VIOLIN.

March

HOCH HABSBURG

J. N. KRAL
arr. by H. F. ODELL.

Con Spirito.

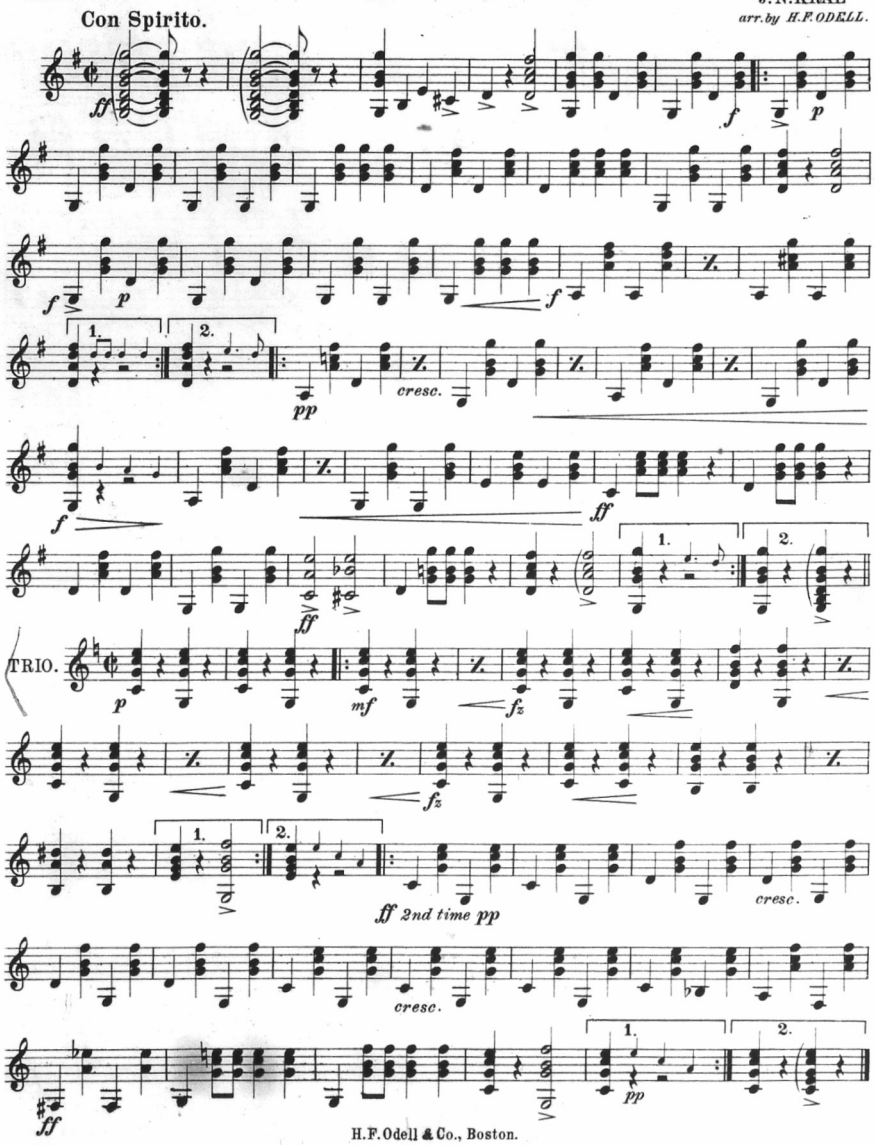


Copyright MCMVI by H. F. Odell & Co.

GUITAR.

HOCH HABSBURG

J. N. KRAL
arr. by H. F. ODELL.

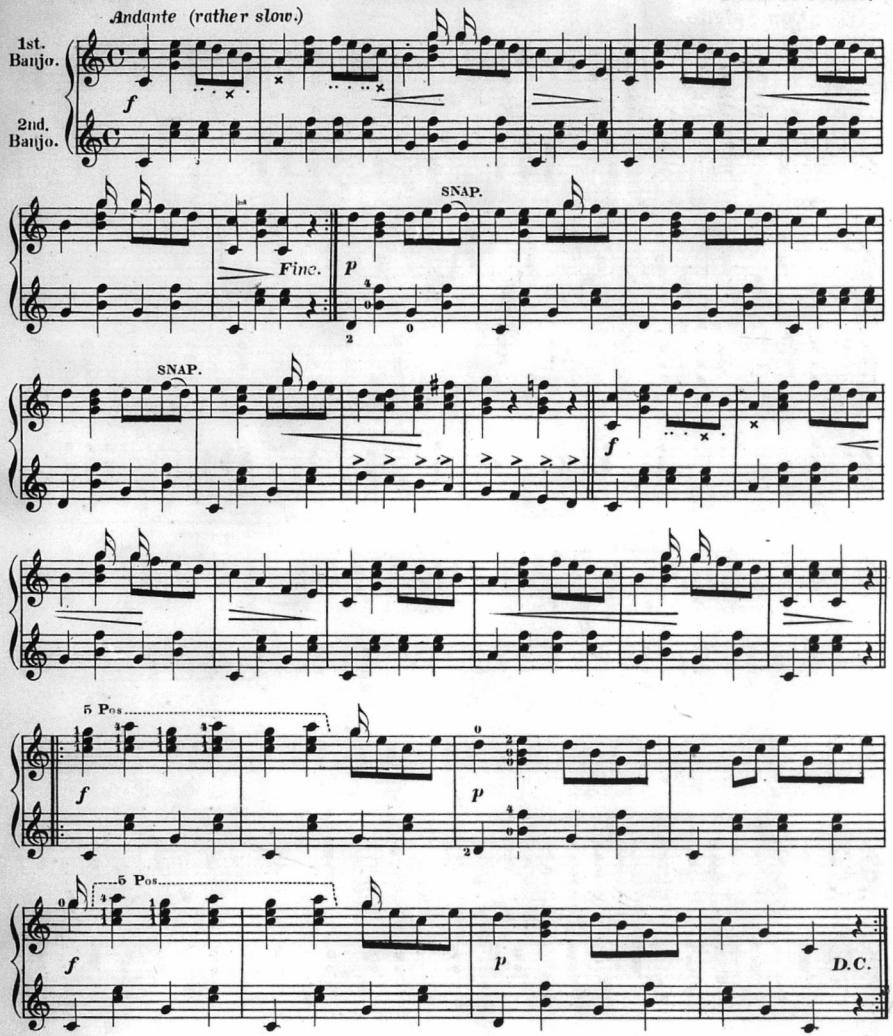


H. F. Odell & Co., Boston.

ARMSTRONG'S PROGRESSIVE STUDIES FOR BANJO.
IN THE C NOTATION.

No. 8. CUPID'S NET.

Fred S. Stuber.



Every fret on the Banjo is a "position." The 5th position, in the above, is made at the 5th fret the first finger crosses 3 strings at that fret.

BOOK II.
Copyright 1907 by Thos. J. Armstrong.

Piano Part 20cts.

A FEW REMARKS ON THE BANJO

By Percy M. Jaques.

During the past season I published a few banjo compositions, and was as much surprised as pleased to find that good banjo music was still in demand. (I think if more music was written for the banjo by banjo players that understand the limits of the instrument that it would help the banjo along wonderfully). I had read so much about the banjo losing its popularity, and that it was a "gone-by", etc., that I expected to find a small demand for banjo music, but the response received from banjoists proved that the instrument still had many admirers.

It seems to me that if the banjo would receive a little more pushing by teachers and players it would occupy the place it should hold among musical instruments. There is too much talk about the banjo losing its prestige. If teachers would impress upon their pupils, or would-be-pupils, that the banjo was a thoroughly musical instrument that was gaining admirers every day, and recognized among musicians as such, they would feel more like taking up the instrument. Nobody wants to spend their money learning a "has-been", or an instrument that only "darkies" use in the south. I lived the best part of my boyhood in the south and never found a "darkie" that could play the banjo or even owned one; the favorite instrument among this class of people is the guitar.

The banjo has an original style of music that cannot be duplicated by any other instrument, and to secure the true typical banjo tone, players should pick with their fingers and play music born on the banjo.

Some players think if they could learn to read C notation and use a plectrum they could read from violin or mandolin scores and play most any composition for these instruments easily, but not so,—they would lose the typical banjo tone and gain nothing in the end, as the music for these instruments does not fit the banjo, any more than banjo music fits the mandolin or violin, and I am sure no mandolinist would think of playing banjo music on the mandolin. Besides, the time put in on learning this style of playing could be used far more wisely by learning to play the mandolin or violin, as the banjo will never equal these instruments in playing their own style of music.

The real advantage of C notation lies in the fact that the notes would be given their proper name in relation to the piano and other instruments, which would obliterate the necessity of instructing pupils the use of sharp keys before they were able to comprehend their meaning. There is always more or less trouble in explaining to a pupil why A on the banjo does not correspond in pitch with A on the piano, etc.

The controversy over C notation has hurt the banjo a great deal, but I think the use of the plectrum will stop the advancement of the instrument even more. If C notation would become universal it would, no doubt, be a great thing for the banjo, but playing the banjo with a plectrum will never help it. We all know it is easier to play this way and for the same reason some teachers are adopting this method of instruction, and they are not only hurting the advancement of the banjo but are hurting themselves as well. The banjo is a fine solo instrument when played properly, and has a charm that makes pupils want to practice, but when a plectrum is used the banjo loses its charm, which makes practice a drudge, causing a pupil to lose interest and stop taking lessons.

The chief fault of plectrum playing on the banjo is the tremolo; on account of the single strings it is very easy to detect the stroke of the pick. If the banjo was strung with double strings (like the mandolin) instead of one this disagreeable feature would be remedied, but we have to take the instrument as it is. In playing accompaniments for songs, etc., on the banjo the use of the plectrum is entirely wrong, and cannot be compared with finger picking.

All the banjo players I have had occasion to converse with upon this subject were not in favor of plectrum playing, and I think no musician can honestly say that he prefers to hear this style of banjo playing.

In playing with an orchestra, of course, the disagreeable features of plectrum playing are considerably covered up, but still finger picking would be preferred. The late Fred Stuber, who did not use a plectrum, had just as many admirers as any of the banjo players at the present time who do use a pick.

I should like to hear what other banjoists have to say on the subject.

More Compliments

H. F. Odell, Boston, Mass., July 23, 1908.

Dear Sir:—Allow me to congratulate you upon the general tone of the CRESCENDO; for it is interesting, instructive and pleasing, and it is evidently your intention to lead rather than to follow other people's theories. Long may you wave.

Fraternally,
T. H. ROLLINSON.

H. F. Odell, Editor CRESCENDO, Maryville, Mo., July 10, '08.

Dear Sir:—The initial number of the CRESCENDO has been duly received and when I say that I am greatly pleased with it, that is expressing it mildly.

You certainly are to be congratulated on the appearance (inside and out) of your new magazine and I trust it will continue to grow or increase as its name implies.

Again wishing you and the CRESCENDO success, I am
Very truly,
ALMA M. NASH.

Crescendo Pub. Co., Upper Troy, N. Y., July 27, 1908.

Dear Sirs:—The CRESCENDO is certainly a very interesting magazine and I appreciate very much your efforts to bring our three instruments to a higher standard and with so many experienced musicians as contributors, it can only have in its future a splendid success.

Your obedient servant,
OVID S. WEEDFALD.

Brooklyn, N. Y., July 28, 1908.

Gentlemen:—You are to be congratulated on the CRESCENDO. It looks good to me and I am sure it will be a great factor.

Yours very truly,
WILLIAM EDWARD FOSTER.

St. John, N. B., July 28, 1908.

Dear Mr. Odell:—The CRESCENDO is fine. I wish you every success.

Yours truly,
G. D. DAVIDSON.

Chautauqua, N. Y., July 30, 1908.

My Dear Odell:—I am mightily pleased with the first issue and believe it will be a great success.

Yours,
M. A. BICKFORD.

The Banjo Notation Question.

(Continued from page 5)

instead of now tuning at A as formerly, the C tuning has been adopted. Although we read in A we play in C and F, C, and G are sharped." "What, sharped in C?" "Well you're not far enough along to understand this. Will explain it later."

THE VOICE AND BANJO.

The banjo is by no means incapable of accompanying the voice, but one must crane his neck and sing a third higher than every note on the staff, or else transpose the melody and if not transpose the accompaniment. Or if the voice be written in the same key as the piano, and the banjo part be transposed to accommodate the A notation, then the banjoist plays in one key, sings in another and must think in both at the same time, or if not the above, he must transpose on his instrument, the voice in learning the melody, or else be an adept in singing music at sight without the support of the instrument.

THE C NOTATION A STAR SHORT-STOP WHO PLAYS OVER THE WHOLE FIELD.

Every wide awake manufacturer must also realize that the notation question has a very vital bearing on the sale of his instruments; not only here but abroad and not only on banjos, at that. The conscientious teacher hesitates to encourage the pupil to study the banjo because he doesn't know which notation to give him. The student, therefore, had rather study an instrument that is more settled in its literature, but in thinking it over he still likes the banjo and decides to wait. The publisher hesitates to issue any music for he doesn't know in which notation to publish. The jobber and dealer have also felt the effect of the drop in trade. The arranger and composer are also out of a job for they are hired by the publishers. The author of technical studies is simply not in it. And back of all is the manufacturer who must join hands with the publisher and teacher or there is no business.

That the banjo on properly arranged obbligato for the mandolin orchestra incites a decided interest, no one can truthfully deny. The elimination of the banjo seriously effects the popularity of the mandolin orchestra and, therefore, the demand for other instruments as well.

ANOTHER A NOTATION SLOGAN OF THE "BANTAM WEIGHT" VARIETY.

Granting that much of the popular piano music is written in B flat, E flat, A flat, and so on and that the average banjo pupil would not be able to read from the piano score any easier than he can in the keys of G, C, F, and so forth, A notation, is this any serious argument why the C notation should not be adopted? In fact such an argument starts no where in particular and ends about half a mile this side of the same spot. Through the C notation the banjoist has a non-transposing instrument upon which he can play any melody from any score without transposing. Besides many confusing signs of alteration, such as the double sharp and its cancellation, the natural and sharp, are largely eliminated.

Fortunately, in the adoption of the C notation it does not necessitate a change of execution. However, the popularity of the banjo would greatly increase if no more than the melodies of popular songs and marches could be played mandolin fashion from piano, mandolin or violin parts with either guitar or piano accompaniment. At least the experience of those who have adopted C notation support the writer in this statement. The banjo a la mandolin not legitimate? Perhaps; but since hearing different instruments by players so dreadfully right we have lots more sympathy for those of us who are dreadfully wrong.

A TEDIOUS UNDOING (?) OF THE MISCHIEF WE HAVE CREATED FOR OURSELVES.

A year ago on the floor of the Convention some argued to not cater to the laziness of either the student or teacher in eliminating the tenor and bass clefs for tenor mandola and mando-cello respectively. You now have opportunity to advance the same theory for the whole of a few hours of conscientious application have proven sufficient to the majority of C notation readers!

A year ago a much harder stunt was argued, the enforcing of two obsolete clefs upon teachers and students alike. We understand we should not use that word "Obsolete," but as far as the picked instruments are concerned, it is not applicable? The strange part of it all is those don't-cater-to-the-laziness people now urge "Let 'em have what they've learned. The A notation is good enough." And yet this is only a little matter of reading a third higher.

RIDICULOUS PREJUDICE.

One of the world's greatest artists on the instrument under discussion argued with the writer as to what was the sense of putting all the music in one clef and thus make every teacher lose the time and money he could secure by forcing these two obsolete clefs onto the student.

If this were the attitude of the Guild, we might as well consider ourselves in our little 2x6 precedent rut with our wooden overcoat on and already buried. If we believed the professional members of the Guild were struggling to perpetuate darkness among their pupils, we for one trade member couldn't withdraw our support to this splendid organization quickly enough.

DONT'T MAGNIFY MONKEYS INTO MASTODONS.

It has been insinuated a step ladder would be necessary to read banjo music if the C notation were adopted, but we do not hear of anyone advocating treating the flute as a transposing instrument, putting it in A so as to make the music easier to read, although more flute music is written above the staff proper than on it. The C notation raises the note two places only, or one-third; a minor objection it is true, but the best of fish have some bones. Probably every A notation enthusiast would not refuse to eat fish because of this.

OCTAVE MANDOLA MUSIC vs. A NOTATION MUSIC.

If the publisher refuse to publish for C notation, it seems to the writer he is, in a business way, ringing his own death knell. Every publisher admits banjo music doesn't swell any way. Therefore, what are these same publishers going to lose by issuing in the C notation? A change so radical could not be made immediately; the demand for the A notation would continue indefinitely and die a natural death the same as the octave mandola, "whose tail is now only wagging till the sun goes down." The pieces, therefore, that sell of the music already published in the A notation, will pay for themselves and when a new edition is issued could be put in the C notation. Here is where the initial expense of engraving would come in. The plates could be melted over, but comparatively speaking, because of this and other incidental expenses, who wants to go back to the octave mongrel mandola and eliminate the tenor mandola and mando-cello for the sake of the incidental expenses and engraving of octave mandola plates?

FEAR-THOUGHT IS THE SELF SUGGESTION OF INFERIORITY.

Then too we hear, "Where will we get C notation instruction books?" The greatest difficulties we have to encounter are those that never happen. Are there not plenty of English banjo instructors, as well as tons of C notation banjo music only a little over eight days from the reach of any of us? Furthermore, Agnew, Armstrong, Witmark, Boehm, as well as the firm the writer represents, issue music in C notation. Agnew and Armstrong, we are informed, have C notation instruction books, Boehm some 20 teaching pieces and Armstrong 12 in C notation and so we might continue.

If the Guild says "We can't" we fail because we refuse to try. What we need is a skepticism killer for "Everything is possible to him that believeth."

Of course, it is easy to predict "a dickens of a fix," that the C notation will march the banjo straight into the jaws of death, and yet no one will deny that one more shovelful of dirt would bury the banjo as it is. In view of the existing conditions, is it not most time to bring order out of chaos? Let it once be known that the matter is settled and settled for good (and mark you, unless it is settled for the C notation it never will be settled; every generation will be constantly bringing up the question), and there will be plenty of instruction books as fast as there are players to want them. The change will necessarily come slowly but it's got to come.

OH FUDGE!

The argument has been advanced that the teachers would be pleased to adopt C notation in their teaching if all the teachers in the country would adopt it, as well as all the publishers in both music and instruction books, but as this cannot be simultaneously done, then we shouldn't make the change. We do not believe the same people would argue they would like to go to heaven if only everybody was going there, but as only some of the best people are going, they had rather go to—Halifax. Ever since Gyp was a very small dog the same kind of arguments have been advanced. Excuses that are not reasons and do not excuse.

A FLIMSY LITTLE DODGE.

Again, "Why advocate putting the banjo into the C notation and make it a non-transposing instrument when only a year ago you were advocating making the mandolin and mando-cello transposing instruments?" If this question, which is so frequently asked, be the key stone to the arch that is supposed to floor the C notation enthusiast, it is a mighty slim argument. The tenor mandola and mando-cello are treated as transposing instruments by nearly every publisher in the county to eliminate the student learning two useless clefs; namely, the tenor and bass. The clef question does not enter into the notation of the banjo. Surely teachers of music must understand this point, but if they continue to argue this same old question, would it not be indicative of a desire to carry their point though their argument be full of holes?

THE A NOTATIONISTS' PRAYER.

Keep thou us in darkness we pray thee, lest the light of truth hurt our eyes. Give us a hand-down of dry rot from a by-gone age that we may avert the cost of enjoying something better. Help us in our efforts to be like the horse or mule, blissfully ignorant of how we are being worked, lest at any time we "feel our oats" and are made weary of our heavy burden.

Preserve to us, we pray thee, the good old tallow candle days, for to put up gas and electric light fixtures is a greater cost than we can bear.

Accept our worshipful devotion to precedent as before it we now bow and pledge our obedient service.

Forbid those who are disquieted among us—who would leave us in this rut—this open grave of our fathers that they may follow after the magnet of progress and we become divided, for lo! the time is at hand and now is when progress would rule.

Therefore, fortify us against it, we pray thee, lest some of us go aright and heed the truth—Amen.

A CONSERVATISM THAT HEADS US FOR THE MONKEY HOUSE.

No one argues for the A notation because he believes it is right but because it has been, is and, therefore, should be. Fulton, Edison, Marconi or Franklin never argued this way; in fact, it is un-American—it is Chinaman. It smells of such extreme conservatism as "What was good enough for our fathers is good enough for us," or "Whatever has been and is should be." Such conservatism is only a cloak devised to cover the lack of initiative, and without **initiative** we lose the world's biggest prizes.

PERSONAL NOTES

Horace Huron, he of the "Laughs", has had an extremely busy season, having given two hundred and twenty-five recitals during the year, receiving guarantee in every case, managing his own business, and booking his own route. He began his season in September, and has covered the states of Michigan, Indiana, Kentucky, Ohio, the Dakotas, and closed in Minnesota in August. He has already booked enough dates for next season to completely fill his time to January 1. He writes us that he has made enough money to "buy his wife a new cut glass dinner set and a go-cart." Mr. Huron has the reputation of being one of the cleverest entertainers before the public, and we wish him continued success.

Mr. Stanley Griswold of Bellows Falls, Vt., is director of a mandolin club of 2 mandolins, 2 violins, cello and piano, which is playing a very successful engagement at the Kandy Kraft in his city. His club also frequently plays for dances and concert engagements and the work of the organization is spoken of in highest terms.

Mr. and Mrs. J. C. Folwell have been spending the past month at Bay Head, a fashionable resort on the Jersey coast. The past year has been very successful with these well known teachers, both with the excellent music which they publish and their pupils. Mr. Folwell will give a musical of a high order sometime during the coming season. On Wednesday, July 22, Mr. and Mrs. Folwell attended a luncheon given by John Wanamaker. This affair was a most delightful one, which was given by Wanamaker for the purpose of bringing together the musicians of Philadelphia and vicinity, and nearly two thousand of the leading musicians were gathered together on this "Musicians Assembly Day."

Egyptian Hall where the musical was given in the Wanamaker establishment, in its beauty and adaption to its purposes, stands alone. Its grand organ is one of the most original in the world with its miniature forest of 2136 pipes, four manuals, silver-toned chimes, antiphonal organ and electric power plant; playable from the console in the orchestra either by hand or the music roll.

Owing to a large summer class, and also to a desire to finish several compositions, Mr. W. J. Kitchener is not taking an extended vacation this year, but has decided to stay in New York City. Several teachers are taking an advance course from him. Mr. Kitchener had an extremely large class of pupils last year, including Manhattan College, New York City, Pawling School, St. Paul's School, Garden City, The Harlem Y. W. C. A., etc.

Myron A. Bickford met with great success in his work at Chautauqua.

Several teachers from different parts of the country studied with him and another summer he plans to make Chautauqua a summer colony of banjo, mandolin and guitar enthusiasts.

At the close of the season he, with Mrs. Bickford and daughter Lucille, spent several days at Niagara Falls and Toronto. Sept. 1, he resumed his work in Springfield where he anticipates his busiest season. This season he will make several short concert trips, his first booking being through the western part of Pennsylvania in Nov. In his recitals he will introduce the three instruments, banjo, mandolin and guitar, and occasionally piano.

Harry M. Davis, the director of the Worcester Ideal Club, spent his vacation at Clark's Harbor, N. S. He has had a very busy season. The prospects for the coming season are better than ever.

Valentine Abt, the noted mandolin virtuoso of New York City, has recently been making some records in Philadelphia for the Victor Talking Machine Co. Mr. Abt has just taken a suite of rooms at the Carnegie Building, New York, where he will have nearly twice the floor space of his former offices.

Mr. William Gill of St. Johnsbury, Vt., recently called at the CRESCENDO offices and told us he had a very good season and that his prospects are excellent for the coming season.

W. C. Knipfer of Meriden, Conn., has just finished arranging a banjo mothod in C notation for a prominent publisher. Those who have seen the method consider it the best C notation on the market. In the method Mr. Knipfer has written an explanation whereby a banjo player can play mandolin, piano and violin music or songs on the banjo without having an extra arrangement made as in A notation. Mr. Knipfer has adopted C notation in his own teaching. He is also making arrangements to give a recital in his city on Oct. 8, at which the opening number will be given by a club of 60 mandolin players.

The editor recently took a little trip to Nahant, Mass., and while there listened with much pleasure to the playing of Lansing's Novelty Orchestra under the direction of G. L. Lansing. The combination of this orchestra includes the regular orchestral instruments with the addition of banjo and mandolin and the work of the organization is excellent.

Thos. J. Armstrong, the well known teacher, is spending his vacation this year by dividing his time between Philadelphia, Pa., and Sea Isle City, N. J.

Among the recent callers at the CRESCENDO offices were G. L. Lansing, B. M. Davidson of the White-Smith Co., T. H. Rollinson of the Ditson Co., A. D. Grover, Leon E. Lewis, Wm. Gill of St. Johnsbury, Vt., Wm. M. Rice of Cambridge, Mass., Walter Vreeland, Harry N. Davis of Worcester, Mass., Joseph A. Audet, and A. R. Cummings of Athol, Mass.

Mr. and Mrs. Fred Bacon, the well known banjoists will open in vaudeville the week of Oct. 5th at Atlanta, Ga., playing through Alabama, Arkansas and Texas on the Interstate circuit of Majestic Theatres. Their repertoire, as usual will consist of Mr. Bacon's excellent banjo solos and his famous imitations on the banjo.

Guild Bulletin.

(Continued from page 6)

arrange for a convention to be held in some other city. The matter is under discussion by the officers and probably more details of it will be given in the October issue of the CRESCENDO.

Recent New Members

PROFESSIONAL

L. A. Williams . . . . . Kalamazoo, Mich.
Chas. N. White . . . . . Kalamazoo, Mich.
Kittie G. Fowler . . . . . San Francisco, Cal.
W. Eugene Page . . . . . New York, N. Y.
Miss Florence McCune . . . . . Brooklyn, N. Y.
Miss Ida Eschelman . . . . . Meadville, Pa.
J. George Harper . . . . . Lethbridge, Alberta, Canada.
Arabella F. Krug . . . . . Rochester, N. Y.

ASSOCIATE

Charles Glaubitz . . . . . Brooklyn, N. Y.
David Teg . . . . . Washington, D. D.
Frank H. Langill . . . . . Dorchester, Mass.
Miss Gladys Bemis . . . . . Barre. Vt.
H. C. Walker . . . . . Taunton, Mass.
Geo. O. Borton . . . . . Bridgeport, Conn.

Questions.

Send in your questions at once. This department will be started in the next issue. Send as many as you wish. We can take care of them.

PROGRAMS OF CONCERTS AND RECITALS

Program of Recital given by Walter A. Boehm at Cooper Hall, Brooklyn, N. Y., May 15, 1908, under management of Wm. E. Foster.

PART ONE

1 March Militaire . . . . . Boehm
Superba Mandolin Orchestra
2 Mando-cello Solo—Berceuse from Jocelyn . . . . B. Godard
Mr. Walter A. Boehm
3 Flute Solo—a Robert Toi Que J'Aime . . . . . Meyerbeer
b Old Folks at Home . . . . . Foster
Mr. I. Gardner Withers
4 Banjo Solo—Old Kentucky Home . . . . . Foster-Farland
Mr. A. H. Everingham
5 Harp Guitar Solo—Selected . . . . . Boehm
Mr. Walter A. Boehm
6 Piano Solo—a Staccato Caprice . . . . . Vogrich
b Etude No. II, Op. 23 . . . . . Rubinstein
Mr. George W. Doxey

PART TWO

7 Mandolin Solo—a Come, Ye Disconsolate . . . Webbe-Siegel
b Massa's in the Cold Ground . . . . Foster
Unaccompanied
Mr. William Edw. Foster
8 Viola Mandola Solo—a Träumerei . . . . . R. Schumann
Banjo Solo—b O, Promise Me, Tremolo . . . . . De Koven
Mr. Walter A. Boehm
9 Soprano Solo—a Ave Maria . . . . . Gounod
b Mattinata . . . . . Tosti
Miss Evelyn F. Lowenstein
10 Mandolin Solo—a Deutsches Volkslied } . . Arr. by Boehm
b Lead Kindly Light }
Unaccompanied
Mr. Walter A. Boehm
11 Gibson March . . . . . Boehm
Superba Mandolin Orchestra
12 Banjo Solo—Fantasia Americaine . . . . . Boehm
Mr. Walter A. Boehm

Program of Musicale given by Miss Christine C. Whelen, assisted by Carl Tschopp and Miss Catherine Kroeger at the King Library, Andalusia, Pa., May 22, 1908.

PART I

1 Mandolin and Piano Trio
a March—Utopian . . . . . Liddicoat
b Waltz—Among the Roses . . . . . Stahl
Mr. Tschopp, Miss Kroeger and Miss Whelen
2 Reading—A Leap Year Mishap . . . . . Phelps
Miss Whelen
3 Mandolin Solo—Cradle Song . . . . . Meyer
Miss Kroeger
4 Xylophone Solo
March—Cavalry Charge . . . . . Wurtele
Mr. Carl Tschopp accompanied by Miss Kroeger

PART II

5 Zither and Bow Zither Duett
a Waltz—Im Schlesierthal . . . . . Rogeri
b Easter Greeting . . . . . Tschopp
Mr. Tschopp and Miss Whelen
6 Mandolin and Guitar Duett
a Waltz—Echoes of the Ball . . . . . Gillett
b Flower Song . . . . . Lange
Miss Kroeger and Miss Whelen
7 Banjo Solos
a Concert Waltz—Sevilla . . . . . Jaques
b Rag Time March—Tickle Toes . . . . . Jaques
Miss Whelen accompanied by Miss Kroeger
8 Mandolin and Piano Trio
March—Lady Meddlesome . . . . . Stahl
Mr. Tschopp, Miss Kroeger and Miss Whelen

Program of Musicale given under auspices of the Christian Endeavor Society of Market Square Presbyterian Church, Phila., Pa., May 15, 1908.

1 Mandolin and Piano—Bolero . . . . . Bara
Mr. G. C. Krick and Miss R. Wilson
2 Baritone Solo—Thora . . . . . Stephen Adams
Mr. Frederick L. Guthrie
3 Piano Duet—Lucrezia Borgia . . . . . Sydney Smith
Miss R. Wilson and Miss M. Wilson
4 Mandolin Club
a Souvenir de Florence . . . . . Bellenghi
b Napoli . . . . . Mezzacapo
Mr. G. C. Krick, Director
5 Soprano Solo—Selected
Mrs. Stanley C. Campion
6 Persian Selections
Performed on the "Thar" the native Persian string instrument
Monsieur Leon Medem
7 Baritone Solo—Out on the Deep . . . . . Lohr
Mr. Frederick L. Guthrie
8 Mandolin Club
a Valentine Valse . . . . . Foden
b Mozart Minuet . . . . . Mezzacapo
Mr. G. C. Krick, Director

Program of Concert given by Abbie Clarkson Totten, assisted by Florence H. Mackwood; I. G. Withers, B. V. Giannini and the Superba Mandolin Orchestra, at Hotel Endicott, New York, May 8, 1908.

PART I

1 Piano Duett—Hungarian Dance . . . . . Brahms
B. V. Giannini and Miss Lillian Lieberman
2 Recitation—Sally Ann's Experience . . . . . Hall
Florence Helena Mackwood
3 Flute Solo—Fantaisie Pastorale Hongroise . . . . . Doppler
I. G. Withers
4 Soprano Solo—Elsa's Dream, (Opera Lohengrin) . . . Wagner
Abbie Clarkson Totten
5 Recitation . . . . . Selected
Florence Helena Mackwood
6 Mandolin Solo—a D Concerto (last movement) . . . Stauffer
b Old Kentucky Home . . . . . Foster
Mr. William E. Foster
7 Soprano Solo—a Sleep and Forget . . . . . White
b Madrienne . . . . . Stultz
Miss Katherine Kent (Pupil of Mme. Totten)

PART II

1 Piano Solo—a Humoreske . . . . . Lasle
b Froehlich . . . . . Von Wilm
Miss Lillian Lieberman
2 Soprano Solos—a My Dream . . . . . Tosti
b Intermezzo (Opera Cavalleria Rusticana) . . . . . Mascagni
Abbie Clarkson Totten
Flute Obligato by Mr. Withers
3 Recitation—The Chariot Race, (from Ben Hur) . . . Wallace
Florence Mackwood
4 Flute Solo . . . . . Selected
Mr. Withers
5 Mandolin Solos—a Nearer My God to Thee . . . . . Mason
b Old Folks at Home . . . . . Foster
Mr. William Foster
6 Soprano Solos—a Sognai (Italian) . . . . . Schira
b Ill' Bacio . . . . . Arditi
Abbie Clarkson Totten
7 Superba Mandolin Orchestra—Consisting of Ten Instruments
a Toastmaster . . . . . Odell
b Lady Dainty . . . . . Odell
Mr. William E. Foster, Director

TRADE AND PUBLISHERS NOTES.

The Gibson Mandolin-Guitar Co. has made a special study of tone production which is well illustrated in their excellent mandolins, mando-cellos, mandolas and guitars. The mandolin tops are carved out of solid blocks of wood leaving the grain always in its natural position. The construction is similar to that of the violin. The accuracy of the finger board at every fret is remarkable. The sound board is carefully graduated and almost any kind of a tone desired can be produced from a loud to a soft mellow tone. The neck of the instrument is made of three pieces. The middle piece is set edgewise and cross-grain to the other two pieces which prevents warping. All the mandolins manufactured by this firm at the present time have an elevated guard plate which is fastened to the mandolin similar to a violin chin rest and allows of a free vibration of the sound board.

The Gibson Co. publishes mando-cello solos with mandolin and guitar accompaniment and its latest issue for full mandolin orchestra is the celebrated sextet from "Lucia," so arranged that it is playable in any combination and is especially fine when played in a club including first and second mandolin, tenor mandola, mando-cello and guitar or piano. See ad.

Banjo players who still continue to use an old style tail-piece have a great deal of trouble in putting on a new string. Any difficulty may be overcome by using the famous "No Knot" tail-piece manufactured by the F. J. Bacon Co. With this tail-piece a string can be put on almost instantly and there are no knots to tie or strings to cut. This company also makes a specialty of fine strings and the "Never-false" gut strings and "Never-stretch" banjo 4th strings have proved very popular among professional players. Refer to announcement.

Wm. C. Stahl announces the publication of a banjo method in C notation. The method includes exercises in alternate fingering, major and minor scales, practical etudes in various positions and a large number of fine technical studies. Teachers who advocate the C notation should send for a sample copy of this new method.

The White-Smith Co. has published 5 excellent pieces for full mandolin orchestra. 4 of these pieces have been rendered at the Festival Mandolin Concerts given in Boston by the grand orchestra of 200 members under the direction of G. L. Lansing and H. F. Odell. One of the pieces "Love's Golden Memories" is also published as a song and may be used as a contralto or baritone solo with mandolin club or orchestra accompaniment.

One of the best catalogs of operatic music arranged for mandolin orchestra is published by M. Witmark & Sons. This company also publishes Witmark's Class and Club Instructor arranged for two mandolins with guitar and piano accompaniment and banjo. The instructor contains full directions for holding and tuning the instruments, scales, expression marks, rudiments of music, and several excellent pieces. The first mandolin and banjo parts can also be used as individual methods. The Witmark Co. issues a catalog of all its publications entitled the Trav'ler, which is free for the asking. Refer to announcement.

The B. F. Wood Music Co. has been especially happy in its selection of pieces to publish for mandolins and guitars. The list of composers include many of the best writers in the world and the catalog includes many standard numbers such as the "Serenade" by Leoncavallo, "In Slumberland" by Krogmann, "Serenade Rococo" by Meyer Helmund, "Love's Dream after the Ball" by Czibulka, "Don't be Cross" by Zeller and many other excellent numbers. The Wood Co. edition is one of the neatest published in this country. Teachers are advised to send for their catalog and discounts.

Banjo players who have tried Hartnett's new adjustable "Tone Bar" express themselves as highly pleased with the results obtained. The "Tone Bar" is an inexpensive attachment which prevents the head of a banjo from becoming soiled and allows a free vibration of the entire head and the greatest advantage of all is that it entirely does away with the hooked tones so common among banjoists. The "Tone Bar" may be used with any height of bridge as it is adjustable. See his ad.

Geo. Stannard, "publisher of good things" has an excellent catalog of teaching music. One of the best numbers is the "California Violets" Reverie by G. Muder, of which 500 copies were sold during July and August. This piece is being sold at a special rate this month. Players and teachers are advised to communicate with Stannard and at the same time ask for his catalogs.

Harp-guitars are becoming more and more popular among club players. Where it is impossible to use a piano in a mandolin club or a harp, the harp-guitar is an excellent substitute, W. J. Dyer & Bro. manufacture the Symphony Harp-Guitar which is an instrument of the finest quality and constructed on a new principle. These instruments are sold on easy payments and anyone may obtain a free catalog by sending to the Dyer Co. See ad.

Louis F. Wright, the well known string dealer, advertises this month sample sets of banjo, mandolin and guitar strings at special prices. His "Wright" mandolin picks made of genuine ebonite are having an excellent sale. He also carries cases and other lines of strings. Refer to his announcement.

"Jungle Imps" is the name of a new piece for banjo solo with various accompaniments, published by Percy M. Jaques Publishing Co. This piece has an excellent swing and it is not difficult, although it sounds so. The Jaques Co. publishes some excellent banjo teaching pieces and issue a thematic list which may be obtained upon request.

The "Sure Grip" tail piece requires no knotting, no tying, it does not slip, it does not cut, it does not injure the strings. It is manufactured by Chas. J. Cook and is used by many of the best artists in the country. Refer to his announcement.

The Oliver Ditson Co. has one of the largest catalogs of carefully arranged mandolin orchestra music in the country. This company was one of the first to add the Tenor Mandola and Mando Cello parts to their best selling numbers and now issues a complete catalog of mandolin orchestra numbers which may be obtained upon request. This company also publishes many excellent banjo pieces arranged by G. L. Lansing. See their advertisement.

"The technical capacity of Mr. A. A. Farland on the banjo seems to know no limit. But it is not merely technical profficiency that strikes the listener—it is particularly the delicacy, poetry, expression and refinement with which he plays that compels attention.—*Cincinnati Inquirer.*

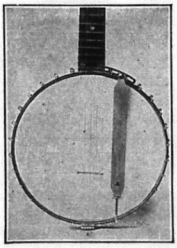
The Grover bridge is unlike any other banjo bridge ever been made. There are many bridges which the manufacturers claim will not slip. This is sometimes so and sometimes not, but there is absolutely no doubt about the Grover bridge. When a Grover bridge is placed on a banjo, it is there to stay until the player takes the bridge down.

The new enlarged Fairbanks catalog of the Fairbanks and Whyte Laydie instruments is now ready and may be obtained for the asking, also a supplimentary set of half tones of prominent artists who use and endorse the Whyte Laydie banjos. The wet Vega mandolins and guitars vary in price from $10 to $100.00 and the Vega catalog with half tones may also be obtained for the asking. This company make a specialty of supplies and sundries for banjo, mandolin and guitar. Refer to their announcement on the back cover.

Modernize Your Banjo
WITH A HARTNETT ADJUSTABLE TONE-BAR

Pat. July 14, 1908. Foreign pat. pending.

PRICE $1.00 EACH



AND A HARTNETT BANJO BRIDGE

Send 10 cts. for a sample Bridge with full instructions for adjusting the neck of the banjo to meet the new conditions.

HOOKED TONES are doomed. The right hand fingers assume a natural position.

Perspiration and pressure of the hand will no longer soil the head and prevent proper vibration. Higher bridges can now be used which will give the tone of the Banjo great power and sustained valuation.

The tremolo can be applied without changing the position of the right hand.

Heartily Endorsed by the Profession

PAUL ENO:—Decidedly useful and beneficial.
J. J. DERWIN—Impressed with its worth and helpfulness.
A. J. WEIDT:—It is all you claim for it.
W. T. HOLT:—A great many of my pupils want them.
M. A. BICKFORD:—Improves the tone; I recommend it to all banjoists.

D. B. HARTNETT, 120 East 23rd St, New York City
WRITE FOR CIRCULARS

Important Works for Mandolin

CHRISTOFARO-LANSING MANDOLIN METHOD.
(Edition Wood No. 75) 1.00

It is hardly necessary to do more than mention the above two names in combination in order to show HOW important the above method will be to mandolin players and students in general. There have been a number of literal translations of the original work, but our edition is far more than this. The work is here condensed into one convenient-sized volume, and the whole has been weeded out, modernized, added to and in every way improved to suit the taste of the mandolin student and teacher of today, by the best known American master of the instrument, G. L. LANSING. We have added also, in the form of recreations for mandolin and guitar, four of our most successful works for these instruments, all of which have been carefully arranged by Mr. Lansing especially for this work.

We confidently recommend this work as the best method now in existence for the mandolin.

33 SPECIAL ETUDES FOR THE MANDOLIN.

Selected and arranged by G. L. Lansing, with original studies by G. L. Lansing, C. W. Greene, C. Verdi and others 75

These studies have been written, selected and arranged more especially as a supplement to the CHRISTOFARO-LANSING MANDOLIN METHOD, although they may be used to excellent advantage in connection with other methods.

Send for our catalogue of Violin, Mandolin and Guitar music

THE B. F. WOOD MUSIC COMPANY

246 Summer St. BOSTON | 6 East 17th St. NEW YORK | 12 Rathbone Place LONDON, W. | 18 Konigstrasse LEIPZIG

NO. 11 of the EDITION ODELL

FOR
Mandolin Orchestra
MISERERE

From IL TROVATORE by VERDI

This standard number is arranged from the original score by H. F. Odell, and is the only complete authentic arrangement published. It can be played with any combination of instruments but is especially effective in clubs using 2 Mands, Mandola, Mando-Cello and Guitar or Piano. It begins with duet for Mandola and Mando-Cello, then duet for 1st Mand and Mando-Cello, finally all the instruments come in working up to the grand climax exactly as sung in the opera. As a club piece it is immense.

As a teaching piece it is
SUPERB

Ready about Sept. 15 1st Mand 30c, 2nd Mand 20c, 3rd Mand 20c, Tenor Mandola, Octave Mandola, Mando Cello, 20c each, Flute or Cello, 20c each, Guitar Acc. 20c, Piano Acc. 40c, Mand and Piano 50c, 2 Mands and Guitar 50c. Discount ¼ off.

SEND FOR NEW ISSUE PLAN

Get your name on our list **now** and the above piece will be sent as our next new issue at a merely nominal price

ODELL STRINGS are the BEST ON EARTH

Mandolin Strings 50c a set **Banjo Strings 50c a set** **Guitar Strings 75c a set**

Special Prices by the Dozen or Bundle to Teachers

Contains more than all other Methods combined — **ODELL MANDOLIN METHOD** — Three books already published 75 cents each

GENERAL HEADQUARTERS for MANDOLIN, GUITAR and BANJO MUSIC and STRINGS
SEND FOR CATALOGS

H. F. ODELL & CO. - - 165 Tremont St., Boston, Mass.

PROMINENT TEACHERS

ALLEN, MRS. LOUIE M.—345 N. 11th St., Lincoln, Neb., Piano, Guitar, Mandolin and Guitar. Guild Member.

AUDET, JOS. A.—214 Boylston St., Boston; Mercantile Bldg. Waltham, Mass. Violin, Mandolin and Guitar. Guild Member.

AUSTIN C. E.—P. O. Box 535 New Haven, Conn. Banjo, Mandolin and Guitar. Guild Member.

BICKFORD, MYRON A.—357 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Official.

BOEHM, WALTER A.—120 Cottage St., Buffalo, N. Y. Mandolin, Guitar and Banjo. Guild Official.

BROUGHTON, MRS. A. C.—3528 Eagle St., Los Angeles, Cal. Mandolin, Banjo, Guitar and Harmony. Guild Member.

BURCHARD, ROY W.—19 Belmont Pl., Passaic, N. J. Banjo, Mandolin and Guitar. Guild Member.

COFFEL, HAL,—Pennville, Ind. Mandolin, Guitar and Banjo, Composer and Arranger.

DAVIS, HARRY N.—230 Pleasant St., Worcester, Mass. Mandolin, Banjo and Guitar. Guild Member.

DERWIN, J. J.—109 Bank St., Waterbury, Conn. Mandolin, Guitar and Banjo. Guild Official.

FOSTER, WM. EDW.—537 Knickerbocker Ave., Brooklyn, N. Y. Mandolin, Banjo and Guitar. Guild Member.

GATCHELL, FRED F.—525 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Member.

HARPER, J. GEO.—Lethbridge, Alta, Canada, Mandolin, Guitar, Banjo and Violin. Guild Member.

HENDERSON School of Music, Main office 2703 5th Ave., Pittsburg, Pa.

JENINGS, ALLEN GALES—119 Quincy Pl., N. E. Washington, D. C. Mandolin, Guitar and Banjo. Guild Member.

KITCHENER, W. J.—157 W. 84th St., New York City Mandolin, Guitar, Banjo and Composition. Guild Member.

KNIPFER, W. C.—48 1-2 W. Main St., Meriden, Conn. Banjo, Mandolin and Guitar. Guild Member.

LANSING, G. L.—170a Tremont St., Boston, Mass. Banjo, Mandolin and Guitar. Guild Official.

MORSE, MRS. ALMA J.—10 East St., Rutland, Vt. Banjo, Mandolin, Guitar and Piano. Guild Member.

ODELL, H. F.—165 Tremont St., Boston, Mass. Mandolin, Guitar, Banjo and Piano. Guild Official.

PETTINE, GIUSEPPE.—Lederer Bldg., Providence, R. I. Mandolinist. Guild Member.

ROWDEN, MR. & MRS. CLAUDE C.—Handel Hall, Chicago, Ill. Banjo, Mandolin, Guitar and Piano. Guild Official.

TSCHOPP, CARL.—1263 N. 29th St., Philadelphia, Pa. Mandolin, Zither, Guitar and Banjo. Guild Member.

VREELAND, WALTER F.—178 Tremont St., Room 40, Boston, Mass. Guitar, Mandolin and Banjo. Arranger

WEBBER, H. A.—489½ Washington St., Portland, Ore. Mandolin, Violin, Banjo and Guitar. Guild Member.

WEEDFALD, OVID S.—31 11th St., Upper Troy, N. Y. Performer and Teacher of Guitar. Guild Member.

WASHINGTON INSTITUTE OF MUSIC—Walter T. Holt, Pres., 937 K St., N. W. Wash., D. C. Voice, Piano, Harmony, Violin, Cello, Mandolin, Banjo and Guitar. Guild Official.

WOLFE, O. S.—435 N. 6th St., Alientown, Pa., Guitar, Mandolin. Banjo and Violin. Guild Member.

Cards inserted in above list 12 months for $1.00 (2 lines). Extra lines 50 cts. each.

The "Symphony" Harp Guitar



A GUITAR OF THE FINEST QUALITY—CONSTRUCTED ON A NEW PRINCIPLE

The body is extended providing for five extra bass strings. The ease of playing is not at all interfered with, and there is a wonderful increase of VOLUME and RICHNESS OF TONE. Marvelously beautiful effects are readily obtained on the "Symphony," which are utterly impossible on the ordinary instrument. Many leading artists use the "Symphony" and endorse it as far ahead of any other guitar made. Sent anywhere in the United States on trial. Sold on easy payments. Write for free catalog.

W. J. DYER & BRO.

SOLE FACTORS

Dept. 85, - - - ST. PAUL, MINN.

Established 1870.

Read B. M. G.

THE recognized monthly organ for all players of the Banjo, Mandolin and Guitar in Great Britain. Contains Music, Lessons, Notes of Players and Concerts, Clever Articles by noted writers and other matters which will interest you. Subscription $1.25 per annum.

Write for index and subscription forms to

CLIFFORD ESSEX CO.

15a Grafton St., Bond St., London, W. England

Subscriptions for B. M. G. may be sent to the Crescendo

JOIN THE AMERICAN GUILD of Banjoists, Mandolinists and Guitarists . . NOW

WHY?

BECAUSE

The benefits received will be worth $25 to you.

BECAUSE

Farland, Abt, Seigel, Pettine, Page, Lansing, Armstrong, Hartnett, Bickford, Derwin, Krick, Holt, Rowden, Tocaben, Boehm, Gutman, Weidt, etc. represent the class of people who are members. . . . . .

BECAUSE

The Guild has brought about a better condition of affairs in the instruments you play or teach.

Professional Membership $2.00 first year, $1.00 thereafter
Only reputable teachers or soloists eligible.

Associate Membership - - $1 00 per year

Trade Membership - - - $3.00 per year
Reputable manufacturers, dealers or publishers eligible.

FULL PARTICULARS

may be obtained from the Secretary-Treasurer

H. F. ODELL, 165 Tremont St., Boston, Mass.

Write at Once Before You Forget

UNDERWOOD

STANDARD TYPEWRITER



Visible Writing

"THE MACHINE YOU WILL EVENTUALLY BUY"

Good enough for me

UNDERWOOD TYPEWRITER CO.
214 Devonshire Street, Boston

"WRIGHT" MANDOLIN PICKS

GENUINE EBONITE, BEVELED EDGES

Made in four grades of flexibility

WRIGHT

Never Chip or Break

Price postpaid, 10c each. 75c dozen

Improve Tone

THIS IS THE WAY OUR PATRONS LIKE THEM:
"Send 1 gross 'Wright' Mandolin Picks."—G. Muder, Soloist, Auburn, N. Y.
"Send 2 gross 'Wright' Picks."—Clark Music House, Syracuse, N. Y.
"Send 2 gross 'Wright' Picks."—C. H. Fox, dealer, Geneva, N. Y.

"Wright's Peerless" Strings are THE VERY BEST MADE

SAMPLE SETS MAILED AT FOLLOWING PRICES

Banjo, gut and silk wound 4ths, set 40
Guitar, " " " Basses," 75
Mandolin, Sil., Steel, Polished Copper Basses, set . .40

Money back if you say so. Free Catalogue STRINGS, CASES, etc.

LOUIS F. WRIGHT, Winsted, Conn.

TEACHERS AND DEALERS PLEASE ASK FOR WHOLESALE PRICES

An ingenious little device and all banjoists should be grateful to the originator of this clever invention.
D. E. HARTNETT, Teacher, New York.

NO KNOTS

BANJOISTS

Get the **"Suregrip" Tailpiece.** It does not cut, it grips. Used and endorsed by profession. Price 50c each.

C. J. COOK
988 Bedford Avenue, · Brooklyn, N.Y.

NO TYING

JUNGLE IMPS

A Simian Oddity for Banjo Solo (with 2d Banjo and Piano Acc. 2d lib.) that makes you go some. Nothing like it ever published for banjo. Not difficult but sounds so. Banjo Solo 20 c. net; 2d Banjo 10 c. net; Piano Acc. 15 c. net.

Percy M. Jaques Pub. Co., 875 Cranston St., Providence, R. I.

I. H. ODELL

HARMONY AND INSTRUMENTATION BY MAIL
SIMPLE AND EASILY UNDERSTOOD METHOD
TERMS REASONABLE FOR THOROUGH INSTRUCTION
165 TREMONT ST., BOSTON, MASS

FARLAND Sixteenth Year. 7th Transcontinental Tour.

Oct., Nov., Dec., late April and May, East of Ind. Jan., Feb., early April, Middle West. March, Pacific Coast.

Write for Concert Proposition now

THE FARLAND WOOD RIM BANJO with Harp attachment and waterproof head. The only banjo which is free from the "tin pan" tone characteristic of all other makes. Positively louder than a piano and sweeter than a harp. Send for price list.

If in a position to sell concert tickets you can get a Farland Banjo or an equally valuable mandolin, guitar, violin, etc., in exchange for a few hours of your leisure time. Write for particulars.

THE FARLAND STRING for violin, banjo, etc. "The only string that's fit to use." Guaranteed perfect. Better than the imitations and costs no more. Trial lot of 20 assorted to suit, $1.00.

Catalog of sheet music, books, heads, etc., free. ADDRESS

A. A. FARLAND, 319 E. Front Street, Plainfield, N. J.
British Agent, Albert Lyles, Stonefield St., Dewsbury, Eng.



PAT. SEPT. 6, '04

It improves tone and action of the BANJO.

Endorsed and used by entire Profession

PRICE 15 cts. EACH

Send for special rates to Teachers and Dealers

A. D. Grover, 381 Albany St., Boston

THE SHATTUCK-GATCOMB CATALOGUE of Banjo, Mandolin, Guitar and Piano Music embraces the entire Gatcomb collection formally published by the L. B. Gatcomb Co. of Boston, and contains the largest number of noted **Banjo Compositions** of any Catalogue in existence. The Darkies Dream, Invincible Guard March, On the Mill Dam Galop and scores of other equally popular numbers are **standard**. Send name and address now for revised list to be ready Sept. 1, 1908. Kindly mention the "Crescendo."

B. E. SHATTUCK, Music Publishers, BOSTON, MASS.
P. O. BOX 107, STATION A, BOSTON.

FOR SALE: Whyte Laydie Banjo No. 7, with Perfection Case, New, $45.00. Also Luscomb 3 Octave 1 case $12.50. Have no time to use them. Will send on five days' approval C. O. D.

E. D. MASON, Louisville, Ky., No. 1315 Beechwood Ave.

California Violets Reverie by G Muder, a beautiful number for 1 Mandolins and Guitar and Piano Solo. 500 copies sold during July and August Every club will play it if tried. Order now. Special rate this month.

GEO. STANNARD

Publisher of Good Things. 121 So Warren St., Trenton, N. J

TO LET

THIS excellently located **two** inch space to some wide awake, progressive, up-to-date publisher or manufacturer who wants to get in direct touch with about 35,000 actual buyers.

TERMS

One insertion	**$4.00**
6 months, each insertion	**3.60**
12 " " "	**3.40**

B. & M.

(BARNES & MULLINS)

Absolutely guarantee the following True and Tested Strings for the

VIRTUOSO

NOTHING BETTER TO BE HAD.

	s.	d.
Violin E String (One single length each)		6
Violin A " " " "		9
Violin D " " " "		9
Violin G " (Pure Silver Burnished)	1	4
English Accribelle (120 cut lengths, 4 lengths in an envelope)	13	6

Write for Catalogue of Banjos, Mandolins & Guitars, etc.

3 Rathbone Place, Oxford Street, W.
LONDON, ENGLAND.

WE WANT EVERY BANJO, MANDOLIN and GUITAR TEACHER TO INCREASE HIS INCOME

Through the Medium of the World's Best Line of Instruments.

By Concentrating your efforts you will receive the full benefit of your labors.

START RIGHT. Get our New and Enlarged **FAIRBANKS CATALOG.** Also Supplementary set of half tones of Artists, including Dorothy Kenton, Ida O'Day, Eva Collins, The Holdsworths, The Lemonts, Walter Boehm and others who use and endorse the celebrated **WHYTE LAYDIE** Banjo.

In **VEGA** Mandolins and Guitars we offer the largest variety in styles retailing from $10 to $100. Our fully illustrated **VEGA CATALOG** of 64 pages with half tones, etc., should be your trump card.

Another field that has not received proper attention is in Supplies and Sundries for Banjo, Mandolin and Guitar. One teacher sold $185 worth last season and you can figure out how many extra dollars he had to tide over the dry summer.

Our New **FAIRBANKS** Catalog lists a most complete assortment for your attention and comparison. **GET READY**—then you will **GET BUSY.**

***The* Vega Company** **_The_ A. C. Fairbanks Co.**

62 SUDBURY STREET, BOSTON, MASS.

THE PROPER COURSE
For a Teacher of the Guitar to Follow.

We will suppose that the pupil has learned the rudiments and has been started in a good Guitar Method, say—**Chenet's Guitar Studies, Book I—50c** and is ready to take up some pieces. A very good first piece is **Carola Waltz** by **Odell—25c.** Then having finished Book I it might be well to take up **Book II** of the **Chenet Studies, 50c** and another piece—say **Elfin Gavotte** by **C. V. Hayden, 30c** or **March des Brigands** by **Alfred Chenet, 30c.** By this time the pupil wants to play before friends and the **Glissando Waltz** by **W. L. Hayden, 30c** is a showy but easy piece which will please the pupil and friends too. Next, take up **Books III and IV** of **Chenet Studies, 50c each,** and then these pieces in order, **Message of Love—Chenet, 30c, Norse Dance—Dorn, 30c, La Cachuca—Hayden, 30c, Elsie Waltzes—Hayden, 30c, Spectre Dance—Odell, 25c,** and for variety the **Spanish Fandango—Hayden, 30c.** The pupil will then like to play duetts so take up the **Grand Duett** from **Norma—Hayden, 40c** or **Fantare Militaire—Bohm, 50c** and if there is another pupil or so at the same stage of proficiency it would interest them to take up a trio **La Verginella—Hayden, 50c, Don Giovanni—Mozart, 50c** or possibly a quartet, **Martha—Flotow, 70c.** By this time the pupil will probably ask for a collection of solos, so try **Hayden's Folio No. 2, $1.00** or send for our catalog of

500 GOOD PIECES for GUITAR, MANDOLIN and BANJO **500**
Discount 50% off on all Sheet Music

BY THE WAY **We almost forgot to say that the pupil will need a string now and then and the Odell Gut and Wound Strings for Guitar at 75 cents a set will just fill the bill. These strings are strong, firm and produce a splendid tone. Try one, 15 cts. Special prices by the dozen and bundle to teachers who desire an A1 string at reasonable prices**

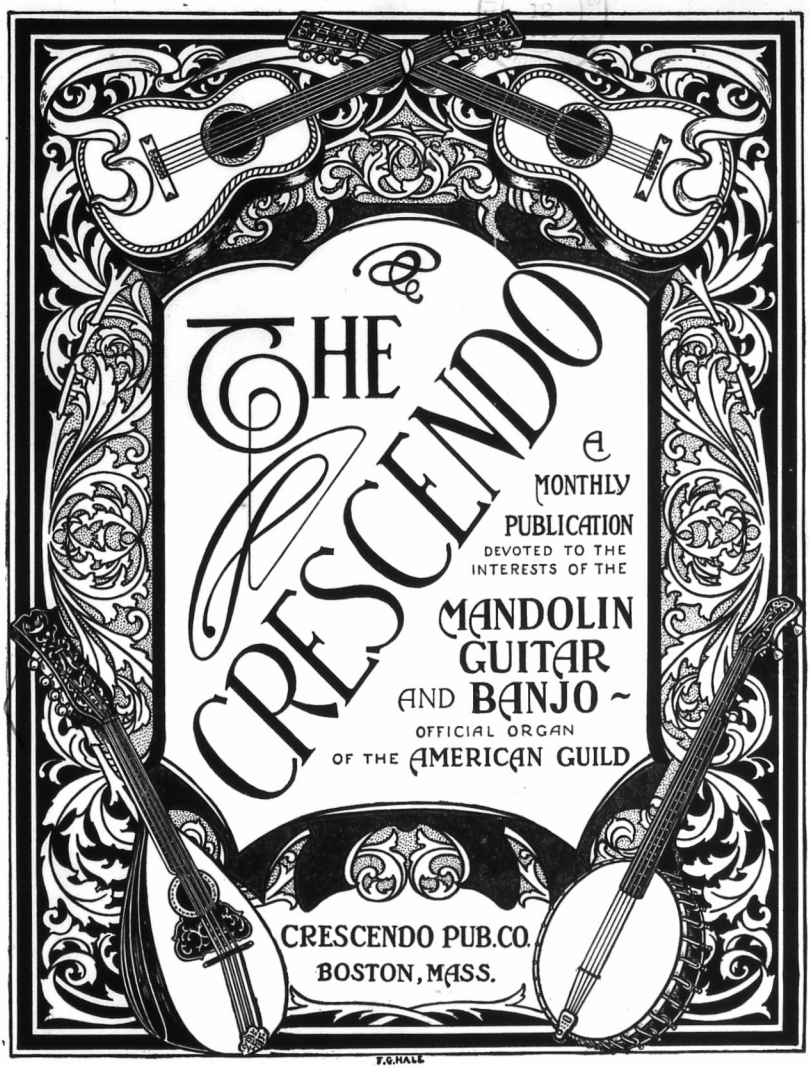
TEACHERS AND PLAYERS

We can supply you at short notice with music from the catalogs of OLIVER DITSON CO., WHITE-SMITH CO., GIBSON CO., WALTER BOEHM, WM. C. STAHL, ELIAS HOWE CO., WALTER JACOBS, B. F. WOOD CO., B. E. SHATTUCK, ALFRED CHENET, W. L. HAYDEN, GAD ROBINSON, FRED BACON, Etc. When you want a number of pieces order the whole lot from us and save time and money.

H. F. ODELL & CO. - - 165 Tremont St., Boston, Mass.

Music

Vol. I. October 1908 No. 4.



F.C.HALL

10 cents per copy

COPYRIGHT 1908 BY CRESCENDO PUB. CO.
All rights reserved

$1.00 per year.

You Need New Music

for MANDOLIN, BANJO, etc.

Single Parts

1st Mandolin	.30
2nd Mandolin	.20
3rd Mandolin	.20
Mandola	.20
Banjo Accompaniment	.20
Banjo Solo	.30
Flute	.20
Cello	.20
Piano Accompaniment	.40

Combinations

Mandolin and Guitar	.40
2 Mandolins and Guitar	.50
Mandolin and Piano	.50
2 Mandolins and Piano	.60

Get these pieces and you will be pleased.

††**THE CHIEFTAIN.** March and Two-Step . . . . . Lansing

LOVE'S GOLDEN MEMORIES. (Melody) . . . . . Odell

IN MOONLAND. Intermezzo . . . . . Peck

††**THE CADET'S DREAM.** Patrol . . . . . Lansing

†**THE GAY CHAUFFEUR.** March . . . . . Odell-Lansing

All these pieces have Mando-Cello and Tenor-Mandola parts. Prices same as 2nd Mandolin. Pieces marked †† have Banjo Solo parts (Price 30c), also Banjo Accompaniment (Price 20c). Pieces marked † have Banjo Accompaniment only. (Price 30c).

Send for our Catalogs of Banjo, Mandolin and Guitar Music. THEY ARE FREE.

N. B.—Music will be sent by mail, to any address, at regular discount.

PUBLISHED BY WHITE-SMITH MUSIC PUBLISHING COMPANY

BOSTON: 62 STANHOPE ST. NEW YORK: 13 EAST 17TH ST. CHICAGO: 259 WABASH AVE.

FOR SALE BY ALL MUSIC DEALERS



—JUST ONE HIT—

"Teddy Bear's Picnic"

PLAYED AND WHISTLED EVERYWHERE

Published for MANDOLIN ORCHESTRA

MANDOLIN SOLO	35
2 MANDOLINS	50
MANDOLIN & GUITAR	50
2 MANDOLINS & GUITAR	60
MANDOLIN & PIANO	60
2 MANDOLINS & PIANO	70
MANDOLIN, GUITAR & PIANO	70
2 MANDOLINS, GUITAR & PIANO	80
MANDOLA (Octave) or 3rd MANDOLIN	25
BANJO SOLO (American & English notation)	50
BANJO SOLO (American & English notation) with Piano acc.	75

In addition to the above we can furnish the following Orchestra parts, viz: 1st Violin, 2nd Violin, Viola, Bass, Flute, 1st Clarinet, 1st Cornet, 2nd Cornet, Trombone, Drums, Cello, 2nd Clarinet, Horns, Oboe and Bassoon.

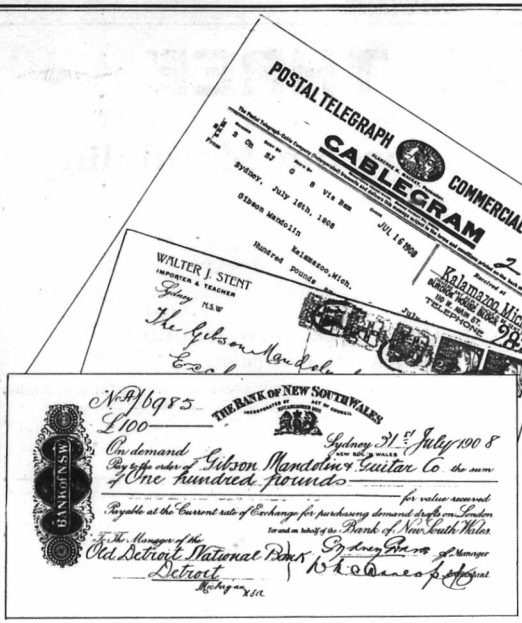
Price of extra parts when bought in conjunction with any of the above listed arrangements (including piano acc.) can be had at 15c. per part, when bought separately 25c. per part, piano acc. 40c.

GUITAR SOLO - - 40

M. WITMARK & SONS

WITMARK BUILDING

144-146 West 37th St. New York



$1256.99

The amount of one Australian teacher's order, accompanied with nearly $500 cash, argue "Gibson" merit in a pretty compelling manner.

W. J. Stent, by infusing the "Gibson" salt-solution into the musical veins of Australia, is creating musical and business happenings that have fairly shaken the island continent.

If you, MR. TEACHER, in your territory would do equally as well, **don't struggle so hard to get recognition; get something to recognize.**

Do business on our capital. Stock furnished. No investment We help sell. Territory assigned and worked by our "Still Hunt." We pay the advertising; you pay for goods when sold. Return goods if not sold. Unique selling schemes, progressive tried and proven business getting systems. Catalog free. Enclose card. Learn how to put instruments out on suspicion.

Gibson Mandolin Guitar Co.
105 Exchange Place
Kalamazoo, Mich.

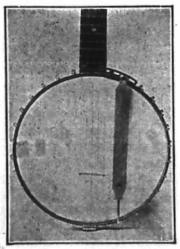
NEW. Sextet from "Lucia," arranged by H. F. Odell, **for full Mandolin Orchestra.** Playable in any combination.

Write for music and string catalog.

Modernize Your Banjo
WITH A HARTNETT ADJUSTABLE TONE-BAR

Pat. July 14, 1908. Foreign pat. pending.

PRICE $1.00 EACH



AND A HARTNETT BANJO BRIDGE

Send 10 cts. for a sample Bridge with full instructions for adjusting the neck of the banjo to meet the new conditions.

HOOKED TONES are doomed. The right hand fingers assume a natural position.

Perspiration and pressure of the hand will no longer soil the head and prevent proper vibration. Higher bridges can now be used which will give the tone of the Banjo great power and sustained valuation.

The tremolo can be applied without changing the position of the right hand.

Heartily Endorsed by the Profession

PAUL ENO:—Decidedly useful and beneficial.
J. J. DERWIN—Impressed with its worth and helpfulness.
A. J. WEIDT:—It is all you claim for it.
W. T. HOLT—A great many of my pupils want them.
M. A. BICKFORD:—Improves the tone; I recommend it to all banjoists.

D. B. HARTNETT, 120 East 23rd St, New York City
WRITE FOR CIRCULARS

The Famous Compositions for Banjo

by Lansing, Babb, Glynn, Hall, Ossman, Grover, McGrath and Shattuck are contained in the Shattuck-Gatcomb Catalogue.

Announcement

The following celebrated Compositions for Banjo are now in stock and will be mailed promptly on receipt of your order:

BLUSHING ROSE GALOP		by Glynn
1 or 2 Banjos .50	Piano Acc. .40	
CRUSADERS GALOP		by Glynn
1 or 2 Banjos .50	Piano Acc. .30	
CRYSTAL WAVE WALTZ		by Babb
Banjo Solo .30	Piano Acc. .30	
BEE LINE GALOP		by Lansing
1 or 2 Banjos .40	Piano Acc. .20	
AMERICAN PATROL		by Lansing
1 or 2 Banjos .30		
MARCH HOMEWARD		by McGrath
1 or 2 Banjos .30		

Discount 1-2 off. Mention the "Crescendo."

B. E. SHATTUCK, Music Publisher
Successor to L. B. Gatcomb Co.
P. O. Box 107, Station A, Boston, Mass.

BOOK THREE

—OF THE—

Odell Method for the Mandolin

CONTAINS

Twenty-five Technical Exercises.
Exercises and Scales in Fourth, Fifth, Sixth and Seventh Positions.
Double Stops in all forms, including Duets.
Exercises on the Arpeggio in various keys.
Broken Intervals in various keys.
Scales in all keys; two octaves.
Scale Exercises in Thirds, Sixths, and Octaves in Diatonic and Chromatic form.

BOOK ONE, TWO, AND THREE, NOW ISSUED

Price, each book, 75 cents, post-paid

NO. ONE BOOK is elementary and the best of its kind. It is equally useful for the teacher or as a self-instructor.

NO. TWO BOOK systematically paves the way from No. One to No. Three.

We guarantee either Book to give full satisfaction.

LOOK OUT FOR OUR AD. NEXT MONTH

OLIVER DITSON COMPANY, BOSTON

CHAS. H. DITSON & CO. NEW YORK

Order of your home dealer or the above houses

J. E. DITSON & CO. PHILADELPHIA

Why Everybody Should Subscribe to *The* CRESCENDO

BECAUSE the Crescendo keeps up interest in the Mandolin, Guitar and Banjo or in other words your instruments.

BECAUSE the Crescendo has the greatest staff of able writers that any paper of this kind ever had or will have.

BECAUSE Rollinson, Bacon, Davidson, Williams, Lansing, Armstrong, Bickford, Boehm, Hartnett, Essex, Derwin, Grover, Rowden, Holt, Krick, Burchard are some of the prominent men who comprise the staff.

BECAUSE you can find in it **news** of **everybody** from **everywhere,** programs of concerts and advertisements of the leading publishers and manufacturers.

BECAUSE it is the liveliest and most entertaining magazine published in America.

BECAUSE by becoming a subscriber you will receive

$20 WORTH of the BEST MUSIC in the World for **$1**

This music is selected from the catalogs of **Ditson Co., White—Smith Co., Wood Co., Odell Co., Gibson Co., Folwell, Jaques, Stannard, Stahl, etc.**

8 PAGES OF MUSIC EVERY MONTH

Send **One Dollar** with your name and address and receive the **Crescendo** for 12 months. Sample copy 10 cents.

Crescendo Publishing Co., H. F. ODELL, Editor and Manager. **165 Tremont St., Boston, Mass.**

LIBRARY of CONGRESS
Two Copies Received
OCT 12 1908
Copyright Entry
July 10, 1908
CLASS a XXc No.
168695
COPY B.

The Crescendo

DEVOTED TO THE INTERESTS OF THE

Mandolin, Guitar and Banjo

OFFICIAL ORGAN

OF THE

AMERICAN GUILD

OF

Banjoists, Mandolinists and Guitarists

VOL. I. BOSTON, OCTOBER, 1908. No. 4.



An Informal Photo of a few Members of
THE CHICAGO GIBSON MANDOLIN ORCHESTRA
Claud C. Rowden, Director.

Tenor mandola, mando-cello, harp-guitar and cello banjo, besides mandolins and guitars make the instrumentation of one of Chicago's most popular orchestras. Organized not only for amusement and advancement, but for professional services as well, in which the best publications both popular and classical for above instrumentation are used. Claud C. Rowden, whose wide experience with all orchestral instruments qualifies him as an exceptional director, secures unique effects in orchestrations of his own arrangements and compositions. He frequently features mandolin, guitar or banjo solos, as well as readings with his orchestra. As he is a phenomenal artist in the above capacity, the orchestra's programs are of unusual merit and exceptional in variety and interest.

Existing Copyright Law and Some of Its Defects

By Walter M. Bacon.

The request of the publishers of "THE CRESCENDO" to write on copyrights brings up a very broad subject, one which has been exhaustively discussed and written upon both in United States and Europe during the past few years.

It is well known, probably to all the readers of this magazine, that there are now pending in Congress several bills, any one of which, if enacted into the law, will radically change many essential features in the Statutes now relating to the subject.

There are many interests to protect by copyright law, among which might be mentioned writers of music, books and plays, architects, painters, sculptors, photographers, photo-engravers, publishers of music, books, newspapers, periodicals and prints, also printers, typographers and lithographers; in other words, the creators of the works to be protected, and the publishers and manufacturers through whom the property is placed before the public in commercial form.

It being plain that copyright is a broad subject it seems desirable only in this article to discuss the question in succinct form as applied to musical compositions.

Copyright secured on a musical composition means the sole right which a composer or his assigns has after having complied with the requirements of the law of copyright, to print, copy, arrange, publish, vend and publicly perform the work.

To secure a copyright, the Register of Copyright, at Washington, furnishes an application form which can be had by writing for the same. This form should be used in all cases in accordance with the directions printed thereon. The form is made as simple as the law will allow and it is desirable that all the information asked for therein should be supplied.

If only the words of a song are to be copyrighted the application should be made for a book; if copyright is desired for both words and music, or music alone the application should be made for a musical composition. A musical composition or a book, until it is published, need not be copyrighted—it is protected under common law. It may be performed by the owner or with his consent privately or publicly, ad lib. without loss of rights, but, if once published, and not on or before the day of publication duly protected by copyright, then all rights in the same become public property. Also failure to print the copyright notice required by law on every copy of every edition published absolutely voids the copyright.

The composer of any musical composition, who is a citizen of the United States, or a subject of any country to whose citizens the United States has extended the benefits of copyright, is able to obtain copyright in this country; also any person to whom a composer, who has the privilege of copyright in the United States, has transferred his rights, can obtain copyright as "proprietor."

Copyright differs from a patent right in that a patent right covers some contrivance which can be seen and has form, in other words it is tangible, whereas copyright covers an intellectual product—the work of the brain—it can be heard or read but has no visible form. It will therefore be seen that the latter, having an intangible form, is not property so easy of identification and consequently harder to control or protect.

There would appear to be no sufficient reason, however, why the owner of rights in a musical composition, should not enjoy, with reference to that class of property, all the common law rights which go with the ownership of other classes of property. It is property of as high a class as any other, and its origin—that of intellectual creation, something made of nothing, gives to it a character which entitles it to be regarded as the highest class of private property and entitled to as complete and perfect protection as any other class of private property.

A good copyright law should enable the composer to convert his product into money and thus place him in a position to live upon the labor of his brain. As far as the existing copyright law is concerned, broadly speaking, it is defective to the composer and music publisher in many particulars, the three most important to the writer's mind being the lack of protection from unauthorized mechanical re-production, the duration of copyright, and the punishment for infringement. These will be briefly referred to in the order mentioned.

Mechanical Reproduction.

According to the recent decision of the Supreme Court of the United States, in the celebrated case of White-Smith Music Publishing Company vs. Apollo Company (in a long and expensive litigation covering a period of years) it was decided that the existing law does not protect the owner of a copyrighted musical composition from the unauthorized manufacture or sale of his property in the form of perforated rolls for use on mechanical piano players. In fact the decision is so broad that it leaves absolutely no doubt in the mind of any one that the manufacture or sale of the same class of property, in the form of records for talking machines, phonographs, discs, etc., is also unprotected under the existing law. Therefore the law should be amended to meet this defeat, as the manufacture of devices for mechanical reproduction has reached enormous proportions.

Duration of Copyright.

A single term of at least fifty years is desirable from date of entry. Renewal is impractical, desired by no one. Under the present law it is almost a farce. To the laymen the present law seems to give the author, or, if he be dead, his widow or children, the exclusive right to renew—but the courts have decided otherwise under certain conditions. Then again, to use the words of the well-known copyright lawyer, Alexander P. Browne,

"The author and his heirs, widow or children, whichever they are, go off and hide in the remote parts of the United States, when they don't die, and the publisher, who is trying his best to do his duty by his clients, hunts and hunts and hunts for them. He spends more money than the royalty on blessed thing is worth, and then in despair takes out an invalid renewal in his own name, and waits for the author or his heirs to turn up."

On the other hand it is claimed, by those who are considered authority, that ninety per cent. of the authors or composers either sell their manuscript outright or contract with publisher on a royalty to be paid during the first term of copyright and any renewal thereof.

It is a mistake, as some propose, to have a term which will be during the life of the author and so many years after his death, as repeated experience has taught, particularly in the music business, that it is impossible in many cases to know when the original term of a copyright is about to expire whether an author is living or not, if known to be dead, whether widow or children, if any, survive. Musicians, particularly the professionals, travel about a great deal. They are here today and there tomorrow, and in old age some return to foreign countries where they were born. A Western musician comes to Boston with a theatrical orchestra. He sells a publisher a musical composition and is perhaps never heard of or seen again in this part of the country. A publisher will frequently buy a manuscript and may not publish it for a number of years afterwards, in the meantime the composer, having completely sold out, ceases to have further interest in the work.

Punishment for Infringement.

This is a matter of considerable moment and covers a field in which the present law contains many defects and does not furnish a method of procedure which is sufficient or severe enough in many cases.

The majority of infringers of copyright, in musical compositions, are almost invariably and absolutely irresponsible people and when action is taken against them, unless copies can be found in their possesion in sufficient quantities, it is impossible to either properly proceed against them or realize on the damages incurred. Although they almost always print a large number of copies, a majority of the copies are concealed so that seizure cannot be made, and if the seizure is small the only remedy is a suit for damages and such a suit is of course productive of nothing, when enforced against an irresponsible party, and the cause of great expense to the aggrieved party.

It would appear therefore desirable in any new law, to make the infringement, when wilful and for profit, a misdemeanor punishable under the circumstances by imprisonment. It is also well to make the procedure in cases of this character more expeditions.

The music publishers of the country, with few exceptions, having goaded and persuaded the composers to join with them, which many of them enthusiastically did, have been fighting in Congress for the past three years to secure a law which will regulate unauthorized mechanical reproduction. Space forbids going into the details of this great fight and the bitter opposition encountered from all the mechanical instrument makers, save one large company.

Criticism of certain Members of Congress is here withheld, the hope being that they will sooner or later be converted to the square deal. In fact, the three latest bills, introduced just before the summer vacation of the present Congress, indicate a partial awakening to the right of the music copyright owner. These bills in substance give the protection desired, with substantially the proviso. "That whenever the owner of musical copyright has used or permitted the use of the copyrighted work upon the parts of instruments serving to reproduce mechanically the musical work, any other person may make similar use of the copyrighted work upon the payment of a royalty, etc., etc.

One bill provides for a single term of copyright of twenty-eight years—which can be renewed for twenty-eight years more only by the composer, or, if dead, by the composer's widow, widower or children; or if there is no widow, widower or children living then the author's heirs or executors or administratators shall have the same exclusive right. This makes the original term far too short and there should be no renewal.

The other two bills base their terms on the life of the composer and are therefore defective for the reasons already referred to.

All the bills rightfully provide that any person who shall wilfully and for profit infringe a copyright, or shall knowingly and wilfully aid or abet such infringement, shall be guilty of a misdemeanor and upon conviction be punished by imprisonment, not exceeding one year, or by a fine not less than one hundred dollars nor more than one thousand dollars, or both, in the discretion of the Court."

"Too Many Cooks Spoil the Broth."

As time wears on and the discussion continues, and the multiplicity of suggestions are brought forward to be incorporated into the proposed new law of copyright, most of which suggestions, if put into practical operation, would not only serve to leave openings for fraud but produce chaos, uncertainty and costly litigation; the writer has frequently been led to believe that, as far as the composer and publisher of music are concerned, the present copyright laws are perhaps sufficient for all practical purposes, if they can be amended so as to restrict mechanical reproducton to the consent of the owner, give one term of copyright of not less than forty-two years from date of publication, and make wilful infringement a misdemeanor punishable by fine or imprisonment as proposed.

AN OPINION.

My Dear Mr. Odell, Dallas, Texas, Sept. 5.

I have received copy of the new music magazine and am very glad indeed that a mandolin, banjo and guitar journal is at last to be issued by a real live business man. Wishing you much success in your new venture, and with kindest regards, I am

Cordially yours,

PAUL CESSNA GERHART.

GUILD BULLETIN

As prophesied, we have passed the 200 mark with flying colors, and now, fellow members, of the Guild, it behooves us to keep moving and make it 300.

Apropos of the suggestion made in the last issue of the CRESCENDO about establishing branches of the American Guild in various foreign countries, I hope that the workers of the organization will think this matter over very seriously. If we can find a plan by which the work of the organization could be carried on all over the world by appointing local secretaries in various places, it seems to me it would be an excellent thing to do. The players and teachers in other countries have in several cases tried to get together and form a similar organization to ours but up to the present time, these organizatons have been short lived and not especially successful.

There is a movement on foot in England at the present time to form an organization on somewhat similar lines to ours. We should be glad to see this organization and I believe that all the members agree with me that we could affiliate with them in some way to the advantage of both.

The attention of the members is called to the fact that the professional certificate signifies the person holding it is a member of the Guild only during the year of the date that appears on the certificate. We understand in some localities, certain members who have been expelled from the Guild, still claim to be members and we give notice to the public and teachers generally that only those are bona fide members of the organization at the present time who have a certificate with the year 1903 on it.

We are very glad to announce that the question of where the next Convention will be held is finally settled. Mr. Valentine Abt, of Carnegie Hall, N. Y., will manage and direct the convention which will be held the week of April 11th, in New York City. The concert will probably be given in Mendelssohn Hall. There seems to be no doubt that this will be the largest attended convention the Guild has ever held on account of the extreme accessibility of New York from so many points.

So far, Springfield has the record for the largest attendance at a Guild Convention, but with the continued growth of the organization and the large number of members which we have at the present time, there should be no doubt that New York will far surpass Springfield in the attendance. The various details will be given from time to time in the CRESCENDO.

Arrangements will be made similar to former conventions. There will be two or three social affairs as well as an all day business session to discuss the various matters which are agitating the country. The exact date will probably be announced in the November CRESCENDO. Meanwhile it is suggested that the Guild members make their plans a long way ahead so that we can have in attendance at the business session not less than 150 members of the organization. New York is one of the best cities in the country to have a pleasant time in as many of our members who have been there know, and to those who have not had the pleasure of visiting this city, we would say by all means grasp this opportunity of visiting the busiest city on the American continent.

Mr. Valentine Abt, in whose hands the affair will be, is one or the best known mandolin virtuosos in the country. His musical ability is highly respected in New York and his social standing is such that the concert held under his direction should be an extremely notable affair. Mr. Abt will have the assistance of many Guild members who reside in and near New York and consequently, there is no doubt of the great success of the convention and concert both financially and artistically.

In view of the fact that the arguments and suggestions advanced for and against C notation are causing so much discussion, in all parts of the country, I have received many requests to ascertain if possible, from the present members of the American Guild, their exact views in regard to the banjo notation, consequently, I now ask every member of the organization to write me at once on a post card which notation they wish to have recommended by the Guild or in other words, write me in the fewest possible words your vote, whether for A or C notation and why, also stating if C notation should be adopted, whether you, personally, would use it in your own work or not.

This is practically a straw vote of the membership of the Guild and I want to hear from everyone in order that we may find out exactly how our 225 members feel on the subject.

Music publishers with whom I have talked take great interest in this proposed vote. I should consider it a personal favor if every member of the Guild would send me a card as above right away so that we may know how the members of the Guild feel before the first of November.

H. F. ODELL, Sec.-Treas.

Recent New Members

PROFESSIONAL

Francis Potter . . . . . Omaha, Neb.
Miss Emma Bates . . . . . Pasadena, Cal.
N. S. Lagatree . . . . . Detroit, Mich.

ASSOCIATE

Percy Lichtenfels . . . . . Pitcairn, Pa.
Thos. Meredith . . . . . Buffalo, N. Y.
F. X. Anzer . . . . . " "
Ernest H. Ertel . . . . . " "
Roy B. Veoick . . . . . New Brighton, Pa.
Wm. C. Landon . . . . . Lancaster, Pa.

TRADE

Cundy-Bettoney Co. . . . . Boston, Mass.

Mathematics of Melody.

By Thos. J. Armstrong.

A musician was heard to remark, the other day, that he was not surprised at the resemblance between certain musical compositions, for, said he, "It's pretty near time all the tunes were used up."

He spoke in a jocular manner, of course, for all musicians are aware that the different changes and arrangements of a number of sounds, are amazing, indeed almost unlimited.

The following table shows the number of changes that can be made from musical tones, ranging from 4 to 12:

On 4 musical tones . . . . . 24 changes.
On 5 musical tones . . . . . 120 changes.
On 6 musical tones . . . . . 720 changes.
On 7 musical tones . . . . . 5,040 changes.
On 8 musical tones . . . . . 40,320 changes.
On 9 musical tones . . . . . 362,880 changes.
On 10 musical tones . . . . 3,628,800 changes.
On 11 musical tones . . . 39,916,800 changes.
On 12 musical tones . . . 479,001,600 changes,

The above changes are only for the notes themselves, and do not relate to their length. When we come to investigate the changes that are possible, in time, phrasing and syncopation, we find them endless. Take, for example, 4 musical tones with their 24 different positions:—if we add to these the changes that may be obtained from repeated notes, dotted notes, rests and all the various forms of musical rhythm, we find the combinations, for these four musical tones, have no end at all. An expert mathematician might figure for a lifetime and get no final result.

Thousands of songs, marches, waltzes, etc., may therefore be safely looked for, by the public, for years to come; and the young composer may rest assured that he has still plenty of material left, for him to select from; and that a combination of sounds, arranged in his youthful brain, may still be new, and make him famous.

SOME OPINIONS.

Crescendo Pub. Co. Milwaukee, Wis.

Dear Sirs:—Enclosed find $1.00 for one year's subscription to the CRESCENDO. The teachers of this city are more than pleased with it. Please send at once as I am anxious to receive it.

Yours respectfully,
LILLIAN DORNER.

H. F. Odell, St. Louis, Mo., Sept. 3, 1908.

Dear Sir:—I am very much pleased with the CRESCENDO and herewith send one dollar for a year's subscription to begin with the current number. Wishing you a great many new subscribers,

Yours friendly,
D. ACKER.

Mr. H. F. Odell, Williamsport, Pa., Aug. 26.

Dear Sir:—Let me join in the chorus singing your praises for the successful launching of the CRESCENDO. May the future numbers be as interesting as the first one,

Yours respectfully,
G. KLIEMANN.

Prominent Guild Members.

The Vice-President.



THOMAS J. ARMSTRONG.

A banjoist for thirty years is a pretty good record for a man still in the prime of life, and when such a record carries with it the friendship and kindly feeling of the entire profession, it is particularly commendable. When we come to consider that this man is keenly interested and associated with all modern ideas of our instruments, his career becomes sufficiently interesting to attract attention.

It is indeed, a pleasure for us to point to the above facts about our genial friend—Tom Armstrong of Philadelphia—one of the charter members of The American Guild and now Vice-President of that organization.

Mr. Armstrong's fame as a composer dates back twenty-five years; and his compositions for mandolin, banjo and guitar are among the most popular in use today. In the year 1885 he composed the first selection ever issued for clubs using banjeaurines. This was a little overture entitled "Martaneaux Overture" by Vernet, the assumed name being frequently used by Mr. Armstrong in his writings. It is an interesting fact that the first two banjeaurines made, were used to play this little overture by The American Banjo Club—truly the A. B. C. of American banjo club music.

Mr. Armstrong was a warm personal friend of the late S. S. Stewart, the celebrated banjo manufacturer; and the two men were associated in many business deals. It was in one of these enterprises, in 1893, that Mr. Stewart aroused Philadelphia from its indifference to the banjo, by bringing out Farland and starting him on his phenomenal career. History is supposed to repeat itself, even if it relates to banjo artists, and this is probably one of the reasons Mr. Armstrong brought out Chopourian, the Armenian banjoist, last season. The ultimate result will be the same, only in a different field of action; for Chorpourian has been drawn away from the concert stage by the energetic manager of Keith's enterprises.

A sample of Mr. Armstrong's executive ability was shown in his management of the sixth annual Guild convention in Philadelphia last year. It was then he introduced the idea of an exhibition of mandolins, banjos and guitars in the beautiful Wanamaker building. This exhibition, was well attended, and amply repaid the manufacturers and publishers who displayed their goods.

A year ago Mr. Armstrong was severly injured in a trolley accident in Philadelphia and for a time was compelled to use crutches. This interfered with his studio work the past season, but he has sufficiently recovered to attend to these duties once more, and we, therefore, extend to him our congratulutions and wish him long life and prosperity.

The CRESCENDO.

A Magazine for the Player, Student and Teacher of the Mandolin, Guitar or Banjo.

HERBERT FORREST ODELL,
Editor and Manager.

Published Monthly by the
CRESCENDO PUBLISHING CO., INC.

SUBSCRIPTION PRICES.

Single Copy, ... 10 cents.
Yearly, ... $1.00.
Canada . . . . . $1.25.
Foreign . . . . . 6 Shillings.

ADVERTISING RATES will be sent on application. Forms close on the 15th of each month for the succeeding month's issue.

REMITTANCES should be made by Post Office or Express Money Order, Registered Letter or Bank Check or Draft. Checks accepted only on banks with exchange in Boston or New York.

CORRESPONDENCE is solicited from everybody interested in the Mandolin, Guitar or Banjo. We should be pleased to receive programs and reports of concerts, club and orchestra news, personal notes and music recently issued.

We are not responsible for the opinions of Contributors.

ADDRESS COMMUNICATIONS to the Editor. ALL REMITTANCES should be made payable to
CRESCENDO PUBLISHING CO.,
165 Tremont St.,
Boston, Mass.

VOL. I. OCTOBER 1908. NO. 4.

EDITORIAL.

IMPORTANT.

The subscription rate of The Crescendo in Canada hereafter will be $1.25 instead of $1.50.

WARNING.

Do not subscribe to the CRESCENDO through persons unknown to you. Our authorized agents are prepared to show an agent's card in soliciting subscriptions.

Subcriptions can only be received for the current or coming numbers. It is impossible to enter any more subscriptions for back numbers, as the editions are exhausted.

Key Notes is the name of a monthly musical magazine with which is incorporated the "Banjo Monthly" and "Mandolin Library." The magazine is published by John Alvey Turner, the well known music publisher of London, Eng., and is edited by Havelock Mason. Keynotes is an exceptionally interesting magazine devoted to the banjo, mandolin and guitar and contains each month articles by well known writers, notes of orchestras and clubs and eight pages of music for the three instruments as well as the advertisements of many large houses and leading teachers. Both Mr. Turner and Mr. Mason are to be congratulated upon such a readable and interesting paper as Keynotes.

English players of the banjo, mandolin and guitar are certainly well supplied with magazines. One of those which is well known to the English fraternity is the Troubadour with which is incorporated the 'Jo. This paper is published by Barnes & Mullins, the well known dealers of London, Eng., and contains, besides several pages of music, various advertisements, articles and notes of affairs in England.

We wish to say a word about the excellence of the articles appearing in the CRESCENDO. Nothing of the same kind has ever appeared in a similar paper to our knowledge. These articles are written by the most prominent men in the profession and trade, and we wish to publicly compliment and thank those who have written the many bright articles which are appearing in our columns. Attention is especially called this month to the very fine article by Walter M. Bacon, of the White-Smith Co., who was a delegate to the copyright conference of representative music publishers, also the interesting article by Claude Rowden on the banjo.

The attention of our readers is called to the new department which appears in this issue "Recent Publications." The editor has often wondered why departments of this kind in many papers merely give the name, the composer and price of a piece of music, without some explanation, and it is our belief at the present time that our way of listing the publications will be of much benefit to those who are looking for new music because from the description given in our "Recent Publications" column some idea may be gleaned of what the various pieces are like. This department will be continued hereafter in all issues.

The "Questions" department starts with this issue. It is quite possible that some of the questions which have been sent in will not be answered until later issues, as it is impossible to get some answers which we wish in a short time. To get the answers to some of the questions which have been sent in, we have been obliged to write to people in England but every question which is sent will be answered as soon as possible.

We are pleased to announce that hereafter subscriptions will be received for the CRESCENDO and the Waverly Magazine at the clubbing rate of $1.25 per year in U. S., $1.50 per year Canada and $1.75 per year foreign.

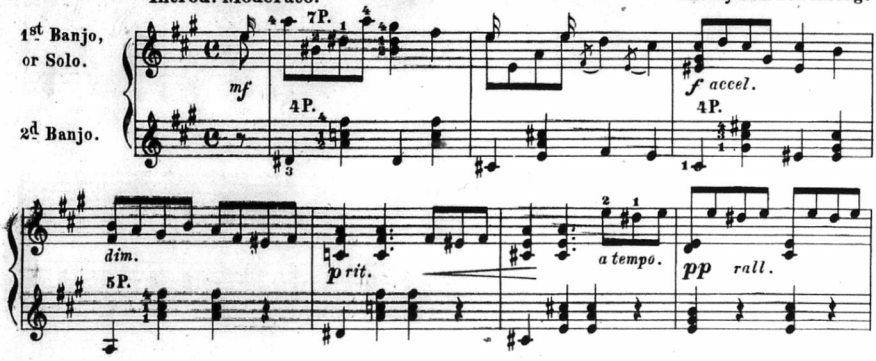
TO NON-SUBSCRIBERS.

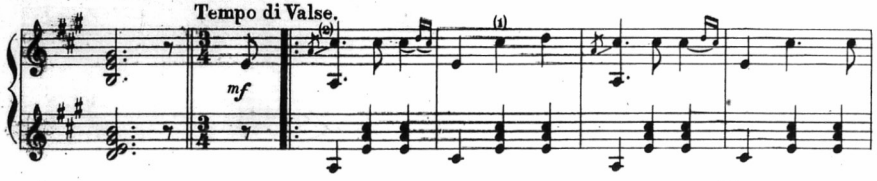
When a person is asked to subscribe to a magazine, the question first asked is, "what will I get for my money?" If you subscribe to the CRESCENDO, this is what you will receive, $20 worth of music taken from the catalogs of the leading publishers of the country;—more good music than has ever been put into a similar magazine before,—instructive articles by the greatest writers in the profession, containing more interesting facts than any other similar magazine has ever published;—complete information about recent publications of leading firms, not merely the names of the pieces and the price but a complete description of them, the time, the tempo, the key, the character, etc.;—personal notes of what the leading players are doing;—the programs of concerts given under the directions of the leading teachers;—complete and authentic news of the work of the American Guild, and other features too numerous to mention. You may obtain all this for $1.00 a year or about $ .09 a month.

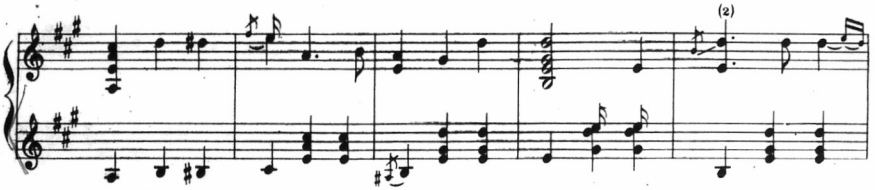
SHORTIS'S CELEBRATED WALTZ.

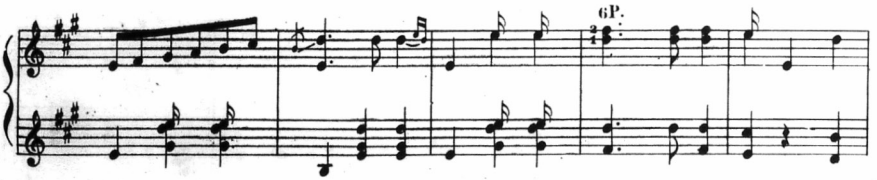
Played with great success by the "Boston Ideal Club."

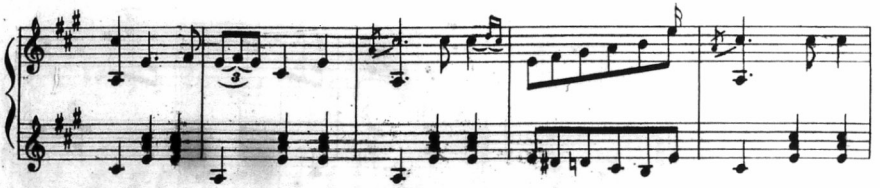
Introd. Moderato. Arr. by Geo. L. Lansing.



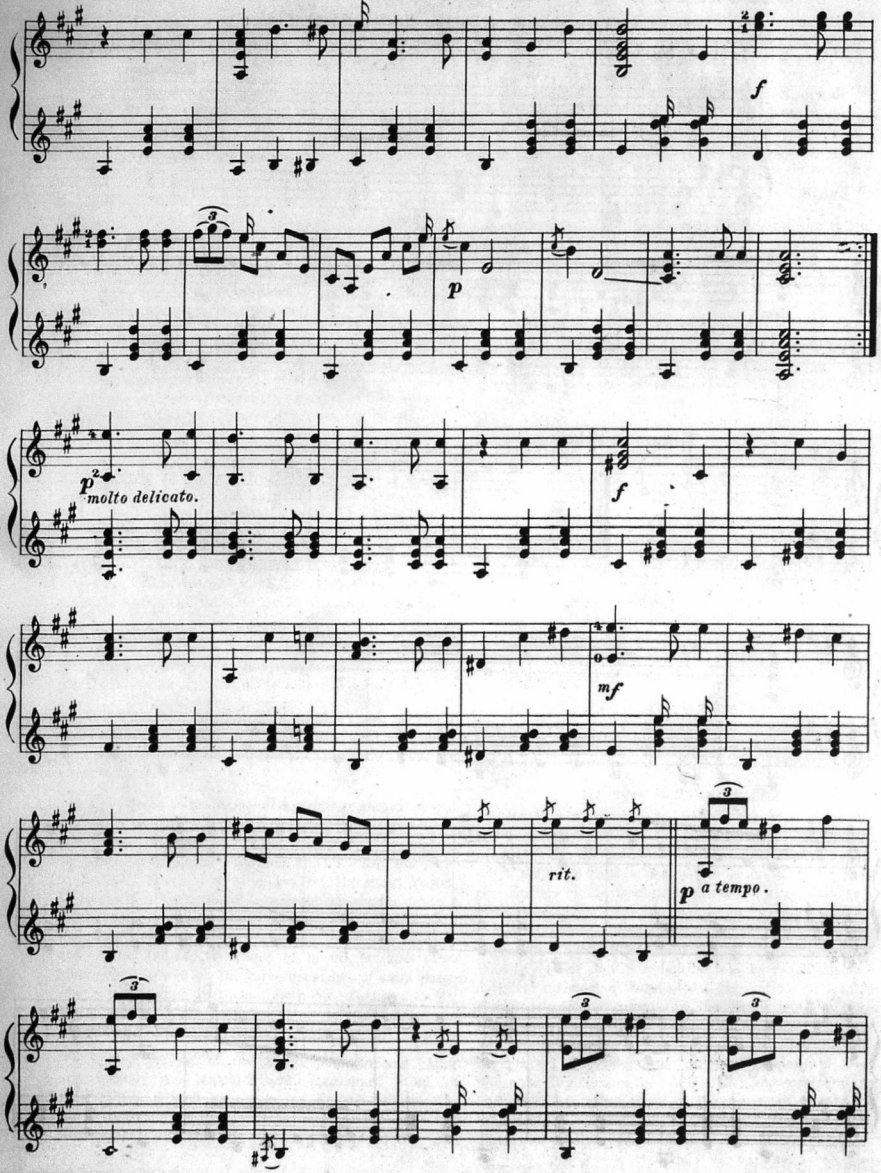


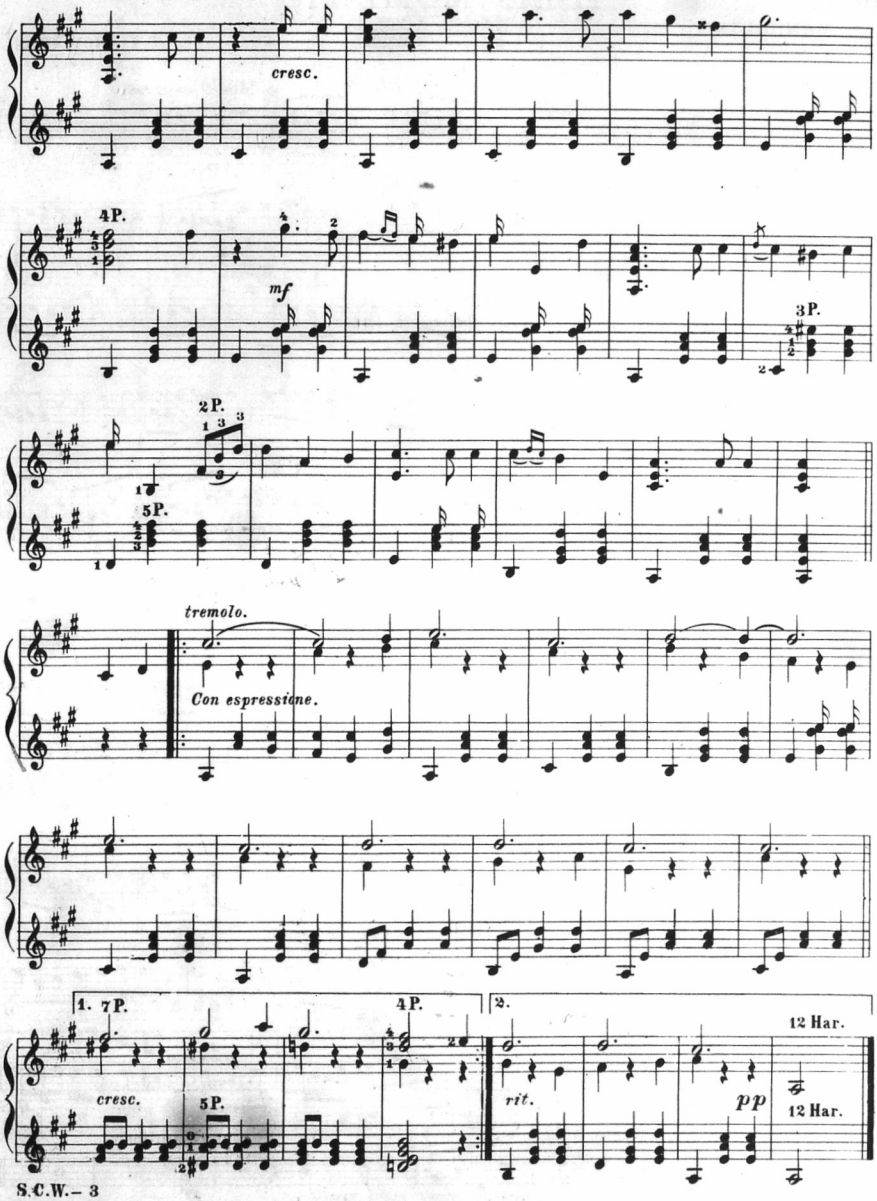






Copyright, 1893, by Gad Robinson, Boston.


f
p
molto delicato.
f
mf
rit.
a tempo.

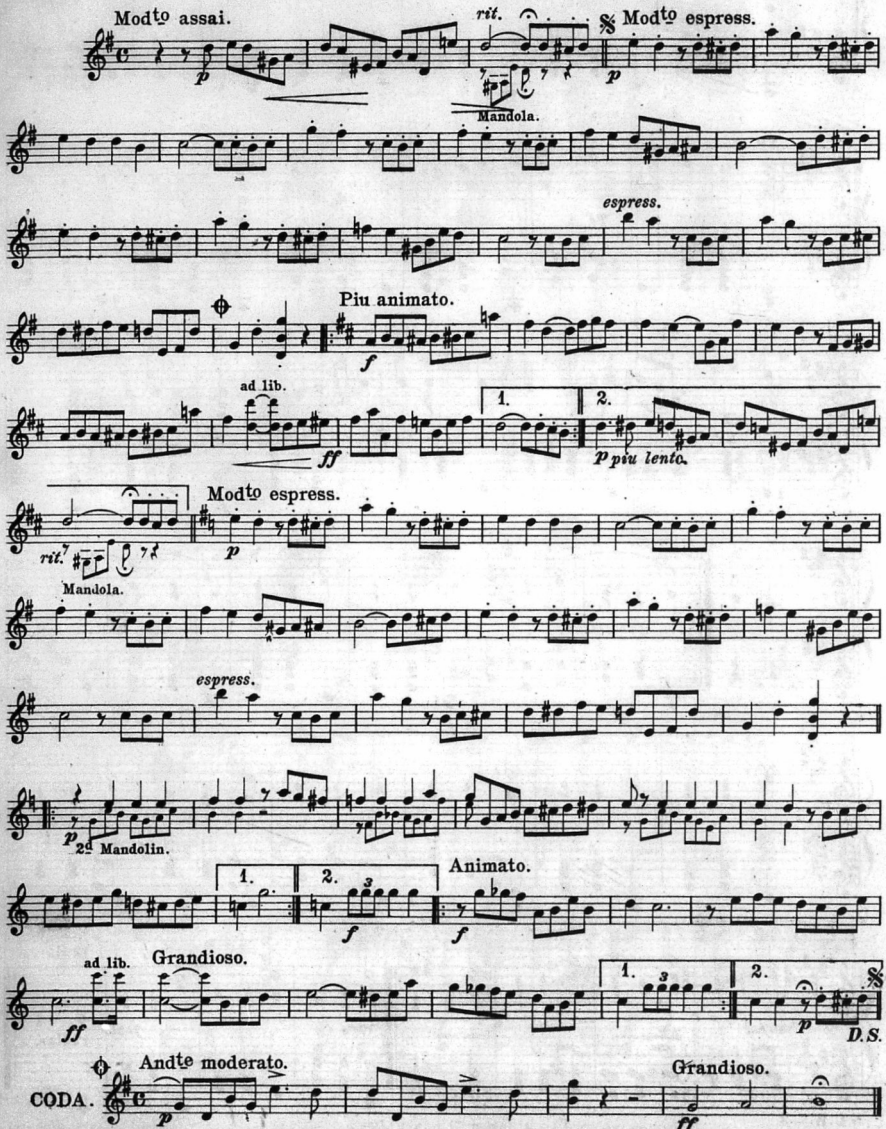

cresc.
4P.
mf
3P.
2P.
5P.
tremolo.
Con espressione.
1. 7P.
4P.
2.
12 Har.
cresc.
5P.
rit.
pp
12 Har.

IDLE MOMENTS.

ENTR' ACTE.

1st MANDOLIN.

T. H. ROLLINSON.



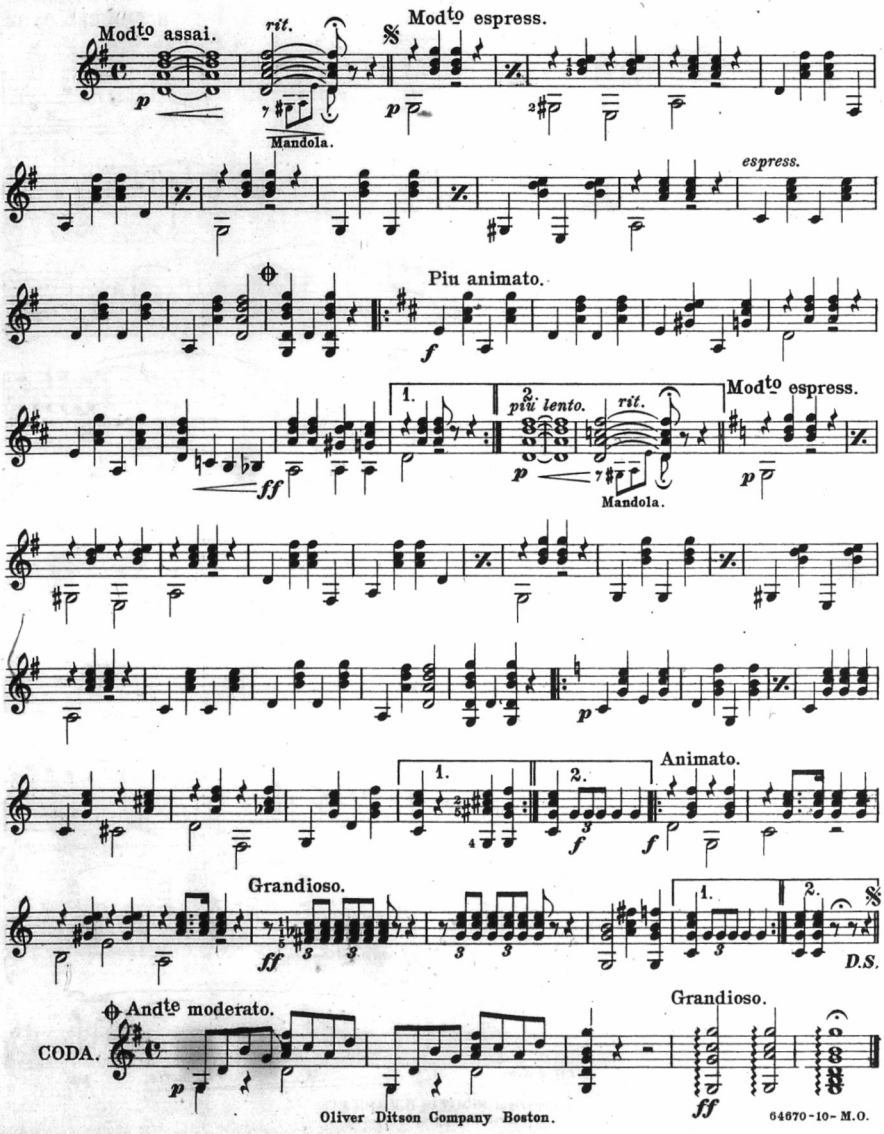
Copyright, MCMIV by Oliver Ditson Company. International Copyright Secured.

IDLE MOMENTS.

ENTR' ACTE.

GUITAR acc.

T. H. ROLLINSON.

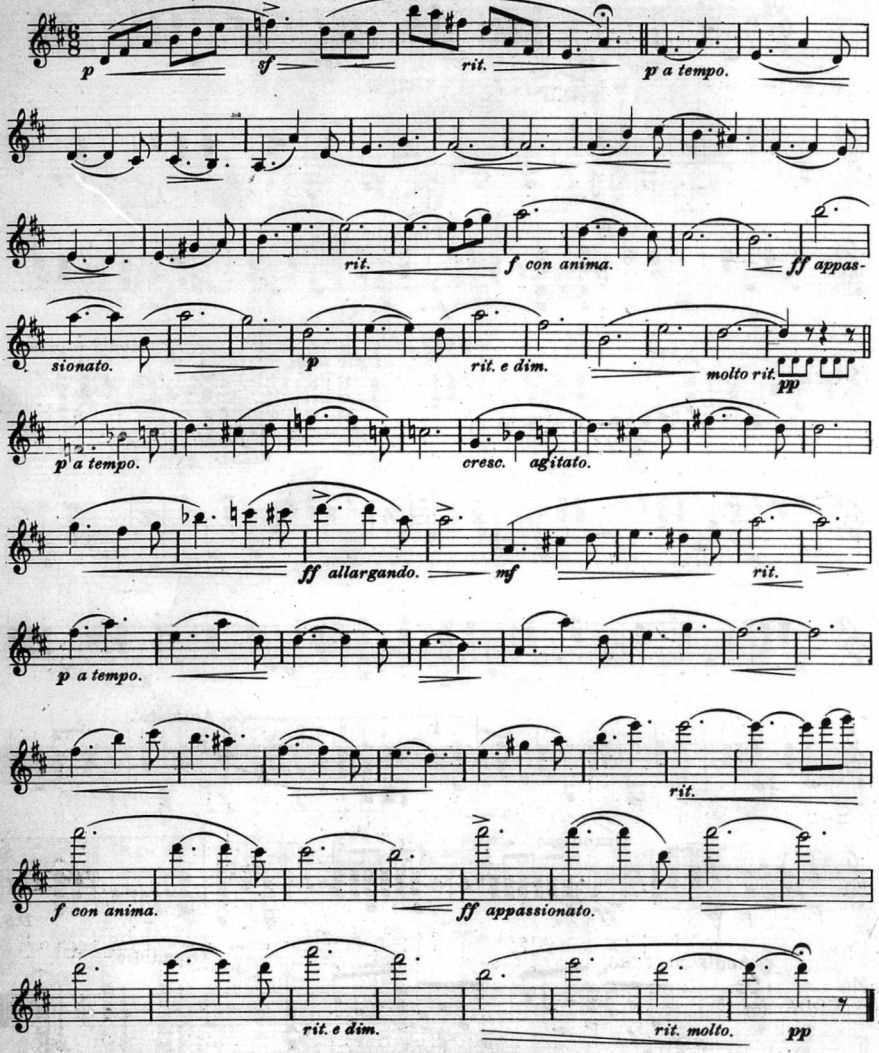


Idylle
ROMANCIA.

1st MANDOLIN
or VIOLIN.

H. F. ODELL, Op. 32.

Andantino. (♩=60)

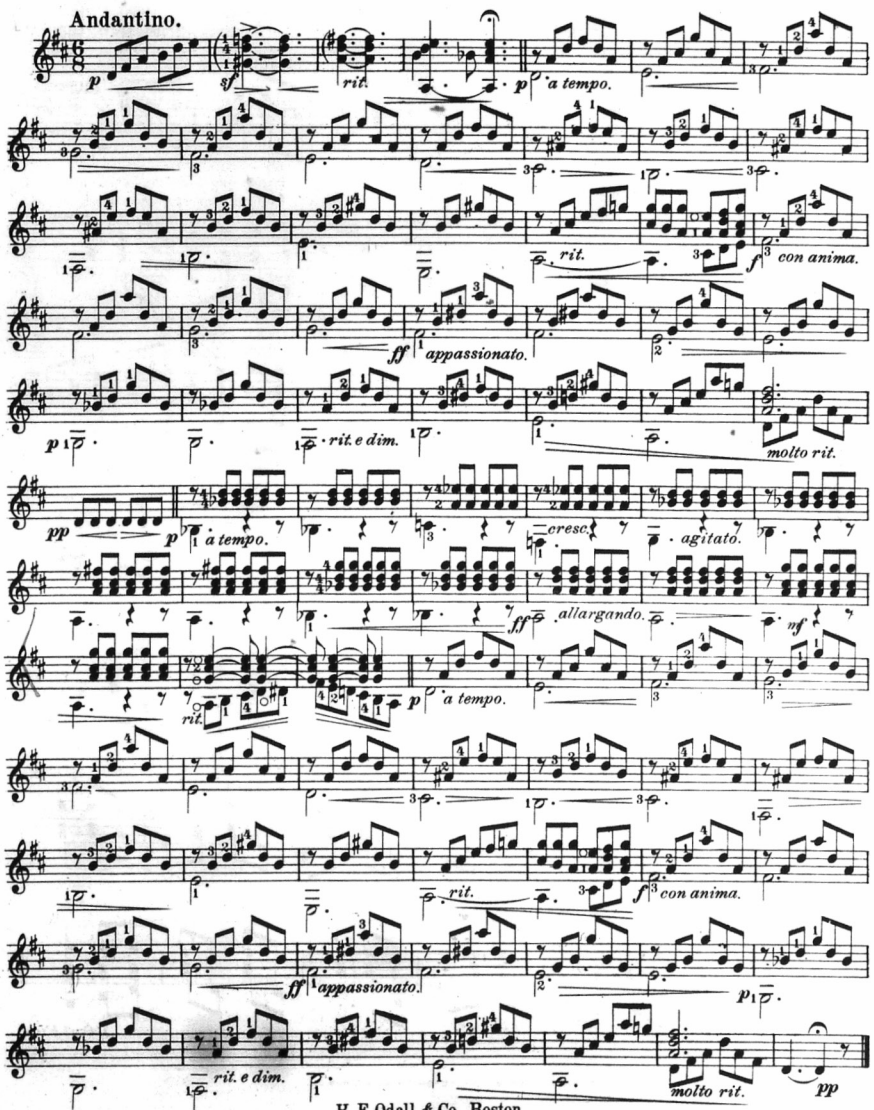


Copyright MCMIV by H. F. Odell & Co.
British Copyright Secured.

Idylle
ROMANCIA.

GUITAR.

H. F. ODELL.

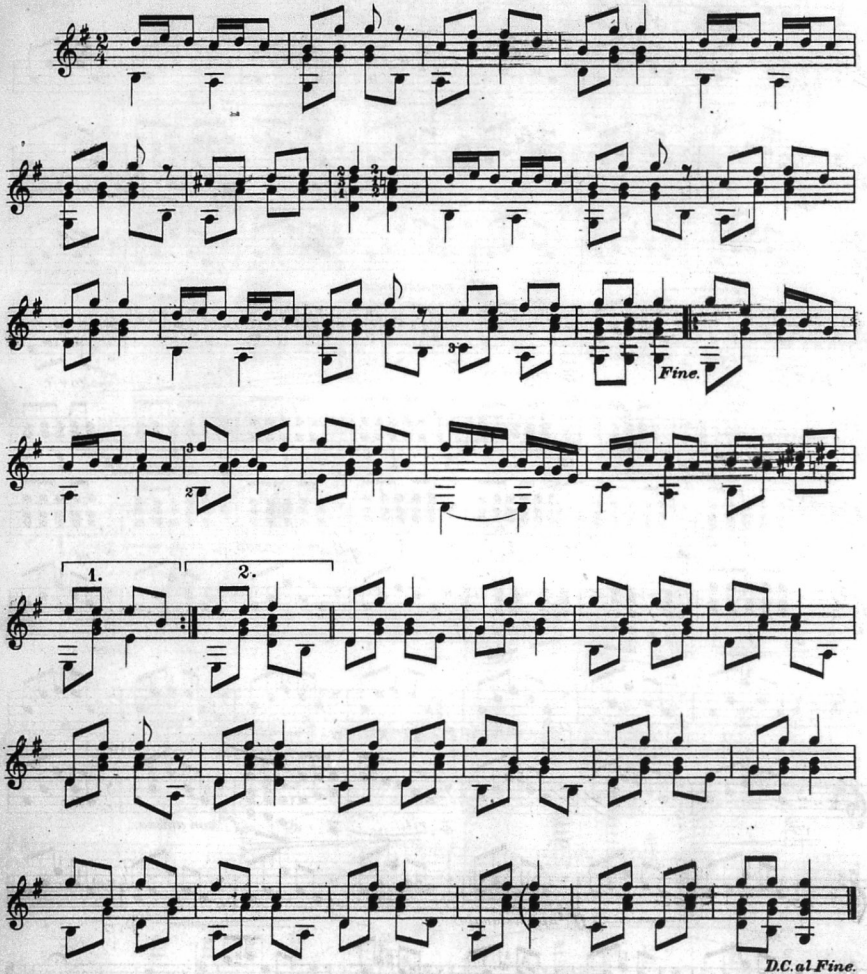


H. F. Odell & Co., Boston.

KITTIE POLKA.

GUITAR SOLO.

GEORGE BARKER.



COPYRIGHT 1896 BY WHITE-SMITH MUSIC PUB.CO.

For the Good of the Banjo and Its Music

By Claud C. Rowden

DEAR MR. AND MRS. AND ALL YE LITTLE BANJO PLAYERS:—Are you doing your share toward keeping up the proper interest in this beautiful musical instrument, or are you ashamed to say you ever studied it? You need not be ashamed, that is, if you have ever really made a study of it. When I say study, I mean, did you go at it systematically like a well meaning piano or violin student would, and did you stick to it until you had developed your mind musically? Have you absolute control of the finger board mentally and physically? Can you spell all the chords and finger them properly? Oh say, can you manage the right hand, do you tremolo with the first and second fingers at will, are the muscles of that hand relaxed and soft? No rigid business goes in banjo technique, you know. Have you made it a point to hear all the great soloists on the banjo, as well as all other musical instruments, did you compare them? Can you enjoy a concert by a symphony orchestra? You cannot. Please, oh please don't try to study the banjo then. You will only cast it aside in a short time and say there is no music in it, —in you,—I mean. I do not pretend to say that the banjo is a whole symphony orchestra in itself, but what I do wish to impress upon you is this; if more of our supposedly great banjo players would cultivate a taste for the the symphony orchestra music, and have ears for all good musical effects, no matter from what combination of instruments they come, we would soon have a crop of better banjo players.

When the banjo student locates a teacher, the first question he asks; how long will it take me to learn to play the banjo? I usually answer that question thus,—If you are the right kind of a student, you never learn all there is to know about it. You will find it a very interesting and amusing study. You must not go at it as though it were a case of life or death, but make it an amusement. Music, you cannot eat. It was only intended to make life lighter. Now my dear student, start in right. Secure the best teacher you can, be sure he knows his business, one who has passed the two-step stage, and he will be able to take you through it and beyond, developing you in the direction you should go. Do not try to teach yourself. A good teacher will show you more in five minutes than you will be able to work out in months alone. Be prompt at your lessons and do not ask for selections that are beyond your ability. The teacher is only too glad to see his pupils advance and he will give you selections you should have to develop you.

The tremolo is one branch of study that is sadly neglected. Students become discouraged when they are not able to produce good effects in a few weeks practice. You must understand that the muscles are to be limbered up and strengthened and it is going to take time to do it. Some good writer will hit the right vein when he writes a book of about two hundred or more good exercises with explanations on this very interesting study. Perhaps, after we develop more good right hands, we will not have so many hankering after the plectrum style of playing. That style is all right for a few numbers, but make them very short, for mine, please. We would have more good banjo players if we had more students who would stick with a teacher long enough to learn something about music as well as the banjo. It does not take very long to wade through the banjo literature,—banjoingly speaking,—so, Mr. Banjo Student, a little study of harmony will aid you greatly in reading chords and musical progressions. Oh my no! We are not trying to make a great composer of you, just want you to have a larger understanding of the whole of music.

Then comes the pupil who will say, "I do not wish to become a great player, I just want to play a little bit." Well don't become frightened, Mr. Pupil, you will not be a great player if you are not willing to work for it. You will only learn to play a little bit and a very little bit at that. Any musical instrument that is not worthy of careful study is not worth studying at all. The banjo in the hands of an artist,—not a puller, hooker, pusher, or tumper wid de tum,—is one of the best of all stringed instruments,—played under the proper conditions. Don't try to play a concerto alone that should have a piano accompaniment. Be sure and select one that is suited to the instrument. Don't attempt a sonata alone that was written for two instruments. Don't attempt either of the above, unless you know what a concerto or sonata is. Be sure you are musician enough to bring out the best musical effects in the instrument. To be able to do this, you must wade through all the best banjo studies that are published, together with the proper pieces that are going to help you on the right road. This will not take you forever, if you are a good student. If you have proceeded rightly, you will be able to take up some violin and piano technical studies and adapt them to the banjo. You will soon learn how to make them practical, and you will also know, at this stage of your study, just how practical the C notation is in reading from piano music.

We have many banjo studies and compositions that are meritorious, and all students should go through these and a course of harmony, before attempting to play from any score other than that arranged for the banjo by a practical arranger. When you do this, my dear banjoists, you are going in the right direction toward the betterment of the banjo.

Don't be satisfied with yourself just because some friend has told you that you are the best that he has heard, perhaps he has not heard them all. Just keep up your study of music. Make yourself see and hear in a broad minded way, and have your ears open to all that is good in music. Do not expect to astound the world with your playing and don't be disappointed if people do not fill your banjo with twenty dollar gold pieces. Very few musicians are ever compensated in dollars and cents for their life's devotion to their chosen instrument. There is a pleasure to be derived from this work that is impossible to secure from any other source. No money can buy your knowledge of music and a love for all that is best is the real thing that holds and makes life worth living.

REMINISCENCES OF THE IDEAL CLUB.

By A. D. Grover.

REMINISCENCE THE SECOND.

After a three month's outing at Lake Memphremagog we broke camp and prepared our travelling outfit for the coming season. As we were to be away from Boston for more than seven months and as trunk space was limited this outfit had to be selected with great care.

Early in October, after all preparations had been completed, we left Boston and played the principal cities in New England and then played Montreal and Quebec, in which latter city we made one of our greatest hits. In the audience were all the English Army officers in uniform, which lent color to the occasion, mingled as they were with ladies and civilians in full dress.

I remember distinctly when we played that old favorite, the "Darkies Patrol," our rendition created such enthusiasm that dignity and rank were forgotten, shouts being mingled with the salvos of applause when we struck the final note of the piece, in fact the old Commander of the Fortress, imbued with this spirit, jumped to his feet and shouted in a voice of command, to which his men were accustomed, but to which we were not, **"Play that again"**. Needless to say we obeyed his command and repeated the piece, and in fact all our selections were doubly encored.

We left Quebec at 12 o'clock that night, journeying westward on the Canadian Pacific R. R., and during the week played an engagement at Ottawa. We had letters of introduction to prominent Government officials, who entertained us very lavishly during our stay. Ottawa, being the Capitol of Canada, was the residing place of famous personages, the most notable being the Premier of Canada, Sir John A. MacDonald and Lady MacDonald, who were seated in easy chairs way down in front.

At that time we were contemplating a visit to England and Sir John gave us a very courteous letter of introduction to Sir Charles Tupper, Bart, of London:

Earnscliff, Ottawa, 31st Jan., 1890.

Dear Sir Charles Tupper,

I understand that the Boston Ideal Banjo, Mandolin and Guitar Club purpose making a tour of England during next spring and summer.

I had the pleasure of hearing this Company not long ago in Ottawa. They certainly play very sweetly and should, I think, make a hit on the other side.

If you can be of any service to them you will confer a favor on the Rideau Skating and Curling Club of Ottawa, most of whose members are known to you.

Believe me,

Yours faithfully,

John A. MacDonald.

While we have never had the opportunity to use this letter it now remains one of our choicest souvenirs. We then played at Toronto and surrounding cities and worked our way down through New York State, where we remained for three weeks giving concerts in all of the leading cities.

We spent an equal length of time in Penn., and Christmas Eve found us at Warren, Penn., on our way to Bradford, via Western N. Y. & Penn. R. R. It was here that our trip was almost terminated, not only for that season but for all time, as when we were about twenty miles from Bradford the train suddenly left the rails and pounded along the sleepers for a hundred yards or more, and as we were then on a curved trestle over a river, the cars dropped off the structure and landed on their side in the stream, breaking through a foot of ice and rapidly filled with water. I was stunned and knew nothing until I found myself standing on the solid ice holding snow to my burning face. It was not until then that I realized what had happened and the first person I saw was the conductor, who, with his arm broken in two places, took charge of the situation and ordered all those who were able to assist in getting out the passengers. We found that our boys were all more or less injured, but we have always regarded it miraculous that none of us were killed.

We were then taken to a Hotel in Bradford, where we received treatment at the expense of the Railroad Company. After the formalities of being examined by the Doctor and settling up with the railroad company's attorney, it was surprising how quickly we recovered. For instance, Galucia had a sprained wrist with his other injuries and claimed he could not use it for months, but after he got his cash he lost no time in turning his attention to billiards, a game in which he was an expert. The attorney assured us that everything in the hotel was at our command and of course we thought billiards and pool were included. Lansing, who had never played before became in that week, an expert. I don't think he has played since, as his part of the bill for billiards and "extras" was about $25.00. Our instruments having been submerged in water, we telegraphed to Chicago and Boston for new ones and by the time they were received and some of the old ones put in condition we gave the postponed concert in Bradford. I can only say that the reception we received at that concert was memorable.

After leaving Bradford we played in all parts of Ohio without particular incident and then our travels led us to the South, where, owing to change of climate, we were compelled to use lighter clothing. This engagement was the first we ever played south of the Mason and Dixon line and as this feature alone is a very interesting part of our history I will go into it fully in my next article.

OTHER OPINIONS.

H. F. Odell, New York, Sept. 11, 08.

Dear Sir:—I believe the CRESCENDO is "IT."

W. EUGENE PAGE.

H. F. Odell, London, Eng., Aug. 24. 08.

Dear Sir:—I like the CRESCENDO and hope it will be an unqualified success. Yours respectfully,

CLIFFORD ESSEX.

PROGRAMS OF CONCERTS AND RECITALS

Program of Concert given by Lyon's Orchestra, J. Irvin Lyon, Director, at Kalamazoo, Mich., March 5, 1908.

1 March Militaire . . . . . Boehm
Ensemble
2 Soprano Solo—Honey Boy . . . . . Von Tilzer, arr. Lyon
Master Tyson
3 Overture—The Necromancer . . . . . R. J. Carpenter
Lyon's String Orchestra
4 Forsaken . . . . . Koshat, arr. Laro
Trio for Mandola, Mando-cello and Harp Guitar
5 Soprano Solo—How Little Kindles Love . . . . Mezgacafo
Miss Bessie Owen
6 Ombre Notturne (Serenata) . . . . . R. Matini, arr. Boehm
7 Tenor Solo—Dreaming . . . . . J. A. Dailey, arr. Lyon
Dr. B. W. Ostrander
8 Cello Solo—Melodie in F . . . . . Rubenstein
Mr. Bigelow
9 Big Chief Battle Axe— . . . . . Allen
Master Tyson and Orchestra
10 March—Jolly Tars . . . . . Gustafson
Ensemble

Program of commencement exercises at the Maryville, Mo., School for Banjo, Mandolin and Guitar under direction of Miss Alma Nash.

March—The Talisman . . . . . W. C. Stahl
Combined Mandolin Clubs
Overture—Bright Eyes . . . . . E. H. Frey
Lyric String Quartette
Guitar Solo . . . . . Selected
Esther Dietz
Mandolin Solo—a Swanee River, Varied (Unaccompanied)
. . . . . Arr. by Stoddard
b Gipsy's Dance, Ernst . . . . Arr. by Stoddard
Blanche Marie Hollied
Waltz . . . . . Selected
Maryville Mandolin and Guitar Club
Mandolin Solo—Waltz de Concert . . . . . Siegel
Orliff A. Clark
Traumerei . . . . . Schumann
Lyric String Quartette
Mandolin Solo—Valse Fantasie . . . . . Siegel
Laurance H. Shanks
Polish Dance . . . . . Scharwenka
Lyric String Quartette
March—Imperial Unity . . . . . W. C. Stahl
Combination Clubs
Presentation of Diplomas . . . . . Rev. W. G. Hoover

Program of Concert given by the Webber String Orchestra (Mandolins, Mandola, Cello and Guitar) at Portland, Oregon.

1 March—The Skirmish Line . . . . . Rollinson-Odell
2 Waltz—A Lady of Quality . . . . . Stone-Gutman
3 Wind Yourself Around Me, Dearie . . . . . Morse-Tocaben
4 Selection from The Top o' th' World . . . . Klein-Trinkaus
5 Aloha . . . . . Liliuokalani-Webber
6 American Dance (Characteristic) . . . . . Bendix-Odell
7 Paraphrase—The Palms . . . . . Faure-Hildreth
8 Idylle—Evening Bells . . . . . Eilenberg-Vreeland
9 Egyptian Patrol—A Stroll Through Cairo . . . . . Derwin
10 Selection from Th Fortune Teller . . . . . Herbert-Trinkaus
11 Heimweh . . . . . Jungmann-Paroletti
12 I Want to Be a Merry Merry Widow . . . . . Morse-Tocaben
13 Morceau Characteristic—A Summer Dream . . Flath-Hildreth
14 Finale . . . . . Selected

Program of recital given by Myron A. Bickford assisted by the Chautauqua Mandolin and Banjo club at Chautauqua, August 10, 1908.

1 Red Wing . . . . . Mills
Mandolin Club
2 Banjo Solo—Narcissus . . . . . Nevin
Mr. Bickford
3 Guitar Solo—(a) Longing . . . . . Delano
(b) Good Bye . . . . . Milner
Mr. Bickford
4 (a) Dandy Fifth . . . . . Farland
(b) Maple Leaf . . . . . Joplin
5 Mandolin Solo (a) Serenade . . . . . Pierne
(b) Mignardises . . . . . Mezzacapo
Mr. Bickford
6 Banjo Duet, "E. L. O." Schottische . . . . . Bickford
Mr. Bickford and Miss Butler
7 Mandolin Solo, "Old Folks at Home" . . . . Arr. by Bickford
Mr. Bickford
Accompanied by the Mandolin Club
Mr. Lynn Dana, accompanist

Program of Concert given by Peoria High School Orchestra at Peoria, Ill., May 21, 1908.

1 Danse Di Cupid (an Oddment) . . . . . H. F. Odell
Peoria High School Orchestra
E. H. Johnson, Director
2 Recitation . . . . . How Gentlemen are Made
Miss Blanche Baxter
3 'Tis Our Festal Day . . . . . R. R. Forman
Peoria High School Glee Club
4 Violin Solo . . . . . Poet and Peasant Overture
Miss Hazel Langenberg
5 Popular Selection . . . . . .
Orchestra
6 Recitation . . . . . The Mustard Plaster
Miss Omega McNamara
7 Banjo Trio . . . . . Burdett's March
Fred Simmons, Roy McSkimin, E. H. Johnson
8 Mandolin Solo . . . . . Selected
R. J. McSkimin
9 Merry Widow Waltzes . . . . . Franz Lehar
Orchestra

Program of Annual Concert of the Fairmount Musical Club, assisted by the Alpine Zither Club, under direction of Carl Tschopp at Bank Hall, Philadelphia, Pa., April 29, 1908. Assisting talent: George C. Krick, Guitar; Miss Edna Macloskey, Soprano; Miss Christine Whelen, Banjo; Miss Mamie Fenn, Zither and the Mozart Mandolin Quintette.

1 (a) March—"Utopian . . . . . Liddicoat
(b) Palms and Lillies . . . . . Tschopp
Combined Clubs
2 Soprano Solo—Non a Ver ('Tis not true) . . . . . Millard
Miss Edna Macloskey
Accompanied by Miss Lucy Wright
3 Banjo Solo—Waltz, Sevilla . . . . . Jaquet
Miss Christine Whelen
Accompanied by Miss C. D. Kroeger
4 Zither Solo—"O Liebe Heimath" . . . . . Freund
Miss Mamie Fenn (Pupil of Carl Tschopp)
5 Quartette—(a)Souvenier di Florence . . . . . Bellinghi
(b)Napoli . . . . . Mezzacapo
Mozart Mandolin Quartette
6 Soprano Solo—"Love's Sorrow" . . . . . Shelley
Miss Edna Macloskey
7 Guitar Solo—"Der Barber von Sevilla" . . . . . .
Opus 8, Rossini-Mertz
Mr George C. Krick
9 March and Two-Step—'Calvary Charge . . . . . Wurtele
Combined Clubs

Personal Notes.

The North Shore Grill at Magnolia, Mass., which is patronized by foreign diplomats and people from all over the world, has in the past employed a regular orchestra during the summer months, but during the summer just passed, they wanted something different and employed a trio consisting of mandolin, cello and harp, directed by Joseph A. Audet. The patrons were much surprised at the odd combination and were very liberal with their praises.

G. Kliemann, the well known teacher of Williamsport, Pa., expects a busy season with his Gibson quintette, the instrumentation of which includes first and second mandolin, tenor mandola, mando cello and piano.

We regret to state that Myron Bickford has been nursing a broken finger for several weeks. On his recent vacation trip while in Buffalo, he was run into by a bicycle, however he has entirely recovered and the injury will in no way interfere with his concert work.

During the past 18 years, Mr. Clifford Essex in his tours through England, has appeared before many leading American families, among them being Geo. Gould, Royal Carroll, Vanderbilt, Goelet, etc. Mr. Essex has also appeared 5 times before His Majesty, the king, and every member of the royal family.

Mr. Essex does a great deal for the banjo in England and keeps it well under the eyes of the very best people. As an example of his great success, his average takings on a recent tour averaged over $900 per month.

P. W. Newton of Toronto, Canada. has been extremely successful as a teacher. His business has increased to such an extent that it has had to be incorporated and is now a recognized educational institution, the first in the world to be incorporated to give degrees and diplomas upon the stringed instruments. The title of the corporation is the International Academy of Music, Limited.

Next season it will probably be affiliated with the Toronto University. Upon personal examination, both in theory and practice, a suitable degree and diploma can be granted with full state approval, and in the future, when the educational laws are made so that fake teachers cannot do business, the benefits accruing to the holder of a certificate will be of considerable value.

Among the callers at the CRESCENDO office recently were, Myron A. Bickford, B. E. Shattuck, A. D. Grover, D. L. Day of the Fairbanks Co., J. A. Handley of Lowell, F. H. Martin of the Martin Co., Nazareth, Pa., R. J. Preston of Fitchburg, Mass., and Walter M. Bacon of White-Smith Co.

Percy M. Jaques, of Providence has removed to Jacksonville, Florida.

Mr. Carl Tschopp's annual concert will be held at Witherspoon Hall on Wednesday evening, Oct. 28th. Among the soloists are Miss Catherine D. Kroeger and Miss C. C. Whalen, banjo. Mr. Tschopp will play both zither and mando-cello solos and he also has on the program a great novelty which is a duo mandolin orchestra including duo mandolins, viola mandolas and mando cello. A banjo club. composed of Mr. Tschopp's pupils will also appear.

Mr. Charles Bobzin. the general manager of the Oliver-Ditson Co., Boston, is back at his desk after an extended tour abroad during which he visited many of the large cities.

President Chas. W. Eliot of Harvard, said the other day, "I am told that to play good music at sight as one of several performers playing different instruments, is as keen a sensuous and intellectual enjoyment as the world affords."

Questions and Answers.

This column open to all. Send in your questions.

QUESTION—Where is Ernest Swaney, banjoist, playing at the present time? C. G.

ANSWER—Ernest H. Swaney, at the present time, is resting at his home in Biddeford, Me.

QUESTION—Does there appear to be an increasing interest in the banjo? F. C. W.

ANSWER—In many sections of the country there is a decided increase in the banjo. We know of one very prominent teacher in New York, who last season had as many banjo pupils as his mandolin and guitar pupils together. On the other hand, we know of teachers in other localities who average from 25 to 60 or 70 lessons a week, who only have a few banjo pupils out of this number. However, generally speaking, in many sections of the country, we believe there is an increasing interest in the instrument.

QUESTION—What is the difference between A and C notation for the banjo? E. J. L.

ANSWER—In A notation, the banjo is tuned to C and plays in A or in other words, banjo music in A notation is written two notes below in any key, of where the instrument actually sounds thus practically making it a transposing instrument. In C notation the banjo is tuned the same as in A notation but the music sounds exactly as written.

QUESTION—Please give a brief account of C. Hal Stoddard, the Mandolin virtuoso. A. J.

ANSWER—C. Hal Stoddard, teacher and composer, manifested a desire for music at an early age and learned to play upon different instruments without the aid of a teacher, a good method being his only guide. The guitar and violin were his favorite instruments until he reached the age of manhood when he began a serious study of the mandolin and has devoted his time to this fascinating instrument almost continually for 15 years. As a result, some of the best mandolin compositions of the day are from his pen. His concert work has been limited mainly to Indiana and his home city Indianapolis, where he has lived for the greater part of the last ten years. He has no future plans for concert work, but is working on some compositions he hopes to have in press in the near future. His latest effort is his Apollo Overture for mandolin club,

QUESTION—Where can I get some long hooks so I can rehead my own banjo? O. G. S.

ANSWER—You can get these hooks of any of the banjo manufacturers who advertise in the CRESCENDO.

QUESTION—What do the figures 3 or 4 enclosed in a small circle over or under notes in banjo music as per "Songs of Long Ago" in last issue, mean? O. G. S.

ANSWER—These figures enclosed in a circle either in banjo, mandolin or guitar music are generally meant to indicate the string on which the note should be played.

QUESTION—When can one tell when grace notes take their time from the notes that preceed or the notes that follow? U. S. B.

ANSWER—A complete article will appear in a future issue of the CRESCENDO giving a concise description of the time value of all grace notes. Generally speaking, the long grace note invariably takes half of the time of the following note. The short grace note takes with one exception part of the time of the preceding note. The exception is when the grace note occurs before a long note following a very short one in which case the time is taken from the following note as it is impossible to take the time from the preceeding note. Good writers, however, generally avoid this use of the grace note. The time of the double and triple appoggiatura should always be taken from the preceding note. Our authorities for the above are the methods of the Paris Conservatory, the highest authorities in the world.

RECENT PUBLICATIONS

With every piece composer's name is given, also arranger's. The letters after names indicate grade—E, easy—M, Medium—D, Difficult.

MANDOLIN

Oliver Ditson Co.

Dance Africaine *J. F Gilder—Arr. H. F. Odell, M*
2 Mandolins, Guitar and Piano $. 80
The original Cocoanut Dance, played by Gilmore's Band. Keys D and G. 2-4 time. One of Gilder's best pieces. Allegretto-schottische style. Mostly in the first position. Suitable for concert work or teaching.

Capriciousness *T. H. Rollinson—Arr. H. F. Odell, M*
2 Mandolins, Guitar and Piano $1.00
An Entr' Acte in gavotte style. Keys G. B flat and C. 4-4 time Several movements mostly allegro, moderato. Very melodious. Good counter strains, mostly in the first position.

Parade of the Dolls *R. Gruenwald—Arr. H. F. Odell, M*
2 Mandolins, Guitar and Piano $1.15
March Movement. Keys G and C. 2-4 time. Extremely catchy.

M. Witmark & Sons

The Ruler, Overture *Arr. T. P. and G. J. Trinkaus, M*
2 Mandolins, Guitar and Piano $1.00
Keys G and C. 2-4, 4-4 and 12-8 times. All in first position. Contains 8 well-known popular song melodies.

Cuddle up a Little Closer Lovey Mine *Karl Hoeschna—Arr. Trinkaus, E*
2 Mandolins. Guitar and Piano $ .75
A popular song melody from the "Three Twins". Key C. 6-8 and 4-4 alla breve, Allegretto and Moderato. Excellent for teaching.

True Heart *Ernest R. Ball—Arr Trinkaus, E*
2 Mandolins, Guitar and Piano $ .75
March song. Key G. Time 4-4 and 2-4. Excellent for teaching.

The Teddy Bears' Picnic *John W. Bratton—Arr. Trinkaus, M*
2 Mandolins, Guitar and Piano $ .80
Characteristic Novelty. Keys C and F. Time 6-8. Moderato movement. Very catchy with a swing. Good for teaching or club work.

Uncle Dudley March *Robert B Kellogg—Arr. Trinkaus, M*
2 Mandolins, Guitar and Piano $ .80
Eccentric ragtime march and two-step. Keys G and C. 2-4 time.

Bygone Days *Ernest R. Ball—Arr Trinkaus, E*
Mandolin Duo $ .30
Key C. 3-4 time. Good for teaching.

As Long as the World Rolls on *Ernest R. Ball—Arr. Trinkaus, E*
Mandolin Duo $ .30
Arranged from the song. Key G. 4-4 and 12-8 time.

I'd Live or I Would Die For You *Ernest R. Ball—Arr. Trinkaus, E*
Mandolin Duo $ .30
A melodious duo. Key G. 4-4 and 12-8 time.

White-Smith Co.

The Chieftain *G. L. Lansing—Arr. G. L Lansing, M*
2 Mandolins and Piano $ .60
2-4 march in the Keys G and C. Trio syncopated. Published for full mandolin orchestra.

Love's Golden Memories *H. F. Odell—Arr. H. F. Odell, E*
2 Mandolins and Piano. $ .60
Melody arranged from song for full mandolin orchestra. Can be used as mandolin club, accompaniment to vocal solo. Key F. 4-4 and 3-4 time. Valse lente chorus.

In Moonland, Intermezzo *H. A. Peck—Arr. H. F. Odell, M*
2 Mandolins and Piano $ .60
A fine intermezzo two-step. 2-4 time. Keys C, G and F. A very popular number.

The Cadet's Dream, Patrol *G. L. Lansing—Arr. G. L. Lansing, M*
2 Mandolins and Piano $ .60
A characteristic number with good bass solo. Keys G and C. 2-4 time. Also published for full mandolin orchestra.

The Gay Chauffeur March *H. F. Odell and G. L. Lansing, E*
2 Mandolins and Piano $ .60
A composite composition arranged for full mandolin orchestra. Keys G and C. 6-8 and 2-4 time. First two strains by one of the composers and the trio by the other.

H. F. Odell & Co.

Modestie, Reverie *H. F. Odell, E*
Full Mandolin Orchestra $2.00
A flowing melody on the same style as Romancia by same composer. Tremolo throughout. Key of G. 6-8 time. Good for teaching or club work.

Dance di Cupid *H. F. Odell, M*
Full Mandolin Orchestra $2.00
A bright dance after the style of Lady Dainty. Keys G and C. 4-4 time. Fine counter strains. An immense club number.

Miserere from Il Trovatore *Verdi—Arr. H. F Odell, M*
Full Mandolin Orchestra $2.00
Contains excellent parts for Tenor Mandola or Octave Mandola and Mando Cello. Duets between various instruments. The only complete arrangement of this well known melody. Keys A Minor and C. 4-4 time.

L. C. Küssner

Moon Moths *Albert Kussner—Arr. Max Webber, M*
2 Mandolins, Guitar and Piano $1.00
Suite of three melodies. the first andanté movement, 3-4 time. Key G. Second; Moderato, 4-4 time. Key A. Third; Andanté, 6-8 time. Key E. Good for teaching or concert.

BANJO

M. Witmark & Sons

True Heart *Ernest R. Ball—Arr. Trinkaus, M*
Banjo Solo $ .30
Published for both A and C notation. 4-4 time. Keys of E, A notation, G. C. notation.

Somebody Loves You Dear *Annie Hawley—Arr. Trinkaus, M*
Banjo Solo $ .30
Published in both notations. Key A, American notation; Key C, English notation. 12-8 time.

Teddy Bear's Picnic *J. W Bratton—Arr. Trinkaus, M*
Banjo Solo $ .50
A characteristic novelty. Both notations. Key A, American notation; Key C, English notation 6 8 time.

Uncle Dudley March *R. B. Kellogg Arr. Trinkaus, M*
Banjo Solo $ .30
An eccentric rag time number. Both notations. Keys E and A, American notation; Keys G and C, English notation. 2-4 time.

The Ruler, Overture *Arr. T. P. and G. J. Trinkaus, M*
Banjo Solo $ .60
A medley overture containing several well-known popular melodies. Published for both C and A notation.

Cuddle up a Little Closer Lovey Mine *Karl Hoeschna—Arr. Trinkaus*
Banjo Solo $ .30
Published for both notations. Key A, American notation; Key C English notation. 6-8 and 4 4 alla breve times.

GUITAR

M. Witmark & Sons

One Little, Sweet Little Girl *Olcott and Sullivan—Arr. Trinkaus, E*
Guitor Solo $. 30
Waltz arranged from song. Key A throughout. Good for teaching.

Every Star Falls in Love With Its Mate *Olcott & Casey—Arr. Trinkaus, M*
Guitar Solo $. 30
Waltz movement. Key D throughout.

Bygone Days *Ernest R. Ball—Arr. Trinkaus, M*
Guitar Solo $ .30
Solo 3-4 movement. Key A.

TRADE AND PUBLISHERS NOTES.

Wm. C. Stahl, has been so behind with orders for his mandolins, guitars and banjos that he has been running his plant night and day all through the summer and is still behind on orders. His violin shaped mandolins are very popular. See adv.

The Whyte Layde banjo is very popular in all sections of the country. The following is a letter recently received by the **Fairbanks Co.**

The A. C. Fairbanks Co., Boston, Mass.,

Gentlemen:—I received your No. 2 Whyte Laydie banjo a few weeks ago and can assure you that it is beyond my expectations, not only in tone quality, but in artistic construction. You are at perfect liberty to use my name to enlighten any inquiring banjoist.

Yours very truly,

THOS. F. TUBBS.

The Cundy—Bettoney Co., has several numbers for full mandolin orchestra which are especially good. One is the "Second Connecticut Regiment March" which is probably one of the best known marches ever written. There is hardly a band in the world which has not played this march and as a mandolin club number, it is immense. It should be in the repertoire of every mandolin club and orchestra.

The White—Smith Co. was one of the first firms in the country to add the tenor mandola and mando cello parts to the excellent mandolin orchestra pieces advertised on another page. A number which has had an extremely large sale is the Intermezzo, Moonland by Harry Peck. who was formerly director at Keith's Theatre in Boston. This number is especially effective in mandolin orchestra.

There is no attachment recently invented for the banjo of as much practical value as the new **Hartnett** adjustable "Tone Bar" which prevents the hooked tones which are common with many banjoists and by keeping the fingers entirely off the head of the instrument. It allows a free vibration and prevents the head from becoming soiled. See announcement.

The only authentic arrangement of the Miserere from Il Trovatore has been recently published by **H. F. Odell & Co.** The arrangement was made from the original foreign score by H. F. Odell and the piece is published for full mandolin orchestra. There is probably no piece even among the so-called popular pieces of the day as well known to the general public as this famous number from one of the greatest operas ever written.

The Bell Music Co., of New York publishes a great many of the old standard pieces for mandolin and piano. Among the numbers which are especially desirable are the various airs of different countries in medley form. These include American, English, German, French, Irish, Scotch, as well as some of the southern plantation airs and some popular college songs. See announcement.

What Paderewski is to the piano and Ysaye to the violin, **Farland** is to the banjo. His work is equally as wonderful as theirs, is thoroughly artistic in every respect and he could raise a symphony orchestra or a vocal society audience to the heights of genuine enthusiasm. —*Buffalo Evening Times.*

Moon Winks, an extremely catchy intermezzo, has been recently published by **Percy M. Jaques Publising Co.,** of Jacksonville, Fla. It is arranged by Thomas J. Armstrong for full mandolin orchestra, including the tenor or octave mandola and mandocello. See ad.

George Stannard has recently added to his catalog the prints of Mrs. Rose Fritz Rogers which include some very excellent numbers. This enterprising publisher issues a new piece each month. We should advise teachers, looking for good music to send for his catalogs at once. See announcement.

The Symphony Harp Guitar, manufactured by **W. J. Dyer & Bro.,** enables guitar players to play music which is impossible on the regular 6 string guitar. The company will send one of these guitars on trial to anyone. The instruments are sold on easy payments and we should advise getting into communication with the Dyer Co., and sending for their catalogs.

The manufacture of tenor mandolas and mando cellos has revolutionized the instrumentation of the mandolin orchestra. There is no doubt that these two instruments increase the effect that may be obtained from the ordinary mandolin club 50%. **The Gibson Mandolin and Guitar Co.,** manufacture both of these instruments and the power which may be obtained, especially from the mando cello, is fully as strong as the regular orchestral cello and perhaps even stronger in the hands of the capable player.

The "Never Stretch" and the "Never False" banjo strings, manufactured by the **F. J. Bacon Co.,** are certainly unexcelled for the purity of tone they produce and for lasting qualities. The prices for the Bacon Co's strings are very reasonable for such high class goods. See announcement.

When a musical novelty becomes a great hit among mandolin orchestras and clubs, one can almost state with safety that such a hit is published by **M. Witmark & Sons** because this firm certainly has an innumerable quantity of hits in their catalog. One of the most recent successes published by this house is the Teddy Bear's Picnic, which promises to be another Mosquitoes Parade. This piece is published for practically everything, all mandolin and banjo combinations and all orchestral instruments. It was composed by John W. Bratton, who has many successes to his credit. See their adv. in another column.

B. E. Shattuck, the present owner of the famous Gatcomb catalog, can supply some of the most popular numbers in his catalog very promptly. Among the pieces which have always been popular among banjo players are the Blushing Rose Galop, Crusaders Galop, and Crystal Wave Waltz. See his announcement.

Strings are necessity. Good strings are a great necessity. Wright strings are absolutely indispensible to the player of the banjo, mandolin and guitar who desires a string which can be depended upon to produce the finest tone and yet have lasting quality. **Louis F. Wright** can supply you with strings that will serve all purposes. He also has a new mandolin pick made of genuine ebonite which is probably just what you require. See his adv.

There are probably about 40 or 50 methods published for mandolin. It is a positive fact that in writing the Odell mandolin method, the author included every point of mandolin playing in his method that is contained in all others combined. The 3rd book of this method has just been published by the **Oliver-Ditson Co.** It contains many valuable exercises never before included in any method. The method is marked throughout with the pick and tremolo signs recommended by the American Guild.

A banjo tail piece upon which a string can be placed rapidly and with the least exertion is in great demand by all banjo players. The "Sure Grip" tail piece, manufactured by **C. J. Cook** will meet your requirements.

BANJO MUSIC WRITTEN FOR THE BANJO by BANJOISTS

THOMAS GLYNN

was one of the most successful banjoists and as a composer he certainly turned out **real** banjo music.

TRY THE FOLLOWING :

The Dutch Picnic .40 **Old Homestead Polka** .30 **Woodland Park Waltzes** .40

P. C. SHORTIS

was another successful player and composer

Shortis's Celebrated Waltz

40 cts.

Arr. by G. L. Lansing

is a piece of real banjo music that fits the instrument.

Other Good Banjo Pieces

Massa's in the Cold Ground	Bacon	.30	**London March**	Odell	.25
What is Life Without A Dollar	Robinson	.30	**Youthful Charmer Waltz**	Robinson	.30
Prairie Breezes Waltz	Grant	.30	**Familiar Scotch Airs**	Bacon	.30

500 GOOD PIECES for GUITAR, MANDOLIN and BANJO **500**

Discount 50% off on all Sheet Music

TEACHERS AND PLAYERS

We can supply you at short notice with music from the catalogs of OLIVER DITSON CO., WHITE-SMITH CO., GIBSON CO., WALTER BOEHM, WM. C. STAHL, ELIAS HOWE CO., CUNDY BETTONEY CO., WALTER JACOBS, B. F WOOD CO., B. E. SHATTUCK, ALFRED CHENET, W. L. HAYDEN, GAD ROBINSON, FRED BACON, Etc. When you want a number of pieces order the whole lot from us and save time and money.

H. F. ODELL & CO. - - 165 Tremont St., Boston, Mass.

JOIN THE AMERICAN GUILD of Banjoists, Mandolinists and Guitarists . . NOW

WHY?

BECAUSE after Oct. 15 all Professional and Associate memberships will date to Jan. 1, 1910. In other words you will receive 14 months membership by joining now.

Professional Membership $2.00 first year, $1.00 thereafter
Only reputable teachers or soloists eligible.

Associate Membership - - - - $1 00 per year

Trade Membership . - - - - $3.00 per year
Reputable manufacturers, dealers or publishers eligible.

FULL PARTICULARS

may be obtained from the Secretary-Treasurer

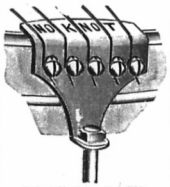
H. F. ODELL, 165 Tremont St., Boston, Mass.

WRITE AT ONCE BEFORE YOU FORGET

HAVE A LOOK at

THE FAMOUS

'No Knot' Banjo Tailpiece



This is the quickest adjusting and most simple tail piece yet produced. No knots to tie or strings to cut. A string can be put on almost instantly, one movement only being necessary.

We have the best Banjo 4th **EVER MADE.** Our **"Neverstretch" 4th leads them all.** $1.00 per doz.; sample 10 cents.

"Neverfalse" Gut Strings need no introduction. They are **"The Best Ever"** 15c. each; 50 c. per set.

$3.00 per Bdle for Banjo Strings. Violin or Guitar 20 c. each; 6 for $1.00.

SPECIAL DISCOUNT TO TEACHERS AND DEALERS.

ADDRESS ALL ORDERS TO

PRICE 35C EACH

DEPT. C. The F. J. Bacon Co.

Our goods may not be as cheap to start with as some makes—but they are much cheaper in the end.

Bristol, Conn.

Stahl's New Model Mandolin



IS an original Model, more beautiful than the others and as near like a violin in shape, tone, etc., as it is possible to get an instrument which is played with a plectrum. Tops and backs carved out of **solid blocks** of wood and arched on the same lines as the violin. Made by **skilled violin makers** from the finest violin woods money can buy. Can use regular mandolin strings, as the neck is the **same length** as on the old style mandolins and the frets **spaced exactly the same** which makes the fingering very easy, besides giving us an easier action than can be found in any similiarly constructed instrument. The tone is superior to all others and our prices are less than some firms charge for inferior instruments; all we ask is comparison with other makes, the purchaser to be the judge, the mandolins will do the rest. Send for catalogue to

WM. C. STAHL

211 Grand Avenue, - Milwaukee, Wis.

YOUR BEST INTERESTS WILL BE SERVED BY MENTIONING CRESCENDO WHEN WRITING ADVERTISERS

PROMINENT TEACHERS

ALLEN, MRS. LOUIE M.—345 N. 11th St., Lincoln, Neb., Piano, Guitar, Mandolin and Guitar. Guild Member.

AUDET, JOS. A.—214 Boylston St., Boston; Mercantile Bldg. Waltham, Mass. Violin, Mandolin and Guitar. Guild Member.

AUSTIN C. E.—P. O. Box 535 New Haven, Conn. Banjo, Mandolin and Guitar. Guild Member.

BICKFORD, MYRON A.—357 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Official.

BOEHM, WALTER A.—120 Cottage St., Buffalo, N. Y. Mandolin, Guitar and Banjo. Guild Official.

BROUGHTON, MRS. A. C.—3528 Eagle St., Los Angeles, Cal. Mandolin, Banjo, Guitar and Harmony. Guild Member.

BURCHARD, ROY W.—19 Belmont Pl., Passaic, N. J. Banjo, Mandolin and Guitar. Guild Member.

COFFEL, HAL.—Pennville, Ind. Mandolin, Guitar and Banjo, Composer and Arranger.

DAVIS, HARRY N.—230 Pleasant St., Worcester, Mass. Mandolin, Banjo and Guitar. Guild Member.

DERWIN, J. J.—109 Bank St., Waterbury, Conn. Mandolin, Guitar and Banjo. Guild Official.

FOSTER, WM. EDW.—537 Knickerbocker Ave., Brooklyn, N. Y. Mandolin, Banjo and Guitar. Guild Member.

GATCHELL, FRED F.—525 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Member.

HARPER, J. GEO.—Lethbridge, Alta, Canada, Mandolin, Guitar, Banjo and Violin. Guild Member.

HENDERSON School of Music, Main office 2703 5th Ave., Pittsburg, Pa.

JENINGS, ALLEN GALES—119 Quincy Pl., N. E. Washington, D. C. Mandolin, Guitar and Banjo. Guild Member.

JONES, ELMER D.—111 So. Main St., Fostoria, Ohio. Mandolin, Guitar, Banjo and Violin.

KITCHENER, W. J.—157 W. 84th St., New York City Mandolin, Guitar, Banjo and Composition. Guild Member.

KNIPFER, W. C.—48 1-2 W. Main St., Meriden, Conn. Banjo, Mandolin and Guitar. Guild Member.

LANSING, G. L.—170a Tremont St., Boston, Mass. Banjo, Mandolin and Guitar. Guild Official.

MORSE, MRS. ALMA J.—10 East St., Rutland, Vt. Banjo, Mandolin, Guitar and Piano. Guild Member.

ODELL, H. F.—165 Tremont St., Boston, Mass. Mandolin, Guitar, Banjo and Piano. Guild Official.

PETTINE, GIUSEPPE.—Lederer Bldg., Providence, R. I. Mandolinist. Guild Member.

ROWDEN, MR. & MRS. CLAUDE C.—Handel Hall, Chicago, Ill. Banjo, Mandolin, Guitar and Piano. Guild Official.

TSCHOPP, CARL.—1263 N. 29th St., Philadelphia, Pa. Mandolin, Zither, Guitar and Banjo. Guild Member.

VREELAND, WALTER F.—178 Tremont St., Room 40, Boston, Mass. Guitar, Mandolin and Banjo. Arranger

WEBBER, H. A.—480½ Washington St., Portland, Ore. Mandolin, Violin, Banjo and Guitar. Guild Member.

WEEDFALD, OVID S.—31 11th St., Upper Troy, N. Y. Performer and Teacher of Guitar. Guild Member.

WASHINGTON INSTITUTE OF MUSIC—Walter T. Holt, Pres., 937 K St., N. W. Wash., D. C. Voice, Piano, Harmony, Violin, Cello, Mandolin, Banjo and Guitar. Guild Official.

WOLFE. O. S.—435 N. 6th St., Allentown, Pa., Guitar, Mandolin. Banjo and Violin. Guild Member

Cards inserted in above list 12 months for $1.00 (2 lines). Extra lines 50 cts. each.



PAT. SEPT. 6, '04

It improves tone and action of the BANJO.

Endorsed and used by entire Profession

PRICE 15 cts. EACH

Send for special rates to Teachers and Dealers

A. D. Grover, 381 Albany St., Boston

Announcement Extraordinary

MYRON A. BICKFORD, the well-known Teacher, Soloist and Composer, is now booking dates for a short **Concert Tour** through Pennsylvania, which he will undertake in November and December.

The program includes solos on **Banjo, Mandolin, Guitar, Piano and Violin (or Viola)** and is the most **novel** and **wonderful** ever offered by a single performer.

For terms and rates, address

351 MAIN STREET, SPRINGFIELD, MASS.

SEND FOR CATALOG OF

FAMOUS STANDARD MUSIC

for Mandolin and Piano and Mandolin Orchestra.

We publish the Famous 2d REGT. CONN. MARCH and BRIDAL ROSE OVERTURE.

The CUNDY BETTONEY CO, 93 Court St., Boston, Mass.

STOCK UP NOW for the coming season and enjoy the benefit of special rate for next 30 days. New issues every month. Catalogues free if we know where to send them.

The Mrs. Rose Fritz Rogers prints have been added to the Celebrated Stannard Catalogue for Banjo, Guitar and Mandolin.

GEO. STANNARD

121 SO. WARREN ST. - TRENTON, N. J.

GUITAR PLAYERS



Have you ever tried a "Symphony" Harp Guitar?

Let us send you one on trial so that you can see for yourself the advantages we claim for it.

It has the **greatest volume** of tone without any sacrifice of **Sweetness of Quality. The Five Extra Bass Strings** have a deep rich tone like a harp. They give you an open bass for every chord in any key. They make guitar playing easier. **Flats are as easy as any other key with a "Symphony."** It greatly enlarges the scope of the Guitar, enabling you to play music impossible of execution on the regular instrument. New and beautiful musical effects are obtained with only a few minutes practice on the "Symphony." Leading artists are playing it with great success.

PRICE $27 50. Sold on Easy Payments

Write for illustrated catalog. Sent free to any address.

W. J. DYER & BRO.

Dept. 85, - - - ST. PAUL, MINN.

B. & M.

(BARNES & MULLINS)

Absolutely guarantee the following True and Tested Strings for the

VIRTUOSO

NOTHING BETTER TO BE HAD.

		s.	d.
Violin E String	(One single length each)		6
Violin A	" " " "		9
Violin D	" " " "		9
Violin G	" (Pure Silver Burnished)	1	4
English Acerbelle	(120 cut lengths, 4 lengths in an envelope)	13	6

Write for Catalogue of Banjos, Mandolins & Guitars, etc.

3 Rathbone Place, Oxford Street, W.

LONDON, ENGLAND.

UNDERWOOD

STANDARD TYPEWRITER



Visible Writing

"THE MACHINE YOU WILL EVENTUALLY BUY"

Good enough for me

UNDERWOOD TYPEWRITER CO.
214 Devonshire Street, Boston

"WRIGHT" MANDOLIN PICKS

GENUINE EBONITE, BEVELED EDGES

Made in four grades of flexibility

WRIGHT

Never Chip or Break

Price postpaid, 10c each. 75c dozen

Improve Tone

THIS IS THE WAY OUR PATRONS LIKE THEM:
"Send 1 gross 'Wright' Mandolin Picks."—G. Muder, Soloist, Auburn, N. Y.
"Send 2 gross 'Wright' Picks."—Clark Music House, Syracuse, N. Y.
"Send 2 gross 'Wright' Picks."—C. H. Fox, dealer, Geneva, N. Y.

"Wright's Peerless" Strings are THE VERY BEST MADE

SAMPLE SETS MAILED AT FOLLOWING PRICES
Banjo, gut and silk wound 4ths, set 40
Guitar, " " Basses," 25
Mandolin, Sil., Steel, Polished Copper Basses, set . .40

Money back if you say so. Free Catalogue STRINGS, CASES, etc.

LOUIS F. WRIGHT, Winsted, Conn.
TEACHERS AND DEALERS PLEASE ASK FOR WHOLESALE PRICES

NO KNOTS — **BANJOISTS** — NO TYING

Tailpiece received and it is certainly a winner. It does all you claim and more, and should have a very large sale. I shall use and recommend it.
Myron A Bickford,
Springfield, Mass.

Send for the **"Suregrip" Tailpiece.** The strings are secured close to the head, producing greater pressure on the bridge, preventing the bridge from slipping and improving tone and action of Banjo. Price 50c.

C. J. COOK, 988 Bedford Ave., Brooklyn, N. Y.

MOON WINKS

This is undoubtedly one of the most original and catchiest intermezzos ever published for full mandolin orchestra. It is arranged by Armstrong, which insures a fine arrangement.

1st Mand'n 30 | 2d Mand'n 15 | 3d Mand'n 20 | Ten. Mandola 20 | Mando-Cello 20
Guitar Acc. 15 | Flute 20 | Oct. Man a 20 | 'Cello 20 | Piano Acc. 30
Banjo Solo or Duet 40 | 1-2 off.

SPECIAL OFFER
2 Mandolin and Guitar Banjo Solo or Duet 15c | One copy 10c | only

PERCY M. JAQUES PUB. CO
JACKSONVILLE, FLA.

FOR SALE: Whyte Laydie Banjo No. 7, with Perfection Case. New, $45.00. Also Luscomb 3 Octave and case $18.50. Have no time to use them. Will send on five days' approval C. O. D.
E. D. MASON, Louisville, Ky. No. 1315 Beechwood Ave.

FARLAND Sixteenth Year. 7th Transcontinental Tour.

Oct., Nov., Dec., late April and May, East of Ind. Jan., Feb., early April, Middle West. March, Pacific Coast.

Write for Concert Proposition now

THE FARLAND WOOD RIM BANJO with Harp attachment and waterproof head. The only banjo which is free from the "tin pan" tone characteristic of all other makes. Positively louder than a piano and sweeter than a harp. Send for price list.

If in a position to sell concert tickets you can get a Farland Banjo or an equally valuable mandolin, guitar, violin, etc., in exchange for a few hours of your leisure time. Write for particulars.

THE FARLAND STRING for violin, banjo, etc. "The only string that's fit to use." Guaranteed perfect. Better than the imitations and costs no more. Trial lot of 20 assorted to suit, $1 00.

Catalog of sheet music, books, heads, etc., free. ADDRESS

A. A. FARLAND, 319 E. Front Street, Plainfield, N. J.
British Agent, Albert Lyles, Stonefield St., Dewsbury, Eng.

THE CIRCULATION OF

KEYNOTES

GOES ON INCREASING EVERY ISSUE

It is published on the first of each month in the interests of players of

THE BANJO, MANDOLIN AND GUITAR

and the reason of its success is that it has **the most news, the best articles** of any British paper and not less than **8 pages of music** in each issue.

$1.09 for 12 months subscription. 61 cents for 6 months. Send 10 cents for specimen copy.

JOHN ALVEY TURNER, 39 OXFORD ST. W. LONDON, ENGLAND

The publisher of the largest European Catalog of Music for the above instruments May we send you a list gratis and post free.

10c **MANDOLIN & PIANO DUOS** 10c

You receive the two parts for only ten cents
Send for catalogs of over 4000 pieces

MEDLEYS OF

College Airs
German Airs
Irish Airs
National Airs
Scotch Airs
Plantation Airs

JUST A FEW TO SHOW YOU WHAT WE HAVE

Ave Maria . . . . . Gounod
Berceuse, from 'Jocelyn' . . . Godard
Flower Song . . . . . Lange
Flowers and Ferns . . . . Keiser
Hungarian Dance No. 6 . . . Brahms
Melody in F . . . . . Rubinstein
Rakoczy March . . . . . Berlioz
Serenade . . . . . Schubert
Spring Song . . . . . Mendelssohn
Tannhauser March . . . . Wagner

BELL MUSIC CO, 1193 BROADWAY, N. Y CITY, N. Y.

"B. M. G."

B. M. G. is the leading British journal of the Banjo, Mandolin and Guitar and will keep you posted with all that concerns these instruments in Great Britain and her colonies.

B. M. G. circulates wherever English is spoken, all over the world.

B. M. G. contains Banjo and Mandolin Solos in every number, and instructive articles by the best exponents of these instruments.

B. M. G. affords complete instruction in Universal Notation for the banjo, written in progressive lesson form by Clifford Essex.

B. M. G. is the link between players in the U. S. A. and Great Britain and Ireland.

B. M. G. is published on the 1st of every month and costs you $1.25 per annum.

B. M. G. is edited by Sir Home Gordon, Bart, and is published at 15A Grafton Street.

BOND STREET, LONDON, ENGLAND

We are eternally trying to make better goods—Quality has made a name for the **Vega Mandolins** and **Guitars** throughout the land.

Today we can say with some pride, there is not a better equipped plant in the World to take care of your needs in the B. M. & G. lines.

Is it not easier to sell the higher grade instrument when the customer is shown he is getting so much more for his money than in the ordinary make?

In this way the business is put on a higher plane and leads to the selling of a better class of instruments.

The Teacher having the experience and knowledge controls most of the Mandolin and Guitar sales in his territory. About all the leading Teachers of the country are staunch admirers of the Vega Mandolins and Guitars. This season make up your mind to double your business.

We wish to talk at this time to Mr. Energetic Player who may be located in some part of the country where, at present, we are not represented by an agent. Remember, Mr. Energetic Player of Today, you will be The Teacher of tomorrow.

Your activity and enthusiasm causes others to become interested and to make inquiries concerning your chosen instrument.

Suppose we send you for a start a fresh Vega Catalog of 64 pages fully describing the numerous styles of **Vega Mandolins** and **Guitars**, also containing halftones of Celebrated Players.

Put this down on your Memorandum blank. WRITE TODAY TO

THE VEGA COMPANY 62 Sudbury St., Boston, Mass.

Have you ever heard that Paderewski made Pianos?
Have you ever heard that Levy made Cornets?

Have you ever heard that Kubelik made Violins?
Have you ever heard that Ossman made Banjos?

NO, but you have heard of the Steinway Pianos, Stradivarius Violins, Standard Cornets, and last but not least

FAIRBANKS BANJOS

To be an artist you must possess the Artistic Temperament.

To be a Successful Instrument Maker you must combine mechanical knowledge with long experience in manufacturing.

Now! as the result of our efforts you find the Most Famous Banjoists using the Fairbanks **Whyte Laydie** Banjos. In this instrument only can the highest efficiency be maintained.

There is a Reason Why. Only after hard labor and a thorough schooling have the Greatest Artists reached their exalted position.

The World's Famous Instrument Makers only through long experience and by intelligent effort have they worked their way to the top where their names stand for what is recognized as **"the best."**

Our **new** Illustrated Catalog just out contains full particulars for your further guidance.

THE A. C. FAIRBANKS CO. 62 Sudbury St., Boston, Mass.

NO. 11 of the EDITION ODELL

FOR

Mandolin Orchestra

MISERERE

From IL TROVATORE by VERDI

This standard number is arranged from the original score by H. F. Odell, and is the only complete authentic arrangement published. It can be played with any combination of instruments but is especially effective in clubs using 2 Mands, Mandola, Mando-Cello and Guitar or Piano. It begins with duet for Mandola and Mando-Cello, then duet for 1st Mand and Mando-Cello, finally all the instruments come in working up to the grand climax exactly as sung in the opera. As a club piece it is immense.

As a teaching piece it is

SUPERB

ORDER NOW - **1st Mand 30c, 2nd Mand 20c, 3rd Mand 20c, Tenor Mandola, Octave Mandola, Mando Cello, 20c each, Flute or Cello, 20c each, Guitar Acc. 20c, Piano Acc. 40c, Mand and Piano 50c, 2 Mands and Guitar 50c. Discount ¼ off.**

SEND FOR NEW ISSUE PLAN

Get your name on our list **now** and the above piece will be sent as our next new issue at a merely nominal price

ODELL STRINGS are the BEST ON EARTH

Mandolin Strings 50c a set **Banjo Strings 50c a set** **Guitar Strings 75c a set**

Special Prices by the Dozen or Bundle to Teachers

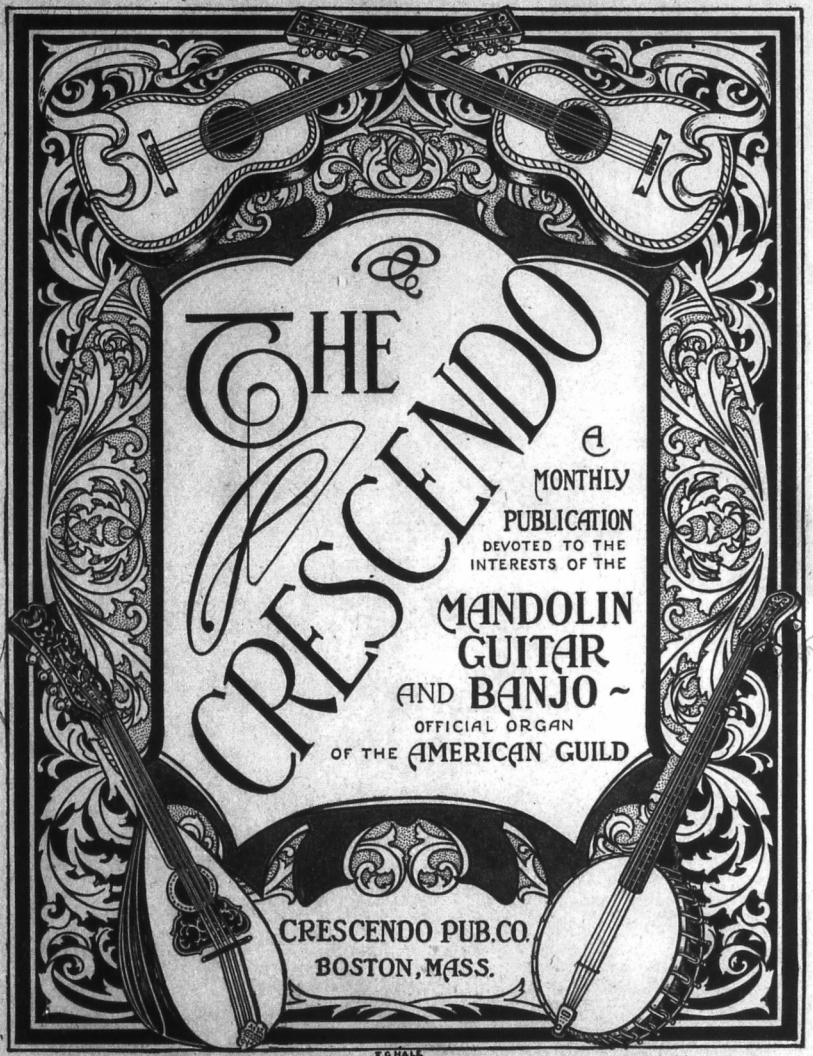
Contains more than all other Methods combined — **ODELL MANDOLIN METHOD** — **Three books already published 75 cents each**

GENERAL HEADQUARTERS for MANDOLIN, GUITAR and BANJO MUSIC and STRINGS

SEND FOR CATALOGS

H. F. ODELL & CO. - - 165 Tremont St., Boston, Mass.

Vol. I. November 1908 No. 5.



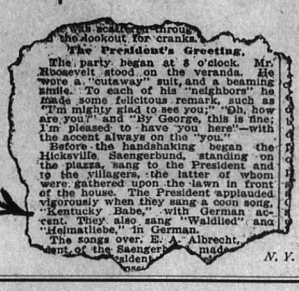
F. C. HALL

10 cents per copy

COPYRIGHT 1908 BY CRESCENDO PUB. CO
All rights reserved

$1.00 per year.

Pres. Roosevelt hears Kentucky Babe



...with Scottish thrift through the lookout for cranks.

The President's Greeting.

The party began at 3 o'clock. Mr. Roosevelt stood on the veranda. He wore a "cutaway" suit, and a beaming smile. To each of his "neighbors" he made some felicitous remark, such as "I'm mighty glad to see you;" "Oh, how are you?" and "By George, this is fine; I'm pleased to have you here!"—with the accent always on the "you."

Before the handshaking began the Hicksville Saengerbund, standing on the piazza, sang to the President and to the villagers, the latter of whom were gathered upon the lawn in front of the house. The President applauded vigorously when they sang a coon song, "Kentucky Babe," with a German accent. They also sang "Waldlied" and "Heimatliebe," in German.

The songs over, E. A. Albrecht, president of the Saengerbund, made...

N. Y. World

Kentucky Babe

By ADAM GEIBEL

This is one of the best high-class Plantation Songs ever written. Its steady sale and increasing popularity prove it.

Arrangements and Prices

VOCAL

Song, Piano Accompaniment,	.50	Male Quartet,	.15
Song, Guitar Accompaniment,	.30	Mixed Quartet,	.15
		Women's Quartet	.15

INSTRUMENTAL

Schottische, Piano Solo	.40	Mandolin and Guitar	.25
Banjo Solo	.30	Two Mandolins and Guitar	.35
Two Banjos	.30	Mandolin and Piano	.35
Banjo and Piano	.40	Two Mandolins and Piano	.40
Two Banjos and Piano	.40	Guitar Solo	.30

Send for our catalogues of Banjo, Mandolin and Guitar Music

Mail orders filled to all Parts of the country, or you can procure this music from your dealer.

White-Smith Music Pub. Co.

BOSTON	NEW YORK	CHICAGO
62 Stanhope St.	13 East 17th St.	259 Wabash Ave.



—JUST ONE HIT—

"Teddy Bear's Picnic"

PLAYED AND WHISTLED EVERYWHERE

Published for MANDOLIN ORCHESTRA

MANDOLIN SOLO	35
2 MANDOLINS	50
MANDOLIN & GUITAR	50
2 MANDOLINS & GUITAR	60
MANDOLIN & PIANO	60
2 MANDOLINS & PIANO	70
MANDOLIN, GUITAR & PIANO	70
2 MANDOLINS, GUITAR & PIANO	80
MANDOLA (Octave) or 3rd MANDOLIN	25
BANJO SOLO (American & English notation)	50
BANJO SOLO (American & English notation) with Piano acc.	75

In addition to the above we can furnish the following Orchestra parts, viz: 1st Violin, 2nd Violin, Viola, Bass, Flute, 1st Clarinet, 1st Cornet, 2nd Cornet, Trombone, Drums, Cello, 2nd Clarinet, Horns, Oboe and Bassoon.

Price of extra parts when bought in conjunction with any of the above listed arrangements (including piano acc.) can be had at 15c. per part, when bought separately 25c. per part, piano acc. 40c.

GUITAR SOLO - - 40

M. WITMARK & SONS

WITMARK BUILDING

144-146 West 37th St. New York



BOSTON ACADEMY OF MUSIC MANDOLIN ORCHESTRA, Cincinnati, Ohio,
H. W. BEACH, Manager — Aug. Boeh, Director

Use and endorse the "GIBSON" exclusively,

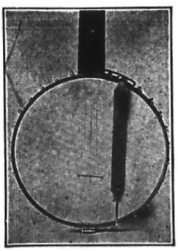
MR. TEACHER: The big Artists and Mandolin Orchestras use the "Gibson," What do **you** use? It's better to be jealous of another's success than too stupid to recognize its source. Selah.

Do business on our capital. No investment. Stock furnished. We help sell. Try our "Still Hunt." Be a business man as well as a professional man. Catalog **Free.**

Gibson Mandolin Guitar Co. 105 E. Exchange Place, Kalamazoo, Mich.

NEW—PIZZICATI from Sylvia, arranged by H. F. Odell for full Mandolin Orchestra (14 parts); playable in any combination Music and string catalog free.

MODERNIZE YOUR BANJO with a



Hartnett Adjustable Tone Bar

Pat. Aug. 25, 1908. Foreign pat. pending

PRICE $1.00 EACH

AND A

Hartnett Banjo Bridge

Send 10c for a sample Bridge with full instructions for adjusting the neck of the banjo to meet the new conditions.

Hooked Tones are doomed. The right hand fingers assume a natural position. Perspiration and pressure of the hand will no longer soil the head and prevent proper vibration. Higher bridges can now be used which will give the tone of the Banjo great power and sustained valuation. The tremolo can be applied without changing the position of the right hand.

Heartily Endorsed by the Profession

MYRON A. BICKFORD: "Your invention is rightly called 'Tone Bar' for it improves the tone of the Banjo to a great extent, while the advantages that are gained from having the fingers at the proper angle when picking are even more obvious. I am using it right along and am most happy to recommend it to all banjoists."

A. C. FAIRBANKS CO.: "The Hartnett adjustable 'Tone Bar' supplies a long felt want. There is a correct position of the hand that gives the best result with the least effort."

THOS J. ARMSTRONG: "Your clever invention for the Banjo is bound to be extensively used by all soloists; in fact we ought to have had this device long ago."

J. J. DERWIN: "I tried your 'Tone Bar' for the first time five hours previous to my important engagement here (Washington, D. C.), and was so favorably impressed with its worth and helpfulness that I used it on the occasion o' my appearance as banjo soloist at the American Guild Concert, with the result that I was never so much at ease playing my Fantasia and Lizst's Second Hungarian Rhapsody (two extremely trying numbers) in succession without the slightest fatigue."

A. D. GROVER: "Your 'Tone Bar' will be of great assistance."

PAUL ENO: "Decidedly useful and beneficial."

A. J. WEIDT: "It is all you claim for it."

W. T. HOLT: "A great many of my pupils want them."

D. E. HARTNETT, 120 East 23rd St., New York City
WRITE FOR CIRCULARS

The Famous Compositions for Banjo

by Lansing, Babb, Glynn, Hall, Ossman, Grover, McGrath and Shattuck are contained in the Shattuck-Gatcomb Catalogue.

Announcement

The following celebrated Compositions for Banjo are now in stock and will be mailed promptly on receipt of your order:

BLUSHING ROSE GALOP — by Glynn
1 or 2 Banjos .50 — Piano Acc. .40

CRUSADERS GALOP — by Glynn
1 or 2 Banjos .50 — Piano Acc. .30

CRYSTAL WAVE WALTZ — by Babb
Banjo Solo .30 — Piano Acc. .30

BEE LINE GALOP — by Lansing
1 or 2 Banjos .40 — Piano Acc. .20

AMERICAN PATROL — by Lansing
1 or 2 Banjos .30

MARCH HOMEWARD — by McGrath
1 or 2 Banjos .30

Discount 1-2 off. Mention the "Crescendo."

B. E. SHATTUCK, Music Publisher
Successor to L. B. Gatcomb Co.
P. O. Box 107, Station A, Boston, Mass.

Four Mandolin Duo Studies

By A. A. BABB

The four are published in one number and are fine teaching pieces.

Price complete 50c. Subject to sheet music discount.

"The Odell Mandolin Method is the 'best ever' and the most thorough and complete."

MRS. ALMA J. MORSE,
Rutland, Vt.

"Mr. Odell is a fine musician and his books (Odell Method) are grand."

MRS. ALICE C. BROUGHTON,
Los Angeles, Calif.

And We Have Many Others Just As Good.

A Few Useful Books

PRICE

Favorite Duets for Mandolin and Piano 50 cts.
Favorite Duets for Mandolin and Guitar 50 cts.

Each part is in a separate book to each set.

Twenty-four Guitar Solos
All in medium grade.
A remarkably fine collection.
Price 50 cts.

OLIVER DITSON COMPANY, BOSTON

CHAS. H. DITSON & CO.
NEW YORK

J. E. DITSON & CO.
PHILADELPHIA

Why Everybody Should Subscribe to *The* CRESCENDO

BECAUSE the Crescendo keeps up interest in the Mandolin, Guitar and Banjo or in other words your instruments.

BECAUSE the Crescendo has the greatest staff of able writers that any paper of this kind ever had or will have.

BECAUSE Rollinson, Bacon, Davidson, Williams, Lansing, Armstrong, Bickford, Boehm, Hartnett, Essex, Derwin, Grover, Rowden, Holt, Krick, Burchard are some of the prominent men who comprise the staff.

BECAUSE you can find in it **news** of **everybody** from **everywhere,** programs of concerts and advertisements of the leading publishers and manufacturers.

BECAUSE it is the liveliest and most entertaining magazine published in America.

BECAUSE by becoming a subscriber you will receive

$20 WORTH of the BEST MUSIC in the World for **$1**

This music is selected from the catalogs of **Ditson Co., White—Smith Co., Wood Co., Odell Co., Gibson Co., Folwell, Jaques, Stannard, Stahl, etc.**

8 PAGES OF MUSIC EVERY MONTH

Send **One Dollar** with your name and address and receive the **Crescendo** for 12 months. Sample copy 10 cents.

Crescendo Publishing Co., H. F. ODELL, Editor and Manager. **165 Tremont St., Boston, Mass.**

The Crescendo

DEVOTED TO THE INTERESTS OF THE

Mandolin, Guitar and Banjo

OFFICIAL ORGAN

OF THE

AMERICAN GUILD

OF

Banjoists, Mandolinists and Guitarists

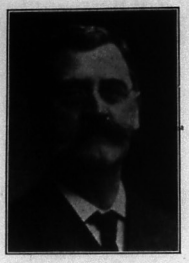
VOL. I. BOSTON, NOVEMBER, 1908. No. 5.



The Derwin Mandolin Orchestra, of Waterbury, Conn., was organized ten years ago and has always been a prominent feature in the musical affairs of that city. Its repertoire includes besides such overtures as Morning, Noon and Night and Poet and Peasant, many of the very best selections that are written for these instruments. The present members are the Misses Margaret Maloney, Marguerite Hodson, May Charbouneau, Julia Galvin, Alma Peterson, Mary Derwin, Laurette Mulligan, May Conklin, Mrs. J. J. Derwin, Mrs. Alice Walcott, Messrs. J. J. Derwin, F. F. Pearson, E. F. Egan, D. M. Blansfield, C. A. Dodson, P. Farrell, V. A. Crocco, E. Weyermann, J. P. Kennedy, A. L. Kirschbaum, L. Hill, A. A. White, E. Bankat, J. Creen, Geo. Carroll and J. H. Williams. Its officers are, President and Business Manager, Mr. F. F. Pearson; Secretary, Mr. E. F. Egan; Conductor, Mr. J. J. Derwin. The instrumentation at present includes 10 first mandolins, 5 second mandolins, 5 guitars, 2 obbligato banjos, mandocello, octave and tenor mandolas. Its annual concert is always one of the leading musical events of the season.

From Manuscript to Printed Page

By Banks M. Davison, Mgr. of Publications, White-Smith Music Pub. Co.



The process a piece of music goes through, from the time the manuscript is turned into a music engraver, and printer, until it comes out the finished product.

It is always a hard proposition to explain to the layman the intricacies of a business which is entirely unfamiliar to him in every detail. To make it perfectly clear, the explanation must be as free from technical terms as it is possible to make it. I trust when the reader has finished this article, he will not find my explanations similar to the attempt of a magician to elucidate his wonderful feats of sleight-of-hand, for when he has finished, the audience is no wiser than it was before he commenced.

The general impression of the public seems to be that music is printed from type the same as text matter. This is entirely erroneous, as no type whatever is used. The music plate on which the music is engraved is made of a very carefully prepared alloy metal consisting of tin, lead, antimony, etc., the largest proportion being tin. A plate such as is used for sheet music weighs from sixteen to seventeen ounces and is quite thin. When the music engraver receives a manuscript to engrave, it is first laid out by him very carefully so that he may know where each measure goes on the plate. The five lines of the staff are then drawn with a five pronged tool technically called a "hook," and the bar lines, dividing the measures, are also drawn with a "hook" having but one prong. Most of the characters, such as clefs, notes, rests, accidentals, etc., are stamped into the plate with dies. Slurs, stems, and the lines forming eighths, sixteenths, etc., (groups of notes) are made with a "graver" similar to the "gravers" used by jewelers.

A music engraver must be able to decipher all sorts of manuscripts, and once in a while, especially in the case of some of our best-known composers, it is a very difficult proposition to make out just what is intended. Manuscripts that have the appearance of "copper-plate" are few and far between, and when the music engraver gets hold of one there is great rejoicing.

Accuracy counts more than speed in engraving plates, as it is desirable to have as few mistakes to correct in the proof, as is possible. Strange to say it often turns out that the engraver makes the most errors in places that should seemingly be the plainest. For instance, he will decipher a difficult, complicated chord, and slip up in engraving some of the text, either in the directions, or, in some word of the song, if it happens to be a vocal composition.

After the plates are all engraved, the next thing is "taking the proof." This is a peculiar looking piece of work as everything comes out just the opposite of what it will be when it is printed in the regular way. The engraved parts all come out in white, and the smooth, unengraved parts come out in the color. This effect is obtained by the ink being so stiff that it does not fill the indentations made by the dies. Practically all music proofs are made in green ink, as that color has been found most satisfactory, on the principle that "green is nature's own color" and therefore easiest on the eyes. From time to time printers experiment with some other color, mostly in blue tints, but eventually they give it up and go back to the "good old green," as one of my Hibernian friends term it.

Next, the engraver must make the change in his plates, to cover the corrected notes in the proof. This requires extra skill as too rough handling of the plates spoils them. Besides, the plates must be fixed without interfering with the other work. This is done by punching up from the back of the plate the wrong note or other changes, and after making the surface of the plates even again, they are re-engraved as per corrections in proof. After the engraving is all finished, the surface of the plate is carefully scraped and planished.

There are other things to be done before the manuscript can be turned into a printed page. The process of making a transfer of the engraving on the metal plate to stone is an interesting one and is explained in detail below.

The question now arises, how is this plate to be printed from, if it is filled with holes or indentations and has no raised surface? The explanation is that the indentations are filled with a heavy lithograph ink or wax; then a transfer print is taken from the plate on the same principle that a visiting card is printed. This transfer, however, is printed on hand-made rice paper which is imported from China. The transfer is then placed in the proper position on a lithograph stone and the stone is put through a pressure press practically forcing the print to adhere to the stone. A strange thing about this transfer process is that when the paper is peeled from the stone none of the printing whatever remains on the paper. Etching processes are used on the stone after the transfer is put on, but, of course, this part of the work is simply routine and not of any interest to an outsider. The further printing is simply like any other lithographic process.

B. M. Davison

THE PRESENT STATUS OF THE GUITAR.

By George C Krick.

For some time past, I have often asked myself the question: Why is it, that the guitar, capable of expressing the highest musical sentiment, is not more universally studied and played by the serious minded music student?

I will try, in this limited space, to, at least partially answer the question and perhaps offer a few suggestions that will, if adopted by the readers, help it to regain its proper high standing amongst the legitimate musical instruments of the present day.

Let us first look at its early history, which will prove to us, that no other instrument can point to such an aristocratic and ancient pedigree. Ernst Biernath, in his valuable work on the history of the guitar, just recently published in Germany, tells us, that its origin dates back 3000 years before the beginning of the Christian Era. The Babylonians, Egyptians and Hebrews, whose civilization and culture was of the highest order, are said to have used, during their religious ceremonies, guitars shaped like the ones in use at present, the chief musician of that day being held in high regard and esteem by the whole nation.

From Asia Minor it found its way to the Greeks and Romans, later to Spain, Germany, Italy, and in fact, every nation of Europe and Asia. On it went on its triumphant way through the Medieaval Ages, captivating the heart of the troubadour and minnesinger, King and peasant, rich and poor, until we find it, at the end of the 18th and beginning of the 19 century, reaching the zenith of its popularity.

Large and enthusiastic audiences worshipped such men as Carulli, Carcassi, Sor, and Giuliani, who showed in their solo performances, the wonderful possibilities and beauty of the guitar. Beethoven, Mozart, Haydn, Von Weber, played the guitar, and Giuliani we find performing concertos for guitar and piano with Moscheles and Hummell at the piano. The great Paganini has written some remarkable duos for guitar and violin, which he performed in concert, one of his favorite pupils, Camillo Sivori, playing the violin parts. Later on we see J. K. Mertz concertizing as guitar soloist through Europe, and in our own country, I need only mention the late Luis T. Romero, whose guitar performances in Boston and other American cities were received with unbounded enthusiasm, and last but not least, the greatest living guitarist of the present, Wm. Foden, whose appearance in Carnegie Hall, New York, several years ago, will never be forgotten by any one, fortunate enough to be present.

We have here an instrument, that has held its own for several thousand years, amongst all the civilized nations of the earth. Original compositions and etudes have been written for the guitar by some of the greatest stars in the musical horizon for years past, in fact, we have enough good guitar music that will compare favorably with the best things for piano or violin, to keep one studying a whole life time,—and what do we find,—hundreds of players, that are not able to play an accompanimnt in keys beyond two flats or four sharp, occasionally a few, that will perform an easy little waltz or polka, and that have never seen the inside pages of a Mertz Fantasie or Legnani Caprice.

Is it then any wonder, that the general public will receive with apathy your announcement of a guitar concert, after hearing perhaps a few amateurs make an effort to play an easy accompaniment to banjo or mandolin, on poor guitars, strung with wire strings.

Mr. Teacher, don't you think, it's up to you, to demonstrate, what can be done with your instrument, before you may expect the multitude to flock to you and clamor for guitar instruction. Don't you think, it will be worth your while to hunt up some good guitar studies and get busy yourself? Why not adopt modern business methods in order to be up-to-date and be recognized as a prominent teacher in your chosen profession? The average man must be "shown" before he will part with his money and if you want an increase in the number of your guitar pupils, you must first demonstrate its possibilities.

In Germany, the land of music and the birthplace of the musical giants, interest in the guitar is now wonderfully increasing, which is undoubtedly due to the work of the "Guitar League," organized there some years ago, including in its membership the best teachers and players from different countries, several from the United States. The annual concerts given by the "American Guild" in different parts of our country, have materially helped to bring the guitar more prominently before the public.

But after all, it is the individual efforts of each teacher in his immediate vicinity, that counts, and he must come out and hustle. There is nothing that will stimulate the efforts and ambitions of a good pupil more, than the listening to a finished concert performance. Were it not for the numerous piano recitals, the piano teachers would find the number of their pupils decrease rapidly, and if you take away our violin virtuosos and symphony concerts, the violin would have quite a falling off in its number of students and admirers. Does not the same arguments apply to our guitar?

Send out ten guitar soloists concertizing through this country, and you will see the number of guitar students increase at an enormously rapid rate. I say again: Play the guitar well in public and you will have more pupils.

This brings us to the next important point. Having the pupil talented, willing to work, with the intention of taking up the study of guitar playing professionally, help him by all means to accomplish his end. Don't be short-sighted, thinking, there is no room in your town or city for another teacher. The best and least expensive advertising you can do, is to turn out as many guitar teachers as possible. They will spread your fame and in the end you will more than profit thereby.

Now let us for a few moments, examine the guitar from a technical standpoint. Is it not a fact, that, barring the piano, the guitar is the most complete solo instrument? The sweetness and appealing quality of its tone cannot be

(Continued on page 7)

GUILD BULLETIN

While it is a little bit early to announce all of the various interesting matters which will be connected with the next convention at New York, it may be stated that everything points to the most successful convention the American Guild has ever held.

Valentine Abt, under whose direction the affair is to be held, is exerting himself to the utmost in his endeavors to make the convention and concert the most elaborate and successful, both artistically and financially, that has ever taken place.

As announced last month, the convention will be held the week of April 11th. It is probable that the concert will occur on Thursday evening, April 15th or Friday evening, April 16th. The concert and the business convention will be held at the Waldorf Astoria.

It is quite probable that an exhibition of the instruments and music of the trade members, will be held in New York in connection with the convention. At the headquarter of the Guild, we have heard from various parts of the country and we believe that nearly 2-3 of our members will attend this convention as New York is so central.

An interesting novelty which it is quite possible will be connected with the affair, will be the rendition of a musical play which Mr. Abt, the manager, is considering writing. This would indeed be a great novelty and something that has never before been done in any of the conventions. Mr. Abt has had considerable experience as a composer and this announcement will undoubtedly be received with a great deal of pleasure by those who are familiar with Mr. Abt's music and to those who are not familiar with it, we will say that Mr. Abt is a thorough musician and any of his compositions which are used at the concert will prove very interesting to the listeners.

From indications there is no doubt that the attendance at this convention will be the largest which we have ever had. Many members have already stated definitely that they would attend and it probably would assist Mr. Abt a great deal if our various members would write him within a short time stating that they would attend. Address, Valentine Abt, Carnegie Music Hall, N. Y.

The particulars in regard to the official hotel and matters of this kind, will be announced from time to time as the plans are definitely settled.

Among the artists already engaged to appear at the concert are Mr. J. J. Derwin, banjoist, who made such a hit at the Washington convention last year and Mr. W. Eugene Page, the eminent mandolin virtuoso.

Every Guild member who has not done so, is requested to send on a postal card at once to me, his or her vote on the C versus A notation question, stating in as few words as possible why you believe in the notation you advocate.

It is hoped that every member of the Guild will take enough interest in this subject to send in a postal immediately.

The following is a letter which one of our enthusiastic members recently sent to a friend inviting him to join the organization. If each member of the Guild would send a letter to someone he knows similiar to the following, I feel sure that the 300 members which I hope to see within a month would immediately join us.

Friend ———

I want to talk to you about joining the American Guild. If you join now and send me your application accompanied by $1.00 we will put you in as an associate member which, besides giving you membership in our Guild, gives you many privileges. Do this by all means friend ———. You will not regret having taken my advice. I advised you to take up another proposition and I know you will postively warm up to the Guild proposition because we are standing for the best in our profession and we have on our list, tho best of the profession and the ones who are making people sit up nights and think.

We are making the Guild a power which is already being felt all over the world, yes, even in Italy, the home of our instruments and where they are supposed to do things right but where they have a few things te learn from us Yankee hustlers.

Yours musically,

———————

Guild members should remember in inviting their friends to join the organization that anyone who joins at the present time paying either $2.00 for professional membership or $1.00 for associate membership, will be considered as members for the balance of this year, and all of next year, in other words, about 14 months membership instead of 12 at the regular price. This arrangement is made in order that the Guild membership may reach the 300 mark before the first of January. Just think this over Fellow Member and see if you can't get some of your friends, your pupils or players to join this organization. We want 300 members just as quick as we can get them and we are going to have them. We hope that each member will send in one new member before the first of January. Will you.

There are still a few members who have not purchased Guild pins. They may be obtained of the Treasurer for 75 cents each. Pins are made of red and white enamel and gold plate. They are a little smaller than a dime and are extremely neat and dainty.

H. F. ODELL, Sec.-Treas.

Recent New Members

ASSOCIATE

Mrs. Frank Place . . . . . Barre, Vt.
F. E. Mann . . . . . Millers Falls, Vt.
C. E. Marshall . . . . . Byrn Mawr, Pa.

The Present Status of The Guitar.

(Continued from page 5)

exceeded by even the harp. If properly played, the melody may be brought out with much power or great delicacy, the glissando can be used with fine effect, and if the student has mastered the tremolo, he is able to vary his performance in a number of different forms.

One fault a player must try to overcome, or still better, avoid, and that is the common practice of playing all scales staccato, instead of legato. Using alternate fingering, employing the thumb and first finger (righthand) on the bass strings and the first, second and occasionally third finger on the treble strings, the scales in all keys and all positions should be practised daily, until a smooth, even, liquid scale is the result. If scale practice is so important in piano and violin study, why not apply the same principle to the guitar. I fear this is neglected in many instances.

When we examine the adaptability of the guitar for playing chords and arpeggios, it would be difficult to find another instrument capable of producing the variety of harmonic progressions or intricate chord combinations.

Having made a thorough study of the barré system, the passing from one key to another in any position becomes greatly facilitated. Care must be taken, however, to strike chords properly. How easily a performance might be spoiled by the player bringing out his bass or middle notes stronger than the treble. As in most full chords the highest note is played with the third finger of the right hand, this finger should receive careful attention right from the beginning of the first few lessons.

To be a good performer, one must be a good listener, and the guitarist should carefully listen to his playing, so that he might bring out the melody clear and strong and give the notes their proper value. So often we find players unintentionally stopping the vibrations of the treble string, while playing the accompaniment on the next lower one.

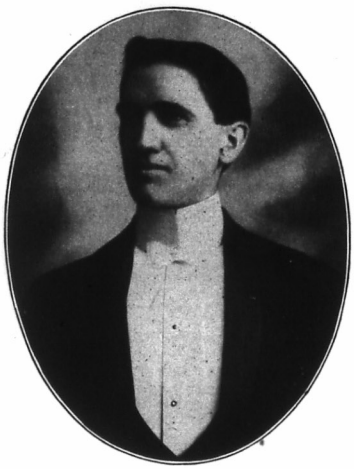
The right hand fingering is so important and is generally so much neglected, that I cannot emphasise too strongly the careful and slow study of the movements of every finger, and, as stated before, the second and third must be developed in such a way, as to make the performance round and even. The left hand fingers should be trained so they will grasp a full chord precisely and strongly, bringing each finger down on the finger-board with strength and elasticity. How often do we hear the guitarist muffling their notes between treble and bass, which must be avoided.

Permit me now, for the benefit of those who have not the advantage of a prominent teacher's advice, to outline briefly a course of study, covering a period from two to six years. Using as a foundation the original "Carcassi Method," the same should be studied carefully, omitting nothing. This to be followed by the six caprices, and twenty-five Etudes Melodiques, by the same author. Etudes of Ferdinand Sor and some of his easier compositions are now in order, and there are enough to be had, to keep the student intersested for nearly two years. Along with these studies, I would recommend the popular and melodious compositions of William Foden, amongst which we find

(Continued on page 10

Prominent Guild Members.

An Ex-President.



MYRON A. BICKFORD.

Myron A. Bickford began the study of music at the age of 10, his first instrument being a melodeon, or small reed organ. In a little over a year he was playing in church and at the age of 12, was appointed regular organist. At about 14 he was introduced to a piano and began teaching the same year. About two years later the violin was added to the list, his first teacher on this instrument being his father, formerly somewhat noted as a violinist. Not long after this he happened to attend a concert given by The Imperial Quartet of Boston at a small country town in Vermont, this being his first opportunity of hearing the banjo, mandolin and guitar, at least in the hands of capable performers. He was immediately captivated with the instruments and procured a banjo, his first instructor being the veteran banjoist, Ike Brown. The banjo was immediately added to the teaching list, and the mandolin and guitar a little later. The thorough musical training previously received, coupled with intense application, enabled him to master these intruments in a comparatively short time. He has enjoyed instruction from Alfred A. Farland, Valentine Abt and Charles J. Dorn on their respective instruments, while on the piano, church organ and violin he has been under pupils of Sherwood, Barth, Burmeister, Guilmant, Halir and Joachim.

In harmony, theory and composition Mr. Bickford has been under Dr. H R Palmer and eminent German teachers. His efforts have not been confined entirely to the stringed instruments, nor to instrumental music, for some years ago he played cornet and several other brass instruments in a band and instructed several classes in sight singing, and devoted considerable time and attention to piano tuning, having studied this branch of the music business under a New England Conservatory graduate.

He has composed a number of lighter pieces for piano and the stringed instruments, also an overture, still in Mss., and at the present time is working on a string quartet, for the regular instrumentation, violins, viola and cello. He has also made a good many arrangements for band, orchestra, mandolin and banjo clubs, as well as for solo instruments.

At the present time he is a half-owner of the Springfield Conservatory of Music and devotes his entire time to teaching and playing.

He is first viola of the Springfield orchestra and plays this instrument in the Janser String Quartet. He also directs a large mandolin orchestra and banjo club, devoting a large share of his attention to these instruments. He is a former President of the American Guild and one of the Executive Committee, and is also very prominent in the various fraternal organizations, being a member of no less than 11, so that, withal, he is somewhat of a busy man.

The CRESCENDO.

A Magazine for the Player, Student and Teacher of the Mandolin, Guitar or Banjo.

HERBERT FORREST ODELL,
Editor and Manager.

Published Monthly by the
CRESCENDO PUBLISHING CO., INC.

SUBSCRIPTION PRICES.

Single Copy, ... 10 cents.
Yearly, ... $1.00.
Canada . . . . . $1.25.
Foreign . . . . . 6 Shillings.

ADVERTISING RATES will be sent on application. Forms close on the 15th of each month for the succeeding month's issue.

REMITTANCES should be made by Post Office or Express Money Order, Registered Letter or Bank Check or Draft. Checks accepted only on banks with exchange in Boston or New York.

CORRESPONDENCE is solicited from everybody interested in the Mandolin, Guitar or Banjo. We should be pleased to receive programs and reports of concerts, club and orchestra news, personal notes and music recently issued.

We are not responsible for the opinions of Contributors.

ADDRESS COMMUNICATIONS to the Editor. ALL REMITTANCES should be made payable to
CRESCENDO PUBLISHING CO.,
165 Tremont St.,
Boston, Mass.

VOL. I. NOVEMBER 1908. NO. 5.

EDITORIAL.

IMPORTANT.

The subscription rate of The Crescendo in Canada hereafter will be $1.25 instead of $1.50.

WARNING.

Do not subscribe to the CRESCENDO through persons unknown to you. Our authorized agents are prepared to show an agent's card in soliciting subscriptions.

We take pleasure in announcing that an article will shortly appear in our columns on Carlo Munier, the noted Italian mandolin authority, by Samuel Adelstein. Mr. Adelstein is perhaps better acquainted with the affairs connected with the plectral instruments abroad than most of the American teachers and our readers may be assured of an exceptionally interesting article.

An especially clever article will appear in the December CRESCENDO by Myron Bickford, on a new method of creating an interest in music. Mr. Bickford's wide experience in music enables him to write very interestingly on many subjects and we have no doubt our readers will find the article very interesting.

It is a surprising thing to us how many mandolin clubs and orchestras, especially among the colleges are so satisfied if they have a first and second mandolin and a guitar section but have no mandolas, especially as we have today, such fine tenor mandolas and mando-cellos manufactured by three or four leading firms. We fail to understand why every club should not include these in their instrumentation.

If these clubs and orchestras who are satisfied with a first and second mandolin and guitar combination could only hear a good club with a full combination including the tenor mandola and mando-cello, we haven't any doubt that they would immediately adopt the latter instruments in their own instrumentation.

A club or orchestra including a full instrumentation as a rule is much more capable of performing the better class of standard music than the regular orchestras for the simple reason that a majority of regular orchestra men do not care to rehearse. And while the the individual ability of the players perhaps is better than that of the average mandolin players the ensemble effect is decidely not equal to a mandolin club which comes together and rehearses hour after hour.

We reiterate that it is surprising to us that college clubs with a membership of 25 to 75 are content with only mandolins and guitars. We remember hearing recently a large college club composed of 65 members, the instrumentation consisting of first and second mandolins, guitars, a very excellent cello player, a flute, and a few octave mandolas. This club represents a leading university of the country and why on earth, with its progressiveness, this club at least should not have had 7 or 8 tenor mandolas and mando-cellos is beyond our comprehension.

It would seem to us advisable that club leaders should universally adopt the tenor mandola and mando-cello and drop the octave mandola. The present octave mandola music is now being published only to accommodate a few and the tenor mandolas and mando-cellos out-number the octaves at a probable ratio of 5 to 1. At the present time, publishers are obliged to publish so many parts, many of which they sell only a few copies that they are obliged to curtail in the number of pieces they get out but if club leaders would all use the same instrumentation, thus enabling the publisher to do away with some parts (principally the octave mandola) there is no doubt in our minds that the publishers would get out more music.

The club using a tenor mandola and mando-cello is able to play not only the full club combinations with guitar or piano, but solos on the various instruments, string quartettes and odd combinations which make the work of the club twice as interesting not only to the players themselves but to their listeners.

We strongly recommend that club leaders look into this matter thoroughly and we hope to see the octave mandola entirely done away with and the tenor mandola and mando-cello adopted in every well organized mandolin club or orchestra.

We speak from long experience in club and orchestra work and we believe there is no combination of musical instruments that can produce any finer effects in the hands of fairly capable players, than a club composed of first and second mandolins, tenor mandolas, mando-cellos with guitar or harp guitar and possibly a flute, violin, piano and drums added. The effects to be obtained by this combination of instruments is indescribable.

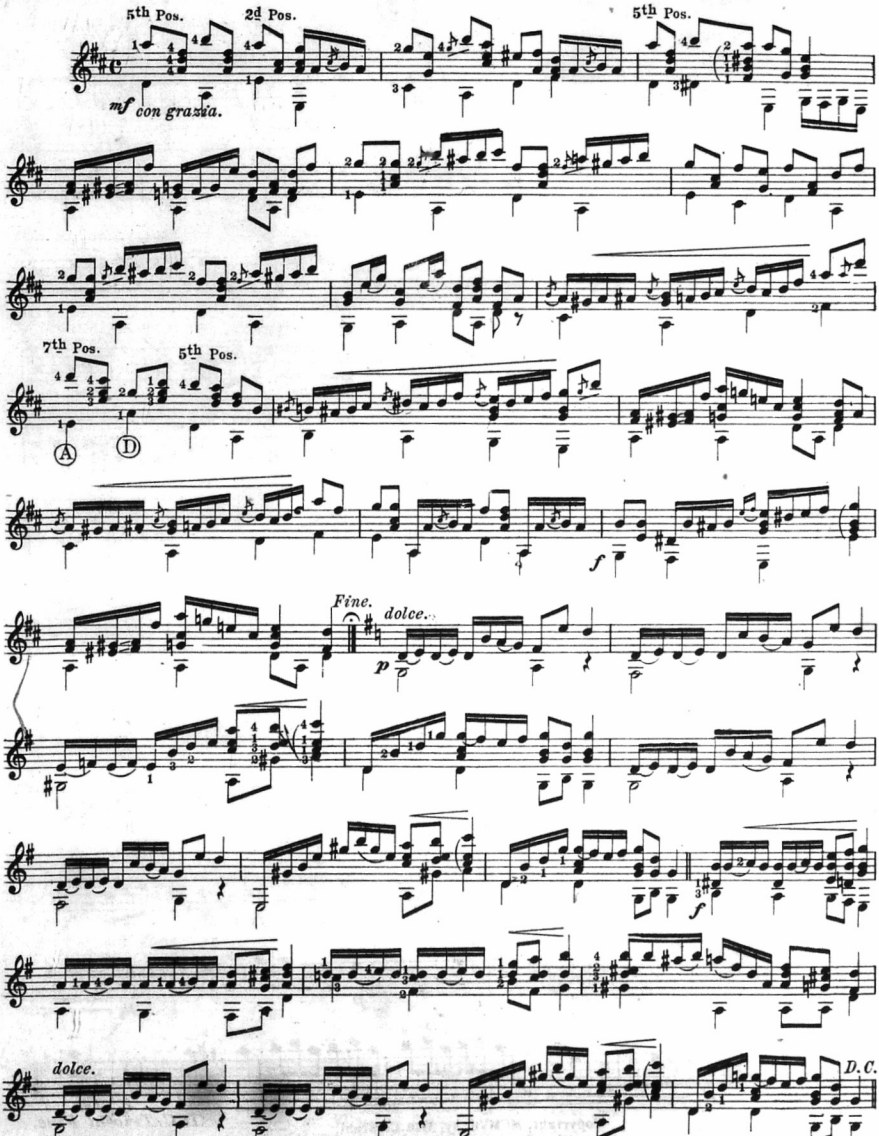
We are pleased to announce that we have arranged for a clubbing rate between the Musician, published by The Oliver-Ditson Co., and the CRESCENDO. Hereafter subscriptions will be received for the two papers at the rate of $2.00 in U. S., $2.25 in Canada and $2.85 in foreign countries.

ALPINE ROSE.

GAVOTTE.

GUITAR.

CHARLES J. DORN, Op. 74.



Copyright MCMIV by Oliver Ditson Company. International Copyright Secured.

5-64989-1-G.

To The Radcliffe Mandolin Club, Cambridge, Mass.

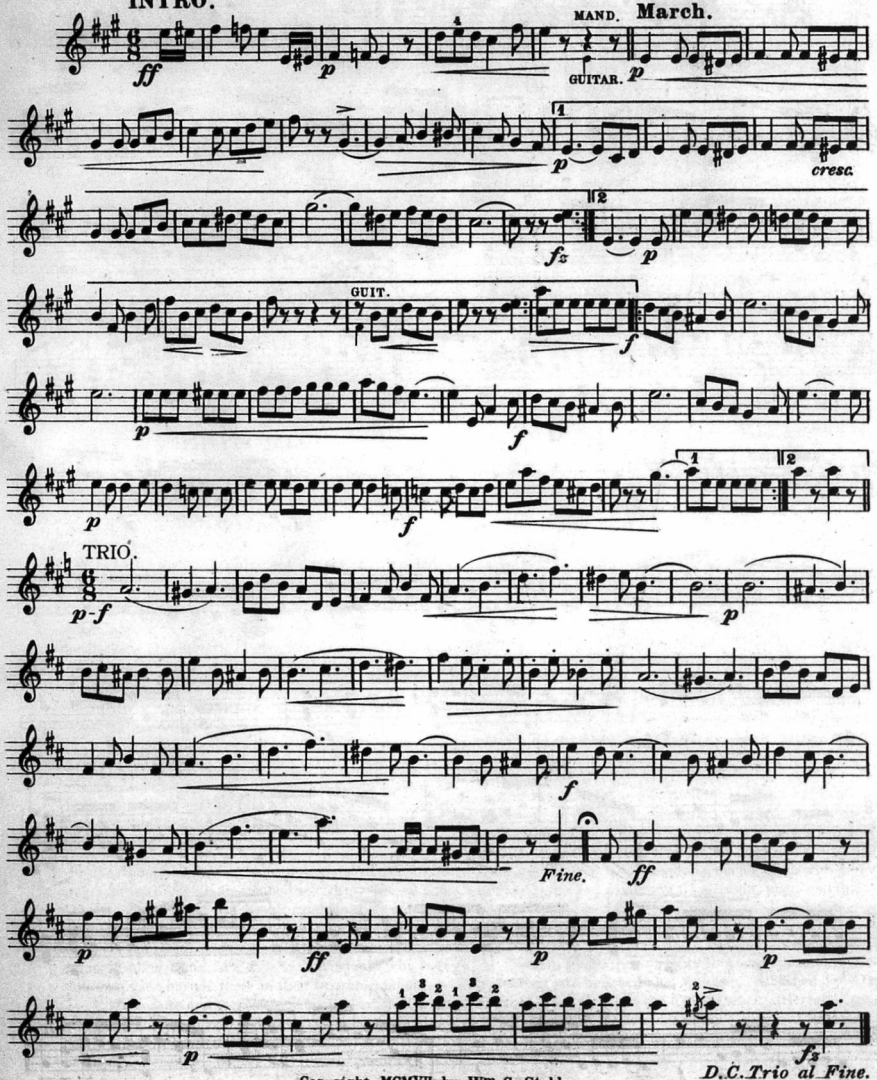
University Club.

MARCH & TWO-STEP.

1st MANDOLIN or Violin.

W. M. RICE.

INTRO.



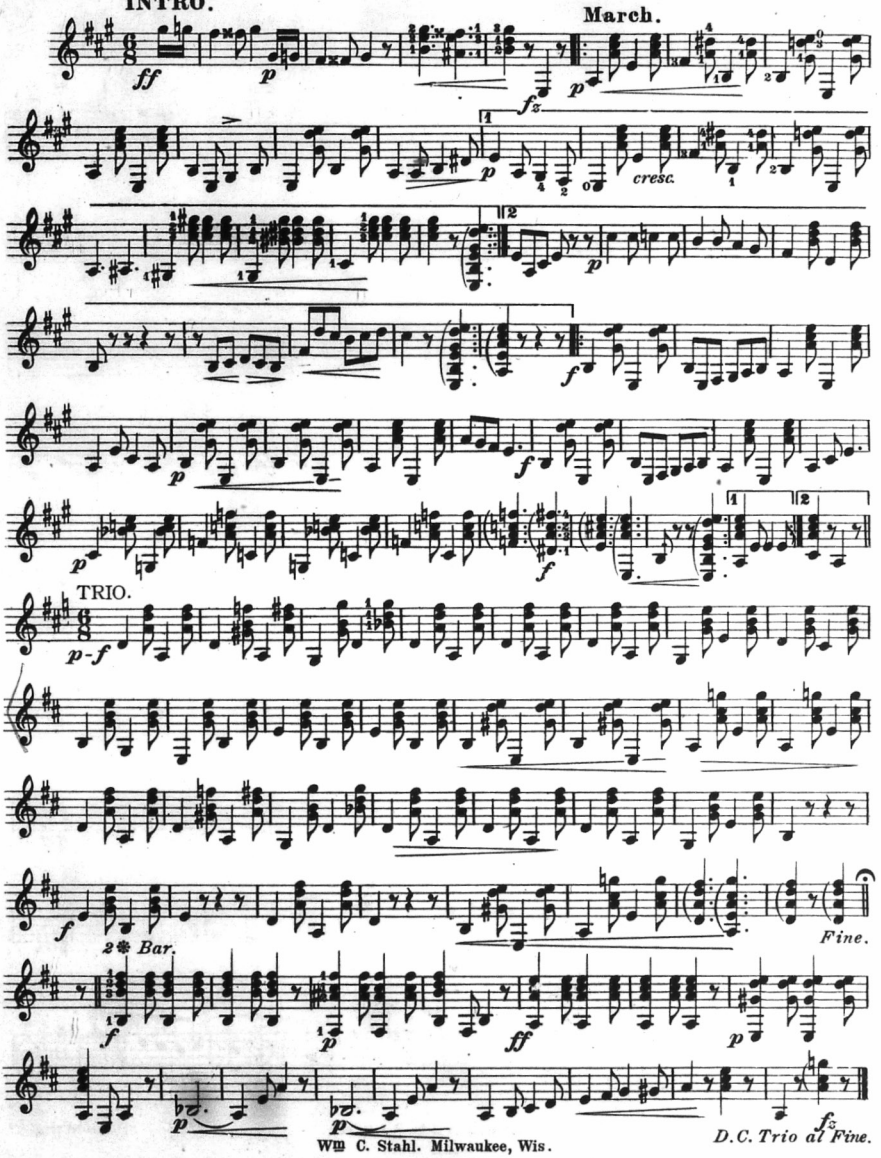
Copyright, MCMVII, by Wm C. Stahl.
International Copyright.

University Club.

MARCH & TWO-STEP.

GUITAR ACC.

W. M. RICE.



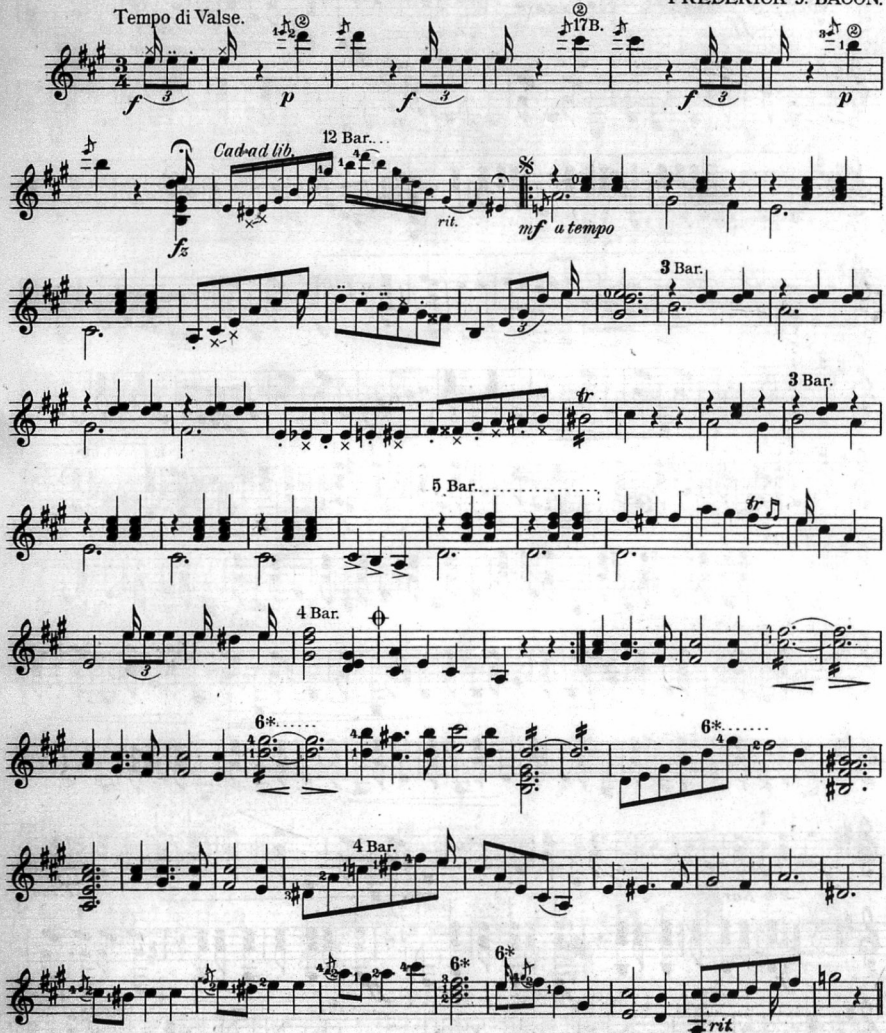
Wm C. Stahl. Milwaukee, Wis.

"Twilight Reverie."

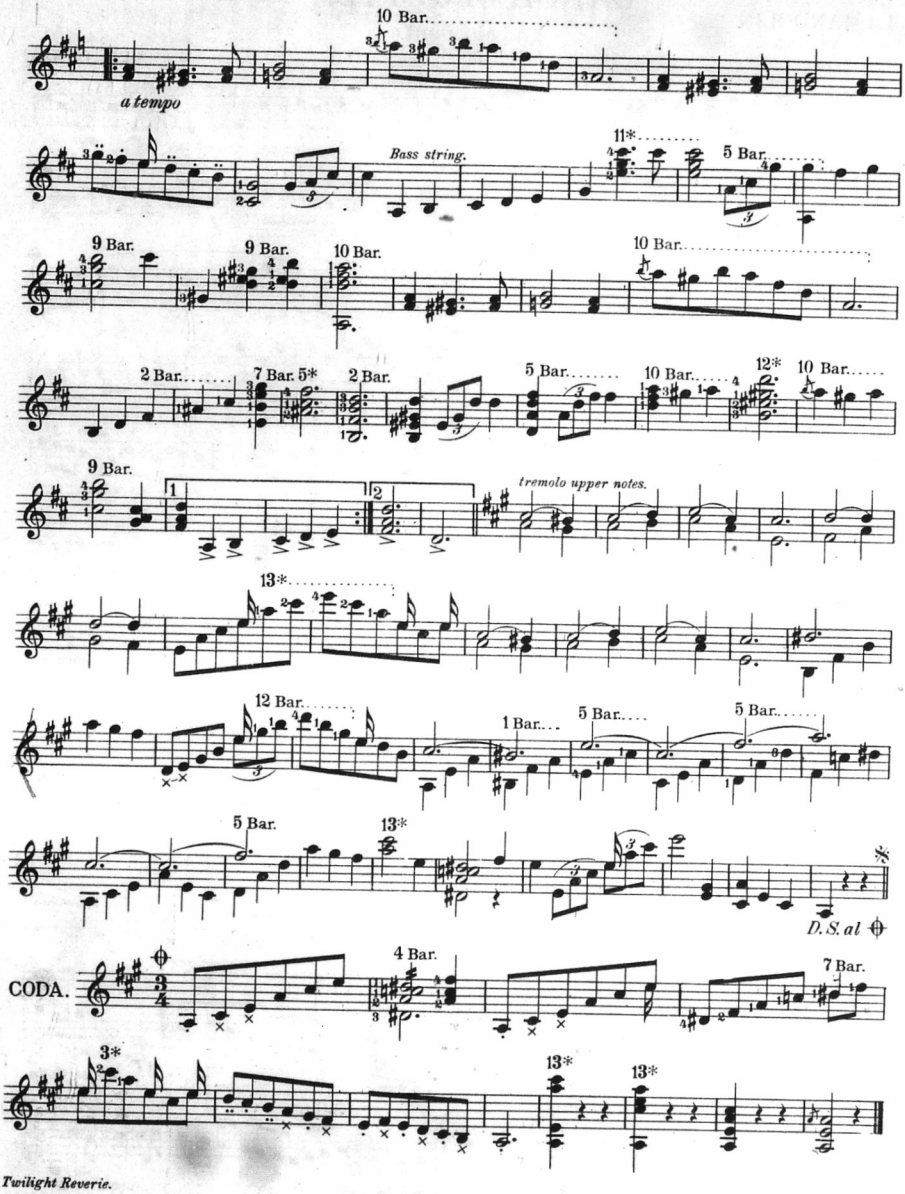
Waltz.

BANJO SOLO.

FREDERICK J. BACON.



Copyright MDCCCXCVII by F. J. Bacon.


10 Bar.
a tempo
Bass string.
11*
5 Bar.
9 Bar.
9 Bar.
10 Bar.
10 Bar.
2 Bar.
7 Bar.
5*
2 Bar.
5 Bar.
10 Bar.
12*
10 Bar.
9 Bar.
1
2
tremolo upper notes.
13*
12 Bar.
1 Bar.
5 Bar.
5 Bar.
5 Bar.
13*
D.S. al
CODA.
4 Bar.
7 Bar.
3*
13*
13*

VI

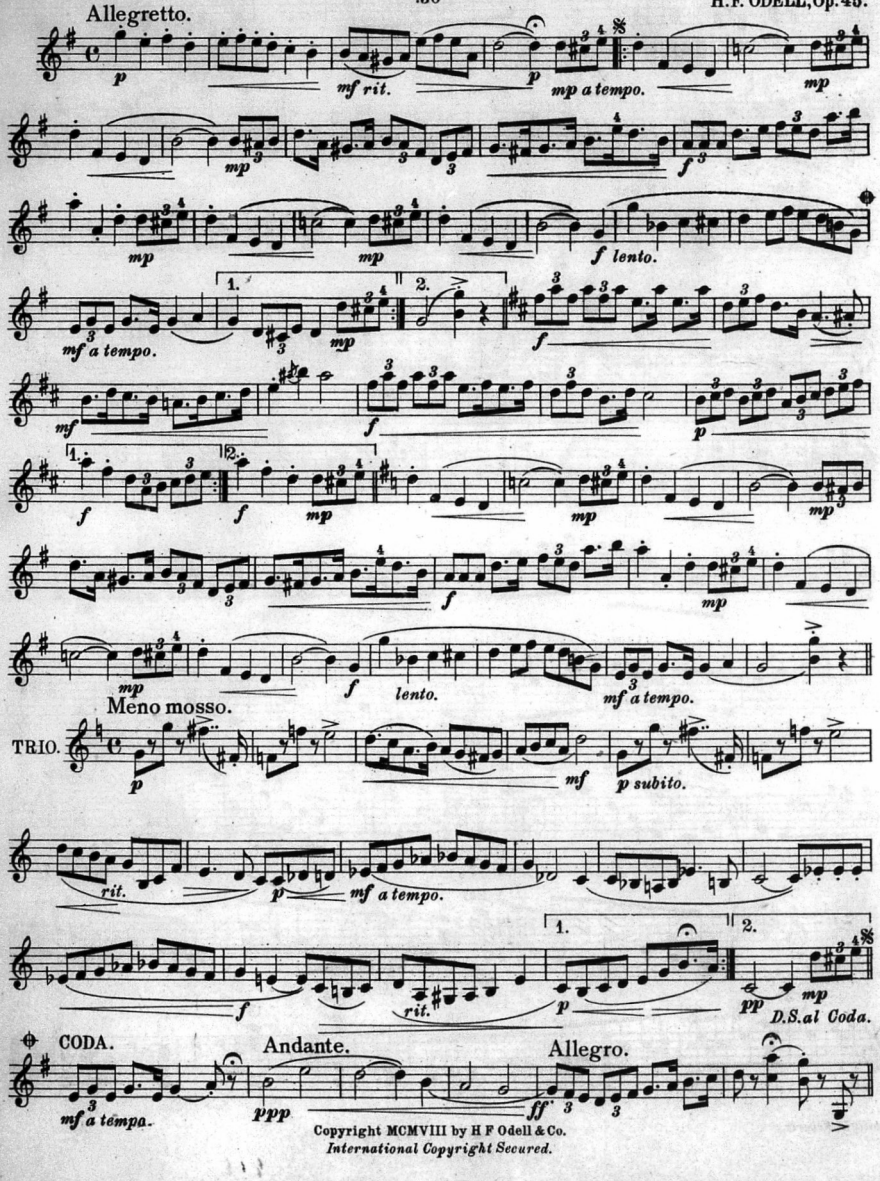
1st MANDOLIN
or VIOLIN

DANSE DI CUPID.

An Oddment.

.30

H.F. ODELL, Op. 45.



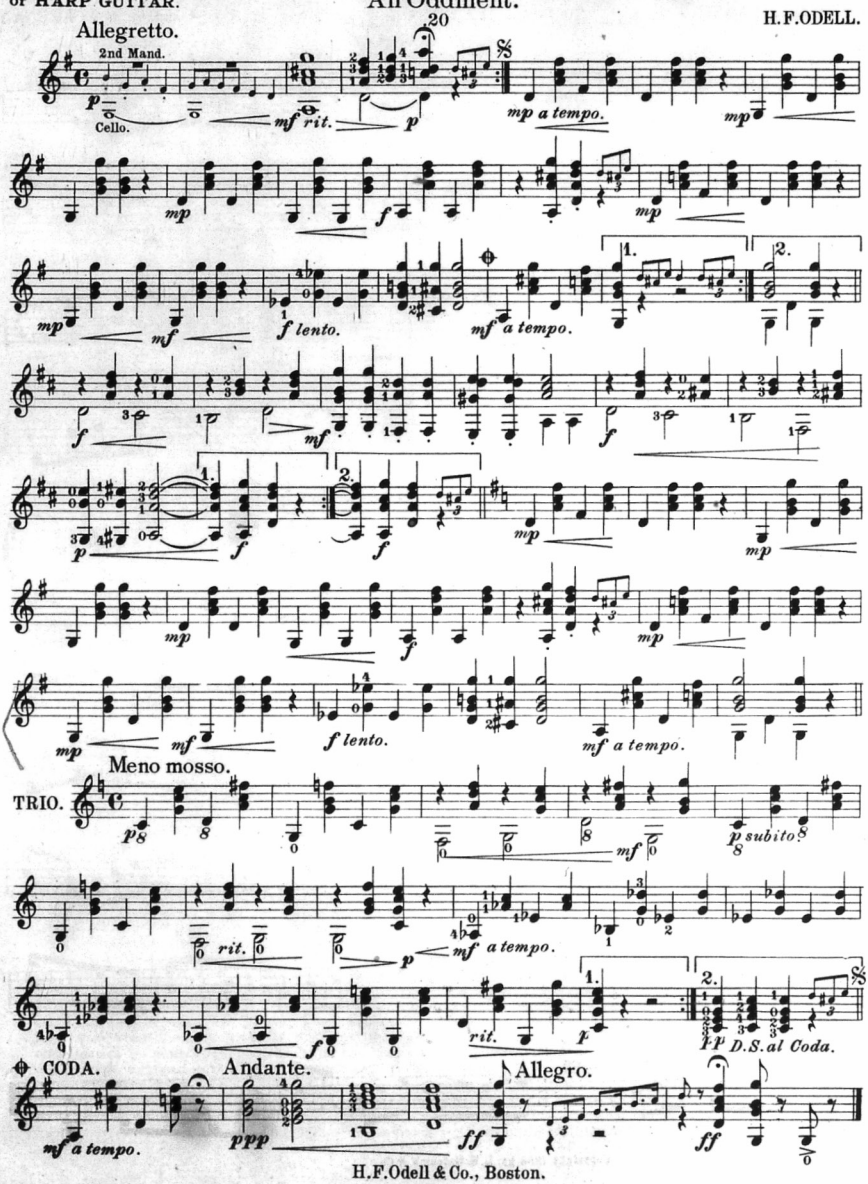
Copyright MCMVIII by H F Odell & Co.
International Copyright Secured.

DANSE DI CUPID

An Oddment.

GUITAR
or HARP GUITAR.

H.F.ODELL.

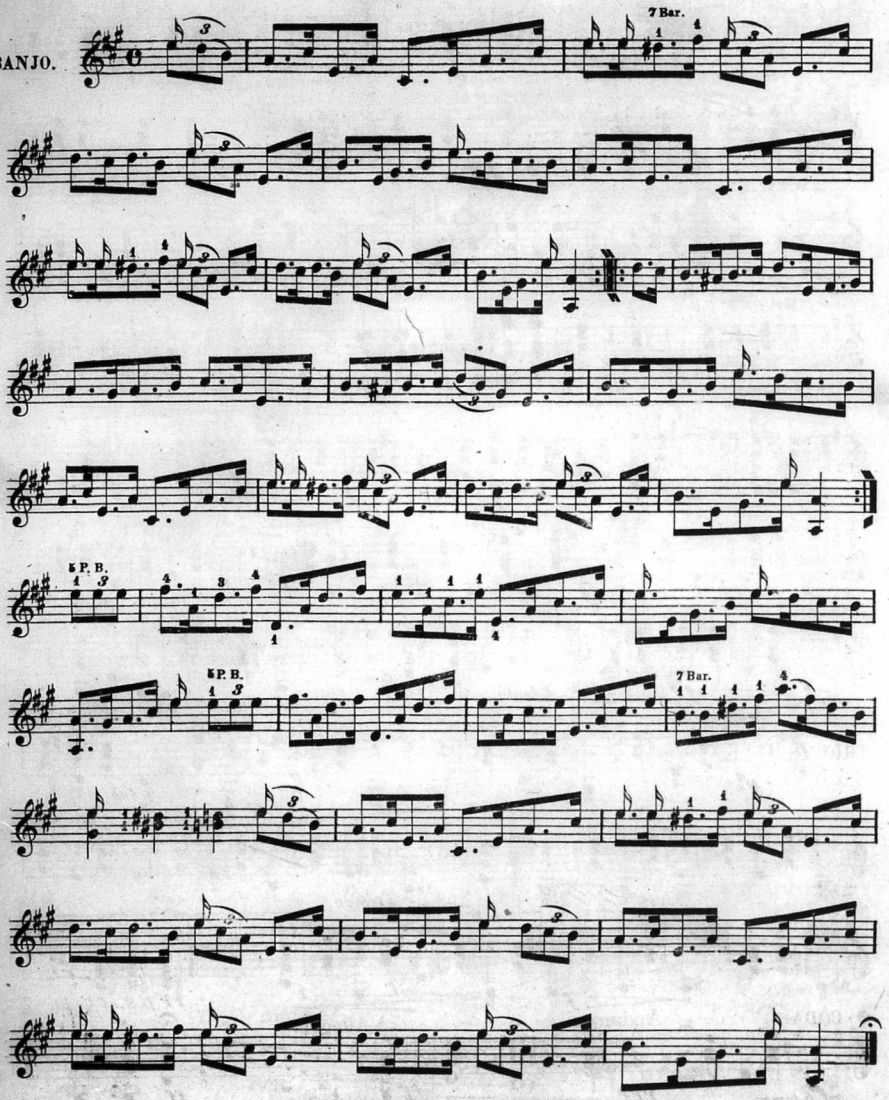


H.F.Odell & Co., Boston.

LONGWOOD CLOG.

Arr. by G. L. LANSING.

Comp. by G. L. KEENAN.



Copyright 1888 by L. B. Gatcomb & Co.

REMINISCENCES OF THE IDEAL CLUB.

By A. D. Grover.

REMINISCENCE THE THIRD.

Continuing our tour Eastward we reached New York City where several important engagements were to be played. These engagements served to introduce us to almost every degree of society that is represented in that great metropolis.

We participated in an event in Chickering Hall in which our Concert was given in conjunction with readings by Charles Dickens, Jr., from some of the many notable works of his eminent father.

We also appeared at a grand Charity Performance given under the auspices of Mrs. George Gould and Miss Helen Gould at Palmer's Theatre. At this performance we were surrounded by a galaxy of "stars" amongst whom were May Irwin, Camille D'Arville, Jessie Bartlett Davis, Walter Jones, and many others, and while our act was entirely different from any other on the program, that it was both satisfying to the artistic sense and pleasing to the ear of the audience, was attested by the outburst of applause upon its completion.

Another instance of this kind of enthusiasm occured soon after. We played at many of the New York Social Clubs and also many private concerts for various families, closing our New York engagements with our appearance at the Columbia Theatre, Brooklyn, with Sousa's Band. Here was a severe test as the contrast between the "Ideals" and Sousa's Band is, as my readers will fully appreciate, most marked.

At this Concert we first appeared with our mandolin combination and later with banjos. While our mandolin work "caught on" with the audience, the banjo number received five encores. To my readers who are interested in the instruments with which the "Ideals" played to international fame, I must say that had they been at that Concert they would have seen and felt what could be called "The Inspiration of the Banjo." There were the "Ideals" comprised of five members vieing for the favor of the audience with Sousa's incomparable organization and being received with unbounded enthusiasm.

After the fourth encore the members of the band took their places on the stage while the applause for the "Ideals" still rang forth. Mr. Sousa stood waiting in the wings ready to go on as soon as the applause subsided, but not until we had responded with another selection did the audience let up. Upon seeing this demonstration of approval, the management reengaged us for the next night when we received another ovation.

We then went to Philadelphia where we had a special concert to be given before the Y. M. C. A. and here for the first time, we were paid more than our contract called for. Mr. Charles Wevil, the Secretary was so well pleased with our efforts that he gave us $50.00 extra and made us one of the features in the Philadelphia Y. M. C. A. course for ten consecutive years.

It was at this time that we first met the late S. S. Stewart whose banjos we had been using for several years. Together with Thomas Armstrong, he attended our Concerts from year to year. Of Stewart I will say that he knew more about the manufacture of the banjo than any other man of his time. He invited us to his house to dinner and entertained us royally, after which we inspected his experimental room where we found banjos made up in every conceivable manner. He personally tried everything and had no use for "freaky" instruments and attachments, "traps" he called them. To him must be conceded the credit for doing more for the banjo and its successful development than any other man.

We continued on to Washington where we played an engagement at the Bishoff course where we met Mr. J. Baldwin Sloane, who at that time was the leader of a fine Mandolin Club that played very nicely. Among their selections were some of Mr. Sloane's earlier compositions which were of such merit that we predicted he would make his mark in the musical world.

From Washington we went South, playing the principal cities in Virginia, North and South Carolina, Georgia, Alabama, Louisiana, Arkansas, Tennessee and Missouri. I could relate many incidents on this trip but will confine myself to those of the greatest interest.

At Savannah, Georgia, we were entertained by the Chatham Artillery, the oldest active Artillery Company in America. They were particularly proud of two cannon which were captured at Yorktown and presented to the Company by George Washington personally. During the Civil War they buried them under the sidewalk in front of their Armory. This Company is known the world over for a certain concoction which they call "Elixer of Youth" and is guaranteed, if their customs of "bottoms up" is followed, to knock out at forty yards. We were entertained in royal manner by this Company until the "wee small hours," afterwards taking a train for Augusta, Georgia.

On this trip all the boys were asleep in the train but Shattuck, who was approached by a typical, well-to-do southern Planter who, upon noticing the instruments, inquired, "What troupe is this?" "The Boston Ideal Club" Shattuck replied. The Planter then remarked 'hat we looked pretty well fagged out and asked if we had taken a long journey. "No" replied Shattuck, "but we were entertained last night by the Chatham Artillery," "Oh" said the planter, wiping his brow, "I have been overtaken by that punch myself."

The first real Southern audience we played to gave us the original "Rebel Yell" when we played "Dixie." Perhaps some who read this article took part in the Civil War and can better describe it than I, but for the benefit of those who do not know what it is, I will say that it is a sort of a quick "Hi-Hi-Hi" shout in a high falsetto voice, than when given by the Southerners in the War struck fear in the hearts of the "Yankees" who heard it. The first time we heard it, we were almost taken off our feet, but after regaining our composure, we gave them "Dixie" again and again. It was as necessary to play "Dixie" when closing a Concert in the South, as it was play the "Star Spangled Banner" in the North and "God Save the King" in Canada.

At this part of my narration I feel that I should give the history of the origin of the banjo which I obtained from the best authorities. There seemed to be, and still is, an inpression that the banjo is an instrument originating with the Southern negro, but I am sure this is not true, as in all our travels in the South we have never seen a colored man playing anything but the fiddle, guitar or harmonica. As a matter of fact, in the early 40's, Joe Sweeney with a small company travelled over the country giving an embryo minstrel show. The only music they carried was an instrument which he invented and used to accompany the voices. In fact he was their **whole band** and people gave him the name of "Band Joe" which in time was contracted to the name of "Banjo" for the instrument. This, I believe to be the real derivation of the name "Banjo" and the genesis of the instrument.

RUDIMENTS

By I. H. Odell.

It is of the utmost importance that every one who plays an instrument or sings, should have a general knowledge of the rudiments of music, and yet there are many who seem to be far from well informed about these simple matters and could not give correct replies to ordinary questions. These important "little points" for the beginners are almost always overlooked in the haste to become "players"? and many so-called players of musical instruments are produced who can play the few pieces they have learned, but are incapable of taking up new pieces except by slow and laborious study and practice. A knowledge of rudiments may seem to many of no importance, but one should consider the fact that if the performer of a piece of music does not understand the ordinary marks which indicate what the music is supposed to express he cannot very well know or feel what he is trying to play except as he may "blunder" into it by accident or luck, any more than a reader would understand what he was reading if he did not know the meaning of half the words, although he could speak or pronounce all.

Now there are comparatively few rudiments to learn, and all are simple and easily committed to memory, for which reason there is but little excuse for any one not knowing the most if not all of them. Teachers are frequently to blame for this want of knowledge as the writer found in a remarkable case not long ago. A young lady asked a simple question,—"What is a third above E on the mandolin D string." Telling her quickly it was G, she replied, "I don't know what G or E is," and then I discovered that all she knew was this: if a note was on the first line, the first finger was to be placed at the second fret, and that is the way she had been taught to play. Is it any wonder she did not know more about rudiments.

I am not writing about the more complicated points in music, these being more adapted to the advanced student, but the simple and ordinary used rudiments, which should be well understood and carefully taught by every teacher. Those who have no teacher can easily learn from all instruction books.

The following points are called to the attention of those who are not well posted on rudiments.

The simple matter of division of notes is of great importance and everyone should study out this division as applied to measures and counts in the various tempi each as $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ and $\frac{12}{8}$ which are those most commongly used. These divisions are purely mathematical, but in taking up a new piece of music should be strictly adhered to. Then the intervals or degrees of the scale (diatonic) by figures which are exactly the same in all keys, should be taken note of, and applied to the music as performed, as this is the real foundation of melody in its simplest form, and by a careful notice of the degrees a quick understanding of intervals will be gained and one will be surprised to find there are but few to be remembered.

It is astonishing sometimes to find how many there are who cannot tell the signature of any key, and do not know the effect of sharp and flat. This is one of the simplest of all rudiments and everyone should thoroughly understand how many sharps or flats there are in all keys, and the effect of sharps or flats or double sharps, (how made) or double flats placed before a note. Another point which should be learned is the reason why one sharp is the key of G, and why that sharp is placed on the letter F and why one flat is key of F, two flats key of B, and so on throughout all the various keys. All this is easily and quickly learned from the diatonic scale and its whole and half tones as steps.

Marks of expression are not usually observed, although they should be, but perhaps in many cases are not understood. The ones commonly used are easily learned. So also with the commonly used words used to indicate tempo and character, while the metronome marks may be readily understood by using the second hand of a watch, thus: if the mark is a qnarter note followed by 96 it means there are 96 quarter notes to a minute, all other times being determined the same way counting the number necessary for a quarter or half a minute.

There are also various other rudiments which should be learned thoroughly, in fact every student of any instrument should study musical rudiments and music in general aside from the mechanical playing of an instrument.

The Present Status of The Guitar.

(Continued from page 7)

some of the best classic gems and operatic arrangments. Giuliani may now be taken up, and his numerous etudes and orginal fantasies will prove more than interesting to the serious student. The thirty-six caprices of Legnani are considered as amongst the finest of original guitar music and should be carefully studied.

We have now reached a point, where the pupil should be able to take up the numerous concert solos of Mertz, Ferranti, Aquado, Regondi, Coste and more difficult fantasies and sonatas of Sor. In fact, the literature for guitar is so inexhaustible that we might go on and on and then discover still more to be conquered.

In summing up all these things, is it not true, that in the guitar we have an instrument, worthy of serious attention by the most talented music student. If we only look the matter square in the face and each teacher take it upon himself, to acquaint the public with the great beauties and advantages hidden in that incomparable instrument, there can be brought about such a change in public sentiment that we will find the number of its admirers grow larger from year to year and its bewitching harmonies continue to delight thousands of music lovers, that have come to pay homage to the Queen of the string instruments.

CRESCENDO Pub. Co.,. Hoquiam, Wash., Oct. 11, 1908

Gentlemen:

The CRESCENDO is splendid and I would not be without it and wish it much success, Yours musically,

ANNA NEILSEN

PROGRAMS OF CONCERTS AND RECITALS

Program given by the Nordica Concert Quartet, including Mr. Walter T. Holt, Washington, D. C.; Miss Hariett Cleveland Westcott, Boston, Mass.; Miss M. Elizabeth Tiffany, Washington, D. C.; Mr. W. A. Morsell, Washington, D. C., on its recent trip to Panama.

1 Mandolin, Mandola and Piano Trio—
(a) Flower of Mexico . . . . . Curti
(b) Woodland Memories . . . . . Rapp
2 Contralto Solo—Oh, Dry those Tears . . . . . Riego
Miss Westcott
Mandolin Obligato
3 Mandolin Solo—Valse de Concert . . . . . Seigel
Mr. Holt
4 Congo Songs . . . . . .
Mr. Morsell
5 Piano Solo . . . . . .
Miss Westcott
6 Mandolin, Mandola and Piano Trio—Stingy Moon . . Blanke
7 Contralto Solo—Oh, Let Me Dream . . . . . Taylor
8 Congo Songs . . . . . .
Mr. Morsell
Accompanied by Trio

Program of Concert given by Webbers String Orchestra at Portland, Oregon.

1 Paris March . . . . . Mezzacapo
2 Southland Waltzes . . . . . Gohl-Smith
3 Santiago Flynn . . . . . Madden-Tocaben
A Spanish-Irish Episode
4 Baritone Solo—I Love You Truly . . . . . Bond-Sheldon
Mr. Walton Elliott
5 Selection from Twirly Whirly . . . . . Stromberg-Trinkaus
6 Intermezzo—Minerva . . . . . Hager-Webber
7 A Love Story . . . . . Pabst-Odell
Idyl
8 Song—Red Wing . . . . . Mills-Elliot
Mr. Walton Elliott
9 Medley of Southern Songs . . . . . Arr. by H. A. Webber
10 Primavera . . . . . Arr. by H. A. Webber
Danza Mexicana
11 The Belvedere Rag . . . . . Sheldon
12 Baritone Solo—My Rosary . . . . . Nevin-Webber
Mr. Walton Elliott
13 Kentucky Wedding Knot . . . . . Turner-Jacobs
Novelty Two-Step
14 Someone Thinks of Someone . . . . . Helf-Trinkans
15 Ispirazione Melodica . . . . . Tadolini-Maldura
16 Song—Take Your Time . . . . . Jordan-Sheldon
Mr. W. J. Elliott
17 Parade of the Dolls . . . . . Gruenwald-Odell
Puppen Parade
18 March—Skidoo . . . . . Keith-Jacobs

Program of Recital given by Elmer D. Jones at Fostoria, Ohio, Sept. 29, 1908.

1 E. D. Jones, Tenor Mandola, Mando Cello, Harp Guitar Orchestra. Selections—Red Jacket Two-Step, U. and I. Waltz . . . . . Boehm
2 Senior Mandolin-Guitar Class . . . . Polka, Waltz, March
3 Tenor Mandola, Mando Cello, Harp Guitar—
Alice Where Art Thou . . . . . Ascher
4 Violin Duet, Piano Accompaniment . . . . . Polka, Waltz
5 Junior Mandolin-Guitar Class . . . . . Waltz, Galop
6 Harp Guitar Bass Solo . . . . . Fleur De Lis Schottische
7 Piano Duet . . . . . Selected
8 E. D. Jones Orchestra . . . . . Two-Step, Waltz
9 Mandolin-Piano Duet . . . . . Marcha Espanola
10 Tenor Mandola, Mando Cello, Piano Accompaniment—
Summer Idyle . . . . . Arr. by Boehm
11 Senior Mandolin-Guitar Class . . . . . Two-Step, Waltz
12 E. D. Jones Orchestra . . . . La Prima Valse, Floretta Polka
Home Sweet Home—Good-night

Program of Recital given at Meriden, Conn., October 8, 1908, under direction of W. C. Knipfer.

1 a The Talisman March . . . . . Stahl
b La Pruda Waltz . . . . . Moyer
Club of 60 Players
2 Mandolin Solo—Among the Rose's Waltz . . . . . Stahl
James Johnston
3 a Colonial Club March . . . . . Snow
b A Day in Acadia . . . . . Samuels
Colonial Club Mandolin Orchestra
4 Banjolin Solo—A Dream of Fairyland . . . . . Amsden
Franklin Knipfer
5 Old Banjo Favorites—a Darkies Dream . . . . . Lansing
b Mill Dam Galop . . . . . Babb
Knipfer Banjo Club
6 Mandolin Solo—Hearts and Flowers . . . . . Tobani
Laura Rufleth
7 a Moonlight on the Plantation . . . . . Jennings
b Second Regiment March . . . . . Reeves
Knipfer Mandolin Club
8 Tenor Mandola Duet—Romance of a Rose . . . . O'Connor
9 a Love Me and the World is Mine . . . . . Ball
b Lady Meddlesome March . . . . . Stahl
The Junior's Mandolin Club
10 a Dreaming Waltz Rondo . . . . . Jacobs
b Emily Polka . . . . . Jennings
Guitar Quartette
11 a Sounds from the Cottonfield . . . . . Jennings
b Golden Bell Polka . . . . . Jennings
Banjo Club
12 Home Sweet Home . . . . . Hildreth
Consolidated Clubs

Program of Concert given by Chas. F. Graeber's Mandolin, Banjo and Guitar Club at the U. S. Naval Training Station, San Francisco, Cal., Sept. 18, 1908.

1 a Grand Overture . . . . . } Mandolin Club
b Under Freedom's Flag . . . . . }
2 Soprano Solo . . . . . Mise Elouise Hopkins
3 a Lustspiel Overture . . . . . }
Kela Bela . . . . . } Mandolin Club
b The Dixie Rube . . . . . }
4 Specialties . . . . . } Baby Ruth and Baby Hattie
5 a General Mix-up . . . . . }
b George Washington Selections . . . . . } Mandolin Club
6 Soprano Solo . . . . . Miss Elouise Hopkins
7 Banjo Quartette . . . . . } Miss Kitty G. Fowler, Miss Marjorie Evelett, Mr. Chas. F. Graeber, Mr. L. B. Laulhere
8 Specialties . . . . . } Baby Ruth and Baby Hattie
9 Finale . . . . . Mandolin Club

Personal Notes.

The Dayton mandolin orchestra, of which the well-known teacher, Chas. E. Fischman is the director, has engaged quarters at the Y. M. C. A building in that city for the year and will give a series of concerts with some of the leading soloists in the country during the winter. Chas. B. Rauch coaches the orchestra.

Mr. Charles Rauch of Dayton, Ohio, is preparing for a series of concerts to be given in that city during the winter season, at which time he will have the assistance of many prominent soloists. Mr. Rauch is an indefatigable worker and tells us that his coming season will be a very busy one.

Mr. J. A. Audet of Boston, Mass., has just been appointed to teach the mandolin and guitar and has also been elected director of a club of these instruments in the Allen School for boys at West Newton, Mass.

Among the recent callers at the offices of the CRESCENDO were: Henry B. Chase, Pacific Crove, Cal., and Claude Goodrich of Worcester.

Mr. L. A. Williams of the Gibson Co., spent his vacation at Irondequoit, N. Y. He also visited Walter A. Boehm. It is quite likely that these two ardent C. notationists cooked up a new argument to present.

The Harvard mandolin and banjo clubs are making preparations for their season, especially for the joint concert which will be given in Symphony Hall, Boston, on the night before the Harvard-Dartmouth football game and for the concert at New Haven the night before the Harvard-Yale game. William M. Rice, the well-known teacher of Cambridge has been engaged to coach the Harvard club this year.

An audience which completely filled City Mission Hall last night attended the recital given by the pupils of W. C. Knipfer. The combined organizations appearing made an orchestra of 60 players. Mr. Knipfer directed and played himself in several of the numbers which were enthusiastically applauded.

The recital was a splendid success and reflected the highest credit not only on Mr. Knipfer but also on his pupils who rendered the different numbers in a highly creditable manner in every instance. The success of the recital has led Mr. Knipfer to consider having a recital in the Auditorium in the spring.

Meriden (Conn.) Daily Journal.

Flint & Brooks of Buffalo, the well-known banjo duetists are having an extremely successful season. Their repertoire includes many of the standard overtures and concert numbers. It is quite likely that these two well-known artists will appear on Keith's Circuit this season.

The Adelstein Mandolin Orchestra has resumed its regular meetings and rehearsals at the studio of Samuel Adelstein, the director, on Baker street. A program is now in preparation to be given at a mandolin musicale, which will take place about the middle of December. This program will include new compositions by the foremost Italian and French composers for mandolin and lute. Some of these works will be performed for the first time in America on this occasion. A number of these compositions are dedicated to Mr. Adelstein. The program will include ensemble works as well as solos for mandolin and lute. The Adelstein Orchestra consists of advanced students who have been selected because of their artistic efficiency. Those who have attended the Adelstein mandolin musicales previous to the fire will look forward to this, the first event of the kind since prior to April 18, 1906, with more than ordinary impatience.

Pacific Coast Musicale Review.

Mr. D. L. Day has just returned from one of his trips about the country representing the Fairbanks & Vega Co., and reports that business looks good in the sections he has visited. While at Washington, Mr. Day called on Walter Holt and while in Buffalo, he visited Walter Boehm.

C. S. De Lano, the well-known teacher of Los Angeles, has recently returned from a hunting and fishing trip in the mountains in San Luis, Obispo Co., Cal., and is feeling much refreshed. He looking forward to a busy season.

The many friends of L. A. Williams extend to him their sincere sympathy on account of the death of his little son.

Myron Bickford, the well-known virtuoso, is booked for a concert in Lancaster, N. H., also one in Meadville, Pa., with many other dates between these two points. Mr. Bickford begins this month a series of pupils recitals in the recital hall connected with his studio in Springfield. He is the business manager of a string quartet of very high standing in Springfield and of the season tickets for their series of concerts, they have less than 100 left. At the last concert in this series, he will play a viola concerto.

Questions and Answers.

This column open to all. Send in your questions.

QUESTION—Who is the leading European authority on the mandolin? A. J.

ANSWER—There are so many prominent people connected with the mandolin in Europe that it is practically impossible to say which of them is the best, but among those who are generally considered leading authorities are Carlo Munier of Florence, Italy, and J. Pietrapertosa of London and Paris. A fine article will shortly appear in the CRESCENDO on Carlo Munier. See announcement in editorials.

QUESTION—Why do we have compound time? Cannot any 12-8 piece be written in 6-8 time, 9-8 in 3-8. etc? W. L. A.

ANSWER—Of course a piece in 12-8 could be written 6-8 but in most cases, the accompaniment and instrumentation for the first would be awkward and unnatural for the second time mentioned, and of course the accents are entirely different. The same applies to 9-8 versus 3-8 time. In many cases it is quite difficult to distinguish between 12-8 and 6-8 and 9-8 and 3-8, especially where the tempo mark is the same and the question practically resolves itself into a matter of different accents and instrumentation.

QUESTION—Give in order of prominence the tones of any major chord and of the dominant seventh? E. D.

ANSWER—In a major chord the most prominent tone is the root or tonic. The next is the third of the tonic and the next the fifth of the tonic. The chord will sound quite complete if the fifth is omitted. In the dominant chord, the root is the most prominent. The next is the seventh, the next the third, and last the fifth. This chord sounds quite complete with a fifth or without a third and is sometimes used quite effectively without a root.

QUESTION—In the ordinary syncopation in 2-4 time, of a 16th note, 8th and 16th note which would comprise the first half of the measure, on what note is the accent given and what is the stroke of the pick? P. T. B.

ANSWER—The accent in the above case would be given on the 8th note occuring after the first 16th note. If used in mandolin music, the best way to pick such a place would be with the up stroke on the first 16th, the down stroke on the 8th note and the up stroke again on the 16th and the following note in the measure would probably be played with the down stroke. Many mandolin players however, would use the down stroke on the first note in the above example simply because precedent has said that it is better to use the down stroke first in every measure but the above example is a decided exception and it would be better to use the up stroke first. The up stroke plays a very prominent part in syncopated music for the mandolin.

QUESTION—A good many years ago, W. L. Hayden had a guitar book published which had among its pieces one called, "The Roses." Can you trace this folio for me? Tell me whether it is still in print? W. L. B.

ANSWER—We have endeavored to trace this book and to the best of our knowledge, we believe the book is out of print.

QUESTION—What do the letters V. S. sometimes written at the bottom of a page of manuscript music mean? R. W. S.

ANSWER—V. S. stands for Volti Subito and means turn the page quickly.

QUESTION—What does the word subito mean when indicated —p subito or f subito as in several of H. F. Odell's arrangements for mandolin orchestra? G. R.

ANSWER—Subito means quickly. P subito frequently is written after a loud passage and means to suddenly play softly.

Mr. H. F. Odell, Brooklyn, N. Y., Oct. 5, 1908

Dear Sir:

The CRESCENDO up-to-date is one grand success. Keep it up.

Yours respectfully,

WM. E. FOSTER.

RECENT PUBLICATIONS

With every piece composer's name is given, also arranger's. The letters after names indicate grade—E, easy—M, Medium—D, Difficult.

MANDOLIN

The Gibson Mandolin-Guitar Co.

La Czarine *Louis Ganne—Arr. H. F. Odell, M*

Full Mandolin Orchestra $4.20

A standard concert number in Russian mazurka style. Trio has solo for mando cello or cello. Keys of D and G.

Life's Lighter Hours *Wells Bros. & Smith—Arr. H. F. Odell, M*

Full Mandolin Orchestra $2.80

A gavotte caprice movement, andante, gavotte and lento. Very melodious. Good for teaching or club work. Fine counter strains for mandolas. Keys of A minor, C and F.

March, Bocaccio *F. Von Suppe—Arr. H. F. Odell, M*

Full Mandolin Orchestra $2.70

An old standard march from the opera of the same name. Bright and snappy, 4-4 alla breve time. Keys of D and G.

First Heart Throbs *R. Eilenberg—Arr. H. F. Odell, M*

Full Mandolin Orchestra $2.80

A well-known standard piano composition. Andante-moderato, tempo. Fine counter strains in trio for mando-cello or cello. A good teaching or concert piece. 4-4 time, keys of A and E.

Alice Where Art Thou? *Ascher—Arr. H. F. Odell, E*

Mando-cello or Tenor Mandola Solo, Piano and Guitar $ .90

A very easy transcription of this famous piece. Andante movement. Key of A.

The Palms *J. Faure—Arr. H. F. Odell, E*

Mando-cello or Tenor Mandolo Solo, Piano and Guitar $ .90

A fine number for teaching or concert or could be used effectively in church work. Andante movement, 4-4 time, key of G.

Forsaken *Koschat—Arr. L. A. Loar, M*

2 Mandolins, Mando-cello Tenor Mandola and Guitar $ .50

Effective as a mandolin duo or duet or mando-cello and tenor-mandola duet or the full combination with or without guitar. Excellent as a string quartette number. Andante-moderato, 3-4 time. Key of F.

Oliver Ditson Co.

A Bunch of Violets *C. W. Bennett—Arr. H. F. Odell, M*

2 Mandolins, Guitar and Piano, Tenor or Octave Mandola and Mando-cello $1.50

A beautiful number arranged for full mandolin orchestra. Good melodies, fine counter strains. Andante, moderato movement. Key of D throughout. 4-4 time.

Selection, Chimes of Normandy *Planquette—Arr. H. F. Odell, M*

2 Mandolins, Piano and Guitar, Tenor or Octave Mandola and Mando-cello $3.00

A complete selection containing all of the best known airs from this ever popular opera, arranged for full mandolin orchestra. Good parts for all the instruments. Keys of D, G, C, the various movements being 2-4, 3-4, 6-8, 12-8 times. An especially fine concert number.

Love's Missive Waltz *T. H. Rollinson—Arr. H. F. Odell, M*

2 Mandolins, Piano, Guitar, Octave Mandola $1.25

Also arranged for full mandolin orchestra and also for all regular orchestral instruments. A melodious waltz. Very catchy. Excellent for concert or dancing. Keys D, G, C, A, F.

Four Mandolin Duos *A. A. Babb, E. & M.*

Complete $ .50

Four excellent preliminary studies in this popular form of mandolin playing. Moderato and andante movements, 3-4 and 4-4 times, keys of G, D, and F.

Odell Mandolin Method *H. F. Odell, M*

Book 3 $ .75

Contains position work, portamento, glissando, 20 pages of double stop work, major and minor scales and arppeggios in various keys, scales in thirds, sixths and octaves and 25 medium difficult technical exercises.

M. Witmark & Sons

The Gay Musician *Julian Edwards—Arr. Trinkaus, M*

2 Mandolins, Piano and Guitar $1.00

An excellent selection taking in the principal melodies of this successful opera. Keys of G, C, E. 6-8, 3-4, 2-4 times. A good number for club work.

Love Make My Dreams Come True *F. J. Brown—Arr. Trinkaus, E*

2 Mandolins, Guitar and Piano $ .75

Key G throughout. 4-4 and 12-8 times. Moderato movement. An arrangement of the well-known concert song all in first position. Good for teaching.

When Sweet Marie Was Sweet Sixteen *E. R. Ball—Arr. Trinkaus, E*

2 Mandolins, Guitar and Piano $ .75

Key of G throughout. 4-4 time. Andante movement. Immense for use as an easy teaching piece. Another melody by this well-known composer.

The Yama-Yama Man *Karl Hoschna—Arr. Trinkaus, M*

2 Mandolins, Guitar and Piano $ .75

One of the popular numbers from the Three Twins. Key of F and D. 4-8 and 2-4 times. Slightly syncopated. Catchy in style.

Hypnotic Waltz *Karl Hoschna—Arr. Trinkaus, E*

2 Mandolins, Guitar and Piano $ .75

Another popular number from the Three Twins introducing "Good night Sweetheart, Good Night." Key of C and F. A good easy first teaching piece.

Somebody Loves You Dear *A. A. Hawley—Arr. Trinkaus, M*

Mandolin Duo $ .30

Key of C throughout. 12-8 time. An easy arrangement of an excellent song. First rate for teaching.

BANJO

M. Witmark & Sons

Love Make My Dreams Come True *F. J. Brown—Arr. Trinkaus, M*

Banjo Solo $ .30

Published in both notations. Key of E, American notation, Key G, English notation. 4-4 and 12-8 times.

You Have Always Been The Same Old Pal *E. R. Ball—Arr. Trinkaus, M*

Banjo Solo $ .30

Both notations. Key of A, American notation, key of C, English notation. 4-4 time. Slow movement. Good teaching piece.

Hypnotic Waltz *Hoschna—Arr. Trinkaus, E*

Banjo Solo $ .50

Both notations. Keys A and D, American notation. Keys of C and F English notation.

When Sweet Marie Was Sweet Sixteen *E. R. Ball—Arr. Trinkaus, M*

Banjo Solo $ .30

Both notations. Key of E, American notation, key of G, English notation. 4-4 time. Andante movement.

The Yama Yama Man *Hoschna—Arr. Trinkaus, M*

Banjo Solo $ .30

Both notations. Keys of D and B, American notation, F and D, English notation. Slightly syncopated.

Selection, The Gay Musician *J. Edwards—Arr. Trinkaus, M*

Banjo Solo $ .60

Both notations, Keys E, D, A. American notation. Keys of G, C, F, English notation. Contains the popular numbers from this clever opera.

GUITAR

M. Witmark & Sons

Somebody Loves You Dear *A. A. Hawley—Arr. Trinkaus, M*

Guitar Solo $ .30

Moderato movement. 12-8 time. Key of A throughout. A good arrangement of this well-known song.

As Long As The World Rolls On *E. R. Ball—Arr. Trinkaus, M*

Guitar Solo $ .30

Key of D throughout. 4-4 and 12-8 times. Andante-moderato movement.

I'd Live or I Would Die For You *E. A. Ball—Arr Trinkaus, M*

Guitar Solo $ .30

Key of D. 4-4 and 12-8 times. A melodious number by a well-known composer.

TRADE AND PUBLISHERS NOTES.

An announcement of more than ordinary interest to banjo players is the fact that **D. E. Hartnett** of New York, has bought the patents of the Dulcet harp attachment for banjo. Mr. Hartnett will make some slight improvements in the attachments and it may be obtained at any time by writing to him. Adding a Hartnett adjustable Tone Bar to a banjo in addition to the Dulcet attachment should certainly make banjo playing twice as interesting to the banjo devotees.

E. D. Goldby & Son have got some very fine numbers for full mandolin orchestra. One of the especially attractive numbers is the Queen of the Valley, Gavotte, which has arrangements for all parts, including Tenor Mandola and Mando Cello in the treble clef. The arrangement is excellent and the piece is especially desirable for club work or teachings.

Kentucky Babe, the well-known song by Adam Geibel has had one of the largest sales of any song published. As a teaching piece for mandolin, banjo or guitar, this piece is superb. It is certainly one of the finest songs of the kind ever written, and it fits the instruments immensely. Refer to the **White-Smith Music Co's** ad in another column.

The **Oliver-Ditson Co.** have recently published four mandolin duos by A. A. Babb which are excellent for teaching work. This company also publishes several folios for mandolin and piano and mandolin and guitar and guitar solo which includes some of their very latest publications for the instruments. The mandolin orchestra catalog published by this company now contains over 100 of the standard numbers of the world arranged for full mandolin orchestra. Send for their catalogs.

Walter A. Norwood publishes a number of good teaching banjo pieces by well known writers each one of whom thoroughly understand the instrument he is writing for. The E. O. L. Schottische by Myron Bickford is especially good. See advertisement.

The Teddy Bear's Picnic published by **M. Witmark & Sons** has certainly made good. It is being played by all of the leading clubs and is excellent as a teaching piece. This company makes a specialty of mandolin orchestra music and has one of the largest catalogs in the world. They also publish an excellent lot of folios for the various instruments and many fine numbers from the various popular operas of the day. See advertisement.

The **Vega Co.**, of Boston, has four departments which include instruments, strings, sundries, all of which are in demand by musicians. The Whyte Laydie banjo and the Vega Mandolins, guitars and lutes made by this firm are among the most carefully constructed instruments made in this country. The sundries department includes everything that is necessary to the player of these instruments, such as cases, fittings, etc. See advertisement.

The **F. J. Bacon Co.**, of Bristol, Conn, have long made a specialty of fine strings. The "Never False" gut strings are a nong the best strings on the market for the violin, banjo and guitar and the "Never Stretch" banjo and guitar wound string and the violin G's are noted for their excellent lasting qualities as well as the fine one they produce. This company also has one of the best banjo tail pieces on the market, the "No Knot." See their advertisement.

H. F. Odell & Co. publish a fine list of pieces for all instruments. See ad.

The **Hogue Music Co.**, of Washington, Ga., publish an excellent catalog of the especially good club and teaching pieces. This Company also publish some of their hits for full band and regular orchestra and piano solo. Two numbers which have rapidly won their way in public favor are "Uncle Sam on Parade," March, and "Hot Stuff Promenade." See ad.

Lansing, Hall, Glynn, Ossman, Grover and Shattuck know how to write banjo music that not only sounds good but fits the instruments perfectly. **B. E. Shattuck** publishes pieces by the above composers that should be used by every teacher and player. See ad.

It is not surprising that so many mandolin clubs and orchestras are using the fine mandolins, tenor mandolas, mando-cellos, guitars and harp guitars made by the **Gibson Mandolin-Guitar Co.** because the tone that can be produced from these instruments is marvelous. This Company by the way, has just published two excellent pieces for full mandolin orchestra, the famous Sextett from Lucia and Pizzicati from Sylvia both arranged by H. F. Odell. See ad.

One of the largest catalogs for mandolin and piano is published by the **Bell Music Co.** The catalog includes over 4000 numbers and such pieces as Melody in F, Spring Song, Flower Song, Ave Maria, Tannhauser March are especially desirable for teachers or players. See ad.

The **Percy Jaques Pub. Co.** has the happy faculty of picking sure hits when a new piece is issued. Moon Winks, the new two-step intermezzo is certainly a good one. Catchy, easy and pleasing to play. Refer to the announcement.

Marches come and go but Reeves "Second Connecticut Regiment March" is still the most popular march on the market. It is published for full mandolin orchestra by the **Cundy-Bettony Co.**, which also publishes a fine list of club pieces. Send for catalogs.

The proper instrument to use in a mandolin club or orchestra where a piano is not used is the harp guitar. **W. J. Dyer & Bro.** make a fine harp guitar which makes playing in all keys a simple matter. Send for illustrated catalog.

George Stannard is not only a publisher but is also a practical player and teacher so that when he publishes a piece for banjo, mandolin and guitar, it is sure to be good. He has a large catalog of "good things" and is making special prices for the next 30 days. Better write him at once.

Louis F. Wright is a dealer who handles strings that are correct A sample set of banjo, guitar or mandolin strings at the reasonable prices quoted in his ad, will give you a chance to see for yourself what fine strings he has. See ad.

One of the only up-to-date banjo methods in C notation is published by **Wm C. Stahl.** This method is also published in A notation. He also publishes some excellent mandolin orchestra pieces. The Stahl mandolins both gourd and violin models are noted for their fine tone and careful workmanship. See ad.

A. D. Grover's Non Tip banjo bridge is having a great sale and is recommended by the leading players. See ad.

The "Suregrip" Banjo tailpiece will make stringing a banjo a pleasure, not a trouble. See **C. J. Cook's** ad.

W. EUGENE PAGE

MANDOLIN SOLOIST
at Guild Concert
New York, April, 1909

Address
385 CUMBERLAND STREET,
Brooklyn, N. Y.
Telephone, 3025-R-Prospect

PLAYABLE GUITAR MUSIC
WRITTEN BY PEOPLE WHO KNOW HOW

Glissando Waltz	Hayden, .30	**Message of Love**	Chenet, .30	**Norse Dance**	Dorn, .30
Elsie Waltzes	" .30	**Silver Strings**	" .30	**Flower Song**	Clark, .30
Chant Du Nord	" .30	**Love's Dictates**	" .30	**Spectre Dance**	Odell, .30
Gavotte My Love	" .30	**Jolly Students**	" .30	**Chinese Galop**	Hayden, .30
Reverie	" .30	**Boston Express**	" .30	**Traumerei**	" .30

Hayden Guitar Folio (18 Pieces) **$1.00.** **Chenet Guitar Studies,** Four Books **50c** each.
Discount **1-2 off.** Special discount to bona fide teachers and dealers.
SEND FOR CATALOGS OF **500** PIECES
H. F. ODELL & CO. - - 165 Tremont St., Boston, Mass.

"Neverfalse" Gut Strings
For VIOLIN, BANJO and GUITAR

are unapproached by any others and like the **"Neverstretch"** 4ths for Banjo, Guitar 4ths, 5ths, 6ths and Violin Gs, are so much better than any other that you will wonder why you did not try them before, if you are wise enough to send for a trial lot. **Send for prices.**
"No Knot" Tailpieces for Banjo need no introduction.
35 CENTS EACH POSTPAID
***The* F. J. BACON CO.**
Dep't C. Bristol, Conn.

Why not Publish that Musical Composition?

Our expert will arrange music and revise Mss. when necessary. We will make plates and title, print, send proof and copyright, and furnish complete ready for sale. Prices low. Full particulars on request.
JOHN WORLEY CO.
40-48 Stanhope St. : Boston, Mass.

NEW MUSIC
"Uncle Sam on Parade" MARCH AND TWO STEP
Special net prices: Full Band 30c; Violin or M. orchestra 30c; Piano Solo 14c; Mandolin or Banjo Solo 9c; Piano acc. 9c; G. acc., and M. or B., Flute, Cello or Mandola 4c each.
"Hot Stuff" PROMENADE. Special. M. or B. Orchestra 30c; M. or B. Solo 9c; 2nd M., 2nd B., 3rd M.; Flute, Cello or Guitar acc. 4c each.
THE HOGUE MUSIC CO., Washington, Georgia.

Stahl's New Model Mandolin



IS an original Model, more beautiful than the others and as near like a violin in shape, tone, etc., as it is possible to get an instrument which is played with a plectrum. Tops and backs carved out of **solid blocks** of wood and arched on the same lines as the violin. Made by **skilled violin makers** from the finest violin woods money can buy. Can use regular mandolin strings, as the neck is the **same length** as on the old style mandolins and the frets **spaced exactly the same** which makes the fingering very easy, besides giving us an easier action than can be found in any similiarly constructed instrument. The tone is superior to all others and our prices are less than some firms charge for inferior instruments; all we ask is comparison with other makes, the purchaser to be the judge, the mandolins will do the rest. Send for catalogue to
WM. C. STAHL
211 Grand Avenue, - - Milwaukee, Wis.

We have a limited number of the August, September and October issues of the
Crescendo
which may be bought for **10c** the copy.
165 Tremont St. Boston, Mass.

YOUR BEST INTERESTS WILL BE SERVED BY MENTIONING CRESCENDO WHEN WRITING ADVERTISERS

NOV 16 1908

PROMINENT TEACHERS

ALLEN, MRS. LOUIE M.—345 N. 11th St., Lincoln, Neb., Piano, Guitar, Mandolin and Guitar. Guild Member.

AUDET, JOS. A.—214 Boylston St., Boston; Mercantile Bldg. Waltham, Mass. Violin, Mandolin and Guitar. Guild Member.

AUSTIN C. E.—P. O. Box 535 New Haven, Conn. Banjo, Mandolin and Guitar. Guild Member.

BICKFORD, MYRON A.—357 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Official.

BOEHM, WALTER A.—120 Cottage St., Buffalo, N. Y. Mandolin, Guitar and Banjo. Guild Official.

BROUGHTON, MRS. A. C.—3528 Eagle St., Los Angeles, Cal. Mandolin, Banjo, Guitar and Harmony. Guild Member.

BURCHARD, ROY W.—19 Belmont Pl., Passaic, N. J. Banjo, Mandolin and Guitar. Guild Member.

COFFEL, HAL,—Pennville, Ind. Mandolin, Guitar and Banjo, Composer and Arranger.

DAVIS, HARRY N.—230 Pleasant St., Worcester, Mass. Mandolin, Banjo and Guitar. Guild Member.

DERWIN, J. J.—109 Bank St., Waterbury, Conn. Mandolin, Guitar and Banjo. Guild Official.

FOSTER, WM. EDW.—537 Knickerbocker Ave., Brooklyn, N. Y. Mandolin, Banjo and Guitar. Guild Member.

GATCHELL, FRED F.—525 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Member.

HARPER, J. GEO.—Lethbridge, Alta, Canada, Mandolin, Guitar, Banjo and Violin. Guild Member.

HENDERSON School of Music, Main office 2703 5th Ave., Pittsburg, Pa.

JENINGS, ALLEN GALES—119 Quincy Pl., N. E. Washington, D. C. Mandolin, Guitar and Banjo. Guild Member.

JONES, ELMER D.—111 So. Main St., Fostoria, Ohio. Mandolin, Guitar, Banjo and Violin.

KITCHENER, W. J.—157 W. 84th St., New York City Mandolin, Guitar, Banjo and Composition. Guild Member.

KNIPFER, W. C.—48 1-2 W. Main St., Meriden, Conn. Banjo, Mandolin and Guitar. Guild Member.

LANSING, G. L.—170a Tremont St., Boston, Mass. Banjo, Mandolin and Guitar. Guild Official.

MORSE, MRS. ALMA J.—10 East St., Rutland, Vt. Banjo, Mandolin, Guitar and Piano. Guild Member.

ODELL, H. F.—165 Tremont St., Boston, Mass. Mandolin, Guitar, Banjo and Piano. Guild Official.

PETTINE, GIUSEPPE.—Lederer Bldg., Providence, R. I. Mandolinist. Guild Member.

ROWDEN, MR. & MRS. CLAUDE C.—Handel Hall, Chicago, Ill. Banjo, Mandolin, Guitar and Piano. Guild Official.

TSCHOPP, CARL.—1263 N. 20th St., Philadelphia, Pa. Mandolin, Zither, Guitar and Banjo. Guild Member.

VREELAND, WALTER F.—178 Tremont St., Room 40, Boston, Mass. Guitar, Mandolin and Banjo. Arranger

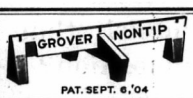
WEBBER, H. A.—489½ Washington St., Portland, Ore. Mandolin, Violin, Banjo and Guitar. Guild Member.

WEEDFALD, OVID S.—31 11th St., Upper Troy, N. Y. Performer and Teacher of Guitar. Guild Member.

WASHINGTON INSTITUTE OF MUSIC—Walter T. Holt, Pres., 937 K St., N. W. Wash., D. C. Voice, Piano, Harmony, Violin, Cello, Mandolin, Banjo and Guitar. Guild Official.

WOLFE. O. S.—435 N. 6th St., Allentown, Pa., Guitar, Mandolin. Banjo and Violin. Guild Member

Cards inserted in above list 12 months for $1.00 (2 lines). Extra lines 50 cts. each.



PAT. SEPT. 6, '04

It improves tone and action of the BANJO.

Endorsed and used by entire Profession

PRICE 15 cts. EACH

Send for special rates to Teachers and Dealers

A. D. Grover, 381 Albany St., Boston

MYRON A. BICKFORD

is available for Concerts and Recitals anywhere in the east.

Send for specimen programs and special terms. Mandolin, Guitar, Banjo, Piano and Viola, if desired.

351 MAIN STREET, SPRINGFIELD, MASS.

SEND FOR CATALOG OF

FAMOUS STANDARD MUSIC

for Mandolin and Piano and Mandolin Orchestra.

We publish the Famous 2d REGT. CONN. MARCH and BRIDAL ROSE OVERTURE.

The CUNDY BETTONEY CO., 93 Court St., Boston, Mass.

STOCK UP NOW for the coming season and enjoy the benefit of special rate for next 30 days. New issues every month. Catalogues free if we know where to send them

The Mrs. Rose Fritz Rogers prints have been added to the Celebrated Stannard Catalogue for Banjo, Guitar and Mandolin.

GEO. STANNARD

121 SO. WARREN ST. - TRENTON, N. J.

GUITAR PLAYERS



Have you ever tried a "Symphony" Harp Guitar?

Let us send you one on trial so that you can see for yourself the advantages we claim for it.

It has the greatest volume of tone without any sacrifice of Sweetness of Quality. The Five Extra Bass Strings have a deep rich tone like a harp. They give you an open bass for every chord in any key. They make guitar playing easier. Flats are as easy as any other key with a "Symphony." It greatly enlarges the scope of the Guitar, enabling you to play music impossible of execution on the regular instrument. New and beautiful musical effects are obtained with only a few minutes practice on the "Symphony." Leading artists are playing it with great success.

PRICE $27 50. Sold on Easy Payments

Write for illustrated catalog. Sent free to any address.

W. J. DYER & BRO.

Dept. 85, - - - ST. PAUL, MINN.

B. & M.

(BARNES & MULLINS)

Absolutely guarantee the following True and Tested Strings for the

VIRTUOSO

NOTHING BETTER TO BE HAD.

	s.	d.
Violin E String (One single length each)		6
Violin A " " " "		9
Violin D " " " "		9
Violin G " (Pure Silver Burnished)	1	4
English Aeeribelle (120 cut lengths, 4 lengths in an envelope)	13	6

Write for Catalogue of Banjos, Mandolins & Guitars, etc.

3 Rathbone Place, Oxford Street, W.

LONDON, ENGLAND.

YOUR BEST INTERESTS WILL BE SERVED BY MENTIONING THE CRESCENDO WHEN WRITING ADVERTISERS



UNDERWOOD

Standard Typewriter

Absolutely Visible Writing.
A Complete Tabulator.
Light, Easy, Elastic Touch.
Great Speed with little Effort.

It makes no difference what machine you are using, **The Underwood** is "the Machine you will eventually buy."

UNDERWOOD TYPEWRITER CO., Inc.
New York or Boston

THOMPSON REPORTING CO.

PUBLISHERS

10 Tremont Street, - Boston, Mass.

Book of Credit Ratings and Directory of the Music Trades for the United States and Canada.

We collect Claims in the United States and Canada.

New and Catchy BANJO MUSIC

The E. L. O. Schottische. Medium, Myron A. Bickford Banjo Solo or Duet	.30
Students Delight march, two step, Easy, W. A. Norwood Banjo Solo	.30
Happy Moments Waltz, Medium, L. F. Wright, Banjo Solo	.30
Galloping Courier, Galop, Medium, W. A. Norwood Banjo Solo	.30
The Old Tollgate, Schottische, Easy, John T. Whitaker Banjo Solo	.30

10 cents each will bring you sample copies.

PUBLISHED BY **Walter A. Norwood, 515 East 156th St., N. Y. City**

FARLAND Sixteenth Year. 7th Transcontinental Tour.

Oct., Nov., Dec., late April and May, East of Ind. Jan., Feb., early April, Middle West. March, Pacific Coast.

Write for Concert Proposition now

THE FARLAND WOOD RIM BANJO with Harp attachment and waterproof head. The only banjo which is free from the "tin pan" tone characteristic of all other makes. Positively louder than a piano and sweeter than a harp. Send for price list.

If in a position to sell concert tickets you can get a Farland Banjo or an equally valuable mandolin, guitar, violin, etc., in exchange for a few hours of your leisure time. Write for particulars.

THE FARLAND STRING for violin, banjo, etc. "The only string that's fit to use" Guaranteed perfect. Better than the imitations and costs no more. Trial lot of 20 assorted to suit, $1.00.

Catalog of sheet music, books, heads, etc., free. ADDRESS

A. A. FARLAND, 319 E. Front Street, Plainfield, N. J.
British Agent, Albert Lyles, Stonefield St., Dewsbury, Eng.

THE CIRCULATION OF

KEYNOTES

GOES ON INCREASING EVERY ISSUE

It is published on the first of each month in the interests of players of

THE BANJO, MANDOLIN AND GUITAR

and the reason of its success is that it has **the most news, the best articles** of any British paper and not less than **8 pages of music** in each issue.

$1.09 for 12 months subscription. 61 cents for 6 months. Send 10 cents for specimen copy.

JOHN ALVEY TURNER, 39 OXFORD ST. W. LONDON, ENGLAND

The publisher of the largest European Catalog of Music for the above instruments May we send you a list gratis and post free.

"WRIGHT" MANDOLIN PICKS

GENUINE EBONITE, BEVELED EDGES

Made in four grades of flexibility

WRIGHT

Never Chip or Break

Price postpaid, 10c each. 75c dozen

Improve Tone

THIS IS THE WAY OUR PATRONS LIKE THEM:

"Send 1 gross 'Wright' Mandolin Picks."—G. Muder, Soloist, Auburn, N. Y.
"Send 3 gross 'Wright' Picks."—Clark Music House, Syracuse, N. Y.
"Send 3 gross 'Wright' Picks."—C. H. Fox, dealer, Geneva, N. Y.

"Wright's Peerless" Strings are THE VERY BEST MADE

SAMPLE SETS MAILED AT FOLLOWING PRICES

Banjo, gut and silk wound 4ths, set	.40
Guitar, " " " Basses,"	.75
Mandolin, Sil., Steel, Polished Copper Basses, set	.40

Money back if you say so. Free Catalogue STRINGS, CASES, etc.

LOUIS F. WRIGHT, Winsted, Conn.

TEACHERS AND DEALERS PLEASE ASK FOR WHOLESALE PRICES

NO STRINGING NO TYING

Tailpiece received and it is certainly a winner. It does all you claim and more, and should have a very large sale. I shall use and recommend it.
Myron A. Bickford,
Springfield, Mass.

BANJOISTS

Send for the **'Suregrip" Tailpiece.** The strings are secured close to the head, producing greater pressure on the bridge, preventing the bridge from slipping and improving tone and action of Banjo. Price 50c.

C. J. COOK, 988 Bedford Ave., Brooklyn, N. Y.

Moon Winks

The Greatest Two Step-Intermezzo ever published for full mandolin orchestra, including flute, cello, tenor mandola, mando-cello, banjos, etc. Arranged by Thos. Armstrong, written by P. M. Jaques. Teachers enclosing card will receive 1st mandolin copy free. Others send 10 cents to

PERCY M. JAQUES PUB. CO JACKSONVILLE, FLA.

For MANDOLIN ORCHESTRA

By E. D. GOLDBY

Royal Crest Schottische; Dawn of the Roses, Waltz; Queen of The Valley, Gavotte; Dancing Mid the Palms, Schottische. Arranged for 1st Mand., 2nd Mand., 1st Banjo, 2nd Banjo, Tenor Mandola, Mando Cello, Flute, Cello, Guitar and Piano Acc.

Write for catalog of Banjo and Mandolin Music. Teachers send card.

E. D. GOLDBY & SON, 55 West 29th St., Paterson, N. J.

10c **MANDOLIN & PIANO DUOS** **10c**

You receive the two parts for only ten cents
Send for catalogs of over 4000 pieces

MEDLEYS OF

College Airs
German Airs
Irish Airs
National Airs
Scotch Airs
Plantation Airs

JUST A FEW TO SHOW YOU WHAT WE HAVE

Ave Maria	Gounod
Berceuse, from 'Jocelyn'	Godard
Flower Song	Lange
Flowers and Ferns	Keiser
Hungarian Dance No. 6	Brahms
Melody in F	Rubinstein
Rakoczy March	Berlioz
Serenade	Schubert
Spring Song	Mendelssohn
Tannhauser March	Wagner

BELL MUSIC CO., 1193 BROADWAY, N. Y CITY, N. Y.

"B. M. G."

B. M. G. is the leading British journal of the Banjo, Mandolin and Guitar and will keep you posted with all that concerns these instruments in Great Britain and her colonies.

B. M. G. circulates wherever English is spoken, all over the world.

B. M. G. contains Banjo and Mandolin Solos in every number, and instructive articles by the best exponents of these instruments.

B. M. G. affords complete instruction in Universal Notation for the banjo, written in progressive lesson form by Clifford Essex.

B. M. G. is the link between players in the U. S. A. and Great Britain and Ireland.

B. M. G. is published on the 1st of every month and costs you $1.25 per annum.

B. M. G. is edited by Sir Home Gordon, Bart, and is published at 15A Grafton Street.

Subscriptions received at Crescendo Office. **Bond St., London, Eng.**

It is absolutely necessary that you consider our line of Instruments and Sundries to get the best value for your money.

Dept. A	**The Vega Company** Violins, Mandolins and Guitars Cases, Strings, Sundry Articles
Dept. B	**Standard Band Instrument Co.** Cornets, Trombones, Drums, Clarinets Saxophones, Etc.
Dept. C	**The A. C. Fairbanks Co.** Banjos and Mandolins Strings, Cases and Sundry Articles
Dept. D	**Musicians Supply Co.** Violins, 'Cellos, Strings, Cases, Bows, Etc.

Catalogs of any of above Dept's are FREE

62 SUDBURY STREET — BOSTON, MASS.

For Teaching or Club Work

EDITION ODELL

For MANDOLIN ORCHESTRA

MR., MISS or MRS. TEACHER.—This Edition includes some of the best teaching pieces published. The pieces are all arranged by H. F. Odell and the numbers are of a standard nature and **will please your pupils. Let's get acquainted.**

POSITIVE SUCCESSES

Dance di Cupid An Oddment	**Lady Dainty** Caprice
The Phenomenon March	**Miserere** Il Trovatore
Modestie Reverie	**Hoch Habsburg** March
Romancia Idylle	**The Toastmaster** March

Any of above Mand. and Piano **50c**, or Mand. and Guitar **50c. 1-2 OFF.**

Special Discounts to Teachers.

Are You On Our New Issue List?
If not let us explain it to you. It's a money saver for you.

Do You Want a Mandolin String
that will not break, buzz or rattle. We have it.

THE ODELL MANDOLIN STRINGS

E or 1st Wire	5 cts. each;	40 cts. doz.
A or 2nd "	5 " "	40 " "
A or 2nd Wound	8 " "	50 " "
D or 3rd "	8 " "	60 " "
G or 4th "	10 " "	60 " "

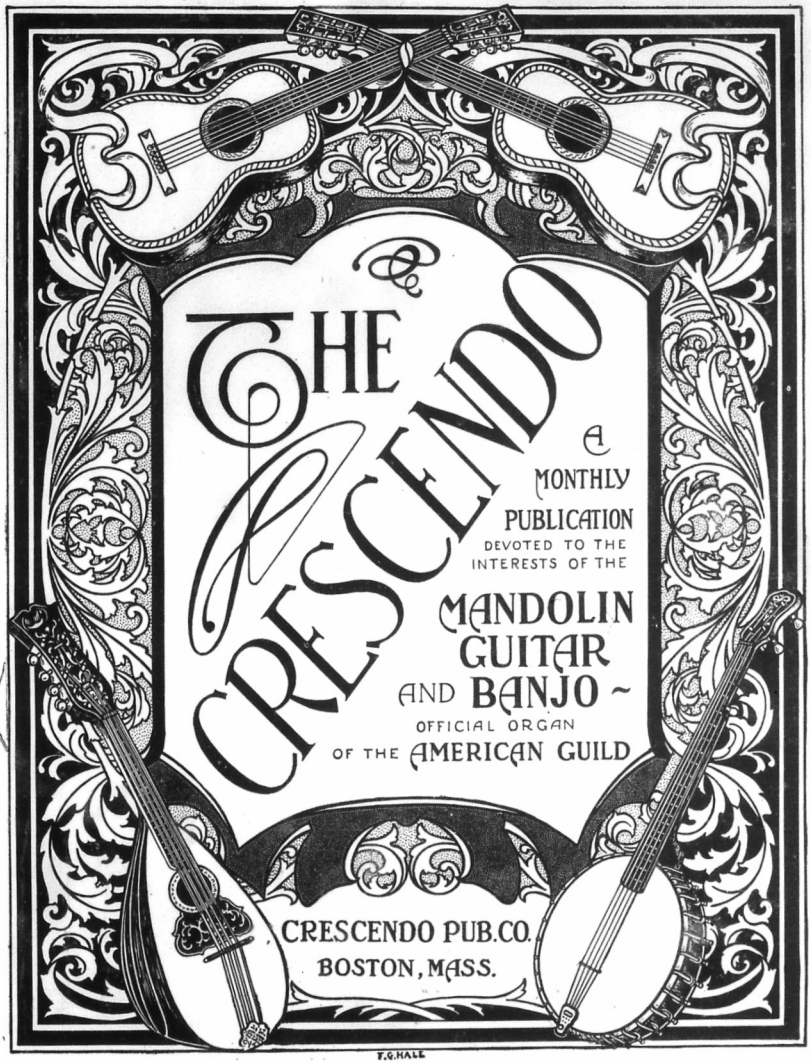
They are absolutely the best that can be obtained. Finest wire. Made by experts, and the **right guage.**

TEACHERS SEND FOR CATALOGS AND DISCOUNTS

H. F. ODELL & CO. - - 165 Tremont St., Boston, Mass.

LIBRARY OF CONGRESS
DEC 1908
PERIODICAL DIV.

Vol. I. December 1908 No. 6.



F.G.HALL

10 cents per copy

COPYRIGHT 1908 BY CRESCENDO PUB. CO.
All rights reserved

$1.00 per year.

Pres. Roosevelt hears Kentucky Babe



...was scattered throu... the lookout for cranks.

The President's Greeting.

The party began at 8 o'clock. Mr. Roosevelt stood on the veranda. He wore a "cutaway" suit, and a beaming smile. To each of his "neighbors" he made some felicitous remark, such as "I'm mighty glad to see you;" "Oh, how are you?" and "By George, this is fine; I'm pleased to have you here"—with the accent always on the "you."

Before the handshaking began the Hicksville Saengerbund, standing on the piazza, sang to the President and to the villagers, the latter of whom were gathered upon the lawn in front of the house. The President applauded vigorously when they sang a coon song, "Kentucky Babe," with German accent. They also sang "Waldlied" and "Heimatliebe," in German.

The songs over, E. A. Albrecht, ...dent of the Saengerb... made ...esident

N. Y. World

Kentucky Babe

By ADAM GEIBEL

This is one of the best high-class Plantation Songs ever written. Its steady sale and increasing popularity prove it.

Arrangements and Prices

VOCAL

Song, Piano Accompaniment,	.50	Male Quartet,	.15
Song, Guitar Accompaniment,	.30	Mixed Quartet,	.15
		Women's Quartet	.15

INSTRUMENTAL

Schottische, Piano Solo	.40	Mandolin and Guitar	.25
Banjo Solo	.30	Two Mandolins and Guitar	.35
Two Banjos	.30	Mandolin and Piano	.35
Banjo and Piano	.40	Two Mandolins and Piano	.40
Two Banjos and Piano	.40	Guitar Solo	.30

Send for our catalogues of Banjo, Mandolin and Guitar Music

Mail orders filled to all Parts of the country, or you can procure this music from your dealer.

White-Smith Music Pub. Co.

BOSTON 62 Stanhope St. | NEW YORK 13 East 17th St. | CHICAGO 259 Wabash Ave.

1908 — Witmark's New Folios — 1909

Witmark Mandolin & Guitar Folio, No. 15

by T. P. and Geo. J. Trinkaus

1st Mandolin . . . . . 25c. 2nd Mandolin . . . . . 25c.
Guitar acc. . . . . 25c. Piano acc. . . . . 50c.

Somebody Loves You. Dear.
Cuddle Up a Little Closer, Lovey Mine (from Three Twins)
True Heart.
The Soul Kiss. (Just for You from Above (from The Soul Kiss.)
All the {Girls / Boys} Look Good to Me.
When Sweet Marie Was Sweet Sixteen.
The Yama-Yama Man (from Three Twins.)
Just to Remind You.
Whistle If You Want Me Dear.
Faded Rose.
Bygone Days
Why Don't You? (from The Top O' Th' World.)
You Have Always Been the Same Old Pal.
Love, Make My Dreams Come True.
Down in That Valley Fair.

Above Folio is also published for VIOLIN and PIANO

Violin part . . . . . 25c. Piano acc. . . . . 50c.

WHEN ORDERING, MENTION
WITMARK VIOLIN AND PIANO FOLIO, NO. 15

Witmark Mandolin & Guitar Folio, No. 16

by T. P. and Geo. J. Trinkaus

1st Mandolin . . . . . 25c. 2nd Mandolin . . . . . 25c.
Guitar acc. . . . . 25c Piano acc. . . . . 50c.

Happy Days. March & Two Step.
Two Little Doves. Waltz.
Uncle Dudley. Eccentric March & Two Step.
When You Steal a Kiss or Two. Waltz (from The Girl Behind the Counter.)
Red Fez. March & Two Step.
Starlight Maid. Waltz (from The Auto Race.)
Just Because He Couldn't Sing Love Me and the World Is Mine. Two Step.
Betsy's the Belle of the Bathers. Waltz (from Mary's Lamb.)
Somebody's Been Around Here Since I've been Gone. Two Step (from The Gay White Way.)
Hypnotic Waltz (from Three Twins.)
My Diabolo Beau. Two Step (from the Soul Kiss.)
You Can't Stop Your Heart from Beating for the Girl You Love. Waltz.
Won't You Take a Little Walk with Me. Barn Dance.
Since My Mariuch Learned the Merry Widow Waltz. Waltz
The Party that Wrote Home Sweet Home (Never Was a Married Man) Two Step.

Above Folio is also published for VIOLIN and PIANO

Violin part . . . . . 25c. Piano acc. . . . . 50c.

WHEN ORDERING, MENTION
WITMARK VIOLIN AND PIANO FOLIO, NO. 16

Witmark Guitar Folio, No. 9

by T. P. Trinkaus

PRICE FIFTY CENTS

SONGS WITH GUITAR ACC.

Just Some One.
Every Star Falls in Love With Its Mate (from O'Neill of Derry.)
As Long as the World Rolls On.
Kiss, Kiss, Kiss (from the Parisian Model.)
My Hula-Hula Girl (from The Grand Mogul.)
A Rose of Old Derry (from O'Neill of Derry.)
I'd Live or I Would Die for You.
Somebody Loves You Dear.
One Little Sweet Little Girl (from O'Neill of Derry.)
On San Francisco Bay (from the Parisian Model.)
Bygone Days.

GUITAR SOLOS

As Long as the World Rolls On.
Every Star Falls in Love With Its Mate (from O'Neill of Derry.)
When Love Is Young (from Brown of Harvard.)
Love Me and the World Is Mine.
One Little Sweet Little Girl (from O'Neill of Derry.)
Bill Simmons (I've Got to Dance Till the Band Gets Through.)
Somebody Loves You, Dear
I'd Live or I Would Die for You
Will You Love Me in December as You Do in May.
A Rose of Old Derry (from O'Neill of Derry.)
Bygone Days.

Witmark Banjo Folio, No. 9

(American Notation only)

by T. P. Trinkaus

PRICE FIFTY CENTS

SONGS WITH BANJO ACC.

Bill Simmons, I've Got to Dance Till the Band Gits Through (Social Whirl.)
Somebody Loves You, Dear.
A Rose of Old Derry (from O'Neill of Derry.)
When Love Is Young (from Brown of Harvard.)
One Little Sweet Little Girl (from O'Neill of Derry.)
Bygone Days.
Every Star Falls in Love With Its Mate (from O'Neill of Derry.)

BANJO SOLOS

The Teddy Bears' Picnic. Characteristic Novelty.
Just Some One.

BANJO SOLOS Continued

Reed Bird (The Indian's Bride.)
Snow Queen. Novelette.
Happy Days. March & Two Step.
True Heart.
Far Away (Some One Thinks of You To-Night). Waltz.
Just Because He Couldn't Sing Love Me and the World Is Mine. Two Step.
Glory of Jamestown. The exposition March (1607-1 07.)
All the Girls Love Me. Schottische.
So Long, So Long (No More Sunshine, Nothing but Rain) Two Step (from The Boy's of Company B.)

FREE—The Trav'ler COMPLETE CATALOGUE of our MANDOLIN, GUITAR, BANJO, Etc., Etc., PUBLICATIONS **—SEND FOR IT**

M. WITMARK & SONS (Witmark Building) 144-146 West 37th St., NEW YORK



OVID S. WEEDFALD

"I will not compare them (the Style 'O' Guitars) with any other make, since after once having struck a note on a 'Gibson', it is the only Guitar made that can satisfy."
OVID S. WEEDFALD,
Teacher and Guitar Virtuoso.

NOTE: The body of the New Model Style "O" joins neck at 15th fret instead of 12th fret, thus facilitating the greatest ease of execution even in the highest positions. (See cut.)

CONSIDERING MATRIMONY?

The average male biped marrying a hunch-back (Mandolin) starts three on his honeymooon; he, she and Suspicion. The quality value that endures—the magic touch of high worth so eagerly coveted is, alack! sought in vain. Her empty ornaments and frail construction are eventually just so much accumulated bother which bear their own sad eloquence of subsequent disaster; her voice for which he married her proves sweet, but thin and faint; her physical weaknesses and encumbrances enter into every tone. Born in deformity, crippled permanently, limited to but light parlor utility (apprenticeship) or concert pantomime! and is Mr. Mandolinist able to console himself with such tone diminutiveness because of the extraordinary initial cheapness at which hunch-backs are purchased? Alas! he is not only in prison, but that prison is empty.

Divorcement Secured

"Gibson" super constructive features emancipate the Mandolin and Guitar family of instruments from mediocrity to consummateness. Vertical string pressure, tilted neck, high bridge, extension tail-piece, graduated tone bars, Stradavarius arching, straining rod, three piece neck, reinforced rim, divided vibration of sounding-board, divided bridge, individual string bearing allowing for variance in weight, gauge and temper of strings, elimination of blocks and cleats that impede vibration, and——, but space forbids further mention.

FREE. Just issued. New Book F. It gives the reason **why** and **the way out.** Catalogs yours for the asking.

MR. TEACHER!—Do business on our capital. Stock furnished. No investment. We help sell. Territory assigned, protected and worked by our "Still Hunt." We pay for the advertising; you pay for the goods when sold. Return goods if not sold. Enclose card. We will set you up in the small goods business.

GIBSON MANDOLIN GUITAR CO.
105 Exchange Place, - Kalamazoo, Mich.

NEW, **PIZZICATI FROM SYLVIA.** Arranged by H. F. Odell **for full Mandolin Orchestra;** playable in any combination. **THE PALMS. Tenor Mandola or Mando-Cello Solo with Piano, Guitar or Harp-Guitar accompaniment.**

WRITE FOR MUSIC AND STRING CATALOG

Send us a $1.00 Bill

and we will send you the biggest value in Banjo Music you ever got for your money. Just note the **TEN** pieces we will send you for Banjo Solo or Duet. There is not a "dead one" in the lot. They are all new editions, printed in colors on the best paper, full sheet music size. Here they are:—

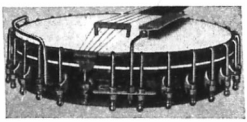
Alabama Shuffle	**Tickle Toes**
Sevilla	**Cotton Blossoms**
Moon Winks	**Jungle Imps**
Simple Willie	**Lothian Club March**
Company F. March	**Tickled to Death**

You will never have another chance like this. No attention paid to orders not enclosing $1.00.

MANDOLIN PLAYERS: We will send you Moon Winks, Sevilla, and Colored Promenade for 2 Mandolins, Guitar and Piano for **50c.** This is another offer that will make you sit up and take notice.

Percy M. Jaques Pub. Co.
JACKONVILLE, FLA.

MODERNIZE YOUR BANJO



WITH A
Hartnett Adjustable Tone Bar
Pat. Aug. 25, 1908. Foreign pat. pending.
Price $1.00 each
AND A

Hartnett Banjo Bridge

Send 10c for a sample Bridge with full instructions for adjusting the neck of the banjo to meet the new conditions.

Hooked Tones are doomed. The right hand fingers assume a natural position. Perspiration and pressure of the hand will no longer soil the head and prevent proper vibration. Higher bridges can now be used which will give the tone of the Banjo great power and sustained valuation.

The tremolo can be applied without changing the position of the right hand.

Heartily Endorsed by the Profession

MYRON A. BICKFORD: "Your invention is rightly called 'Tone Bar' for it improves the tone of the Banjo to a great extent, while the advantages that are gained from having the fingers at the proper angle when picking are even more obvious. I am using it right along and am most happy to recommend it to all banjoists."

A. C. FAIRBANKS CO.: "The Hartnett adjustable 'Tone Bar' supplies a long felt want. There is a correct position of the hand that gives the best result with the least effort."

THOS. J. ARMSTRONG: "Your clever invention for the Banjo is bound to be extensively used by all soloists; in fact we ought to have had this device long ago."

J. J. DERWIN: "I tried your 'Tone Bar' for the first time five hours previous to my important engagement here (Washington, D. C.), and was so favorably impressed with its worth and helpfulness that I used it on the occasion of my appearance as banjo soloist at the American Guild Concert, with the result that I was never so much at ease playing my Fantasia and Lizst's Second Hungarian Rhapsody (two extremely trying numbers) in succession without the slightest fatigue."

A. D. GROVER: "Your 'Tone Bar' will be of great assistance."
PAUL ENO: "Decidedly useful and beneficial."
A. J. WEIDT: "It is all you claim for it."
W. T. HOLT: "A great many of my pupils want them."

D. E. HARTNETT, 120 East 23rd St., New York City
WRITE FOR CIRCULARS

OUR LATEST

Each number is effectively arranged for 1st Mandolin and Piano or 1st Mandolin and Guitar.

1st Violin may be substituted for the 1st Mandolin.

	SINGLE PARTS					COMBINATIONS			
	1st Mandolin	2nd Mandolin and Octave Mandola	Guitar Accompaniment	Flute Each / Cello	Piano Accompaniment	Mandolin and Piano	Two Mandolins and Piano	Mandolin and Guitar	Two Mandolins and Guitar
*‡Girls of Baden Waltz. *Karl Komzak.* Arranged by H. F. Odell	50	30	30	20	20	60	80	70	90
*‡Just for the Fun of It. *W. F. Sudds.* Arranged by H. F. Odell	30	15	15	15	30	50	60	40	50
*‡Under the Mistletoe March. *T. H. Rollinson.* Arranged by G. L. Lansing	30	15	15	15	20	40	50	30	50
‡Overture, "Morning, Noon, and Night". *F. Suppe.* Arranged by H. F. Odell	50	40	40	40	90	1.20	1.50	80	1.10
*‡Nydia Waltz. Easy. *T. H. Rollinson.* Arranged by H. F. Odell	40	30	30	30	60	90	1.10	60	70
‡Selection from "Il Trovatore". *Verdi.* Arranged by Geo. L. Lansing	40	20	30	20	50	70	80	60	70
*‡Love's Caprice. *Max Heindl.* Arranged by Geo. L. Lansing	30	20	20	20	50	70	80	40	50
‡Somewhere. *Thos. C. Clark.* Arranged by H. F. Odell	30	20	20	20	30	50	60	40	50
‡Ildica Waltz. *T. H. Rollinson.* Arranged by H. F. Odell	40	20	30	30	40	70	80	60	70

*Numbers marked * have all the Orchestra Parts, including parts for Brass Instruments, etc.
‡Numbers marked ‡ have parts for Tenor Mandola and Mando-Cello. Prices same as 2nd Mandolin.

CHAS. H. DITSON & CO. NEW YORK — **Oliver Ditson Company, Boston.** — J. E. DITSON & CO. PHILADELPHIA

HAVE YOU TRIED OUR

Sonotone, Banjo, Violin and Guitar Strings?

IF NOT, WHY?

They are absolutely perfection; guaranteed **true moisture proof**, with a **superior tone.**

My sales now run to 1000 strings per day. Send 10 cents for sample set of 4 Banjo Strings, 25 cents for a set of treble, Violin or Guitar Strings and see for yourself what they are.

Try my Special Sonotone Banjo 4th, finest made. One sample 5 cents.

Give my Italian Mandolin Bass Strings a severe test. Price 15 cents per set.

Send 10 cents for sample copy of Angel's Lullaby for Banjo, Moonlight Reverie, Aeolian Waltz, Whispering Winds or Sweet Memories for Guitar.

Let me hear from you and I will please you

C. S. De Lano

426 S. Spring St. Los Angeles, Cal.

Do you like "Moon Moths"

the collection of three melodies by Albert Kussner?

If so—you should have Mr. Kussner's new compositions for piano

The Evening Hour—Reverie	.50
Love's Mystery—Song (A beautiful miniature without the voice part)	.50
Dance of the Wood Nymph's	.60
When Daisies Sleep—Song without words	.40

A dainty illustrated thematic catalogue of the Edition Kussner has just been issued and will be mailed upon request. Please mention the CRESCENDO.

L. K. KUSSNER, Publisher

Chicago, Ill., U. S. A.

"Moon Moths" is published for Mandolin and Guitar Orchestra and Band

"MANDOLIN MEMORIES"

By SAMUEL ADELSTEIN

A Practical and Theoretical Treatise on the Mandolin and Kindred Instruments, illustrated with about fifty beautiful half-tones from original drawings, and photographs. An Edition de Luxe, gotten up in the finest style of the printer's art.

This work was originally gotten up for private distribution and has been so widely appreciated that it has been reprinted in several foreign languages. There has been such a demand for "Mandolin Memories" that a limited number are now offered for sale.

Munier, Mezzacapoo, Scallari, Bellenghi and all the leading European Mandolinists, as well as Pettine, Abt, Siegel, Kitchener and all the leading American Mandolinists, have voluntarily, unhesitatingly and enthusiastically pronounced "Mandolin Memories" the greatest and finest contribution to the literature of the Mandolin that has ever been published.

It is the only work of its kind and stands in a class by itself.

Every Mandolinist, Soloist, Teacher and Pupil, or anyone interested in the Mandolin, should possess a copy of "Mandolin Memories."

Its practical information to the professional and its absorbing interest to the amateur give to it a peculiar and lasting value that cannot be obtained from any other source. Price 50 cents NET.

SAMUEL ADELSTEIN, 1834 Baker St., San Francisco, Cal.

Send for Catalogues Sole Agt. for Munier's Music **Liberal Discounts**

LIBRARY of CONGRESS
Two Copies Received
DEC 18 1908
Copyright Entry
Jan 19 1908
CLASS B XXc. No.
168697
COPY 2.

The Crescendo

DEVOTED TO THE INTERESTS OF THE

Mandolin, Guitar and Banjo

OFFICIAL ORGAN

OF THE

AMERICAN GUILD

OF

Banjoists, Mandolinists and Guitarists

VOL. I. BOSTON, DECEMBER, 1908. No. 6.



Kliemann's Gibson Quintette is made up of pupils from the Williamsport School of Music. The Williamsport School of Music has been established ten years and under the directorship of G. Kliemann has gained a wide reputation for thorough instruction in all branches of music. He is ably assisted by Miss Julia Kliemann, his daughter. The members of the above Quintette are: First and second mandolin, Clyde Baltzer and Emma Durrwaechter, tenor mandola, G. Kliemann, mando-cello, Julia Kliemann, pianist, Birdella Rothfuss. It has played private and professional engagements, given concerts, assisted by artists like W. Boehm of Buffalo, and is in demand all over the state. G. Kliemann is one of the oldest and most enthusiastic members of the American Guild of Banjoists, Mandolinists and Guitarists.

CARLO MUNIER AND THE MANDOLIN

By SAMUEL ADELSTEIN, author of "Mandolin Memories," "The Mandolin and its Music," "The Mandolin and its Mechanism," "The Mandolin in Italy," "The Modern Lute or Mandoloncello," etc., etc.



The Mandolinistic world owes Signor Carlo Munier of Florence, Italy, a debt of gratitude for his great work in the cause of the mandolin and its music. It will take future generations to fully realize and thoroughly appreciate his efforts in uplifting and maintaining the plectrum instruments among the legitimate musical instruments. He has devoted his entire life from childhood to the present in perfecting his knowledge of the possibilities of the mandolin. In time to come he will be known as the Beethoven and Paganini of the mandolin. Composer and soloist, Munier stands today at the head of all composers and soloists. To date he has composed about three hundred works, of which over two hundred are published. His method, studies, solos, duos, duets, trios, quartettes, etc., stand as the very best in all mandolin literature and if he were nothing else but a composer, his works would be an everlasting monument to his fame.

In addition he is one of the greatest soloists in Europe and is acknowledged by all as the greatest living authority on all matters appertaining to the plectrum instruments. Signor Carlo Munier comes by his knowledge and reputation justly. He is grand nephew of the great Pasquale Vinaccia the perfector of the modern Neapolitan mandolin and a nephew of the celebrated Fratelli of Naples, the present maker of the famous mandolins of that name. Nearly all of the mandolins of the present day are copies or variations of the Vinaccia model.

A little digression will interest mandolinists. Previous to the time of Pasquale Vinaccia (born 1808) the mandolin was limited in its resources. The finger board extended to only 12 frets, the adjustment was that of wooden pegs similar to the violin, the strings were of gut, the lower pair was of course "covered." The general appearance of the mandolin was clumsy, and excepting some ornamentation, there was no attempt to beautify its outlines. Pasquale Vinaccia improved the general design, deepened the body, braced the interior, lengthened the fingerboard, invented the modern machine head and added other details which have perfected the modern mandolin. The father of mandolin makers died in 1882. His monument is the mandolin. A genuine Pasquale Vinaccia mandolin commands in Naples a thousand lire ($200.00).

Signor Munier, figuratively speaking, was born with a mandolin in his mouth. As has already been stated, his ancestors perfected the modern mandolin as we have it today. His immediate relatives are practically and theoretically artists on the instrument. Everything concerning his environment from his childhood appertained to the mandolin, its manufacture and its study. When with these circumstances is combined the rare musical genius of the man, one will understand why Signor Carlo Munier is considered by mandolinists and musicians the world over as the most eminent authority on everything concerning the mandolin and its music.

A short sketch of Signor Munier's life will be of interest to our American mandolinists. He was born in Naples, the home of the mandolin, on July 15th, 1859, in a true mandolin atmosphere. He began his study of the mandolin with Carmine De Laurentis, a fine violinist but not a very good mandolinist. (De Laurentis wrote the very first mandolin method ever published). He was also a good guitarist and Signor Munier studied this instrument seriously with him. After a time he discontinued his studies with De Laurentis and originated his own method.

At the age of fifteen he studied the piano with Signor Vincenzo Galiero and Signor Beniamino Cesi of the great Neapolitan school of celebrated artists. With Signor Nicola D'Arienzo he studied composition.

His first arrangement was that of the opera of "Traviata" for two mandolins, mandola and piano and was the very first quartette ever published for these instruments. His second quartette arrangement was from the opera "Puritani" and was dedicated to the Queen of Italy.

He moved to Florence in 1882 and has there continued his true artistic life. Signor Munier is the head of the great National School of Mandolin, Plectrum and Pizzicati Instruments of Florence. He is also director of the Royal Circolo Mandolinisti Regina Margherita of Florence; Honorary member of the Brighton Circolo of England; The Circolo in Palermo; also the Circolo in Cremona. He was also the official judge sent from Italy at the great Concourse International D'Estudiantinas (International Concourse of Mandolin and Guitar Clubs) held in Monaco in June, 1906.

For the edification of our American mandolinists it will be explained that these concourses or contests between Mandolin and Guitar Clubs are very frequently held in different cities in Italy. Prizes of gold and silver medals, silken banners and diplomas are usually awarded to the successful participants. Clubs come from different parts of the country at a stated time and place. A jury is

(Continued on page 9)

A New Method of Creating and Stimulating an Interest in Music.

By Myron A. Bickford.

The use of the mandolin, guitar or banjo as a stepping stone or even as a serious end in the study of music will doubtless appeal to the majority of those who read this article as a far-fetched argument, to say the least, but the writer is in a position to speak from actual experience on the subject. The fact that these instruments are more easily learned than the violin or piano makes them popular at once among a class of people who perhaps would not have the necessary application to make a success of a more difficult instrument.

By making a start on one of these instruments, this class of pupils, under the proper guidance, can make a very creditable showing in a short space of time, that is, short as compared with the time required to make a like showing on either piano or violin, whereas, if they had begun with the latter instruments, the chances are very strong that they would have become discouraged long before they had gained a fair knowledge of the instrument and would have abandoned the idea of becoming musicians.

The reason that the mandolin, for example, is easier than the violin is not far to seek. The instruments of this type are all fretted, which makes the finding and stopping of the tones a very simple matter for the left hand while in the case of the violin it is necessary to depend on the ear to a great extent in making the intonation. Now it is often the case that one may have a decided fondness for music, even to the extent of being willing to undertake some instrument, yet be almost entirely devoid of what is usually termed a musical ear. In such a case, it is very evident that the violin is not the proper instrument to decide upon, and this is just where the mandolin steps in to fill the breach. While the tone of the mandolin, even in the hands of an artistic player, can hardly be compared to that of a violin under like conditions, yet a good instrument in the hands of an artist certainly gives a tone that has musical value, and of a high order. In the case of the untalented pupil, a few months under a teacher who thoroughly **knows** the instrument will do wonders in the way of developing both rhythm and a sense of pitch, as well as a general musical perception. The nature of the instrument is such that if the right hand is properly manipulated a development of the sense of rythm cannot fail to follow, while with the left hand, if the strings are in tune, the pitch must be correct, as is the case with the piano. To bring the relationship of these two instruments still closer together, is it not reasonable to suppose that after a longer or shorter period of preliminary work with the rudiments and A B C's of music, using the mandolin as the medium, the pupil is in a better condition to undertake the study of the violin. While this may seem to be put in the nature of a theory, in the writer's experience it has had a practical application, since in dozens of cases, those who have started with the mandolin have later gone on with the violin, and without the tedious process of developing the position and fingering of the left hand, since the work of that hand on the two instruments is almost exactly identical. The mandolin has been enlarged upon just for the reason that it has so much in common with the violin, especially in the matter of technic.

In the case of the banjo and guitar the force of the argument holds equally good, although there cannot be said to be any similarity between these instruments and the piano or violin. The point to bring forward in this connection is that these instruments often appeal to young people, and even older ones, to whom the older and more difficult instruments would not, and that when they have made the start in this way, it is not a difficult matter to stimulate and foster the interest thus aroused. And now for a reason why these smaller stringed instruments are perfectly capable of standing on their own merits. The guitar is actually older than our modern piano, and, in fact, was known and used by the Egyptians before the Christian era. Paganini, upon hearing one of the great virtuous play the guitar, was so entranced that he abandoned his violin and devoted himself entirely to the guitar for two years.

Bach, Beethoven, Mozart, Weber, Berlioz and Wagner were familiar with this instrument and both played it and composed for it.

As a solo instrument it has wonderful capabilities, since every known harmonic combination may be produced on it, several parts or voices may be performed at the same time and a most beautiful effect is produced by rendering a melody and its accompaniment. In at least two respects the guitar has an advantage over the piano as a solo instument.

A pianist cannot by any possible means produce the vibrato on sustained tones, as the violinist does, yet this is possible and indeed, a very beautiful effect on the guitar. Another effect which cannot be produced on the piano is the portamento, or singing effect between two tones, but this is one of the guitar's most beautiful characteristics.

Did space permit, mention might be made of dozens of musical effects peculiar to this instrument. In the case of the banjo, which is the only real American instrument we have and which is ordinarily associated with the negro or minstrelsy, we unfortunately have no such list of celebrities who have been its devotees. One name which comes to mind is that of Henri Vieuxtemps, the great violinist, who at one time gave lessons on the banjo to Karl Formes, the celebrated basso, and called it "a noble instrument." It is true that in the early history of the banjo it was associated with negro minstrelsy, but within the last ten or fifteen years the many improvements in the method of construction, as well as the method of playing have raised it to such a level that it takes its piace among the legitimate musical instruments at the present time. Up to the present time there has been but one real virtuoso on this instrument and that one is Alfred A. Farland, the man who has done more than any one else to raise the status of the banjo. In his hands the banjo finds itself fully equal to a Beethoven Sonata, a Mendelssohn Violin Concerto or a Chopin Waltz. The usual method of playing the banjo in use in the con-

(Continued on page 7)

GUILD BULLETIN

The proposition has arisen in England of trying to form a Guild similar to the American Guild. B. M. G., one of the best-known English papers claims that such a Guild could not be formed in England and brings up the point that a paper which has a large circulation is better than a Guild. With all due respect and in a perfectly friendly way, I wish to say that I believe B. M. G. is entirely wrong in this matter. A magazine may spread news but is always under the control of the editor who may or may not agree with the ideas of the players and consequently several leading players in a certain part of England might get together and try to bring about a certain reform and yet if the editor of a paper did not agree with them and did not care to print their views, the ideas which they have and which might be for the general good of the cause would never be made known to the rest of the fraternity. On the other hand, a body of teachers like those of the American Guild get together every year and talk face to face on certain matters and bring about many reforms which, through the official organ, the CRESCENDO, are made known to the fraternity all over the world. I believe with the editor of B. M. G. that a magazine may do a tremendous amount of good but I wish to assure the editor of B. M. G. that the American Guild has accomplished a considerable amount of good for the benefit of all the players in the United States and I believe all over the world.

It may be that professional jealousy will prevent the formation of such an organization in England. This is a something which exists among musical people everywhere but fortunately in the United States our leading teachers and players have seen the advantage of the American Guild and have subordinated their own feelings and have abided by the votes of a majority and I am pleased to say that in the United States at the present time, there is less professional jealousy than ever before. We have brought the trade and the leading professionals into close touch with each other and they are working hand and hand to promote the general good of all. We have brought about many reforms in this country of which, we fear, our English cousins have no knowledge at all. Our music is better, our teachers are better than ever before and I honestly believe that these things have been brought about through the efforts of the American Guild in the past few years.

We believe, if in England, the players could be called together and each of the leading lights would not try to be the whole show but would agree to abide by the votes of the majority, that a Guild would be started in England which would be extremely successful. I prophesy that unless such an organization is started that many English and players in other countries will eventually join the American Guild, which includes at the present time the leading players and teachers and trade firms of the United States and is growing steadily.

The English players are trying to bring about certain reforms. B. M. G. says these can be accomplished through the paper. With all due respect to the editor of that paper, I can't see how a magazine can lay down the law for a large number of players. A paper may express its own views but can it force those views on to all the players, especially in England where there are other papers that might differ, consequently I believe that the American Guild is the right kind of an organization and I hope to see the professional jealousy now existing in England overcome, and a similar organization to the American Guild soon started there, with not less than 50 of the leaders in the profession as members.

The Convention and concert as previously announced will be held the week of April 11th at New York city, under the direction and management of Valentine Abt.

The business convention will be held at 10 A. M on Thursday, April 15th, at the Waldorf Astoria. The concert will be held at the same place on the evening of the same day

The artists already engaged are W. Eugene Page, the eminent mandolin virtuoso, J. J. Derwin, the well-known banjoist who made such a hit at the concert last year and Miss Florence McCune, a celebrated harpist. In addition to this there will be a cellist, a chorus and the Plectrum Society orchestra of which Mr. Abt is the director. Further particulars of the affair will be announced in the January issue of the CRESCENDO including arrangements which are completed at that time. The official hotel will shortly be announced, also the banquet and the other matters which usually take place in connection with the convention.

It will assist Mr. Abt very much if those Guild members who are going to attend the convention will so state. Address Valentine Abt, Carnegie Hall, New York, N. Y. There is no doubt that the concert will be a highly artistic event and there is every indication that financially the affair will outdo anything that has formerly taken place.

The bills for dues of the professional and associate Guild members will be sent out from headquarters on Jan. 1st. It is hoped that the members will send in their dues for the coming year promptly, as it greatly assists the arduous work of the Sec'y-Treas. for the coming year. The writing out of over 200 certificates making the proper entries and sending them to members takes a great deal of time and it is hoped that the members will pay dues promptly, thus making the work at headquarters easier.

H. F. ODELL, Sec'y-Treas.

Recent New Members

PROFESSIONAL

John J. Levert . . . . . Montreal, Canada
Ray B. Gordon . . . . . Washington. D C.
Howard D. Openshaw . . . . . Philadelphia, Pa.
Margaret Eveleth . . . . . San Francisco, Cal.

ASSOCIATE

J. G. Trowbridge . . . . . Portland, Ore.
H. C. Allen . . . . . Portland, Ore.
E. L. Whelen . . . . . Tillamook, Ore.
Mrs. E. S. Greene . . . . . New York, N. K.

NOTATION

By W. C. Kniffer.

I wish to state my views on the C notation and the reason I have discontinued the A notation in favor of C. One year ago in Philadelphia, at the Guild Convention, when the paper was read on C notation, I listened and thought and to tell the truth I was like the majority of the members, I had not looked into the question and knew little about it so I favored laying it on the table for one year. I thought that if some of our best soloists and writers were strong for A notation they must be right. Since then I have looked into the matter and the more I probe, the more I am convinced that C notation is the only notation to teach and play. I started by first playing single notes and in two hours time I was surprised to see how simple it was to learn.

Now the advantage that is gained in C notation is that a banjo player who is a member of a mandolin club, where there are no parts written or printed, can take a plectrum and use the solo mandolin parts and play them tremelo. New music of any kind can be tried over, popular songs which all banjo players desire to play can be played without waiting until they become old in A notation, violin solos can be played to good advantage with piano accompaniment, the labor of the teacher will be lessened by arranging some of the parts. The cry of the publisher and teacher is, "we haven't any music in C and all our music that is published in A is a dead loss or we must throw it away." I can use all my A notation music for C notation and the teachers can do the same. So there is no excuse that we cannot get music in C. I have about three pages devoted on how to use A notation music in C in W. C. Stahls new banjo method that has just been printed which will give the teacher and player a chance to overcome that problem. In closing I should advise the teachers to look into C notation and they will be convinced that it is the right thing and it is better to start now to put the banjo on a sound basis than to have the public force it onto them.

A New Method of Creating and Stimulating an Interest in Music.

(Continued from page 5)

cert halls and theatres at the present time is not artistic method by any means, any more than a vaudeville pianist can ordinarily be said to be an artist. However, the instrument should not be condemned because some of its votaries prefer to make noise rather than music. In the mandolin, we have another ancient instrument in a slightly different form. While it is not known that Beethoven played the mandolin, yet both he and Mozart composed for it, as well as several other famous composers. This somewhat diminutive instrument, in the hands of an artist, is capable of interpreting practically the entire range of the best in music. Until within the last few years, nothing but the melody was usually attempted, the more ambitious players selecting their repertoire from violin solos. Latterly, however, a style of playing has been developed called the duo, trio, or quartet style, in which two, three, or four parts are played simultaneously. This makes it possible to render music which is beyond the scope of the violin. It will thus be seen that serious work can be done on these instruments and like results obtained, so that one who applies himself to them, in the endeavor to master them, will not find his time wasted. It has been the writer's endeavor to show that through the medium of the mandolin, guitar and banjo, an interest in music may be awakened and stimulated in those who otherwise might forever remain among the uninitiated, and that this interest may and often does lead to a further development of latent talent, either in the form of adopting some other instrument, or by continuing with the instrument of their first choice and using it as a medium for expressing the best in music.

Prominent Guild Members.

A member of the Executive Staff.



D. E. HARTNETT.

D. E. Hartnett of New York, one of the most genial men in the musical fraternity, is an able and conscientious teacher of the banjo, mandolin and guitar. He began his first study of music in 1888 in Catskill, New York, being handicapped by a poor banjo and having no teacher. He took up the study of the clarinet under the direction of a good teacher and worked hard with the best results and after a few years he joined the local band and was elected leader. Soon after this, Mr. Hartnett heard some excellent banjo playing and became much interested in the instrument and having the ambition to study the banjo seriously, he hunted up his old banjo and began all over again. He studied all the various systems, learning and unlearning and learning them all over again which took some time, but the experience proved of much value.

At this time, Mr. Hartnett lost his health from continued hard work and confinement and again took up the band work. During the Spanish war he was out for eight months playing clarinet with the 203rd regiment band and after being mustered out of service, he located in New York where he now is and became one of the most successful teachers of the stringed instruments in the country. After locating in New York, Mr. Hartnett decided to study the mandolin and guitar with the idea of teaching the same and he put in a great deal of hard work in learning the instruments in his usual earnest way. After several months of study, he met Samuel Siegel, the eminent mandolinist and studied with him for sometime. From this teacher, Mr. Hartnett learned the intricacies of the duo style of mandolin playing and other characteristic effects and devoted all his spare time to working on the difficult compositions by Mr. Siegel. Mr. Hartnett has had the advantage of meeting nearly all of the prominent artists of the mandolin, guitar and banjo fraternity.

Associated with so many artists in studying their best compositions has been of tremendous value to him. He is an indefatigable worker and has been one of the officers of the American Guild for several years. He has done much to assist the business in this country and is at the present time conducting the Hartnett School of Music in New York, one of the principal schools devoted to the stringed instruments.

Newtonville, Sept. 22, 1908.

CRESCENDO Pub. Co.

Gentlemen:

I wish to compliment you on the CRESCENDO this month and ever since it has been started. It is certainly a success. I enjoy every page.

Yours very truly,

J. J. FORSYTHE.

The CRESCENDO.

A Magazine for the Player, Student and Teacher of the Mandolin, Guitar or Banjo.

HERBERT FORREST ODELL,
Editor and Manager.

Published Monthly by the
CRESCENDO PUBLISHING CO., INC.

SUBSCRIPTION PRICES.

Single Copy, ... 10 cents.
Yearly, ... $1.00.
Canada . . . . . $1.25.
Foreign . . . . . 6 Shillings.

ADVERTISING RATES will be sent on application. Forms close on the 15th of each month for the succeeding month's issue.

REMITTANCES should be made by Post Office or Express Money Order, Registered Letter or Bank Check or Draft. Checks accepted only on banks with exchange in Boston or New York.

CORRESPONDENCE is solicited from everybody interested in the Mandolin, Guitar or Banjo. We should be pleased to receive programs and reports of concerts, club and orchestra news, personal notes and music recently issued.

We are not responsible for the opinions of Contributors.

ADDRESS COMMUNICATIONS to the Editor. ALL REMITTANCES should be made payable to

CRESCENDO PUBLISHING CO.,
165 Tremont St.,
Boston, Mass.

VOL. I. DECEMBER 1908. NO. 6.

EDITORIAL.

IMPORTANT.

The subscription rate of The Crescendo in Canada hereafter will be $1.25 instead of $1.50.

We extend to the mandolin, guitar and banjo fraternity and trade a very Merry Christmas and a Happy New Year. May success be the reward of all and may the same fraternal good will now prevailing, continue always.

There is no doubt in our minds that this great country of ours has entered upon an era of prosperity. We believe that the mandolin, guitar and banjo fraternity will have the liveliest season that has ever been experienced. We have received reports from traveling men who have covered nearly every part of the country stating that the prospects were never brighter for an increased interest in these instruments and the manufacturers, dealers, and teachers are reporting good business.

There is no doubt that more pleasure can be derived by the average amateur from playing one of the three instruments than from almost any other musical instrument, and we have every reason to believe, now that the excitement over the national election is out of the way, that the people will settle down to the steady winter season and that there will be a tremendous revival of popular interest in the mandolin, guitar and banjo. We are in direct correspondence with teachers in all parts of the world. We are told that the mills and factories are increasing their force in nearly every section, and we thoroughly believe that this industry will, during the coming winter and spring show great results.

One thing we wish to say is this, we meet occasionally teachers from various parts of the country who are always complaining that they haven't enough business. It strikes us either these teachers haven't the ability or haven't the push to get the business. We do not believe in ever crying "hard times." If times are hard, it means that we must all put our shoulders to the wheel and make the times good, but if all of us go around saying times are not good, we certainly create the impression that there isn't any business. On the other hand, if all of us would think and talk prosperity and hustle a little more, we see no reason why we shouldn't have prosperity. Sitting around and complaining doesn't help business, but pushing, talking and working hard **does** bring prosperity. We have no patience with the loafer in the music business, but we do admire the persistent pluck of those who perhaps find conditions a little hard at times but who plug night and day to improve conditions, and we believe that if everyone connected with the business would put on an extra amount of steam for the next month or two, we shall have a very successful season.

To the teacher who thinks he hasn't enough business, we would say, create business, advertise, hustle around and talk to people about the pleasure they can derive from the instruments, keep in touch with the music stores, practice and make yourself a better teacher and above all, decide in your own mind that business is going to be good and keep this idea directly before you and if you have any grit at all, your business will become better.

To the manufacturers and publishers, we would say, keep in touch more with the teachers than some of you do. By working hand and hand with the teachers, new interest in business can be created in this line that will surprise you.

We have every confidence in the future of these instruments here and abroad and we wish success to every teacher, player, manufacturer and dealer during the coming season.

A new magazine, devoted to the banjo, mandolin and guitar has been published in England by John E. Dallas & Sons called the Dallas Musical Monthly. It is edited by H. N. Kennedy and contains matter relating to the various organizations, articles, music and advertisements.

Another clubbing rate we are pleased to announce: The CRESCENDO and Keynotes, a leading English Banjo, Mandolin and Guitar paper for two dollars a year.

We are much surprised and pleased at the tremendous number of foreign subscriptions which we receive for the CRESCENDO. We have recently received subscriptions from Japan, China, Australia, New Zealand, New South Wales and England. We are gratified that the fraternity in these far off countries is becoming so interested in the CRESCENDO. We shall endeavor with each issue to make the paper more interesting. We have been told by hundreds of the leading teachers and players that the CRESCENDO pleases them better than any similar paper that has ever been published and we heartily thank those who have assisted us in making the CRESCENDO what it is.

If you do not receive your CRESCENDO each month let us know. We mail the paper between the 10th and 15th of each month.

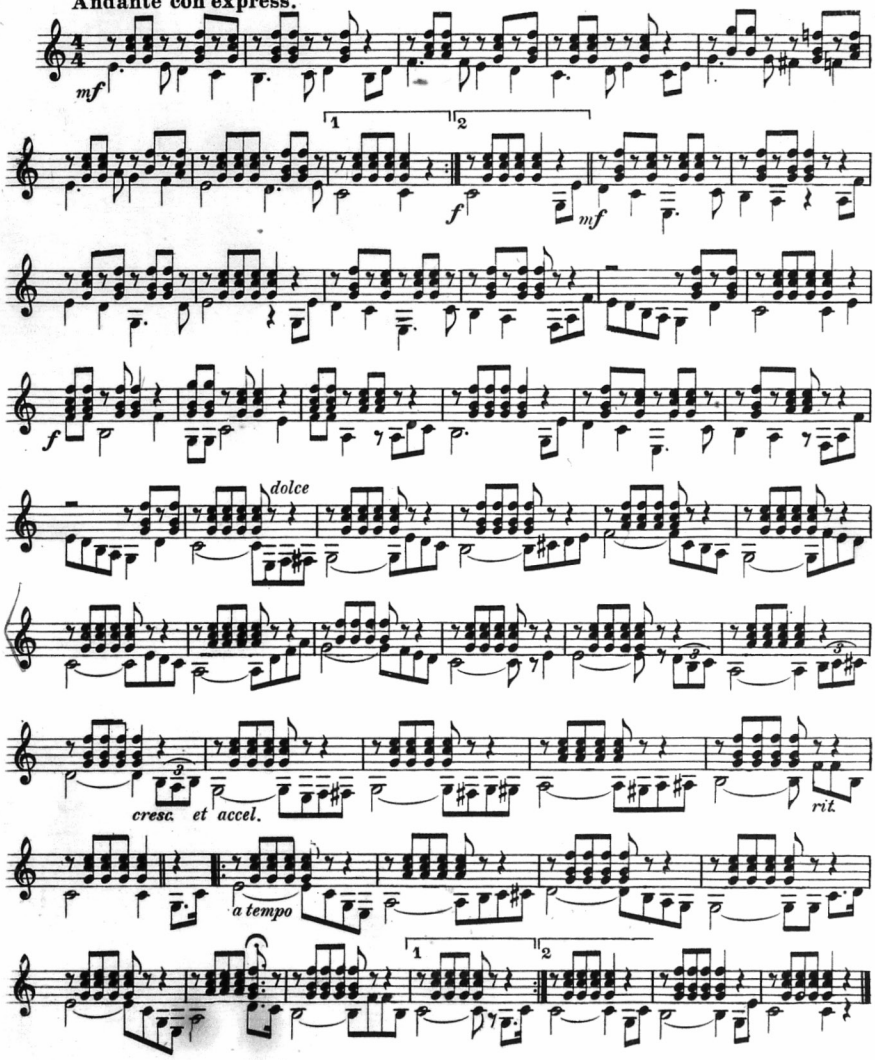
The Evening Serenade.

No 3.

GUITAR SOLO.

H. O MINNICH.

Andante con express.



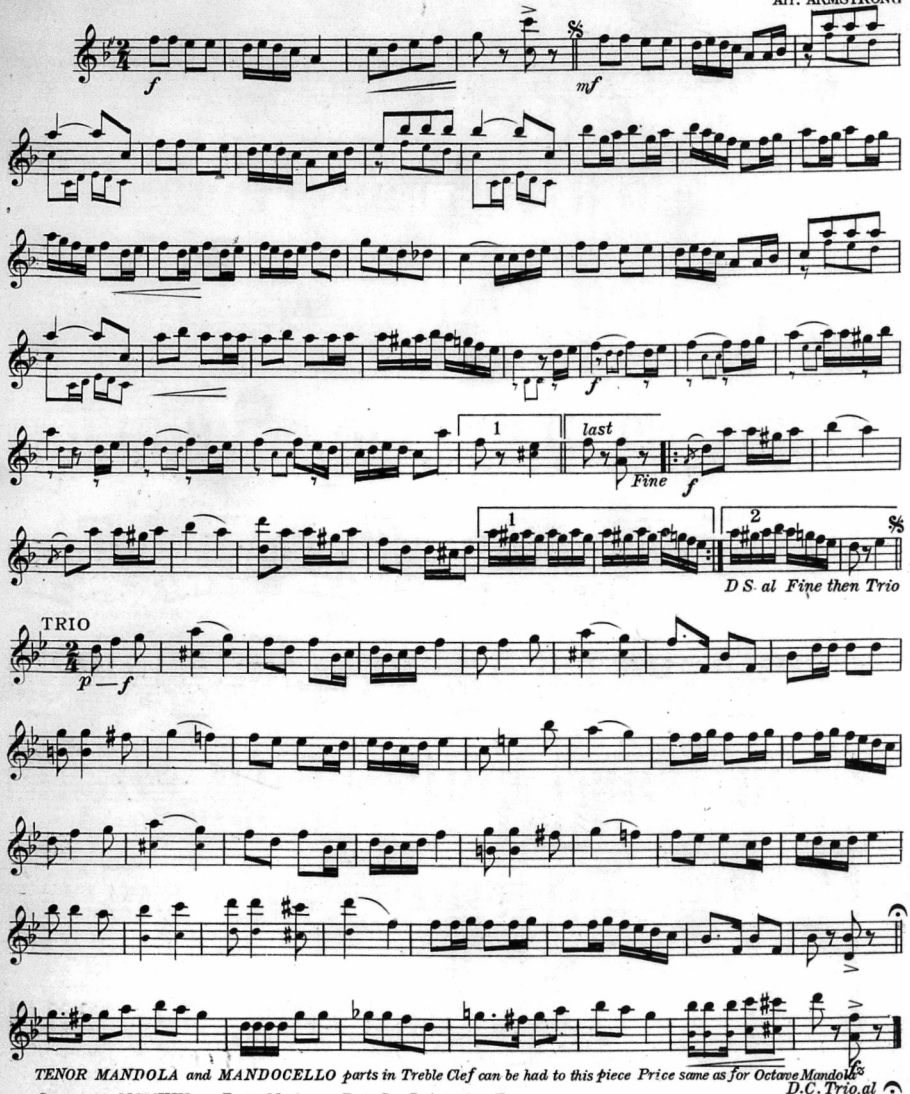
Copyright MCMVIII by Geo. Stannard, Trenton, N.J.

MOON WINKS

TWO STEP - INTERMEZZO

1st MANDOLIN

PERCY M. JAQUES
Arr. ARMSTRONG



TENOR MANDOLA and MANDOCELLO parts in Treble Clef can be had to this piece Price same as for Octave Mandola

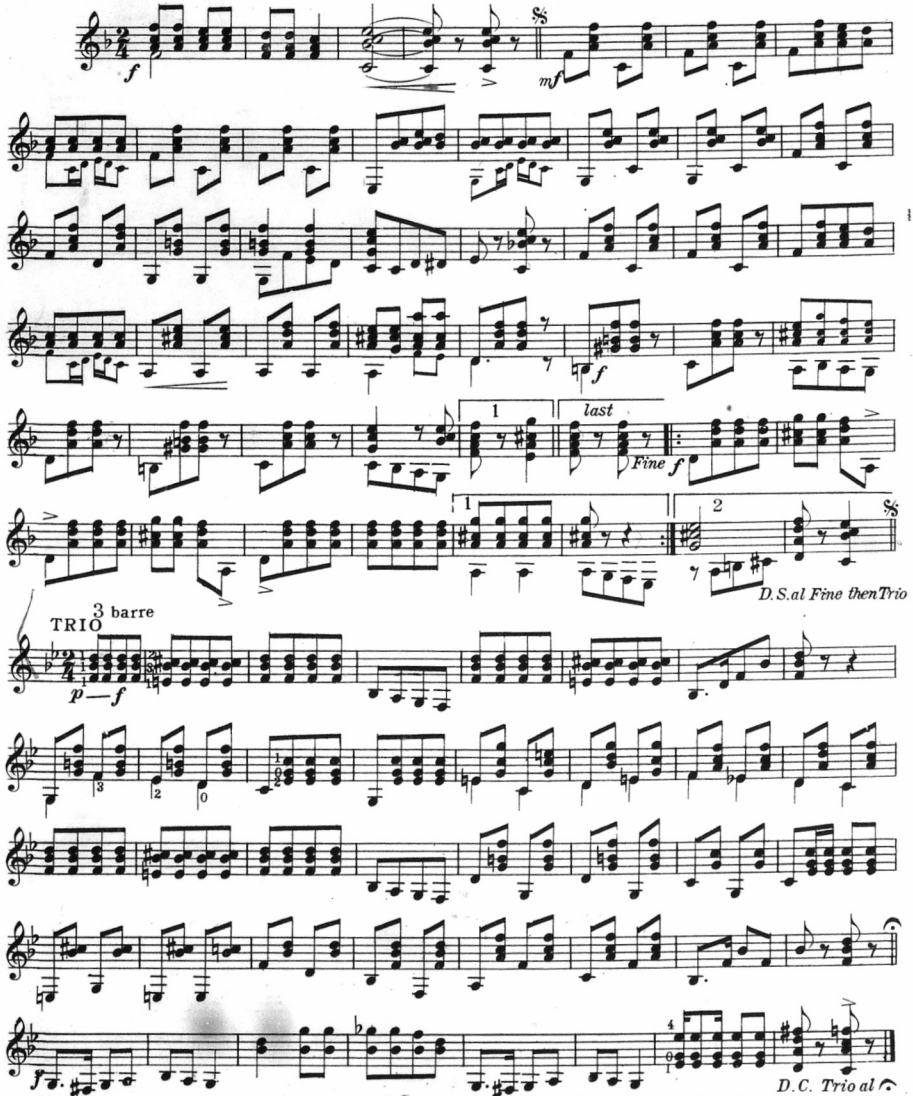
Copyright MCMVIII by Percy M. Jaques Pub. Co., Jacksonville, Fla.

MOON WINKS

TWO STEP – INTERMEZZO

GUITAR

PERCY M. JAQUES
Arr. ARMSTRONG



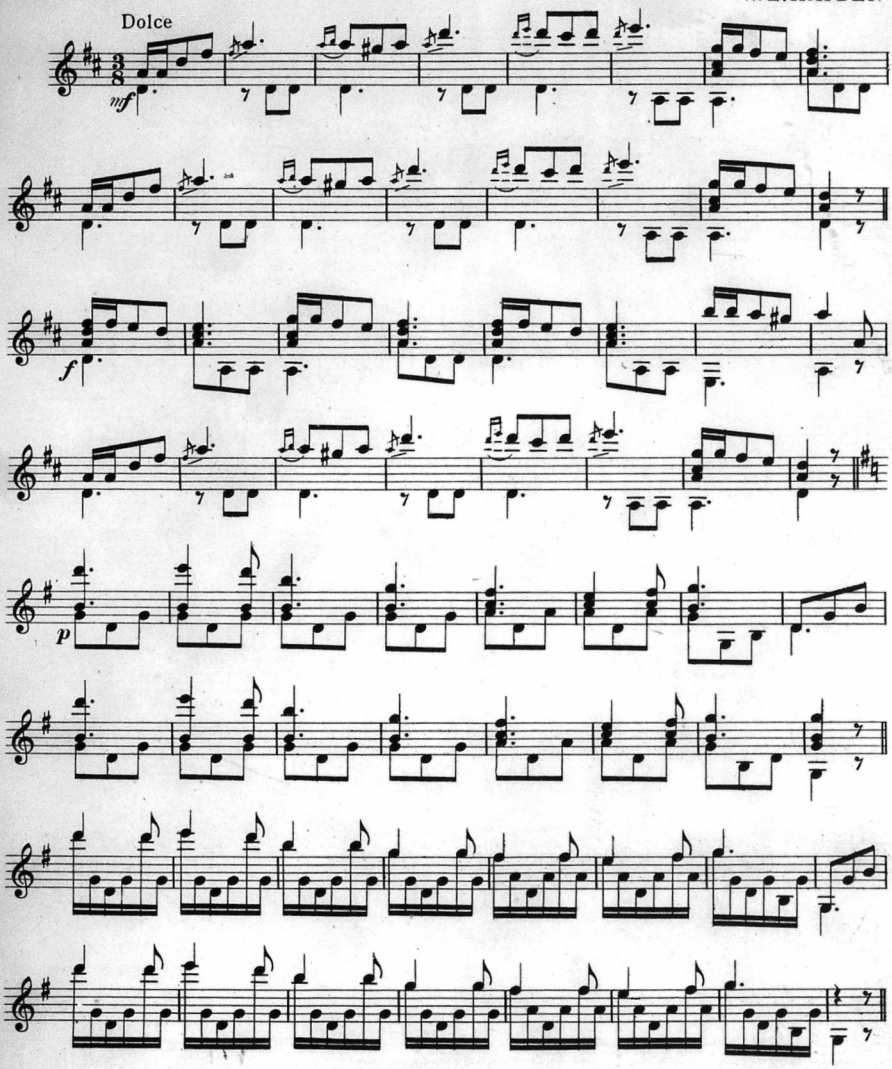
Note. *Small notes may be used to suit instrumentation*

Percy M. Jaques Pub. Co., Jacksonville, Fla.

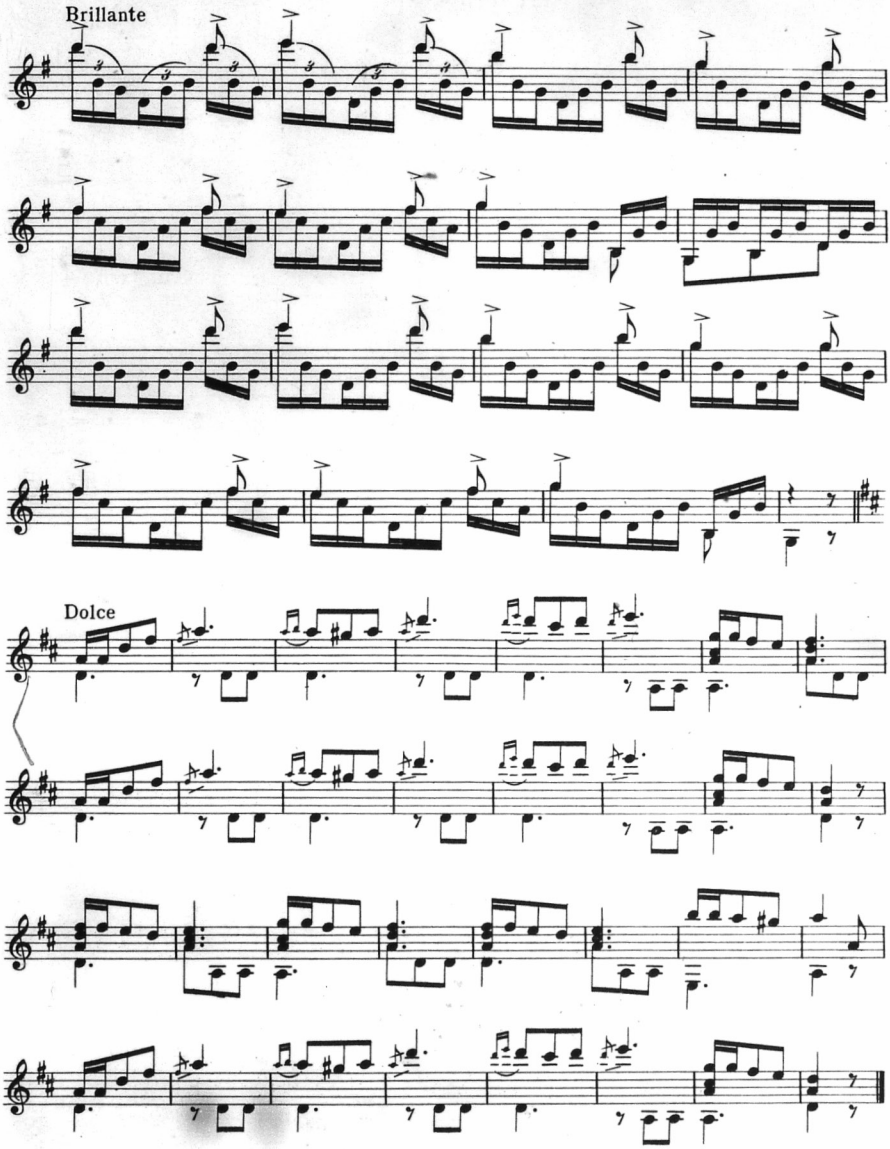
GLISSANDO WALTZ

GUITAR SOLO

W. L. HAYDEN



Copyright MDCCCLXXVIII by W. L. Hayden


Brillante
Dolce

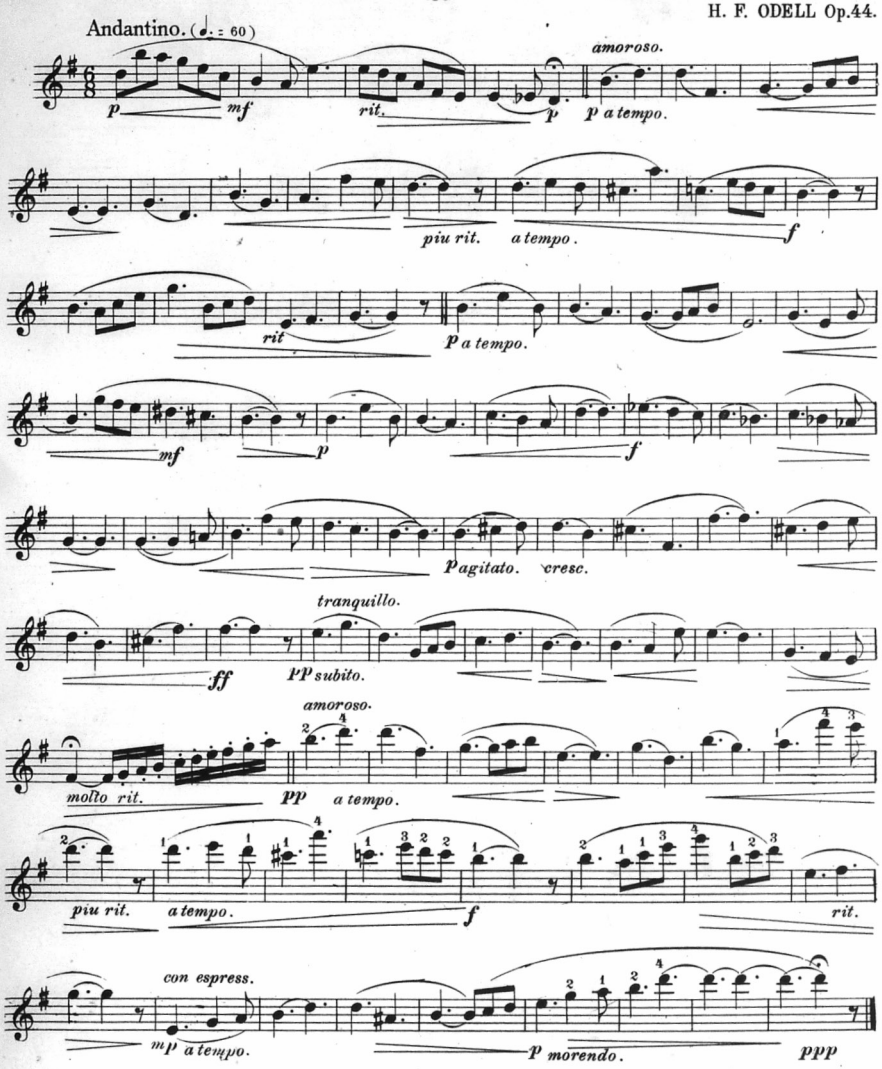
MODESTIE.

Reverie.

.30

1st MANDOLIN.

H. F. ODELL Op.44.



Copyright MCMVII by H. F. Odell & Co.
International copyright secured.

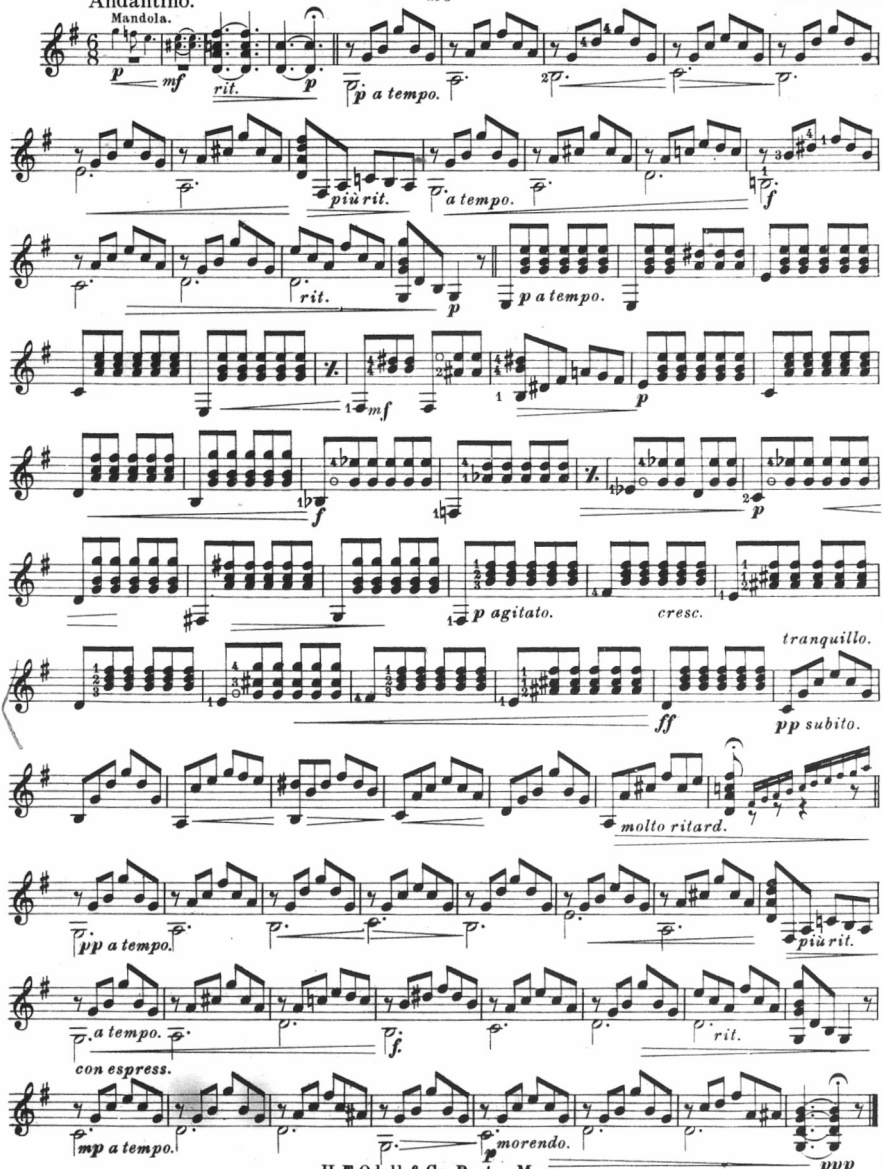
MODESTIE.

Reverie.

.20

GUITAR.

H.F. ODELL.



H.F.Odell & Co., Boston, Mass.

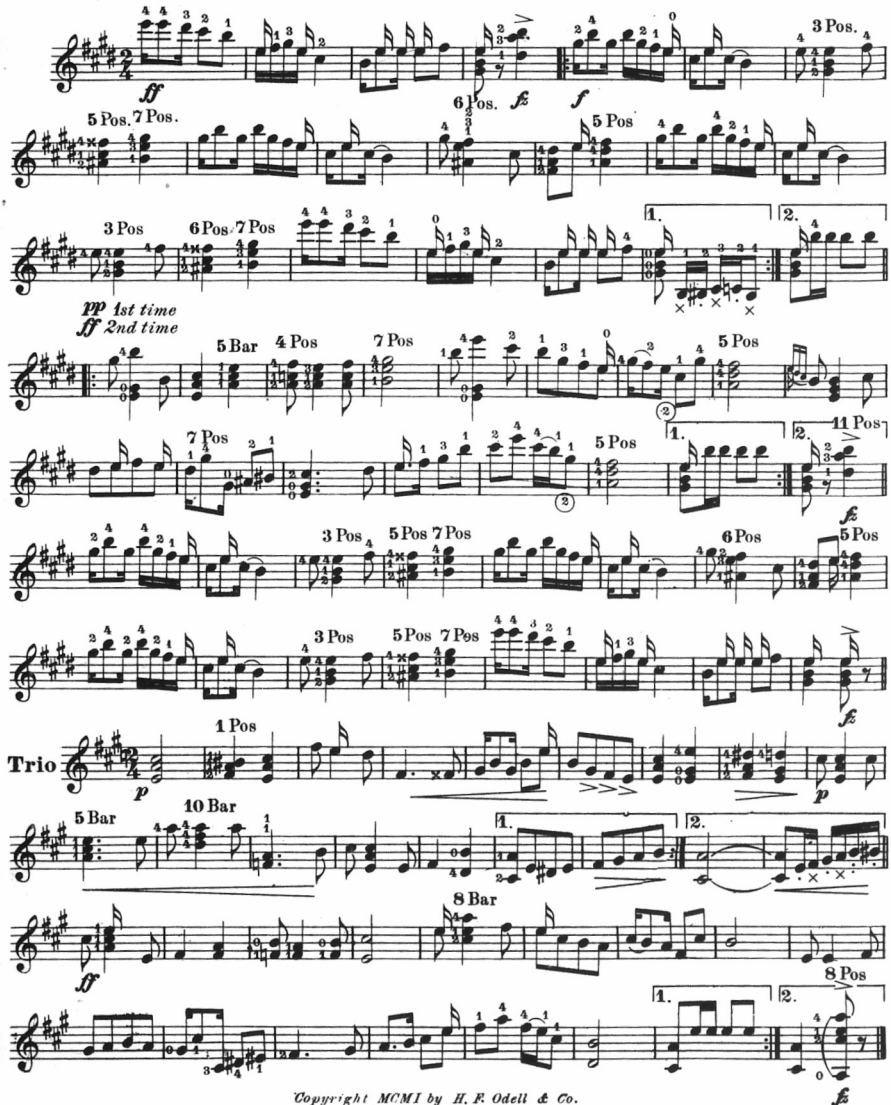
THE LOBSTER CHASSE.

Two Step and Cake Walk.

1st BANJO.

Tempo di Coon

H. F. ODELL.



Copyright MCMI by H. F. Odell & Co.
International Copyright Secured.

Carlo Munier and The Mandolin.

(Continued from page 4)

empaneled and awards the prizes according to its best judgment. These concourses are usually gotten up by various newspapers and music journals and attract great attention. Sometimes as many as forty and fifty members are comprised in one club which practices months ahead on certain compositions, usually some standard overture or other standard composition and the jury awards the prize according to the merits of the club in points as to time, attack phrasing, expression, execution, etc., etc. Then there are contests in sight reading. Contests in quartette playing. (Plectrum instruments). Contests of soloists, etc. These concourses are taken very seriously.

The membership of some of these clubs is composed mostly of noted people, lawyers, doctors, judges, notaries, many of whom do not disdain to play second mandolin and who do marveously well.

At one of these concourses, clubs having violins were criticised by the jury which said that the violin should be proscribed from all mandolin clubs. The great concourse held at Monaco lasted for three days and was organized by the Societie L'Estudiantina Monesgasque of Monaco, (the Monaco Mandolin Club). It was under the exalted patronage of the Prince of Monaco. His Excellency, the Governor of Monaco, distributed the prizes. The Committee of Honor consisted of the Mayor of Monaco, all of the principal officials of the Principality, all of the foreign Consuls accredited to Monaco, etc. etc.

The Jury of Honor consisted of Mmm. J. Massenet and Cammille Saint Saens. This concourse was the greatest in the history of the plectrum instruments and resulted in placing the mandolin on a higher plane than ever. That the great musicians of Paris should have permitted their names to be used in connection with this concourse was indeed highly gratifying to those who have the welfare and future of the instrument at heart.

It was most encouraging. It makes one feel proud to read over the unusually high class program and see the standard of the selections rendered. It is highly interesting to read that mandolin clubs came from Italy, France, Spain, Switzerland and from far off Algeria in Africa to take part in this truly remarkable gathering. To read that middle aged men who stand high in the commercial and professional life of their respective communities think enough of the mandolin and guitar to drop all business cares and duties and travel hundreds of miles at their own expense with their respective clubs to take part in a concourse is edifying. It makes the blood course in one's veins to read of the intense interest displayed by the entire Principality of Monaco from the smallest local society to the Prince himself.

Signor Munier was awarded the first gold medal and diploma at the Genoa Exposition in 1892 as "Mandolinista e Compositore" (Mandolinist and Composer.) This was the first concourse ever held in Italy.

At the National Exposition held at Turen in 1898 he received a gold medal. In 1898 he formed the first Plectrum Quartette in the world, with Signor Liugi Bianchi, first mandolin, Sig. Guido Bizzari, second mandolin, Sig. Ricardo Matini, mandola, and himself, lute. On the death of Sig. Bianchi, he reorganized the Quartette with Sig. Rondalli, second mandolin, Sig. Agostino Pisani, mandola, Sig. Armando Casini, lute and himself as first mandolin and director. This truly great and novel organization has given many concerts and has always been received with extreme interest and enthusiasm. Sig. Munier's compositions for plectrum quartette (1st and 2nd mandolin, mandola and lute) are the finest among the very few published to date. His first was the celebrated Quartetto in G major Op. 76, Allegro, Quasi Adagio, Minueto, Rondo-Finale. This quartette has been played at nearly all the great concourses in Italy and was performed at the concourse at Monaco with great success by the Circolo Mandolinista of Cremona, Italy.

Two new Quartettos by Munier have been recently published. Original Quartetto in D major, in four movements, Op. 123, Allegro, Deciso, Canzonetta, Andante Expressivo, Rondo. Quartetto Originale in C major in four movements. Op. 203. Adagio Tempo di Marcia, Tempo di Minuetto, Andantino Cantabile, Finale-Vivace.

The following program of a concert given by the Munier Plectrum Quartette in Florence on April 25, 1896, will give an idea of the high artistic plane reached by this truly remarkable organization. When one realizes that the following numbers were performed on two mandolins, mandola and lute, and that the most competent musical critics in Italy unanimously declared that the effect was truly artistic and beautiful, one will realize to what degree of perfection the plectrum instruments have reached in Italy the true home of the mandolin.

Mendelssohn, Canzonetta (From First Quartette) Durand, Pomponette, Moszkowski, Serenata, Munier, Quartetto in C Major; Jungman, La Fucina; Haydn, Serenade from the celebrated Quartette; Haydn, Rondo all Ungherise-Presto; Mozart, Quartette in G Major, Matini, Third Gavotta; Matini, Fourth Gavotta; Matini, Salterello, Gillet, Entr' Acte-Gavotte; Haydn, Largo from celebrated Quartette; Mozart, Menuet in D Major from Quartette No. 13.

On June 30th, 1902, this great Plectrum Quartette at a concert given by the celebrated Royal Circolo Mandolinista Regina Margherita in Florence, performed Munier, Adagio a Tempo di Marcia, Godard, Berceuse de Jocelyn, Delibes, Pizzicato, Sylvia, Haydn, Menuet de Bouef, Field, Nocturne Celebre. Munier, Rondo-Allegro Vivace.

There is also an excellent plectrum quartette in Milan composed of ladies and two plectrum quartettes in Cremona, one of gentlemen.

In a recent interview in Florence, Signor Munier in his endeavours to uplift the mandolin and its music, said, "At the beginning I confess that I did not think the mandolin capable of such progress. At the beginning of my career I excluded a number of pieces that I believed almost impossible of execution and limited myself to a repertoire of medium difficulty. But I thought, studied, worked, and composed my method, studies, solos, duets, cappriccios, trios, quartettes, etc. I became so proficient that I could execute what before I considered almost impossible. They became clear, easy of execution, and in fact trifling as compared with other difficulties.

Continued in the January CRESCENDO

REMINISCENCES OF THE IDEAL CLUB.

By A. D. Grover.

REMINISCENCE THE FOURTH.

After a very successful and enjoyable trip through Dixie, our itinery led us back again from the sunny South to the cold Northern States. Immediately after our Concert in Petersburg, Pa., we made a flying trip to Pottsville, Pa., where we played the following night. The next evening we were scheduled to play at Detroit, Mich., which called for another long jump. Our train was not due in Detroit until 8 P. M., and in order to avoid delay in Detroit and not keep the audience waiting too long, we dressed in the baggage car of the train in which we were riding. When we arrived at the station we were bustled into a hack and were driven as rapidly as possible to the Opera House. I must impress upon you, my readers, that in those days there were no "Taxicabs," consequently no "speed limits" otherwise we might have had the doubtful pleasure of appearing before court-room audiences, for many times we were compelled to make reckless dashes to keep our engagements.

We were on the stage of the Detroit Opera House at 8.15 sharp and while we were all tired and hungry the fact that we had an appreciative audience made the time pass quickly. We made up for it later for as soon as the concert was over each man got outside of two sirloin steaks and the "trimmings" before his appetite was appeased.

We continued on through Michigan playing in practically every large city. One incident of our Michigan tour is rather vivid in my memory. In Saginaw the club was engaged for a concert given under the auspices of the High School alumni to be followed by a dance. This kept us busy until 2 A. M. In order to make proper connections for our next stop, we had to take a train at a flag station named Weeden's and so we were immediately driven there. While on the way our driver's red lantern went out, the oil being exhausted and as this was the only means of signalling the train we were at a loss to know what to do. However, our driver came to the rescue. Hearing the train in the distance he took out a red bandana handkerchief and while he held it up on the track we stood behind it burning matches and in this way the attention of the engineer was attracted and the train brought to a stop. It was a fearfully cold night, the thermometer registering 50 degrees below zero and we had all we could do to keep from freezing. In fact Galucia did succeed in having his nose frost bitten. When we stepped into the train the sensation of going from 50 degrees below zero to 70 degrees above was one I shall never forget.

Our trip on that train lasted the rest of that night and all the following day. We were journeying northward to Ironwood, Mich., where we arrived early in the evening. This was the coldest point of the U. S. we ever experienced. Thermometers were useless. From there we went to Duluth, thence to Fargo and Bismark, N. D.

When we arrived at Bismark we got our first taste of life in the "Wild and Wooly West." Our engagements were generally booked from six weeks to a year in advance, invariabjy playing on a guarantee. Here our agents were unable to secure a guarantee so we played on a percentage basis. There were not many suitable halls for concert work and in this instance we played in a large hall which was formerly a skating rink and when we stepped onto the stage at 9.30, the customary hour for a show in that part of the country, our hearts sank within us for the hall was only about 1-4 filled. I looked up the local man and asked him how much there was in the house and he began to apologize for the small house and assured us that if we played there again the house would be packed. After figuring up he advised me that there was only $450.00 to be divided. I thought he must be mistaken but upon learning that the admission tickets were $1.00 and the reserved seats were $2.00, I "got wise." We got 60% and the house 40%.

Our next engagement was at Helena, Montana, where we played for the Y. M. C. A. and the secretary of the institution undertook to show us the town after the concert and we were astonished to find that there were gambling houses in every block. In this section of the country our instruments were entirely new and our club made a great hit with the people. In fact the newspaper the next morning devoted a whole column to our concert. At the very bottom of the column was a short news item which read something like the following: Pete ——, a gambler and Bill —— a faro dealer, shot each other to death, the night before.

The next morning we learned from an eye witness that when the guns began to go off it was a signal for everyone to drop flat on the floor and as soon as the shooting was over and the smoke cleared away the game went on as if nothing happened. In this instance it seemed that everyone in the place was glad that both men were killed for if only one was killed the rest of the people in the place would have been placed in jail as witnesses.

From Helena we continued on to Great Falls and Butte City, Montana, thence on to Spokane, Tacoma and Seattle, Washington.

At Tacoma, Shattuck and Galucia hearing of the excellent duck shooting that was to be had, arranged to go shooting early the next morning. In the morning however, Galucia backed out, but Shattuck, arising like the proverbial lark, started out alone at five o'clock in a small rowboat. He intended to cross Puget Sound, which at this point is about three miles wide, and on the other side expected to find plenty of birds. But, alas, he did not calculate on the fierce wind and tide and was carried down several miles below the city. He was nearly exhausted and attempted to make a landing several times but he saw so many villainous looking Indians that he did not dare get within their reach as they had a very bad reputation for thievery, so he tried to pull back but found he could not breast the wind and tide. However, after rowing hard for many hours he finally attracted the attention of two men who assisted him to get his boat back to Tacoma. This was at 6 P. M. with nary a bird and many a blister. During the day we were gradually becoming alarmed at his long absence and it was a great relief to the boys when he finally made his appearance.

From Tacoma we went northward up the Sound to the City of Victoria on Vancouver Island, then crossing over to the City of Vancouver on the mainland which was the Western terminal of the C. P. R. R. From Vancouver our route turned south again and in my next article I will write of our experiences on the Pacific Coast from Vancouver, B. C., to San Diego, California.

PROGRAMS OF CONCERTS AND RECITALS

Program of Concert given by Carl Tschopp and his orchestra of 100 at Witherspoon Hall, Philadelphia, Pa., Oct. 28, 1908.

PART 1.

1 Ensemble
a March—Cavalry Charge . . . . . Wurtell-Tschopp
b Mirror Dance . . . . . Boehm
Zither, Mandolin, Guitar and Banjo Orchestra
2 Banjo Solo—Andalusia Rose (especially composed) . . Tschopp
Miss Christine C. Whelen
3 Soprano—Non E Ver (Tis Not True) . . . . . Millard
Edna Macloskey-Kinney
4 Mandolin Solo—Fontasie Florentina (especially composed) . . . . . Tschopp
Miss Cathrine D. Kroeger
5 Ensemble—The Possum Feast . . . . . Albrecht
Banjo Club

PART 2.

1 Zither Solo—Clocken and Harfenfantasie . . . . . Burgstaller
Mr. Carl Tschopp
2 Ensemble—Dream On . . . . . Morris
Mandolin Duo Orchestra
3 Soprano—Sing On . . . . . Denza
Edna Macloskey-Kinney
4 Mando-cello Solo—Intermezzo from Cavaleria Rusticana . . . . . Mascagn
Mr. Carl Tschopp
5 Ensemble March Militaire . . . . . Boehm
Mandolin, Banjo and Guitar Orchestra

Concert given by Los Angeles Lodge, No. 1, C. F. B., Thursday, March 26, 1908, 8.15 p. m., under the direction of Miss Ethel Lucretia Olcott, at Alhambra Hall, Los Angeles, Cal.

1 Allegro . . . . . Darr
La Bandurria Guitar Trio
Regina Bischoff Leona Blum
Ethel Lucretia Olcott, Director
2 Guitar Duet
"Pensee's Nocturnes" Valse Sentimentale . . . . . Buckley
Mr. Frank Williams and Miss Olcott
3 Vocal Solo—A Dream . . . . . Bartlett
Mrs. D. Mortimer Greene
4 a "Annie Laurie"
b "Back to Our Mountains" from "Il Trovatore" . . . . . Verdi-Lopes-Olcott
La Bandurria Guitar Trio
5 Guitar Solo—Sextet from "Lucia" . . . . . Donizetti-Olcott
Miss Olcott
6 a "La Paloma" . . . . . Yradier-Lopes
b "Sad Hour of Parting" . . . . . Bellini-Lopes
Guitar Club, Directed by Miss Olcott
7 a Barcarole, Santa Lucia . . . . . Braga-Jacobs
b Boccaccio March . . . . . Suppe-Feirer
La Bandurria Guitar Trio

Program given by Myron A. Bickford on his recent concert tour.

Mandolin

Waltz Brilliante . . . . . Abt
The Mice and Trap . . . . . Tobani
Il Trovatore, Fantasia . . . . . Verdi-Pettine
Spring Song (unaccompanied) . . . . . Mendelssohn
Serenade . . . . . Pierne

Guitar

Melody in F . . . . . Rubinstein Bickford
Cupid's Garden . . . . . Eugene-Bickford
Fantasie Americaine . . . . . Romero
Narcissus . . . . . Nevin

Banjo

Polonaise No. 2 . . . . . Eno
Maple Leaf Rag . . . . . Joplin-Bickford
Waltz from Faust . . . . . Gounod-Bickford
Medley of Southern Songs . . . . . Farland

Program of Musicale given July 30, 1908, under the auspices of the Mulberry Street Methodist Episcopal Church, Rev. Oliver S. Metzler, Minister, at the residence of Mr. and Mrs. William H. Sloatman, 563 Grant Street, Williamsport, Pa.

Gibson Mandolin Quintette
a March Militaire . . . . . Walter A. Boehm
b Trading Smiles . . . . . Ramsay
G. Kliemann, Director
Yodel song . . . . . Selected
Walter Hutt
(Accompanied by Leroy Lyman)
Piano Solo—The Funeral March of a Marionette . . . . . Gounod
Miss Ethyl Weisel
Vocal Duet . . . . . Selected
Mrs. Henry Schultz and Mrs. Chas. Hutchinson
(Accompanied by Miss Ethyl Weisel)
Reading
a The Voice of the Banjo . . . . . .
b Encouragement . . . . . .
c When Malindy Sings . . . . . Paul Laurence Dunbar
Thos. G. Beem
Banjo Solo
a Garden Party Waltz . . . . . Jennings
b Sounds from the Cottonfields . . . . . Jennings
c Normandie March . . . . . Armstrong
Frank M. Ewing
(Accompanied by G. Kliemann)
Gibson Mandolin Quintette
a Romance of a Rose . . . . . O'Connor
b Boccaccio . . . . . Franz Von Suppe
G. Kliemann, Director
Soprano Solo—"Lullaby" . . . . . Selected
Miss Amanda Brown
(Accompanied by Miss Ethyl Weisel)
Violin Solo—"La Cinquantaine" . . . . . Gabriel-Marie
Miss Mildred Keightley
(Accompanied by Miss Eva Keightley)
Baritone Solo . . . . . Selected
Chas Miller
(Accompanied by Leroy Lyman)
Mando-cello Solo—"Summer Idyl" . . . . . Rothicker
Miss Julia Kliemann
(Accompanied by Miss Bordella Robinson)
Gibson Mandolin Quintette
a Life's Eighter Hours . . . . . Wells Bros. & Smith
b Fairy Fleet Feet . . . . . Buchtmeir
G. Kliemann, Director

Program given by H. A. Wespers' Mandolin Orchestra at Portland, Oregon.

1 March—The Toastmaster . . . . . H. L. Odell
2 Waltz—At the Matinee . . . . . Hoke-Lucas
3 What Fools We Mortals Be . . . . . Hubbell
(From a Night For a Duke)
4 Vocal Solo—Castles in the Air . . . . . Luckie
5 Selection—The Sultan of Sulu . . . . . Ade
6 The Teddy Bears' Picnic . . . . . Bratton
7 Sextette from "Lucia di Lammermoor" . . . . . Donizetti
8 Vocal Solo—Down in Jungle Town . . . . . Morse
Mr. Walton Elliott
9 It's Lonesome Tonight . . . . . Howard
(From The Time, The Place and The Girl)
10 Overture—The Jolly Trooper . . . . . Rollinson
INTERMISSION
1 March—Come Back to Connemara . . . . . Grey
2 Selection—Faust . . . . . Gounod-Walter
3 At Sunrise (Idylle) . . . . . Bratton
4 Vocal Solo . . . . . Selected
Mr. Walton Elliott
5 Spring Song—Violin, cello and piano . . . . . Mendelssohn
6 A Petits Pas . . . . . Sudisse
7 Vocal—The Idol of My Heart . . . . . Stahl
Mr. Walton Elliott
8 Finale . . . . . Selected

Questions and Answers.

This column open to all. Send in your questions.

QUESTION—Please tell me why the regulation 6 string banjo (2 basses) is not more in use as a solo instrument and particularly as an accompaniment instrument? E. P.

ANSWER—This is rather a difficult question to answer in a few words without being misunderstood. Our answer to the first part of the question is that a banjo is a banjo the same as a piano is a piano and the question might just as well be asked "why doesn't a piano have 9 octaves instead of the regular number?" The 5 string banjo is the only recognized instrument that comes under the head of a banjo. Of course there are banjos of 6, 7, 8, 9, 10 and any number of strings but the 5 string banjo is the instrument which is adaptable and adding another string would not bring it into universal use as there is no music written for a 6 string banjo and there are no methods or instruction books which explain it. We might add 5 strings to a violin but would we improve it? As an accompaniment instrument it may be said that perhaps the banjo would be a little better, but when we begin to add strings to a banjo, to use as an accompaniment instrument, we should think it would be more advisable to get a harp guitar and have all the necessary strings and the proper accompaniment instrument.

QUESTION—I have a violin with a label inside of it reading Antonius Stradivarius Cremanefis Faciebat Anno 1735 and a trade mark. If the above label and trade mark is genuine and true, would violin be valuable? How can I find out if it is? G. L.

ANSWER—The label is genuine no doubt as there are thousands printed every year to be used in violins which are yet to be made, but the label is no proof that the violin was made by the maker whose name is found on label. The labels can be bought for so much per dozen, and are exact reproductions of the originals, even the old dirty color of paper is imitated. The violin might be a genuine old master (Cremona) even without label and the only way to determine this, is to get the opinions of several experts of old violins.

QUESTION—Was Luis T. Romero, the Guitarist, self taught?

ANSWER—The late Signor Romero, probably the greatest guitar soloist of this generation, studied the guitar with Arevello of Los Angeles. Romero was also intimately acquainted with Ferrer and in fact, at the time Ferrer's fine guitar book was published. Romero was of great assistance to him. Romero taught abroad very successfully for two years, the larger part of his career being spent in this country in solo work and teaching. He was one of the greatest artists that we have known in our fraternity, a musician and a gentleman.

QUESTION—What are the names of the leading English Mandolin, Banjo and Guitar papers? W. S. D.

ANSWER—English papers which we are familiar with are as follows: B. M. G., Keynotes, The Troubadour. Subscriptions for any of these papers may be sent to the CRESCENDO office.

QUESTION—What is the advantage of the harp guitar over the regular six string guitar? B. G.

ANSWER—If we had more room we should be pleased to answer this question more fully. We can simply say that the practical advantage is the same that the piano has over the regular guitar. An accompanist on a harp guitar in a club is able to play nearly everything a harp or a piano can play and also is able to use the correct bass strings. We mean by this the low, sub bass, that is called for in nearly every composition. The advantages are so many that it is almost impossible to enumerate them but we should recommend that every club or orchestra use the harp guitar in preference to the six string guitar.

Personal Notes.

Undoubtedly one of the greatest authorities in this country on matters pertaining to the mandolin as played and taught abroad, is Samuel Adelstein of San Francisco. Mr. Adelstein has an intimate acquaintance with the leaders of the plectrum world and has spent many years with them.

One of the greatest works which has ever been written on the mandolin is "Mandolin Memories," which was written by Mr. Adelstein some years ago. This excellent book includes a history of the mandolin from the time it was first introduced into this country up to the present and also refers to the plectrum instruments used many years ago.

In the book is a complete description of the work of the various celebrated foreign players and teachers of the instruments and also many cuts of the various players abroad and the many styles of instruments.

Mr. Adelstein has spent hundreds of dollars in the preparation of this work and musicians and mandolinists from all over the world have voluntarily offered him their expressions of appreciation for his great labor in preparing such a fine work.

The book has been reprinted in French, German and London Journals and extracts have been printed in Japanese. The book is printed on the finest paper and when the present edition is exhausted, it will not be reprinted again.

Mr. Adelstein has placed "Mandolin Memories" on the market at a very low price. There are but a limited number of copies for sale and we strongly recommend that every teacher or player of the mandolin send for this book at once. It is the only one of the kind that has ever been written and certainly Mr. Adelstein is entitled to the thanks of the entire profession for his labor of love in preparing such an excellent work.

Most fully sustained his big reputation in some eight or ten selections. Even Beethoven would have had to admit that Mr. Farland is a musician, who adorns everything he handles. He has a lovely legato touch, and under his skilful fingers every difficulty seems to vanish. It is not necessary to go seriatim through his selections (from Chopin, Schubert, Wieneawski, Paganini, and de Beriot) but we may pick out as an example of his powers his transcription of Schubert's pretty song. "Hark, hark, the lark." This was listened to with a hushed attention that proclaimed the artist to be no ordinary player, and the delight of the house on Thursday was shown again and again in thunders of applause.

London Era.

LETTERS.

Sydney, N. S. W., Oct. 26, '08.

Dear Mr. Odell:

Enclosed find money order for 6s for a year's subscription to CRESCENDO. It is magnificent. I hope you will be able to maintain so high a standard of journalism in the interests of our instruments. Wishing you every success, I am Faithfully yours,

W. J. STENT.

Bristow, Va., Sept. 9. 1908.

Dear Sir:

The new magazine is both instructive and interestiug and we wish it every success. Yours respectfully,

BENEDICTINE SISTERS.

New York, N. Y. Sept. 30, 1908.

CRESCENDO Pub. Co.

Gentlemen:

Each issue of the CRESCENDO improves and I look forward to each new copy like a "letter from home." You are certainly making good and you have my sincere wishes for great success.

Sincerely yours,

D. E. HARTNETT.

Upper Troy, N. Y., Oct. 8.

Mr. H. F. Odell,

Dear Sir:

I find that your valuable paper is improving with every issue. Please accept my thanks for the good work you are doing and my best wishes for continued and increasing success.

Your obedient servant,

OVID WEEDFALD.

RECENT PUBLICATIONS

With every piece composer's name is given, also arranger's. The letters after names indicate grade—E, easy—M, Medium—D, Difficult.

MANDOLIN

The Gibson Mandolin-Guitar Co.

Pizzicati from Sylvia *Delibes—Arr. H. F. Odell, M*

Full Mandolin Orchestra $2.60

A careful arrangement from the original score of this well-known standard number. Excellent for teaching or concert work. 4-4 and 2-4 time. Keys of C and F.

Berceuse from "Jocelyn" *Godard—Arr. W. A. Boehm, M*

Mando-cello or Tenor Mandola Solo and Piano $ .70

A standard cello solo carefully arranged for these instruments. A fine concert number. Keys of C and F. 3-4 and 4-4 time.

Reverie *Fauconier—Arr. W. A. Boehm, E*

Mando-Cello or Tenor Mandola Solo and Piano $ .60

A melodious number, good for teaching or concert. 3-4 time throughout. Key of G throughout.

Summer Idyl *Rothleder—Arr. W. A. Boehm, E*

Mando-Cello or Tenor Mandola Solo Piano and Guitar $ .80

A teaching or concert number. 2-4 time. Keys of D and A.

Fantasia, G Minor *J. R. Morris, D*

Mandolin Duo $ .40

A brilliant composition in this popular form of mandolin playing, including chord work, melody with accompaniment, appeggios and chromatic runs. Key of B flat. 4-4 time.

Percy M. Jaques Publishing Co.

Moon Winks *P. M. Jaques—Arr. T. J. Armstrong, M*

Full Mandolin Orchestra $1.90

A clever two-step intermezzo. Extremely catchy. Excellent for club work or teaching. Arrangement includes mando-cello and tenor mandola parts. 2-4 time Keys of F and B flat.

The Hogue Music Co.

Hot Stuff *R. R. Hogue, M*

Two Mandolins and Guitar $ .55

A good number for teaching. Includes some simple double stops in the first mandolin part. Very effective. 4-4 time. Keys of G and F.

E. D. Goldby & Sons.

Queen of the Valley *E. D. Goldby, M*

Full Mandolin Orchestra $1.90

A melodius gavotte carefully arranged for full mandolin orchestra, including tenor mandola and mand-cello. Good for teaching or club work. Keys of G, D and C.

M. Witmark & Sons

Whistle If You Want Me Dear *H. O. Sutton—Arr. Trinkaus, E*

Two Mandolins, Piano and Guitar $ .75

Key of G throughout. 4-4 time. Arranged from song. A schottische movement. Excellent for teaching.

The Party That Wrote Home Sweet Home *F. J. Brown—Arr. Trinkaus, M*

2 Mandolins, Piano and Guitar $ .80

A syncopated two-step. Key of C throughout. 2-4 time. May be used for teaching or club work.

Red Fez *W. J. Hearn—Arr. Trinkaus, M*

2 Mandolins, Piano and Guitar $ .80

A 2-4 march. Keys of C and F. A little different from the ordinary. Quite effective for clubs.

BANJO

Percy M. Jaques Publishing Co.

Jungle Imps *P. M. Jaques, M*

Two Banjos and Piano $ .80

A very clever number, fine for teaching and good for concert work. Keys of E and A. 2-4 time throughout.

Moon Winks *P. M. Jaques, M*

Two Banjos $.40

A catchy intermezzo, excellent for teaching. 2-4 time. Keys of D and G.

E. D. Goldby & Sons.

Queen of The Valley *E. D. Goldby, M*

Two Banjos $ .60

A good gavotte, especially good for teaching. Keys of E, B and A.

M. Witmark & Sons

Whistle If You Want Me Dear *H. O. Sutton—Arr. Trinkaus, M*

Banjo Solo $ .30

Both notations. Key of E, American notation, Key of G, English notation. A first-rate teaching number. 4-4 time.

The Party That Wrote Home Sweet Home *F. J. Brown—Arr. Trinkaus, M*

Banjo Solo $ .50

A syncopated two-step, key of A, American notation, Key of C English notation.

Red Fez March *W. J. Hearn—Arr. Trinkaus, M*

Banjo Solo $ .50

2-4 time. Keys of A and D American notation, Keys C and F English notation. Fits the banjo immensely.

PIANO.

The Hogue Music Co.

Uncle Sam On Parade *R. R. Hogue, M*

Piano Solo $ .50

A bright 6-8 and 2-4 march, also arranged for mandolin orchestra.

L. C. Küssner

The Evening Hour *Albert Kussner, M*

Piano Solo $ .50

6-8 time. Key of F throughout. A fine teaching piece by this well-known writer. Very melodious.

When Daises Sleep *Albert Kussner, M*

Piano Solo $ .40

Andante movement, 3-4 time. Good teaching piece.

In The Southland *J. D. Zielinski, M*

Piano Solo $ .50

A Creole melody, written in the key of G changing into various keys. An excellent teaching number.

Slumber Time *J. A. West, E*

Piano Solo $ .40

An easy melodious teaching piece.

Dance of The Wood Nymphs *Albert Kussner, M*

Piano Solo $ .60

Keys of B flat, E flat and F. Several movements. Extremely melodious. Good for somewhat advanced pupils.

SONGS

H. F. Odell & Co.

Love's Like A Star *H. F. Odell, M*

With Piano Accompaniment $ .50

The song hit of Atlantis, a comic opera by the above named composer. Key of D throughout. 12-8 and 3-4 times. Medium voice. An excellent concert or teaching piece which will be shortly published for full mandolin orchestra in the same key.

L. C. Kussner.

Love's Mystery *Albert Kussner, M*

With Piano Accompaniment $ .50

A very effective song for low voice with violin and cello obligato. Key of C. 3-4 time.

At The Window *N. St. V. Nepian, M*

With Piano Accompaniment $ .50

A bright 2-4 song in the key of E flat. Excellent for teaching.

M. Witmark & Sons

Bygone Days *E. R. Ball—Arr. Trinkaus, E*

With Banjo Accompaniment $ .40
With Guitar Accompaniment $ .40

Popular song. Key C. Solo 3-4 time. Medium voice.

Every Star Falls in Love With Its Mate *Olcott & Casey—Arr. Trinkaus, E*

With Banjo Accompaniment $ .40
With Guitar Accompaniment $ .40

Popular waltz song. Key G. Medium voice.

TRADE AND PUBLISHERS NOTES.

The new **Gibson** guitar in which the body of the instrument on the lower side joins the neck at the 15th fret instead of the 12th fret is the most useful model of guitar that has appeared for sometime. The highest positions on this guitar are made very easy. The Gibson instruments with the verticle string pressure, tilted neck, high bridge, graduated tone bar and the arched sound board give results that surprise even the most skeptical. The **Gibson Co.** have recently published two tenor mandola or mando cello solos with piano or guitar accompaniment, the "Palms" and "Alice Where Art Thou," both arranged by H. F. Odell. This company also has also just issued a new catalog. Better send for it. See ad.

The **Percy M. Jaques Pub. Co.** makes a special offer in it's advertisement on another page, of several banjo pieces for a nominal amount of money. The banjo music published by this house is real banjo music. It is some of the best that has been issued for the banjo in the last five years. We should advise teachers to communicate with this company as it has the goods.

D. E. Hartnett's Tone Bar, the new invention for preventing hooked tones and giving to the banjo proper vibration, is heartily endorsed by such players and teachers as M. A. Bickford, T. J. Armstrong, J. J. Derwin, A. D. Grover, H. F. Odell, Paul Eno, A. J. Weidt, W. T. Holt and many others. We should advise all banjo players to send for a circular of this useful adjunct to the banjo.

The **Cundy-Bettoney Co.,** have recently added the tenor mandola and mando-cello parts to some of the best numbers in their mandolin orchestra catalog, including such pieces as the "Second Connecticut Regiment March" and the "Bridal Rose Overture." We advise club leaders to get in touch with this company. See advertisement.

A number of excellent banjo solos have recently been published by **Walter Norwood.** These numbers are written to fit the banjo by banjo writers and are excellent for teaching or solo work. See advertisement.

One of the best known teaching catalog of banjo, mandolin and guitar music is published by **Geo. Stannard.** He is a practical man and knows how to select a piece that will be effective on either of the three instruments. See advertisement.

During the past 15 years all kinds of banjo tail pieces have been exploited but it is only those tail pieces which have actual merit that survive. One of the best tail pieces on the market is the "Sure Grip," manufactured by **Chas. J. Cook.** See ad.

Probably one of the best known writers and arrangers of mandolin duos and mandolin solos is **Valentine Abt.** Mr. Abt is a well-known virtuoso and undrstands practical writing for the mandolin, therefore his fine duos are excellent for either teaching or concert work. See his advertisement.

Rayner, Dalhiem & Co. offer special rates for December for printing and engraving music. This house does excellent work at low prices. Send for their price list. See ad.

An excellent catalog for full mandolin orchestra is that published by **E. D. Goldby & Son.** The numbers are carefully arranged and the edition is published in a neat and convenient size. The pieces are good either for teaching or club work.

The **Hogue Music Co.** has a large catalog of fine numbers for teaching or club work. The numbers are well arranged and many of them are extremely catchy. See ad.

The **Grover** "Non-tip" banjo bridge is a new idea and is proving to be one of the most popular inventions of the age. Teachers and dealers may get a free sample of this bridge by sending a letter head or business card. See ad.

The John Worley Co. makes a specialty of printing and engraving music. The prices are reasonable and their expert will arrange music and revise manuscript when desired. See ad.

The White-Smith Publishing Co. not only publishes some fine numbers for full mandolin orchestra carefully arranged but also issues a large number of immense teaching pieces for mandolin, banjo and guitar. Teachers are advised to get in touch with this company. See ad.

Moon Moths, the little suite of three beautiful melodies is published for mandolins, guitars, band and orchestra by **L. C. Kussner.** It is one of the finest suites for mandolin clubs published. It is of the highest order of music, yet simple and after hearing it, the haunting melodies will remain in the mind for a long time. See advertisement.

The **Fairbanks Co.** have recently made several instruments for leading professionals among them being Parks Hunter, who states that he expects a good banjo business during the coming season. This company has also sent the Holdsworths a fine set of instruments. The **Fairbanks** and **Vega Co.** did not shorten the factory force at all during the depression of the past year as it was believed when the season began to improve, it would be an extremely good one and as a result this company finds at the present time, the stock on hand has disappeared so fast that by Dec. 1st, they were several weeks behind on orders which have come in recently.

M. Witmark & Sons has one of the largest catalogs of banjo, mandolin and guitar music published in the world. They publish almost all of the banjo numbers in both English and American notation. They have a tremendous list of operatic mandolin orchestra music arranged from nearly every one of the prevailing operatic successes. This house also publishes many songs with banjo or guitar accompaniment. One of the latest hits is the "Teddy Bear's Picnic" which is having a tremendous sale. See ad.

Guitar players are beginning to realize that a harp guitar has many advantages over the old six guitar. **W. J. Dyer & Bro.** manufactures an exceptionally good instrument in the Symphony harp guitar. With this guitar the player is able to play in flat keys as easily as in any other and the extra bass strings give to accompaniment work an effect that cannot be obtained any other way. The price of these instruments is very reasonable. Refer to announcement.

When in doubt of the right strings for your banjo, mandolin or guitar, write to **Louis F. Wright** and get his catalog of fine strings. If you play the mandolin you had better try some of his new ebonite mandolin picks. See ad.

Wm. C. Stahl's new model mandolin has the tops and backs carved out of solid blocks of wood and arched on the same lines as a violin. The tone of this mandolin is excellent and the price is extremely reasonable. The Stahl catalog of instruments and strings may be had for the asking. See advertisement.

The **F. J. Bacon Co.** have an especially good line of strings for banjo and guitar in the "Never Stretch" and the "Never False." Teachers and players should send for the price list of these well-known brand of strings.

The **Oliver-Ditson Co.** have recently added several more numbers to their fine list of mandolin orchestra pieces. The standard numbers are, "Girls of Baden," Waltz, "Morning, Noon and Night" Overture, and "Il Trovatore." The Odell Mandolin Method published by this house is having a tremendous sale, nearly all of the prominent teachers having adopted it.

C. S. DeLano has a really wonderful string in his "Sonotone" line for the banjo, violin and guitar. They are absolutely true in tone and are moisture-proof. Refer to his announcement. He is making a special offer on these strings for a short time, also on his excellent music.



The
"SYMPHONY" HARP GUITAR
Is the Best.

Let us send you one on trial so that you can see for yourself the advantages we claim for it.

It has the **greatest volume** of tone without any sacrifice of **Sweetness of Quality. The Five Extra Bass Strings** have a deep rich tone like a harp. They give you an open bass for every chord in any key. They make guitar playing easier. **Flats are as easy as any other key with a "Symphony."** It greatly enlarges the scope of the Guitar, enabling you to play music impossible of execution on the regular instrument. New and beautiful musical effects are obtained with only a few minutes practice on the "Symphony." Leading artists are playing it with great success.

Sold on Easy Payments

Write for illustrated catalog. Sent free to any address.

W. J. DYER & BRO.
Sole Factors "Symphony" Harp Guitars, "Symphony" Harp Mandolins.
Dept. 85, ST. PAUL, MINN.

"WRIGHT" MANDOLIN PICKS
GENUINE EBONITE, BEVELED EDGES

Made in four grades of flexibility — Never Chip or Break — Improve Tone

WRIGHT

Price postpaid, 10c each. 75c dozen

THIS IS THE WAY OUR PATRONS LIKE THEM:
"Send 1 gross 'Wright' Mandolin Picks."—G. Muder, Soloist, Auburn, N. Y.
"Send 3 gross 'Wright' Picks."—Clark Music House, Syracuse, N. Y.
"Send 2 gross 'Wright' Picks."—C. H. Fox dealer, Geneva, N. Y.
"Wright's Peerless" Strings are THE VERY BEST MADE

SAMPLE SETS MAILED AT FOLLOWING PRICES
Banjo, gut and silk wound 4ths, set 40
Guitar, " " " Basses, " 25
Mandolin, Sil., Steel, Polished Copper Basses, set .40

Money back if you say so. Free Catalogue STRINGS, CASES, etc.

LOUIS F. WRIGHT. Winsted, Conn.
TEACHERS AND DEALERS PLEASE ASK FOR WHOLESALE PRICES

Hayden's Guitar Folio
18 GOOD SOLOS, EASY AND MEDIUM GRADE **18**
$1.00. **Discount 1-2 off.**

Robinson's Banjo Instructor
FOR BEGINNERS
Illustrated, $1.00. **Discount 1-2 off.**

Chenet's Guitar Studies
Four Books. Each **50c.** **Discount 1-2 off.**

ODELL MANDOLIN METHOD
Three Books. Each **75c** Net.

H. F. ODELL & CO., 165 Tremont St., Boston

SUBSCRIPTIONS

$1.00. Crescendo for 12 months.

$2.00. Crescendo and Key Notes, a leading English B. M. G. paper, for 12 months.

10 cts. For sample copies Crescendo for August, September, October or November.

165 Tremont Street, Boston, Mass.

Stahl's New Model Mandolin



IS an original Model, more beautiful than the others and as near like a violin in shape, tone, etc., as it is possible to get an instrument which is played with a plectrum. Tops and backs carved out of **solid blocks** of wood and arched on the same lines as the violin. Made by **skilled violin makers** from the finest violin woods money can buy. Can use regular mandolin strings, as the neck is the **same length** as on the old style mandolins and the frets **spaced exactly the same** which makes the fingering very easy, besides giving us an easier action than can be found in any similiarly constructed instrument. The tone is superior to all others and our prices are less than some firms charge for inferior instruments; all we ask is comparison with other makes, the purchaser to be the judge, the mandolins will do the rest. Send for catalogue to

WM. C. STAHL
211 Grand Avenue, - Milwaukee, Wis.

"Neverfalse" Gut Strings
For VIOLIN, BANJO and GUITAR

are unapproached by any others and like the **"Neverstretch"** 4ths for Banjo, Guitar 4ths, 5ths, 6ths and Violin Gs, are so much better than any other that you will wonder why you did not try them before, if you are wise enough to send for a trial lot. **Send for prices.**

"No Knot" Tailpieces for Banjo need no introduction.

35 CENTS EACH POSTPAID

The **F. J. BACON CO.**
Dep't C. Bristol, Conn.

W. EUGENE PAGE
385 Cumberland St.,
New York, Borough of Brooklyn
Can be engaged for Recitals.

Mandolin Solos and Duos

SOLOS

Annie Laurie, Var.	Abt .50	Fantasia	Abt .60
The Brooklet	Abt .50	Fifth Air Varie	Danclea .50

DUOS

Cradle Song	Hauser .15	In Venice Waters	Abt .15
Hark the Choir	Abt .15	Last Rose of Summer	Alexander .35
Golden Rod	Abt .40	Old Black Joe, Var.	Alexander .60
Impromptu	Abt .50	The Piper	Abt .60
Intermezzo	Mascagni .30	Reverie	Alexander .50
Sounds From Church	Abt .15	Spring Song	Mendelssohn .60

Published by VALENTINE ABT
Carnegie Hall, New York City

A Word to the Wise is Sufficent
The CHEAPEST and BEST MUSIC PRINTERS and ENGRAVERS in the country.
SPECIAL RATES for December.
Write Today for Price List.
RAYNOR, DALHEIM & CO.,
167 S. Canal St. - Chicago, Ill.

PROMINENT TEACHERS

ALLEN, MRS. LOUIE M.—345 N. 11th St., Lincoln, Neb., Piano, Guitar, Mandolin and Guitar. Guild Member.

AUDET, JOS. A.—214 Boylston St., Boston; Mercantile Bldg. Waltham, Mass. Violin, Mandolin and Guitar. Guild Member.

AUSTIN C. E.—P. O. Box 535 New Haven, Conn. Banjo, Mandolin and Guitar. Guild Member.

BICKFORD, MYRON A.—351 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Official.

BOEHM, WALTER A.—120 Cottage St., Buffalo, N. Y. Mandolin, Guitar and Banjo. Guild Official.

BROUGHTON, MRS. A. C.—3528 Eagle St., Los Angeles, Cal. Mandolin, Banjo, Guitar and Harmony. Guild Member.

BURCHARD, ROY W.—19 Belmont Pl., Passaic, N. J. Banjo, Mandolin and Guitar. Guild Member.

COFFEL, HAL,—Pennville, Ind. Mandolin, Guitar and Banjo, Composer and Arranger.

DAVIS, HARRY N.—230 Pleasant St., Worcester, Mass. Mandolin, Banjo and Guitar. Guild Member.

DERWIN, J. J.—109 Bank St., Waterbury, Conn. Mandolin, Guitar and Banjo. Guild Official.

FOSTER, WM. EDW.—537 Knickerbocker Ave., Brooklyn, N. Y. Mandolin, Banjo and Guitar. Guild Member.

GATCHELL, FRED F.—525 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Member.

HARPER, J. GEO.—Lethbridge, Alta, Canada, Mandolin, Guitar, Banjo and Violin. Guild Member.

HENDERSON School of Music, Main office 2703 5th Ave., Pittsburg, Pa.

JENINGS, ALLEN GALES—110 Quincy Pl., N. E. Washington, D. C. Mandolin, Guitar and Banjo. Guild Member.

JONES, ELMER D.—111 So. Main St., Fostoria, Ohio. Mandolin, Guitar, Banjo and Violin.

KITCHENER, W. J.—157 W. 84th St., New York City Mandolin, Guitar, Banjo and Composition. Guild Member.

KNIPFER, W. C.—48 1-2 W. Main St., Meriden, Conn. Banjo, Mandolin and Guitar. Guild Member.

LANSING, G. L.—170a Tremont St., Boston, Mass. Banjo-Mandolin and Guitar. Guild Official.

MORSE, MRS. ALMA J.—10 East St., Rutland, Vt. Banjo, Mandolin, Guitar and Piano. Guild Member.

ODELL, H. F.—165 Tremont St., Boston, Mass. Mandolin, Guitar, Banjo and Piano. Guild Official.

PETTINE, GIUSEPPE.—Lederer Bldg., Providence, R. I. Mandolinist. Guild Member.

ROWDEN, MR. & MRS. CLAUDE C.—Handel Hall, Chicago, Ill. Banjo, Mandolin, Guitar and Piano. Guild Official.

TSCHOPP, CARL.—1263 N. 29th St., Philadelphia, Pa. Mandolin, Zither, Guitar and Banjo. Guild Member.

VREELAND, WALTER F.—178 Tremont St., Room 40, Boston, Mass. Guitar, Mandolin and Banjo. Arranger

WEBBER, H. A.—489½ Washington St., Portland, Ore. Mandolin, Violin, Banjo and Guitar. Guild Member.

WEEDFALD, OVID S.—31 11th St., Upper Troy, N. Y. Performer and Teacher of Guitar. Guild Member.

WASHINGTON INSTITUTE OF MUSIC—Walter T. Holt, Pres., 937 K St., N. W. Wash., D. C. Voice, Piano, Harmony, Violin, Cello, Mandolin, Banjo and Guitar. Guild Official.

WOLFE, O. S.—535 N. 6th St., Allentown, Pa., Guitar, Mandolin, Banjo and Violin. Guild Member.

Cards inserted in above list 12 months for $1.00 (2 lines). Extra lines 50 cts. each.

MYRON A. BICKFORD

is available for Concerts and Recitals anywhere in the east.

Send for specimen programs and special terms. Mandolin, Guitar, Banjo, Piano and Viola, if desired.

351 MAIN STREET, SPRINGFIELD, MASS.

Why not Publish that Musical Composition?

Our expert will arrange music and revise Mss. when necessary. We will make plates and title, print, send proof and copyright, and furnish complete ready for sale. Prices low. Full particulars on request.

JOHN WORLEY CO.

40-48 Stanhope St. : Boston, Mass.

For MANDOLIN ORCHESTRA

By E. D. GOLDBY

Royal Crest Schottische: Dawn of the Roses, Waltz; Queen of The Valley, Gevotte; Dancing Mid the Palms, Schottische. Arranged for 1st Mand., 2nd Mand., 1st Banjo, 2nd Banjo, Tenor Mandola, Mando Cello, Flute, Cello, Guitar and Piano Acc.

Write for catalog of Banjo and Mandolin Music. Teachers send card.

E. D. GOLDBY & SON, 55 West 29th St., Paterson, N. J.

LINER AD. DEPT.

Advertisements inserted here for 25 cts. a line, each insertion. Cash with order. Not less than 3 lines nor more than 8 lines accepted.

FOR SALE. $40.00 STEWART THOROUGHBRED BANJO. Leather Case and Music, $18.00. Also have 36 copies of old Stewart's Banjo Journal, and last three year's of "Cad-enza" to sell.
ROBERT SMELTZER, 1729 North Third Street, Philadelphia, Pa.

NEW MUSIC

"Uncle Sam on Parade" MARCH AND TWO STEP

Special net prices: Full Band 30c; Violin or M. orchestra 10c; Piano Solo 14c; Mandolin or Banjo Solo 9c; Piano acc. 9c; G. acc., and M. or B., Flute, Cello or Mandola 4c each.

"Hot Stuff" PROMENADE. Special. M. or B. Orchestra 30c; M. or B. Solo 9c; 2nd M., 2nd B., 3rd M.; Flute, Cello or Guitar acc. 4c each.

THE HOGUE MUSIC CO, Washington, Georgia

B. & M.

(BARNES & MULLINS)

Absolutely guarantee the following True and Tested Strings for the

VIRTUOSO

NOTHING BETTER TO BE HAD.

	s.	d.
Violin E String (One single length each)		6
Violin A " " " "		9
Violin D " " " "		9
Violin G " (Pure Silver Burnished)	1	4
English Accribelle (120 cut lengths, 4 lengths in an envelope)	13	6

Write for Catalogue of Banjos, Mandolins & Guitars, etc.

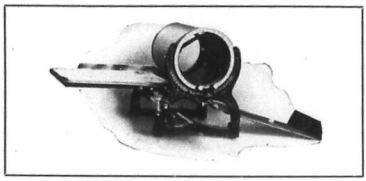
3 Rathbone Place, Oxford Street, W.
LONDON, ENGLAND.

YOUR BEST INTERESTS WILL BE SERVED BY MENTIONING THE CRESCENDO WHEN WRITING ADVERTISERS

Underwood Revolving Duplicator

RECOMMENDED BY ITS USERS FOR

STRENGTH AND SIMPLICITY OF CONSTRUCTION
EASE OF OPERATION
LARGE PRINTING CAPACITY
EQUILIBRATOR PRESSURE BAR
ADJUSTABLE CYLINDER HANDLE
ORIGINAL STRIPPING PLATE
ADJUSTABLE COUNTING DEVICE



COSTS LITTLE TO MAINTAIN
NO SILK SHEET REQUIRED
ECONOMICAL IN USE OF ALL SUPPLIES

Send for Catalogue

Underwood Typewriter Co. (Inc.)

214 Devonshire St. - Boston, Mass.

"B. M. G."

B. M. G. is the leading British journal of the Banjo, Mandolin and Guitar and will keep you posted with all that concerns these instruments in Great Britain and her colonies.

B. M. G. circulates wherever English is spoken, all over the world.

B. M. G. contains Banjo and Mandolin Solos in every number, and instructive articles by the best exponents of these instruments.

B. M. G. affords complete instruction in Universal Notation for the banjo, written in progressive lesson form by Clifford Essex.

B. M. G. is the link between players in the U. S. A. and Great Britain and Ireland.

B. M. G. is published on the 1st of every month and costs you $1.25 per annum.

B. M. G. is edited by Sir Home Gordon, Bart, and is published at 15A Grafton Street.

Subscriptions received at Crescendo Office. **Bond St., London, Eng.**

THOMPSON REPORTING CO.

PUBLISHERS

10 Tremont Street, - Boston, Mass.

Book of Credit Ratings and Directory of the Music Trades for the United States and Canada.

We collect Claims in the United States and Canada.

STOCK UP NOW for the coming season and enjoy the benefit of special rate for next 30 days. New issues every month. Catalogues free if we know where to send them
The Mrs. Rose Fritz Rogers prints have been added to the Celebrated Stannard Catalogue for Banjo, Guitar and Mandolin.

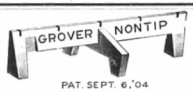
GEO. STANNARD
121 SO. WARREN ST. - TRENTON, N. J.

SEND FOR CATALOG OF
FAMOUS STANDARD MUSIC
for Mandolin and Piano and Mandolin Orchestra.
We publish the Famous 2d REG'T. CONN. MARCH and BRIDAL ROSE OVERTURE.
The CUNDY BETTONEY CO., 93 Court St., Boston, Mass.

New and Catchy BANJO MUSIC

The E. L. O. Schottische, Medium, Myron A. Bickford	Banjo Solo or Duet .30
Students Delight march, two step, Easy, W. A. Norwood	Banjo Solo .30
Happy Moments Waltz, Medium, L. F. Wright	Banjo Solo .30
Galloping Courier, Galop, Medium, W. A. Norwood	Banjo Solo .30
The Old Tollgate, Schottische, Easy, John T. Whitaker	Banjo Solo .30

10 cents each will bring you sample copies,
PUBLISHED BY **Walter A. Norwood, 515 East 156th St, N. Y. City**



PAT. SEPT. 6, '04

It improves tone and action of the BANJO.
Endorsed and used by entire Profession
PRICE 15 CTS. EACH
Teachers and Dealers, send card or letter head for free sample.
A. D. Grover, 381 Albany St., Boston

NO KNOTS

Tallpiece received and it is certainly a winner. It does all you claim and more, and should have a very large sale. I shall use and recommend it.
Myron A. Bickford,
Springfield, Mass.

BANJOISTS
Send for the **"Sureggip" Tallpiece.** The strings are secured close to the head, producing greater pressure on the bridge, preventing the bridge from slipping and improving tone and action of Banjo. Price 50c.
C. J. COOK, 988 Bedford Ave., Brooklyn, N. Y.

NO TYING

FARLAND Sixteenth Year. 7th Transcontinental Tour.

Oct., Nov., Dec., late April and May, East of Ind. Jan., Feb., early April, Middle West. March, Pacific Coast.

Write for Concert Proposition now

THE FARLAND WOOD RIM BANJO with Harp attachment and waterproof head. The only banjo which is free from the "tin pan" tone characteristic of all other makes. Positively louder than a piano and sweeter than a harp. Send for price list.

If in a position to sell concert tickets you can get a Farland Banjo or an equally valuable mandolin, guitar, violin, etc., in exchange for a few hours of your leisure time. Write for particulars.

THE FARLAND STRING for violin, banjo, etc. "The only string that's fit to use." Guaranteed perfect. Better than the imitations and costs no more. Trial lot of 20 assorted to suit, $1.00.

Catalog of sheet music, books, beads, etc., free. ADDRESS

A. A. FARLAND, 319 E. Front Street, Plainfield, N. J
British Agent, Albert Lyles, Stonefield St., Dewsbury, Eng.

THE CIRCULATION OF
KEYNOTES
GOES ON INCREASING EVERY ISSUE

It is published on the first of each month in the interests of players of

THE BANJO, MANDOLIN AND GUITAR

and the reason of its success is that it has **the most news, the best articles** of any British paper and not less than **8 pages of music** in each issue.

$1.00 for 12 months subscription. 61 cents for 6 months. Send 10 cents for specimen copy.

JOHN ALVEY TURNER, 39 OXFORD ST. W. LONDON, ENGLAND

The publisher of the largest European Catalog of Music for the above instruments. May we send you a list gratis and post free.

SUBSCRIPTIONS RECEIVED AT "CRESCENDO" OFFICE

DON'T BE ORDINARY

Wherever your endeavors lie there are ideals to be sought after. If a teacher, although you are head and shoulders above others in your vicinity interested in your particular lines, your constant aim is to advance.

If a player you no doubt have given considerable thought and study to your chosen instrument.

Here is the point, with a **VEGA** or **FAIRBANKS** you obtain the **best** results in the **shortest** time, while with an ordinary instrument you will always be handicapped and as a result of "lost effort" you will never be the player that you would if you were the owner of a **VEGA** or **FAIRBANKS**.

The Standing of the Violin is unquestioned, in fact the individuality of all instruments is their main-stay. If you want a Violin buy a Violin. If you want a Mandolin get a Vega Mandolin.

You have read in some advertisements of the "Greatest" and the "Best" using this and that make of instruments.

In the Mandolin line, when such Artists and recognized authorities as Pettine, Levin, Kitchener, Lansing, Derwin, Weidt, Schumann, Gebhardt and many others find in the **VEGA** an Instrument that they can use and endorse we are perfectly willing to leave it to you whose judgment you think is the one to follow.

In the Banjo Line there is only one question. When a party wants the Best it is sure to be a **FAIRBANKS** that they have in mind.

James W. Polk, writing from The Breakers, Ocean Beach, California, a few days ago, says: "The No. 7 **WHYTE LAYDIE** Banjo is the only one I want, as it is the only instrument that will meet the exacting demands of the artist. Send it immediately.".

The New **FAIRBANKS CATALOG** is ready. Besides the instrument the sundry articles will interest all teachers.

The **VEGA CATALOG** of Mandolins and Guitars should be in the hands of every teacher and player. Why not you?

The Vega Company **The A. C. Fairbanks Co.**

62 SUDBURY STREET BOSTON, MASS.

For Teaching or Club Work

EDITION ODELL

For MANDOLIN ORCHESTRA

MR., MISS or MRS. TEACHER, This Edition includes some of the best teaching pieces published. The pieces are all arranged by H. F. Odell and the numbers are of a standard nature and **will please your pupils. Let's get acquainted.**

POSITIVE SUCCESSES

Dance di Cupid An Oddment	**Lady Dainty** Caprice
The Phenomenon March	**Miserere** Il Trovatore
Modestie Reverie	**Hoch Habsburg** March
Romancia Idylle	**The Toastmaster** March

Any of above Mand. and Piano **50c**, or 2 Mands. and Guitar **50c**. **1-2 OFF.**

Special Discounts to Teachers.

Are You On Our New Issue List?
If not let us explain it to you. It's a money saver for you.

Do You Want a Mandolin String
that will not break, buzz or rattle. We have it.

THE ODELL MANDOLIN STRINGS

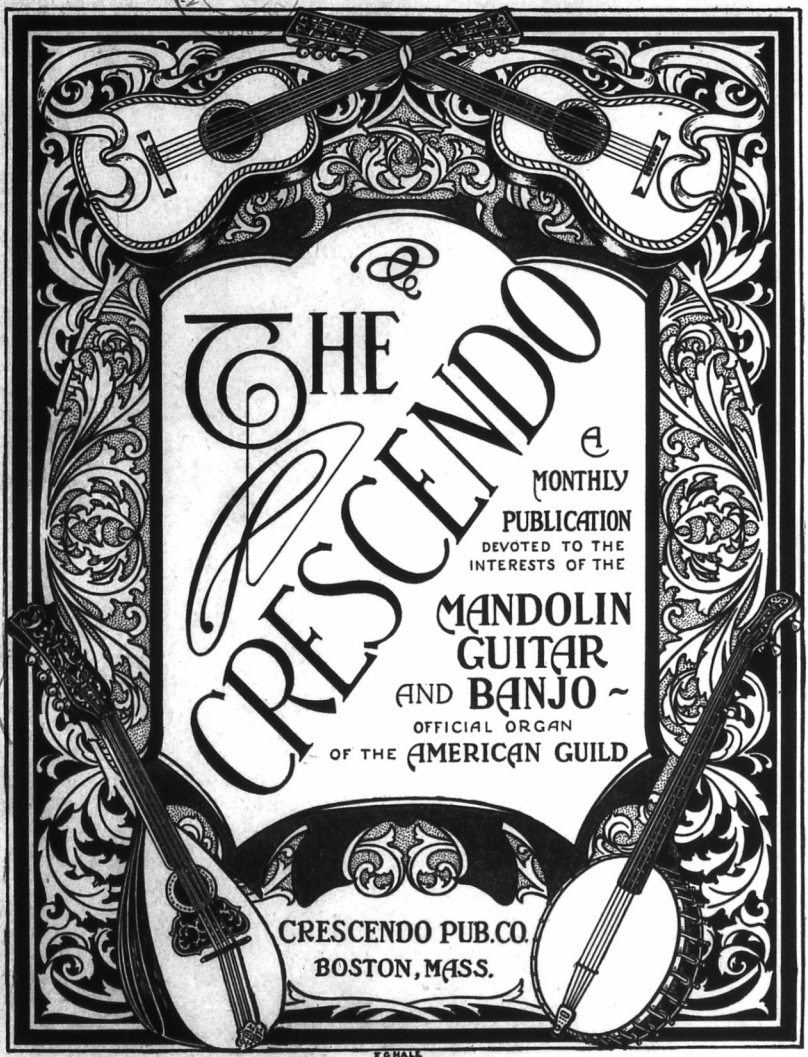
E or 1st Wire	5 cts.	each;	40 cts.	doz.	
A or 2nd	"	5 "	"	40 "	"
A or 2nd Wound	8 "	"	50 "	"	
D or 3rd	"	8 "	"	60 "	"
G or 4th	"	10 "	"	60 "	"

They are absolutely the best that can be obtained. Finest wire. Made by experts, and the **right gauge.**

TEACHERS SEND FOR CATALOGS AND DISCOUNTS

H. F. ODELL & CO. = = **165 Tremont St., Boston, Mass.**

Vol. I. January 1909 No. 7.



F.G.HALL

10 cents per copy

COPYRIGHT 1908 BY CRESCENDO PUB. CO.
All rights reserved

$1.00 per year.

You are looking for

Easy Guitar Solos

Specially Designed for Beginners

You have found them if you use the following pieces by George Barker

Introducing the Major and Minor Harmonies in the Six Principal Keys. Each piece is in the First Position.

A Second Guitar Part, together with a Mandolin Obligato (without extra charge) comes with each piece, so that they can be used for teaching or as easy recreations with the other instruments added.

Marie Waltz, Key of C	.30
Kittie Polka, Key of G	.30
Frances Gavotte, Key of D	.30
May Mazurka, Key of A	.30
Alma March, Key of E	.30
Maude Schottische, Key of F	.30

Any of the above music sent on approval to anybody, anywhere.

Catalogs Free. Send for them

White-Smith Music Publishing Co.

BOSTON 62 & 64 Stanhope St. | NEW YORK 13 East 17th St. | CHICAGO 259 Wabash Ave.

"WRIGHT" MANDOLIN PICKS

GENUINE EBONITE, BEVELED EDGES

Made in four grades of flexibility

WRIGHT

Never Chip or Break

Price postpaid, 10c each. 75c dozen

Improve Tone

THIS IS THE WAY OUR PATRONS LIKE THEM:

"Send 1 gross 'Wright' Mandolin Picks."—G. Muder, Soloist, Auburn, N. Y.
"Send 3 gross 'Wright' Picks."—Clark Music House, Syracuse, N. Y.
"Send 2 gross 'Wright' Picks."—C. H. Fox, dealer, Geneva, N. Y.

"Wright's Peerless" Strings are THE VERY BEST MADE

SAMPLE SETS MAILED AT FOLLOWING PRICES

Banjo, gut and silk wound 4ths, set 40
Guitar, " " " Basses," 75
Mandolin, Sil., Steel, Polished Copper Basses, set . .40

Money back if you say so. Free Catalogue STRINGS, CASES, etc.

LOUIS F. WRIGHT, Winsted, Conn.

TEACHERS AND DEALERS PLEASE ASK FOR WHOLESALE PRICES

Stahl's New Model Mandolin



IS an original Model, more beautiful than the others and as near like a violin in shape, tone, etc., as it is possible to get an instrument which is played with a plectrum. Tops and backs carved out of **solid blocks** of wood and arched on the same lines as the violin. Made by **skilled violin makers** from the finest violin woods money can buy. Can use regular mandolin strings, as the neck is the **same length** as on the old style mandolins and the frets **spaced exactly the same** which makes the fingering very easy, besides giving us an easier action than can be found in any similiarly constructed instrument. The tone is superior to all others and our prices are less than some firms charge for inferior instruments; all we ask is comparison with other makes, the purchaser to be the judge, the mandolins will do the rest. Send for catalogue to

WM. C. STAHL

211 Grand Avenue, - Milwaukee, Wis.

1908 — Witmark's New Folios — 1909

Witmark Mandolin & Guitar Folio, No. 15

by T. P. and Geo. J. Trinkaus

1st Mandolin . . . . . 25c. **Guitar acc. . . . . 25c.**
2nd Mandolin . . . . . 25c. **Piano acc. . . . . 50c.**

Somebody Loves You. Dear.
Cuddle Up a Little Closer, Lovey Mine (from Three Twins)
True Heart.
The Soul Kiss. (Just for You from Above (from The Soul Kiss.)
All the {Girls / Boys} Look Good to Me.
When Sweet Marie Was Sweet Sixteen.
The Yama-Yama Man (from Three Twins.)
Just to Remind You.
Whistle If You Want Me Dear.
Faded Rose.
Bygone Days
Why Don't You? (from The Top O' Th' World.)
You Have Always Been the Same Old Pal.
Love, Make My Dreams Come True.
Down in That Valley Fair.

Above Folio is also published for VIOLIN and PIANO

Violin part . . . . . 25c. **Piano acc. . . . . 50c.**

WHEN ORDERING, MENTION
WITMARK VIOLIN AND PIANO FOLIO, NO. 15

Witmark Mandolin & Guitar Folio, No. 16

by T. P. and Geo. J. Trinkaus

1st Mandolin . . . . . 25c. **Guitar acc. 25c**
2nd Mandolin . . . . . 25c. **Piano acc. . . . . 50c.**

Happy Days. March & Two Step.
Two Little Doves. Waltz.
Uncle Dudley. Eccentric March & Two Step.
When You Steal a Kiss or Two. Waltz (from The Girl Behind the Counter.)
Red Fez. March & Two Step.
Starlight Maid. Waltz (from The Auto Race.)
Just Because He Couldn't Sing Love Me and the World Is Mine, Two Step.
Betsy's the Belle of the Bathers. Waltz (from Mary's Lamb.)
Somebody's Been Around Here Since I've Been Gone. Two Step (from The Gay White Way.)
Hypnotic Waltz (from Three Twins.)
My Diabolo Beau. Two Step (from the Soul Kiss.)
You Can't Stop Your Heart from Beating for the Girl You Love. Waltz.
Won't You Take a Little Walk with Me. Barn Dance.
Since My Mariuch Learned the Merry Widow Waltz. Waltz
The Party that Wrote Home Sweet Home (Never Was a Married Man) Two Step.

Above Folio is also published for VIOLIN and PIANO

Violin part . . . . . 25c. **Piano acc. . . . . 50c.**

WHEN ORDERING, MENTION
WITMARK VIOLIN AND PIANO FOLIO, NO. 16

Witmark Guitar Folio, No. 9

by T. P. Trinkaus

PRICE FIFTY CENTS

SONGS WITH GUITAR ACC.

Just Some One.
Every Star Falls in Love With Its Mate (from O'Neill of Derry.)
As Long as the World Rolls On.
Kiss, Kiss, Kiss (from the Parisian Model.)
My Hula-Hula Girl (from The Grand Mogul.)
A Rose of Old Derry (from O'Neill of Derry.)
I'd Live or I Would Die for You.
Somebody Loves You Dear.
One Little Sweet Little Girl (from O'Neill of Derry.)
On San Francisco Bay (from the Parisian Model.)
Bygone Days.

GUITAR SOLOS

As Long as the World Rolls On.
Every Star Falls in Love With Its Mate (from O'Neill of Derry.)
When Love Is Young (from Brown of Harvard.)
Love Me and the World Is Mine.
One Little Sweet Little Girl (from O'Neill of Derry.)
Bill Simmons (I've Got to Dance Till the Band Gets Through.)
Somebody Loves You, Dear.
I'd Live or I Would Die for You.
Will You Love Me in December as You Do in May.
A Rose of Old Derry (from O'Neill of Derry.)
Bygone Days.

Witmark Banjo Folio, No. 9

(American Notation only)

by T. P. Trinkaus

PRICE FIFTY CENTS

SONGS WITH BANJO ACC.

Bill Simmons, I've Got to Dance Till the Band Gits Through (Social Whirl.)
Somebody Loves You, Dear.
A Rose of Old Derry (from O'Neill of Derry.)
When Love Is Young (from Brown of Harvard.)
One Little Sweet Little Girl (from O'Neill of Derry.)
Bygone Days.
Every Star Falls in Love With Its Mate (from O'Neill of Derry.)

BANJO SOLOS

The Teddy Bears' Picnic, Characteristic Novelty.
Just Some One.

BANJO SOLOS Continued

Reed Bird (The Indian's Bride.)
Snow Queen, Novelette.
Happy Days. March & Two Step.
True Heart.
Far Away (Some One Thinks of You To-Night). Waltz.
Just Because He Couldn't Sing Love Me and the World Is Mine, Two Step.
Glory of Jamestown. The exposition March (1607-1907.)
All the Girls Love Me, Schottische.
So Long, So Long (No More Sunshine, Nothing but Rain) Two Step (from The Boy's of Company B.)

FREE—The Tray'ler COMPLETE CATALOGUE of our MANDOLIN, GUITAR, BANJO, Etc., PUBLICATIONS **—SEND FOR IT**

M. WITMARK & SONS (Witmark Building) 144-146 West 37th St., NEW YO

GIBSON EQUATIONS

A stradivarius arching=a greater vibrating surface than from a larger sounding-board. Scientifically graduated sounding-board=a perfectly balanced scale. Tilted neck+high bridge+extension stationary string attachment=increased vertical string pressure which freely pulsates a larger or thicker sounding-board, that in either case secures bigger tone.

The elevated guard-plate or finger-rest=a flat, smooth surface of necessary height to satisfactortly gauge the dip of the pick and facilitate smoothness of tremolo and velocity of picking, as well as eliminating from sounding-board the superfluous encumberance of an inlaid guard-plate.

The extension finger-board=increased compass.

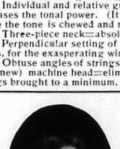
Individual string bearing=allowance made for variance in gauge, temper and weight thus securing perfect intonation even in the highest positions.

Individual and relative graduation of back-board to its sounding-board=a sympathetic vibration from back-board which reinforces the sounding-board and thus increases the tonal power. (It acts as a secondary sounding-board and eliminates that deep kind of a wow-wow so characteristic of the deep bowl, or air chamber where the tone is chewed and re-chewed by reverberation before emanation.)

Three-piece neck=absolute prevention of warping, the prolific cause of hard action.

Perpendicular setting of string drums (string posts of machine-head)=instantaneous stringing or unstringing of all the Mandolin and Guitar family of instruments, for the exasperating winding or unwinding of string by poking it back and forth through slot, sawed in head, is eliminated.

Obtuse angles of strings at nut and bridge+accuracy in direction of string grooves at nut to their respective string drums=steady uniform constancy of working of (a new) machine head=elimination of strings jumping sharp or flat (the most nettling experience of a concert soloist), perfect tune easily retained and breakage of strings brought to a minimum.



FRANK E. COSBY.
(Soloist, Teacher and Harp-guitarist.)

"I feel that you cannot praise the 'Gibson' too highly."

Worm tight in cog+front bearing of strings at nut and bridge+perfectness of plane in fretting and finger-board, and neither strings nor tail-piece touching top of instrument=elimination of the sympathetic rattling, buzzing, vibrating noise of the "where-and-what-is-it" variety so common to string instruments.

Rounded or ovaled frets=a perfect glissando.

Sufficient height of frets=a light touch (the squat or low fret does not permit the entire pressure of finger to rest on string. When the tip end of finger is held up by the finger-board, great strength is required to hold strings firmly.)

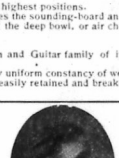
And so we could continue ad libitum.

THE NON-CONFORMIST Indifference reposing in nothingness-made-sacred=a grave yard of wasted opportunities, artfically, professionally, financially and he himself a pall-bearer.

But the Artist+a superlative instrument+"Gibson" selling systems=a virtuoso with a commercial rating, raised out of the common herd to command instead of serve.

Get a tonal vision of the new model "Gibson" and your present ideal of tonal consummateness will take on super-consummateness; the former you will exclude and declass,—the latter, adopt and exalt. Furthermore, wonderment will never cease at such satisfaction of former diminutiveness.

FREE! Book "F", the most exhaustive treatise on instrument architecture ever issued by any manufacturer. It vividly analyzes from cause to effect, showing the how, the why, and the way out. 50 pages. Yours for the asking if you'll state what instrument you play.



D. E. HARTNETT.
(One of New York City's most noted Teachers)

"I am glad you persisted in calling my attention to the excellent qualities of your instruments, for like many others I was quite satisfied with the Mandolin I was using until I got a 'Gibson'."

MR. TEACHER

Do business on our capital. Stock furnished. No investment. We help sell. Territory assigned, protected and worked by our "Still Hunt". We pay for the advertising; you pay for the goods when sold. Return goods if not sold. Enclose card. We will set you up in the small goods business. **Free,** New Catalog.

GIBSON MANDOLIN GUITAR CO., 105 Exchange Place, Kalamazoo, Mich.

NEW **PIZZICATI FROM SYLVIA.** Arranged by H. F. Odell **for full Mandolin Orchestra;** playable in any combination. **THE PALMS. Tenor Mandola or Mando-Cello Solo with Piano, Guitar or Harp-Guitar accompaniment.** NEW

WRITE FOR MUSIC AND STRING CATALOG

MONEY SAVERS

For 10 cts.—A copy of Crescendo for August, September, October, November or December.

For $1.00.—Crescendo for 12 months.

For $2.00.—Crescendo and Musician, or Crescendo and B. M. G., or Crescendo and Key Notes for 12 months.

For $3.00.—Crescendo and any two above magazines for 12 months.

For $4.00.—Crescendo, Musician, B. M. G. and Key Notes for 12 months.

165 Tremont Street, Boston, Mass.

MODERNIZE YOUR BANJO



Pat. Aug. 25, 1908.

WITH A **Hartnett Adjustable Tone Bar**
Price $1 each. Foreign $1.50
AND A **Hartnett Banjo Bridge**

Send 10c for a sample Bridge with full instructions for adjusting the neck of the banjo to meet the new conditions

P. M. JAQUES: "Send 1 doz. High Bridges, they certainly improve the tone."

Hooked Tones are doomed. Higher bridges can now be used which will give the tone of the Banjo great power and sustained vibration.

The tremolo can be applied without changing the position of the right hand.

HEARTILY ENDORSED BY THE PROFESSION.

MYRON A. BECKWITH: "Your invention is rightly called 'Tone Bar' for it improves the tone of the Banjo to a great extent."

J. J. DERWIN: "Your Tone Bar is a decided addition to my technical work and I think it has improved my performances and tone fully 50% since adopting it."

D. E. HARTNETT, 120 E. 23rd St., New York City. **Write for Circulars**

Do you like "Moon Moths"

the collection of three melodies by Albert Küssner?

If so—you should have Mr. Küssner's new compositions for piano

The Evening Hour—Reverie .50
Love's Mystery—Song .50
(A beautiful miniature without the voice part)
Dance of the Wood-Nymph's .60
When Daisies Sleep—Song without words .40

A dainty illustrated thematic catalogue of the Edition Kussner has just been issued and will be mailed upon request. Please mention the CRESCENDO.

L. C. KÜSSNER, Publisher
Chicago, Ill., U. S. A.

"Moon Moths" is published for Mandolin and Guitar, Orchestra and Band

"MANDOLIN MEMORIES"

By SAMUEL ADELSTEIN

A Practical and Theoretical Treatise on the Mandolin and Kindred Instruments, illustrated with about fifty beautiful half-tones from original drawings and photographs. An Edition de Luxe, gotten up in the finest style of the printer's art.

This work was originally gotten up for private distribution and has been so widely appreciated that it has been reprinted in several foreign languages. There has been such a demand for "Mandolin Memories" that a limited number are now offered for sale.

Munier, Mezzacapo, Sgallari, Bellenghi and all the leading European Mandolinists, as well as Pettine, Abt, Siegel, Kitchener and all the leading American Mandolinists, have voluntarily, unhesitatingly and enthusiastically pronounced "Mandolin Memories" the greatest and finest contribution to the literature of the Mandolin that has ever been published.

It is the only work of its kind and stands in a class by itself.

Every Mandolinist, Soloist, Teacher and Pupil, or anyone interested in the Mandolin, should possess a copy of "Mandolin Memories."

Its practical information to the professional and its absorbing interest to the amateur give to it a peculiar and lasting value that cannot be obtained from any other source. Price 50 cents NET.

SAMUEL ADELSTEIN, 1834 Baker St., San Francisco, Cal.
Send for Catalogues Sole Agt. for Munier's Music **Liberal Discounts**

A FEW REMARKS

About the Odell Method for the Mandolin

Springfield, Mass.

"I enclose cash for books 1 and 2. I think they will be just the books for one who desires to make a study of the mandolin."

MISS NELLIE J. ROLLSTON.

Hartford, Conn.

"After looking over the pages I am convinced that Mr. Odell's books are the most thoroughly worked out and are more complete in all points than any other mandolin method published to this date."

WM. BARTH.

Cleveland, O.

"I believe you have a perfect method. Please send books 1 and 2."

MYRON G. PATCH.

Rutland, Vt.

"It is the 'best ever'. The most thorough and complete method that I have yet found."

MISS ALMA J. MORSE.

Los Angeles, Calif.

"I know Mr. Odell is a fine musician and his books are grand." MRS. ALICE C. BROUGHTON.

Lamoni, Ia.

"I think it is ahead of any other book of its kind."

J. H. ANTHONY.

New York City.

"The work is most thoroughly compiled and is another evidence of Mr. Odell's capability in this direction." D. E. HARTNETT.

We have many other testimonials just as good as the above

BOOKS 1, 2 and 3 NOW READY. PRICE 75 cts. EACH

CHAS. H. DITSON & CO. NEW YORK — **Oliver Ditson Company, Boston.** — J. E. DITSON & CO. PHILADELPHIA

Music Contents of Last Six Crescendos

BACK NUMBERS 10 cts. EACH

July

Butterfly Caprice	Guitar solo	.30	W. A. Boehm
Forget-Me Nots	Mandolin and Guitar	.40	H. Engelman
Boys of America	Two banjos	.40	G. L. Lansing
Boccaccio March	Mandolin and Guitar	.40	Suppe-Odell
Elfin Gavotte	Guitar solo	.30	C. V. Hayden
		$1.80	

August

Songs of Long Ago	Banjo solo	.40	F. J. Bacon
The Cadet's Dream	Mandolin and Guitar	.40	G. L. Lansing
Gavotte, Mignon	Mandolin and Guitar	.40	Thomas-Odell
Wide Awake Schottische	Guitar solo	.30	C. V. Hayden
		$1.50	

September

Eventide	Guitar solo	.30	J. C Folwell
In Slumberland	Mandolin and Guitar	.40	Krogmann-Lansing
Tickled to Death	Banjo solo	.30	P. M. Jaques
The Filipino Shuffle	Banjo solo	.30	H. F. Odell
Hoch Habsburg, March	Mandolin and Guitar	.40	Krai-Odell
Cupid's Net	Banjo solo	.20	T. J. Armstrong
		$1.90	

October

Shortiss's Waltz	Two banjos	.40	G. L. Lansing
Idle Moments	Mandolin and Guitar	.40	T. H Rolinson
Romancia	Mandolin and Guitar	.40	H. F. Odell
Kittie Polka	Guitar Solo	.30	Geo. Barker
		$1.50	

November

Alpine Rose Gavotte	Guitar solo	.30	Chas. Dorn
University Club March	Mandolin and Guitar	.40	W. M. Rice
Twilight Reverie Waltz	Banjo Solo	.40	F. J. Bacon
Danse di Cupid	Mandolin and Guitar	.40	H. F. Odell
Longwood Clog	Banjo solo	.30	G. L. Keenan
		$1.80	

December

The Evening Serenade	Guitar Solo	.30	H. Minnich
Moon Winks, Intermezzo	Mandolin and Guitar	.40	P. M. Jaques
Glissando Waltz	Guitar solo	.30	W. L. Hayden
Modestie Reverie	Mandolin and Guitar	.40	H. F. Odell
The Lobster Chasse	Banjo solo	.30	H. F. Odell
		$1.70	

The next six issues will contain music just as good

The articles by H. F. Odell on **The Mandolin Orchestra** will appear for the next few months, also the **Recent and Reliable Publications Dept.**

Send us **$1.00** at once and receive the Crescendo for 12 months. **165 Tremont St., Boston, Mass.**

LIBRARY of CONGRESS
Two Copies Received
JAN 13 1909
Copyright Entry
Jan. 9, 1909
CLASS XXc. No.
18120
COPY 2.

The Crescendo

DEVOTED TO THE INTERESTS OF THE

Mandolin, Guitar and Banjo

OFFICIAL ORGAN

OF THE

AMERICAN GUILD

OF

Banjoists, Mandolinists and Guitarists

VOL. I. BOSTON, JANUARY, 1909. No. 7.



THE SPIRELLA MANDOLIN CLUB.

The members of this club are employees of the Spirella Mfg. Co. of Meadville, Pa. The club represents one of the classes of the Spirella Welfare Association, organized not only for advancement but to bring about good fellowship between the officials and employees of the above company. It was organized in the fall of 1907 under the efficient instruction of Miss Ida Eschelmann, a member of the faculty of the University of the Pennsylvania College of Music and has made remarkable progress as was shown in a concert which was given in Welfare Hall, Nov. 30th when the club assisted the well-known mandolin, guitar and banjo soloist, Myron A. Bickford, who proved himself an artist of high order on all three instruments. The present members of the club are the Misses Laura Derickson, Dorothy Hogue, Julia Wagner, Elizabeth Ochs, Adelaide Benedict, Bess Reding, Rose Barnard, Anna Greenwood, Angie Barnard, Mae Walthers and Marion Frey, Messrs. J. H. Wilson, Charles Burkhardt and F. G. Sherman with Ida Eschelmann as director. All instructors are employed by the Spirella Co. and the entertainments given are to help pay expenses of lecturers and soloists and which are considerable benefit to all students of the city. With the progress the cub has made this year, it is expected that another season will prove it to be one of the best mandolin clubs in the western part of Pennsylvania.

THE MANDOLIN ORCHESTRA

By Herbert Forrest Odell

PREFACE.

Having been fortunate enough to have had considerable experience with musical organizations, orchestras and choruses, especially mandolin orchestras, I have had many requests to state my views on the latter and consequently I shall write a series of articles on the mandolin orchestra which I hope may prove interesting and possibly instructive.

I shall endeavor to explain the use of every instrument in the orchestra, the various effects that may be obtained, the arranging of music, the work of the players from the director to the drummer and other matters connected with the mandolin orchestra.

I have had the pleasure of directing clubs and orchestras of from three to two hundred and fifty players during a period of 24 years and if my articles prove of some assistance to those less fortunate in the advantages of musical study, I shall feel amply repaid.

INSTRUMENTATION

On account of the various combinations of instruments that are used to-day in mandolin clubs and orchestras, the question is frequently asked,—What constitutes the mandolin orchestra? My experience with orchestras dates back to 1885. In those days, there were no mandolin orchestras with the exception of the Spanish Students who toured the country, but there were many banjo clubs or orchestras. Soon after the Spanish Students came to America, the mandolin and guitar came into popular favor and clubs began to be formed in various parts of the country. Most of these clubs used two mandolins and guitars, and for many years, these were all the instruments used. Then some of the clubs began to add a third mandolin and a few bright individuals found that the flute and cello added to the effects to be obtained. Next one or two manufacturers brought out an instrument called the mandola tuned an octave below the mandolin and intended to represent the cello or viola. The octave mandola, while it served very well for a short time, did not give quite the proper result and the club leaders became aware that the instrumentation was not perfect, therefore on account of the demand, a few progressive manufacturers have produced a mandola (tenor) and mando-cello which fill all requirements and we now have an almost perfect string section consisting of first and second mandolin, mandola and mando-cello.

MANDOLIN vs. REGULAR ORCHESTRA

It seems to me that the average mandolin player misunderstands the instrumentation of the mandolin orchestra. It should not be supposed that the mandolin is exactly the same as the regular orchestra.

The regular orchestra has several separate and distinctly different choirs, the string choir—violin, viola, cello and bass, the brass choir—cornet or trumpet, trombone and horns, the wood wind choir—flute, clarinet, oboe and bassoon and the drum section. The tone color produced by each one of these sections is different, thus it can be immediately seen that the mandolin orchestra, while it attempts to imitate the regular orchestra, is somewhat different, in fact I have always considered the mandolin orchestra as an enlarged string quartette which by the addition of other instruments on obbligato effects enables us to play the same numbers that the regular orchestra plays, but there is not the same variety of tone color.

INSTRUMENTS USED TO-DAY

The correct instruments of the mandolin orchestra to-day include first and second mandolin, tenor mandola, mando-cello, guitar or harp guitar, piano (or harp) flute, cello, banjo, violin and drums (or tympani). The clarinet is occasionally added, although it is not always advisable as the piano frequently used is not tuned to the international pitch and as all the other instruments must be tuned from the clarinet, the effect is bad if the piano is not correctly tuned. A fine effect may be obtained in a large orchestra by adding two French horns. The flute, cello, banjo, violin and clarinet are used almost entirely on obbligato effects. A third mandolin may be used when it is impossible to have tenor mandola but the tone is rather thin and it is a poor substitute.

QUESTIONABLE ADDITIONS

The instruments above are the legitimate instruments that are customarily used but several idealists and theorists have suggested that in addition the mandolin orchestra should have an ocarina section. Others suggest various other noise producers. Of course we might add all the instruments of the regular orchestra but then we should take away the characteristic mandolin tone color of which the larger part of the orchestra should consist. We might also add cuckoo and steamboat whistles, pop guns, woodchuck calls, baby cries, soprano, alto, tenor and bass, pea whistles or even a bag pipe section, but I have found through experience that the legitimate instruments answer all requirements and I suggest that the ocarinas et cetera be omitted from the list.

SMALL CLUBS

Of course in many localities it is impossible to have a proper combination of instruments and many weird combinations are dignified by the name of club or orchestra, but I suggest as the best combination of five players, a first and second mandolin, tenor mandola, mando-cello and harp guitar. Where it is impossible to have this combination, a third mandolin may be substituted for tenor mandola, cello for mando-cello and a six string guitar for harp guitar. No club should be contented with a two mandolins and guitar combination. If mandolas are not obtainable, use third mandolin.

ORCHESTRAS

In building up an orchestra, I believe it is better to first add the mando-cello rather than the tenor mandola. For a club of ten players, this combination will give good results; three first mandolins, two seconds, two tenor mandolas, one mando-cello, flute and banjo obbligato. As a basis for building up a large orchestra, I would suggest to obtain a good balance, that a mando-cello should be added for every five mandolins and a tenor mandola for every three mandolins, The mando-cello is a much more powerful instrument than the tenor mandola and I have found by long experience that there should be two tenor mandolas for each mando-cello.

(Continued in February CRESCENDO)

CARLO MUNIER AND THE MANDOLIN

By SAMUEL ADELSTEIN, author of "Mandolin Memories," "The Mandolin and its Music," "The Mandolin and its Mechanism," "The Mandolin in Italy," "The Modern Lute or Mandoloncello," etc., etc.

(Continued from December CRESCENDO)

I conquered the difficulties of the trill, duo playing on three and four strings, arpeggios, pizzicato and above all, the **velocity** of the staccato which is the "bete noir" of the mandolin. That is, the clear cut, distinct velocity and not the blurred, indistinct "mushy" style of certain would be "Eaters of notes."

Up to 1890 the mandolin was little thought of in Italy. The first Concourse Mandolinista Nationale (First National Mandolin Contest) was held in Genoa 1892. It was here that the first spark of enthusiasm was manifested in the mandolin and its music. In all of the cities of our Peninsula our forces were scattered and unknown. Genoa offered us the first battlefield as to the recognition of the mandolin and its music.

The fight was a hard one, but the mandolin won and proved itself a serious instrument worthy of recognition.

At this concourse Signor Curti of Rome played the "Faust" Fantasie by Sarasath. Signor Bianchi of Florence, played the "Faust" Fantasie by Alard. Signor Alfieri of Milan, played the "Romanza" by Vieuxtemps and "First Concerto" in G Major by Munier. The Plectrum Quartette also played the "Second Quartette Originale" in D Major by Munier. The latter was the first attempt at playing an original Plectrum Quartette in public.



Mandolinists always play violin music which should not be because the mandolin can and must have a special repertoire characteristic of the instrument. The following list of solos of Biblioteca del Solista (Soloist's Library) are especially good "1st Mazurka di Concerto"; Marcia Turca di Mozart" Transcription; "Bizzarria" Capriccio di Concerto; "Valzer-Concerto"; "2nd Mazurka" Fantasia; "Capriccio Spagnolo"; "Rossiniana" Fantasie di Concerto; "1st Air Variata"; "Is Concerto in G Major"; "Scene du Ballet" De Beriot; "Love Song" Duo for one mandolin. The "Love Song" is the true type of mandolinistic style in conjunction with the duo style of playing. This style opens up a new field for performers of the plectrum instruments. In the duo composition style we find very few good writers who write in a musicianly manner.

Of indifferent mandolin compositions, the catalogues are full. Therefore I find it excusable if soloists use violin music because there are comparatively few **good original** concert solos.

The following violin solos can be played advantageously on the mandolin by changing the bowing to fit the technique of the plectrum. De Beriot's compositions are the best adapted. "7th Concerto"; "9th Concerto"; "1st Aria Variata"; "6th Aria Variata"; "Scene de Ballet"; "Lucia" Fantasia; Alard, "Faust" Fantasia; "L'Aragonese"; "Pregheria del Mose"; Dancla, "8th Aria Variata"; Ramaciotti, "Rondinella"; Favilla, "Tarantella", also compositions of Bohm, Kneisel, Wieniawski, Moszkowski, Raff, Bazzini, etc.

This violin music should be judiciously chosen by one who has the correct intuition of the mandolinistic art.

The celebrated mandolin soloist, Signor Rocco, played the Paganini "Concerto" and "Danza dei Foletti" by Bazinni. These two compositions are so difficult that even violin players think twice before taking them up.

But after all, is this mandolin music? I hope that all of our celebrated soloists and composers will work hand in hand to the end that the library of **original** music for mandolin will be enriched. Let it be understood that to arrive at the perfect execution of difficult concert solos it takes years of study and practice no more, no less, than for other serious instruments.

The mandolin is now a finished instrument. Its very structure after the improvements made to it by Vinaccia of Naples, who is the very creator of the modern mandolin, is now complete. We have the school from the elementary studies to the highest difficulties. All that is now lacking are the proper instructors.

The following comprise the list of published technical works for serious study by Munier. These works contain every imaginable point connected with mandolin mechanism from the simplest item to the most advanced difficulty. In all they comprise the "Ultimo Tnule" of all that appertains to the mandolinistic art.

Method in two volumes. "Lo Scioglidita" 4 volumes of studies. 1st volume: Velocity; 2nd volume: Exercises in all the positions; 3rd volume: Preludes, Cadenzas and exercises in all the minor keys.

(Continued on page 7)

GUILD BULLETIN

During the last month I have received many letters and have personally met a number of Guild members and in nearly every case, they intend to go to the Convention at New York. The indications are that we shall have the largest attendance at this Convention we have ever had. Mr. Valentine Abt, the manager of the affair is exerting every possible effort to make the Convention the best ever and with his experience and ability in managing concerts we shall, undoubtedly have a musical treat. There are of course, many details to be arranged yet but as fast as these are completed we shall announce them in the CRESCENDO. At present, the program as arranged is as follows:

Wednesday afternoon, April 14th; the officers meeting will occur at Mr. Abt's studio, Carnegie Hall, at 2 P. M. The officers as usual, will meet for their final meeting to prepare reports of the work of the past year.

Thursday morning, April 15th, 10 A. M., the business Convention will begin its session which will continue until 6 P. M., the same day. The business Convention will be held as previously stated, at the Waldorf Astoria. Of course there will be an adjournment at noon at which time it is quite probable the usual banquet will be held. After this the session will be resumed until the late afternoon.

Thursday evening, April 15th, the concert will be held, under the direction of Mr. Abt. Among the artists who will appear at the concert are, W. Eugene Page, the mandolin virtuoso; George C. Krick, guitar soloist; J. J. Derwin, banjo soloist; Miss Florence McCune, harpist; a chorus and the Plectrum Society orchestra, Mr. Abt, director. All of the soloists who will appear are Guild members and have volunteered their services.

The various social affairs which will be associated with the Convention will be announced later on. There will be a beautiful souvenir program with a most artistic cover. Write to Valentine Abt at once for advertising rates which are very reasonable.

The official hotel will be the Hotel Latham, E. 28th Street, one of the best in New York. Special rates to Guild members. Engage your room in advance.

Among the matters which will come up at the business Convention will be the election of officers for the ensuing year, the reports of the Secretary-Treasurer, the question of dues, the matter of establishing branches of the Guild in foreign countries, the betterment of conditions in the banjo, mandolin and guitar line, the closer uniting of the profession and trade interested in these instruments, the notation question and several other important questions announced later. It is also usual at the Convention to decide where the next Convention will be held. It has been hoped that we could gradually have the Conventions held farther west than heretofore, but conditions have not warranted this in the past as in many western cities there is not the same concentrated efforts of the teachers to improve conditions and so many things have mitigated against the western movement that it has been found more advisable up to the present time to have the Conventions in the various cities in which they have been held. If some western city this year does not come forward with a good inducement to the Guild to hold the Convention in that city, we shall undoubtedly have a strong bid for the next Convention from a large eastern city.

Members are reminded that the bills for dues for 1909 were sent out from headquarters on the first day of Jan. and once more the request is made that members send in their dues promptly and assist as much as possible the work of the Secretary-Treasurer in getting out the certificates and receipts. The quicker this matter is gotten out of the way, the better.

Alfred A. Farland, the noted banjoist and fellow Guilder, will give one of his entertaining recitals at Colonial Hall, Quincy, Mass., on Feb. 2, under the management of F. H. Lord. I advise all banjo lovers in the vicinity of Boston to attend the affair. Mr. Farland is one of the greatest artists in our line and his recitals are very interesting.

H. F. ODELL, Sec'y-Treas.

Recent New Members

PROFESSIONAL

Lloyd Ibach . . . . . Reading, Pa.

ASSOCIATE

William P. Frederick . . . . . Syracuse, N. Y.
Edward Fay . . . . . Clarksburg, W. Va.

NOTATION

By D. L. Day.

Regarding the C notation question which I presume is the leading question among banjoists today, more especially among the teachers as it is up to them to decide what course to pursue. I wish to state that having had an opportunity of talking with all the leading teachers during the past fall, I find a great variety of opinion. Some would not teach in the C until forced to, others do not care whether it is A or C as they are perfectly familiar with either notation. Others are strong for the C notation.

The professional artists of today obtain most all their music from the violin or piano part and in this way read in the C notation as there has not been much banjo music published the past few years that is suitable for their needs.

As a result they have to rely on what they can select from our large publishers. The claim is made that the music of the banjo can be taught more easily in the A notation than most any other instrument, the notes being placed on the staff in such a manner that it can be taught to the dullest pupil understandingly.

Seems to me if **transposition** lessons or pieces were taught to pupils this would help them to play in C as well as A, that is, giving them a lesson in the A tuning, then take the same lesson and have them transpose it and play it as if in C.

I do not know if I am just right in regard to musical matters or not but the point is, to have this question discussed intelligently by those who know and I think it can be left with them to settle this question in the best manner.

Carlo Munier and The Mandolin.

(Continued from page 6)

Grand Concert Studies. 12 Capricci-Studies. 20 Progressive Studies. Airs, Themes and Variations Utile Dulci, four volumes of duets. 1st and 2nd volumes, easy 3rd volume; from first to third position. 4th volume, from first to seventh position.

Mandolini-Terzetti: Volume of trios for three mandolins. "Il Nuovo Stile Dei Duetto" (the new effective duo style) a collection of six mandolin duos.

In 1898 (long before Guilds or Leagues of mandolinists were thought of in this country) Signor Munier at a mandolin tournament held in Florence said the following: "Conventions are the fashion and very often for little or no reason. But for the mandolin, a convention of professionals would be of great importance. In less than twenty years the mandolin has gained great development. Its popularity has tremendously increased in all parts of the world, and much of this has been due to the great improvement in the manufacture of the instrument itself and also of the music that is being published for it.

It cannot be said any more that it is a poor instrument with no past history or a future. To accomplish this something serious must be done and therefore I now propose that we begin to agitate the idea of a first convention which idea was first started by the Maestro Silvia Gottiardi. Turin is getting ready for a new tournament. (mandolin club contest). For that occasion I know that the Exposition is organizing a Grand International Mandolin Tournament, and therefor Turin will have the honor of holding the first convention of the kind.

In 1892 Genoa gave the first impulse to the mandolin with its First National Tournament. After that came Allesandro, Verona and Lodi. Other cities have also contributed to its progress. This will prove most beneficial to the mandolin. No more pitiful indulgence from the teachers of other instruments, but a serious consideration what the mandolin is and will be when treated by serious artists. This convention ought to discuss many important problems, but must give preference to the formation of a uniform method or system of playing the mandolin.

The mandolin should have a place in the Government Institutes of Music together with other instruments, where instruction is given by professors, who, after examinations, are approved and possess a diploma. Our claims should be headed and given serious consideration.

Up to the present time, the results achieved have been attained without a uniform method. This convention ought also to discuss the proper kind of music adapted to the plectrum instruments. It ought to indicate the best way to reach the best results, therefore, let this hopeful time come and all honor to the originators of the movement.

In nearly all the large cities of Italy there are Government Institutes of Music that are free. At these institutes vocal and instrumental music is taught by a faculty of professors of recognized standing, appointed by the municipality under the direction of the Sindaco or Mayor of the city. These institutions are supported by direct taxation of the inhabitants of the city, and all children who are

(Continued on page 10)

Prominent Guild Members.



W. EUGENE PAGE.

Mr. Page 15 years ago was a good violinist and an ardent lover of the best in music.

His repertoire included fairly pretentious solos. From four to six hours a day practicing was not an irksome task for him. He, like others, went to entertainments but they invariably were concerts. It does not matter whether the soloist be the renowned Saresate, Ysaye or some young aspiring student, he derived not only pleasure but profit from listening to all and notwithstanding years of study he says he learned more sitting in the audience than in the studios of his instructors. It was one of these times that he first heard the mandolin played by a celebrated orchestra under Caesar Valisi. This orchestra was composed entirely of fine players many of them, in fact, nearly all, just from musical Italy, many belonged to the famous Spanish Students. From that night he became enthusiastic over the mandolin. He did not think that the mandolin was superior to the violin, perhaps hardly equal to it—but there was a peculiar charm, a most romantic and beautifully expressive tone that captivated him. Mr. Page was a good musician on the violin and with a highly developed taste for good music, he saw the possibilities of the mandolin and was further stimulated in his opinion by hearing another great artist. Signor Salvatore Tommasso. It was not long before he transferred his already artistic command of the violin to the mandolin. He associated himself with such masters of the instrument as Valisi, Tommasso, Singer, Libonoti, Rocci and others, studied the instrument and played with men who knew how to play, and built up his present magnificent command of the mandolin, from the practical school of experience. He combined the Italian school with that of the violin and the result was before many years he was recognized as one of the best exponents of the mandolin. He became known by all who played or were interested in the mandolin. Mr. Page is one of the first mandolinists to be at the head of a concert company and be put on a par with a concert violinist, recognized by the Lyceum Bureaus and placed on the Star courses of the Y. M. C. A. throughout the country. He is one of the best known attractions in the Lyceum field, a finished artist, with keen knowledge of what to play and how to play it, and is one of our best players today. He will appear as soloist at the coming Guild concert to be given in New York, at the Waldorf Astoria, April 15th.

The CRESCENDO.

A Magazine for the Player, Student and Teacher of the Mandolin, Guitar or Banjo.

HERBERT FORREST ODELL,
Editor and Manager.

Published Monthly by the
CRESCENDO PUBLISHING CO., INC.

SUBSCRIPTION PRICES.

Single Copy, ... 10 cents.
Yearly, ... $1.00.
Canada . . . . . $1.25.
Foreign . . . . . 6 Shillings.

ADVERTISING RATES will be sent on application. Forms close on the 15th of each month for the succeeding month's issue.

REMITTANCES should be made by Post Office or Express Money Order, Registered Letter or Bank Check or Draft. Checks accepted only on banks with exchange in Boston or New York.

CORRESPONDENCE is solicited from everybody interested in the Mandolin, Guitar or Banjo. We should be pleased to receive programs and reports of concerts, club and orchestra news, personal notes and music recently issued.

We are not responsible for the opinions of Contributors.

ADDRESS COMMUNICATIONS to the Editor. ALL REMITTANCES should be made payable to
CRESCENDO PUBLISHING CO.,
165 Tremont St.,
Boston, Mass.

VOL. I. JANUARY 1909. NO. 7.

EDITORIAL.

The CRESCENDO with this issue starts on the second half of its first year. Many new features will be introduced from time to time which we believe will prove interesting to our readers. We want the CRESCENDO to please everyone. We have enumerable letters stating that the writers believe the CRESCENDO is the best magazine of its kind issued. For these kind words—thanks—but remember, we are publishing the paper for the fraternity and are always glad to receive suggestions. We want to make the CRESCENDO the best ever and we shall be only too pleased to receive the co-operation of the subscribers, their ideas, their comments and their criticisms.

We propose to try an experiment. Our manner of reviewing Recent Publications has been received with unanimous praise—so far so good—but—"All that glitters is not gold" and while new music is eagerly sought, "all new pieces are not hits," therefore we call attention to the experiment. During the Editor's 24 years experience with mandolin, guitar and banjo, some of the best music for these instruments ever written has been published, not any better perhaps than the music published today—but good pieces—for teaching or playing. Many know these good pieces, many use them in large quantities especially for the banjo. Many perhaps have heard of these past hits, but are not familiar with them. Because a piece was published a few years ago, it should not be supposed that it is passé, in fact, many pieces published in the past 10 years are very desirable. Now for our experiment: On our "Recent Publications" page we shall devote some space to the hits and successes of past years under the heading of "Reliable Publications." This may assist some players or teachers in selecting good music. If our experiment pleases you, we will continue it. If it does not, we will drop it. Don't hesitate to let us know whether you like the idea or not.

Suggestions For a Leader of a Mandolin or Banjo Club or Orchestra.

The first requisite for a new club about to form and also for clubs already formed is a set of good instruments and the successful leader should insist upon all members of his club having proper instruments. We would suggest that for mandolins, mandolas, guitars or harp-guitars the following makes be used, Gibson, Vega, Stahl or Symphony. Insist on having all members of your club use reliable strings such as the "Never False," "Never Stretch," Wright's "Peerless," Gibson, Sonotone, Ditson, Vega, Farland, Odell or Virtuoso lines. Your mandolin players must also use good picks. You will find the Odell, Wright and Gibson are unsurpassed.

If you have a banjo club, you must also have a good set of instruments or you can't do good work. The Whyte Laydie, Fairbanks, Farland, or the Stahl will give good results. By the way, use the Grover "Non Tip," the "Never Slip" or the Hartnett bridges and the "Sure Grip" and "No Knot" tail pieces on all your banjos and all of your banjos should be equipped with the Hartnett "Tone Bar" and "Arm Rest."

Be wise in selecting your music. You can find everything you will possibly need in the catalogs of the Oliver Ditson Co., White-Smith Co., Witmark Co., Gibson Co., H. F. Odell & Co., Jaques Publishing Co., L. C. Kussner, Abt, Goldby, Hogue Music Co., Stannard, Cundy-Bettoney Co., Norwood and Turner. If you need to have any manuscript printed, send it to the White-Smith Co., John Worley Co., or Raynor & Dalheim Co. They all do good work.

Have all your players read all the magazines or books pertaining to the instruments such as "Mandolin Memories," B. M. G., Keynotes. In order to keep your players in touch with the world, **have them all subscribe to the Crescendo.**

We strongly advise teachers and leaders to send for the catalogs of the firms mentioned above. They are all reliable and are very willing to answer any questions or assist you in any way. When you write them, kindly mention the CRESCENDO.

We again call attention to two money saving club rates—for $2.00 you will receive the CRESCENDO and The Musician for 12 months. The Musician contains 64 pages, which include 20 pages of music. The two papers together include 28 pages of music and 60 pages of reading matter each month—or for only $2.00 you receive 336 pages of music and 720 pages of good reading during a year. Think it over and send us your $2.00 subscription.

Also for $2.00 we will send CRESCENDO and Key Notes, a very interesting English paper or B. M. G. the well-known paper owned by Clifford Essex.

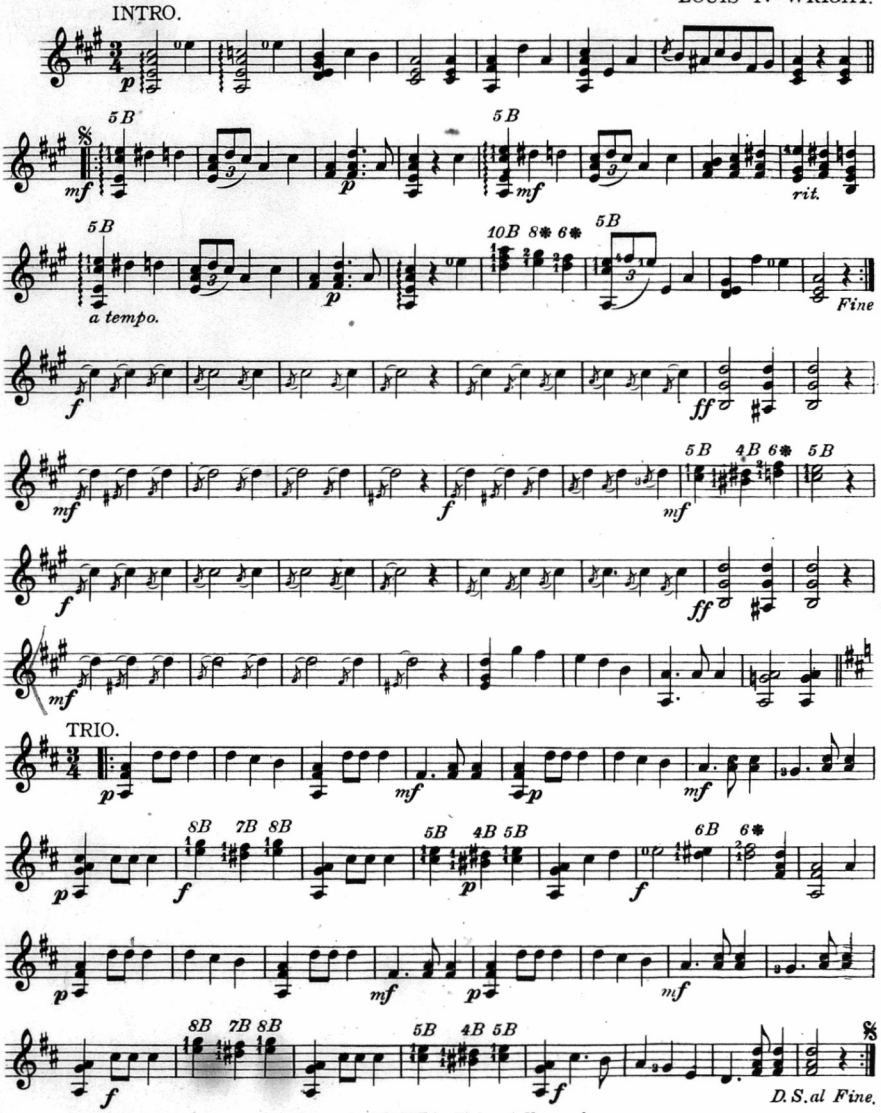
For $3.00 you will receive CRESCENDO and any two of the above papers therby saving nearly $1.50.

To My Friends.

Happy Moments.

BANJO SOLO. **WALTZ.**

LOUIS F. WRIGHT.

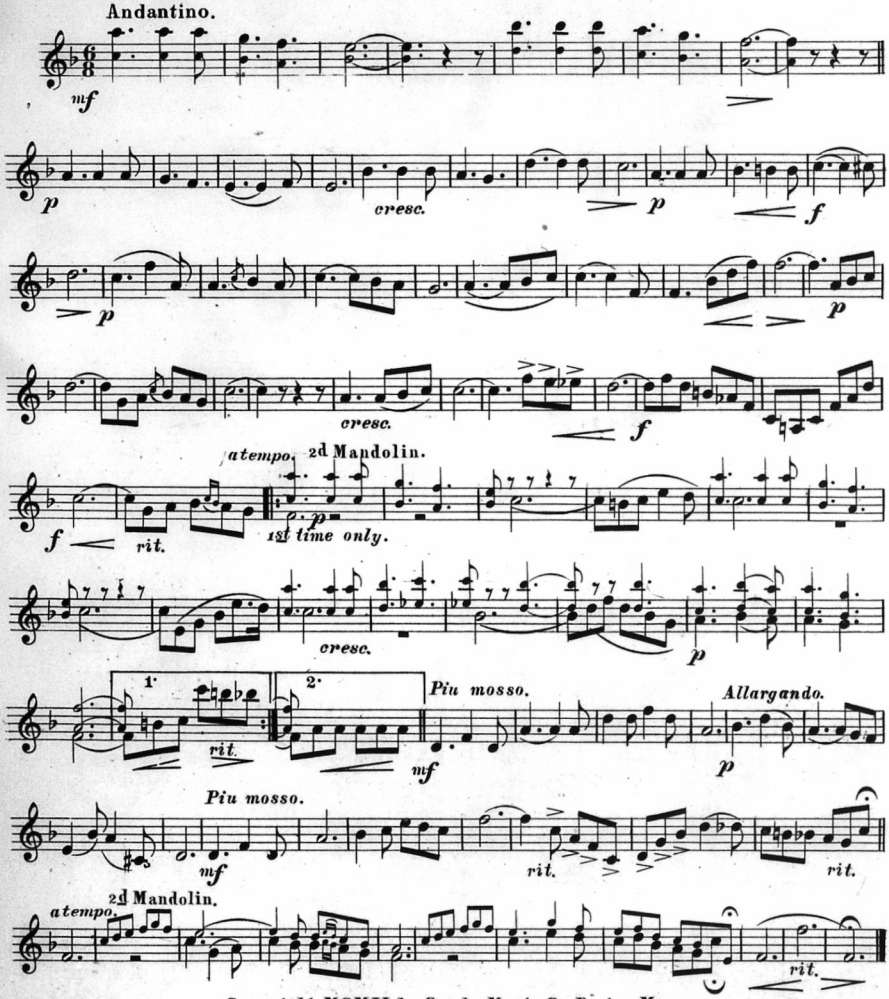


Copyright MCMVIII by Walter A. Norwood.
Music Publisher, New York City.

MAGNOLIA SERENADE.

MISSUD.
Arr. by R. E. HILDRETH.

1st MANDOLIN.

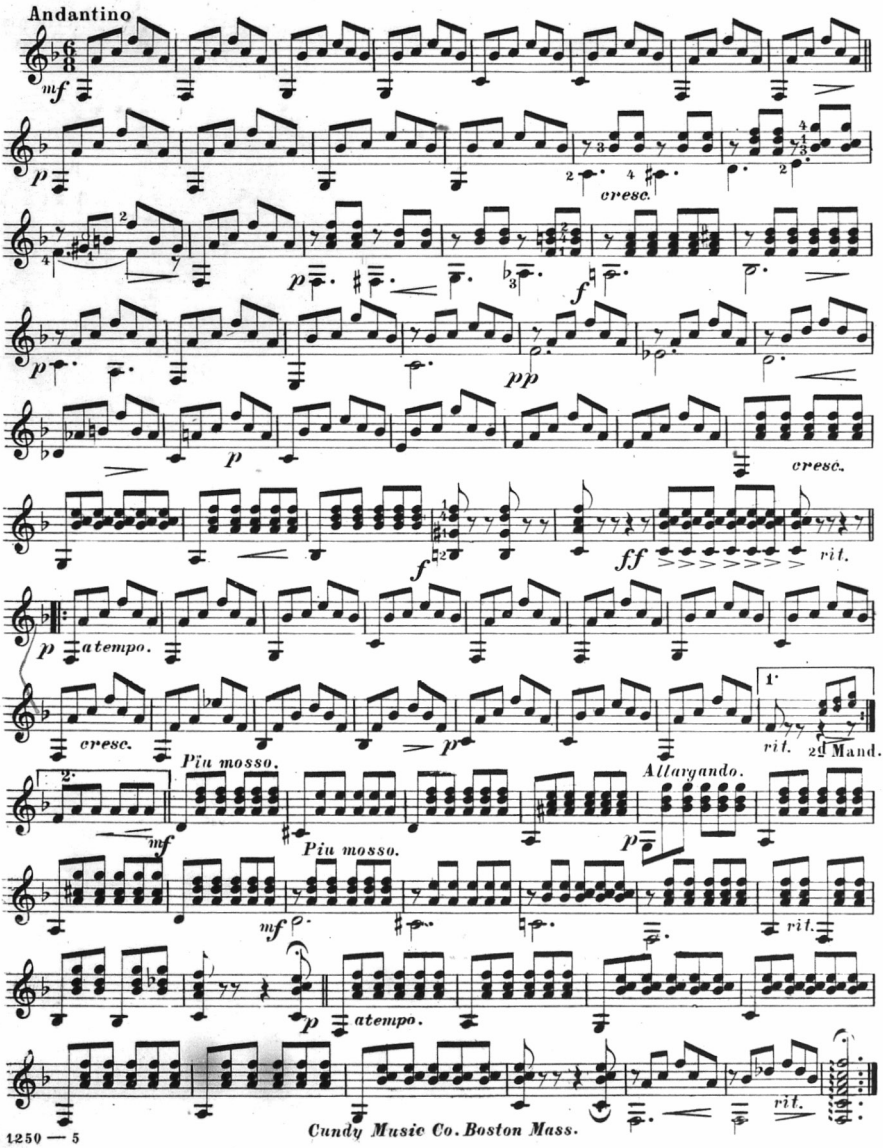


Copyright MCMII by Cundy Music Co. Boston Mass.

MAGNOLIA SERENADE.

MISSUD.

GUITAR.

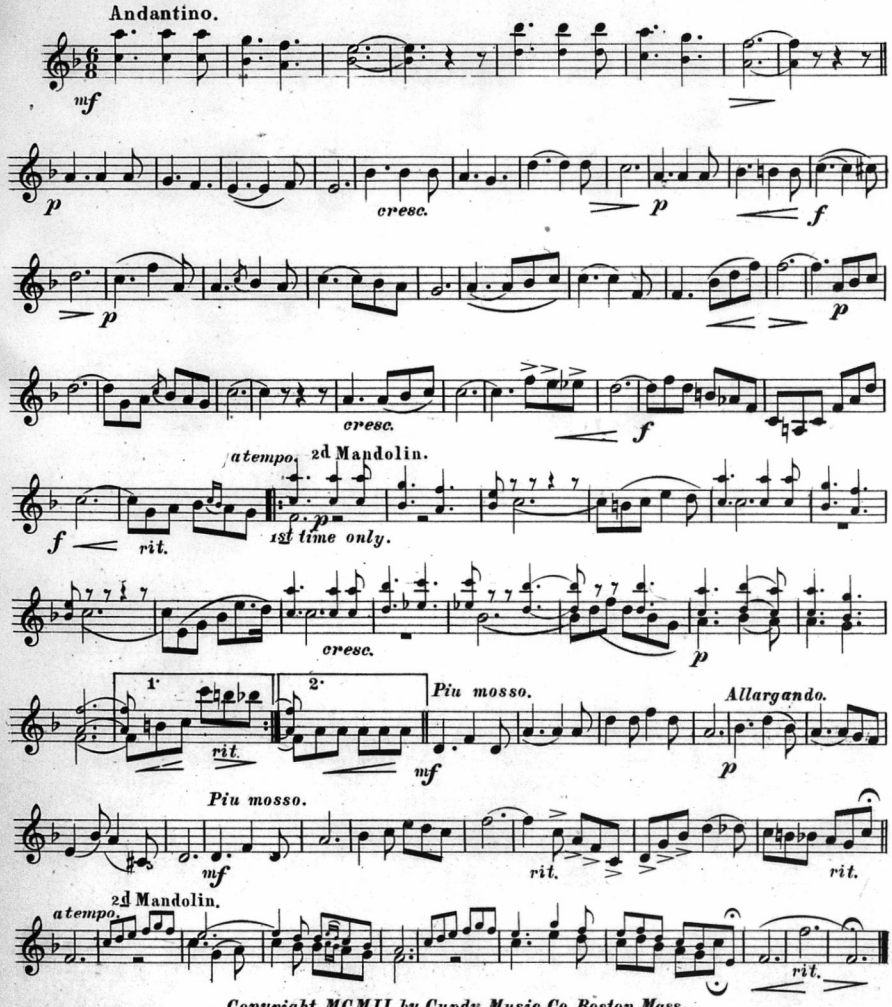


Cundy Music Co. Boston Mass.

MAGNOLIA SERENADE.

MISSUD.
Arr. by R. E. HILDRETH.

1st MANDOLIN.

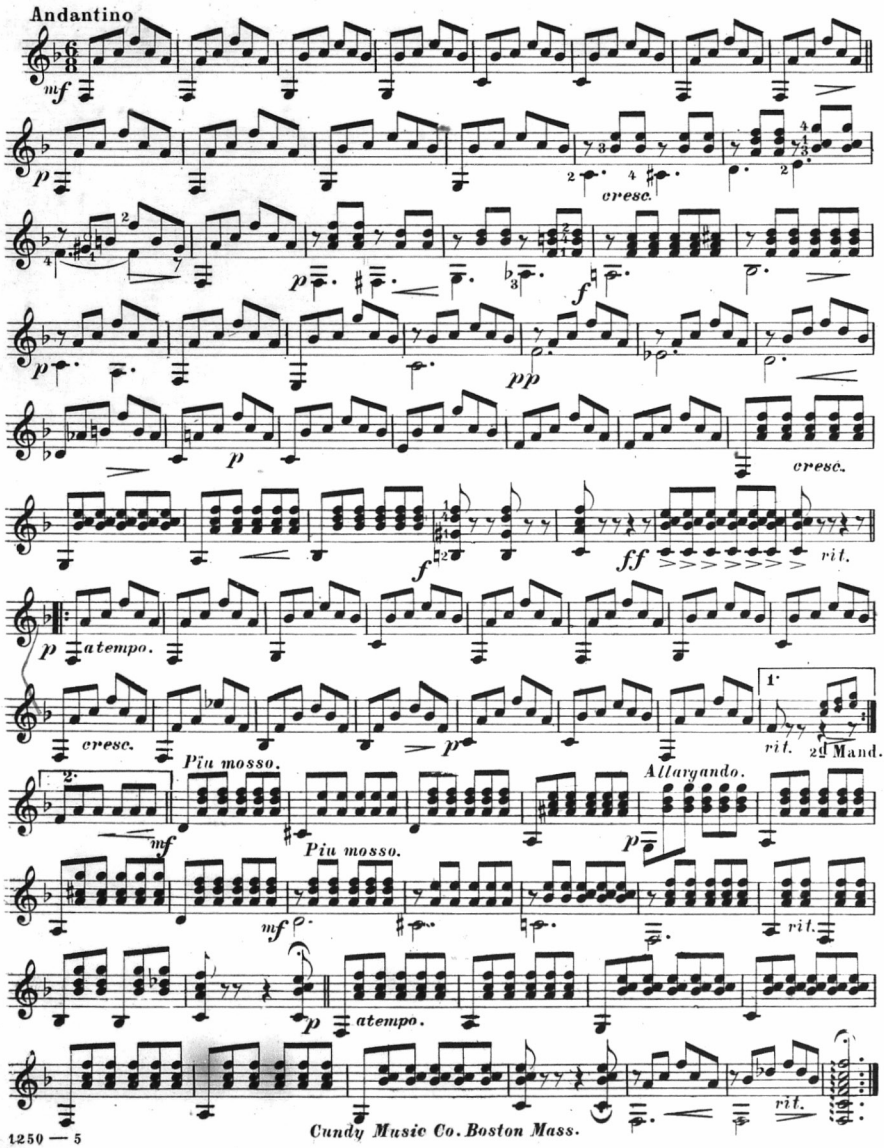


Copyright MCMII by Cundy Music Co. Boston Mass.

MAGNOLIA SERENADE.

MISSUD.

GUITAR.

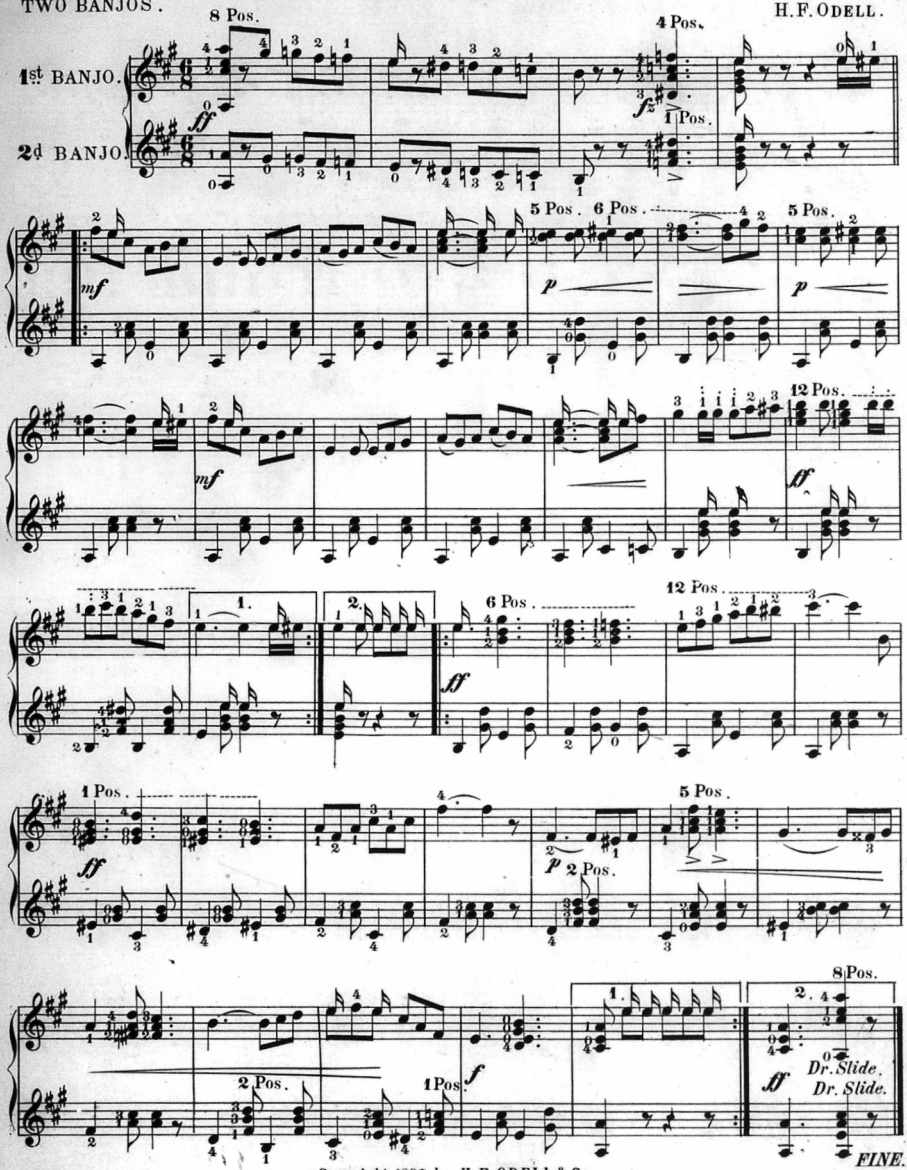


Cundy Music Co. Boston Mass.

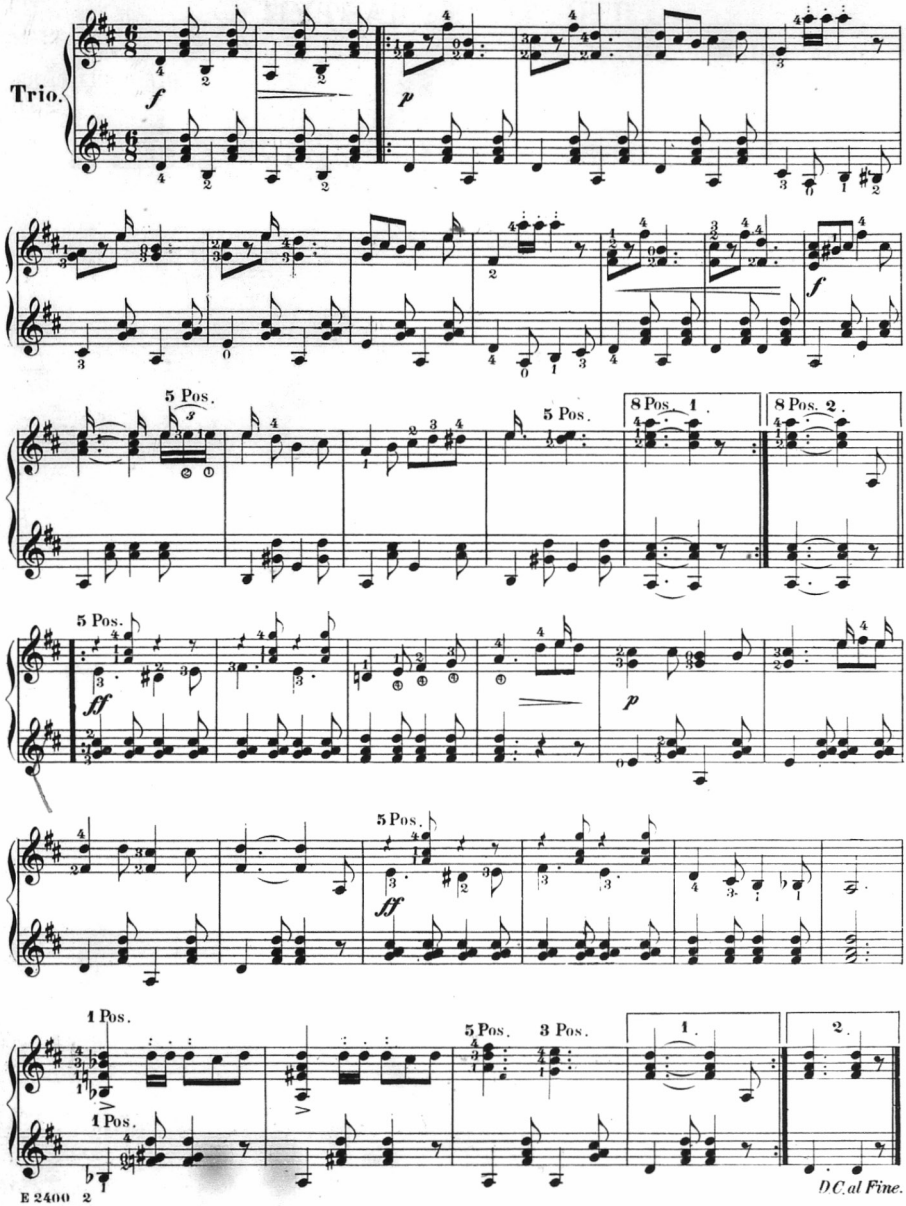
MARCH "THE POLITICIAN."

TWO BANJOS.

H. F. ODELL.



Copyright 1897 by H. F. ODELL & Co.

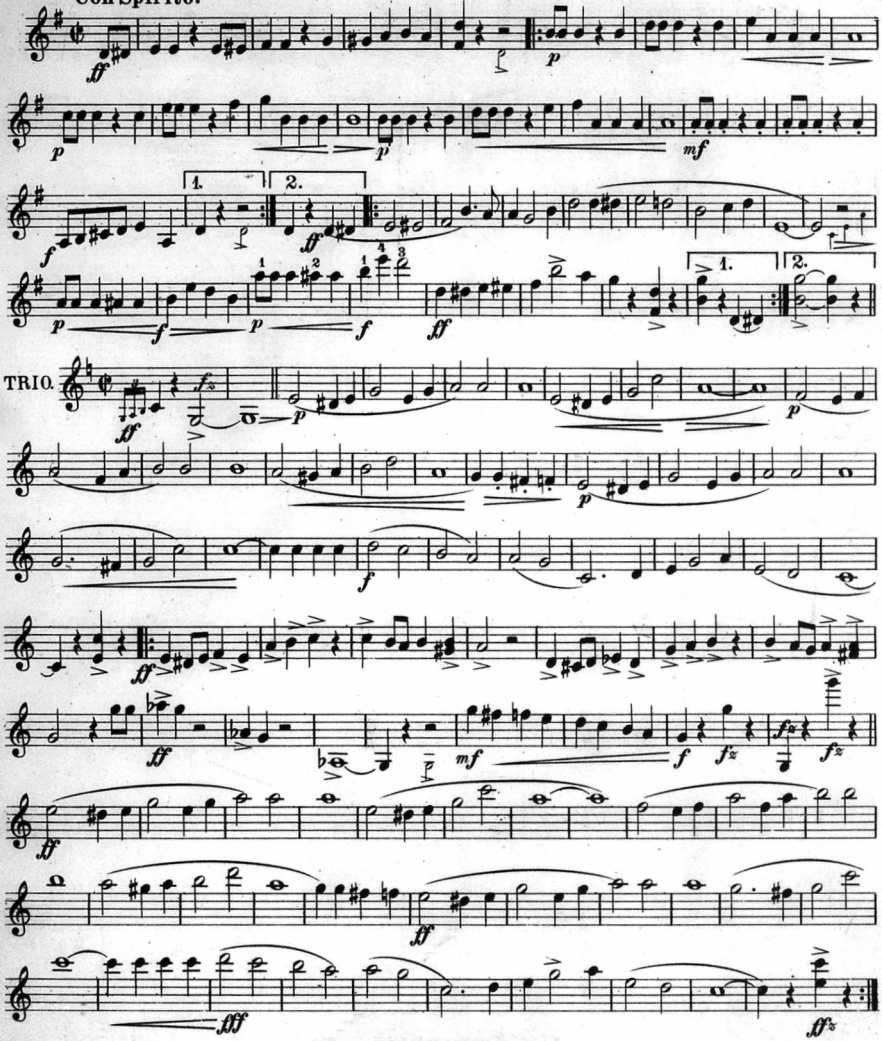

Trio.
f
p
f
5 Pos.
5 Pos.
8 Pos. 1.
8 Pos. 2.
5 Pos.
ff
p
5 Pos.
ff
1 Pos.
1 Pos.
5 Pos.
3 Pos.
1.
2.
D.C. al Fine.

March.
THE TOASTMASTER.

1st MANDOLIN
or VIOLIN.

H. F. ODELL, Op. 33.

Con Spirito.

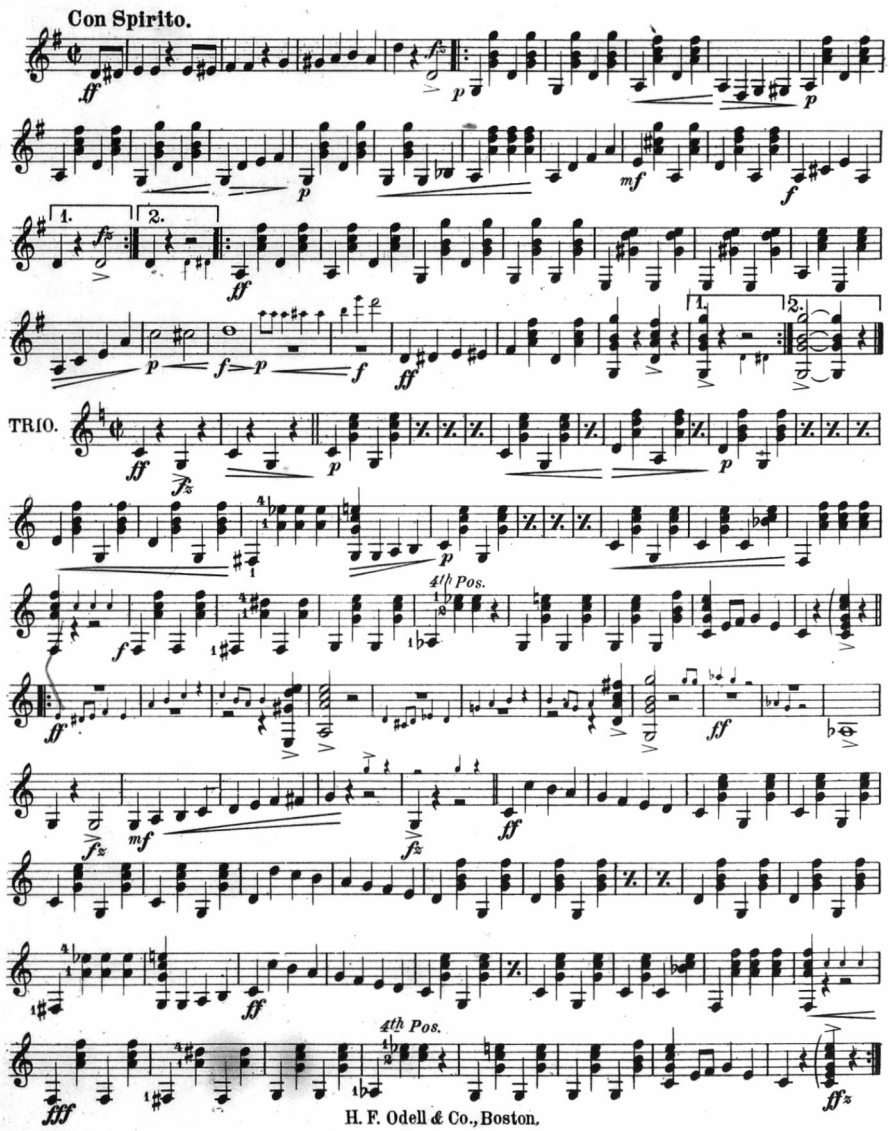


Copyright MCMV by H.F. Odell & Co.
British Copyright Secured.

March.
THE TOASTMASTER.

GUITAR.

H. F. ODELL.

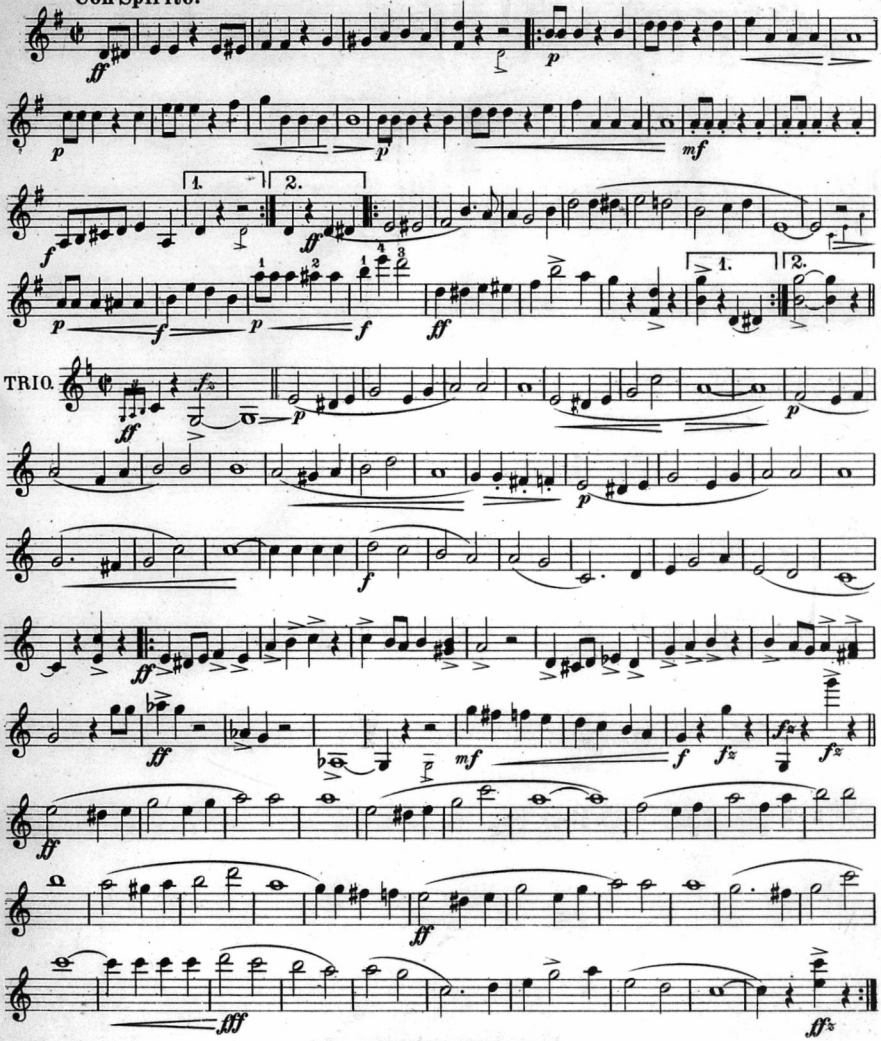


H. F. Odell & Co., Boston.

March.
THE TOASTMASTER.

1st MANDOLIN
or VIOLIN.

H. F. ODELL, Op. 33.

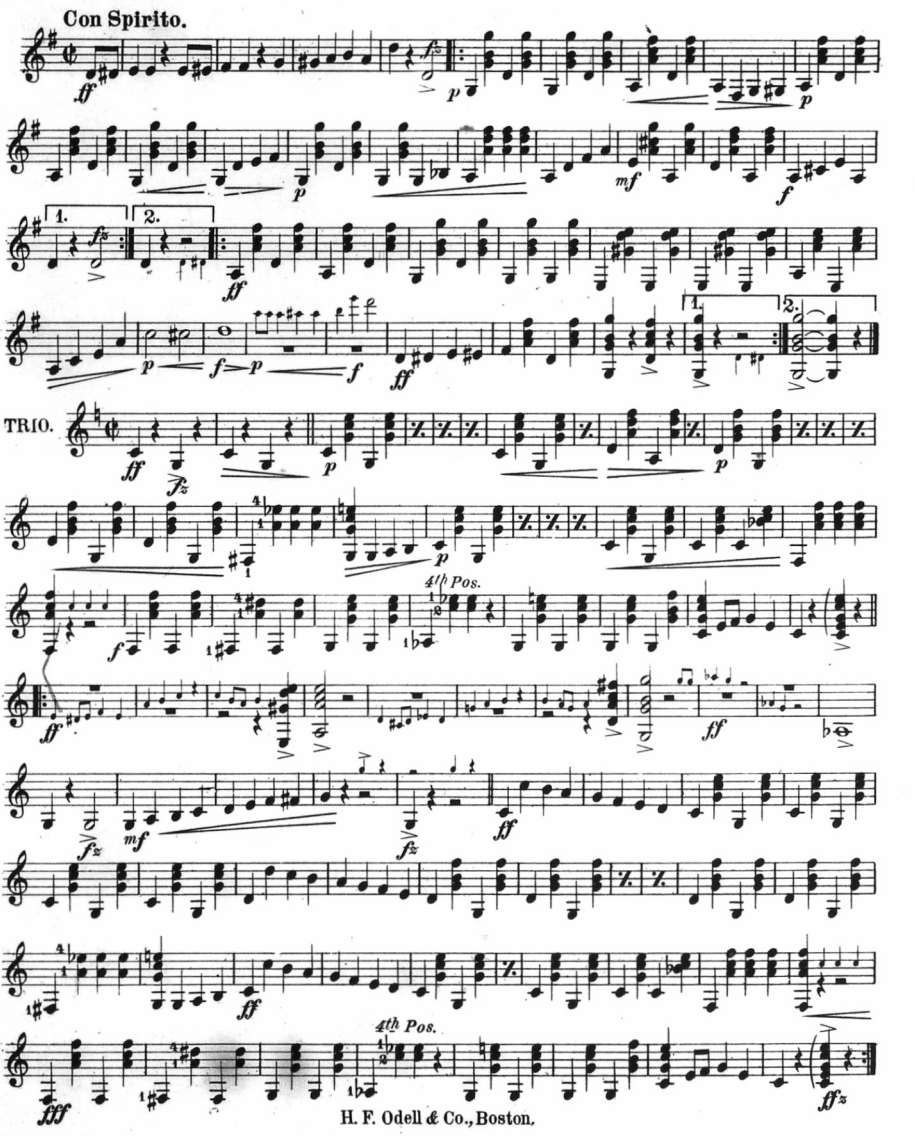


Copyright MCMV by H.F. Odell & Co.
British Copyright Secured.

March.
THE TOASTMASTER.

GUITAR.

H. F. ODELL.

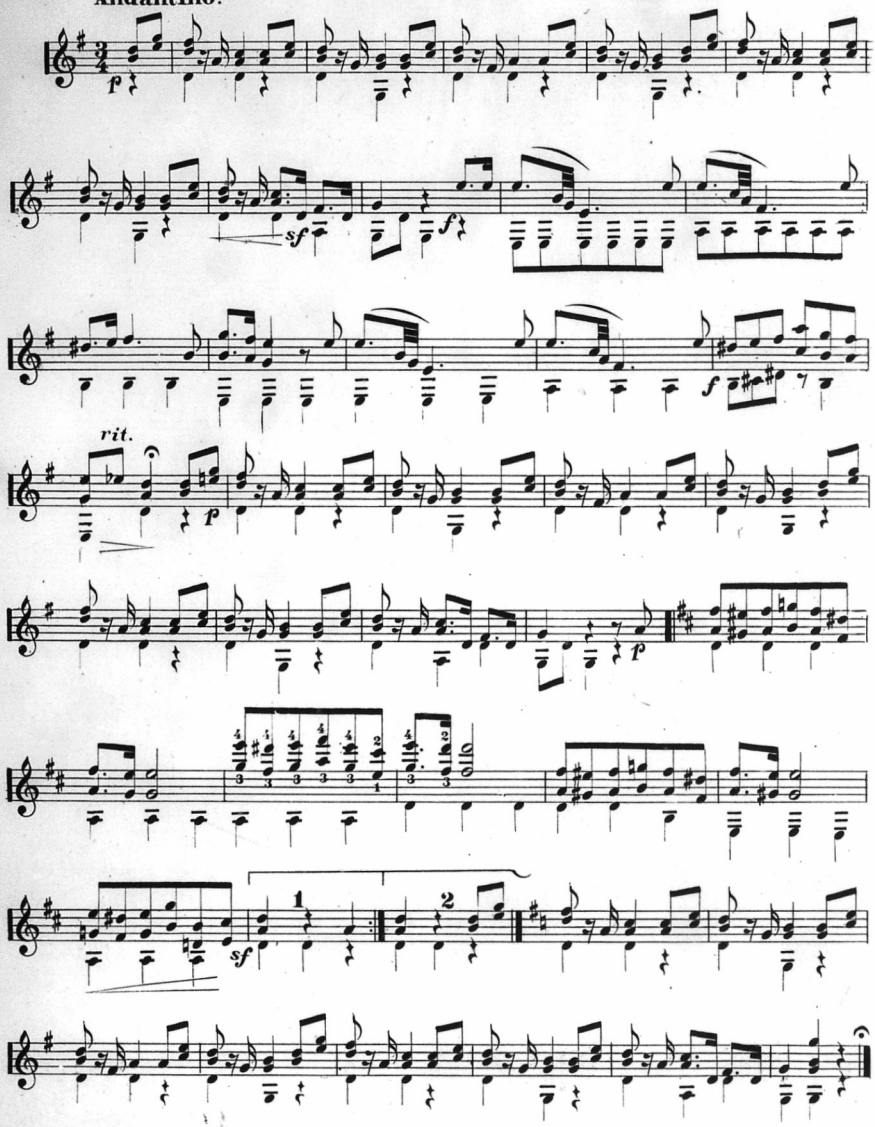


PURE AS SNOW.

(*FOR GUITAR.*)

Arr. by W. L. HAYDEN.

Andantino.



A BROTHERLY LETTER

by Edward R. Day.

In reading over the various letters and different expressions of the writers in the CRESCENDO and noting the kind invitation of Mr. Odell extended to all for an opinion as to the merits of C versus A notation for the banjo, I would like to add my few lines if in order.

As probably all of the old timers can distinctly recollect this subject was pretty thoroughly gone over some 12 or 15 years ago in the S. S. Stewart Journal, "Tempo," "Enterprise" and other magazines in existence at that time and even some little airs were published in C notation, and after the matter had been threshed out pretty well, it died a natural death and was given a respectable burial.

As nearly as I can recollect now, the general verdict at that time reached by the majority, was to the effect that the benefits to be derived by a wholesale revision of the notation from A to C would be more of a detriment than a help, inasmuch as it would result in general confusion for all and a falling away in interest in the ranks of the thousands who had learned the A notation and like a person becoming familiar with a certain make of typewriter, they would not care to adopt a brand unknown to them where the one they were using suited them in all respects.

I wish to say right here that I did not offer any opinion in this exchange of opinions and ideas at that time, I am merely telling of the opinions of some very good men. I think these points are worthy of our careful consideration.

Another question raised by one writer I recollect was this; supposing we adopt the C notation, what better off are we when it comes to telling the pupil about an elevated bass. He will raise the same question that is now agitating the ranks, and say: "Why, you told me bass was always C, now you say it is D, but why is it D." There we are again, as deep in the mud as we were in the mire, when we told him to tune his A to C, etc.

Personally, I would welcome with open arms the C notation if all the rest can see it that way, but before our zeal outweighs our discretion let us pause again a moment and let me ask, "if the C notation is voted for by the majority, what is to become of all of the finest compositions ever written for the banjo that publishers are carrying, also the different instruction books, etc., are they to be revised or burned up?"

This is all the questions that I wish to propound, only if we do adopt the C notation lets put in a clause making it a crime punishable by a term of 79 years in prison at hard labor for the first one amongst us who advocates, uses, or will permit the use of the mandolin pick on the poor abused banjo, with the already heavy burden it has to carry.

All of the articles I have read are very well written and all contain very good points on the question at issue, especially the one by Percy Jaques a month or two ago, also the one by Mr. Williams of the Gibson Co., was a very able article, and I don't wish to be regarded as the sample Mr. Williams refers to in the "Prayer for darkness," but I merely wish to extend my little opinion which is for the uplifting and advancement of the banjo. Lets have what the rest want is my motto. Everything but the "mandolin pick." I can't stand for that only in small quantities like Brother Boehm plays.

I haven't heard very many players who use the pick but I am pretty well convinced that I could never acquire a taste for it.

Before I close I wish to tell you now that I have brought Brother Boehm into this, that we get on swimmingly together although we should, according to tradition be bitter enemies as we are rivals, but never the less we visit each other frequently and have our recitals during dull times when students are not plentiful. A short time ago Walter came over and approached me in a rather cautious manner, and informed me on the quiet that he had secured a soprano saxiphone, and would bring that over next time, also that he could find all the notes on it except C sharp, and he was confident that the builders had entirely overlooked that note. I was staggered for a moment when he informed me he had been using it about a week, could run one scale on it, but I also was aware of the fact of the deadly results and awful work one of these instruments can accomplish in the hands of an amateur, so I told Walter I could not permit a visit from him accompanied by the saxiphone, as I was on the ragged edge of my neighbors hospitality even then, on account of my beginners class of violin and cornet students.

Walter looked sad but when I asked him to let me call on him and allow him to demonstrate the possibilities of the saxiphone to me at his place he said, "No, I guess not, they threaten to arrest me now," so I guessed the reason of his ambition to visit me. Still we are very good chums at all times and we have discarded the saxiphone.

OPINIONS.

Rastord, Eng., Aug. 5.

EDITOR CRESCENDO.

Dear Sir:

My best thanks for copy duly to hand and I have to congratulate you on a fine opening of a Banjo. Mandolin and Guitar CRESCENDO movement which is to be of permanent benefit to the instruments and their devotees. I must add my best wishes for the continued success of the American Guild of banjoists, mandolinists and guitarists which appears to be established on a sound business like footing.

I beg to subscribe myself,

Very truly yours,

ADFRED BLUNT.

Los Angeles, Cal.

Dear Mr. Odell,

The CRESCENDO received and it is well named. Every issue brings more progressive articles. Who can wonder that up-to-date teachers and professionals want to be associated with so many progressive, thinking people. It is not only a benefit to a few but to all who are represented and allow me to add my mead of praise to the editor for giving us such an interesting magazine.

Yours,

MRS. ALICE BROUGHTON.

REMINISCENCES OF THE IDEAL CLUB.

By A. D. Grover.

REMINISCENCE THE FIFTH.

After playing a notable engagement at Vancouver we proceeded to New Westminster, B. C., where upon our arrival we found that we would be unable to make connections with the steamer which plied between New Westminister and Fair Haven, Washington, where we were to appear the following night. The only course left was to drive over the road so we arranged with a local liveryman to furnish two large sleighs and left early the following morning for Blaine, Washington, where we hoped to make railroad connections for Fair Haven.

We started out about daylight, our baggage and instruments in one sleigh and the "Boys" in the other. After proceeding a few miles we entered a dense forest of great pines where the sun never penetrated. We also found that the snow was very scarce on the ground and that the only way to reach our destination was to walk, so we hitched the four horses together to the sleigh containing our instruments and baggage, leaving the other sleigh by the roadside to be picked up on the return to New Westminster.

The country through which we were traveling was thick with Indians, and our driver fearing that we might be molested or intercepted by them advised us to carry any firearms that we possessed. We accordingly did so, and the many Indians we saw disappeared abruptly after getting a look at our Colts and shotguns. For over twenty miles we trod over the rough hard road on foot and finally after having satisfied the U. S. Custom Officers that we had no opium in our baggage we were allowed to pass on to Blaine, where we arrived about noon. At that time the town consisted of only about one-half dozen houses scattered about. The stumps of trees had not been cleared from the streets and the place was very primitive. The town boasted of a "hotel" however, where we had dinner, after which I arranged with a locomotive engineer to couple on a caboose to his engine and take us on to Fair Haven. Here a new distinction was awarded the **"Boston Ideal Club"** as we were the first passengers to be carried over this railroad, it having just been completed.

We reached Fair Haven at 9 P. M., tired and hungry, nevertheless we gave our "show" at the Opera House receiving an enthusiastic reception which served to end a day of trials and hardships in a blaze of glory.

Thus you can see, my readers, that our travels were not all of ease and I can truthfully say that I much prefer sitting in my cozy den writing of our experiences than to again go through such experiences as were ours in the days of yore when we were making our reputation.

However, our experiences the following few weeks were quite the opposite. In rapid succession we played all the large cities in Washington and Oregon finally making a long jump from Portland to San Francisco.

Into the three short days we spent in the beautiful city of San Francisco were crowded many pleasures. We met all the Spanish guitarists and mandolinists and exchanged musical courtesies with the organized clubs. We "saw" Chinatown and in fact, towns of all nations. We were driven to the Golden Gate Park and dined at the far famed Cliff House and our stay here was most enjoyable.

We next visited Santa Cruz, San Jose, San Diego and Riverside taking in all the "sights" en route. Incidentally I took about three hundred photographs of scenes of interest on the Pacific Coast which now form a very interesting group of mementos.

At Los Angeles we had the pleasure of meeting Mr. C. S. Delano and Mrs. Delano the prominent teachers. With much regret we boarded a Southern Pacific train at San Bernadino bound for the East. Owing to the recent floods we could not reach Phoenix, Arizona, where we were to play next. We had a lay-off for a week at Tuscon, Arizona, and this was a great disappointment to our managers as our contract called for two appearances in Phoenix with a fee of $700.00. At Tuscon we resided in an "Adobe" which is a one story house made of clay and took our meals in a Chinese restaurant which was the best the town afforded. While we had no engagement booked at Tuscon, after being encouraged by the members of two Mexicans bands who were much pleased with our music, we concluded to give a concert. We had circulars printed in Spanish and English announcing a show Saturday night. The two bands consolidated and played at the theatre from eight to nine. The result was that the house was crowded at $1.00 per, so this made up for the loss of the Phoenix engagement. From Tuscon we traveled East, giving performances in Texas, Arkansas, Montana, Indian Territory, Kansas, Missouri, Illinois and Ohio and concluded with a long jump to New York.

In seven months time the **"Boston Ideal Club"** had traveled over territory extending from Quebec to Vancouver and from Florida to California, covering 50,000 miles and visiting nearly every large city in the U. S. and Canada.

And now my readers having read of events that transpired over fifteen years ago, you can understand why today the **"Boston Ideal Club"** is composed of the identical members whom you have been reading about, as these experiences more firmly cemented that bond which must exist to make any organization a success.

Fine

Carlo Munier and the Mandolin.

(Continued from page 7)

vouched for morally and can pass a certain examination are entitled to the privileges of the municipal music institutes without charge. Signor Munier has been striving to have the mandolin and guitar introduced into these institutes so that these instruments will be taught under a uniform method and diplomas given for proficiency. The diplomas from these municipal institutes of music are recognized all over Italy, and their possession gives its possessor a standing among musicians that is something to be sought after in Italy. From this account will be understood one of the principal reasons of the high musical ability of the Italians individually as well as nationally.

Fine

PROGRAMS OF CONCERTS AND RECITALS

Program of second concert by the Glee, Banjo and Mandolin Clubs of Dartmouth and Harvard Universities, Symphony Hall, Boston, Mass., Nov. 13, 1908.

1 Bedouin Song . . . . . Arthur Foote. '74
Harvard Glee Club
2 The Blue Jackets . . . . . C. W. Bennet, Arr. Odell
Dartmouth Mandolin Club
2 College Medley . . . . . Rice
Harvard Banjo Club
4 Hanover Winter Song . . . . . Richard Hovey, 1885
Dartmouth Glee Club
5 Thousand and One Nights Waltz . . . . . Strauss
Harvard Mandolin Club
6 Reading . . . . . Selected
Mr. Keough
7 The Assembly . . . . . A. A. Smith, Arr. Rice
Harvard Banjo Club
8 Mighty Lak' a Rose . . . . . Nevin
Dartmouth Glee Club
9 Italian Potpouri . . . . . Arr. Rice
Harvard Mandolin Club
10 Trio . . . . . Selected
Messrs. Childs, Hastings and Watson
11 In Picardie . . . . . .
Harvard Glee Club
12 The Waltz Dream . . . . . Strauss. Arr. Lansing
Dartmouth Mandolin Club
12 a Fair Harvard . . . . . Gilman, 1811, Arr. Spaulding
Harvard Glee Club
b Dartmouth Song . . . . . Segur, 1892
Dartmouth Glee Club

Program of the ninth concert by the Glee, Banjo and Mandolin Clubs of Harvard and Yale Universities, at Woolsey Hall, New Haven, Conn., Nov. 20, 1908.

1 Thousand and One Nights Waltz . . . . . Strauss
Harvard Mandolin Club
2 Pro Yalensi . . . . . Cowles, 1906
Yale Banjo Club
3 Bedouin Song . . . . . Arthur Foote, '74
Harvard Glee Club
4 a Mother of Men . . . . . Hooker-Bingham
b Comrade Song . . . . . Ballard
Yale Glee Club
5 College Medley . . . . . Rice
Harvard Banjo Club
7 Fuzzy Wuzzy . . . . . Whiting
Mr. Lohmann and Yale Glee Club
7 Senora . . . . . Nathan
Yale Mandolin Club
8 In Picardie . . . . . Osgood
Harvard Glee Club
9 Yale Medley . . . . . Arr. by Austin
Yale Banjo Club
10 Italian Potpouri . . . . . Arr. by Rice
Harvard Mandolin Club
11 Medley . . . . . Arr, by Goodale
Yale Glee Club
12 The Assembly . . . . . A. A. Smith, Arr. by Rice
Harvard Banjo Club
13 a Fair Harvard . . . . . Gilman, 1811, Arr. by Spaulding
b Bright College Years . . . . . Durand '81
Yale and Harvard Glee Clubs

Program of Second Annual Concert of the Combined Musical Clubs of Cornell and Pennsylvania at the Bellevue Stratford Ball Room, Nov. 25, 1908.

1 Hail Pennsylvania . . . . . Adapted by E. M. Dilley, '97 C
Pennsylvania Glee Club
2 Alma Mater . . . . . Cornell Songs
Cornell Glee Club
3 Napanee . . . . . W. R. Williams
Pennsylvania Banjo Club
4 Pomponnette . . . . . Durand
Cornell Mandolin Club
5 Hark! The Trumpet Calleth . . . . . Buck
Cornell Glee Club
6 Stradella . . . . . Flotow
Pennsylvania Mandolin Club
7 The Phantom Band . . . . . Thayer
Cornell Glee Club
8 Penkathleo . . . . . Eno
Pennsylvania Banjo and Mandolin Clubs
9 Street Music . . . . . Clark
Pennsylvania Glee Club
10 Excerpts from a Waltz Dream . . . . . Strauss
Cornell Mandolin Club
11 Fight for Penn . . . . . Music by Eno, Words by Harker '10
Pennsylvania Combined Clubs
12 1908 Medley . . . . . Arr. by Wm. Wood
Cornell Glee Club

Program of a Myron A. Bickford Concert under auspices of Spirella Welfare Association, given at Meadville, Pa., Monday evening, Nov. 30, 1908.

1 Home City March . . . . . Bickford
Spirella Mandolin and Guitar Club
2 Mandolin Solo—Bridal Rose Overture . . . . . Lavallee
Mr. Bickford
3 Guitar Duet—
a Goodbye . . . . . Milner
b Butterfly Caprice . . . . . Boehm
Messrs. Wilson and Bickford
4 Mandolin Duet—Mignardises . . . . . Mezzacapo
Messrs. Sherman and Bickford
5 Guitar Solo—
a Cupid's Garden . . . . . Eugene
b Polish National Dance . . . . . Kuiawiak
Mr. Bickford
6 Midsummer Night's Waltzes . . . . . Vandersloot
Mandolin and Guitar Club
7 Bridal Chorus from Rose Maiden . . . . . Cowen
Spirella Choral Class
8 Mandolin Solo—
a Serenade . . . . . Pierne
b Die Maushen vor der Falle . . . . . Kohler
Mr. Bickford
9 Banjo Solo—Waltz from Faust . . . . . Gounod
Tripping Through the Meadow . . . . . Farland
Mr. Bickford
10 L'Armore Ardente . . . . . DeGeorge
March . . . . . Weidt
Spirella Mandolin and Guitar Club
Accompanists—The Misses Jones, Marhoeffer and Eschelman

Program given by Miss Ethel Lucretia Olcott and her "La Bandurria Guitar Trio" for Venice Chatauqua, Wed., July 8th, 1908, at the Grand Auditorium at Venice, California.

1 a Concert Waltz—La Ballerina . . . . . Foden
b Concert Polka . . . . . Peplow-Ferrer
La Bandurria Guitar Trio
Regina Bishoff Hazel Henderson
Ethel Lucretia Olcott, Directress
2 Guitar Solo—Alice Where Art Thou . . . . . Ascher-Foden
Miss Olcott
3 Cancion Espanola—La Paloma . . . . . Yradier-Lopes
La Bandurria Guitar Trio

Questions and Answers.

This column open to all. Send in your questions.

QUESTION—What does it mean to elevate bass on banjo and tune to C, G or A at the beginning of a piece. I can generally play a piece all right without paying any attention to these instructions. H. C. W.

ANSWER—To elevate the bass on the banjo means to tune the 4th string a note higher than usual or in other words, to tune it up to one octave below the first string. This is frequently indicated on banjo music by the words, "tune 4th to B" which is perhaps better understood than the other phrases. Tune to C, G or A generally means to tune the bass string to either one of the three notes and then tune the rest of the strings the same as usual. There are several compositions which require special tuning and this is generally indicated as above. The banjo 4th string at the present time, however, is generally tuned to concert C and the rest of the strings tuned as usual.

QUESTION—Do you know of a banjo piece called "Cotton" I do not know the composer but am sure there is such a piece published. H. C. W.

ANSWER—We can find no record of a piece called "Cotton" being published for the banjo. If you are especially anxious to obtain this piece the best way is to write to the publishers who publish banjo music and possibly you may find out where the piece was originally published. There are a number of pieces called "Cotton Blossoms" or some such name which you may have mistaken for the piece you desire.

QUESTION—Is the guitar solo "Anna Bolena", arr. by Stickle, published by T. B. Harms, N. Y., out of print ? B. T.

ANSWER—We have received word from T. B. Harms and Francis, Day & Hunter, by which name the firm is known, that "Anna Bolena" is out of print.

QUESTION—Where can I procure copy of folio by Santisteban, called "Standard Guitar Selections" and published by Clark Wise of San Francisco ? The plates were destroyed in the fire. C. W. S.

ANSWER—If the plates were destroyed it would be impossible to get a copy unless some one who has an old copy is willing to sell it. May we suggest that if you advertise for such a book in the **Liner Ad Dept.** in this paper, you might obtain a copy that way. We might add that there is a new collection for guitar arranged by Santisteban published by the Oliver Ditson Co. which possibly would please you quite as well as the one you refer to.

QUESTION—Where can I get "Canto D'Amore" duet for the guitar, arr. by Santisteban and published by him ? Could you give me the address of Santisteban ? N. D. S.

ANSWER—We cannot inform you where to get the piece you mention. The only address we can secure is G. C. Santisteban, 1034 Jackson St., San Francisco, Cal.

QUESTION—Is Wm. A. Huntley, the banjoist, living and before the public ? A. M. B.

ANSWER—Wm. A. Huntley retired from the concert stage several years ago. We believe he is living at Riverside, R. I., at the present time although his health has been very poor for some time and we are informed he is in complete retirement.

QUESTION—Who coaches the Harvard and Yale Mandolin and Banjo clubs ? F. B.

ANSWER—W. M. Rice coaches the Harvard clubs this season and C. E. Austin the Yale clubs.

Personal Notes.

Mr. A. S. Presby of Fall River, has organized a banjo, mandolin and guitar club, the instrumentation of which is three mandolins, one guitar, four banjos, two banjeaurines and piano.

The Tet-Rauq concert quartette. Lawrence W. Deuker, director, is very successfully playing an engagement at the Havlin Hotel, Cincinnati, Ohio. F. N. Innes, the famous band master, says that it was more enjoyable to listen to this organization play than the great majority of hotel orchestras; another point in favor of mandolin clubs in place of orchestras in hotels.

Among the recent callers at the CRESCENDO office was J. A. Handley, the well-known teacher, who reports that his business this season is considerably in excess of last years. Mr. Handley has been very successful with his classes at St. Mark's School at Southboro, Mass., and the Philips Andover Academy, where he has been the teacher of the plectrum instruments for a number of years.

William Edward Foster of Brooklyn, N. Y., is the director of the Superba Mandolin Orchestra, an organization which furnishes to ambitious students opportunity in ensemble playing of the better grade of music, characteristic of and adapted to the mandolin, guitar and kindred instruments. The dues in this organization are merely nominal and are used for music and other expenses. The orchestra has a permanent rehearsal hall at the Williamsburg branch of the Y. M. C. A. and will play a number of concerts for the Y. M. C. A. beginning Jan. 1. It also has played three dates for the Royal Arcanum and is on the program for the largest R. A. affair this season. We believe that organizations of this kind, under the direction of prominent teachers, do more than anything else to keep up the interest in the plectrum instruments and we wish this organization and Mr. Foster continued success.

The Boston Music Publishers, a trade organization, composed of the leading publishers of Boston, Mass., recently held its second meeting of the season. This organization, at future meetings, will take up and discuss various matters pertaining to the industry and if it lies within the power of the organization, will endeavor to suggest remedies for certain evils now prevalent in the music publishing business. A rather interesting fact to players of the plectrum instruments is that the larger part of the banjo, mandolin and guitar music in this country, is published by the following firms who are members of this organization : Oliver Ditson Co., White-Smith Co., Walter Jacobs, Boston Music Co., B. F. Wood Co., and H. F. Odell & Co. The organization includes 15 or 20 firms who meet together every month or so in the most fraternal spirit laying aside all business rivalry and we believe, if such organizations could exist in every city that it would result in general good for all concerned.

W. M. Rice, who coaches the Harvard University Mandolin and Banjo Clubs, called at the CRESCENDO office recently and told us that his teaching business was on the increase at Cambridge. Mr. Rice has been teaching the plectral instruments about 20 years and is exceptionally successful. His work is almost entirely confined to teaching Harvard students.

The Euterpe Mandolin Club, of which the Editor has been the director since 1889, played on Christmas day for the patients of the Boston City Hospital. The club has done this every Christmas and Easter for over 10 years. The brightness and good cheer that is brought into the lives of those unfortunates who happen to be confined in the Hospital on these two happy days is of great assistance in promoting the recovery of many of them. We mention this because just about a year ago, the Editor was a patient in this same hospital and he realized then the hope and strength that music gives to those who are ill.

RECENT PUBLICATIONS

With every piece composer's name is given, also arranger's. The letters after names indicate grade—E, easy—M, Medium—D, Difficult.

MANDOLIN

Oliver Ditson Co.

Somewhere *T. C. Clark—Arr. H. F. Odell, M*
Mandolin and Piano $ .50
An arrangement of a well-known concert ballad for full mandolin orchestra. Andante movement, tremolo throughout. Key D.

Selection, "Il Trovatore" *Verdi—Arr. G. L. Lansing, M*
Full Mandolin Orchestra $2.30
A short selection containing four of the popular numbers all in 4-4 time. Keys of D and A.

Love's Caprice *Max Heindl—Arr. G. L. Lansing, M*
Mandolin and Piano $ .70
Also arranged for full mandolin orchestra, allegretto and moderato movement. Keys of D and B flat. A good concert or teaching number.

M. Witmark & Sons

Faded Rose *Caro Roma—Arr. Trinkaus, E*
Two Mandolins, Guitar and Piano $ .75
An easy arrangement from the song. 4-4 and 3-4 time. Key of C. Lento and valse lente. Legato throughout. An extremely good first teaching piece.

Why Don't You? *Anna Caldwell—Arr. Trinkaus, E*
Two Mandolins, Guitar and Piano $ .75
An arrangement from the song from the "Top O' Th' World." Another good first teaching piece in the key of C. 4-4 time. Schottische style.

Just To Remind You *N. Mann—Arr. Trinkaus, E*
Two Mandolins, Guitar and Piano $ .75
Andante movement, 3-4 time. Key of C. Good teaching piece and quite melodious.

You Can't Stop Your Heart from Beating for the Girl you Love *Geo. Christy—Arr. Trinkaus, E*
Waltz movement. Key of G throughout. Arranged from the song by the same name.

BANJO

Walter A. Norwood.

Happy Moments Waltz *L. T. Wright, E*
Banjo Solo $ .30
An excellent teaching piece in keys of A and D. Cute and catchy.

Student's Delight March *W. A. Norwood, E*
Banjo Solo $ .30
A short 6-8 march, good for teaching.

Galloping Courier *W. A. Norwood, M*
Banjo Solo $ .30
Another good teaching piece, keys of D and A.

E. L. O. Schottische *M. A. Bickford, M*
2 Banjos $ .30
An extremely catchy schottische, keys of A, E and D. Excellent for teaching.

The Old Tollgate *J. T. Whitaker, E*
Banjo Solo $ .30
A good teaching piece, schottische tempo. Keys of E and D.

The Hogue Music Co.

Uncle Sam on Parade *R. R. Hogue, M*
Banjo Solo $ .30
A bright 6-8 march in the keys of E and A including a little tempo work and should be quite effective when played with piano accompaniment.

M. Witmark & Sons

Faded Rose *Caro Roma—Arr. Trinkaus, E*
Banjo Solo $ .30
Published both notations. Key of A American notation, key of C English notation. An easy teaching piece.

Why Don't You *Anna Caldwell—Arr. Trinkaus, E*
Banjo Solo $ .30
Published both notations. Key of A American notation, key of C English notation. 4-4 time. Schottische movement.

Just To Remind You *N. Mann—Arr. Trinkaus, E*
Banjo Solo $ .30
Both notations. Key of A, American notation. Key of C English notation. 3-4 andante movement. A good easy teaching piece.

You Can't Stop Your Heart from Beating for the Girl you Love *Geo. Christy—Arr. Trinkaus, M*
Banjo Solo $ .30
A waltz arranged from the song. Key of A American notation, key C English notation.

SONGS

M. Witmark & Sons

Somebody Loves You Dear *Annie A. Hawley—Arr. Trinkaus, E*
With Banjo Accompaniment $ .40
With Guitar Accompaniment $ .40
Concert ballad, low voice. Key C. 12-8 and 4-4 time.

As Long as The World Rolls On *E. R. Ball—Arr. Trinkaus, M*
With Guitar Accompaniment $ .40
Key of G throughout. 4-4 and 12-8 times. Medium voice. After the usual excellent style of this composer.

I'd Live or I Would Die For You *E. R. Ball—Arr. Trinkaus, M*
With Guitar Accompaniment $ .40
Key of G throughout. 4-4 and 12-8 times. Medium voice.

Reliable Publications.

SUCCESSES OF THE PAST FEW YEARS.

SEE EDITORIAL PAGE.

MANDOLIN.

Oliver Ditson Co.

A Dream *J. C. Bartlett—Arr. Odell, E*
Mandolin and Piano $ .50
One of the most popular high class songs ever written, arranged for all instruments, including the tenor mandola and mando-cello. A beautiful melody with interesting parts for all instruments. Should be in the repertoire of every club. Excellent for teaching. 3-4 time. Key of D.

White-Smith Publishing Co.

Stella Valse *Louis Tocaben, E*
Two Mandolins and Guitar $ .50
An excellent teaching number by a well-known composer and arranger. Melodious and easy. Short introduction, waltz, trio and coda. Keys of C, G and B flat and F.

GUITAR.

Oliver Ditson Co.

Bohemian Girl, Selection *Balfe—Arr. J. K. Mertz, M*
Guitar Solo $ .40
A fine arrangement by one of the best guitar arrangers of the well-known melodies from this opera. Not at all difficult. Fits the instrument perfectly. An exceptionally fine teaching piece. Various times, various keys.

BANJO.

White-Smith Publishing Co.

Sweet Marjoram Valse *George C. Stephens, M*
Two Banjos $ .35
A good teaching number. A piece of real banjo music. Fits the instrument well, lies well under the fingers. Tuneful. Key of A throughout.

Zephyr Dance *Theo. Bendix—Arr. R. A. Smith, M*
Two Banjos $ .30
A schottische caprice in the keys of A and D. A very clever and catchy composition for the banjo, well arranged. Exceptionally good for teaching.

H. F. Odell & Co.

Jonglerie Schottische *H. F. Odell, M*
Two Banjos $ .25
Key of A throughout. Especially intended for a second or third teaching piece. A tripping, triplet movement with a song style trio.

TRADE AND PUBLISHERS NOTES.

The new folios published by **M. Witmark & Son** include some of the very latest popular numbers. The No. 15 and 16 Mandolin and Guitar folios include the most popular numbers from the "Three Twins," "The Soul Kiss," "The Top O' Th' World," "The Girl Behind The Counter," "Mary's Lamb," and the "Gay White Way," beside a number of other well-known pieces. The guitar folio No. 9 and the banjo folio No. 9 include both instrumental numbers and songs with the accompaniment. This company probably publishes more folios than any other company for the plectrum instruments and their catalog is free for the asking. See ad.

The **White-Smith Co.** publish an excellent list of easy and medium difficult guitar solos. The six pieces by Geo. Barker are especially good for first teaching pieces. Among the others published by this company are many standard numbers which are very desirable for teaching. This company will send their music on approval to anybody, anywhere. See announcement.

The **Gibson Mandolin-Guitar Co.** has just issued a new catalog of its well-known mandolins, mandolas and guitars and it is one of the finest catalogs we have been privileged to look at. It contains very concise statements in describing the Gibson instruments. The various cuts are almost perfect in their artisticness and the general description of the construction of the instruments is interesting and to the point. The catalog contains also many halftones of many prominent players who use and endorse the Gibson instruments. The Gibson Co. are to be congratulated on issuing such an elaborate catalog.

Louis F. Wright has an excellent string in his "Peerless" brand. He will mail a sample set of banjo, mandolin or guitar strings at very reasonable prices. When writing him, we should also suggest sending for his complete catalog of strings and cases. His ebonite mandolin pick is made in four different grades of flexibility and is very reasonable in price. See ad.

The new model mandolin made on the violin principal and manufactured by **Wm. C. Stahl** has many points of merit and we suggest sending for the catalog which includes not only the new model mandolins, but the mandolins made on the Neopolitan model. Banjo players should also send for the Stahl banjo method in C or A notation. It is one of the best banjo methods published See ad.

The **Hogue Music Co.** has just issued a new piece, "A Cake Walk Echo." It is published for mandolin, banjo or guitar and piano accompaniment. The "Valentine Dance," also published by this firm is a very catchy number. See ad.

Walter A. Norwood has just published a banjo solo "My Ole Love" by Lewis Good, which is descriptive and which will undoubtedly be popular with banjo players. See announcement.

When you want a banjo tail piece that requires no knots and no tying, try the "Sure Grip," manufactured by **C. J. Cook** and recommended and used by many well-known players.

A. A. Farland publishes an excellent list of high class banjo solos. Farland's National School for the banjo is well-known to teachers and players and his guaranteed perfect strings are excellent. Send for his catalog.

The Magnolia Serenade published by the **Cundy-Bettoney Co.** contains parts for all instruments and is an excellent number for mandolin clubs to use in concert work. This company publishes some excellent numbers for mandolin orchestra. See announcement.

The **John Worley Co.** makes a specialty of arranging music, revising Mss. and furnishing complete copies of any musical compositions ready for sale. See announcement.

The **Grover** "Non Tip" bridge is an indespensible adjunct to the player who wants a bridge that will absolutely not tip over. The peculiar construction of this bridge makes it impossible to tip it over.

George Stannard makes a special rate for the next 30 days on his excellent catalog of banjo and guitar music. He publishes new issues each month and he will be pleased to send the catalog to anyone who asks for it.

D. E. Hartnett is having great success with his recent new invention for the banjo, the "Tone Bar." It is being rapidly adopted by the leading soloists and is of valuable assistance to any player in preventing hooked tones and keeping the head clean. It is a simple contrivance and inexpensive. See advertisement.

Samuel Adelstein is offering his practical treatise called "Mandolin Memories," at a very low price. It is the only book of its kind and is valuable to every mandolin player and teacher. It contains information that cannot be obtained in any other form. See ad.

The Percy M. Jaques Pub. Co. has an excellent number for banjo trio or small mandolin club in the "Colored Promenade" by J. G. Liddicoat. It is also an excellent number for teaching. See ad.

The new Odell Method for the mandolin published by **The Oliver Ditson Co.** is meeting with most remarkable success. It has already been adopted by several hundred of the leading teachers of the country and is indeed a valuable work as it undoubtedly contains more points on how to play the mandolin than all other methods combined. There are three books published covering all the points of mandolin playing with the exception of the duo and quarto styles. The author is now at work on the fourth book of the method which will probably eclipse any duo book, as it is the author's intention to make the duo book playable by anyone with the ordinary length of finger and not as some of the books do, make the chords impossibe to reach. This method is also the only American method published in a series of books, thus making each section very inexpensive. See advertisement.

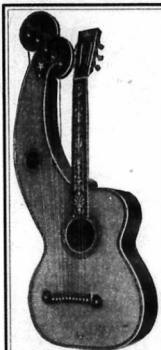
Among the half-tone pictures which the **Fairbanks Co.** is publishing are those of Claudius & Scarlet who in their new act, "Music, Past and Present," are scoring a big hit this season. Dana Claudius in a recent communication writes:

Orpheum Theatre, Nov. 30, 1908.

"Miss Scarlet is delighted with the new **Whyte Laydie** Banjo. I knew she would when it was ordered for her. Have never seen any but the finest come from your factory. There can be no question of your supremacy in the manufacture of these instruments and what amounts to more than the eulogy of any individual is the indisputed fact that (with possibly two or three exceptions) your instruments are used by every artist of note in the world.

It is a genuine pleasure to present an unsolicited testimonial where it is so richly deserved."

An extreme novelty which has just been put on the market is a banjo, mandolin and guitar string case, manufactured and for sale by the **Philadelphia String Case Co.** The case is made of the finest leather with a patent closing arrangement. The word "Strings" is embossed in the leather and there is also a very fine group of a mandolin, banjo and guitar embossed on the front. The case easily fits in ones pocket and is one of the neatest little contrivances we have ever seen in this line. There is no longer any need of players of these instruments carrying around their surplus strings in a paste board box when such a useful article as this excellent string case can be obtained at such a reasonable price. See ad.



The
"SYMPHONY" HARP GUITAR
Is the Best.

Let us send you one on trial so that you can see for yourself the advantages we claim for it.

It has the **greatest volume** of tone without any sacrifice of **Sweetness of Quality. The Five Extra Bass Strings** have a deep rich tone like a harp. They give you an open bass for every chord in any key. They make guitar playing easier. **Flats are as easy as any other key with a "Symphony."** It greatly enlarges the scope of the Guitar, enabling you to play music impossible of execution on the regular instrument. New and beautiful musical effects are obtained with only a few minutes practice on the "Symphony." Leading artists are playing it with great success.

Sold on Easy Payments

Write for illustrated catalog. Sent free to any address.

W. J. DYER & BRO.

Sole Factors "Symphony" Harp Guitars, "Symphony" Harp Mandolins.

Dept. 85, ST. PAUL, MINN.

"Neverfalse" Gut Strings
For VIOLIN, BANJO and GUITAR

are unapproached by any others and like the **"Neverstretch"** 4ths for Banjo, Guitar 4ths, 5ths, 6ths and Violin Gs, are so much better than any other that you will wonder why you did not try them before, if you are wise enough to send for a trial lot. **Send for prices.**

"No Knot" Tailpieces for Banjo need no introduction.

35 CENTS EACH POSTPAID

The **F. J. BACON CO.**

Dep't C. Bristol, Conn.

Mandolin Solos and Duos

SOLOS

Annie Laurie, Var.	Abt .50	Fantasia	Abt .65
The Brooklet	Abt .50	Fifth Air Varie	Danclea .50

DUOS

Cradle Song	Hauser .35	In Venice Waters	Abt .35
Hark the Choir	Abt .35	Last Rose of Summer	Alexander .35
Golden Rod	Abt .40	Old Black Joe, Var.	Alexander .50
Impromptu	Abt .50	The Piper	Abt .50
Intermezzo	Mascagni .30	Reverie	Alexander .50
Sounds From Church	Abt .35	Spring Song	Mendelssohn .50

Published by VALENTINE ABT

Carnegie Hall, New York City

Mr. Teacher
THIS IS A GOOD TIME TO JOIN

The AMERICAN GUILD of

Banjoists, Mandolinists and Guitarists

BOOM THE CAUSE YOURSELF The B. M. and G.

Yearly dues only $1.00.

200 Leading Teachers belong. **Why don't you join?**

Write at once for application blanks, etc.

H. F. ODELL, Sec'y-Treas., 165 Tremont St., Boston

You should use the following

Guitar Solos
OF

Medium Difficulty

——THEY ARE ALL GOOD——

Carnival of Venice, Variations	Arr. Jácobs	**.20**
Flower Song (Lange)	Arr. Barker	**.30**
Royal Gavotte	Garguilo	**.30**
Waltz Reverie	Ernst	**.30**
Fascination Gavotte	Dorn	**.50**
La Golondrina	Mexican Dance	**.20**
Gracie Waltz	Plante	**.30**
My Old Kentucky Home, Var.	Arr. Barker	**.40**
Venetian Waltz	Barker	**.30**
Serenata	Arr. Jacobs	**.25**

Any of the above music sent on approval to anybody, anywhere

Catalogs Free. Send for them

White-Smith Music Publishing Co.

BOSTON 62 & 64 Stanhope St. NEW YORK 13 East 17th St. CHICAGO 259 Wabash Ave.

The New String Case!
FOR MANDOLIN, BANJO and GUITAR STRINGS



Exact size—4 1-4x4 1-4. Made of Cowhide leather with gusset sides so as to hold a quantity of strings. Fancy embossing on the face, plain back. Colors—Black, red, brown and tan.

Send 50c for a Sample--Special Price to Teachers and Dealers in Dozen Lots

The PHILADELPHIA STRING CASE CO.

2562 North Napa Street, : Philadelphia, Pa

YOUR BEST INTERESTS WILL BE SERVED BY MENTIONING CRESCENDO WHEN WRITING ADVERTISERS

JAN 13 1909

PROMINENT TEACHERS

ALLEN, MRS. LOUIE M.—345 N. 11th St., Lincoln, Neb., Piano, Guitar, Mandolin and Guitar. Guild Member.

AUDET, JOS. A.—214 Boylston St., Boston; Mercantile Bldg. Waltham, Mass. Violin, Mandolin and Guitar. Guild Member.

AUSTIN C. E.—P. O. Box 535 New Haven, Conn. Banjo, Mandolin and Guitar. Guild Member.

BICKFORD, MYRON A.—351 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Official.

BOEHM, WALTER A.—120 Cottage St., Buffalo, N. Y. Mandolin, Guitar and Banjo. Guild Official.

BROUGHTON, MRS. A. C.—3528 Eagle St., Los Angeles, Cal. Mandolin, Banjo, Guitar and Harmony. Guild Member.

BURCHARD, ROY W.—19 Belmont Pl., Passaic, N. J. Banjo, Mandolin and Guitar. Guild Member.

COFFEL, HAL,—Pennville, Ind. Mandolin, Guitar and Banjo, Composer and Arranger.

DAVIS, HARRY N.—230 Pleasant St., Worcester, Mass. Mandolin, Banjo and Guitar. Guild Member.

DERWIN, J. J.—109 Bank St., Waterbury, Conn. Mandolin, Guitar and Banjo. Guild Official.

FERRUCCI, C.—78 St. John St., New Haven, Conn Harp, Guitar, Mandolin and Violin.

FOSTER, WM. EDW.—537 Knickerbocker Ave., Brooklyn, N. Y. Mandolin, Banjo and Guitar. Guild Member.

GATCHELL, FRED F.—525 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Member.

HARPER, J. GEO.—Lethbridge, Alta, Canada, Mandolin, Guitar, Banjo and Violin. Guild Member.

HENDERSON School of Music, Main office 2703 5th Ave., Pittsburg, Pa.

JENINGS, ALLEN GALES—110 Quincy Pl., N. E. Washington, D. C. Mandolin, Guitar and Banjo. Guild Member.

JONES, ELMER D.—111 So. Main St., Fostoria, Ohio. Mandolin, Guitar, Banjo and Violin.

KITCHENER, W. J.—157 W. 84th St., New York City Mandolin, Guitar, Banjo and Composition. Guild Member.

KNIPFER, W. C.—48 1-2 W. Main St., Meriden, Conn. Banjo, Mandolin and Guitar. Guild Member.

LANSING, G. L.—170a Tremont St., Boston, Mass. Banjo-Mandolin and Guitar. Guild Official.

MORSE, MRS. ALMA J.—10 East St., Rutland, Vt. Banjo, Mandolin, Guitar and Piano. Guild Member.

ODELL, H. F.—165 Tremont St., Boston, Mass. Mandolin, Guitar, Banjo and Piano. Guild Official.

PETTINE, GIUSEPPE.—Lederer Bldg., Providence, R. I. Mandolinist. Guild Member.

ROWDEN, MR. & MRS. CLAUDE C.—Handel Hall, Chicago, Ill. Banjo, Mandolin, Guitar and Piano. Guild Official.

TSCHOPP, CARL.—1263 N. 29th St., Philadelphia, Pa. Mandolin, Zither, Guitar and Banjo. Guild Member.

VREELAND, WALTER F.—178 Tremont St., Room 40, Boston, Mass. Guitar, Mandolin and Banjo. Arranger

WEBBER, H. A.—489½ Washington St., Portland, Ore. Mandolin, Violin, Banjo and Guitar. Guild Member.

WEEDFALD, OVID S.—31 11th St., Upper Troy, N. Y. Performer and Teacher of Guitar. Guild Member.

WASHINGTON INSTITUTE OF MUSIC—Walter T. Holt, Pres., 937 K St., N. W. Wash., D. C. Voice, Piano, Harmony, Violin, Cello, Mandolin, Banjo and Guitar. Guild Official.

WOLFE, O. S.—535 N. 6th St., Allentown, Pa., Guitar, Mandolin. Banjo and Violin. Guild Member.

Cards inserted in above list 12 months for $1.00 (2 lines). Extra lines 50 cts. each.

STOCK UP NOW for the coming season and enjoy the benefit of special rate for next 30 days. New issues every month. Catalogues free if we know where to send them.
The Mrs. Rose Fritz Rogers prints have been added to the Celebrated Stannard Catalogue for Banjo, Guitar and Mandolin.

GEO. STANNARD
121 SO. WARREN ST. - TRENTON, N. J.



PAT. SEPT. 6, '04

It improves tone and action of the BANJO.
Endorsed and used by entire Profession
PRICE 15 cts. EACH
Teachers and Dealers, send card or letter head for free sample.
A. D. Grover, 381 Albany St., Boston

Just Out for Mandolin Orchestra
ROYAL CREST SCHOTTISCHE
A dandy Schottische full of Harmony, arr. for full Mandolin Orchestra, 10 parts including Tenor Mandola and Mando-Cello and Piano acc. Also published for two Banjos. Write for catalog. Teachers send card.
E. D. GOLDBY & SON, 55 West 29th St., Paterson, N. J.

COLORED PROMENADE by J. G. LIDDICOAT. Just the thing for banjo trio, or small mandolin club. Banjo Solo or duet, .40; Mandolin Solo, .10; 2d Mandolin, .15; 3rd Mandolin or Octave Mandola, .20; Guitar acc., .15; Piano acc., .30. Just the thing for teaching.
½ OFF TO EVERYBODY
Percy M. Jaques Pub. Co., Jacksonville, Fla.

This Space To Let

Single insertion	$2.00
Six months, each insertion	1.80
Twelve months, each insertion	1.70

LINER AD. DEPT.

Advertisements inserted here for 25 cts. a line, each insertion. Cash with order. Not less than 3 lines nor more than 8 lines accepted.

GIBSON TENOR MANDOLA FOR SALE. Used only few months. Fine condition. With sole leather case, $40 cash, cost $58.
H. F. ODELL, 165 Tremont St., Boston, Mass.

SOMETHING NEW. Phonograph Banjo Solos as played by Vess L. Ossman for Columbia and Edison Phonograph records—furnished in MANUSCRIPT. Enclose stamp for list and testimonials. E. A. ROWE, Milford, Delaware

HARMONY LESSONS BY MAIL. A practical course by a musician of many years experience and a member for years of Gilmore's Band.
I. H. ODELL, 165 Tremont St., Boston.

ARRANGEMENTS MADE FOR MANDOLIN ORCHESTRA. H. F. Odell, 165 Tremont St. Boston. Arranger for Oliver Ditson Co., White-Smith Co., Gibson Co., etc., etc.

Have you a second hand banjo, mandolin or guitar you want to sell or exchange?
Have you anything you want to turn into money?
Do you want to buy something?
Here is the place to say so.
Hundreds read the Crescendo every month. Send in your ad.

YOUR BEST INTERESTS WILL BE SERVED BY MENTIONING THE CRESCENDO WHEN WRITING ADVERTISERS

B. & M.

(BARNES & MULLINS)

Absolutely guarantee the following True and Tested Strings for the

VIRTUOSO

NOTHING BETTER TO BE HAD.

	s.	d.
Violin E String (One single length each)		6
Violin A " " " "		9
Violin D " " " "		9
Violin G " (Pure Silver Burnished)	1	4
English Acertbelle (120 cut lengths, 4 lengths in an envelope)	13	6

Write for Catalogue of Banjos, Mandolins & Guitars, etc.

3 Rathbone Place, Oxford Street, W.
LONDON, ENGLAND.

"Suregrip" is the best banjo tail-piece of them all.

Claud C. Rowden.

TYING ON

BANJOISTS

Get the **"Suregrip"** Banjo Tailpiece. Neatest, simplest, best.

PRICE **50** cts.

C. J. COOK, 988 Bedford Ave., Brooklyn, N. Y.

NO KNOTS

Coming Hit of 1909 by Louis Good

MY OLE LOVE

BANJO SOLO
30 Cents

This music is to convey to the player of an old Southern negro, sitting in the late evening, after the moon has gone down. During the early part of the night his mind has dwelt upon many past events, and with nothing to cheer him he takes his banjo and plays with fond remembrances of the banjo. The first part of the trio represents the steamboat on the distant river and should be played very soft. **Sample copies 10 cents.**

PUBLISHED BY **Walter A. Norwood, 515 East 156th St., N. Y. City**

SEND FOR CATALOG OF

FAMOUS STANDARD MUSIC

for Mandolin and Piano and Mandolin Orchestra.

We publish the Famous 2d REGT. CONN. MARCH and BRIDAL ROSE OVERTURE.

The CUNDY BETTONEY CO., 93 Court St., Boston, Mass.

FARLAND

Sixteenth Year. 7th Transcontinental Tour.

Oct., Nov., Dec., late April and May, East of Ind. Jan., Feb., early April, Middle West. March, Pacific Coast.

Write for Concert Proposition now

THE FARLAND WOOD RIM BANJO with Harp attachment and waterproof head. The only banjo which is free from the "tin pan" tone characteristic of all other makes. Positively louder than a piano and sweeter than a harp. Send for price list.

If in a position to sell concert tickets you can get a Farland Banjo or an equally valuable mandolin, guitar, violin, etc., in exchange for a few hours of your leisure time. Write for particulars.

THE FARLAND STRING for violin, banjo, etc. "The only string that's fit to use." Guaranteed perfect. Better than the imitations and costs no more. Trial lot of 20 assorted to suit, $1.00.

Catalog of sheet music, books, heads, etc., free. ADDRESS

A. A. FARLAND, 319 E. Front Street, Plainfield, N. J.
British Agent, Albert Lyles, Stonefield St., Dewsbury, Eng.

THE CIRCULATION OF

KEYNOTES

GOES ON INCREASING EVERY ISSUE

It is published on the first of each month in the interest of players of

THE BANJO, MANDOLIN AND GUITAR

and the reason of its success is that it has **the most news, the best articles** of any British paper and not less than **8 pages of music** in each issue.

$1.00 for 12 months subscription. 61 cents for 6 months. Send 10 cents for specimen copy.

JOHN ALVEY TURNER, 39 OXFORD ST. W. LONDON, ENGLAND

The publisher of the largest European Catalog of Music for the above instruments May we send you a list gratis and post free.

SUBSCRIPTIONS RECEIVED AT "CRESCENDO" OFFICE

MYRON A. BICKFORD

is available for Concerts and Recitals anywhere in the east.

Send for specimen programs and special terms. Mandolin, Guitar, Banjo, Piano and Viola, if desired.

351 MAIN STREET, SPRINGFIELD, MASS.

NEW! **JUST FROM PRESS** **NEW!**

BANJO

"A Cake Walk Echo"

If you want something real swell, try this. It's just full of melody, bright, catchy, exceedingly effective and unusual. Special prices for short while to introduce. Solo Banjo 9c; Solo Mandolin or Piano acc. 9c; and B. and M or Guitar acc. 4c. Another Good One! **"VALENTINE DANCE"** Same instruments and same prices as above

THE HOGUE MUSIC CO., - Washington, Georgia

Why not Publish that Musical Composition?

Our expert will arrange music and revise Mss. when necessary. We will make plates and title, print, send proof and copyright, and furnish complete ready for sale. Prices low. Full particulars on request.

JOHN WORLEY CO.

40-48 Stanhope St. : Boston, Mass.

"B. M. G."

B. M. G. is the leading British journal of the Banjo, Mandolin and Guitar and will keep you posted with all that concerns these instruments in Great Britain and her colonies.

B. M. G. circulates wherever English is spoken, all over the world.

B. M. G. contains Banjo and Mandolin Solos in every number, and instructive articles by the best exponents of these instruments.

B. M. G. affords complete instruction in Universal Notation for the banjo, written in progressive lesson form by Clifford Essex.

B. M. G. is the link between players in the U. S. A. and Great Britain and Ireland.

B. M. G. is published on the 1st of every month and costs you $1.25 per annum.

B. M. G. is edited by Sir Home Gordon, Bart, and is published at 15A Grafton Street.

Subscriptions received at Crescendo Office. **Bond St., London, Eng.**

THOMPSON REPORTING CO.

PUBLISHERS

10 Tremont Street, - Boston, Mass.

Book of Credit Ratings and Directory of the Music Trades for the United States and Canada.

We collect Claims in the United States and Canada.

To Mr. Mandolinist

As soon as we can we expect to startle the World with an improved violin!!! Seriously speaking however it is to you that we owe the present standing of the **Vega Mandolins and Guitars.** We cannot afford to sell that which is inferior for it is your judgment of our goods that has put the Vega Line where it is today.

We could blow, **Blow** and **BLOW** our horn forever, but unless we could "deliver the goods" we would not obtain your continued patronage.

Mr. R. B. Scribner, of Gloucester, Mass., having just purchased a Vega Mandolin, says: "In regard to the No. 5 Vega Mandolin bought from you last week will say that I am more than proud of it. The longer I play it the more beautiful it seems to be. Its beautiful tone quality shows up to great advantage when played with piano. The only fault I can possibly find with it is, that it keeps me up too late at night."

To Mr. Banjoist

Would you buy anything unless the reputation of the article you had in mind was unquestioned? It is a **HABIT** among Banjo Buyers to get a **WHYTE LAYDIE BANJO.** There is a vast difference in Banjos but remember there is only one **Whyte Laydie.**

Mr. James L. Grimes, formerly leader of the Princeton Banjo Club, and at the present time instructor in one of the leading academys in Pittsburg, Pa., writes concerning his new **No. 7 Whyte Laydie** Banjo: "Banjo here in fine shape. Nothing in America or anywhere else can equal it."

To Mr. Guitarist

Mr. B. E. Shattuck, of the Boston Ideal Banjo, Mandolin and Guitar Club, has played guitar with this organization and appeared with it in every state in the Union. Concerning his new Vega Artists Special Guitar, says: "It has a wonderful quality of tone and I have no trouble in making it heard wherever we appear. It is grand in quality and improving right along."

The Vega Company **The A. C. Fairbanks Co.**

62 SUDBURY STREET, BOSTON, MASS.

Any Instrument sent on 30 Days FREE Trial

There are many points about the

Edition Odell for Mandolin Orchestra

that make it the finest edition for players and teachers in the world. Every piece is arranged by H. F. Odell personally. All the pieces are easy or of medium difficulty. All parts are interesting.

Edition Odell is used and recommended by Hartnett, Kitchener, Rice, Webber, Handley, Austin, Boehm, Lansing, Burchard, Bickford, Foster, Knipfer, Patch, Rauch, Rowden, Way, Wright, etc., etc., in fact leading teachers everywhere use some of the pieces **EVERY DAY IN THE WEEK.**

ABOUT THE LAST OF JANUARY

MOLLOY'S

Love's Old Sweet Song

Arranged by H. F. Odell

will be published for full mandolin orchestra.

GET YOUR NAME ON OUR NEW ISSUE LIST AT ONCE

The successes of this edition are

Danse di Cupid Oddment — **The Toastmaster** March — **Lady Dainty** Caprice

Miserere Il Trovatore — **Modestie** Reverie — **Romancia** Idylle

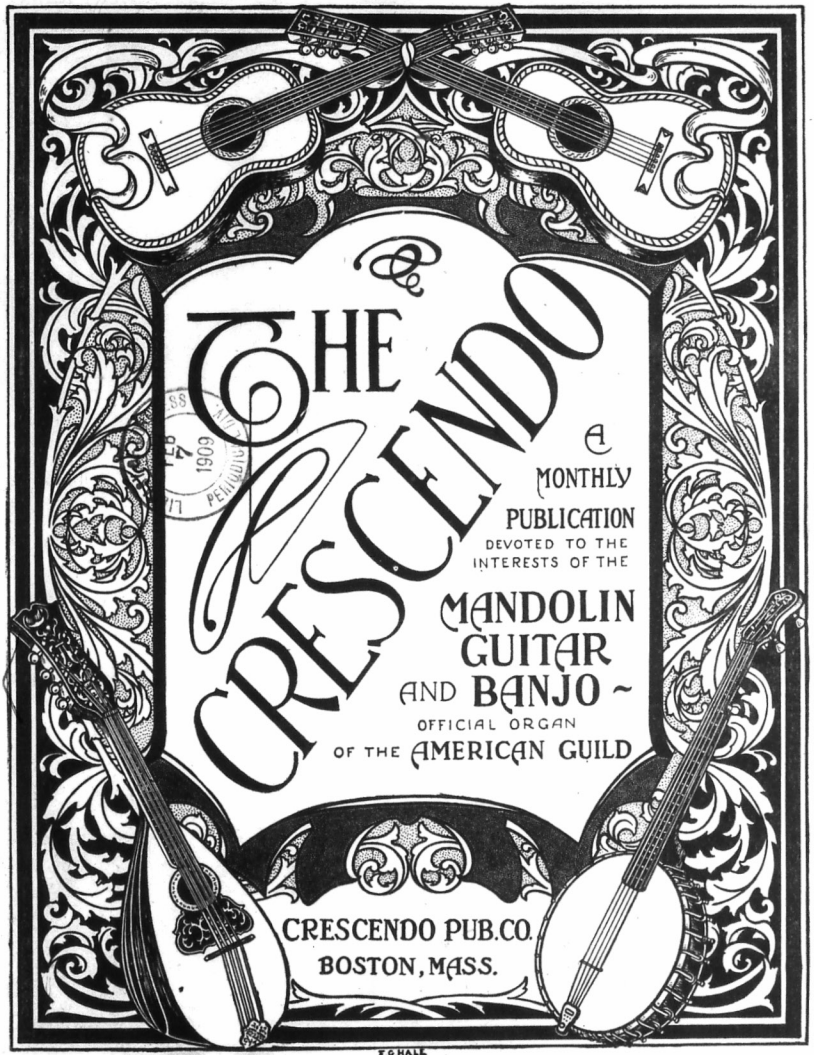
Any of above, Mand. and Piano **50c.** or 2 Mands and Guitar **50c.** Discount **1-2 off.**

Our New String and Sundries Catalog will be out soon

SEND FOR OUR CATALOGS AND DISCOUNTS — WE PUBLISH 500 GOOD TEACHING PIECES

H. F. ODELL & CO. - - 165 Tremont St., Boston, Mass.

Vol. I. February 1909 No. 8.



10 cents per copy

COPYRIGHT 1909 BY CRESCENDO PUB. CO.
All rights reserved

$1.00 per year.

The Best 50c Music Books

Price 50c. **IDEAL MANDOLIN & GUITAR FOLIO** **By mail 60c.**

The finest and most up-to-date book for this combination of instruments yet published.
Mandolin and Guitar parts in separate books.

CONTENTS

ALICE, WHERE ART THOU.....Ascher
AMARES VIVIR. (Valse.).....Ruiz
COL. GOETTING'S GRAND MARCH.....White
EVELYN GAVOTTE.....Bragdon
FOREST FLOWERS WALTZ.....Gould
GREENHALGE'S MARCH.....White
IL PENSEROSA. (Valse).....Blanco
I MET HER AT THE BALL.....White
I'SE GWINE BACK TO DIXIE.....White
JUANITA.....Norton
LITTLE MAGGIE MAGEE.....Bragdon
LOVE'S OLD SWEET SONG.....Molloy
MARGUERITE.....White
PRETTIEST OF ALL SCHOTTISCHE.....Klein
RIBBON POLKA.....Blanc
ROSA. (Mazurka).....Villar
SIMPATIA. (Danza Habanara).....Penes
SONG OF THE NIGHTINGALE.....Zeller
SPRING SONG.....Mendelssohn
THE BRIGAND'S LOVE SONG.....Petrie
THE FISHERMAN AND HIS CHILD.....White
THE OLD HOME AINT WHAT IT USED TO BE.....White
THE SINKING SHIP.....White
TUFTS COLLEGE MARCH.....Barker

Price 50c. **SUPERB BANJO SOLOS** **By mail 60c.**

by George Barker, Geo. L. Lansing, Walter Jacobs, and others.

The great popularity of the "*Superb*" series of collections has warranted the publication of another "Superb" book containing 38 Banjo Solos and 17 Duets for two banjos. The pieces are all composed and arranged by the very best authors obtainable, thus making it possible to produce a collection worthy of the title "SUPERB BANJO SOLOS."

CONTENTS

A MERRY DANCE.....Dobson
BONNIE SWEET BESSIE. Varied.....Gilbert-Lansing
CAROLINA TAR HEEL. Cake Walk. 1 or 2 Banjos.....Sullivan-Jacobs
CLAYTON'S GRAND MARCH.....Blake-Dobson
COL. GOETTING'S MARCH. 1 or 2 Banjos.....White-Holmes
DAISY CLOG HORNPIPE.....Dobson
ENGLISH CLOG. No. 1.....Dobson
ENGLISH CLOG. No. 2.....Dobson
FRED WESSENBERG CLOG.....Dobson
GEM MAZURKA. 1 or 2 Banjos.....Dobson
GRACE SCHOTTISCHE. 1 or 2 Banjos.....Dobson
HOLIDAY GALOP.....Dobson
I MET HER AT THE BALL. Waltz. 1 or 2 Banjos.....White-Lansing
IVANHOE COMMANDERY. Grand March.....Blake
JOLLY MOKE, THE. Plantation Dance.....Dobson
JOLLY TRUMPETERS. March.....Wild
JUMBO JIG.....Dobson
MERRY COUNTESS, THE. 1 or 2 Banjos.....Barker
RECREATION.....Dobson
RED ROSE SCHOTTISCHE. 1 or 2 Banjos.....Dobson
RIBBON POLKA. 1 or 2 Banjos.....Blanc
R. N. C. CLOG.....Dobson
ROOSEVELT CAVALRY MARCH. 1 or 2 Banjos.....Barker
SANFORD WALTZ.....Dobson
SWEET MARJORAM. Waltz. 1 or 2 Banjos.....Stephens
TEXAS TEASER. Wing Dance Two-Step. 1 or 2 Banjos.....Tracy-Jacobs
THE HOUSE IS HAUNTED.....Dobson
THE 92nTH ARTILLERY MARCH. 1 or 2 Banjos.....Barker
TO THEE, LOVE. Mazurka.....Dobson
TOURNAMENT, THE. Two-Step. 1 or 2 Banjos.....Sullivan-Jacobs
UNIQUE, THE. Mazurka. 1 or 2 Banjos.....Young
VARIETY STAGE ECHOES. 1 or 2 Banjos.....Barker
VICTOR GRAND MARCH.....Dobson
WALTZ EXERCISE.....Dobson
WALTZ MEDLEY.....Wild
WHEN MY LOVE RETURNS. Schottische.....Dobson
WHITE SQUADRON PATROL. 1 or 2 Banjos.....Bragdon-Lansing
ZEPHYR DANCE, THE. Caprice. 1 or 2 Banjos.....Bendix

WHITE-SMITH MUSIC PUBLISHING CO. BOSTON 62 & 64 Stanhope St. NEW YORK 13 E. 17th St. CHICAGO 259 Wabash Ave.

1909 — Witmark's New Folios — 1909

Witmark Mandolin & Guitar Folio, No. 15

by T. P. and Geo. J. Trinkaus

1st Mandolin . . . . . 25c. Guitar acc. . . . . 25c.
2nd Mandolin . . . . . 25c. Piano acc. . . . . 50c.

Somebody Loves You. Dear.
Cuddle Up a Little Closer, Lovey Mine (from Three Twins)
True Heart.
The Soul Kiss. (Just for You from Above (from The Soul Kiss.)
All the {Girls / Boys} Look Good to Me.
When Sweet Marie Was Sweet Sixteen.
The Yama-Yama Man (from Three Twins.)
Just to Remind You.
Whistle If You Want Me Dear.
Faded Rose.
Bygone Days
Why Don't You? (from The Top O' Th' World.)
You Have Always Been the Same Old Pal.
Love, Make My Dreams Come True.
Down in That Valley Fair.

Above Folio is also published for VIOLIN and PIANO

Violin part . . . . . 25c. Piano acc. . . . . 50c.

WHEN ORDERING, MENTION
WITMARK VIOLIN AND PIANO FOLIO, NO. 15

Witmark Mandolin & Guitar Folio, No. 16

by T. P. and Geo. J. Trinkaus

1st Mandolin . . . . . 25c. Guitar acc. 25c
2nd Mandolin . . . . . 25c. Piano acc. . . . . 50c.

Happy Days. March & Two Step.
Two Little Doves. Waltz.
Uncle Dudley. Eccentric March & Two Step.
When You Steal a Kiss or Two. Waltz (from The Girl Behind the Counter.)
Red Fez. March & Two Step.
Starlight Maid. Waltz (from The Auto Race.)
Just Because He Couldn't Sing Love Me and the World Is Mine. Two Step.
Betsy's the Belle of the Bathers. Waltz (from Mary's Lamb.)
Somebody's Been Around Here Since I've Been Gone. Two Step (from The Gay White Way.)
Hypnotic Waltz (from Three Twins.)
My Diabolo Beau. Two Step (from the Soul Kiss.)
You Can't Stop Your Heart (from Beating for the Girl You Love. Waltz.
Won't You Take a Little Walk with Me. Barn Dance.
Since My Mariutch Learned the Merry Widow Waltz. Waltz.
The Party that Wrote Home Sweet Home (Never Was a Married Man) Two Step.

Above Folio is also published for VIOLIN and PIANO

Violin part . . . . . 25c. Piano acc. . . . . 50c.

WHEN ORDERING, MENTION
WITMARK VIOLIN AND PIANO FOLIO, NO. 16

Witmark Guitar Folio, No. 9

by T. P. Trinkaus

PRICE FIFTY CENTS

SONGS WITH GUITAR ACC.

Just Some One.
Every Star Falls in Love With Its Mate (from O'Neill of Derry.)
As Long as the World Rolls On.
Kiss, Kiss, Kiss (from the Parisian Model.)
My Hula-Hula Girl (from The Grand Mogul.)
A Rose of Old Derry (from O'Neill of Derry.)
I'd Live or I Would Die for You.
Somebody Loves You Dear.
One Little Sweet Little Girl (from O'Neill of Derry:)
On San Francisco Bay (from the Parisian Model.)
Bygone Days.

GUITAR SOLOS

As Long as the World Rolls On.
Every Star Falls in Love With Its Mate (from O'Neill of Derry.)
When Love Is Young (from Brown of Harvard.)
Love Me and the World Is Mine.
One Little Sweet Little Girl (from O'Neill of Derry.)
Bill Simmons (I've Got to Dance Till the Band Gets Through.)
Somebody Loves You, Dear.
I'd Live or I Would Die for You.
Will You Love Me in December as You Do in May.
A Rose of Old Derry (from O'Neill of Derry.)
Bygone Days.

Witmark Banjo Folio, No. 9

(American Notation only)

by T. P. Trinkaus

PRICE FIFTY CENTS

SONGS WITH BANJO ACC.

Bill Simmons. I've Got to Dance Till the Band Gits Through (Social Whirl.)
Somebody Loves You, Dear.
A Rose of Old Derry (from O'Neill of Derry.)
When Love Is Young (from Brown of Harvard.)
One Little Sweet Little Girl (from O'Neill of Derry.)
Bygone Days.
Every Star Falls in Love With Its Mate (from O'Neill of Derry.)

BANJO SOLOS

The Teddy Bears' Picnic, Characteristic Novelty.
Just Some One.

BANJO SOLOS Continued

Reed Bird (The Indian's Bride.)
Snow Queen, Novelette.
Happy Days. March & Two Step.
True Heart.
Far Away (Some One Thinks of You To-Night). Waltz.
Just Because He Couldn't Sing Love Me and the World Is Mine, Two Step.
Glory of Jamestown. The exposition March (1607-1907.)
All the Girls Love Me. Schottische.
So Long, So Long (No More Sunshine, Nothing but Rain) Two Step (from The Boy's of Company B.)

FREE—The Trav'ler COMPLETE CATALOGUE of our MANDOLIN, GUITAR, BANJO, Etc., Etc., PUBLICATIONS—**SEND FOR IT**

M. WITMARK & SONS (Witmark Building) 144-146 West 37th St., NEW YORK



THE JOHNSTOWN MANDOLIN ORCHESTRA, (Wesley M. Rorher, Director, Teacher and Soloist) says:

"They are the finest toned instruments in the world. The Finger-rest attachment is an excellent idea. 'Gibson' Harp-guitars, Tenor Mandolas and Mando-cellos will make your Club 50% more effective."

He That Lives on Hope Will Die Fasting

A tone eminated from a thin sawed sounding-board can be projected about as far as you can throw a pillow-sham. You can't drive a nail home with a sheet of paper no matter how large the sheet. It's tonal density or compactness rather than tonal area that carries. But there is not sufficient string pressure on the old construction Mandolin and Guitar to vibrate a larger sounding-board or a thicker sounding-board, therefore, the limit in tonal development of the old construction was long ago reached. If the "Gibson" construction secured greater tonal density alone, it would be a decided improvement, but it also secures greater vibrating area for the **tilted neck, high bridge** and extension string-holder used on all "Gibson" instruments increase the string pressure at the bridge so that both a thicker sounding-board and larger sounding-board are freely pulsated.

It takes superior causes to produce superior effects. Is it sane, logical reasoning to expect construction parrotness to produce tonal superlativeness? And why are some seemingly satisfied with the old construction? Because they have not as yet grown out and up from the lesser into the greater.

But if you have and now realize the dissatisfaction of the old, would you expect another of the same thing to give you satisfaction?

Years of reasoning in a rut makes many a conscientious teacher of sterling qualities eat with a plated spoon

AGAIN. The "Gibson" has no deep reverberating bowl shaped air chamber to chew, re-chew, and super-chew vibration before emination, but instead a back-board sympathetically graduated that reinforces the sounding-board and throws the tone forward, giving it pungency and virility that carries.

NOTE: "Gibson" instruments are sold on payments.

MR. TEACHER.—Do business on our capital. Stock furnished. We help sell. We pay the advertising; you pay for goods when sold. Return goods not sold. Try our "Still Hunt." Write for new Catalog and territory.

GIBSON MANDOLIN GUITAR CO., 105 Exchange Place, Kalamazoo, Mich.

NEW! **The Intermezzo** from **Cavalleria Rusticana,** arranged by H. F. Odell for Tenor Mandola or Mando-cello with Guitar. Harp-guitar or Piano accompaniment. **FREE**—Thematic Catalog. NEW!

Mandolin Solos and Duos

SOLOS

Annie Laurie, Var.	Abt .50	Fantasia	Abt .65
The Brooklet	Abt .50	Fifth Air Varie	Danclea .50

DUOS

Cradle Song	Hauser .35	In Venice Waters	Abt .35
Hark the Choir	Abt .35	Last Rose of Summer	Alexander .35
Golden Rod	Abt .40	Old Black Joe, Var.	Alexander .50
Impromptu	Abt .50	The Piper	Abt .50
Intermezzo	Mascagni .30	Reverie	Alexander .50
Sounds From Church	Abt .35	Spring Song	Mendelssohn .50

Published by VALENTINE ABT

Carnegie Hall, New York City



Taught by MAIL successfully, practically, rapidly. Send 2-cent stamp for trial lesson. **Three Trial Lessons Free.** If not then convinced you'll not succeed, **You Owe Me Nothing.** You must know the rudiments of music and **Mean Business,** otherwise don't write."

WILCOX SCHOOL OF COMPOSITION, C. W. Wilcox, Dir.

"Dept. Z," 225 Fifth Ave., New York City

1909 A NEW BEAUTY FOR GUITAR 1909

"Valentine Dance"

This is a fine number, very catchy air, a great deal of music in it, full and exceedingly artistic.

Guitar Solo 30c; Guitar acc. 15c; Piano acc. 30c. Also published for Banjo Solo 30c; Mandolin Solo 30c; and B. 15c; and M. 15c. Discount 2-3 off.

THE HOGUE MUSIC CO., - Washington, Georgia.

"HUMBUG MEMORY SCHOOLS EXPOSED" AND ADDRESS ON DEVELOPMENT OF THE

MEMORY

To introduce a series of valuable educational works, the above will be sent to all applicants **FREE**

Room 860 **MEMORY LIBRARY** 14 Park Place, New York

TWENTY-FOUR GUITAR SOLOS

Price 50 cents, Post-paid

This is one of the best collections of its kind, notwithstanding the low price. The contents include compositions of a standard character, all of them melodious.

CONTENTS

Braga, G. . . . . Angel's Serenade
Braga, G. . . . . Santa Lucia, Barcarole
Dorn, Charles J. . . . . Alpine Rose Gavotte
Dorn, Charles J. . . . . Minuet
Dorn, Charles J. . . . . Rays of Joy Waltz
Dorn, Charles J. . . . . Rustic Dances
Gottschalk, L. M. . . . . Last Hope
Janon, C. De . . . . . Gipsy Dance
Janon, C. De . . . . . Hungarian Mazurka
Janon, C. De . . . . . Polonaise
Janon, C. De . . . . . Scarlet-Sarafan (Russian Folk-Song)
Janon, C. De . . . . . Valse Poetique
Mendelssohn, Felix . . . . . Spring Song
Mertz, J. K. . . . . Barcarole
Moszkowski, M. . . . . Serenade
Plante, A. H. . . . . Eureka March
Priola, Pasquale . . . . . La Carolina Gavotte
Rollinson, T. H. . . . . Village Bells
Strelezki, Anton . . . . . Of Thee I am Thinking
Thome, F. . . . . Simple Aveu
Vreeland, Walter . . . . . In Festive Colors Mazurka
Vreeland, Walter . . . . . Love's Joy Waltz
Vreeland, Walter . . . . . Swiss Shepherd
Vreeland, Walter . . . . . Under the Balcony

FAVORITE DUETS FOR MANDOLIN AND PIANO

(Also with Guitar Accompaniment) **Price, Post-paid, 50c.**

This is a very attractive collection, and an important addition to our Half Dollar Series. The compositions included are melodious, of a standard nature, and of medium grades of difficulty.

Each part is published in separate form, but every melody is also printed upon a separate staff over the Piano part.

CONTENTS

A Petits Pas . . . . . P. Sudessi
Cuba, Habanera . . . . . G. C. Santisteban
Czardas . . . . . R. Gruenwald
Dream, A . . . . . J. C. Bartlett
Intermezzo . . . . . Carl Bohm
Marche Nuptiale . . . . . Marius Carman
March from Suite. Op. 113 . . . . . Franz Lachner
Mill in the Forest, The . . . . . Richard Eilenberg
Rêve de Bonheur . . . . . Guido Papini
Simple Aveu . . . . . Francis Thomé
Traumerei and Romance . . . . . Robert Schumann
Watch of the Angel Guardian, The . . . . . Gabriel Pierné

CHAS. H. DITSON & CO. NEW YORK — **Oliver Ditson Company, Boston.** — J. E. DITSON & CO. PHILADELPHIA

Order of your home dealer or any of the above houses

PREMIUMS - WHAT WE OFFER FOR SECURING SUBSCRIPTIONS to the CRESCENDO

FOR ONE SUBSCRIPTION

To anyone in U. S. sending $1.00, anyone in Canada sending $1.25, anyone in foreign countries sending $1.50, we will send the CRESCENDO for one year (12 months) and any **one** of the following premiums postpaid:

	Value
Set best Odell Mandolin Strings	$0.50
Set " " Banjo "	.50
Set " Tenor Mandola "	.50
Quire best Blank Music Paper, 24 sheets	.35
Set Steel Guitar Strings	.50
½ doz. Odell Tortoise Shell Mand. Picks	.55
Tuning Pipe, 4 Notes for Mandolin	.50
" " 5 Notes for Banjo	.50
" " 6 Notes for Guitar	.50
Dozen Odell Mandolin E Strings	.40
" " " A "	.40
" " " D "	.60
" " " G "	.60
White Holly Director's Baton	.40
Hayden Guitar Folio, 18 pieces	1.00
Robinson Banjo Method	1.00
Robinson Collection, Mand. and Piano	1.00
" " Banjo and Piano	1.00

OR ANY **ONE** OF FOLLOWING PIECES

Toastmaster, March . . . Odell.	Lady Dainty . . . . Odell
Dance Africaine . . . . Gilder.	Miserere . . . . . Verdi
Sextet, Lucia . . . . Donizetti.	Danse di Cupid . . . Odell
Love's Old Sweet Song, Molloy.	A Petits Pas . . . . Sudessi
Whispers . . . . . Dean.	Pizzicati Sylvia . . . Delibes
On the Plaza . . . . Rollinson.	A Love Story . . . . Pabst

OR ANY **TWO** FOLLOWING GUITAR PIECES

Diadem March . . . . Chenet.	La Cachuca . . . . Hayden
Flower Song . . . . . Lange.	Message of Love . . Chenet
Glissando Waltz . . . Hayden.	Reverie . . . . . Hayden
The Brook . . . . . Barker.	Norse Dance . . . . Dorn
Elsie Waltzes . . . . . Hayden.	Spectre Dance . . . . Odell
Gipsies' Schottische . . Chenet.	Bohemian Girl . . . Balfe

OR ANY **TWO** FOLLOWING BANJO PIECES

Dutch Picnic . . . . . Glynn.	Il Trovatore . . . . . Bacon
Youthful Charmer . . Robinson.	London March . . . . Odell
Queen City Waltz . . Bloomey.	Old Homestead . . . Glynn
Shortis' Waltz . . . . Lansing.	Little Dark Eyes . . . Cobb
Famous Overtures . . . Bacon.	Lobster Chasse . . . . Odell
Boston Tech March . Robinson.	Scotch Airs . . . . . Bacon

FOR TWO SUBSCRIPTIONS

To anyone sending us **two** subscriptions with $2.00 U. S., $2.50 Canada, $3.00 Foreign, we will send post-paid any **two** of the premiums in above list or any **one** of the following:

	Value
Set best gut and wound Guitar Strings	$0.75
Odell Mandolin Method, Vol. 1, 2 or 3	.75
Set best Mando-Cello Strings	1.00
Sadler's Leather Music Roll	1.50
Best Roger's Banjo Head	$1.25
Leather Music Stand Case	1.00
Chromatic Tuning Pitch Pipe	.75
Music Stand	1.00
Music Folio, Sheet Music size	.75

CRESCENDO PUB. CO., - 165 Tremont Street, Boston, Mass.

LIBRARY of CONGRESS
Two Copies Received
FEB 8 1909
Copyright Entry
Jan. 9. 1909
CLASS 13 XXc. No.
182121
COPY B.

The Crescendo

DEVOTED TO THE INTERESTS OF THE

Mandolin, Guitar and Banjo

OFFICIAL ORGAN

OF THE

AMERICAN GUILD

OF

Banjoists, Mandolinists and Guitarists

VOL. I. BOSTON, FEBRUARY, 1909. No. 8.



The Eclipse Banjo and Mandolin Club of New Bedford, Mass., an organization under the leadership of John E. Russell, the leading teacher of these instruments in that city, is a club of more than ordinary merit. With one exception its members are all pupils of members of the Boston Ideal Club, and its formation and style is modeled closely after that famous club. Its members are John E. Russell, Edward Bellenoit, Edward F. Pender, Harry C. Crowell and Aaron Marvel. Each member plays two or more instruments, and the club presents either a mandolin or banjo formation, both equally good. Besides the regular club numbers, which are always rendered with skill and precision, its programs are varied with mandolin solos by Mr. Russell and banjo solos by Mr. Bellenoit.

THE EMOTIONAL MANDOLINIST.

By Thomas J. Armstrong.

There are two kinds of players among mandolinists. One is the sane and fearless player who attacks a note with precision and maintains its volume of tone from the very beginning; and the other is the emotional player, who commences every note softly and gradually increases its volume to the middle and then ends softly again. The one is the cool and comfortable conception of the music at hand, and the other is a timid attempt to impart expression and feeling, regardless of the selection's character.

The fearless player is enabled to bring out clearly the different themes in the music, while the emotional player's frantic efforts for effect produce fatigue.

Although the emotional player is far too numerous in the mandolin fraternity, his existence is not entirely confined to that branch of music, for he may frequently be heard in bands and orchestras. He is particularly prominent in Italian bands.

Emotional playing is seldom apparent among guitarists and banjoists, but seems to be only among the mandolin players, and once the habit is contracted, it is almost impossible for the player to commence a note of moderate length with the proper volume of tone. He will begin a long note very timidly as if he was afraid he did not have the right fret, and then swell it out with all the force at his command until near the end, when he diminishes the tone, and then gets ready to repeat this performance on the next note. The most exasperating part of this is, that he imagines he is playing with expression. His performance may resemble the rising and falling of the ocean's waves, yet he keeps serenely on, regardless of the fact that his hearers soon loose sight of the melody under these tiresome and spasmodic indulations of sound.

Crescendo and diminuendo, the musical terms for increasing and diminishing the volume of sound, are the musicians stock in trade because they assist him in giving emphasis and character to his art. All soloists take some liberties with a composer's work, by increasing certain notes and passages in a musical number, but the emotional player overdoes it, and thereby does not produce the effect he wishes, for his performance reaches the level of a burlesque.

Emotional mandolin playing is bad enough when confined to single notes, but the limit to this manner of playing is reached when the soloist plays double stops of two or more notes. Instead of a succession of smooth, even chords, it sounds as if he was in another room and some other person was constantly opening and closing the door, sometimes swinging it wide open and other times only half way. This constant rising and falling of sound is apparent from the start and eventually tires the ear.

As to the cause of this peculiar style among mandolin players, it may be for two reasons—one his desire to play with expression, and the other, his faulty method in position playing. The emotional player does not make his appearance until he graduates above the first position and possibly his uncertain plan of fingering causes him to hesitate at each note. When sure that he has the right fret his confidence is restored and he brings the note out stronger. This fault eventually becomes a habit, until he finally plays everything that way—even open strings. The mandolinist afflicted with this style of playing spoils everything because his manner appears too affected, his wavering tone lacks force and his conception of the music becomes confused like a bewildered traveller in a strange city.

In the mandolin orchestra occasional bursts of emotional effort may occur, but their bad effects are partly hidden by the other instruments. It is only when the mandola has a solo that there is danger of the fault becoming prominent. If this instrument is in the hands of an emotional player, his part is generally delivered in spasms, just as his fancy dictates, and invariably in unexpected places. When he has a solo, and the other instruments are subdued, his manner of playing is more apt to be noticed than the solo itself. This is particularly so when the tenor mandola is used, because its tones are more sonorous than the octave mandola.

Emotional playing has prevented many good mandolinists from obtaining success in their work. This is very clearly shown when the music really calls for a long and gradual crescendo. In such cases the emotional player fails to draw attention to that part even if he does increase the tone, because he has been doing the same thing throughout the entire piece.

Every mandolinist is anxious to play effectively, no one likes to do anything poorly. All comments and criticisms intended for the betterment of his art, should be heeded by the young musician, for it lays within his power to correct his own mistakes. A few moments careful study of his own playing will reveal to him whether he begins each note with confidence or lapses into the emotional field.

At the risk of being ungallant it may be said here that emotional mandolinists are more numerous among women than men, but this statement may be wrong and full of prejudice, from the fact that these lines were written by a man. Every musically inclined student is in danger of falling into the habit, all sentimental performers are susceptible to its false charms and even the artist is tempted to over-step his right in the treatment of a solo.

The young mandolinist should beware of this pitfall of emotionalism and if he has acquired it, try and overcome the fault.

This can be accomplished by a careful study of the positions, a correct and easy plan of entering those positions and a critical observance of his personal rendition of every selection.

Another method, equally effective, is in the right hand management of the plectrum, first holding it very firmly and playing a strain of music loudly and then repeat the strain softly while the plectrum is held rather loosely. The left hand fingers in the first instance have a firm and steady pressure on the fingerboard and in the second the pressure may be much lighter.

It is also necessary to follow the marks of expression in a piece of music, for after all, if the performer wishes to bring out clearly the composer's thoughts, he must be guided solely by the author's signals for effect.

THE MANDOLIN ORCHESTRA

By Herbert Forrest Odell

(Continued from January CRESCENDO)

ORCHESTRA CONTINUED

I have found the following combination quite effective for an orchestra of about 35 players, 10 first mandolins, 8 seconds, 4 tenor mandolas, 2 mando-cellos, 5 guitars, piano, flute, violin, cello and drums and one or two obbligato banjos.

The following will perhaps suggest a good balance for larger orchestras:

	50 Players	75 Players	100 Players
1st mandolins	12	18	25
2nd "	9	14	18
Tenor mandola or 3rd Mands.	7	10	14
Mando-cellos	5	8	10
Guitars	6	12	15
Flute	1	1	1
Cello	1	2	2
Piano	1	1	1
Banjo	5	2	12
Drums	1	1	2

A combination of instruments as near to the above as it is possible to obtain will give excellent results and as suggested before the violin, clarinet or other obbligato instruments may be added as desired. I believe where it is possible in an orchestra of from 25 to 35 players, that if three or four harp-guitars could be obtained, they would be preferable to any combination of accompaniment instruments. At one of the Festival Mandolin concerts given in Boston a year or so ago, I had the pleasure of directing an orchestra made up as follows: 70 first mandolins, 45 second mandolins, 35 third mandolins, 45 guitars, 30 banjos, 1 flute, 2 cellos, 2 mand-cellos, 6 mandolas and a grand organ. This orchestra played several instrumental numbers and also played in connection with a chorus of 60 voices.

PIANO VS. GUITAR

The question of whether or not piano should be used in an orchestra with guitars is sometimes asked. In large orchestras, the effect obtained by having both guitar and piano is excellent providing the piano is played lighter than usual. The guitar softens the pungency of the piano and by using both instruments, the bass and accompaniment work is strengthened and broadened. The piano and guitar section should aim to produce a broad, round quality of tone rather than a loud one. Quality, roundness, and broadness is to be desired rather than noise.

I have always maintained that guitar basses are thumped altogether too loudly and in listening to an orchestra, from a distance across a hall, it will be noticed that the guitar bass is heard fully as plainly as the melody and I believe that most guitar players overforce the bass strings. By having a combination including both piano and guitar, it is not necessary for either the pianist or guitar players to force heavily. Ordinary loud playing in forte passages will give all the bass and accompaniment necessary and it is certainly pleasanter to have plenty of bass instruments playing easily rather than to have two or three exerting themselves to the utmost to balance the rest of the orchestra.

THE DIRECTOR

In writing of the duties of a director, I am referring to one who is educated and experienced in the art of leading others, not the time-beating fakir we frequently see wildly gesticulating in front of a body of players, many of whom are perhaps more capable than he. The director should have entire charge of the rehearsals and performances of the orchestra. During rehearsals or concerts, he should be the only one in authority. A musical director must both see and hear. He must be active and vigorous, yet patient, and have the power or faculty to transmit to his players, visibly or invisibly the feeling, emotion and understanding of the music which he himself must feel and have in order to lead others. He must have a personality and magnetism which will imbue the players with confidence in his ability to direct them.

A musical director must have many qualifications, for his task is a severe and complicated one. He must first of all be a thorough musician, carefully grounded in all that pertains to his work. He should have a knowledge of all rudiments, knowledge of harmony and be thoroughly familiar in a general way with the instruments of the orchestra he directs, although he need not necessarily be an expert performer on any of them, except in a small club where he plays, but he should know how to tune the instruments, their compass, their tone color, the best effect that may be produced from each one and he must know thoroughly the composition he is directing. A director should never go to a rehearsal unprepared and expect to obtain from his orchestra the proper results when he himself is not familiar with the composition or the intentions of the composer. A successful director is a careful drill-master with the ability to obtain from each section the proper tone so that the balance of the whole may be perfect.

He must be familiar not only with the melody of a composition but he must know all the parts, especially the counter melodies. He must possess a clear idea of the principal parts and general character of the piece he is directing. If the various tempi are not indicated by words or metronome marks, (many publications are sadly deficient in this respect), he must have the ability to decide what tempi should be used and how loud or soft to play each phrase. If the composition at hand is properly marked by a good arranger, the director should follow as closely as possible the indicated marks of the tempo and expression.

TIME BEATING AND OTHER SIGNS USED

The director should have a platform raised about 12 or 15 inches above the players. Supposing the director has the above qualifications and knowledge, he must indicate to his players the manner in which he wishes a composition

(Continued on page 9)

GUILD BULLETIN

Are you making your plans to attend the 8th annual convention? I suppose of course you are. It's going to be the greatest one ever held by the Guild and you ought to be there. We expect no less than 100 of our members will attend and you'll regret it if you are not one of them. The business convention will be held in one of the finest hotels in the world, the famous Waldorf Astoria. The concert will be given here also. Now see here, Mr. Member, arrange things and take a week off beginning on April 12. New York is a great city to go to and this will be a good opportunity for you to go there. Write at once to Valentine Abt, Carnegie Hall Building, and tell him you are coming and by the way, get your ticket engaged for the concert which will be one of the finest Guild concerts ever given.

The official hotel of the Convention will be the new and absolutely fire-proof Hotel Latham, at the corner of 28th St. and 5th Ave., New York city. The hotel is right in the heart of the city, one door from 5th Ave., and one block from Broadway. For the visiting Guild members, it could hardly be better located. The appointments of the house are superb, the rooms are finely furnished and are with or without bath as desired. Every room has polished hard wood floors and rugs. The furniture and fittings are of the best and every convenience will be found for the Guild members when they reach New York. The main dining-room of the hotel seats 200 and the Palm room seats 100. The Latham is on the European plan and the service and food are of the finest. The meals are Table D'Hote or A La Carte. I strongly recommend that all visiting Guild members make arrangements ahead to stop at the Hotel Latham when in New York. I speak from personal experience and I can say that the house is one of the finest I have ever stopped at. Mr. Ritchey, the manager, is making every preparation to make the stay of the members pleasant while in New York and I recommend that those who are to attend the Convention engage their rooms a considerable time ahead so that they may have everything exactly as they wish it when they arrive. Special rates have been made to Guild members. The banquet will be held here also.

The program as at present arranged is as follows:

Wednesday forenoon, April 14, a social affair of some kind will be arranged.

Wednesday afternoon, April 14, 2 P. M., Officers meeting at Mr. Abt's studio to prepare final reports for the year.

Wednesday evening, April 14. A social affair, possibly a theatre party, or perhaps an informal preliminary talk with or without smoke on matters which will come up at the business meeting.

Thursday morning, April 15, 10 A. M. Opening of the business meeting at the Waldorf Astoria. Members are requested to attend promptly as very important matters will come up.

Thursday noon, April 15, 12.30. Banquet for Guild members and friends at Hotel Latham.

Thursday afternoon, Apr. 15. Business meeting resumed at the Waldorf Astoria. Adjournment at 6 P. M.

Thursday evening, April 15. Eighth Annual Guild Concert at the Waldorf Astoria, under the direction of Valentine Abt. Among the artists who will appear at the concert are W. Eugene Page, the mandolin virtuoso, George C. Krick, guitar soloist, J. J. Derwin, banjo soloist, Miss Florence McCune, harpist, a chorus and the Plectrum Society orchestra, Mr. Abt, director. All of the soloists who will appear are Guild members and have volunteered their services.

Mr. Abt has prepared a beautiful souvenir program with a very artistic cover. 5000 of these programs will be sent all over the world. I strongly advise manufacturers, publishers, dealers, and teachers to secure advertising space in the program at once. The rates which are very reasonable are: Page, $12; half page, $7; quarter page, $4; eighth page, $2.50; teacher's cards, $1.00.

Only Guild members in good standing will be allowed to attend the Business Convention but anyone and everyone is welcome at the concert, banquet and the social affairs.

Write at once to Mr. Abt. Engage your ticket for the concert, your room at the hotel, and secure your advertising space in the program.

A majority of the Guild members have paid their dues for the year, but there are a few who have not. I urge those who have not to send them in at once as the time limit expires March 1st and those whose dues then remain unpaid are liable to be dropped. Pay up promptly.

I again remind Guild members that we have some Guild pins at 75c each which would look well pinned on their coats. Be sure to get one before you attend the Convention if you have not already bought one. The pin is about the size of a ten cent piece, made of red and white enamel and gold plate.

If you can't possibly attend the Convention and have some important subject you want brought up for discussion write me about it and I will see that it is brought to the attention of the members. Better come and tell it yourself.

H. F. ODELL, Sec'y-Treas.

Recent New Members

PROFESSIONAL

Walter J. Stent	N. S. W. Australia
Daniel Acker	Wilkesbarre, Pa.

ASSOCIATE

Harold Keith	Montpelier, Vt.
Charles Boehm	Syracuse, N. Y.
Thomas S. Davis	Philadelphia, Pa.
H. E. Pendleton	Roxbury, Mass.
John Claussen	Hillsdale, N. J.
Albert Claussen	" "

The Life of an Ad.

By Thos. J. Armstrong.

When a man takes up a newspaper, the first thing he looks at is the date. If it is a day old he throws it down. With magazines, it is different; he invariably begins reading at once the advertisements or some interesting article. It is on this account that the length of time in which an advertisement has "the pull" is much longer in magazines than it is in newspapers.

A comparison of the short life of a newspaper with the long life of a monthly paper, is vastly in favor of the latter. The man of the house gathers up the old daily papers and hides them away in some dark closet, while the monthly magazine rests proudly on the parlor table for weeks and even months.

Trade journals have long been recognized as an effective medium for publicity. The successful merchant and manufacturer knows the necessity of keeping in touch with business progress and both of them use these journals to reach a class whom they know will be receptive.

Music journals are superior to all other mediums for advertising music and musical merchandise, because they exert a much longer appeal and bring it nearer home. As a means of reaching the professional and amateur musician, it is in a class by itself.

In view of these facts, the life of an "ad" becomes a very important factor in selecting space in any paper; and no better medium for this purpose can be found than the **Crescendo.**

From Far Off Australia.

One of the busiest teachers in Australia is Mr. W. Saunders, who is an enthusiast in the banjo, mandolin and guitar line. His reference to our "Recent Publications" department is only one of hundreds which we are receiving in praise of this department.

Concord, N. S. W. Australia.

H. F. Odell,

Dear Sir:

The back numbers of the CRESCENDO at hand O. K. You are certainly making it very much alive, and must congratulate you on the many excellent features contained therein.

One of great value, I am sure will be the "Recent Publications" with description of the pieces. I shall get you some subscribers.

Yours truly,

W. SAUNDERS.

P. S. Hope it will not be long before you Americans adopt the C notation for the banjo as we would like to use your excellent and the best in banjo music. W. S.

Our Music Makes A Hit.

We receive a great many letters praising the excellence of our music each month. We use only the best music which has real merit. Music which has been **tried** and **not found wanting,** we believe is more acceptable to our readers than new experiments. The following is a letter from Mr. Fred Kaiser, the well-known player, which is one of many recently received.

H. F. Odell & Co., Dufur, Ore., Jan. 16.

Dear Sir:

I like your CRESCENDO immensely. As yet I have not found any other journal that has such **real good** music. Most of them are quite pretentious but the music isn't there. It lacks **"something."**

Yours respectfully,

FRED KAISER.

Prominent Guild Members.



J. J. DERWIN.

J. J. Derwin of Waterbury, Conn., is a charter member of the American Guild and has been on the board of directors of the same organization for several years. He has been a teacher of the banjo, mandolin and guitar for 17 years and also is a clever violinist. He studied the latter however only for personal enjoyment and for the artistic benefit derived. He studied the banjo with A. A. Farland, mandolin with Valentine Abt, harmony and composition with H. N. Allen of Hartford, Conn., violin with Leslie E. Vaughn, one of the best violinists in Conn. Although Mr. Derwin is a soloist of reputation on both the mandolin and banjo, his splendid teaching business prevents any extended concert tours, although he is frequently heard in concerts in New England and ocassionally in other cities. He was the banjo soloist at the Annual Guild Concert at Washington last year and will appear as a banjo soloist at the 8th Annual Concert of the Guild to be given at the Waldorf Astoria on April 15th, 1909. He is a teacher of the banjo, mandolin and guitar at Taft School at Watertown, Conn., (conducted by a brother of President Elect Taft) he also teaches at the Hotchkiss school at Lakeville, Conn., (one of Yale's leading prep. schools) and has large classes in both Winsted and Waterbury, Conn. He is coach of the Taft School Mandolin club and the Hotchkiss School Banjo and Mandolin club, instructor of the Gibson Mandolin and Banjo club at Winsted, Conn., director of the Derwin Mandolin and the Derwin Banjo club of Waterbury, Conn. Mr. Derwin is an indefatigable worker, frequently retiring after midnight and rising at 4 or 5 in the morning. He is an earnest student of music in all forms and although retiring and quiet in demeanor, he is one of the best schooled teachers in the country. He has one of the best incomes of any banjo, mandolin or guitar instructor in the country. His price for teaching is very high as he gets $3 an hour for most of his lessons. He numbers among his pupils many members of leading families, some of them coming as far as the Philippines Islands.

Mr. Derwin delights in all that is best and highest in music. He is an enthusiastic worker for the American Guild and is much respected by his many musical acquaintances.

The CRESCENDO.

A Magazine for the Player, Student and Teacher of the Mandolin, Guitar or Banjo.

HERBERT FORREST ODELL,
Editor and Manager.

Published Monthly by the
CRESCENDO PUBLISHING CO., INC.

SUBSCRIPTION PRICES.

Single Copy, ... 10 cents.
Yearly, ... $1.00.
Canada . . . . . $1.25.
Foreign . . . . . 6 Shillings.

ADVERTISING RATES will be sent on application. Forms close on the 15th of each month for the succeeding month's issue.

REMITTANCES should be made by Post Office or Express Money Order, Registered Letter or Bank Check or Draft. Checks accepted only on banks with exchange in Boston or New York.

CORRESPONDENCE is solicited from everybody interested in the Mandolin, Guitar or Banjo. We should be pleased to receive programs and reports of concerts, club and orchestra news, personal notes and music recently issued.

We are not responsible for the opinions of Contributors.

ADDRESS COMMUNICATIONS to the Editor. ALL REMITTANCES should be made payable to
CRESCENDO PUBLISHING CO.,
165 Tremont St.,
Boston, Mass.

VOL. I. FEBRUARY 1909. NO. 8.

EDITORIAL.

We notice in a short article which appeared in B. M. G. the well-known English magazine, that the fake mandolin school has struck London. There is a certain party in London who is giving away mandolins and violins to everybody who takes 12 lessons of him. We prophesy that this fakir will not last very long, in fact no longer than the same class of people lasted in this country. We have driven them out of almost every city in the U. S. and we wish the legitimate teachers in London the best of luck in burying the fakirs so deep that they will never be seen again. Here's luck to our English cousins in driving out the fake schools.

A very interesting article appeared in the January number of Keynotes, the well-known English magazine in the form of a case at court between A. Picker, plaintiff and A. Plectrum-Player, defendant, in the Proper Court of Justice, in the Fair Mind Division. Mr. Justice Opinion was on the bench, the counsel for the plaintiff, was Mr. F. Ingers and the counsel for the defendant was Mr. Gener. L. Public. The question was raised by the defendant and plaintiff whether the banjo should be played with a pick or with the fingers. This is one of the cleverest articles on this subject that we have ever read.

We recently had occasion to consult a firm which has a large new issue list and in talking with the head of this firm, we found that the call for octave mandola parts was 40% less than it was a year ago where on the other hand, the call for the tenor mandola had increased to 60%, therefore we make this plea to the mandolin public, to the players, the teachers and the publishers, **let us stand united together and do away entirely with the octave mandola.** It is fast disappearing anyway. It is only a question of time when the octave mandola will be a thing of the past and why should not all of us take a decided stand and get rid of the mongrel? Octave mandolas are made by only a few firms. There is not enough demand to warrant the manufacture of them and almost all of the firms that make octave mandolas are also making tenor mandolas and are selling them two to one of the octave mandolas. Let us have further uniformity in this country by using only the tenor mandola and the mando-cello. Those players who have octave mandolas need not throw them away. All they need to do is to string them with tenor mandola strings.

Club leaders—Stand for what is right. Insist that your mandola section include tenor mandolas and mando-cellos. Make your octave mandola players restring their mandolas for tenor tuning.

Dealers—Stop the manufacture of octave mandolas. Make only tenor mandolas and mando-cellos and make them good and force everybody to buy tenor mandolas or mando-cellos.

Publishers—Discontinue publishing octave mandola music but publish tenor mandola and mando-cello parts well arranged and you will find a big sale for them

Let us have tenor mandolas and mando-cellos well made, good music well arranged and we prophesy better results for the orchestras and better business for the manufacturers, publishers and teachers.

We are indeed gratified to hear of the excellent results obtained by our advertisers, however it was anticipated because our circulation is increasing rapidly and our subscribers seem so pleased with the CRESCENDO that it is only natural that our readers should patronize those advertisers whom they find in our columns. Our advertising contracts are all long ones, some of them running for 18 months and all of our advertisers are reliable firms.

Here is the experience of one of our advertisers. This letter shows that the CRESCENDO is one of the best advertising mediums in existance.

Mr. H. F. ODELL, Kalamazoo, Mich.
Boston, Mass.

Dear Mr Odell:

What have you been doing to increase the circulation of the CRESCENDO? All our ads are keyed. We know exactly what mediums pay us the best. Our December ad. in your splendid magazine figured out a net gain in replies over the preceding month of exactly ten hundred per cent. Jiminy Christmas, you're going some!

Success to you,
GIBSON MANDOLIN GUITAR CO.

Our answer to above in regard to circulation is, that we are sending the CRESCENDO all over the world in steadily increasing quantities and subscriptions are simply pouring into our offices. Naturally our advertisers get the benefit. We already have a large circulation, and we confidently believe we shall, in a few months more have the largest circulation of any magazine of the kind.

We have many agents. The CRESCENDO may be obtained from any of them. See partial list on page 15.

To GEO. L. LANSING.

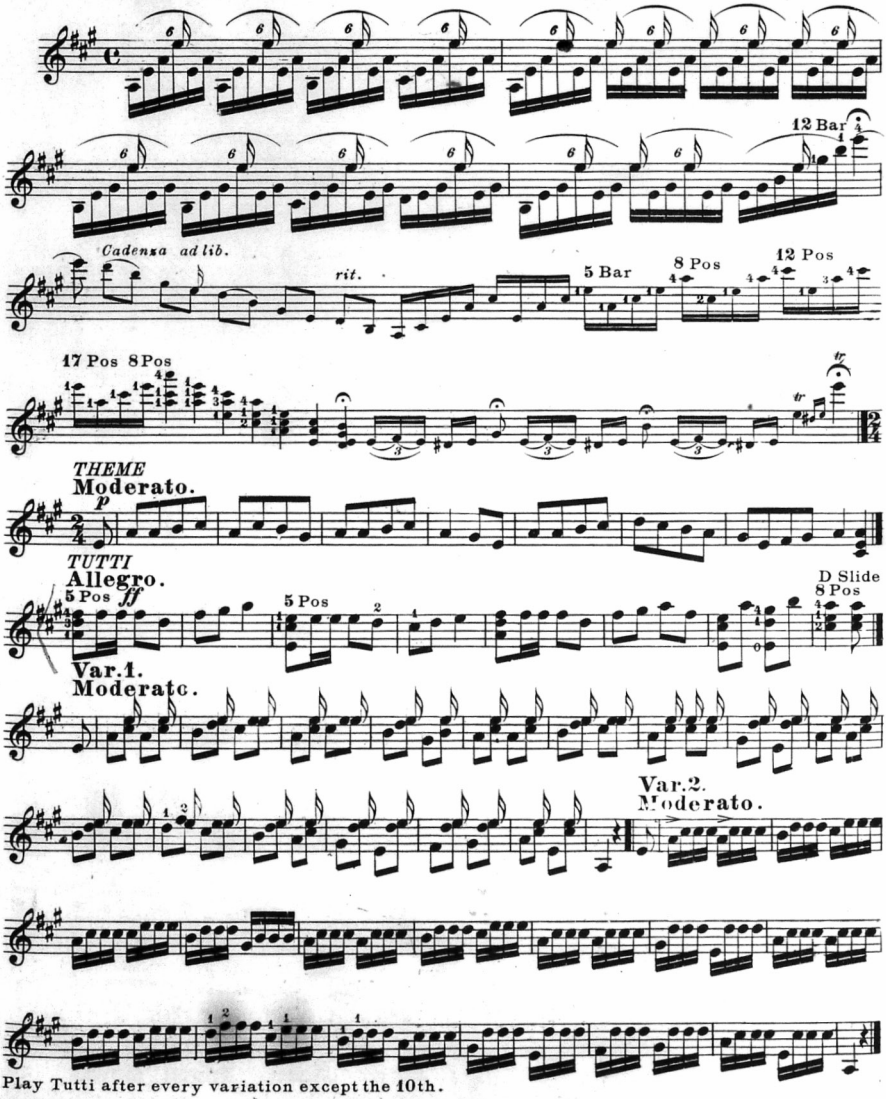
YANKEE DOODLE.

VARIED.

BANJO.

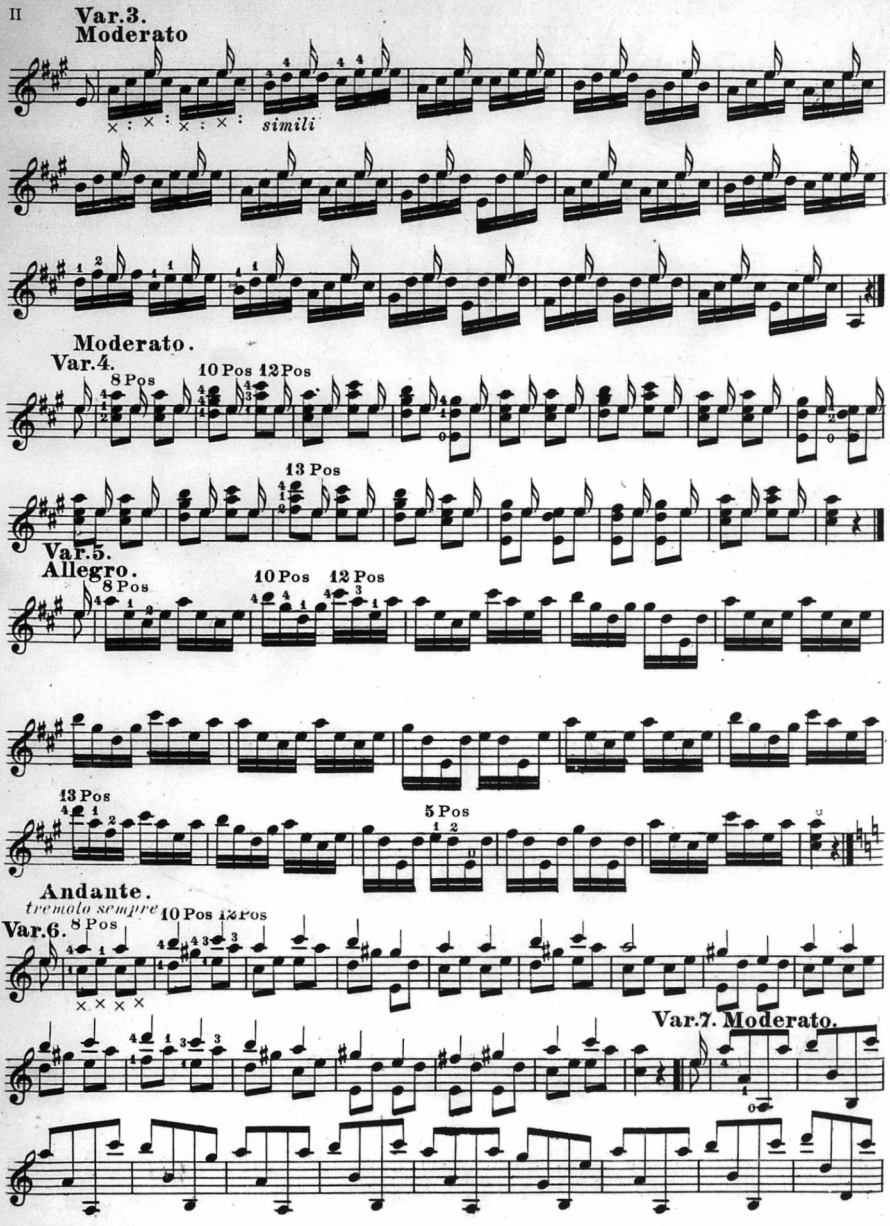
Moderato.

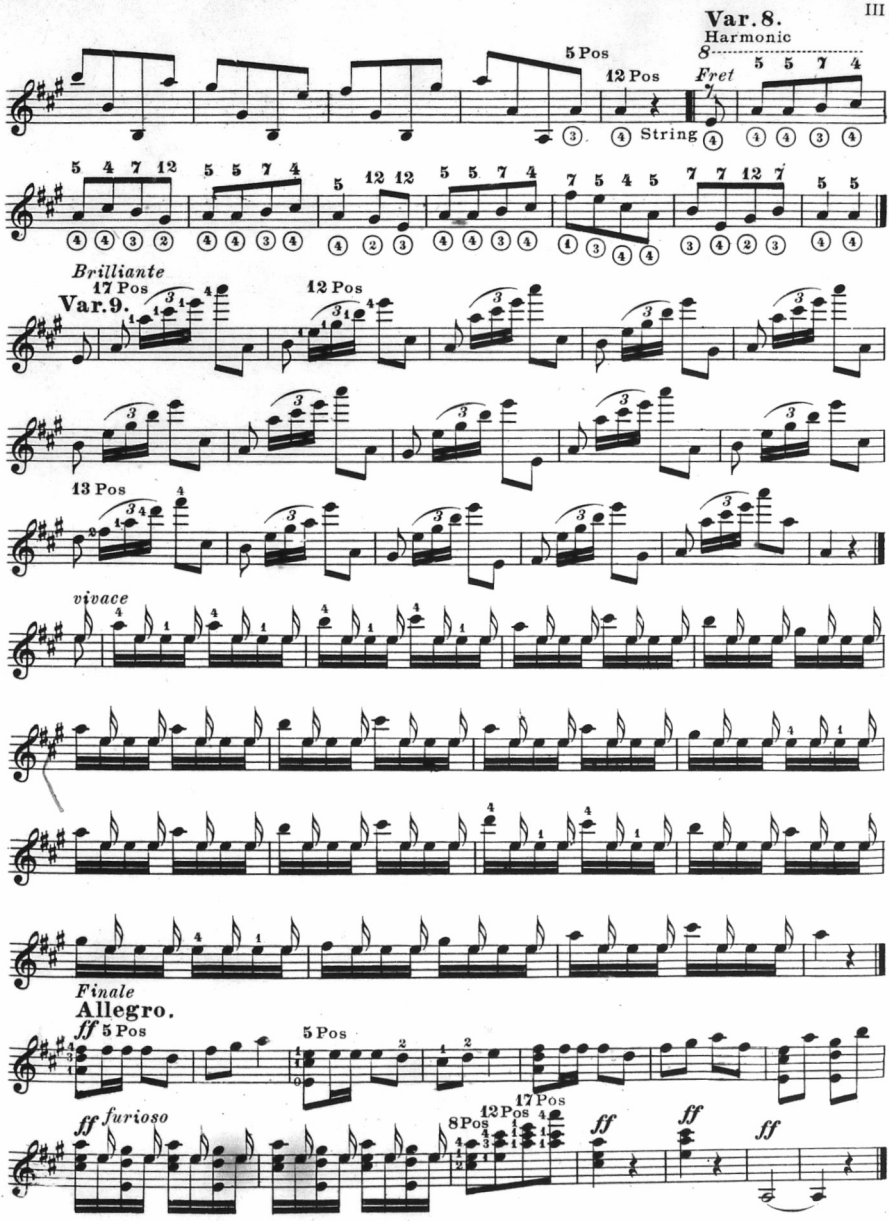
H. F. ODELL.



Play Tutti after every variation except the 10th.

Copyright 1896 by H. F. Odell & Co.


Var.3.
Moderato
simili
Moderato.
Var.4.
8 Pos
10 Pos
12 Pos
13 Pos
Var.5.
Allegro.
8 Pos
10 Pos
12 Pos
13 Pos
5 Pos
Andante.
tremolo sempre
Var.6.
8 Pos
10 Pos
12 Pos
Var.7. Moderato.


Var. 8.
Harmonic
Fret
String
5 Pos
12 Pos
Brilliante
Var. 9.
17 Pos
12 Pos
13 Pos
vivace
Finale
Allegro.
ff
5 Pos
ff furioso
8 Pos
12 Pos
17 Pos
ff

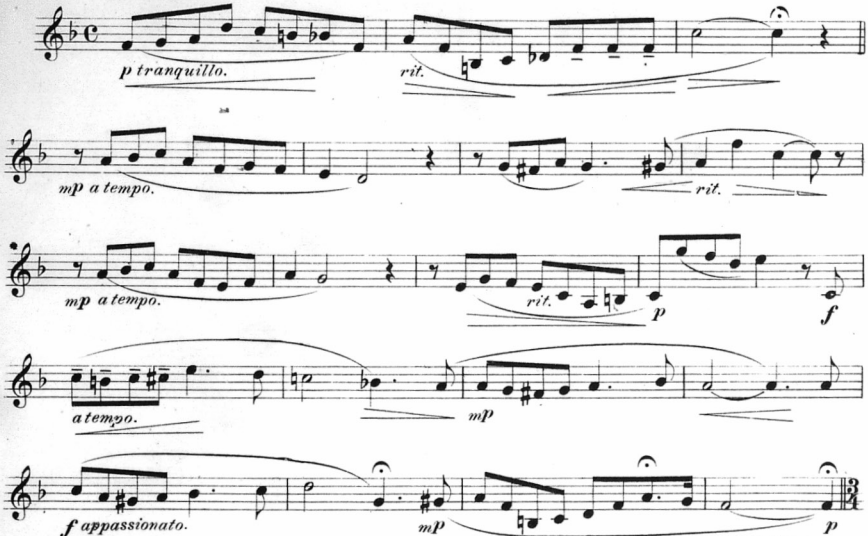
LOVE'S GOLDEN MEMORIES.

This Piece is also published as a Song.

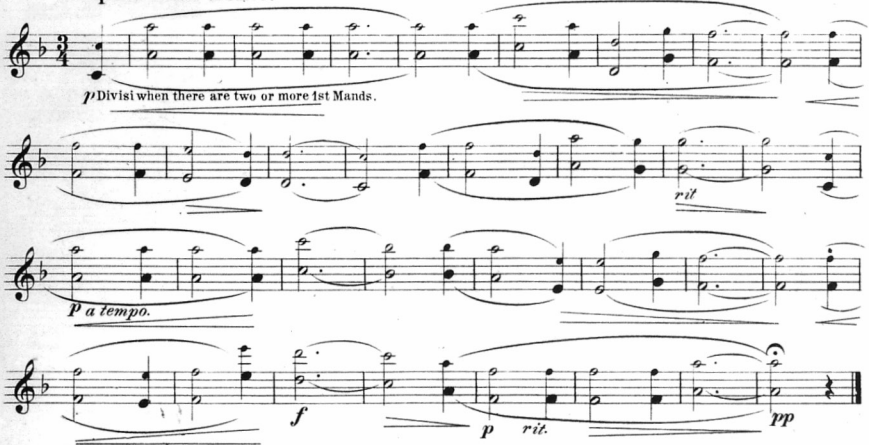
1st MANDOLIN.

H. F. ODELL, Op. 37.

Andante Moderato.



Tempo di Valse Lente.

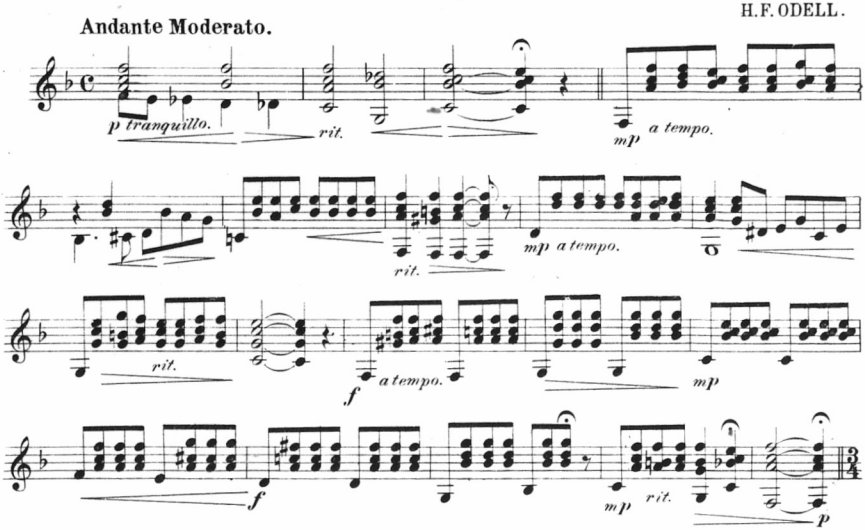


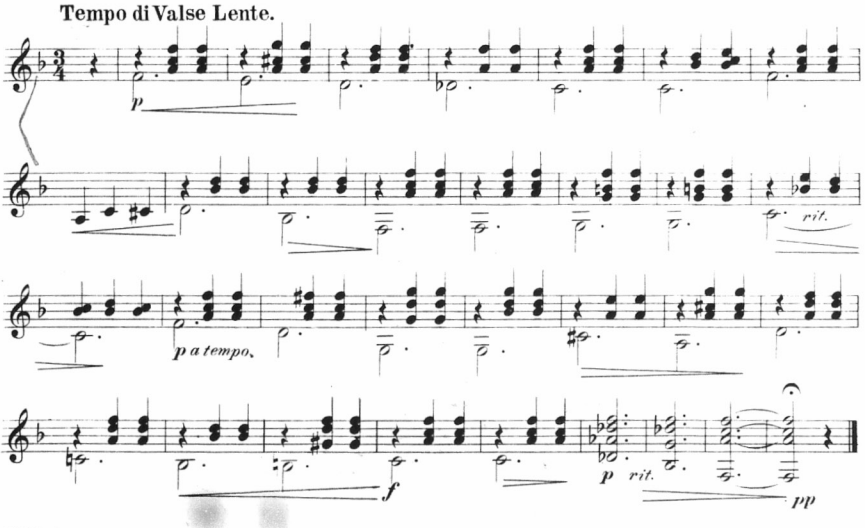
Copyright MCMVII by White-Smith Music Publishing Co.

LOVE'S GOLDEN MEMORIES.

GUITAR.

H. F. ODELL.





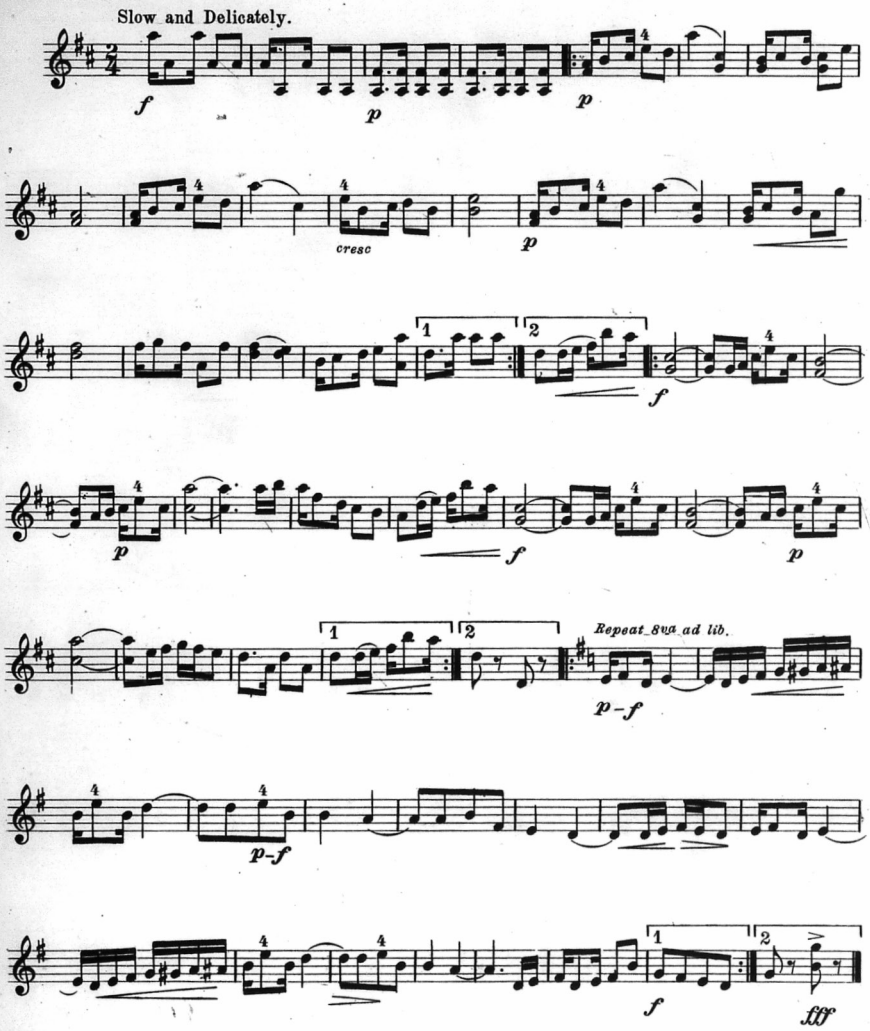
Published by White-Smith Music Publishing Co.

ZYRA.

Mexican Intermezzo.

1st Mandolin or Violin.

Wm. C. STAHL.



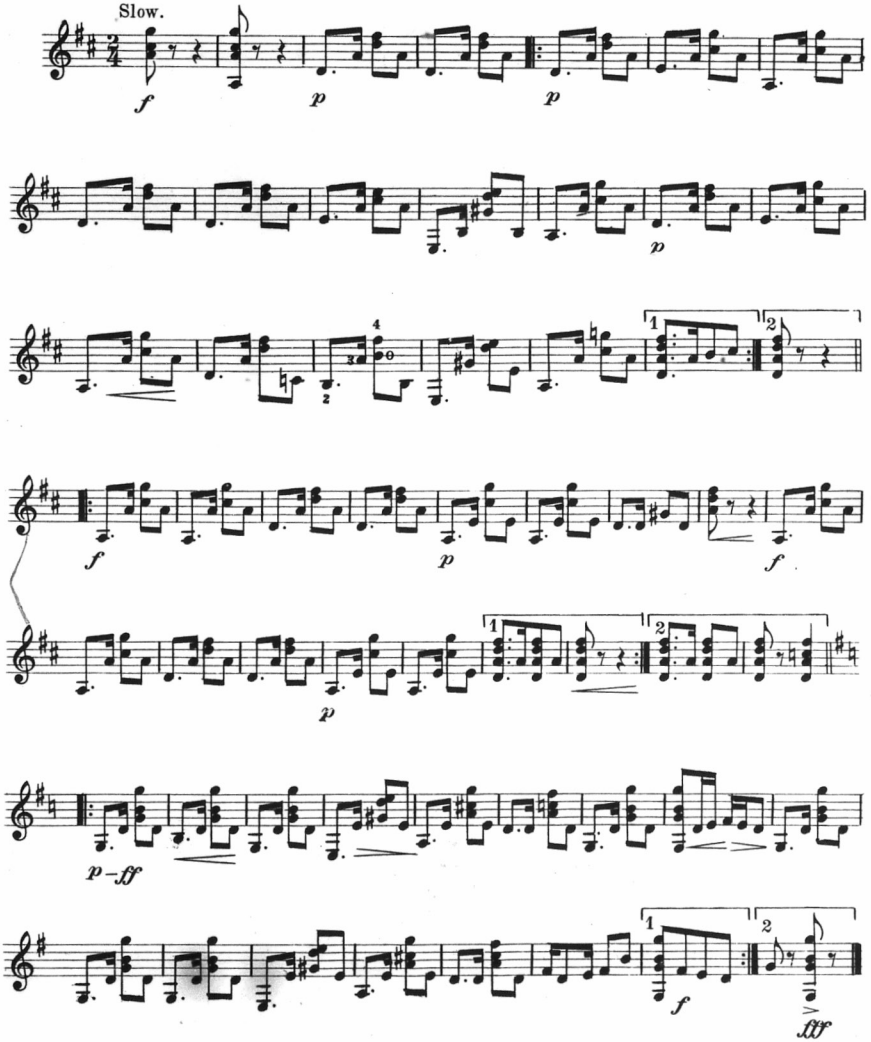
Copyright MCMVIII, by Wm. C. Stahl.

ZYRA.

Mexican Intermezzo.

Guitar.

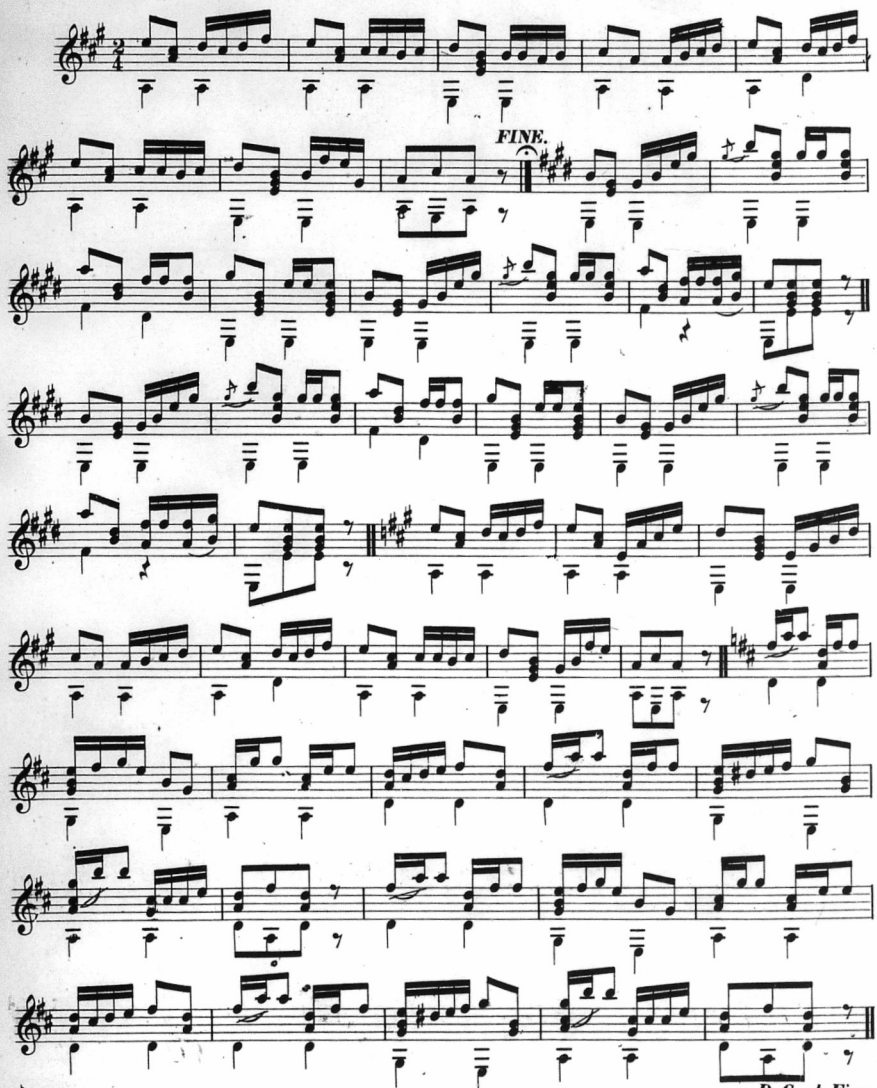
Wm. C. STAHL.



HAPPY HEART POLKA.

GUITAR SOLO.

BY C. V. HAYDEN.



Copyright 1891 by C.V. Stearns.

The Mandolin Orchestra

(Continued from page 5)

played which is done by certain signs made with a baton or the left hand. These signs indicate the principal divisions of a measure, frequently the sub-divisions, the accents and the expression.

No general rule can be laid down for the indicating gestures of a director. Every director has his own manner of imparting to his players his meaning. However, wild flourishes, jumping up and down, shaking the head until the hair stands up and windmill motions should be avoided. The hand and wrist should be used mostly, the whole arm only occasionally. To avoid fatigue of the right arm, the director should learn to hold the baton with the left hand. Forte passages, accents, agitatos, etc., should be indicated quite forcibly. Soft passages, legato movement, staccato passages, etc., are indicated more delicately.

All beats should be intelligible. The first beat which is the most important in a measure should always be a decided down beat. Experienced players are always watching for this down beat. Amateur directors are too often careless of the first down beat of each measure, frequently leaving the players in a quandary.

4-4 time is indicated by 1 down beat, 2 to the left, 3 across the body to the right, 4 obliquely up to the starting point ready for the next beat.

4-4 time in slow movements is indicated 1 down beat, 2 slight curve to right, 3 broad beat to the left, 4 slight curve up, 5 broad beat across body to the right, 6 slight curve up, 7 broad oblique up to starting point, 8 slight curve where the baton is now held, then the baton is ready for the down beat of the next measure.

2-4 in quick movements is indicated by 1 down beat, 2 straight up beat to starting point, 2-4 time in slow movements, same as quick 4-4 time. C or common time, when there is a straight line through the C is indicated by the same beats as in 2-4 quick time.

3-4 time in slow or moderate movements is indicated 1 down, 2 to the right, 3 obliquely up to the starting point, 3-8 time is indicated the same way.

3-4 time as in waltzes, etc., a down beat on the first of every measure is sufficient and fast 3-8 time is the same.

6-8 time, slow, is indicated 1 down beat, 2 slight curve to the left, 3 another curve a little broader to the left, 4 a decided beat across body to right, 5 slight curve still further to the right, 6 oblique up beat to starting point.

6-8 time fast, the same as 2-4 time fast.

9-8 time, in slow or moderate movements is indicated 1 down beat, 2 slight curve to the right, 3 another slight curve still to the right, 4 broad beat to right and slightly up, 5 slight curve up a little, 6 another slight curve up, 7 broad beat up to the starting point, 8 very slight curve or flourish up, 9 another very slight curve still up and then the baton is ready for the next measure.

9-8 time in quick movements, the beats are the same as in slow 3-4.

12-8 time, in slow movements is indicated 1 down stroke, 2 slight curve to the right, 3 another slight curve to the right, 4 broad beat to the left, 5 slight curve up, 6 another slight curve up, 7 broad beat across to right, 8 slight curve up, 9 another slight curve up, 10 broad beat, obliquely up to starting point, 11 slight curve or flourish up, 12 another slight curve up and then the baton is ready for the next measure. The beats in rapid 12-8 time are the same as in slow 4-4 time.

For the sub-divisions of more complicated times such as 5-4, 6-4, 9-4, etc., which seldom occur in the mandolin orchestra music, I refer the reader to the various works on the art of conducting, especially the work by Hector Berlioz.

Pieces which start on another beat than the first are generally indicated by the up beat or the correct movement as above for the beat on which it starts. This is quite important and a director must exercise careful judgment as to just which beat to use so that there may be no misunderstanding among his players.

The left hand is used in various ways but should not be used too much. Sometimes the left hand movement is with the right hand to emphasize the beat in various movements. At other times, the left hand is used to point to a certain section to bring out a certain effect. Frequently it is held up, palm to the players to indicate soft passages. Sometimes it is held up high to indicate a certain highnote or hold for one section while the baton is beating time for another section which has a few notes against the hold.

The discriminating director learns by experience the use of the left hand and uses it to advantage for many signs without interfering with the right hand work or confusing the players.

The director is the guiding hand of the whole orchestra. The members of the orchestra may be all clever players but without a skilful leader their cleverness counts for nothing, therefore his is the most important position and the responsibility of a perfect performance rests with him.

SEATING ARRANGEMENT The proper seating of the players is of the utmost importance to obtain good results. Many orchestras have a halt circle of first mandolins all in the first row, then a row of second mandolins, next a row of thirds or mandolas and then the other instruments till up the back rows in a confusing conglomeration. Other orchestras seat all the accompaniment instruments on one side and the mandolin sections on the other. The mandolin orchestra may well take pattern from the regular orchestra in its seating arrangement and every section should be so seated that the director can, by the necessary movements of his baton, obtain more or less tone from each section as desired. When the second mandolins sit behind the first mandolins and the director forcibly brings down his baton, the players think perhaps he means that all should respond whereas he only wanted an effect from the seconds. This applies to all the instruments, consequently the seats must be arranged so that all the instruments in each section are together and not spread out all over the stage. In small clubs of five or ten players, when the director plays himself, the seating may be arranged as desired except that the director should be in front at the extreme left as his instrument (providing he is playing first part) throws its tone to the right, so by sitting at

(Continued on page 10)

English Guild of B. M. G. from the Australian Point of View.

By Walter J. Stent.

The desirability of a British Guild which in time will affiliate with America and unite to form a world-wide movement, is apparent to most of us who care to look ahead a little. The initial difficulties in the way are even greater than in America inasmuch as the field is more limited and the status of the teaching fraternity or different degrees of individual qualification seems more clearly defined and consequently will need more careful adjustment. Nevertheless the "I am" problem can be solved. It is proper that the initiative in Guild matters should be taken by America if only on account of the formidable task of change of banjo notation, probably the most difficult it will ever undertake, but its successful issue is merely a matter of a little time. Out here in Australia the "I am" disease seems still more pronounced and one finds every teacher who so considers himself, standing quite alone and making periodical efforts to bring himself and his work before the public without one iota of help from brother teachers, getting too little from his pupils and less from the general public already surfeited by concert "stars" of greater magnitude, so that they often fail to show the smaller interest in attending his individual efforts even when stamped, as they have been here: just imagine the increased sense of security the financial economy, etc., and the irresistable bombardment of the public to be gained by the well directed effort of a Guild scheme of concert work made representative.

A circular was last year addressed to most of the known teachers in N. S. Wales convening a meeting for the discussion of the amalgamation of individual effort in concert work,—result—half made no reply, four replied favorably, only three turned up, one of whom, stipulated at the outset that he should be conductor and subsequently intimated his desire to exclude the other, who was an accomplished mandolin performer, on account of his nationality.

Surely if the need of combined effort is appreciated and attempted in good faith with such limited means and difficult conditions, such a movement could be made with more hope of success in a great center like London, England. Between England and America, Australia would metaphorically link hands across the seas, and the results ultimately would amply repay the work of organization. Every teacher on being approached will take the stand that he is quite satisfied with his present methods and will not need the co-operation of fellow-workers in his business, but it cannot surely be for ever pointed out in vain that the primary object of Guild combination is not interference with individual effort at all, but the engendering and cultivation of a permanent business getting atmosphere benefiting alike teacher and manufacturer at a minimum of expenditure in work and money.

From personal experience in visiting many musical homes with the instruments it has been easily demonstrated that their popularity is ever on the increase, and the field of operation may be described as only lightly prospected and a Guild seems the sound initial step in the scheme of systematically exploiting the great mine of public favor. The advantage however, of a basis of common financial operation is only one of the planks in the platform of a well formed Guild which with capable hands linked together round the world, would be powerful enough to dominate any situation or problem in our business likely to present itself.

Will "Johnny Bull" make a move?

The Mandolin Orchestra

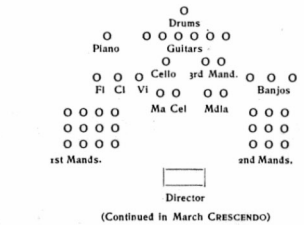
(Continued from page 9)

the left all the players in a small club will easily hear his part.

In larger orchestras, when the director uses a baton, the first mandolins should be at his extreme left, the second mandolins at extreme right, both sections in rows of three or four players from the front of the stage to the rear. The mando-cellos and cellos should be directly in front of the director slightly to the left next to the first mandolins but somewhat up stage, the mandolas or third mandolins should be also in front slightly to the right next to the seconds. This arrangement enables the director to have each section in good view and also where he can by pointing to a section or slightly emphasizing a beat, bring out from any one section the effect desired.

The flute or clarinet or violin should be slightly to the left of the director but up stage behind the first mandolins, the banjos in the same relative position up stage back of the second mandolins. The piano should be well up stage slightly to the left of the center and the guitars should be also together in one or two rows up stage parallel with the piano and quite near the center of the orchestra. The drums should be back of all up stage directly in the center.

The following diagram will assist in the above explanation. In smaller or larger orchestras, the various sections should be seated according to this arrangement which experience has proved to be the best.



(Continued in March CRESCENDO)

What a Prominent English Teacher Thinks.

Swindon, Eng., Dec. 2, 1908.

H. F. Odell,

Dear Sir:

The CRESCENDO is indeed smart and worthy of all support possible. Allow me to congratulate you, as Editor and Manager on producing such a journal. Yours respectfully,

F. WINSLOW.

PROGRAMS OF CONCERTS AND RECITALS

Program of Clifford Essex' Banjo, Mandolin and Guitar Festival at Kensington Town Hall. London, England, Dec. 9, 1908.

PART I.

1 Pot Pourri—
a Dixie Medley . . . . . Vess Ossman
b Kentucky Memories . . . . . Grimshaw
The Amateur Banjo, Mandolin and Guitar Orchestra
Conductor: Mr. Clifford Essex
Piano: Mrs. Walthew Tympani: Mr. F. A. Wheelhouse
Double Bass: Mr. J. Porter Cello: Mr. Hampton Smith
H. M. Grenadier Guards H. M. Grenadier Guards
By kind permission of Dr. Williams

2 Banjo Trio—Bunch of Rags . . . . . Ossman

3 Song—Down in the Forest . . . . . Landon Ronald
Miss Edith Temple of Clifford Essex' Royal Pierrots

4 Mandolin Solo—Reverie . . . . . Vieuxtemps
Miss Ida Johnston
of Manchester. Pupil of Mr. Robert Davis, of Salford

5 Banjo Duet—Patricia . . . . . Morley
Messrs. S. E. Turner and C. W. Spalding

6 Humorous Song—Bosh . . . . . Ford
Mr. Selwyn Driver of Clifford Essex' Royal Pierrots

7 Banjo Solo—a A Sonnet . . . . . Cammeyer
b Polka de Concert . . . . . Arr. B. Moss
Miss Doris Walthew
Accompanied by Mrs. Walthew

8 March—Big Gun . . . . . Arr. Edwin Elton & Edwin
Banjo Solo (by desire)—Rhapsodie Hongroise . . . . . Hauser
Miss Elton
Overture (Plectrum Style)—Poet and Peasant . . . . Suppe
Elton & Edwin
By kind permission of Frank Glenister, London Pavilion

9 New Banjo Solo—A Georgian Breeze . . . . . Morley
Mr. Joe Morley of Clifford Essex' Royal Pierrots

10 Mandolin Solo—Scene de Ballet . . . . . de Beriot
Miss Lillie Selden
Silver Medallist, G. S. M. Pupil of Madame
Fiametta Waldahoff

11 New Banjo Solo—Koonville Parade . . . . . S. E. Turner
Mr. S. E. Turner of Cheltenham

12 New Gavotte—Rose Leaves . . . . . Joe Morley
The Amateur Orchestra

PART II

13 New Two-Step—Mister Blackman . . . . . Arthur Pryor
The Amateur Orchestra
Conducted by Sir Home Gordon, Bart

14 Banjo Solo—Patrol Comique . . . . . Ossman
Mr. Charles Rogers

15 Comic Song—I'll call when you're not so busy . . . . . Leo
Mr. Wilfred Dale of Clifford Essex' Royal Pierrots

16 Banjo Solo—General Jasper Jones . . . . . Lansing
Mr. C. W. Spalding of Abertillery

17 Zither-Banjo Solo—a Pizzicati (Sylvia) . . . . . Delibes
b Valse Chantante . . . . . Cammeyer
Mr. John Pidoux of Birmingham

18 Song—I think . . . . . Guy d'Hardelot
Miss Edith Temple of Clifford Essex' Pierrots

19 March—White Hussars . . . . . Arthur Pryor

AMATEUR BANJO CLUB

Mrs. Edenborough, Misses Walthew, Davies, Allman, Messrs. Edenborough, Barker, N. Barker, Engelbach, Bassett, Thomas, Palmer and Bingemann

20 Mandolin Solo (Duo Style)—The Mocking Bird . . Will Moyer
First time in England
Miss Lillie Selden

21 New Selection—"Curiosa" an oddity . . . . . H. von Tilzer
The Amateur Orchestra
GOD SAVE THE KING

Program of Fifth Grand Concert of Christchurch Banjo, Mandolin and Guitar Orchestra, given at Choral Hall, Christchurch, New Zealand, Oct. 21, 1908, under direction of Joseph Wright.

Selection—a Defence not Defiance (March) . . . . W. J. Fletcher
b Light Dragoons . . . . . Henri Beaudit
Synopsis—Sunrise, Reveille, Stables, Off for a Field Day, General's Inspection, Return, Dismiss, Recreation
Orchestra

Song—Idyle Words . . . . . Stephen Adams
Mise Evvie Smith

Banjo Solo—Sweet Jasmine . . . . . Hesse & Oakley
Mr. Joseph Wright

Song—Come, Beloved . . . . . Piccolomini
With Mandolin Obligato by Mr. Joseph Wright
Mr. A. Davidson

Mandolin Solo—Mignardises Polka de Concert . . . . Mezzacapo
With Orchestral Accompaniment arranged by J. Wright
Mr. Leon Sey

Selection—a Life's Lighter Hours . . . . . Wells-Smith
b Lady Dainty . . . . . Odell
Orchestra

Grand Selection—Il Trovatore . . . . . Arr. W. J. Fletcher
Orchestra

Banjo Solo—Dixie Medley . . . . . Ossman
Master D'Arcy Wright

Song—Scent of the Clover . . . . . Ernest Newton
Miss Hilda Cocker

Mandolin and Harp Guitar Quartette
Mandolins—Mr. Leon Sey and Mr. B. Watkin
Mandola—Mr. Joseph Wright
Harp Guitar—Mrs. J. Wright

Humorous—Funnyosities and Fairy Tales
Mr. D. J. Gibson

Selections—a Tutti a Torino. Valse de Concert . . . . R. Matini
b Gay Gossoon . . . . . Ossman
Orchestra

Program of recital given by Carl Tschopp Sept. 28, 1908, at Northwestern Conservatory of Music, Philadelphia, Pa.

1 Ensemble—March Cavalry Charge . . . . . Wurtele
Mandolins: Katharine Lewis, Catharine D. Kroeger, Arthur Bamforth, Harry Seltz. Banjo: Christine Whelen. Mando-Cello: Sylvester Rittenhouse. Guitar: Adolf Seltz. Piano: Minnie Rittenhouse. Traps: C. J. Kuebler.

2 Banjo Solo—Waltz, Sevilla . . . . . Jaques
Miss Christine C. Whelen

3 Mandolin and Guitar Duet—Zululand . . . . . Albrecht
Masters Adolf and Harry Seltz

4 Mandolin Solo—Love's old sweet song . . . . . Molloy
Miss Catharine D. Kroeger

5 Zither Solo—Belle in the Valley . . . . . Rixner
Mr. Carl Tschopp

6 Piano Solo—Scherzo . . . . . Chopin
Miss Rosella Hirleman

7 Mando-Cello Solo—Angel's Serenade . . . . . Braga
Mr. Carl Tschopp

8 Violin Solo—Romance . . . . . van Goens
Mr. Carl Clemens

9 Ensemble—March, Battallion Parade . . . . . Tschopp

Personal Notes.

Myron A. Bickford, who is well-known as one of the foremost soloists on the banjo, mandolin and guitar is meeting with remarkable success in the recitals and concerts which he is giving this season. He recently appeared in Pa. with exceptional success and his performances on the three instruments were noteworthy. In addition to these three instruments, Mr. Bickford also ranks as a fine soloist on both the piano and viola. His repertoire includes high class numbers by the best composers on all the instruments which he plays. A Bickford recital given by him includes much more variety than that of the usual soloist on account of his playing so many different instruments.

The Gibson Quintette of Williamsport. Pa., G. Kliemann, director, recently played three times for the Westminster Club, the Third Presbyterian Church, furnished Christmas music for the First Presbyterian church, played a New Year's concert for the Williamsport Turn Verein and has a number of fine engagements booked ahead.

Clifford Essex gave his great banjo, mandolin and guitar Festival concert at Kensington town hall, London, England. Dec. 8th. The house was sold out and so large was the gathering outside that the doors had to be opened a quarter of an hour before the advertised time. Mr. Essex was tendered a great reception when he appeared on the conductor's stand. The entire list of artists were received with much applause and encores were frequent. One of the hits of the evening was the playing of the amateur banjo club. Mr. Essex was presented by Mr. Edenborough on behalf of the orchestra and Madam Waldahoff with a very handsome pair of entree dishes. The popular conductor was overcome with surprise and gratitude so much so that he was unable to do more than express his thanks and pleasure in a very few words. Mr. Essex is one of the few men in England who has the nerve and gumption to give these big Festival concerts. He is entitled to much credit as it is these concerts which create such a tremendous amount of interest in the banjo, mandolin and guitar. The program of this concert will be found on our regular program page.

Adelstein's Mandolin Musicale.

For the first time since the memorable upheaval, the friends of the popular Adelstein Mandolin Orchestra had an opportunity to enjoy an evening of pleasing melody. Lyric Hall was crowded on Thursday evening, December 17. Mr. Adelstein and his pupils were received with the heartiest enthusiasm and one could easily see that the pleasure at witnessing again a concert of this character was genuine.

The Mandolin Orchestra played with remarkable precision and spontaneous attack. Careful and thorough training was evident in every one of the well rehearsed selections. Every one of Samuel Adelstein's pupils revealed delicacy of shading, intelligence of phrasing, and judiciousness in musical expression. Most of the compositions-played on this occasion were entirely new, and many of them were presented for the first time in this country. Several of these new works were dedicated to Mr. Adelstein as a token of esteem and admiration from some of the world's famous exponents of the instruments.

Miss Lois Bolton, one of the soloists of the occasion, exhibited more than ordinary talent as a mandolinist. She played the difficult Munier "Mazurka Concerto" with fine discrimination and agility. She exhibited thorough command of the instrument and her phrasing proved to be quite a revelation of the possibilities of the mandolin. The soloist's quiet, unassuming manner won the audience, and her complete control of her instrument and her personal assurance on this her first public appearance was surprising in one so young.

Samuel Adelstien played the beautiful Bellenghi "Sul Lido" and "T 'Amo," by D'Ageni, on the lute. This charming instrument, so rarely heard in this country, with its deep, rich, resonant 'cello tones, was one of the features of the program. Adelstein's performance on this instrument was in every way enjoyable, and his tasteful and refined style on these plectrum instruments is always enjoyed by those who listen with more than ordinary attention to musical delicacy and romantic sentiment.—*Pacific Coast Musical Review.*

Questions and Answers.

This column open to all. Send in your questions.

QUESTION—I see the Guild has decided the mandolin orchestra should have tenor mandola and mando-cello. Will you give what notes they should be tuned to on the piano? Are they both played with a pick like the mandolin? M. R.

ANSWER—The Guild decided at the Convention two years ago that the tenor mandola and mando-cello were the correct instruments to use in the mandolin orchestra. They have been adopted by the players and clubs to a great extent. The tenor mandola is tuned as follows: First string to middle A, second string to D below, third string to G below and fourth string to C below, or in other words, it is tuned one-fifth below the mandolin. The mando-cello is tuned just one octave below the tenor mandola or in other words, the actual tuning of the strings is A, D, G, C, counting from the first to the fourth string. The instruments do not differ in any way from the regular mandolin and are played with a pick just the same. Most of the music is arranged in the treble clef so that the regular mandolin player picks up the new instrument and goes on playing just as though he were playing a mandolin. The successful use of these instruments lies almost entirely with the arranger of the music.

QUESTION—Will you please inform me where Parke Hunter, banjoist, is playing at the present time? K. L. R.

ANSWER—We believe that Mr. Parke Hunter has not been doing any solo playing recently. About one year ago, he was in Detroit, Mich., and we think at the present, he is doing some teaching at the Ann Arbor University of Music.

QUESTION—Where can I get a banjo piece called "Cotton?" H. C. W.

ANSWER—Last month we said we did not know where you could obtain such a piece, but if it is not published you can get a Mss. of it just as played by Van Eps, Columbia Indestructible Record, No. 757 from E. A. Rowe, Milford, Delaware. Will H. C. W. please send full name and address, also see Liner Ad. Department.

QUESTION—What instruments constitute the mandolin orchestra at the present time? R. E. B.

ANSWER—The article on the Mandolin Orchestra by H. F. Odell which began in the January CRESCENDO will give you full information on the subject.

QUESTION—What was the largest number of players ever known in a Banjo, Mandolin and Guitar orchestra? A. R. B.

ANSWER—The largest orchestras we know of were as follows: One of 200 players directed by C. S. DeLano at a concert given by the teachers of Los Angeles, Cal., and another of 250 players directed by H. F. Odell and G. L. Lansing at a Festival Mandolin Concert in Boston, Mass., in 1908. A chorus of 60 voices also appeared in the orchestra. Several large orchestras have also been organized in Italy of which an account is given in an article by Samuel Adelstein which began in November CRESCENDO. See also "Mandolin Memories" advertised on another page.

Some of the questions received take time to answer, consequently it is not always possible to answer them in the next issue after they are received, but all will be answered in due time.

RECENT PUBLICATIONS

With every piece composer's name is given, also arranger's. The letters after names indicate grade—E, easy—M, Medium—D, Difficult.

MANDOLIN

Percy M. Jaques Publishing Co.

The Colored Promenade *J. G. Liddicott, M*
Two Mandolins, Mandola and Guitar $ .80

A syncopated two-step, 2-4 time, keys of G and C. A very good number for clubs. Excellent as a teaching piece for illustrating syncopation.

Oliver Ditson Co.

Ildica Waltz *T. H. Rollinson—Arr. H. F. Odell, E*
Full Mandolin Ochestra $2.70

A good easy set of waltzes, short introduction. three waltzes and short coda. Very melodious and easy. Good for young clubs or for teaching. Keys of D, G and C.

Carl Fischer.

Gavotte, from Mignon *Thomas—Arr. W. F. Ambrosio, M*
Two Mandolins and Guitar $ .50

An arrangement of this popular gavotte in the key of G. Good for teaching.

Serenade *Moszkowski—Arr. W. F. Ambrosio, M*
Two Mandolins and Guitar $ .50

A well-known standard number arranged all in the first position. Key of D. 2-4 time, excellent for teaching.

The Palms *G. Faure—Arr. W. F. Ambrosio, E*
Two Mandolins and Guitar $ .50

An easy arrangement of this celebrated number in the key of C.

Nocturne, Op. 9 No. 2 *Chopin—W. F. Ambrosio, M*
Two Mandolins and Guitar $ .50

A good arrangement of a well-known number in the key of C. 12-8 time. All in the first position.

Cradle Song *Hauser—Arr. W. F. Ambrosio, E*
Two Mandolins and Guitar $ .50

Another standard number, very easy for teaching. 2-4 time in the key of G.

M. Witmark & Sons

Just For You From Above *Maurice Levi—Arr. Trinkaus, E*
Two Mandolins, Guitar and Piano $ .75

An easy waltz movement from the "Soul Kiss." Key of C. Good teaching number. Also published for banjo solo in both English and American notation.

Down in That Valley Fair *E. R. Ball—Arr. Trinkaus, M*
Two Mandolins, Guitar and Piano $ .75

From the song by this well-known composer with a more elaborate accompaniment than usual including a pretty obbligato effect in the piano part. Andante movement, key of G. 6-8 time Excellent teaching number. Also published as a banjo solo in both English and American notation.

All the {Boys / Girls} Look Good To Me *H. O. Sutton—Arr. Trinkaus, E*
Two Mandolins, Guitar and Piano $ .75

Easy waltz for teaching. Key of C. Also published for banjo solo in both English and American notation.

Wont You Take A Little Walk With Me *H. O. Sutton—Arr. Trinkaus, E*
Two Mandolins, Guitar and Piano $ .80

A very catchy barn dance, excellent for teaching. Key of G throughout. Also published for banjo solo both in English and American notation.

H. F. Odell & Co.

Love's Old Sweet Song *J. L. Molloy—Arr. H. F. Odell, E*
Full Mandolin Orchestra $2.00

A new and unusual arrangement of this beautiful song, including tenor mandola and mando-cello. For teaching, every pupil will want it. For club work, it is one of the finest arrangements Mr. Odell has made. The mando-cello and mandolas have very fine counter melodies and in the last strain the mando-cello solo against the obbligato effect in the first mandolin part is almost indescribable. The advance orders received will necessitate the publication of a second edition immediately. Key of G. 4-4 and 3-4 time. Andante movement.

BANJO

The Hogue Music Co.

A Cake Walk Echo *R. R. Hogue. M*
Banjo Solo $ .30

A bright march movement. 2-4 time. Keys of A and D. Not difficult. Some syncopation. Catchy.

Percy Jaques Publishing Co.

Royal Tourist *P. M. Jaques, M*
Two Banjos $ .40

A march novelette, 4-4 time, keys of A and D. A vigorous number out of the ordinary. Excellent for advanced pupils or as a concert piece.

The Colored Promenade *J. G. Liddicoat, M*
Three Banjos and Piano $ .90

A novelty march, two-step with some syncopation. 2-4 time, keys. of E and A. Excellent for a banjo trio with or without the piano. Also a good teaching number.

Reliable Publications.

SUCCESSES OF THE PAST FEW YEARS.

Many pieces published a few years ago are very desirable. For our readers benefit we shall review past hits every month. Many pieces published a few years ago, are as good or better than some published yesterday.

MANDOLIN.

M. Witmark & Sons

Genee Waltzes *Maurice Levi—Arr. Trinkaus, M*
Two Mandolins, Guitar and Piano $ .80

A good set of waltzes from the popular opera in which Mlle. Genee, the wonderful dancer is appearing. A fine number for mandolin clubs and orchestras and may be used conjunction with the regular orchestra parts. Keys of F and C. Also published for banjo solo in both English and American notation.

Three Twins Selection *Karl Hoschna—Arr. Trinkaus, M*
Two Mandolins, Guitar and Piano $ .80

Includes the most popular numbers from this popular musical play which has been making such a hit in New York. A fine number for club work. Keys of G, C and D. 2-4, 3-4, 4-4, and 6-8 times. Octave mandola and third mandolin parts are published for this piece, also banjo solo in both notations.

Just Some One *W. R. Anderson—Arr. Trinkaus, E*
Mandolin Duo $ .30

An arrangement in duo form of a popular song. Catchy, first movement allegretto, slow refrain. Key of G throughout. 4-4 time.

H. F. Odell & Co.

Lady Dainty Caprice *H. F. Odell, M*
Full Mandolin Orchestra $2.00

This extremely popular composition is now selling in its 16th edition. One of the best pieces by the above composer. First movement schottische style with much variation of time. Trio, slow movement with beautiful counter melodies in the mandola and mando-cello parts. Has had a large sale. Played at one of the Guild Festival concerts by an orchestra of 100 and by an orchestra of 200 at a Festival concert in Boston. Keys of G and C. 4-4 time.

Oliver Ditson Co.

Cavalier Overture *T. H. Rollinson—Arr. H. F. Odell, E*
Mandolin and Piano $ .90

Arranged for full mandolin orchestra including tenor mandola and mando-cello. One of the easy overtures that has been very popular among young clubs. Very bright and catchy. 4-4 and 6-8 times. Keys of G and C. Maestoso, andante and march movements. A good one for concert work.

GUITAR.

M. Witmark & Sons

The Teddy Bear's Picnic *J. W. Bratton—Arr. Trinkaus, M*
Guitar Solo $ .40

An arrangement of this characteristic novelty which is one of the big hits of the day. An extremely catchy composition which has had a tremendous sale. Keys of A and D. 6-8 time throughout.

TRADE AND PUBLISHERS NOTES.

Miss Jennie M. Durkee, mandolinist, recently played on the program in connection with Gargiulo's band in the Auditorium, Denver, Colo. She appeared before an audience of 9,000 people who were greatly surprised to hear the tone of the mandolin clearly in every part of the big auditorium, which has a seating capacity of 12,000. Miss Durkee played a Gibson mandolin manufactured by the **Gibson Mfg. Co.**, and after the concert the members of the band and many of the audience crowded around Miss Durkee to examine the mandolin, and Gargiulo, the leader, told her he had never heard a mandolin in this country or Italy with such carrying power or purity of tone. This is another evidence of the strong carrying power of this well-known make of instrument which, by the way, is having a remarkable sale in England and Australia as well as here.

Beside an excellent catalog of mandolin orchestra pieces and good teaching pieces for the banjo, mandolin and guitar, the **White-Smith Pub. Co.** publish some excellent **50¢** folios. The "Ideal" mandolin and guitar folio includes a number of standard pieces by well-known writers and the "Superb" collection for the banjo includes 38 banjo solos and 17 duets for two banjos by such well-known writers as Lansing, Dobson, Jacobs, Barker, and others. Among the specially good numbers in this collection are "Bonnie Sweet Bessie," "Grace Schottische," "Sweet Marjoram Waltz," "The Texas Teaser," "999th Artillery March," "White Squadron Patrol," and "The Zephyr Dance." See ad.

Gustav Luders, who wrote the very popular operas the "Burgomaster," "Prince of Pilsen," and "King Dodo," has more than excelled himself in his new opera "Marcelle." This music is published by the **M. Witmark & Sons' Co.**, and will shortly appear for all mandolin combinations. We recently heard the opera and we predict a large sale for the mandolin orchestra arrangement. The Witmark Co., on another page, announce their new folios for 1909, two folios for mandolin and guitar, one guitar folio and one banjo folio. The folios contain the latest popular numbers published by this house and are very reasonable in price. None of the folios contain less than 15 numbers which if bought separately would cost **$3** or **$4**, but in folio form, they may be obtained for **25¢** each. See advertisement.

It is remarkable to note the increasing popularity of the banjo and we believe that one reason the banjo is again coming to the front, is the fact that it is possible to get banjos that are almost perfect in every respect. Whyte Laydie and Fairbanks banjos meet every requirement. These instruments have not only quality but there is tremendous carrying power. Send for the new **Fairbanks Co.** illustrated catalog. The Vega guitars and mandolins have long been recognized by artists as well made instruments having both tone and quality. The **Vega Co.** have also issued a catalog which is finely illustrated and describes in detail the many fine points of this well-known make of instruments, which vary in price from $10 to as much as you want to pay. See ad.

Anyone can learn to compose and arrange music who has a practical knowledge of music and understands the rudiments. A good place to learn the above is the **Wilcox School of Composition.** Hundreds of people have obtained much valuable knowledge by studying from this school through the mail. See ad.

An excellent piece for guitar entitled "Valentine Dance" has just been issued by the **Hogue Music Co.** It is a very catchy number and is also published for mandolin and banjo solo. See ad.

Memorizing is something that bothers a good many people. Many valuable points on this important subject can be obtained free by writing to the **Memory Library.** See ad.

One of the finest catalogs of mandolin duos, we mean good practical ones that can be played, is that of **Valentine Abt.** Mr. Abt is not only a practical musician but is one of our leading virtuosi and thoroughly understands the mandolin. He has a very large list of fine duos. See ad.

Good banjo teaching music is always in demand. **Walter A. Norwood** publishes banjo pieces by banjo writers that are practical and in the keys that fit the instrument. He has in press a new one by Myron A. Bickford, a tremolo number entitled "Melody in A" which will shortly be out. See ad.

Most all of the leading mandolin clubs throughout the country are adding harp guitars to their equipment. There is no doubt that the harp-guitar gives results that the old instrumentation never did. **W. J. Dyer & Bro.** manufacture the Symphony harp-guitar which makes accompaniment playing and club work 50% more effective than it used to be with the old six string guitar. The instruments are very reasonable in price. They have a beautiful tone and will be sent on examination. See ad.

Wm. C. Stahl has a fine catalog of mandolin and banjo music. He publishes the best C notation banjo method in this country and he makes two kinds of mandolins, the gourd shape and the new model instrument which is not only fine in appearance but has a beautiful tonal quality and carrying power which is remarkable. See ad.

Users of gut strings have a good deal of trouble at times in getting a line of strings that are true. All troubles of this kind are obviated by using the "Never Stretch" and the "Never False" strings, manufactured by **F. J. Bacon Co.** These strings are extremely popular among professional players and the sales are very large. See ad.

We have many inquiries on the status of the mandolin in Italy. We invariably advise these people to purchase the excellent book on this subject "Mandolin Memories" by **Samuel Adelstein.** It is the only book of the kind and at the extremely reasonable price for which he is selling the last edition, we feel that every mandolin player should have one. See ad.

Many banjo players are anxious to get the pieces played by Vess Ossman in the phonographs. **E. A. Rowe** can furnish any of these in Mss. See Liner Ad. department.

The genuine ebonite mandolin pick manufactured by **Louis F. Wright** is having a large sale, and the orders which he is receiving are coming from all parts of the country. He also has a very fine line of strings for all instruments. Better send for his catalog.

Geo. Stannard publishes a new piece of music ever month. He knows what to publish as he is a practical player and teacher. He has a large catalog of excellent numbers for the mandolin, guitar and banjo, which he will send you if you will tell him where. See ad.

The **Oliver Ditson Co.** is well-known throughout the world as one of the largest publishers of folios and books. Their various half dollar series include many books of various kinds, two of the principal ones being their fine collection for mandolin and piano, which includes some of the numbers from their famous mandolin orchestra catalog and a book of 24 guitar solos including some of the best compositions and arrangements of Braga, Dorn, De Janon, Mertz, Rollinson, Vreeland and others. The price of this book is only 50¢ also. The Ditson Company have recently made several additions to their mandolin orchestra catalog. Among the numbers which will be published in the near future are a grand selection from the Bohemian Girl and the grand march from Tannhauser, both arranged by H. F. Odell for full mandolin orchestra. See ad.

The Percy M. Jaques Pub. Co. is having remarkable success with its fine catalog of banjo, mandolin and guitar music. One of the numbers which is having a big sale is the "Colored Promenade" by J. G. Liddicoat. See ad.

Stahl's New Model Mandolin



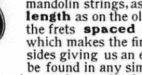
IS an original Model, more beautiful than the others and as near like a violin in shape, tone, etc., as it is possible to get an instrument which is played with a plectrum. Tops and backs carved out of **solid blocks** of wood and arched on the same lines as the violin. Made by **skilled violin makers** from the finest violin woods money can buy. Can use regular mandolin strings, as the neck is the **same length** as on the old style mandolins and the frets **spaced exactly the same** which makes the fingering very easy, besides giving us an easier action than can be found in any similiarly constructed instrument. The tone is superior to all others and our prices are less than some firms charge for inferior instruments; all we ask is comparison with other makes, the purchaser to be the judge, the mandolins will do the rest. Send for catalogue to

WM. C. STAHL
211 Grand Avenue, · Milwaukee, Wis.

"WRIGHT" MANDOLIN PICKS

GENUINE EBONITE, BEVELED EDGES

Made in four grades of flexibility



Never Chip or Break

Price postpaid, 10c each. 75c dozen

Improve Tone

THIS IS THE WAY OUR PATRONS LIKE THEM:
"Send 1 gross 'Wright' Mandolin Picks."—G. Muder, Soloist, Auburn, N. Y.
"Send 3 gross 'Wright' Picks."—Clark Music House, Syracuse, N. Y.
"Send 2 gross 'Wright' Picks."—C. H. Fox, dealer, Geneva, N. Y.

"Wright's Peerless" Strings are THE VERY BEST MADE

SAMPLE SETS MAILED AT FOLLOWING PRICES
Banjo, gut and silk wound 4ths, set 40
Guitar, " " " Basses," 75
Mandolin, Sil., Steel, Polished Copper Basses, set .40

Money back if you say so. Free Catalogue STRINGS, CASES, etc.

LOUIS F. WRIGHT, Winsted, Conn.

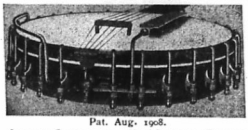
TEACHERS AND DEALERS PLEASE ASK FOR WHOLESALE PRICES

CRESCENDO AGENTS

Copies of the Crescendo may always be obtained from any of the following list

Oliver Ditson Co	150 Tremont St., Boston, Mass.
Vega Co	62 Sudbury St , Boston, Mass
New England News Co	93 Arch St., Boston, Mass
H. R. Eisenbrandt Sons	201 N. Charles St., Baltimore, Md.
Denton, Cottier & Danniels	Cor. Court and Pearl Sts., Buffalo, N. Y.
R. W. Heffelfinger	345 S. Spring St., Los Angeles, Cal.
Southern California Music Co.	Los Angeles, Cal.
Clifford Essex	15A Grafton St., London, W. England
John Avery Turner	39 Oxford St., London, W. England
Myron Bickford	357 Main St., Springfield, Mass.
Elmer D. Jones	111 S. Main St., Fostoria, Ohio
Walter Boehm	120 Cottage St., Buffalo, N. Y.
Miss Emma Bates	229 E. Villa St., Pasadena, Cal.
C. A. Templeman	Rogers, Neb.
Wm. E. Foster	537 Knickerbocker Ave., Brooklyn, N. Y.
Walter Burke	911 Westminster St , Providence, R. I.
Stanley Griswold	28 School St , Bellows Falls, Vt.
J. R Simpson	156 Delaware St., Tonawanda, N. Y.
Edwin Beal	Ursina, Pa.
Joseph A. Audet	214 Boylston St., Boston, Mass.
Percy Lichtenfels	Pitcairn, Pa.
Herbert Pealy	Salem, Ohio
Alex. Crawshaw	255 Main St., Pawtucket, R. I.
Fred Anderson	2310 4th Ave., Council Bluffs, Ia.
Harry Bratton	2418 Hawthorne St., Frankford, Pa.
Benj. Knell	1581 — Philadelphia, Pa.
Mrs. Alma Morse	10 East St., Rutland, Vt.
Thos. J. Armstrong	34 So. 16th St., Philadelphia, Pa.
W. C. Knipfer	Meriden, Conn.
Miss Anna Nielsen	Hoquiam, Wash.
Miss Ida Eschelman	429 Randolph St., Meadville, Pa.
Edgar Hayward	Nashua, N. H.
Carmine Ferruci	78 St. John St., New Haven, Conn
Mrs. George Kennehan	Winthrop, N. Y.
Edw. Day	210 Hudson St., Buffalo, N. Y.
Mrs. L. M. Allen	346 No. 11th St., Lincoln, Neb.
D. E Hartnett	120 East 23rd St., New York N. Y.
Ovid Weedfald	31 Eleventh St., Upper Troy, N. Y.
Carl Tschopp	1263 No. 29th St., Philadelphia, Pa.
Otto S. Wolfe	535 No. 6th St., Allentown, Pa.
J. J. Hamilton	Chanute, Kan.
Mrs. C. A. Lang	Montpelier, Vt.
Mrs. H. A. Gould	Spaulding St., Barre, Vt.

Good News for the Banjoist



Pat. Aug. 1908.

The HARTNETT Adjustable **Tone Bar** Price $1. Foreign $1.50. **Arm Rest** shown to the left in cut protects the head and sleeve. Price 75c.

JAQUES: Send me 1 doz. High Bridges. They certainly improve the tone.
KITCHENER: Your Tone Bar is the most important invention regarding right hand touch that could be conceived.
ROWDEN: You have it for sure. Send me five for a starter.

The Tone Bar prevents hooked tones, keeps the head clean and permits full vibration, enables the Tremolo to be applied without changing position of right hand, avoids cramping of fingers and gives increased endurance.
Send 10 cts. for sample bridge. **Write for Circulars.**

D. E. HARTNETT, 120 E. 23rd St., New York City

"MANDOLIN MEMORIES"

By SAMUEL ADELSTEIN

A Practical and Theoretical Treatise on the Mandolin and Kindred Instruments, illustrated with about fifty beautiful half-tones from original drawings, and photographs. An Edition de Luxe, gotten up in the finest style of the printer's art.

This work was originally gotten up for private distribution and has been so widely appreciated that it has been reprinted in several foreign languages. There has been such a demand for "Mandolin Memories" that a limited number are now offered for sale.

Munier, Mezzacapoo, Scallari, Bellenghi and all the leading European Mandolinists, as well as Pettine, Abt, Siegel, Kitchener and all the leading American Mandolinists, have voluntarily, unhesitatingly and enthusiastically pronounced "Mandolin Memories" the greatest and finest contribution to the literature of the Mandolin that has ever been published.

It is the only work of its kind and stands in a class by itself.

Every Mandolinist, Soloist, Teacher and Pupil, or anyone interested in the Mandolin, should possess a copy of "Mandolin Memories."

Its practical information to the professional and its absorbing interest to the amateur give to it a peculiar and lasting value that cannot be obtained from any other source. Price 50 cents NET.

SAMUEL ADELSTEIN, 1834 Baker St., San Francisco, Cal.
Send for Catalogues Sole Agt. for Munier's Music **Liberal Discounts**



The
"SYMPHONY" HARP GUITAR
Is the Best.

Let us send you one on trial so that you can see for yourself the advantages we claim for it.

It has the **greatest volume** of tone without any sacrifice of **Sweetness of Quality. The Five Extra Bass Strings** have a deep rich tone like a harp. They give you an open bass for every chord in any key. They make guitar playing easier. **Flute as easy as any other key with a "Symphony."** It greatly enlarges the scope of the Guitar, enabling you to play music impossible of execution on the regular instrument. New and beautiful musical effects are obtained with only a few minutes practice on the "Symphony." Leading artists are playing it with great success.

Sold on Easy Payments

Write for illustrated catalog. Sent free to any address.

W. J. DYER & BRO.

Sole Factors "Symphony" Harp Guitars. "Symphony" Harp Mandolins.

Dept. 85, ST. PAUL, MINN.

"Neverfalse" Gut Strings

For VIOLIN, BANJO and GUITAR

are unapproached by any others and like the **"Neverstretch"** 4ths for Banjo, Guitar 4ths, 5ths, 6ths and Violin Gs, are so much better than any other that you will wonder why you did not try them before, if you are wise enough to send for a trial lot. **Send for prices.**

"No Knot" Tailpieces for Banjo need no introduction.

35 CENTS EACH POSTPAID

The **F. J. BACON CO.**

Dep't C. Bristol, Conn.

PROMINENT TEACHERS

ALLEN, MRS. LOUIE M.—345 N. 11th St., Lincoln, Neb., Piano, Guitar, Mandolin and Guitar. Guild Member.

AUDET, JOS. A.—214 Boylston St., Boston; Mercantile Bldg. Waltham, Mass. Violin, Mandolin and Guitar. Guild Member.

AUSTIN C. E.—P. O. Box 535 New Haven, Conn. Banjo, Mandolin and Guitar. Guild Member.

BEMIS, GEORGE W.—175 Tremont St., Boston, Mass. Mandolin, Guitar, Banjo and Flute. Guild Member.

BICKFORD, MYRON A.—351 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Official.

BOEHM, WALTER A.—120 Cottage St., Buffalo, N. Y. Mandolin, Guitar and Banjo. Guild Official.

BROUGHTON, MRS. A. C.—3528 Eagle St., Los Angeles, Cal. Mandolin, Banjo, Guitar and Harmony. Guild Member.

BURCHARD, ROY W.—19 Belmont Pl., Passaic, N. J. Banjo, Mandolin and Guitar. Guild Member.

COFFEL, HAL,—Pennville, Ind. Mandolin, Guitar and Banjo, Composer and Arranger.

DAVIS, HARRY N.—230 Pleasant St., Worcester, Mass. Mandolin, Banjo and Guitar. Guild Member.

DAYTON, MRS. L. M.—Cor. North and Maple Sts., Marcellus, Mich. Guitar, Mandolin, Banjo, Violin and Piano.

DERWIN, J. J.—109 Bank St., Waterbury, Conn. Mandolin, Guitar and Banjo. Guild Official.

ESCHELMAN, MISS IDA E.—429 Randolph St., Meadville, Pa. Mandolin, Guitar and Piano. Guild Member.

FERRUCCI, C.—78 St. John St., New Haven, Conn. Harp, Guitar, Mandolin and Violin.

FOSTER, WM. EDW.—537 Knickerbocker Ave., Brooklyn, N. Y. Mandolin, Banjo and Guitar. Guild Member.

GATCHELL, FRED F.—525 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Member.

HARPER, J. GEO.—Lethbridge, Alta, Canada, Mandolin, Guitar, Banjo and Violin. Guild Member.

HENDERSON School of Music, Main office 2703 5th Ave., Pittsburg, Pa.

JENINGS, ALLEN GALES—110 Quincy Pl., N. E. Washington, D. C. Mandolin, Guitar and Banjo. Guild Member.

JONES, ELMER D.—111 So. Main St., Fostoria, Ohio. Mandolin, Guitar, Banjo and Violin.

KITCHENER, W. J.—157 W. 84th St., New York City Mandolin, Guitar, Banjo and Composition. Guild Member.

KNIPFER, W. C.—48 1-2 W. Main St., Meriden, Conn. Banjo, Mandolin and Guitar. Guild Member.

LANG, MRS. C. A.—10 Langdon St., Montpelier, Vt. Piano, Banjo, Mandolin and Guitar. Guild Member.

LANSING, G. L.—170a Tremont St., Boston, Mass. Banjo. Mandolin and Guitar. Guild Official.

MORSE, MRS. ALMA J.—10 East St., Rutland, Vt. Banjo, Mandolin, Guitar and Piano. Guild Member.

ODELL, H. F.—165 Tremont St., Boston, Mass. Mandolin, Guitar, Banjo and Piano. Guild Official.

PETTINE, GIUSEPPE.—Lederer Bldg., Providence, R. I. Mandolinist. Guild Member.

POTTER, FRANCIS.—55 Barker Block, Omaha, Neb. Banjo, Mandolin and Guitar. Guild Member.

ROWDEN, MR. & MRS. CLAUDE C.—Handel Hall, Chicago, Ill. Banjo, Mandolin, Guitar and Piano. Guild Official.

RUSSELL, JOHN E.—77 State St., New Bedford, Mass. Banjo, Mandolin, Guitar and Piano. Guild Member.

TSCHOPP, CARL.—1263 N. 29th St., Philadelphia, Pa. Mandolin, Zither, Guitar and Banjo. Guild Member.

VREELAND, WALTER F.—178 Tremont St., Room 40, Boston, Mass. Guitar, Mandolin and Banjo. Arranger

WEBBER, H. A.—489½ Washington St., Portland, Ore. Mandolin, Violin, Banjo and Guitar. Guild Member.

WEEDFALD, OVID S.—31 11th St., Upper Troy, N. Y. Performer and Teacher of Guitar. Guild Member.

WASHINGTON INSTITUTE OF MUSIC—Walter T. Holt, Pres., 937 K St., N. W. Wash., D. C. Voice, Piano, Harmony, Violin, Cello, Mandolin, Banjo and Guitar. Guild Official.

WOLFE, O. S.—535 N. 6th St., Allentown, Pa., Guitar, Mandolin, Banjo and Violin. Guild Member.

Cards inserted in above list 12 months for $1.00 (2 lines). Extra lines 50 cts. each.

COLORED PROMENADE by J. G. LIDDICOAT. Just the thing for banjo trio, or small mandolin club. Banjo Solo or duet, .40; Mandolin Solo, .30; 2d Mandolin, .15; 3rd Mandolin or Octave Mandola, .20; Guitar acc., .15; Piano acc., .30. Just the thing for teaching.
¼ OFF TO EVERYBODY
Percy M. Jaques Pub. Co., Jacksonville, Fla.

Mr. Teacher

THIS IS A GOOD TIME TO JOIN

The AMERICAN GUILD of

Banjoists, Mandolinists and Guitarists

BOOM THE CAUSE, YOURSELF, The B. M. and G.

Yearly dues only $1.00.

200 Leading Teachers belong. **Why don't you join?**

Write at once for application blanks, etc.

H. F. ODELL, Sec'y-Treas., 165 Tremont St., Boston

LINER AD. DEPT.

Advertisements inserted here for 25 cts. a line, each insertion. Cash with order. Not less than 3 lines nor more than 8 lines accepted.

"MORRISON" BANJO-GUITAR FOR SALE. A brilliant toned instrument. Just the thing for club work. Great volume. Fine to accompany Banjo-Mandolin. Almost new. E. P. PRESSEY, 706 Kossuth St., Bridgeport, Conn.

SOMETHING NEW. Phonograph Banjo Solos as played by Vess L. Ossman for Columbia and Edison Phonograph records—furnished in MANUSCRIPT. Enclose stamp for list and testimonials. E. A. ROWE, Milford, Delaware.

HARMONY LESSONS BY MAIL. A practical course by a musician of many years experience and a member for years of Gilmore's Band. I. H. ODELL, 165 Tremont St., Boston.

ARRANGEMENTS MADE FOR MANDOLIN ORCHESTRA. H. F. Odell, 165 Tremont St., Boston, Arranger for Oliver Ditson Co., White-Smith Co., Gibson Co., etc., etc. Latest arrangements are Love's Old Sweet Song for H. F. Odell & Co., Tannhauser March and Bohemian Girl for Oliver Ditson Co., Intermezzo, Cavalleria for Gibson Co.

Have you a second hand banjo, mandolin or guitar you want to sell or exchange?
Have you anything you want to turn into money?
Do you want to buy something?
Here is the place to say so.
Hundreds read the Crescendo every month. Send in your ad.

B. & M.

(BARNES & MULLINS)

Absolutely guarantee the following True and Tested Strings for the

VIRTUOSO

NOTHING BETTER TO BE HAD.

	s.	d.
Violin E String (One single length each)		6
Violin A " " " "		9
Violin D " " " "		9
Violin G " (Pure Silver Burnished)	1	4
English Accribelle (120 cut lengths, 4 lengths in an envelope)	13	6

Write for Catalogue of Banjos, Mandolins & Guitars, etc.

3 Rathbone Place, Oxford Street, W.
LONDON, ENGLAND.

STOCK UP NOW for the coming season and enjoy the benefit of special rate for next 30 days. New issues every month. Catalogues free if we know where to send them.
The Mrs. Rose Fritz Rogers prints have been added to the Celebrated Stannard Catalogue for Banjo, Guitar and Mandolin.

GEO. STANNARD
121 SO. WARREN ST. - TRENTON, N. J.

BIG HITS FOR THE BANJO
Sample Copies 10c each.

My Ole Love, March, Louis Good	Solo .30
The Old Tollgate, Schottische, John T. Whitaker,	Solo .30
Students Delight, March, W. A. Norwood	Solo .30
E. L. O. Schottische, Myron A. Bickford . two Banjos	.30
Galloping Courier, Galop, W. A. Norwood	Solo .30
Happy Moments, Waltz, Louis F. Wright	Solo .30

In press, Melody in A. Banjo Solo (Tremolo) with Banjo obligato by Myron A. Bickford.

PUBLISHED BY **Walter A. Norwood, 515 East 156th St., N. Y. City**

SEND FOR CATALOG OF
FAMOUS STANDARD MUSIC
for Mandolin and Piano and Mandolin Orchestra.
We publish the Famous 2d REGT. CONN. MARCH and BRIDAL ROSE OVERTURE.

The CUNDY BETTONEY CO., 93 Court St., Boston, Mass.

FARLAND Sixteenth Year. 7th Transcontinental Tour.

Oct., Nov., Dec., late April and May, East of Ind. Jan., Feb., early April, Middle West. March, Pacific Coast.

Write for Concert Proposition now

THE FARLAND WOOD RIM BANJO with Harp attachment and waterproof head. The only banjo which is free from the "tin pan" tone characteristic of all other makes. Positively louder than a piano and sweeter than a harp. Send for price list.

If in a position to sell concert tickets you can get a Farland Banjo or an equally valuable mandolin, guitar, violin, etc., in exchange for a few hours of your leisure time. Write for particulars.

THE FARLAND STRING for violin, banjo, etc. "The only string that's fit to use." Guaranteed perfect. Better than the imitations and costs no more. Trial lot of 20 assorted to suit, $1.00.

Catalog of sheet music, books, heads, etc., free. ADDRESS

A. A. FARLAND, 319 E. Front Street, Plainfield, N. J.
British Agent, Albert Lyles, Stonefield St., Dewsbury, Eng.

THE CIRCULATION OF
KEYNOTES
GOES ON INCREASING EVERY ISSUE

It is published on the first of each month in the interest of players of

THE BANJO, MANDOLIN AND GUITAR

and the reason of its success is that it has **the most news, the best articles** of any British paper and not less than **8 pages of music** in each issue.

$1.00 for 12 months subscription. 61 cents for 6 months. Send 10 cents for specimen copy.

JOHN ALVEY TURNER, 39 OXFORD ST. W. LONDON, ENGLAND

The publisher of the largest European Catalog of Music for the above instruments May we send you a list gratis and post free.

SUBSCRIPTIONS RECEIVED AT "CRESCENDO" OFFICE

MYRON A. BICKFORD

is available for Concerts and Recitals anywhere in the east.

Send for specimen programs and special terms. Mandolin, Guitar, Banjo, Piano and Viola, if desired.

351 MAIN STREET, SPRINGFIELD, MASS.



PAT. SEPT. 6, '04

It improves tone and action of the BANJO.
Endorsed and used by entire Profession
PRICE 15 CTS. EACH
Teachers and Dealers, send card or letter head for free sample.
A. D. Grover, 381 Albany St., Boston

Why not Publish that Musical Composition?

Our expert will arrange music and revise Mss. when necessary. We will make plates and title, print, send proof and copyright, and furnish complete ready for sale. Prices low. Full particulars on request.

JOHN WORLEY CO.
40-48 Stanhope St. : Boston, Mass.

"B. M. G."

B. M. G. is the leading British journal of the Banjo, Mandolin and Guitar and will keep you posted with all that concerns these instruments in Great Britain and her colonies.

B. M. G. circulates wherever English is spoken, all over the world.

B. M. G. contains Banjo and Mandolin Solos in every number, and instructive articles by the best exponents of these instruments.

B. M. G. affords complete instruction in Universal Notation for the banjo, written in progressive lesson form by Clifford Essex.

B. M. G. is the link between players in the U. S. A. and Great Britain and Ireland.

B. M. G. is published on the 1st of every month and costs you $1.25 per annum.

B. M. G. is edited by Sir Home Gordon, Bart, and is published at 15A Grafton Street.

Subscriptions received at Crescendo Office. **Bond St., London, Eng.**

THOMPSON REPORTING CO.

PUBLISHERS

10 Tremont Street, - Boston, Mass.

Book of Credit Ratings and Directory of the Music Trades for the United States and Canada.

We collect Claims in the United States and Canada.

Vega Fairbanks

VEGA GUITARS

The Guitar has a large and enthusiastic following among Music Lovers. When played by an Artist its beautiful tone seems to uplift the very soul.

Good judges of Guitars have found the Vega most satisfying.

T. J. Ashton, the well-known Guitar Soloist and Club Leader, located at Atlantic City for 15 years, and now in Boston Sta. A, writes concerning his Special Artists Guitar just received:

"During my experience I have had the opportunity of trying out all makes of Guitars. The New Vega just received has a carrying power that exceeds all others."

We have guitars from 10 to 95 Dollars.

Our new illustrated Catalog will help you to a favorable decision.

FAIRBANKS BANJOS

That new set of thirty halftones of World's Celebrated Banjoists is about ready. The pictures of the Lady Artists will prove quite interesting.

All interested in Banjos, whether Clubs, Teachers or Players, will need a set for their studio and Music Room.

The **Whyte Laydie** Banjo.

So different from any other.

Tone Quality all its own.

Stands any amount of forcing.

When played in Concert or Theatre it is all there.

Our new illustrated Catalog will help you to decide.

VEGA MANDOLINS

The Demand of Today is for that which has proved Worthy. When you purchase a Vega you get that which has worked its way onward and upward until today it is recognized as The Artists Instrument.

There is nothing more disappointing after having purchased a high priced instrument to find that in a year or so its tone is "boxy", especially when up against a real musical toned mandolin. With a Vega you need have no fear of any such deterioration.

A teacher at the Amherst and Smith Colleges writes: "The 88o Vega Mandolin I purchased from you ten years ago is still in the best of condition. I could ask for nothing better."

A VEGA—If you want the BEST.

You do not have to take an X-Ray to see the emotions of delight of those having a Vega or Fairbanks

***The* Vega Company** **62 SUDBURY STREET, BOSTON, MASS.** ***The* A. C. Fairbanks Co.**

Illus. Catalogs FREE **Any Instrument sent on 30 Days FREE Trial**

Love's Old Sweet Song

This beautiful piece has just been published for full mandolin orchestra, arranged by H. F. Odell. As an orchestra number it excels in its harmony and arrangement. In one strain the mando-cello and mandola have the principal melody and the mandolins have a fine obbligato effect. We believe it will be one of the biggest encore winners we have ever published. As a **teaching piece**, it is **superb** because it is so pretty and easy and of course everyone likes it. Send in your orders at once.

ANOTHER RECENT PUBLICATION OF OURS THAT IS IMMENSE IS

THE FAMOUS PRISON SONG "Miserere"

from Il Trovatore by Verdi

Arranged by H. F. Odell from the original score. This well known masterpiece of melody makes a fine orchestra number, carefully following as it does the melodies sung by the soprano and tenor in the opera. The mando-cello part is very interesting. Pupils all want this piece and we don't wonder, it is such a wonderfully beautiful composition.

PRICES ON BOTH PIECES

1st mandolin **30c.**; 2nd and 3rd mandolin, tenor and octave mandola, mando-cello, cello, flute and guitar each **20c.**; piano **40c.** Mandolin and piano **50c.** Two mandolins and guitar **50c.** Discount **1-2 off.**

We also Publish Other Hits

Danse di Cupid, Toastmaster March, Modestie Reverie, Cantasane Walzes, Romancia Idylle, Hoch Habsburg March, La Cinquantaine, Mignon Gavotte, Phenomenon March, Lady Dainty, Filipino Shuffle, Lobster Chasse.

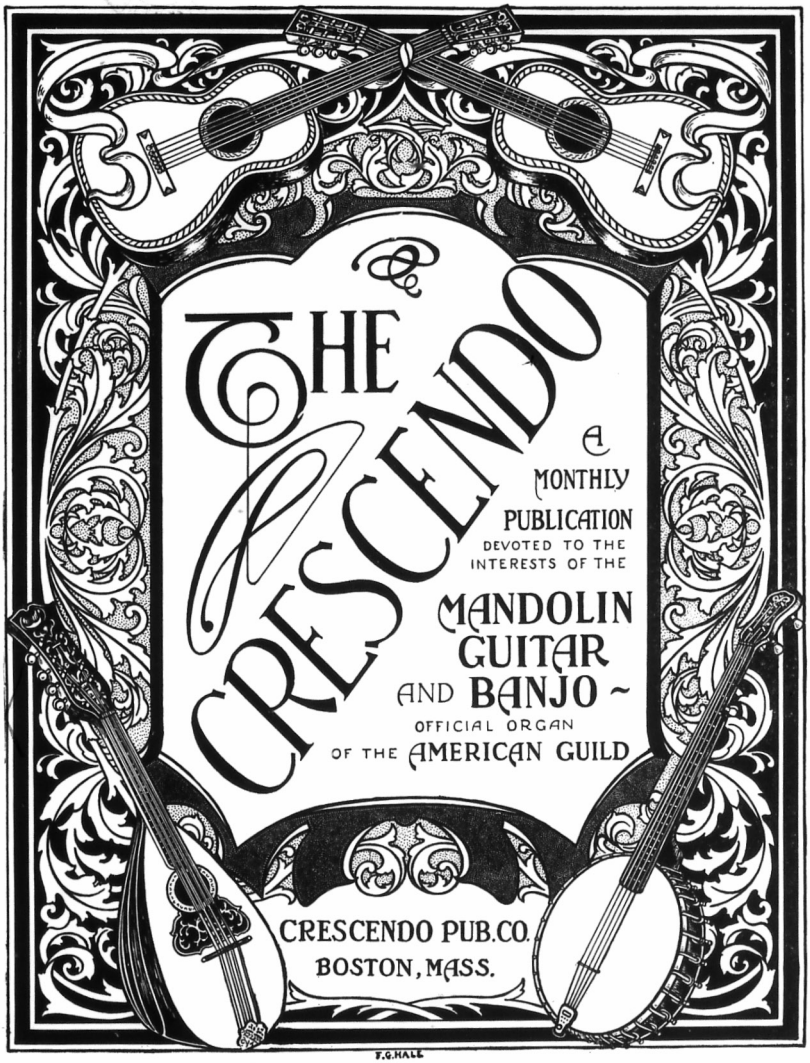
Try Our New Issue Plan. You can obtain all our music as fast as issued for a few cents each. Send for it.

500 **We publish 500 pieces for mandolin, guitar and banjo.** **500**

Our New String and Sundries Catalog is Ready. Tell us where to send it, together with our Music Catalog.

H. F. ODELL & CO. - - 165 Tremont St., Boston, Mass.

Vol. I. March 1909 No. 9.



10 cents per copy

COPYRIGHT 1909 BY CRESCENDO PUB. CO.
All rights reserved

$1.00 per year.

The Best 50c Music Books

Price 50c.

SUPERB BANJO SOLOS

by George Barker, Geo. L. Lansing, Walter Jacobs, and others.

The great popularity of the "*Superb*" series of collections has warranted the publication of another "Superb" book containing 18 Banjo Solos and 11 Duets for two banjos. The pieces are all composed and arranged by the very best authors obtainable, thus making it possible to produce a collection worthy of the title "SUPERB BANJO SOLOS."

CONTENTS

A MERRY DANCE.....Dobson
BONNIE SWEET BESSIE. Varied.....Gilbert-Lansing
CAROLINA TAR HEEL. Cake Walk. 1 or 2 Banjos.....Sullivan-Jacobs
CLAYTON'S GRAND MARCH.....Blake-Dobson
COL. GOETTING'S MARCH. 1 or 2 Banjos.....White-Holmes
DAISY CLOG HORNPIPE.....Dobson
ENGLISH CLOG. No. 1.....Dobson
ENGLISH CLOG. No. 2.....Dobson
FRED WESSENBERG CLOG.....Dobson
GEM MAZURKA. 1 or 2 Banjos.....Dobson
GRACE SCHOTTISCHE. 1 or 2 Banjos.....Dobson
HOLIDAY GALOP.....Dobson
I MET HER AT THE BALL. Waltz. 1 or 2 Banjos.....White-Lansing
IVANHOE COMMANDERY. Grand March.....Blake
JOLLY MOKE, THE. Plantation Dance.....Dobson
JOLLY TRUMPETERS. March.....Wild
JUMBO JIG.....Dobson
MERRY COUNTESS, THE. 1 or 2 Banjos.....Barker
RECREATION.....Dobson
RED ROSE SCHOTTISCHE. 1 or 2 Banjos.....Dobson
RIBBON POLKA. 1 or 2 Banjos.....Blanc
R. N. C. CLOG.....Dobson
ROOSEVELT CAVALRY MARCH. 1 or 2 Banjos.....Barker
SANFORD WALTZ.....Dobson
SWEET MARJORAM. Waltz. 1 or 2 Banjos.....Stephens
TEXAS TEASER. Wing Dance Two-Step. 1 or 2 Banjos.....Tracy-Jacobs
THE HOUSE IS HAUNTED.....Dobson
THE 900TH ARTILLERY MARCH. 1 or 2 Banjos.....Barker
TO THEE, LOVE. Mazurka.....Dobson
TOURNAMENT, THE. Two-Step. 1 or 2 Banjos.....Sullivan-Jacobs
UNIQUE, THE. Mazurka. 1 or 2 Banjos.....Young
VARIETY STAGE ECHOES. 1 or 2 Banjos.....Barker
VICTOR GRAND MARCH.....Dobson
WALTZ EXERCISE.....Dobson
WALTZ MEDLEY.....Wild
WHEN MY LOVE RETURNS. Schottische.....Dobson
WHITE SQUADRON PATROL. 1 or 2 Banjos.....Bragdon-Lansing
ZEPHYR DANCE, THE. Caprice. 1 or 2 Banjos.....Bendix

Price 50c.

IDEAL MANDOLIN & GUITAR FOLIO

The finest and most up-to-date book for this combination of instruments yet published. Mandolin and Guitar parts in separate books.

CONTENTS

ALICE, WHERE ART THOU.....Ascher
AMAR ES VIVIR. (Vals.).....Ruiz
COL. GOETTING'S GRAND MARCH.....White
EVELYN GAVOTTE.....Bragdon
FOREST FLOWERS WALTZ.....Gould
GREENHALGE'S MARCH.....White
IL PENSEROSA. (Valse).....Blanco
I MET HER AT THE BALL.....White
I'SE GWINE BACK TO DIXIE.....White
JUANITA.....Norton
LITTLE MAGGIE MAGEE.....Bragdon
LOVE'S OLD SWEET SONG.....Molloy
MARGEURITE.....White
PRETTIEST OF ALL SCHOTTISCHE.....Klein
RIBBON POLKA.....Blanc
ROSA. (Mazurka).....Villar
SIMPATIA. (Danza Habanara).....Penes
SONG OF THE NIGHTINGALE.....Zeller
SPRING SONG.....Mendelssohn
THE BRIGAND'S LOVE SONG.....Petrie
THE FISHERMAN AND HIS CHILD.....White
THE OLD HOME AINT WHAT IT USED TO BE.....White
THE SINKING SHIP.....White
TUFTS COLLEGE MARCH.....Barker

WHITE-SMITH MUSIC PUBLISHING CO. BOSTON 62 & 64 Stanhope St. NEW YORK 13 E. 17th St. CHICAGO 259 Wabash Ave.

PREMIUMS

WHAT WE OFFER FOR SECURING SUBSCRIPTIONS to the CRESCENDO

FOR ONE SUBSCRIPTION

To anyone in U. S. sending $1.00, anyone in Canada sending $1.25, anyone in foreign countries sending $1.50, we will send the CRESCENDO for one year (12 months) and any **one** of the following premiums postpaid:

	Value
Set best Odell Mandolin Strings	$0.50
Set " " Banjo "	.50
Set " Tenor Mandola "	.50
Quire best Blank Music Paper, 24 sheets	.35
Set Steel Guitar Strings	.50
½ doz. Odell Tortoise Shell Mand. Picks	.55
Tuning Pipe, 4 Notes for Mandolin	.50
" " 5 Notes for Banjo	.50
" " 6 Notes for Guitar	.50
Dozen Odell Mandolin E Strings	.40
" " " A "	.40
" " " D "	.60
" " " G "	.60
White Holly Director's Baton	.40
Hayden Guitar Folio, 18 pieces	.50
Robinson Banjo Method	.50
Robinson Collection, Mand. and Piano	.50
" " Banjo and Piano	.50

OR ANY **ONE** OF FOLLOWING PIECES

Toastmaster, March . . . Odell.
Dance Africaine . . . . Gilder.
Sextet, Lucia . . . . Donizetti.
Love's Old Sweet Song, Molloy.
Whispers . . . . . Dean.
On the Plaza . . . . Rollinson.
Lady Dainty . . . . Odell
Miserere . . . . . Verdi
Danse di Cupid . . . Odell
A Petits Pas . . . . Sudessi
Pizzicati, Sylvia . . . Delibes
A Love Story . . . Pabst

OR ANY **TWO** FOLLOWING GUITAR PIECES

Diadem March . . . . Chenet.
Flower Song . . . . . Lange.
Glissando Waltz . . . Hayden.
The Brook . . . . . Barker.
Elsie Waltzes . . . . Hayden.
Gipsies' Schottische . . Chenet.
La Cachuca . . . . Hayden
Message of Love . . Chenet
Reverie . . . . . Hayden
Norse Dance . . . . . Dorn
Spectre Dance . . . . Odell
Bohemian Girl . . . . Balfe

OR ANY **TWO** FOLLOWING BANJO PIECES

Dutch Picnic . . . . . Glynn.
Youthful Charmer . . Robinson.
Queen City Waltz . . Bloomey.
Shortis' Waltz . . . . Lansing.
Famous Overtures . . . Bacon.
Boston Tech March . Robinson.
Il Trovatore . . . . . Bacon
Old Homestead . . . Glynn
Little Dark Eyes . . . Cobb
Lobster Chasse . . . . Odell
Scotch Airs . . . . . Bacon

FOR TWO SUBSCRIPTIONS

To anyone sending us **two** subscriptions with $2.00 U. S., $2.50 Canada, $3.00 Foreign, we will send post-paid any **two** of the premiums in above list or any **one** of the following:

	Value
Set best gut and wound Guitar Strings	$0.75
Odell Mandolin Method, Vol. 1, 2 or 3	.75
Set best Mando-Cello Strings	1.00
Leather Music Roll	1.00
Best Roger's Banjo Head	$1.25
Leather Music Stand Case	1.00
Chromatic Tuning Pitch Pipe	.75
Music Stand	1.00
Music Folio, Sheet Music size	.75

CRESCENDO PUB. CO., - **165 Tremont Street, Boston, Mass.**

SAY "I SAW YOUR AD IN CRESCENDO" WHEN WRITING ADVERTISERS



THE PORTLAND, (ORE.) MANDOLIN ORCHESTRA, H. A. WEBBER, Teacher, Arranger, Director, states:—(after receiving a new model "Gibson" Guitar) "The Guitar is **good** and a great improvement over the other one. I haven't tried to sell "Gibson" Guitars, but shall push them from now on." Note: Mr. Webber's phenomenal "Gibson" sales are further being augmented by his adoption of our new model Guitars.

Man is Manacled Only by Himself

He who can't and he who can but doesn't, jog along together.

Your wishes are only gratified when they harmonize with your actions.

To continually revolt against an effect while you continually nourish and preserve its cause is folly.

The constructive, upbuilding and emancipating "Gibson" punctures folly by bursting upon you as a unit its matchless merit.

It was once indicative of sanity (?) to ridicule the steam engine.
It was once indicative of sanity (?) to ridicule wireless telegraphy.
It was once indicative of sanity (?) to ridicule the C Notation for the Banjo and the Violin Construction for the Mandolin and Guitar family of instruments.
Madmen still have many a jest at the expense of the sane.
Mancle thyself by ridicule, jesting at truth if you will; but the law of compensation will rigorously and afflictively reward thee.

Mr. Teacher

Is your Mandolin Orchestra still speckled with hunch-back Mandolins?
Is there conspicuous absence of Tenor Mandolas and Mando-Cellos? (Perhaps the manufacturer you are tied to doesn't even make these instruments (?)).
Are you the one who said, "A six string Guitar is enough for me?"
Then dollars to doughnuts you believe the tail wags the dog.
It's better to change cars before using up ones money riding no place, lest business become as though it were not, if it be "not" already.

There are worlds and worlds of opportunities waiting for the man or woman big enough to appreciate them and rise to cash them in.

How big are you?

Do business on our capital. Stock furnished. We help sell. We pay the advertising; you pay for goods when sold. Return goods not sold. Try our "Still Hunt." Write for new Catalog and territory. Enclose your card.

GIBSON MANDOLIN GUITAR CO., 105 Exchange Place, Kalamazoo, Mich.

NEW! **The "Intermezzo"** from **Cavalleria Rusticana,** and **"Simple Aveu"** for Tenor Mandola or Mando-cello with an effective and playable Guitar part or Harp-guitar or Piano accompaniment, arranged by H. F. Odell, who knows how. **FREE**—Thematic Catalog. **NEW!**

LEARN TO COMPOSE AND ARRANGE MUSIC



Taught by MAIL successfully, practically, rapidly. Send 2-cent stamp for trial lesson. **Three Trial Lessons Free.** If not then convinced you'll succeed, **You Owe Me Nothing.** You must know the rudiments of music and **Mean Business,** otherwise don't write."

WILCOX SCHOOL OF COMPOSITION, C. W. Wilcox, Dir.
"Dept. Z," 225 Fifth Ave., New York City

"WRIGHT" MANDOLIN PICKS

GENUINE EBONITE, BEVELED EDGES

Made in four grades of flexibility

WRIGHT

Never Chip or Break

Price postpaid, 10c each. 75c dozen

Improve Tone

THIS IS THE WAY OUR PATRONS LIKE THEM:
"Send 1 gross 'Wright' Mandolin Picks."—G. Muder, Soloist, Auburn, N. Y.
"Send 2 gross 'Wright' Picks."—Clark Music House, Syracuse, N. Y.
"Send 2 gross 'Wright' Picks."—C. H. Fox, dealer, Geneva, N. Y.
"Wright's Peerless" Strings are THE VERY BEST MADE

SAMPLE SETS MAILED AT FOLLOWING PRICES | Money back if you say so. Free Catalogue STRINGS, CASES, etc.
Banjo, gut and silk wound 4ths, set 40
Guitar, " " Basses," 75
Mandolin, Sil., Steel, Polished Copper Basses, set . .40

LOUIS F. WRIGHT, Winsted, Conn.

TEACHERS AND DEALERS PLEASE ASK FOR WHOLESALE PRICES

"Way Down in Georgia"

MARCH

Just from press for Banjo and it's a good lively one. A **great** number!

PRICES—Solo Banjo 30c; 2nd B. 15c; Guitar acc, 15c; Piano acc. 30c; Solo Mandolin 30c; 2nd M. 15c. Discount **2-3 off.**

THE HOGUE MUSIC CO., - Washington, Georgia.

"HUMBUG MEMORY SCHOOLS EXPOSED"
AND ADDRESS ON DEVELOPMENT OF THE
MEMORY

To introduce a series of valuable educational works, the above will be sent to all applicants **FREE**

Room 860 MEMORY LIBRARY 14 Park Place, New York

UP-TO-DATE Mandolin Orchestra Music

Each number is effectively arranged for 1st Mandolin and Piano or 1st Mandolin and Guitar.

1st Violin may be substituted for the 1st Mandolin.

	SINGLE PARTS					COMBINATIONS			
	1st Mandolin	2nd Mandolin 3rd Mandolin Octave Mandola Each	Guitar Accompaniment	Flute Cello Each	Piano Accompaniment	Mandolin and Piano	Two Mandolins and Piano	Mandolin and Guitar	Two Mandolins and Guitar
*†Girls of Baden Waltz. *Karl Komzak.* Arranged by H. F. Odell	50	30	30	20	20	60	80	70	90
*†Just for the Fun of It. *W. F. Stadds.* Arranged by H. F. Odell	30	15	15	15	30	50	60	40	50
*†Under the Mistletoe Waltz. *T. H. Rollinson.* Arranged by G. L. Lansing	30	15	15	15	20	40	50	40	50
†Overture, "Morning, Noon and Night". *F. Suppe.* Arranged by H. F. Odell	50	40	40	40	90	1.20	1.50	80	1.10
*†Nydia Waltz. Easy. *T. H. Rollinson.* Arranged by H. F. Odell	40	30	30	30	60	90	1.10	60	70
‡Selection from "Il Trovatore". *Verdi.* Arranged by Geo. L. Lansing	40	20	30	20	50	70	80	60	70
*†Love's Caprice. *Max Heindl.* Arranged by Geo. L. Lansing	30	20	20	20	50	70	80	40	50
†Somewhere. *Thos. C. Clark.* Arranged by H. F. Odell	30	20	20	20	30	50	60	40	50
†Ildica Waltz. *T. H. Rollinson.* Arranged by H. F. Odell	40	20	30	30	40	70	80	60	70
††Tannhauser Grand March. *Rich. Wagner.* Arranged by H. F. Odell	40	25	25	25	60	90	1.05	60	75
*†Fads and Fancies. *R. Gruenwald.* Arranged by H. F. Odell	30	20	20	20	30	50	60	40	50
*†Abila (Intermezzo). *R. Gruenwald.* Arranged by H. F. Odell	30	20	20	20	30	50	60	40	50

* Numbers marked * have all the Orchestra Parts, including parts for Brass Instruments, etc.
† Numbers marked † have Banjo Obbligato Parts. Prices same as 2nd Mandolin.
‡ Numbers marked ‡ have parts for Tenor Mandola and Mando-Cello. Prices same as 2nd Mandolin.

CHAS. H. DITSON & CO. NEW YORK

Oliver Ditson Company, Boston.

J. E. DITSON & CO. PHILADELPHIA

WASHBURN

New Model Mandolins $15.00 up
" " Guitars $15.00 up
" " Banjos $15.00 up

The Washburn name is synonymous with perfection in scale, adjustment, responsiveness and faultless and unapproachable excellence in workmanship and attic seasoned materials.

The Washburn is the "Cremonatone" and Improves with Age like a Violin

Washburn instruments have for years held the highest reputation for beautiful rich tone quality and tremendous carrying power. They are always reliable and are used and endorsed by the world's greatest artists: Caloe, Nordica, Campanari, Jean and Edward De Reszke, etc.

Over 100,000 Washburn's in use.

These instruments may be obtained through 4000 Washburn dealers, or send for our illustrated catalog.

MENTION THE CRESCENDO

LYON and HEALY

30 Adams St. - Chicago, Ill.

DON'T YOU THINK

it is about time to order the best collection of Mandolin Duos published? We think you will find it to your interest to try some or all of the following—whether you want solos for teaching, recreation or concert work. These are all of medium difficulty—just right—and they form the best set of 12 pieces for mandolin that we know of.

All by **J. Robert Morris, Mandolin Virtuoso.**

The Celestial Chord (Trio and Quartet Style). Mandolin Solo 30
Dream On (Duo and Trio Form). Mandolin Solo 30
Fantasie (Solo, Duo and Trio Effects). Mandolin Solo 50
At Twilight, Serenade (Duo for One Mandolin). Mandolin Solo 30
The Sweetest Flower (In Trio Form). Mandolin Solo 30
March Triumphant (In Duo Style).
Mandolin Solo 30
Second Mandolin 20
Guitar Accompaniment 20
Piano Accompaniment 30
Cupid's Serenade (Duo for One Mandolin). Mandolin Solo 30
A Lullaby (Trio and Quartet Style) Mandolin Solo 30
Con Amore (Duo for One Mandolin). Mandolin Solo 30
Romance (In Trio Form). Mandolin Solo 30
My Thoughts (In the Duo Style). Mandolin Solo 30
Caprice de Concert (Solo, Duo and Pizzicato Effects). Mandolin Solo . .40

Single copies, 15 cents each—4 for 50 cents—9 for $1.00—**or all 12 for $1.30.**

Send now, as this offer is limited.

C. L. PARTEE MUSIC CO.

207 East 17th St. - New York City

WHEN WRITING TO ADVERTISERS PLEASE MENTION THE CRESCENDO

The Crescendo

DEVOTED TO THE INTERESTS OF THE

Mandolin, Guitar and Banjo

OFFICIAL ORGAN

OF THE

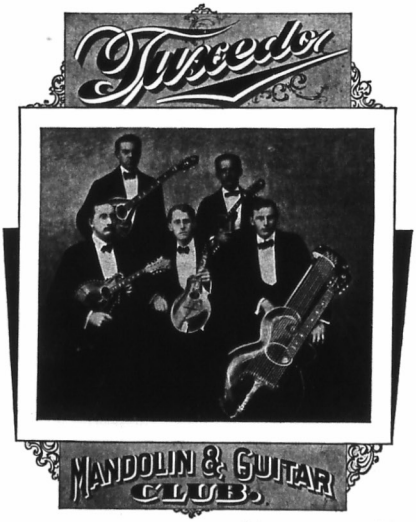
AMERICAN GUILD

OF

Banjoists, Mandolinists and Guitarists

LIBRARY of CONGRESS
Two Copies Received
MAR 11 1909
Copyright Entry
Jan. 9, 1909
CLASS B XXc. No.
18212
COPY B.

VOL. I. BOSTON, MARCH, 1909. No. 9.



We present herewith to our readers a cut of the celebrated Tuxedo Mandolin and Guitar Club of Hartford, Conn. Organized in 1904 with the object of entertaining at Concerts, Banquets, Receptions, etc., its success has been phenomenal, engagements for such affairs coming to it from all parts of Connecticut and Massachusetts, while in its home town its engagements easily outnumber those of the combined local orchestras, for banquets, etc.

The musical director of the club is W. J. Crosley, a musician of repute; the manager is K. Bingham Krans, playing first mandolin, who has had an extensive experience in teaching these instruments and managing clubs. The second mandolin is played by F. T. Jarman. The mando-cello by E. W. Atkins and the harp-guitar by John T. Henderson. At all engagements Messrs. Krans and Atkins furnish specialties, Mr. Jarman a monologue, Mr. Crosley mandolin-duo solos, while the guitar accompaniments of Mr. Henderson cannot be excelled in this country. The club has engagements booked into July. The large repertoire includes works of celebrated composers and is extremely varied.

A Plea for More Technical Studies and Better Original Music for the Banjo

By J. J. Derwin

Why is there such a scarcity of technical studies and good original music for the banjo? The development of both hands through the medium of properly designed and graded exercises, is an absolute necessity if we wish to develop really good banjoists. A few of our shining lights have from time to time written different short works of this kind, but there has never been a thorough systematic book on this subject. Perhaps from this reason more than any other is due the many limited banjo players, most of whom can play only a few little ditties, thus giving the general public the prevailing erroneous idea, that the banjo is incapable of anything serious in the musical line. Now, how in the world can we expect anything different when there is no material at hand to build up a performer, except in the case of a few ingenious teachers and performers who use, and adapt, violin and piano studies? You cannot expect an artisan to build a mansion with no material at hand; or rather you cannot expect him to complete it with an insufficient supply of building substance. The same holds good in building up banjo players. We must have an adequate supply of studies of superior quality. The claim will no doubt be put forth by most banjoists, "Well what's the use of racking our brains writing and publishing works that will never meet with a sale worth while and anyway the banjo is best adapted to characteristic music."

Now I am a firm believer in this class of music but it does not follow by characteristic music is meant only ragtime. I think it rather means music of a character best adapted to the banjo for instance such as Valse de Concert, Polonaise No. 2 and March Impromtu by Eno and other works of this kind. Mr. Eno and others are doing noble work in publishing such pieces but the number is entirely too small and other gifted writers should lend their valuable assistance.

I know of many splendid banjo selections, as yet only in manuscript, which the composers would gladly put on the market if they could see their way clear, without financial loss. It is all too true that many teachers have gotten into a rut of using a certain number of pieces in their instruction, and never think of looking up the new music which is published. This state of affairs is to be deplored as it retards our progress. We should encourage our composers by showing more interest in their work, and keep in touch with all that is best in the line of new compositions. It certainly will help your business too, as it stimulates pupils, who must surely tire of hearing and playing selections which are many times worn threadbare from excessive use. I do not wish to decry the "good old times" but wish many of them to be given a much needed rest, which surely will prolong their life and cause them to be better appreciated than when they are worked overtime. By all means use them but don't exclude the new music either.

Now to render such music as I have previously mentioned, one must have a certain amount of technical training. You cannot expect an undeveloped pair of hands to play these pieces and do them justice without a good thorough training in scale work, etc., as their style is different, and they require a much different course than music of the other and older style. If the pupil cannot play these pieces how is he ever to render music of a higher class?

I have heard quoted and even read articles which inferred that Mr. A. A. Farland and a few other artists were doing an irreparable injury to the banjo in rendering the classics upon it.

This seems most astonishing to me. One might as well say that Shakespeare did the utmost harm to literature in writing his matchless works; that Beethoven in his wonderful classics ruined the piano profession, or that Wagner in composing his grand majestic operas did an irreparable injury to the lighter musical productions.

My argument is that it is preposterous to assume that because the works of the great master can be rendered upon the banjo, the public will no longer appreciate it and that prospective pupils will be deterred from studying it. Is it not rather that the people who dislike classical music on the banjo, when well rendered, are not partial to this style of composition anyway and are in spirit with those who prefer the lighter literature, popular piano music and lighter musical productions to grand opera?

It must follow that there will always be a majority of people who prefer light music to the deep, profound and heavier style as it is easier to comprehend; but, is this any argument against the higher and better music?

Many will say, "don't compare the banjo to the violin and piano." The fact is I do not, but then, they have had many years start on our instrument and the banjo to-day will compare with the other two instruments when they were the same relative age. The early pianos especially, were a very poor comparison to the noble instrument of to-day. Why is it not possible to so develop the banjo if we work for higher ideals? We must have a class of music if we ever wish to accomplish anything along these lines. It is unnecessary to force good music upon unwilling ears, but I assert it is a mistake to claim that if we insist on playing classical music on the "only American instrument," that we will kill the banjo completely. The whole trouble exists in the fact that but very few of our banjoists are equal to the task of rendering the great works in a worthy manner. Again many players should be more careful in arranging their repertoire, and should not attempt, in public, pieces that are entirely beyond their ability. They should also select only those classics that are best adapted to the instrument, as many compositions that are splendid on violin or piano are not well suited to the banjo, owing to the difference in its construction. Yet there are quite a few that are effective for our favorite instrument, and only these should be selected.

The fact that Mr. Farland's pupils are among the most

(Continued on page 9)

THE MANDOLIN ORCHESTRA

By Herbert Forrest Odell

(Continued from February CRESCENDO)

THE CONCERT MASTER

The usual duties of the concert master are to see that the orchestra is seated as the director wishes and to attend to the placing of the director's music stand with the music and baton upon it ready for use. He also sees that every instrument is in perfect tune and he should be able at any time to lead the orchestra in the absence of the director. The concert master generally plays the leading first mandolin and sits in the first chair in the first mandolin section. Sometimes he may play in some other section and yet perform the duties of concert master. To sum up:—the concert master should see that everything is ready for the orchestra to begin when the director appears.

At large concerts, I have found it a good plan to appoint one of the members, stage manager, to see that the chairs are placed or removed as necessary and to see that each artist appears when the stage is prepared for his or her number. This enables the concert master to attend almost entirely to the tuning of the instruments.

FIRST MANDOLINS

The first mandolin players are seated as stated before at the left of the director. It is a good plan to have the best players sit in the outside seats in each row. A scheme I have adopted with success is to have it understood that the first row is the row of honor. When a player joins the orchestra I give him the last seat in the back row. Then as his ability or earnestness is proved, or vacancies occur, I gradually move him down stage toward the front in the last row. Then he is moved to the next row front until finally he reaches the front row of honor. By this plan my best players are always in the front row, or in the outside seats toward the audience. Whatever plan is adopted in regard to seating, I should advise that each player be assigned to a seat and he should occupy his seat at all times. This saves confusion at concerts, and players who become accustomed to sit side by side do better work. This plan is enforced in nearly all large orchestras all over the world.

The first part necessarily requires players with the best technical ability consequently it is usual to have the most proficient players in this section, however, the first mandolin section should not include all the good players to the detriment of the other mandolin or mandola sections. On simple pieces almost any ordinary player can play the first mandolin part but it takes considerable musical ability and a good understanding of time to play the second and third part. In difficult selections, where the first mandolin parts include many rapid passages, it is quite necessary to have able players. Many pieces allow of a division being made in the first mandolin part. This is usually marked **"divisi"** in carefully edited music. I have found it a good plan to have the first mandolins nearest the audience play the upper notes and the others the lower notes in the case of a **"divisi."** I have also found it a very excellent plan, where double stops occur in the first mandolin part in pianissimo passages to have them played **"divisi"** for the reason that unless all the players in the first section are especially proficient in double stop work, the desired softness cannot be as well obtained when each player attempts to play both notes, as it can when some play the upper notes and some the lower notes. This **"divisi"** of double stops may well be applied in the second mandolin part also in very soft legato passages.

The players in the first section should be drilled to tremolo or pick notes in a uniform manner. This matter is quite simple at present as most of the publishers use the tremolo and pick signs recommended and adopted by the American Guild, and these signs are very plain and easily understood. Many players play too near the bridge. Occasionally in soft passages if all the mandolins and mandolas would play over the fingerboard as far away from the bridge as possible a fine effect is produced.

This important point should be constantly kept in mind by first mandolin players, the first mandolin part or the melody is necessarily the most prominent in any composition and it is not at all necessary for the first mandolin players to endeavor to drowned out the rest of the orchestra with a rattle-bang cannonade, either in tremolo or pick passages. It is the combined uniform tone produced which makes the first section perfect. If each player would graduate his tone so that he could hear the players seated at his right and left side, both in piano and forte passages, he would be obtaining the proper amount of tone from his own instrument. Players in this section who attempt to outdo the others, or players who beat time with their feet, should be given to distinctly understand that they are annoying the others and if any such player becomes too obnoxious, he should immediately be dismissed from the orchestra or the discipline of the orchestra would be immediately lost and the director's effort to obtain results would be useless.

SECOND MANDOLINS

The second mandolin section, although technically easier than the first, is by no means unimportant. Musically speaking the second parts are more difficult to perform well on account of their peculiar construction. The time in the second part is the stumbling block to most players, although the notes themselves are not as a rule difficult to play. A good second player must be able to play the parts in strict time. Frequently the second part is written with several measures rest and then a few notes occur. The ability to bring in these few notes properly is what the finished second mandolin player should possess or acquire. Unfortunately there are only a few arrangers who understand how to properly write a second part so that it not only lies well under the fingers but also is effective and this perhaps is one of the reasons why the second mandolin section in many orchestras is weak.

(Continued in April CRESCENDO)

GUILD BULLETIN

The following is the program as at present arranged for the Convention.

Wednesday forenoon, April 14, a social affair of some kind will be arranged.

Wednesday afternoon, April 14, 2 P. M., Officers meeting at Mr. Abt's studio to prepare final reports for the year.

Wednesday evening, April 14. A social affair, possibly a theatre party, or perhaps an informal preliminary talk with or without smoke on matters which will come up at the business meeting.

Thursday morning, April 15, 10 A. M. Opening of the business meeting at the Waldorf Astoria. Members are requested to attend promptly as very important matters will come up.

Thursday noon, April 15, 12.30. Banquet for Guild members and friends at Hotel Latham.

Thursday afternoon, April 15. Business meeting resumed at the Waldorf Astoria. Adjournment at 6 P. M.

Thursday evening, April 15. Eighth Annual Guild Concert at the Waldorf Astoria, under the direction of Valentine Abt. Among the artists who will appear at the concert are W. Eugene Page, the mandolin virtuoso, George C. Krick, guitar soloist, J. J. Derwin, banjo soloist, Miss Florence McCune, harpist, a chorus and the Plectrum Society orchestra, Mr. Abt, director. All of the soloists who will appear are Guild members and have volunteered their services.

The official hotel as before stated will be the Hotel Latham at the corner of 28th Street and 5th Ave. We earnestly urge all members to stop at this hotel while in New York. Be sure to write and engage your rooms ahead. Rooms may be engaged at this hotel at the regular rate of $2.00 a day but the visiting Guild members will be given a slightly lower rate than this. Meals may be obtained at very reasonable rates and the cost of the entire affair to the visiting members including the concert, hotel bills, etc., will be less expensive than any former convention. A number of the members are coming to the Convention from way across the country and I earnestly urge every member who possibly can to attend the Convention, as the affair will be the most important in the annals of the plectral instruments that has ever taken place in the world.

The tickets for the concert which promises to be a great artistic and financial success have been placed at $1.00 each. Write at once to Valentine Abt, Carnegie Hall Building, and secure your tickets.

It has been suggested by one of our most active members that the business sessions of the Guild might become much more interesting to many of our members if the discussions of the various subjects were made longer and have the Convention cover two days time instead of one. One idea which was suggested was that several prominent Guild members write and then read a paper on different topics worthy of discussion explaining their views and then after the reading of each paper have opportunity for discussion or debate. There also might be papers and talks by members of the Guild who are teachers taking up subjects that are of particular interest to them. For instance, a subject might be taken up which is of vital interest to both teachers and dealers. Two round table conferences could take place simultaneously, the teachers meeting in one room and the dealers in another, then one or two teachers and one or two dealers representing the rest might come together in debate the points under discussion. Full reports of these discussions could be made through the official organ as far as would be consistent in a publicity way. Our conventions have all proved very interesting but there is no doubt that we can make them decidedly more interesting by taking up more of the real vital subjects of the day.

Whether all of these suggestions can be put into force at the coming convention is a question as the time is so short but the matter will undoubtedly be brought up at this convention with the idea of carrying out the scheme at our next convention.

There is no doubt that we should have a two days convention. I believe there are enough of our members interested to remain in a place two days and discuss these points which affect each and every Guild member more or less. The more discussion we can stir up, the quicker the trade and profession will be brought together for the general improvement of all existing conditions, therefore I hope that those who are to attend the coming convention will come prepared to remain from 10 o'clock in the morning until the meeting adjourns in the afternoon. I know that the majority will do this, and I respectfully urge that the few who think that what they have to say is of so little value, will change their minds and let us have their ideas on subjects which will come up. The phrase "In union there is strength" I believe is quite applicable to the mandolin, banjo and guitar industry in this country. I hope at this convention to see everyone on his feet having something to say. Come prepared with your ideas and suggestions and above all, come prepared to stay to the end.

At the Convention April 15, a full report of what has been accomplished during the past year will be rendered, also a report showing how the membership has been brought up in the past few years from 75 to over 200 actual paid up members and showing the strong and kindly feeling that prevails toward the American Guild from nearly every civilized country in the world. A full financial report will also be rendered stating the amount of money received, from what sources and the expenditures. This will first be audited by the Executive Committee. The report of the last Convention at Washington will be rendered giving **in full the stenographer's report of that Convention which report is at present in the files of the American Guild records.**

(Continued on page 9)

Crescendo Round Table

For Teachers, Players, Dealers, Manufacturers and Publishers. Anyone may contribute to this department Stories, Poems, Ideas, Opinions. Send in anything you wish only please make it short.

Farland's Opinion on Notation.

"I believe a change to the C notation would increase the sale of our music in England and the colonies. Truly an important thing, the only thing of **real** importance to be said in its favor. Whether the increase would justify the publishers in going to the expense of getting new plates made, of course is uncertain and there you are.

Notation.

John E. Russell.

I am strongly opposed to C notation; first, because all the old favorites for the banjo, which, to my mind, have not been improved upon by many of our modern writers, are written in A and are likely to sink into obivion if the C notation is adopted; second, the C notation requires more leger lines, when writing for the higher positions of the banjo, and nothing scares the average beginner more than a number of leger lines to reckon.

As to the plea that "up-to-date" music can be played if C notation is used, I would say that very little music of that class is adaptable to the banjo as it stands on the piano score, and has to be altered by the teacher or player, and after altering, the teacher or player can just as easily transpose it to A.

To those who advance the time-worn argument that the A on the banjo is not the same pitch as A on the piano, I would say that this can also be said of the B flat or E flat clarinet or cornet and any band man learns to transpose as a matter of course, and there is no vociferous cry for a universal notation of band instruments.

I think the great trouble is that many of those who teach the banjo are not themselves well grounded in the theory of music. I find that by taking a backward pupil to the piano and teaching him the scale from the keyboard, emphasising the scale formation of "two tones, semitone, three tones, semitone," that is, that the half steps in a major diatonic scale fall between three and four and seven and eight, that they soon catch the idea, and can apply it to any scale, no matter what the key may be.

The Guitar.

Alice C. Broughton.

Too much cannot be said of the guitar. It is one of the sweetest of all instruments to accompany the voice and is capable of expressing the highest musical sentiment. In the hands of an artist, it is a magnificent solo instrument. The guitar is also one of the oldest musical instruments, it being used by the Egyptians and Hebrews in their religious services, thousands of years ago.

Some of the best known guitarists of the world were Sor, Aguado, Guilliani, Carulli. Among the best known American guitarists are Wm. Foden, Arling Shaeffer and Geo. C. Krick. Many of the world's greatest masters played the guitar, among them being Handel and Beethoven. The latter carried one with him on many of his travels. Martin Luther was an expert guitarist. Adelina Patti was also very fond of the guitar.

The beautiful tonal quality of this instruments furnishes an excellent background for mandolin and banjo orchestras. To master the guitar, it is necessary to go at it with a persistent determination and study it thoroughly and systematically under the direction of a good teacher. Learn the scales thoroughly, writing out each and every one, finding out why such a scale is called the "key of G" or the "key of D" etc. Learn the difference between the tonic, dominant and sub dominant chords. Study the intervals, keeping in mind that the true musician not only is a performer on the instrument but understands the rudiments of music also. After you have mastered the technical points, proper fingering, and touch, study compositions not too difficult at first keeping in mind that expression is an all important factor.

Music is for all those who will get into the harness and work for it. Join the American Guild, get in touch with the best musicians, study the guitar carefully and well for as much or more enjoyment can be obtained from this beautiful instrument than from any other.

Prominent Guild Members.



WM. M. RICE

Wm. M. Rice of Cambridge, Mass., was born in Lowell, Mass., July 22, 1880. He first began to study the banjo under a local teacher in 1889 and became so interested that in 1892 he began to study with W. E. Stratton, formerly of Lowell. A short time after this Mr. Rice also took up the study of the mandolin and guitar and continued till 1898.

Mr. Stratton at that time was teaching at Cambridge where he had mostly Harvard students as his pupils. He had to give up teaching on account of ill health and turned all his business over to Mr. Rice who has increased the business to such an extent that he gives from 50 to 90 or 100 lessons a week, almost entirely to students at Harvard. Mr. Rice is the general coach and adviser of the Harvard University and Radcliff College clubs. He arranges much music for them as well as for several smaller colleges and preparatory schools.

Mr. Rice joined the Euterpe Mandolin and Banjo club (H. F. Odell, director,) in 1898 and has played various parts including first and second mandolin, tenor mandola and banjo and is the assistant director. As banjo soloist with the club, he has always received an ovation when he appeared. His solos include some of the most difficult pieces published many of which he arranged from an orchestra score.

He is an expert player of the banjo, mandolin and guitar, but as his time is occupied in teaching from early morning to late at night, and arranging, it is only occasionally that he does any concert or solo work. He is one of the most successful teachers in the country and has taught hundreds of Harvard students. He joined the American Guild in 1906. He occasionally finds a spare moment to devote to composition and his best known pieces are University Club March, Flight of the Birds and Harum Scarem.

Recent New Guild Members

PROFESSIONAL

H. J. Chopourian . . . . . Phila., Pa.
B. C. Holcomb . . . . . Torrington, Conn.

ASSOCIATE

Miss Mabelle Burroughs . . . . . Syracuse, N. Y.

The CRESCENDO.

A Magazine for the Player, Student and Teacher of the Mandolin, Guitar or Banjo.

HERBERT FORREST ODELL,
Editor and Manager.

Published Monthly by the
CRESCENDO PUBLISHING CO., INC.

SUBSCRIPTION PRICES.

Single Copy, ... 10 cents.
Yearly, ... $1.00.
Canada . . . . . $1.25.
Foreign . . . . . 6 Shillings.

ADVERTISING RATES will be sent on application. Forms close on the 15th of each month for the succeeding month's issue.

REMITTANCES should be made by Post Office or Express Money Order, Registered Letter or Bank Check or Draft. Checks accepted only on banks with exchange in Boston or New York.

CORRESPONDENCE is solicited from everybody interested in the Mandolin, Guitar or Banjo. We should be pleased to receive programs and reports of concerts, club and orchestra news, personal notes and music recently issued.

We are not responsible for the opinions of Contributors.

ADDRESS COMMUNICATIONS to the Editor. ALL REMITTANCES should be made payable to

CRESCENDO PUBLISHING CO.,
165 Tremont St.,
Boston, Mass.

VOL. I. MARCH 1909. NO. 9.

EDITORIAL.

We have studied carefully the question of A versus C notation for the banjo. We have corresponded with leading teachers and players both here and abroad in regard to it and we have consulted with many publishers of banjo music. We offer a suggestion as a possible remedy for the existing "deadlock."

There are many points in favor of both notations, the principal one for A being the fact that most banjo music is published in that notation, also the methods, and a majority of the thousands of players object to changing to C and the publishers do not seem inclined to re-issue their best pieces in a new notation.

The principal point in favor of C notation is that the instrument would become to all intents and purposes non transposing and the note C would sound C or the note G would sound G, etc. However, in C notation the notes do not sound exactly as written as commonly supposed. The 4th string would be tuned to C and the note C would be played and called C, but as banjo music is written in the treble clef, the actual sound of any note is an octave below where it is written.

We call attention to J. J. Derwin's article in this issue. We agree with Mr. Derwin in regard to technical studies. We should have as many studies published for the banjo as for the mandolin. Present banjo methods could be greatly improved by cutting out pieces which comprise the largest part of most of the methods and inserting exercises for technical development.

It is a well-known fact to publishers at least, that banjo music is not selling as well as it should and they haven't enough confidence in a revival of the sales which occured several years ago to issue new music or methods unless there is a demand.

The publishers are now publishing both tenor mandola and octave mandola, also mando-cello parts for mandolin orchestra. They would all prefer to discontinue publishing so many mandola parts and if signs are a criterion, they will not need to publish octave mandola parts much longer as the demand is rapidly dwindling. We believe if the publishers would stop publishing octave parts and the octave players would re-string their instruments for tenor tuning, there would no longer be a necessity for publishing octave parts.

However, if the publishers are willing to publish two mandola parts, probably they would be willing to publish two banjo parts if the players will make the demand large enough, therefore we make the following suggestion which is in the form of a motion which will be presented to the members of the Guild at the New York Convention, April 15th.

"The American Guild which includes many of the leading teachers of the banjo in America and the largest buyers of banjo music, methods and studies, recommends that the publishers hereafter publish all banjo music in both C and A notation and re-issue their best selling pieces in C notation, continuing to publish same in A notation if they desire."

If this recommendation is adopted by the publishers, it means that whichever notation is desired can be obtained. It will not interfere with those who do not care to change over to C notation but it will enable those who at present use C notation to obtain music without recopying it. For the publishers, it means more than most of them realize.

There is a tremendous demand for American banjo music in England, Australia and other countries. Those people want our music but cannot use it in A notation. The banjo is very popular abroad and the field open to the publisher is decidedly worth considering. Another point a certain prominent publisher abroad is about to issue 24 of his best selling pieces in both notations and exploit them in the U. S. He has some fine music and it is going to sell well, in this country. Still another point; the foreign publishers don't want us to issue banjo music in C notation. At present they buy the rights for foreign countries, publish it in C notation and get all the benefit from large sales. If we should publish in C notation here, our publishers would get these sales direct.

Therefore, if the publishers will adopt the idea of publishing in both C and A notation, everyone will be pleased and we believe the banjo will be a source of larger revenue, to the publishers, the manufacturers and the teachers. Time will tell whether or not it will be wise to publish only one notation and which notation. The publishers may well "make hay while the sun shines."

Wm. C. Stahl has already published a fine banjo method in C notation. It is one of the best banjo methods and is also published in A notation. He is selling large quantities. M. Witmark & Sons, also publish a fine method in both notations. Now if we had about 200 good pieces as a starter in both notations, a few books of technical studies in both notations, we believe the banjo would come to its own again.

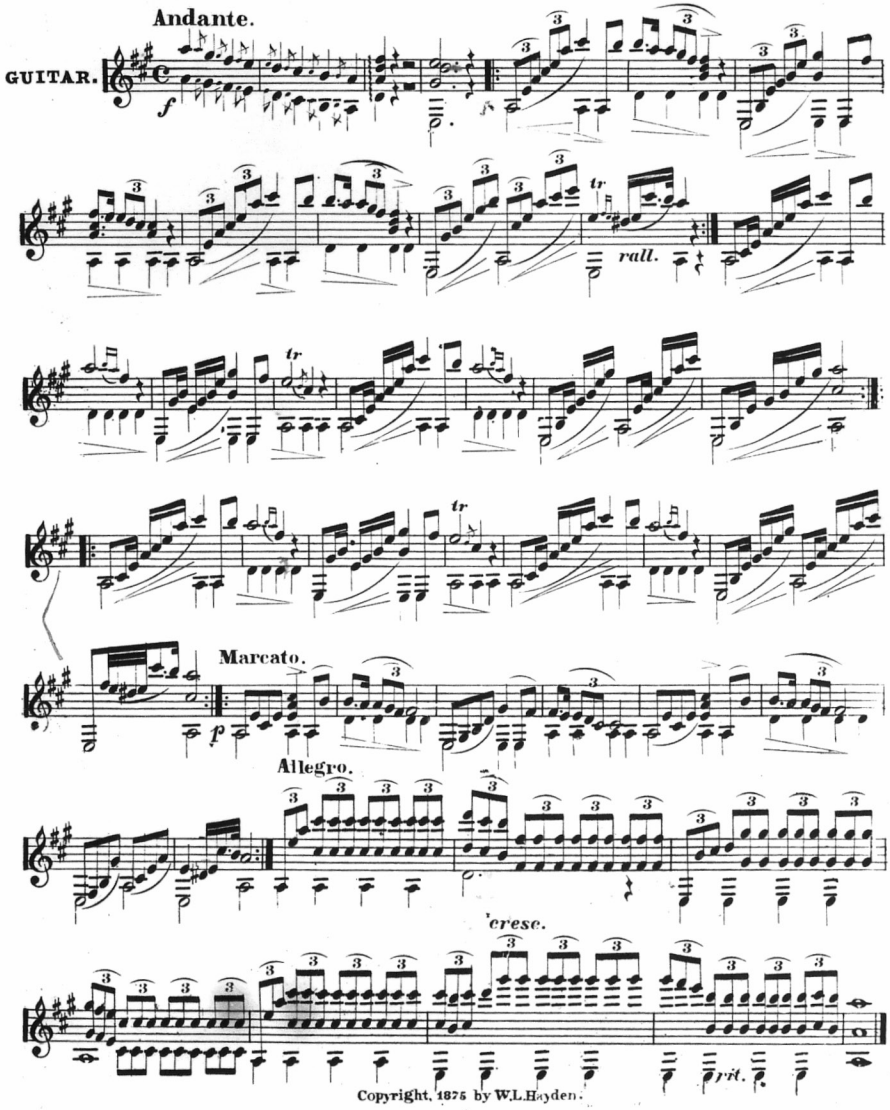
Statistics show today that plectral instruments are having a tremendous sale. This is for the interest of the publishers and manufacturers.

Some players wont use A notation and some wont use C, therefore if the publishers wish to have the business they must accede to the demands of both factions and publish both ways as they are at present doing not only in mandolin orchestra music, but orchestra and band arrangements.

THE MAIDEN'S PRAYER.

(*FOR GUITAR.*)

Arr. by W. L. HAYDEN, Op. 444.



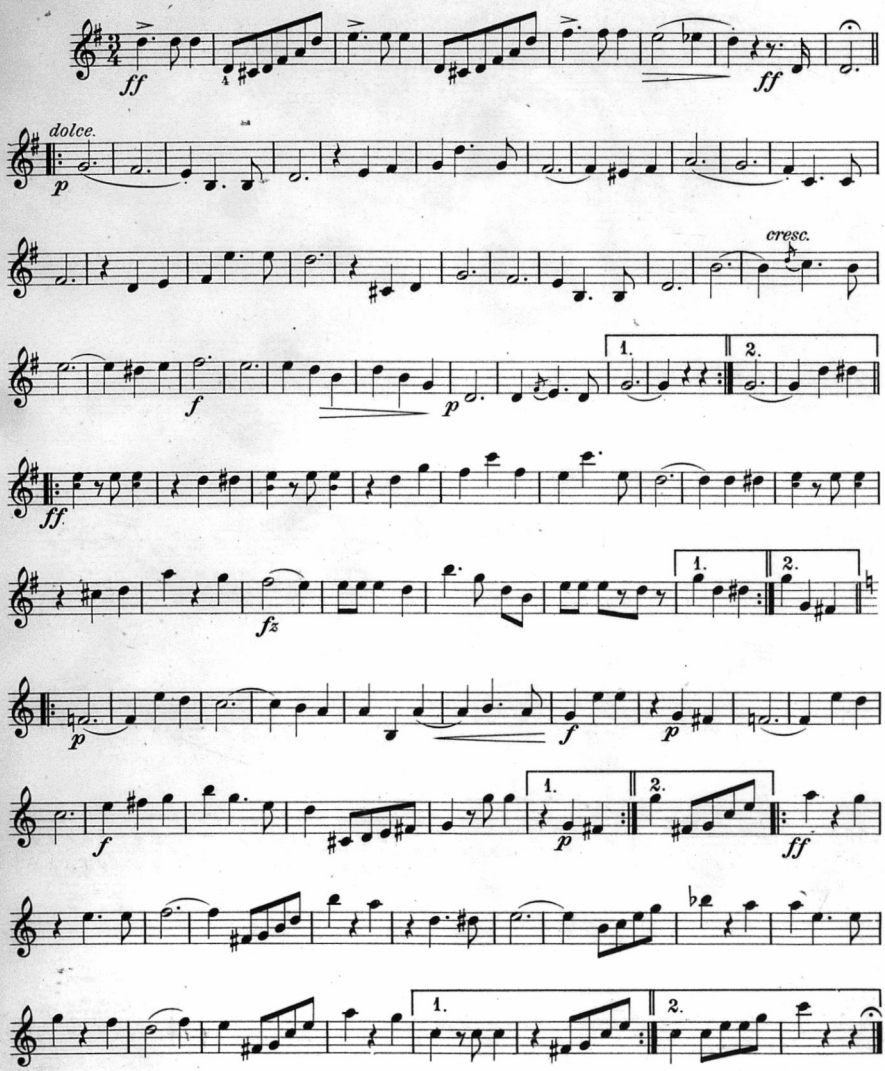
Copyright, 1875 by W. L. Hayden.

UNDER THE MISTLETOE.

WALTZ.

1st MANDOLIN.

T. H. ROLLINSON.
Arranged by G. L. Lansing.



Copyright MCMVIII by Oliver Ditson Company.

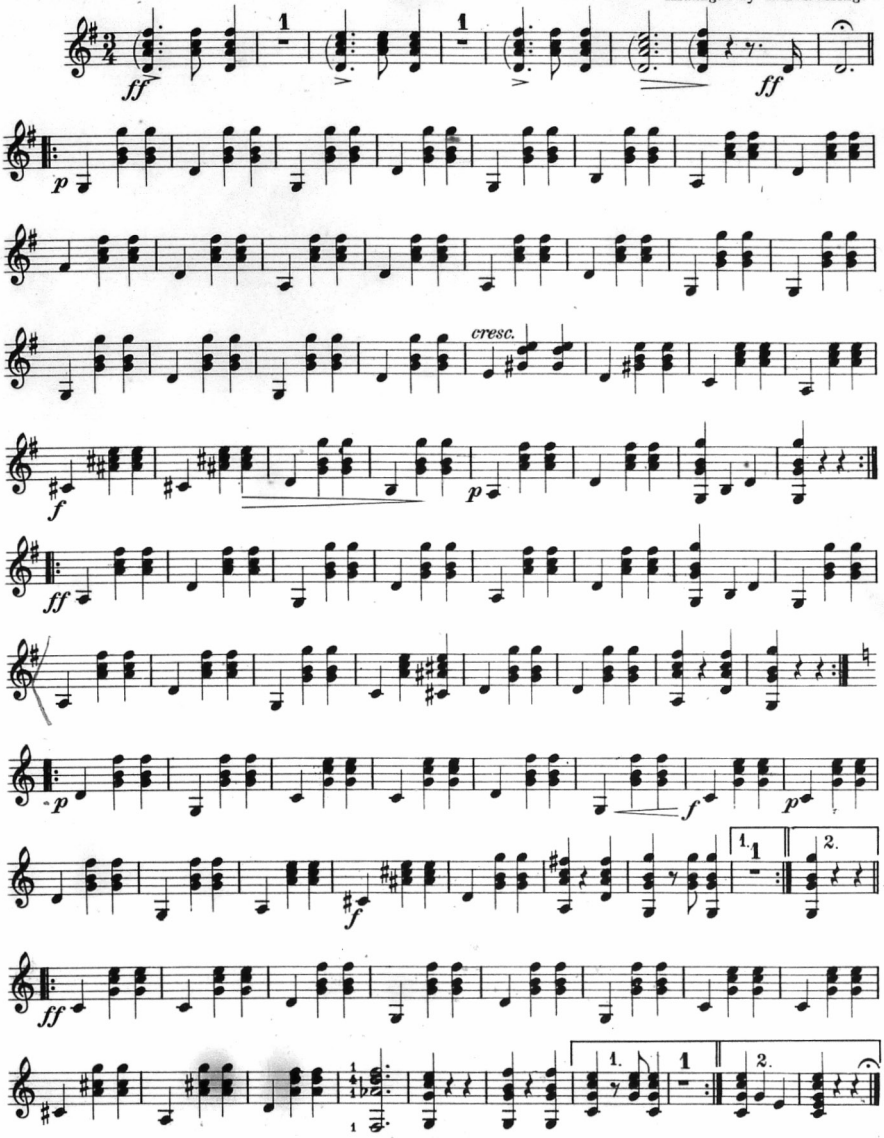
UNDER THE MISTLETOE.

GUITAR acc.

WALTZ.

.15

T. H. ROLLINSON.
Arranged by G. L. Lansing.



Oliver Ditson Company Boston.

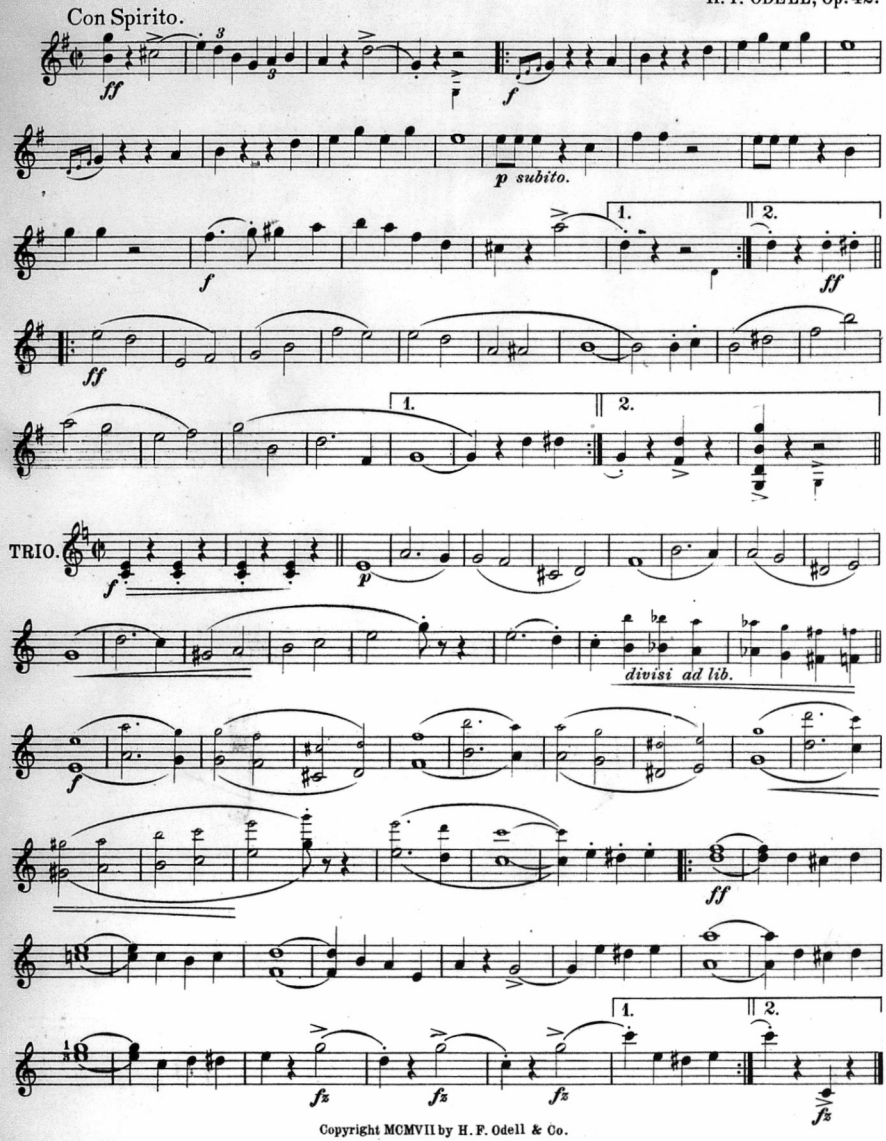
1st MANDOLIN
or VIOLIN.

March

THE PHENOMENON

.30

H. F. ODELL, Op. 42.



Copyright MCMVII by H. F. Odell & Co.

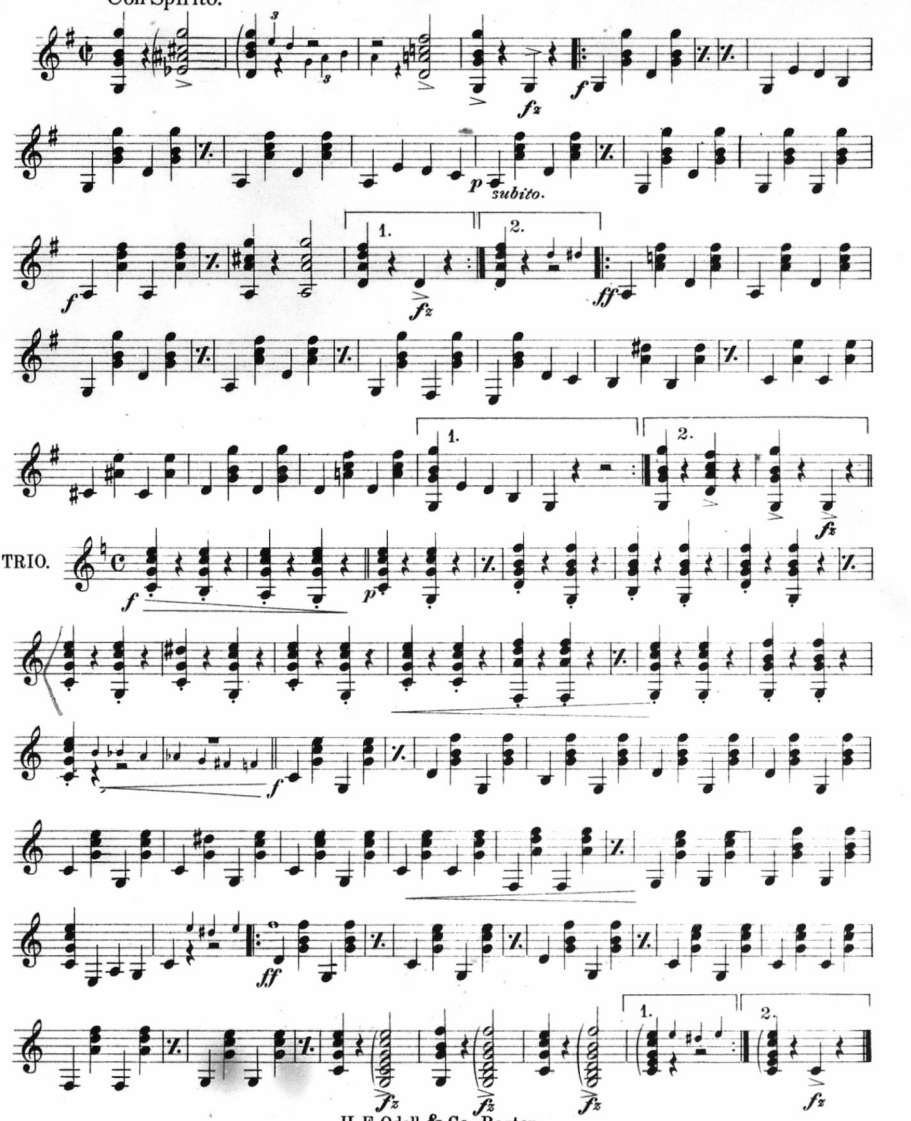
March.

GUITAR.

THE PHENOMENON.

.20

H. F. ODELL.



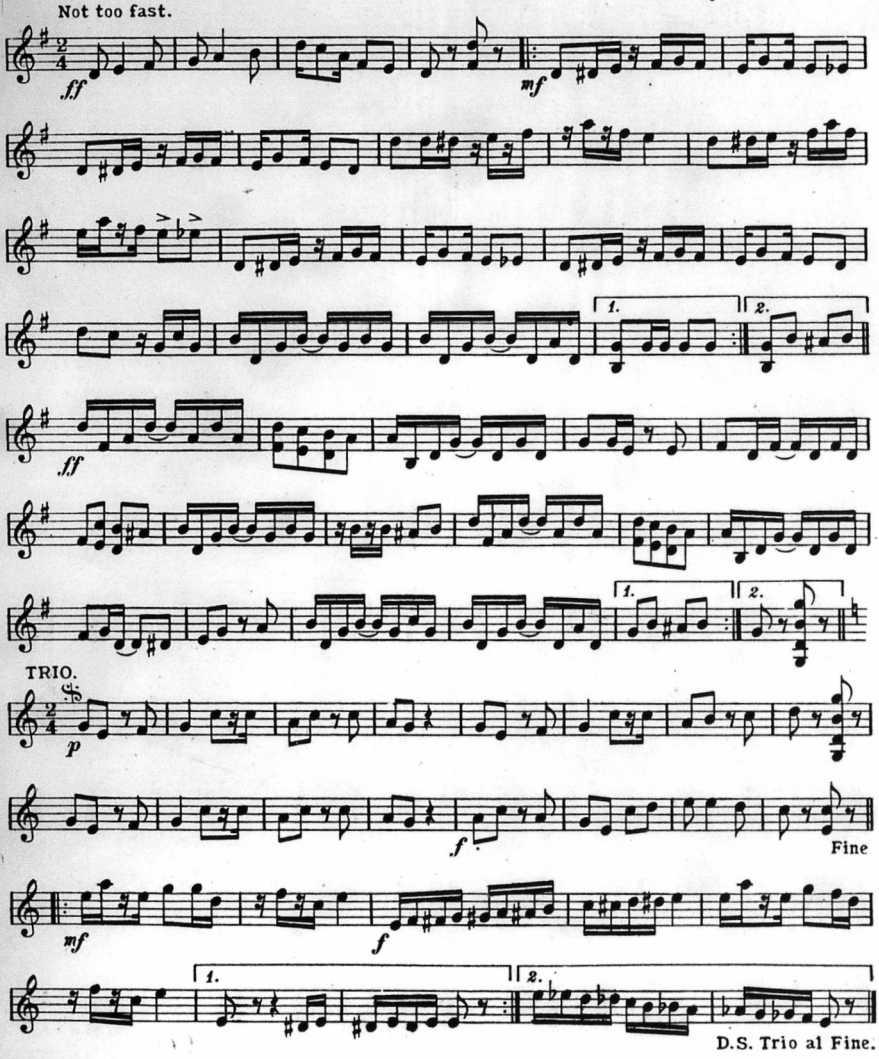
H. F. Odell & Co., Boston.

PICKLES AND PEPPERS.

MARCH & TWO STEP.

1st. MANDOLIN or VIOLIN.

ADALINE SHEPHERD.
Arr. by Wm C. Stahl.



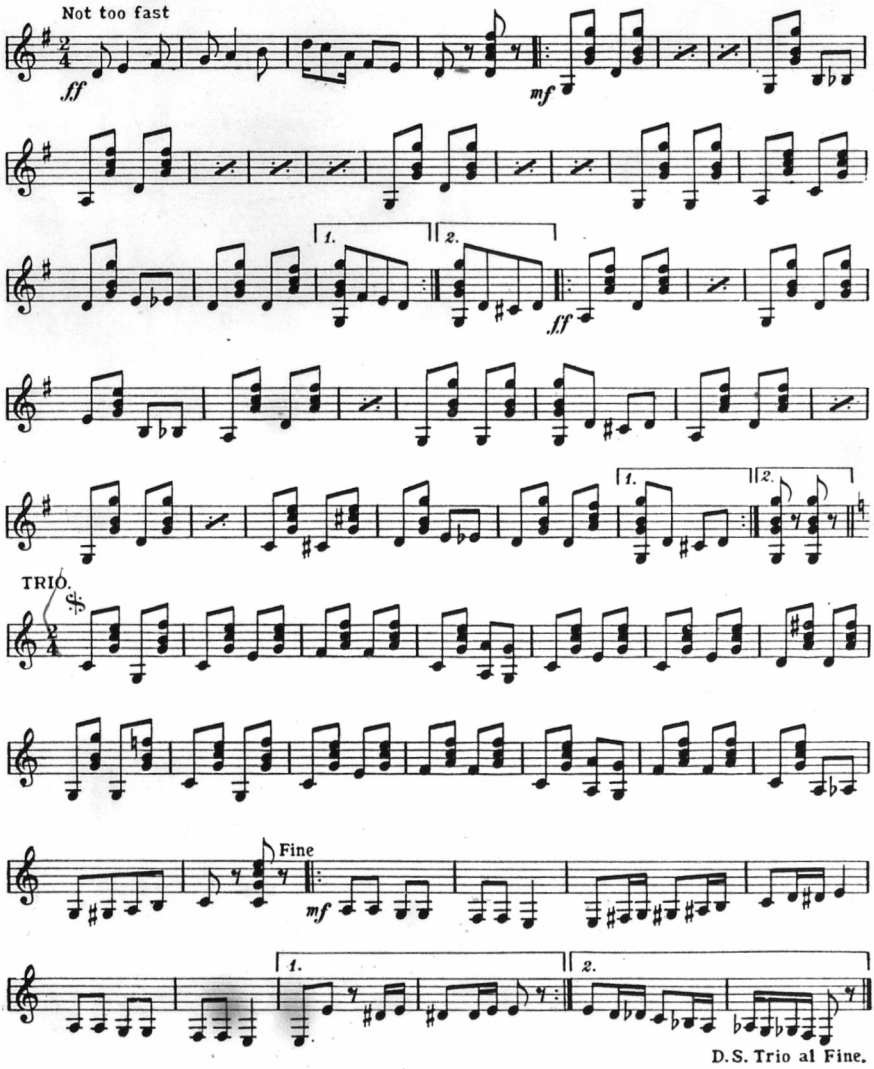
Copyright MCMVII by Joseph Flanner.

PICKLES AND PEPPERS.

MARCH & TWO STEP.

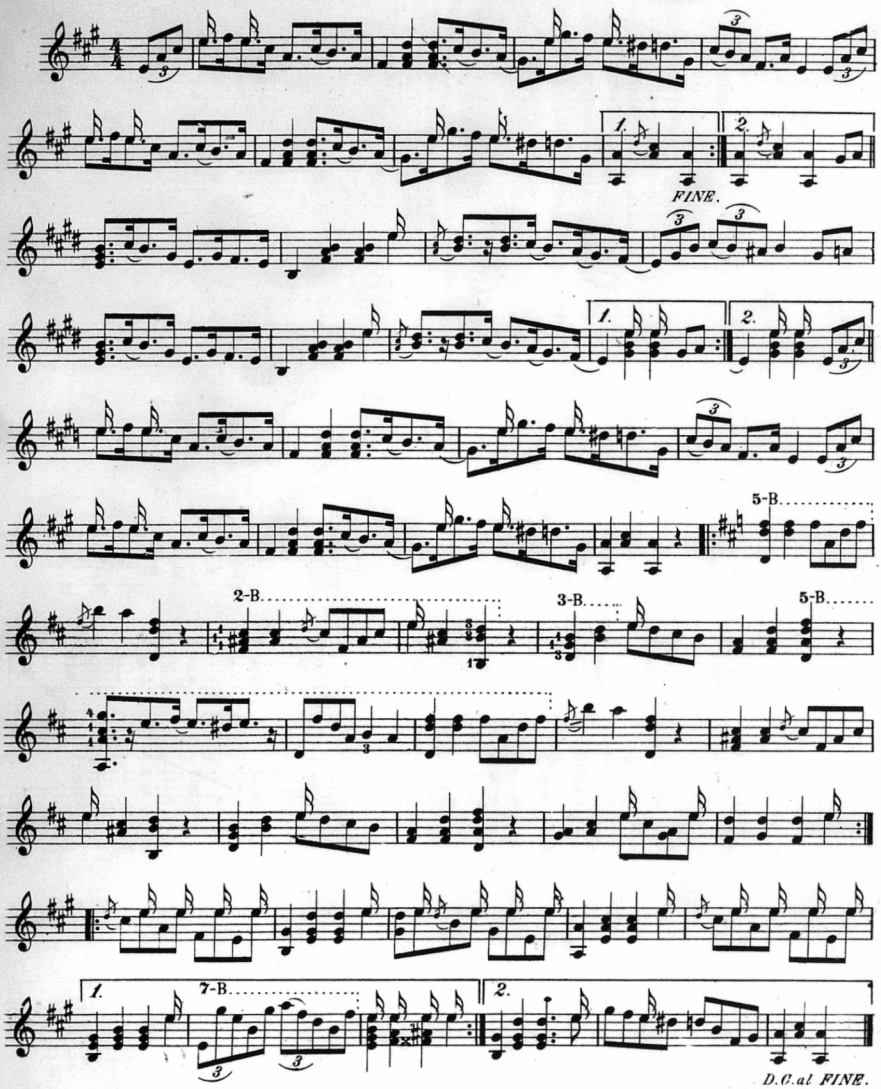
GUITAR ACC.

Arr. by Wm C. Stahl.



LITTLE SPRING SCHOTTISCHE.

By D. ACKER.



Copyright 1890 by Alfred Chenet & Co. Boston.

A Plea for more Technical Studies and Better Original Music for the Banjo.

(Continued from page 4)

successful in the country, (and most of them emulate his example) is in itself a refutation of the assertion that he ever did otherwise than benefit the banjo by his magnificent performances, all arguments to the contrary notwithstanding. If any prospective pupils were discouraged after hearing him, they were not of a type to ever prove of any benefit to us as they lack the essential amount of backbone. Imagine violinists being discouraged after hearing Kubelik, Ellman or any other violin virtuoso! They realize that but a favored few will ever succeed in reaching such great heights, yet are not these artists ever a power and beacon light in the violin world? If the banjo world were only more broad-minded and not so jealous of its leaders, we would not hear some of the very foolish remarks that are passed from time to time about such men as Farland.

Now why can't we get together and publish good technical studies? By their use pupils can not only play the lighter pieces in a more finished style, but will also be enabled to play a much better class of compositions. We should also have more original banjo music of every grade and try to elevate the standard of same, instead of adhering to a few styles which cannot but prove monotonous by their constant repetition.

Do not neglect the tremolo either, as after all, many persons who care little or nothing for the picking style, go into raptures over the tremoloed selections. Why should this not be so? Legato is far more expressive and soulful than staccato. The tremolo through constant practice can accomplish most wonderful results. Why therefore neglect it so? It will do more to elevate our instrument than any other style and should be the chief study of every banjoist.

Let every teacher be equipped with a good, general musical education and work to elevate his or her art. Every performer should include in his or her repertoire the compositions of every style and grade in which case he cannot help but reach every heart as he will be enabled to satisfy every need and desire of the musical public.

There are too many teachers with a limited amount of musical knowledge, so naturally they do not inspire confidence, which is one of the chief requisites of success.

If we ever wish to raise our standard (this also applies to mandolin and guitar instructors) we must broaden out and study more generally. Most of us discontinue at a point where we really have just began to grasp things.

Get a good all-round musical education and you will then be equipped to merit success and to better our condition.

Let our manufacturers also work to produce instruments of the highest type, and only discontinue, when they have reached the highest point of perfection.

Guild Bulletin.

(Continued from page 6)

I certainly hope that the 8th annual concert and convention under Valentine Abt's management will be as financially successful as was the 4th convention given in Boston at which time as manager of the affair, I was fortunate enough to turn over to the Guild $213. cash. **This amount was the only money ever turned into the Guild Treasury from a concert or convention.**

The report shows that the manager of that affair which turned in such an amount of money at a time when the Guild needed it, gave three months of his time in managing the affair and received for his services only $30. This matter is mentioned in passing merely to show that there are members so interested in the welfare of the Guild that they are willing to give their time in the busy season to managing these various conventions and concerts. We believe the hearty thanks of the American Guild and the fraternity at large are due to those who have given their time and we mention as managers of such affairs, C. L. Partee, M. A. Bickford, T. J. Armstrong, and Walter T. Holt. These gentlemen managed these affairs and gave their time without financial reward.

The so-called First Annual Concert was a concert given at the time of the First Convention by an organization called the Boston Banjo, Mandolin and Guitar Festival Association and I believe whatever profit there was, was divided among the eight men who comprised the Association which practically had no connection whatever with the Guild and the concert was considered as a private enterprise although given while the charter members of the Guild were in Boston. The method of procedure of the business of the first convention was decided upon by C. L. Partee, I. H. Odell, Chas. Morris and myself in my present office and no mention whatever of the concert was made and none of the four present were members of the Boston Festival Association. There are no records of any kind to show that any money was ever turned over to the Guild from either the first, second or third concert. We have reports of the fifth, sixth and seventh concerts showing a loss in each case, therefore the 'profit from the fourth concert as stated is the only amount the Guild has received.

The largest amount of money ever taken in by the Guild in one year was $560 which was taken in in the year 1907 at which time, the present Secretary-Treasurer was in office.

I will also at the Convention explain several "whys" and "wherefores" giving the **exact facts** about several things that have happened in the past year which are only of interest to Guild members and which I will not take the time to explain to the general public who have no interest in the matter whatever.

There are in the possession of the Sec'y-Treas, all records and reports of matters which have taken place or money which has been received or expended during his tenure of the office and these will be open to members who so desire to see them in New York, April 15th.

I have every reason to believe that the coming convention will be of international importance to the profession and trade interested in the development of the banjo, mandolin and guitar and wish Mr. Abt every possible success in the convention which will be the largest attended ever held by the Guild.

H. F. ODELL, Sec'y-Treas.

Questions and Answers.

This column open to all. Send in your questions.

QUESTION—Are short rests to be interpreted as silences on the mandolin and guitar family of instruments? If so, should the vibration of the strings be stopped by the right or left hand and why? If short rests do not mean silences for the fretted instruments, why are short rests written especially in original compositions for these instruments? To illustrate, should a 1-8 note followed by a 1-8 rest in 6-8 march tempo be played as though it were a 1-4 note? W. S.

ANSWER—A rest is a rest always and should be so regarded. There is no reason that the vibration of the strings should be stopped by either hand for the reason that after having once picked or struck a note on any instrument, that is considered the end of the note. A sustained note is that note which is sustained by a tremolo movement on the plectral instruments or by a bow in the violin family. It is obviously impossible to stop the vibration of strings in every case and if it can't be done in every case, it should not be done at all. The mandolin and guitar have certain overtones or continued vibrations after being picked. This plainly shows the inferiority of these instruments compared with the violin family, in fact, the guitar and the harp may be well compared to English hand bells as far as overtone and vibration are concerned. A guitar will continue to vibrate for a considerable length of time and if a composer should attempt to write and consider these vibrations, his music would be the greatest jumble of tones that could be imagined. In the violin family the vibration can be absolutely controlled by the bow. Unfortunately with the plectral instruments, we have no such control and the dampering of the strings by either hand may be employed by soloists if they desire but it is not a legitimate way of playing an instrument and we do not believe that it is correct to do so.

Answering the last part of the question will say that we believe that of course the rests mean silences but as to why they are written, we must refer you to the composer. A composer writes his music according to his own ideas. If he has ability, he will write it correctly and with the plectral instruments we attempt to play his music. If we disregard his rests we are not playing his composition and yet on account of the peculiar manner in which the tone of the plectral instruments is controlled and the prolonged vibration after a note has been struck, the effect is perhaps slightly different from the playing of the same pieces on the violin, but so little as to be hardly noticeable. We repeat that a note once played with a single pick or struck on any of these instruments is, according to all rules of theory, acoustics and we believe practice, considered finished. If the note is a long one, we have various ways of sustaining it on the plectral instruments. There is quite a difference of opinion in regard to this matter and the question would take dozens of pages to carefully explain to those who have not studied acoustics. Unfortunately 6-8 time in any of the three instruments sounds the same whichever way it is written. On the mandolin, we believe it is well to tremolo all dotted notes in 6-8 march time, and pick the rest, unless the notes are marked with the slur meaning tremolo.

QUESTION—Can you furnish the writer with the name and address of the best manufacturer in Italy, France or Germany?

P. S.

ANSWER—We are unable to give you at this time the names of the mandolin manufacturers in Germany or France, but will say that most of the instruments used in those countries are procured from America or Italy. The instrument which has the best reputation in Italy is the Fratelli Vinaccia. There are many imitations of the Vinaccia and it is rather difficult to get a genuine instrument. Carlo Munier, 32 Viole Principessa Margharita, Florence, Italy, probably can give you any information you desire. You can also obtain much interesting information in regard to foreign instruments by communicating with Samuel Adelstein, 1834 Baker St., San Francisco, Cal.

Personal Notes.

At a Fesitival Mandolin concert given at Allentown recently under the direction of the prominent teacher O. S. Wolfe, A. A. Farland, the well-known virtuoso, made a tremendous hit. Every number on the interesting program was enthusiastically encored. The guitar numbers by Messrs. Wolfe and Wolp were one of the pleasing features. The large orchestra was a great success. Mr. Wolfe is having an extremely successful season. He is a member of the American Guild and also the National Secretary of the American Federation of Music Teachers.

Alfred A. Farland dropped into the CRESCENDO office recently and had a long talk with the Editor. Mr. Farland is having an extremely busy season and is one of the few of our great virtuosi who is booked solid for the season. During his travels this season he will cover nearly the entire country. He recently appeared in Quincy, Mass., under the direction of Mr. Fred Lord, with tremendous success. Mr. Farland is undoubtedly one of the greatest soloists of a plectral instrument in the world. His artistry in the rendering of his banjo solos is a revelation wherever he appears. Combined with his great musical ability, Mr. Farland is not only a well educated man but is a gentleman and a good fellow in every sense of the word.

Ethel Lucretia Olcott, the well-known guitarist of Los Angeles, is having an extremely prosperous season. She is appearing continually on various concert programs and her repertoire includes some very fine numbers for the instrument. She is also a very successful teacher.

Byron W. Way, the well-known teacher of Fremont, Neb., is having one of the most successful seasons in his teaching career. The Fremont Daily Herald says, "He is an artist of the highest rank."

Our genial friend Armstrong reports business in Philadelphia just at the present time a little quiet as everybody in that city has spent all their money to see that naughty lady "Salome." Seats sold at the rate of $7 each and the house was sold out in two hours. This depression is undoubtedly only for the time being as there is such a tremendous boom on in the mandolin business this year that undoubtedly Philadelphia will have her share.

G. L. Lansing of Boston, recently gave an excellent concert in that city at which he had the assistance of the Boston Ideal Club and the Boston Mandolin Orchestra. The concert was a distinct success and there was a good sized audience present. Mr. Lansing's banjo solos were enthusiastically received. The numbers by the organizations under his direction were rendered with an excellent regard for time and shading. The program of the concert appears on the regular program page.

Miss Harla M. Sloan, is director of the Mandolin and Guitar Club, which gave a very successful concert at the Arcade Hall last evening. The club has a membership of thirty-five musicians, with instrumentation which includes first and second mandolins, mandola, flute, banjos and guitars.

At the concert last evening eight numbers were splendidly rendered by the club, under the direction of Miss Sloan, and in addition a guitar club of fifteen members and the Harla Sloan Sextette, composed of Miss Sloan, C. D. Stewart, Myrtez Banks, E. C. Awerdick, Salma Alt and R. W. Childs, rendered very pleasing selections. A delightful part of the program was the dramatic features by Mrs. Adeline M. Alvord and some of her pupils.

Miss Sloan directs the Washington High School mandolin orchestra and is among the most successful teachers of her instruments in the Northwest. She has had excellent training and is a most brilliant performer. With this attainment she is possessed of a natural teaching talent which brings the best results to her students. Their performance attests her ability.

Miss Sloan and Mrs. Alvord have a beautiful studio suite in the Holyoke building and have numbered among their students people from all over the state. In spite of their many hours each week devoted to instruction, both find time to keep up their own repertoires and do much concert work with splendid success.—*West End, Seattle, Wash.*

PROGRAMS OF CONCERTS AND RECITALS

Program of Concert given by G. L. Lansing, at Association Hall, Boston, Mass., Jan. 26, 1909.

1 March—
a "National Emblem" . . . . . Bagley
b "Drowsy Dempsey" . . . . . Lansing
Grand Orchestra

2 Banjo Duett—
a "Glenside March" . . . . . Eno
b "Sounds from Africa" . . . . . Glynn
The Misses Cotton

3 "A Colonial Story" . . . . . Elizabeth Stuart Phelps
Nina Bearse Wilbur

4 a Valse, "Coppelia" . . . . . Delibes
b "Pasadoble" . . . . . Romero
Boston Ideal Club

5 Banjo Solos—
a "Polonaise No. 2 . . . . . Eno
b "Persian Lamb Rag" . . . . . Wenrich
Miss Gladys E. Moore

6 Overture—
a "Northern Lights" . . . . . Weidt
b "Magnolia Serenade" . . . . . Missud
Lansing's Mandolin Orchestra

7 Song—
"The Sword of Ferarara" . . . . . Bullard
Mr. Thos. W. Cotton

8 a Medley of Popular Airs . . . . . arr. Lansing
b "Hot Corn" . . . . . Eno
Boston Ideal Club

9 "Studies in Dialect" . . . . . Original
Nina B. Wilbur

10 Banjo Solos—
a "Dixie Fantasia" . . . . . Emmet-Lansing
b "Dreaming" . . . . . Dailey
Mr. G. L. Lansing

11 a "The Passing Band" . . . . . Lansing
b "Potpourri-Populaire" . . . . . Lansing
Lansing's Mandolin Orchestra

Program given at Lyric Hall, San Francisco, Dec. 17, 1908, under direction of Samuel Adelstein.

1 a "Nina Pancha," Marche Espagnole, Op. 50 . . . . . Jose Garcia-Bara
b "Petit Mozart," Menuet . . . . . Edouard-Mezzacapo
Mandolin Orchestra

2 Songs—
a "O Komm mit mir in die Fruhlingsnacht," . Van der Stucken
b "A May Morning" . . . . . Fontyen Manney
Mrs. Benj. Mitchell Stich

3 Mandolin Solos—
a "Mazurka di Concerto," Op. 244 . . . . . Carlo Munier
b "Mandoline," Serenade Espagnole, Op. 65 . . Thome-Cottin
c "Flower Song," Double Notes . . . . . Lange-Gutman
(Dedicated to Mr. Adelstein)
Miss Lois Bolton

4 a "Almeria" Bolero, Op. 51 . . . . . Edgard Bara
(Dedicated to Mr. Adelstein)
b "Les Hallebardiers Passent" Retraite, Op. 48 . . . E. Bara
c "Air de Ballet," Tempo di Mazurka . . . Giuseppe Sgallari
(Dedicated to Mr. Adelstein)
Mandolin Orchestra

5 Songs—
p "Chanson de Florian" . . . . . Godard
b "A Proposal" . . . . . Moret
Mr. Oscar Frank

6 a "Un Beso"—A Kiss—Mazurka . . . . . Arrillaga
b "Sueno Tropical"—Cuban Danza . . . . . Jose Sancho
c "Danse Hongroise" . . . . . Sgallari
Mandolin Orchestra

7 Songs—
a "Aria"—Queen of Sheba . . . . . Gounod
b "Years at the Spring" . . . . . Mrs. H. M. Beach
Mrs. Benj. Mitchell Stich

8 Lute Solos—
a "Sul Lido"—Serenata . . . . . Giuseppe Bellenghi
b "T'Amo"—I Love You—Romance Sans Paroles . Leo D'Ageni
(Dedicated to Mr. Adelstein)
Mr. Samuel Adelstein

9 Songs—
a "Du Bist Wie Eine Blume" . . . . . Rubinstein
b "A Bowl of Roses" . . . . . Clarke
Mr. Oscar Frank

10 a "L'Ame des Fleurs"—Valse Chantee . . . . . G. Sgallari
b "Lucia de Lammermoor"—Fantasie—Op. 53 . . . . E. Bara
Mandolin Orchestra

Guitar Recital given by Wm. Foden, at Pueblo, Colo., Jan. 12, 1909, under direction of Frank E. Taylor.

1 Mandolin Orchestra—"Il Trovatore Selection" . . . . . Verdi
Mr. Frank E. Taylor, Director.

F. E. Taylor, Mandolin	Wm. Sherman, Mandolin
B. A. Gray, Mandolin	R. Herring, Cello
Dr. Durrett, Guitar	S. Parlapiano, Flute

2 Guitar—
1 Fantasie, Sextette from Lucia . . . . . Donizetti
2 Gondoliera, Bonnie Boat . . . . . Foden
3 Minuet, Celebre . . . . . Boccherini
4 Bolero, Tarantula . . . . . Bateman
5 Gavotte Ilgrande . . . . . Foden
6 Chant, Sans Paroles . . . . . Cox
Mr. Wm. Foden

3 Mandolin—Fantasie . . . . . Siegel
Mr. Frank E. Taylor
Guitar Accompanist, Dr. Durrett

4 Baritone—
"O Thou Sublime, Sweet Evening Star" . . . . . R. Wagner
Accompanist, Mrs. Rettberg
Mr. W. T. Fletcher

5 Reading—
"The Lance of Kanana"
Miss Jeannette Owen

6 Guitar—
1 Caprice . . . . . Von Weber-Mertz
2 Esperanza—Mexican Danze . . . . . Foden
3 Valse Caprice—The Wizard . . . . . Foden
4 Serenata . . . . . Moszkowski
5 Romance, Alice—Varied . . . . . Ascher
Mr. Wm. Foden

7 Mandolin Orchestra—"Bohemian Girl" . . . . . Balfe
Mr. Frank E. Taylor, Director

TRADE AND PUBLISHERS NOTES.

William C. Stahl publishes what is probably the finest C notation banjo method in the U. S. It was arranged by W. C. Knipfer and introduces alternate fingering, right and left hand harmonics, tremolo, minor and major scales, practical chords, etudes, technical studies. Teachers may obtain a sample copy at a very reasonable price at the present time. See ad.

There is a great deal of satisfaction to a firm in knowing that the grade of instruments they manufacture are pleasing those who buy them. The **Fairbanks Co.** have always made good instruments in every respect and it is a well established fact that they please the purchasers. The following letter is only one of many which this firm is receiving.

The A. C. Fairbanks Co., Feb. 1, 1909.
Boston, Mass.,

Gentlemen: The two Regent banjos that I received of you I have disposed of and the parties that bought them are more than pleased with the tone and finish. I will say that they are a close second to your **Whyte Laydie** and I expect to sell many more of them before the season is over. Very truly yours,

W. C. KNIPFER.

The **Hartnett** Adjustable Tone Bar is having a really remarkable sale not only in this country but in Africa, Australia, and England and other countries. It is a very useful invention, and no banjo player should be without them. The advance in price of the material of which the Tone Bar is made will shortly necessitate a slight advance in price when the present lot is exhausted, therefore we advise all banjoists to purchase Tone Bars now. See advertisement.

We have just received a Mss. arrangement of one of Vess Ossman's famous banjo solos from **E. A. Rowe.** who makes a specialty of arranging these records in Mss. for anyone who desires them. The arrangement is not only exactly as played by Ossman, but is one of the neatest Mss. we have ever seen. It is very plain and is gotten up with a decidedly artistic cover with the number of the record made by Ossman and with footnotes showing just how Ossman plays certain places. We advise all banjo players who desire to get the pieces played by Ossman and which are not published, to write Mr. Rowe for Mss. copies. See ad. in Liner Ad. department.

The C. L. Partee Music Co., which has been for so many years on East 20th St., New York City, is now located in fine new quarters at 207 East 17th St. This company has an excellent catalog of banjo, mandolin and guitar music. There is a tremendous demand for good mandolin duos just now and the Partee Co., has 12 immense numbers by J. Robert Morris which may be obtained at a low rate for a limited time. Morris knows how to write duos that are good. See ad.

George Stannard's large catalog of teaching pieces is in great demand. He publishes something new every month. See ad.

A fine overture for mandolin orchestra is the "The Merrie Musician" published by the **Cundy Bettoney Co.,** which also issues a number of other good pieces. Send for catalog.

Percy M. Jaques Pub. Co., has a new proposition whereby banjo players can get music at cost. See ad.

Old fashioned banjo tailpieces have practically disappeared since the No-Knot tailpiece was put on the market. With this tailpiece a string can be put on securely in two seconds and without stopping to make a knot. Sold by the **F. J. Bacon Co.,** which also makes the celebrated Neverfalse and Neverstretch strings. You can get a sample string for only 10 cents. Better try one. See ad.

Ebonite mandolin picks made by **Louis F. Wright** are having a tremendous sale. Teachers and players everywhere are using them. They wont chip or break and you can get them flexible or stiff as desired. Only 10 cents for a sample. See ad.

The largest and finest catalog of mandolin orchestra music in the world is that published by the **Oliver Ditson Co.** It includes standard overtures, waltzes, operatic selections, fantasies, numbers and scores of immense concert and teaching pieces arranged for practically everything. Several surprises are on the way. Watch out for them. Meanwhile see list of up-to-date pieces on advertising pages.

A club without a Harp Guitar is like an orchestra without a double bass. **W. J. Dyer & Bro.** have in the "Symphony" Harp Guitar an ideal instrument. Reasonable in price and sent on examination. See ad.

There is one point in which many mandolins are weak—poor tone on the G and D strings in the upper positions. **Gibson** Mandolins are especially fine in this respect. They are absolutely true at every fret no matter how far up you go. The same may be said of the new high bridge Gibson Guitar. The reason is explained in the Gibson catalog. See ad.

Learn harmony by mail. **C. W. Wilcox** can teach you and will give you three trial lessons free. See ad.

There are many reasons why Washburn Mandolins, Banjos and Guitars made by **Lyon & Healy** have such a fine reputation. They have tone, quality, power and finish to offer to discriminating players and teachers. Washburn Cremona tone is world renowned. A Washburn illustrated catalog only costs you a postal card. Send for it. See ad.

The **Hogue Music Co.** has just published a new one, "Way Down in Georgia" for mandolin and banjo, etc. A good march. Better send for it at the liberal discount offered.

There is no more enjoyment for a mandolin or banjo player than to sit down and with a good folio of music on his stand, play through a lot of good pieces. **White-Smith Music Pub. Co.** issues 2 excellent folios, the Superb Collection for banjo which includes 38 banjo solos and 17 duets and the Ideal mandolin and Guitar folio which includes a number of pieces. These folios can be obtained for 50 cents which is very reasonable as the pieces if bought in sheet music form, would cost $3 or $4. The complete list of these pieces may be seen on the front inside cover of this issue.

As a writer and publisher of mandolin duos, **Valentine Abt** stands among the leaders. He publishes some beautiful numbers for solo mandolin in the duo and trio forms and we recommend sending for his complete catalog.

Walter Norwood's easy teaching banjo music is meeting with much success among teachers. It's catchy, easy and bright. See ad.

H F. Odell & Co. recently took over the Chenet, Hayden, Bacon and Robinson catalogs. The guitar music listed in ad. on another page is all good. "Love's Old Sweet Song" for the mandolin orchestra is having a large sale.

RECENT AND RELIABLE PUBLICATIONS

Recent Publications.

With every piece composer's name is given, also arranger's. The letters after names indicate grade—E, easy—M, Medium—D, Difficult.

MANDOLIN

George Stannard.

Flossie Mazurka — *Hal Coffel, E*

Two Mandolins, Guitar and Piano $ .90

A bright teaching piece for young pupils. Keys of G, D and C.

With Longing Heart — *G. Muder, M*

Mandolin Solo $ .30

A bright number in duo and trio style. Andante 6-8 movement. Keys of G and D. An excellent teaching or concert number.

California Violets — *G. Muder, M*

Two Mandolins, 3rd Mandolin or Octave Mandola and Guitar $ .90

A melodious reverie. Andante movement. Keys of G, D and C. The first mandolin may be used as a mandolin duo number and is an excellent first teaching piece in the duo style.

Gibson Mandolin-Guitar Co.

Simple Aveu — *Thome—Arr. H. F. Odell, E*

Mando-cello or Tenor Mandola Solo with Piano, Guitar or Harp-Guitar $ .70

A standard number very effective for either of the above instruments. A beautiful legato melody. Key of A for the solo instruments. Concert pitch, key of D.

Intermezzo, Cavalleria Rusticana — *Mascagni—Arr. H. F. Odell, E*

Mando-cello or Tenor Mandola Solo with Piano, Guitar or Harp-Guitar acc. $ .70

An easy arrangement from the original score of this world renowned melody. Solo instrument in the key of G. Concert pitch, key of C. Especially effective for concert work.

GUITAR.

George Stannard.

Hyacinth — *G. Muder, M*

Guitar Solo $ .30

An excellent teaching number, melodious and effective. 3-4 time. Keys of C and G.

Pomponnette — *A. Durand—Arr. Ethel L. Olcott, M*

Guitar Solo $ .50

A dainty air built on an old-time dance. Arranged in a clever way. An excellent number for teaching or concert work. Key of A throughout. 4-4 time. Allegro movement.

California Violets — *G. Muder, M*

Guitar Solo $ .30

Reverie, andante movement. 3-4 time. Keys of G, D and C. Good easy teaching piece.

BANJO

Walter A. Norwood.

My Ole Love — *Louis Good, M*

Banjo $ .30

A 2-4 march in the keys of E and A. Syncopated in places. Introduces a rather novel bass solo effect. Has a very catchy trio. Introduced alternate fingering movement. A good piece of the second grade for teaching.

PIANO.

George Stannard.

California Violets — *G. Muder, M*

Piano Solo

An effectlve teaching number, andante movement. Keys of G, D and C. Running accompaniment in the left hand, easy rolling chords in the right hand.

Reliable Publications.

SUCCESSES OF THE PAST FEW YEARS.

Many pieces published a few years ago are very desirable. For our readers benefit we shall review past hits every month. Many pieces published a few years ago, are as good or better than some published yesterday.

BANJO.

The Hogue Music Co.

Georgia Zephyrs — *R. R. Hogue, M*

Banjo Solo $ .30

A characteristic banjo piece. 4-4 time. Keys of A and D. This piece has had a remarkable sale and is an excellent teaching number. Includes some position work but is not at all difficult.

H. F. Odell & Co.

Dutch Picnic — *T. E. Glynn, M*

Banjo Duet $ .40

Glynn was one of the most original writers of characteristic banjo music that ever lived. This piece is in his inimitable style. It was played by Glynn himself on all his concert tours. As a banjo piece, it is one of the biggest hits that has been written. Key of A throughout. 2-4 time.

Oliver Ditson Co.

Zulu Dance — *H. F. Odell, E*

Two Banjos $ .35

A catchy schottische movement written especially for teaching. A characteristic banjo piece in the keys of A. E. and D. Has been very popular among teachers.

White-Smith Publishing Co.

The Tournament — *Sullivan—Arr. Jacobs, M*

Two Banjos $ .40

A good bright 2-4 twostep. Keys of E and A. Trio has solo with upper accompaniment effect.

GUITAR.

George Stannard.

Metropolitan School for Guitar Method **$1.00**

A practical method of 60 pages, including the rudiments and various ways of tuning, exercises in all keys, arppeggio work, time lessons, scales and various studies taken from well-known writers and in addition the chords in various keys, with their inversions. Also a few easy teaching pieces making a very simple and concise method at a reasonable price.

White-Smith Publishing Co.

Royal Gavotte — *Gargiulo, E*

Guitar Solo $ .30

A good teaching piece by this well-known composer. Has been extremely popular among teachers and will please any guitarist. Keys of F and C.

H. F. Odell & Co.

Spectre Dance — *H. F. Odell, E*

Two Guitars $ .25

A catchy teaching piece of the first grade in schottische style. Keys of C and F. Introduces easy triplets and is effective as either solo or duet.

Carola Waltz — *H. F. Odell, E*

Two Guitars $ .25

A very easy first teaching piece for beginners. Keys of G and C. Very pleasing to pupils. Effective as either solo or duet.

MANDOLIN.

Joseph Flanner.

Pickles and Peppers — *A. Shepherd—Arr. Wm. C. Stahl*

Two Mandolins and Guitar $ .50

A well-known hit arranged for full mandolin orchestra and can be used in conjunction with the regular orchestra parts. Has had a tremendous sale among bands and orchestras. Effectively syncopated. Keys of G and C.

Good GUITAR Music

Players, Teachers:—

Here is a partial list of some of our Guitar Publications worth looking over. All kinds of pieces for all kinds of players. Arranged by guitarists who knew how. What shall we send you. **Discount 1-2 off list price.**

PIECES MARKED THUS * ARE COMPLETE AS SOLO OR DUET

BARKER, GEORGE

American Patrol ..... .30
Brook, The (Dolores) ..... .30
Raglan March, The (Two-step) ..... .30

CHENET, ALFRED

*After the Review (March) ..... .30
*Boston Express (Caprice) ..... .30
*Bound to Win (Galop) ..... .30
*Diadem (March) ..... .30
*Evening in Madrid (Mazurka) ..... .30
*Fairy Dream (Waltz) ..... .30
Gulielma (Grand Spanish Waltz) ..... .30
*Gypsies' Schottische, The ..... .30
*In Colorado (March) ..... .30
*Jolly Students (March) ..... .30
*La Bostonaise (Gavotte) ..... .30
*La New Yorkaise (Valse) ..... .30
*Les Vivandieres (Patrouille) ..... .30
*Love's Dictates (Caprice) ..... .30
*Marche des Brigands ..... .30
Merry Makers, The (Lancers) ..... .50
*Message of Love (Reverie) ..... .30
National Airs ..... .30
*Our Club's Favorite (Polka) ..... .30
*Polka de la Garde ..... .30
*Retour du Printemps (Valse) ..... .40
*Reve de la Cigale (Reverie) ..... .30
Silver Strings (Fantasia) ..... .30
Soldiers' Life (Descriptive Fantasia) ..... .30
*Tambour Battant (Fantaisie) ..... .30
*Wilhelmina (Waltz) ..... .30

CLARK, FRANK W.

Flower Song (Lange) ..... .30

DORN, C. J.

Norse Dance ..... .30

HAYDEN, CARRIE V.

Cambridge Gavotte ..... .30
Constellation March ..... .30
Darkies' Dance, The ..... .30
*Delight Polka ..... .30
Dreamland Waltzes, In ..... .30
Eleanore Mazurka ..... .30
*Elfin Gavotte ..... .30
*Elsie Mazurka ..... .30
*Gavotte "My Love" ..... .30
*Happy Heart Polka ..... .30
Happy Memories Waltz ..... .30
La Gitana Waltzes ..... .30
Maidella Waltz ..... .30
March Brilliant ..... .30
Reverie ..... .30
Romance of Venice (Waltz) ..... .30
That is Love Schottische ..... .30

HAYDEN, CARRIE V.—Continued

Unique Gavotte ..... .30
Waltz Gayety ..... .30
Waltz Melodie ..... .30
*Wide Awake Schottische ..... .30

HAYDEN, W. L.

American National Airs ..... .30
Beautiful Blue Danube Waltzes, On the (J. Strauss) ..... .40
Bells of Corneville ..... .30
Bluebells of Scotland ..... .30
Boccaccio March ..... .30
Bohemian Girl (Balfe) ..... .30
British Patrol, The ..... .40
Chant du Nord ..... .30
Cheerful Schottische ..... .30
Chinese Galop ..... .30
Chopsticks Waltz ..... .30
Chopin's Funeral March ..... .30
College Songs Polka ..... .30
Don Giovanni, Trio from (Mozart) ..... .50
Dream Faces Waltzes ..... .30
Elsie Waltzes ..... .30
Fair Harvard (with Variations) ..... .30
Fairy Tales Waltz ..... .30
Fanfare (Rondo Militaire) (Boehm) ..... .30
Fatinitza Potpourri ..... .30
First Kiss Waltz (Lamonthe) ..... .30
Flower Song ..... .30
Flowers of St. Petersburg Waltzes (Resch) ..... .30
Fra Diavolo, Overture to ..... .40
Frederick's Grand March ..... .30
Frolic at the Husking, The ..... .30
Gay as a Lark (Polka) ..... .30
*Gay Paris (Traviata) ..... .30
Gem of the Season (S'che) (B. M. Wedger) ..... .30
German Students' Dance ..... .30
Gipsy Polka (Leutner) ..... .30
Glissando Waltz ..... .30
Golden Hair Galop ..... .30
Gracie Polka Rondo ..... .30
Happy Dream (Waltz) ..... .40
Happy Hours March ..... .30
Harmonic Gems ..... .30
Haydn's Serenade ..... .30
Heather Rose ..... .30
Helter Skelter Galop (C. Faust) ..... .30
*Her Bright Smile ..... .30
Home Songs Waltzes ..... .40
Il Trovatore, Selections from ..... .30
Iolanthe, Selections from ..... .40
Jenniebelle Waltz, The ..... .30
Jocus Polka (Schnell) ..... .30
Jolly Brothers' Galop (F. Budik) ..... .30

HAYDEN, W. L.—Continued

Juliet Waltzes ..... .30
La Cachuca ..... .30
La Fille de Mme. Angot (Potpourri) ..... .40
La Fleur du Mexique ..... .30
*La Verginella ..... .30
Language of Flowers (Waltz) ..... .30
Last Rose of Summer, The ..... .30
*Lauterbach Waltz, The ..... .30
Life is a Dream Waltzes ..... .30
Love in May (Maienliebe) ..... .30
Magnolia Schottische ..... .30
Maiden's Prayer, The ..... .30
*Make Me No Gaudy Chaplet ..... .30
Mandolina (Mexican Serenade) (Langey) ..... .30
Martha ..... .30
Martha, Quintette from ..... .60
Mikado Waltzes (Bucalossi) ..... .30
Military Potpourri ..... .40
Musette de Nina ..... .40
Music Box, The (Caprice) (E. Liebich) ..... .30
Myosotis Waltzes (Lowthian) ..... .30
My Queen Waltzes ..... .40
Nanon (Genee) ..... .30
*Norma, Grand Duet from ..... .40
Old Oaken Bucket, The ..... .30
Operatic Medley ..... .30
Patience ..... .30
Pinafore, Selections from ..... .30
Pirates of Penzance ..... .30
Pizzicato Polka (Strauss) ..... .40
Postillion Polka Mazurka ..... .30
Pure as Snow ..... .30
Queen of the Roses Waltz ..... .30
Schubert's Serenade ..... .30
Seaside Reverie ..... .30
Secret Love (Gavotte) ..... .30
Silvery Moonlight Waltz ..... .30
*Silvery Starlight (Waltz and Rondo) ..... .30
Soldiers' Polka ..... .30
Songs Without Words, No. 4 (Mendelssohn) ..... .30
Songs Without Words, No. 9 (Mendelssohn) ..... .30
Spanish Fandango, The (Variations) ..... .30
Spanish Retreat ..... .30
Spanish Students' Waltz ..... .30
Stephanie (Czibulka) ..... .30
Swedish Wedding March (Solderman) ..... .30
Sweet Home (with Variations) ..... .30
Traumerei (Reverie) (Schumann) ..... .30
Water Sprite Waltz ..... .30
Whistlers' Galop, The ..... .30

ODELL, H. F.

*Carola Waltz ..... .25
*Spectre Dance ..... .25

CHENET'S PROGRESSIVE GUITAR STUDIES

Thousands of copies sold. Just the thing for beginners.

Four Books. Each .50.

HAYDEN'S GUITAR FOLIO. 18 Good Guitar Solos $1.00

DISCOUNT 1-2 OFF

Send for our complete Music and String Catalogs

H. F. ODELL & CO., 165 Tremont St.

DEPT. A, BOSTON, MASS.

SAY "I NOTICED YOUR AD. IN CRESCENDO"

C NOTATION BANJO METHOD

Stahl's international Banjo Method (C Notation) is a compilation of the famous Stahl New Banjo Method (A Notation) by W. C. Knipfer, the well-known teacher and Guild member. This work teaches alternate fingering, right and left hand harmonics, tremolo, major and minor scales clearly defined. Practical chords and etudes in the various positions and the best technical studies ever issued for the Banjo. The issuance of this work has cost considerable and is the first serious work issued in the C Notation and I trust all Teachers favoring C Notation will assist in making this a most popular work. Teachers remitting 50 cts. with order will receive sample copy post-paid. None charged at this rate. Send for my Catalogues of Mandolin, Guitar and Banjo instruction books, sheet music, instruments, etc. PRICES RIGHT.

THE TEACHERS' SUPPLY HOUSE

WM. C. STAHL

211 Grand Ave. - Milwaukee, Wis.

Mandolin Solos and Duos

SOLOS

Annie Laurie, Var.	Abt .50	Fantasia	Abt .65
The Brooklet	Abt .50	Fifth Air Varie	Dancla .50

DUOS

Cradle Song	Hauser .35	In Venice Waters	Abt .35
Hark the Choir	Abt .35	Last Rose of Summer .	Alexander .35
Golden Rod	Abt .40	Old Black Joe, Var. .	Alexander .50
Impromptu	Abt .50	The Piper	Abt .50
Intermezzo	Mascagni .30	Reverie	Alexander .50
Sounds From Church . . .	Abt .35	Spring Song . . .	Mendelssohn .50

Published by VALENTINE ABT

Carnegie Hall, New York City

The Tracy Music Library

(METCALF MUSIC CO.)

165 Tremont Street

BOSTON, - - U. S. A.

ARRANGING

AMATEURS. Have you ever composed a tune which you would like to have arranged--correctly--for piano, orchestra or band? Most musicians have, and many good pieces have never been placed before the public, simply because the composers have not had sufficient technical training to write them out properly.

Bring in your manuscript, or if it is not written, we can take it down and write it out for you. We arrange for band or orchestra, banjo, mandolin and guitar; write obligatos and arrange for any combination of voices or instruments. We can write music for your lyrics or write words for your music.

PUBLISHERS. Do you ever have any arranging done? A large proportion of our work is preparing arrangements for publication, and we number amongst our customers many of the largest as well as the most conservative music publishing houses in the country. High class work such as orchestrating Oratorios, Cantatas, Choral Works, or Concert Songs; making obligatos, etc., is the grade of work that we particularly wish. If you are thinking of having work of this description done, let us give you a figure on it.

COPYING, DUPLICATING, HECTOGRAPHING and TRANSPOSING DONE. Manuscripts revised and prepared for publication. *Special attention paid to arrangements intended for school use.*

Here is a list of a few of our customers for whom we have done arranging—

Publishers. (Boston) Oliver Ditson Co., White-Smith Music Pub. Co., Arthur P. Schmidt, Boston Music Co., C. W. Homeyer & Co. (New York) J. W. Stern & Co., Jerome H. Remick & Co. (Springfield) A. H. Goetting. (Philadelphia) Theo. Presser. (Minneapolis) Joseph E. Frank.

Prominent Musicians. Frederick L. Martin, Stephen Townsend, Henry K. Hadley, Arthur Beresford, Gertrude Holt, Mary F. Sherwood.

Theatrical. Eugene Cowles, Jessie Bartlett Davis, Paul Schindler, R. J. Jose, Emma Carus Rogers Bros., Denman Thompson.

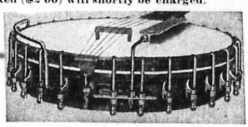
Universities and Colleges. Harvard, Dartmouth, Bates, Smith, Bowdoin, Amherst, Boston.

AT HALF-PRICE

The Hartnett Adjustable Tone Bar was manufactured to sell at $2.00 and every Banjoist now using it would not take **double that amount for it.**

"You could not buy it back for thrice I am paying for it. It is great."—Frank B. Smith, Wallingford, Conn.

For the purpose of introduction, and to prove its usefulness to the Banjoist, it was decided to put the first lot out **at half-price**, $1.00. Now that the Tone-Bar has proven, abundantly, all the claims made for it, **the original price fixed ($2.00) will shortly be charged.**



Hartnett Adjustable Tone Bar

Pat. Aug. 23, 1908.

Price $1, Foreign $1.50.

ARM REST 75c
HIGH BRIDGE 10c

ARM REST, shown to the left in the above cut, **protects** both **the head and sleeve.**

J. J. Derwin, the eminent Banjoist, who will appear as soloist at the next Guild concert in New York City, writes:—"Send me another half-dozen Tone-Bars. **Merit is bound to win out."**

B. V. Kershner:—**"The Tone-Bar is a wonder."**

Fay, The Musical Tramp Juggler:—**"The most useful appliance for banjo ever invented."**

J. Proctor Parker, Natal, South Africa:—"I am remitting $9.68 for Tone-Bars. Can you give me **sole agency?"**

W. J. Stent, Sydney, Australia:—"Send Tone-Bars to the value of $4.88."

D. Acker, Wilkes-Barre, Pa.—"Send half-dozen Tone-Bars, and one dozen Bridges. **Your invention is O. K."**

L. A. Williams, of the Gibson M. & G. Co., writes:—To try to get along without your Tone-Bar, after once using it, **is enough to make one reach for the acid bottle.** In fact, it it's a necessity to the Teacher **it's three times a necessity to the pupil."**

ORDER NOW AT HALF-PRICE, $1.00, and enjoy the many benefits which others derive when using a Tone-Bar.

Mr. Teacher—

Sooner or later, **just as sure as the sun sets in the West, YOUR** Banjo pupils will **see and want a Tone-Bar.** Don't you think **YOU** had better sell them one?

D. E. HARTNETT, 120 E. 23rd St., New York City

WRITE FOR CIRCULARS



The

"SYMPHONY" HARP GUITAR

Is the Best.

Let us send you one on trial so that you can see for yourself the advantages we claim for it.

It has the **greatest volume** of tone without any sacrifice of **Sweetness of Quality. The Five Extra Bass Strings** have a deep rich tone like a harp. They give you an open bass for every chord in any key. They make guitar playing easier. **Flats are as easy as any other key with a "Symphony."** It greatly enlarges the scope of the Guitar, enabling you to play music impossible of execution on the regular instrument. New and beautiful musical effects are obtained with only a few minutes practice on the "Symphony." Leading artists are playing it with great success.

Sold on Easy Payments

Write for illustrated catalog. Sent free to any address.

W. J. DYER & BRO.

Sole Factors "Symphony" Harp Guitars, "Symphony" Harp Mandolins.

Dept. 85, ST. PAUL, MINN.

A WORD TO THE WISE

Now is the time to send 10 cts. for a sample of our

"Neverfalse" Banjo, Violin or Guitar Strings, or our Celebrated **"Neverstretch" Banjo 4ths.**

Our Strings are fully **Guaranteed.** Prices by the bundle or dozen upon application.

NO-KNOT TAILPIECES for Banjo 35 cts. each. **Best on market.** No knots required to securely fasten String on Banjo. **Write today.**

The **F. J. BACON CO.**

Dep't C. Bristol, Conn.

PROMINENT TEACHERS

ALLEN, MRS. LOUIE M.—345 N. 11th St., Lincoln, Neb., Piano, Guitar, Mandolin and Guitar. Guild Member.

AUDET, JOS. A.—214 Boylston St., Boston; Mercantile Bldg. Waltham, Mass. Violin, Mandolin and Guitar. Guild Member.

AUSTIN C. E.—P. O. Box 535 New Haven, Conn. Banjo, Mandolin and Guitar. Guild Member.

BEMIS, GEORGE W.—175 Tremont St., Boston, Mass. Mandolin, Guitar, Banjo and Flute. Guild Member.

BICKFORD, MYRON A.—351 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Official.

BOEHM, WALTER A.—129 Cottage St., Buffalo, N. Y. Mandolin, Guitar and Banjo. Guild Official.

BROUGHTON, MRS. A. C.—3528 Eagle St., Los Angeles, Cal. Mandolin, Banjo, Guitar and Harmony. Guild Member.

BURCHARD, ROY W.—19 Belmont Pl., Passaic, N. J. Banjo, Mandolin and Guitar. Guild Member.

COFFEL, HAL.—Pennville, Ind. Mandolin, Guitar and Banjo, Composer and Arranger.

DAVIS, HARRY N.—230 Pleasant St., Worcester, Mass. Mandolin, Banjo and Guitar. Guild Member.

DAYTON, MRS. L. M.—Cor. North and Maple Sts., Marcellus, Mich. Guitar, Mandolin, Banjo, Violin and Piano.

DERWIN, J. J.—109 Bank St., Waterbury, Conn. Mandolin, Guitar and Banjo. Guild Official.

ESCHELMAN, MISS IDA E.—429 Randolph St., Meadville, Pa. Mandolin, Guitar and Piano. Guild Member.

FERRUCCI, C.—78 St. John St., New Haven, Conn. Harp, Guitar, Mandolin and Violin.

FOSTER, WM. EDW.—537 Knickerbocker Ave., Brooklyn, N. Y. Mandolin, Banjo and Guitar. Guild Member.

GATCHELL, FRED F.—525 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Member.

HARPER, J. GEO.—Lethbridge, Alta, Canada, Mandolin, Guitar, Banjo and Violin. Guild Member.

HENDERSON School of Music, Main office 2703 5th Ave., Pittsburg, Pa.

JENINGS, ALLEN GALES—118 Seaton Pl. N. W., Washington, D. C. Mandolin, Guitar and Banjo. Guild Member.

JONES, ELMER D.—111 So. Main St., Fostoria, Ohio. Mandolin, Guitar, Banjo and Violin.

KITCHENER, W. J.—157 W. 84th St., New York City Mandolin, Guitar, Banjo and Composition. Guild Member.

KNIPFER, W. C.—48 1-2 W. Main St., Meriden, Conn. Banjo, Mandolin and Guitar. Guild Member.

LANG, MRS. C. A.—10 Langdon St., Montpelier, Vt. Piano, Banjo, Mandolin and Guitar. Guild Member.

LANSING, G. L.—170a Tremont St., Boston, Mass. Banjo. Mandolin and Guitar. Guild Official.

MAURER, VAL. J.—242 Irving Ave., Brooklyn, N. Y. Guitar, Mandolin and Banjo. Guild Member.

MORSE, MRS. ALMA J.—10 East St., Rutland, Vt. Banjo, Mandolin, Guitar and Piano. Guild Member.

ODELL, H. F.—165 Tremont St., Boston, Mass. Mandolin, Guitar, Banjo and Piano. Guild Official.

PETTINE, GIUSEPPE.—Lederer Bldg., Providence, R. I. Mandolinist. Guild Member.

POTTER, FRANCIS.—55 Barker Block, Omaha, Neb. Banjo, Mandolin and Guitar. Guild Member.

ROWDEN, MR. & MRS. CLAUDE C.—Handel Hall, Chicago, Ill. Banjo, Mandolin, Guitar and Piano. Guild Official.

RUSSELL, JOHN E.—77 State St., New Bedford, Mass. Banjo, Mandolin, Guitar and Piano. Guild Member.

TOCABEN, LOUIS.—13 Astor Place, New York. Composer, Arranger for Mandolin, Guitar, Piano. Guild Member.

TSCHOPP, CARL.—1263 N. 29th St., Philadelphia, Pa. Mandolin, Zither, Guitar and Banjo. Guild Member.

VREELAND, WALTER F.—178 Tremont St., Room 40, Boston, Mass. Guitar, Mandolin and Banjo. Arranger

WEBBER, H. A.—480½ Washington St., Portland, Ore. Mandolin, Violin, Banjo and Guitar. Guild Member.

WEEDFALD, OVID S.—31 11th St., Upper Troy, N. Y. Performer and Teacher of Guitar. Guild Member.

WASHINGTON INSTITUTE OF MUSIC—Walter T. Holt, Pres., 937 K St., N. W. Wash., D. C. Voice, Piano, Harmony, Violin, Cello, Mandolin, Banjo and Guitar. Guild Official.

WOLFE, O. S.—535 N. 6th St., Allentown, Pa., Guitar, Mandolin, Banjo and Violin. Guild Member.

Cards inserted in above list 12 months for $1.00 (2 lines). Extra lines 50 cts. each.

BIG HITS FOR THE BANJO Sample Copies 10c each.

My Ole Love, March. Louis Good . . . . . Solo .30
The Old Tollgate. Schottische. John T. Whitaker. Solo .30
Students Delight. March. W. A. Norwood . . . . . Solo .30
E. L. O. Schottische. Myron A. Bickford . two Banjos .30
Galloping Courier. Galop. W. A. Norwood . . . . . Solo .30
Happy Moments. Waltz. Louis F. Wright . . . . . Solo .30

In press. Surprise Party Waltz for Two Mandolins and Guitar by Walter A. Norwood

PUBLISHED BY **Walter A. Norwood, 515 East 156th St., N. Y. City**

Mr. Teacher

THIS IS A GOOD TIME TO JOIN

The AMERICAN GUILD of

Banjoists, Mandolinists and Guitarists

BOOM THE CAUSE YOURSELF The B. M. and G.

Yearly dues only $1.00.

200 Leading Teachers belong. **Why don't you join?**

Write at once for application blanks, etc.

H. F. ODELL, Sec'y-Treas., 165 Tremont St., Boston

LINER AD. DEPT.

Advertisements inserted here for 25 cts. a line, each insertion. Cash with order. Not less than 3 lines nor more than 8 lines accepted.

SOMETHING NEW. Phonograph Banjo Solos as played by Vess L. Ossman for Columbia and Edison Phonograph records—furnished in MANUSCRIPT. Enclose stamp for list and testimonials. E. A. ROWE, Milford, Delaware.

HARMONY LESSONS BY MAIL. A practical course by a musician of many years experience and a member for years of Gilmore's Band From start to finish my instruction is easily understood. When you get through you will actually have something of value. I. H. ODELL, 165 Tremont St., Boston.

ARRANGEMENTS MADE FOR MANDOLIN ORCHESTRA. H. F. Odell, 165 Tremont St., Boston. Arranger for Oliver Ditson Co., White-Smith Co., Gibson Co., etc., etc. Latest arrangements are Love's Old Sweet Song for H. F. Odell & Co., Tannhauser March, Flower Song and Bohemian Girl for Oliver Ditson Co.; Intermezzo, Cavalleria for Gibson Co.; Diamond City March for D. Acker.

Have you a second hand banjo, mandolin or guitar you want to sell or exchange?
Have you anything you want to turn into money?
Do you want to buy something?
Here is the place to say so.
Hundreds read the Crescendo every month. Send in your ad.

YOUR BEST INTERESTS WILL BE SERVED BY MENTIONING THE CRESCENDO WHEN WRITING ADVERTISERS

B. & M.

(BARNES & MULLINS)

Absolutely guarantee the following True and Tested Strings for the

VIRTUOSO

NOTHING BETTER TO BE HAD.

	s.	d.
Violin E String (One single length each)		6
Violin A " " " " "		9
Violin D " " " " "		9
Violin G " (Pure Silver Burnished)	1	4
English Accribelle (120 cut lengths, 4 lengths in an envelope)	13	6

Write for Catalogue of Banjos, Mandolins & Guitars, etc.

3 Rathbone Place, Oxford Street, W.
LONDON, ENGLAND.

MYRON A. BICKFORD

is available for Concerts and Recitals anywhere in the east.

Send for specimen programs and special terms. Mandolin, Guitar, Banjo, Piano and Viola, if desired.

351 MAIN STREET, SPRINGFIELD, MASS.

SUBSCRIBE for the Stannard issues for Mandolin and Guitar. Something new every month. Catalogue and blanks free to all.

GEO. STANNARD
Publisher of Good Things
121 SO. WARREN ST - TRENTON, N. J.



PAT. SEPT. 6, '04

It improves tone and action of the BANJO.
Endorsed and used by entire Profession
PRICE 15 cts. EACH
Teachers and Dealers, send card or letter head for free sample.
A. D. Grover, 381 Albany St., Boston

Banjo Players !

Send for our new proposition to club members, Something New.

whereby you get your music at cost.

Percy M. Jaques Pub. Co., Jacksonville, Fla.

Why not Publish that Musical Composition?

Our expert will arrange music and revise Mss. when necessary. We will make plates and title, print, send proof and copyright, and furnish complete ready for sale. Prices low. Full particulars on request.

JOHN WORLEY CO.
40-48 Stanhope St. : Boston, Mass.

NEW NEW

"THE MERRIE MUSICIAN"

OVERTURE
For Mandolin Orchestra

Send for new Catalog of Famous Standard Mandolin Music.
The CUNDY BETTONEY CO., 93 Court St., Boston, Mass.

FARLAND Sixteenth Year. 7th Transcontinental Tour.

Oct., Nov., Dec., late April and May, East of Ind. Jan., Feb., early April, Middle West. March, Pacific Coast.

Write for Concert Proposition now

THE FARLAND WOOD RIM BANJO with Harp attachment and waterproof head. The only banjo which is free from the "tin pan" tone characteristic of all other makes. Positively louder than a piano and sweeter than a harp. Send for price list.

If in a position to sell concert tickets you can get a Farland Banjo or an equally valuable mandolin, guitar, violin, etc., in exchange for a few hours of your leisure time. Write for particulars.

THE FARLAND STRING for violin, banjo, etc. "The only string that's fit to use." Guaranteed perfect. Better than the imitations and costs no more. Trial lot of assorted to suit, $1.00.

Catalog of sheet music, books, heads, etc., free. ADDRESS

A. A. FARLAND, 319 E. Front Street, Plainfield, N. J.
British Agent, Albert Lyles, Stonefield St., Dewsbury, Eng.

"B. M. G."

B. M. G. is the leading British journal of the Banjo, Mandolin and Guitar, and will keep you posted with all that concerns these instruments in Great Britain and her colonies.

B. M. G. circulates wherever English is spoken, all over the world.

B. M. G. contains Banjo and Mandolin Solos in every number, and instructive articles by the best exponents of these instruments.

B. M. G. affords complete instruction in Universal Notation for the Banjo, written in progressive lesson form by Clifford Essex.

B. M. G. is the link between players in the U. S. A. and Great Britain and Ireland.

B. M. G. is published on the 1st of every month and costs you $1.25 per annum.

B. M. G. is edited by Sir Home Gordon, Bart., and is published at 15A Grafton Street.

Subscriptions received at Crescendo Office. Bond St., London, Eng.

THE CIRCULATION OF

KEYNOTES

GOES ON INCREASING EVERY ISSUE

It is published on the first of each month in the interest of players of

THE BANJO, MANDOLIN AND GUITAR

and the reason of its success is that it has **the most news, the best articles** of any British paper and not less than **8 pages of music** in each issue.

$1.09 for 12 months subscription. 61 cents for 6 months. Send 10 cents for specimen copy.

JOHN ALVEY TURNER, 30 OXFORD ST. W. LONDON, ENGLAND

The publisher of the largest European Catalog of Music for the above instruments. May we send you a list gratis and post free.

SUBSCRIPTIONS RECEIVED AT "CRESCENDO" OFFICE

THOMPSON REPORTING CO.

PUBLISHERS

10 Tremont Street, - Boston, Mass.

Book of Credit Ratings and Directory of the Music Trades for the United States and Canada.

We collect Claims in the United States and Canada.

Roosevelt in Africa

Not yet but soon. What of it? Well, do you know that his special hunting knives were made here in Boston, also his porpoise hide hunting boots.

Moreover, if he had decided on a musical instrument to tame the savage beast the best selection would also have come from Boston and it would have been either a VEGA Mandolin or Guitar or a Fairbanks **Whyte Laydie** Banjo.

At the Front

It is really quite an honor to be represented at this time on the return of the Battleship Squadron from its record breaking trip of 45,000 miles around the World. You can just bet that the sons of the Secretary of the Navy, Newberry, were strongly in evidence at the front with their new **Whyte Laydie** Banjos.

Let's Use Common Sense

You may have been in receipt of letters printed by an over-worked press in which Exaggeration, Epithet, Metaphor and Analogy are mixed into one chromatic mass. If the coloring is strong enough it may have caused your best judgment to waver in the selection of a satisfactory Banjo, Mandolin or Guitar.

We want to say right here, when you look for advice you are certainly going to consider the opinions or those whose knowledge and ability have won for them a name among the World's Acknowledged Authorities. Their verdict is an open book. We ask a searching inquiry from all as to the reliability and standing of the VEGA Mandolins and Guitars and FAIRBANKS Banjos.

That New Set of Half-Tones of World's Famous Banjoists is Free, also New Catalog.

Write Today for Special Free Trial Offer and Illustrated Vega Catalog.

The A. C. Fairbanks Co. **The Vega Company**

62 SUDBURY STREET, BOSTON, MASS.

Our Terms Will Interest You

Love's Old Sweet Song

This beautiful piece has just been published for full mandolin orchestra, arranged by H. F. Odell. As an orchestra number it excels in its harmony and arrangement. In one strain the mando-cello and mandola have the principal melody and the mandolins have a fine obbligato effect. We believe it will be one of the biggest encore winners we have ever published. As a **teaching piece**, it is **superb** because it is so pretty and easy and of course everyone likes it. Send in your orders at once.

ANOTHER RECENT PUBLICATION OF OURS THAT IS IMMENSE IS

THE FAMOUS PRISON SONG "Miserere"

from Il Trovatore by Verdi

Arranged by H. F. Odell from the original score. This well known masterpiece of melody makes a fine orchestra number, carefully following as it does the melodies sung by the soprano and tenor in the opera. The mando-cello part is very interesting. Pupils all want this piece and we don't wonder, it is such a wonderfully beautiful composition.

PRICES ON BOTH PIECES

1st mandolin **30c.**; 2nd and 3rd mandolin, tenor and octave mandola, mando-cello, cello, flute and guitar each **20c.**; piano **40c.** Mandolin and piano **50c.** Two mandolins and guitar **50c.** Discount **1-2 off.**

We also Publish Other Hits

Danse di Cupid, Toastmaster March, Modestie Reverie, Cantasane Walzes, Romancia Idylle, Hoch Habsburg March, La Cinquantaine, Mignon Gavotte, Phenomenon March, Lady Dainty, Filipino Shuffle, Lobster Chasse.

Try Our New Issue Plan. You can obtain all our music as fast as issued for a few cents each. Send for it.

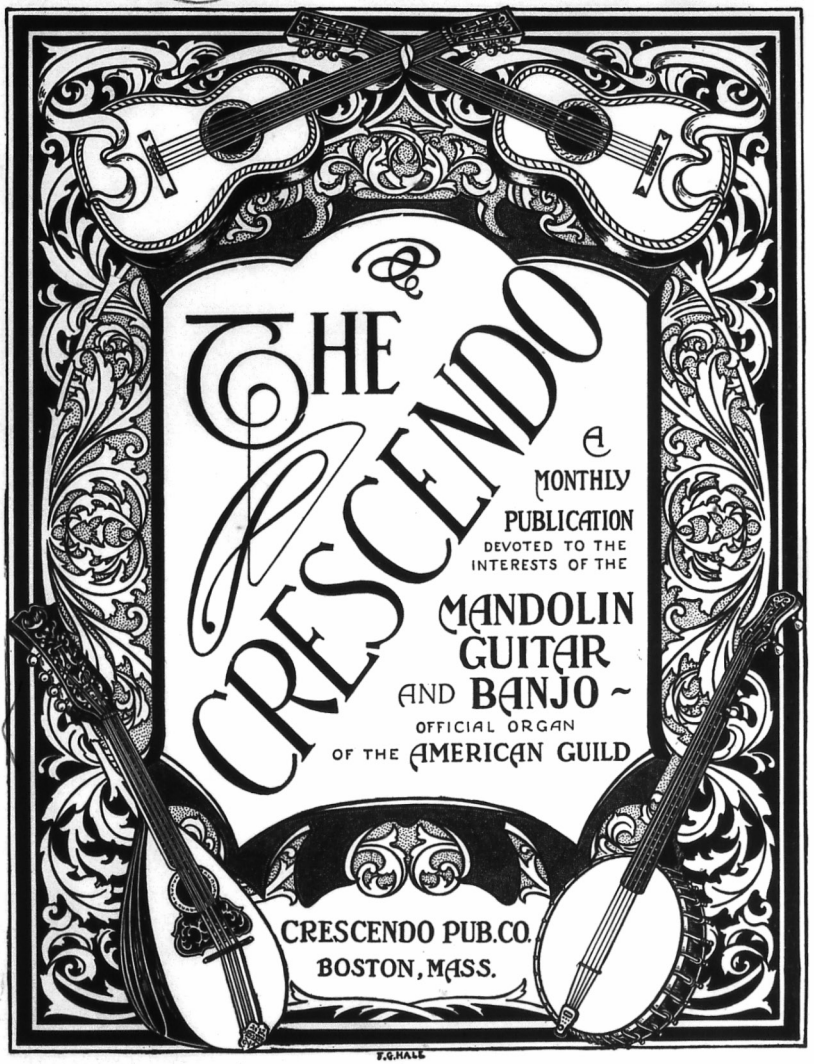
500 **We publish 500 pieces for mandolin, guitar and banjo.** **500**

Our New String and Sundries Catalog is Ready. Tell us where to send it, together with our Music Catalog.

H. F. ODELL & CO. - - 165 Tremont St., Boston, Mass.

LIBRARY OF CONGRESS
APR 8 1909
PERIODICAL DIV.

Vol. I. April 1909 No. 10.



10 cents per copy

COPYRIGHT 1909 BY CRESCENDO PUB. CO.
All rights reserved

$1.00 per year.

Look at These Mandolin Methods!

SUPERB MANDOLIN METHOD

GEORGE BARKER.

This method is divided in three sections or parts as follows: Part I., Elements of music and simple progressive exercises; Part II., Easy solos; Part III., Trios for two mandolins and guitar, which may also be played as mandolin solos. Paper Covers, **$1.00.** Price to Teachers, **75** cents.

CHRISTOFARO'S METHOD

(2 Volumes)

In addition to the instruction, this edition contains over twenty (20) pages of beautiful mandolin solos and duets to be found in no other book.

Vols. I. and II., each **$1.00**

Teacher's Price, **63** cents, each.

BRANZOLI'S METHOD

A complete theoretical and practical method consisting of 125 progressive lessons, including special studies, pieces for solo performance, and duets for two mandolins. English and Italian text.

Heavy Paper Covers, **$1.25**

Teacher's Price, **75** cents.

Send for Catalogs and Teachers Discounts on Mandolin, Guitar and Banjo Music

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON 62 and 64 Stanhope St.

NEW YORK 13 E. 17th St.

CHICAGO 259 Wabash Ave.

WASHBURN

New Model Mandolins $15.00 up
" " Guitars $15.00 up
" " Banjos $15.00 up

The Washburn name is synonymous with perfection in scale, adjustment, responsiveness and faultless and unapproachable excellence in workmanship and attic seasoned materials.

The Washburn is the "Cremonatone" and Improves with Age like a Violin

Washburn instruments have for years held the highest reputation for beautiful rich tone quality and tremendous carrying power. They are always reliable and are used and endorsed by the world's greatest artists: Caloe, Nordica, Campanari, Jean and Edward De Reszke, etc.

Over 100,000 Washburn's in use.

These instruments may be obtained through 4000 Washburn dealers, or send for our illustrated catalog.

MENTION THE CRESCENDO

LYON and HEALY

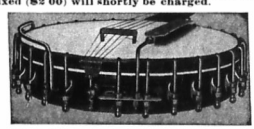
30 Adams St. - Chicago, Ill.

AT HALF-PRICE

The Hartnett Adjustable Tone Bar was manufactured to sell at $2.50 and every Banjoist now using it would not take **double that amount for it.**

"You could not buy it back for thrice I am paying for it. It is great."—Frank B Smith, Wallingford, Conn.

For the purpose of introduction, and to prove its usefulness to the Banjoist, it was decided to put the first lot out **at half-price**, $1.00. Now that the Tone-Bar has proven, abundantly, all the claims made for it, **the original price fixed ($2 00) will shortly be charged.**



Hartnett Adjustable Tone Bar

Pat. Aug. 25, 1908.

Price $1. Foreign $1.50.

ARM REST 75c
HIGH BRIDGE 10c

ARM REST, shown to the left in the above cut, **protects both the head and sleeve.**

J. J. Derwin, the eminent Banjoist, who will appear as soloist at the next Guild Concert in New York City, writes:—"Send me another half-dozen Tone-Bars. **Merit is bound to win out."**

B. V. Kershner:—**"The Tone-Bar is a wonder."**

Fay, The Musical Tramp Juggler:—**"The most useful appliance for banjo ever invented."**

J. Proctor Parker, Natal, South Africa:—"I am remitting $9.68 for Tone-Bars. Can you give me **sole agency?"**

W. J. Stent, Sydney, Australia:—"Send Tone-Bars to the value of $4.88."

D. Acker, Wilkes-Barre, Pa.—"Send half-dozen Tone-Bars, and one dozen Bridges. **Your invention is O. K."**

L. A. Williams, of the Gibson M. & G Co., writes:—To try to get along without your Tone-Bar, after once using it, **is enough to make one reach for the acid bottle.** In fact, if it's a necessity to the Teacher **it's three times a necessity to the pupil."**

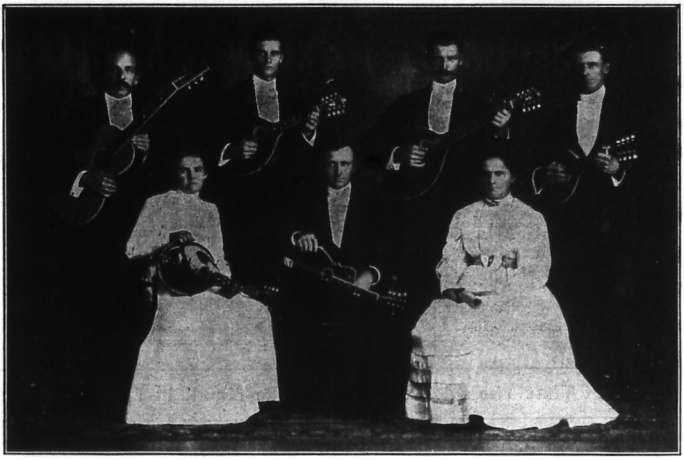
ORDER NOW AT HALF-PRICE, $1 00, and enjoy the many benefits which others derive when using a Tone-Bar.

Mr. Teacher—

Sooner or later, **just as sure as the sun sets in the West, YOUR** Banjo pupils will **see and want a Tone-Bar.** Don't you think **YOU** had better sell them one?

D. E. HARTNETT, 120 E. 23rd St., New York City

WRITE FOR CIRCULARS



THE SAUNDERS' FAMILY MANDOLIN ORCHESTRA of N. S. W. Australia, W. Saunders, Director, writes: "We cannot say too much in praise of your grand productions."

We Offer You Credit

CREDIT brings together the Teacherless position and the positionless Teacher. The Gibson Employment Bureau has shed its swaddling clothes. Gibson Selling systems have brought victory and achievement alike to veteran and novice; professional man and humble toiler. Because you may have been unsuccessful in your present territory is no indication you could not succeed in the right territory.

Do you play Mandolin or Guitar? Have you taught either instrument? Have you a little spare time each day? Perhaps you already reside where we are not represented. Why not do business on our capital? Stock furnished. We help sell. We pay the advertising; you pay for goods when sold. Return goods not sold. The Gibson plan gives you the whip-hand right at the start. Unless you succeed in selling our goods, we can't get a penny out of your agency. And think you we're shipping out goods on this plan without a selling system that sells? Learn about our "Still Hunt." Write for new catalog and territory.

Credit is Money

GIBSON MANDOLIN GUITAR CO., 105 Exchange Place, Kalamazoo, Mich.

NEW! Intermezzo from **Cavalleria Rusticana** and **Simple Aveu** for Tenor Mandola or Mando-cello with Guitar, Harp-guitar, or Piano accompan't

STANDARD GUITAR COMPOSITIONS

SPECIAL OFFER

(Especially Graded and Selected) by **William Foden,** Guitar Virtuoso.
$2.00 for the 12 numbers or **$1.00** for any six, postpaid.

FIRST SERIES—Six Easy Duets

Grade 1—SUMMER BREEZES WALTZ Solo or Duet . . . . . $.40
WINTER NIGHT SCHOTTISCHE. Solo or Duet 30
SPRING MORNING MARCH. Solo or Duet 40
Grade 2—CASCADE WALTZ. Solo or Duet 30
RAINY DAY POLKA Solo or Duet 30
AUTUMN LEAF MAZURKA. Solo or Duet 40

SECOND SERIES—Six Superb Solos

Grade 3—FLORAL GAVOTTE. Solo . . . . . $.40
MUSKETEER POLKA. Solo 40
Grade 4—SPANISH BOLERO, No. 3. Solo 50
PAR EXCELLENCE—GRAND WALTZ. Solo 60
Grade 5—THE MAJESTIC—GRAND MARCH. Solo 40
Grade 6—LA REVE—Introduction, Theme and Variations. Solo . 1.00

C. L. PARTEE MUSIC CO., *Publishers,* - **207 East 17th St., New York**

MUSIC COVERS

Toughest Glossy Manilla Paper with a beautiful Electro Design on front. BEST MUSIC COVERS MADE. Your name, or card, on front if desired, 65 cents extra.

PRICES:—Dance size 35c per doz. $2.00 per 100
Overture size 50c. " " 3.00 " "

If undecided, send for sample and price list.

J. W. GLASGOW, 419 FREDONIA AVE., PEORIA, ILL.

4 GEORGIA BEAUTIES

1. "Way Down In Georgia." 2. "Old Georgia."
3. "Just From Georgia," 4. "Georgia Zephyrs."

All good lively Marches. 1st and 2nd Mandolins and Guitars, 60c; Piano Acc., 30c; 1st and 2nd Banjos and Guitar, 60c. Special price for a short time 15c each; Piano Acc., 7c each. 2 and 4, also Mandola, Flute, Cello, 3c each.

THE HOGUE MUSIC CO., - Washington, Georgia

Good Teaching Pieces for Guitar

By WALTER VREELAND

	PRICE
At The Sound of the Bugle, March	40
Russian Peasant Dance	30
Idly In a Hammock, Reverie	30
The Distant Village, Characteristic	30
Prayer of Ruth	30
Birth of Spring, Valse Characteristic	30

Each is arranged for two guitars in double staff form. All are exceedingly melodic and ought to become popular either as teaching pieces or for concert. All are rather easy.

Thirty Compositions and Arrangements for the Guitar

By G. C. SANTISTEBAN

The finest collection of Guitar Music on earth. Just look over the table of contents, viz:

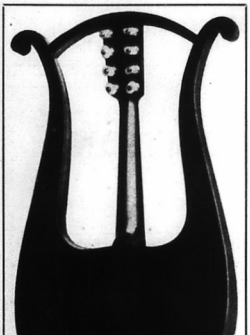
Adios (Farewell) ..... Lopez
Aloha Oe! Hawaiian Song, ... H. R. H. Liliuokalani
Badinage ..... G. C. Santisteban
Bagatelle. For Two Guitars, ... G. C. Santisteban
Barcarole ..... G. C. Santisteban
Donna e Mobile. La ..... G. Verdi
Fantasie from "Rigoletto" ..... G. Verdi
Flower Song ..... G. Lange
Happy Meetings Mazurka ..... G. C. Santisteban
Home, Sweet Home...Arr. by G. C. Santisteban
I Dreamt I Dwelt in Marble Halls ..... M. Balfe
Last Rose of Summer, The. Air Varie. ..... Arr. by G. C. Santisteban
Like No a Like. Hawaiian Song, ... Arr. by G. C. Santisteban
Mazurka Facile ..... G. C. Santisteban
Melody. For Two Guitars, ... Arr. by G. C. Santisteban
Nearer My God to Thee, ... Arr. by G. C. Santisteban
Now Thy Flight to Heaven ..... G. Donizetti
On Billow Rocking ..... J. R. Planquette
Orilla del Mar, A la. (Danza) ..... J. Rosas
Paloma, La ..... S. Yradier
Polish Dance. Op. 3 ..... X. Scharwenka
Robin Adair ..... Arr. by G. C. Santisteban
Scenes That are Brightest ..... Wm V. Wallace
Serenade Badine ..... Gabriel Marie
Sextette from "Lucia" ..... G. Donizetti
Stephanie Gavotte ..... A. Czibulka
Sunlight and Flowers Waltz ..... G. C. Santisteban
Supplication ..... G. C. Santisteban
Then You'll Remember Me ..... M. Balfe
Wise Men and Sages ..... E. Audran

An elegant edition at a low price. Price **$1.00** postpaid.

Don't Forget That The Odell Method for the Mandolin Leads the Way

CHAS. H. DITSON & CO. NEW YORK — **Oliver Ditson Company, Boston.** — J. E. DITSON & CO. PHILADELPHIA

Ask your dealer for any of the above. If he cannot supply you send to any of the above houses.



(BACK VIEW).

THE LYRALIN

The Perfection of the plectrum instruments

UNSURPASSED

for Power and Sweetness of

—TONE—



LYRALIN IN CASE

The construction of the Lyralin is strictly original, simple and neat, our excellent workmanship is in the quality and material not in shape.

Send for catalogue and special rate to teachers and orchestra leaders

LYRALIN MFG. COMPANY = BRENHAM, TEXAS U. S. A.

LIBRARY of CONGRESS
Two Copies Received
APR 3 1909
Copyright Entry
Jan. 9, 1909
CLASS B XXc. No.
18123
COPY 3.

The Crescendo

DEVOTED TO THE INTERESTS OF THE

Mandolin, Guitar and Banjo

OFFICIAL ORGAN

OF THE

AMERICAN GUILD

OF

Banjoists, Mandolinists and Guitarists

VOL. I. BOSTON, APRIL, 1909. No. 10.



The Superba Mandolin Orchestra of Brooklyn, N. Y., was organized February, 1908 under the able directorship of Wm. Edw. Foster, Mandolin Soloist, Teacher and Arranger, and has since furnished many a program among the elite of the metropolis who have recognized in no unmistakable terms the extraordinary musicianly rendition of modern music upon the modern instrumentation. The orchestra will co-operate with Valentine Abt's Plectrum Society at the American Guild Festival Concert at the famous Waldorf Astoria Hotel, New York City, April 15, 1909, which concert promises to be the greatest event and most widely patronized in the history of the Guild.

On Developing an Accurate and Rapid Mandolin Technic.

By Myron A. Bickford

To many who are interested in this subject, the word "accurate" in the above title, will seem superfluous, but it is my aim to show that one may develop great speed and yet not possess an accurate, clean or reliable technic, and at the same time to point out a method of developing the technic of both the right and left hands so that it possesses all these qualifications.

There are a number of things that enter into this matter, such as the correct holding of the instrument, proper position of pick, hand, wrist, arm and left hand fingers, and unless all these seemingly little details are carefully attended to, there is bound to be a weak link in the chain. I shall not go so far as to say that the method I am endeavoring to outline in this article is the only and infallible way of doing things, but at the same time I would like to call attention to the fact that not one of the theories advanced is a mere theory, or experiment but every one has been put to a practical test, not only in my own playing and teaching, but in that of practically all the best known soloists on this instrument, and hundreds of teachers. If some have attained the same results by some other route, this does not in any sense disprove the theories advanced at this time and I believe that a thorough trial of this system will prove that it is not only very practical, but the shortest and easiest route, and also that the goal at the end is **a little higher.**

The first thing is to hold the mandolin in such a position that there is perfect freedom of both hands, for if either hand or arm is cramped in the least, it will be impossible to obtain the best results. There are two ways of playing the mandolin, that is, the standing and sitting position, and while it could be held the same for both positions, yet it is usual to let it rest more in the lap and on the right thigh when sitting, rather than in the hollow above the hip, as is necessary in the standing position. In either case the top of the instrument should be very nearly perpendicular, although the lower side may be slightly tilted outward. This brings the strings in such a position that the eyes will only be able to see the G strings, unless the body be bent slightly forward. Beginners are apt to think that they are absolutely helpless unless they can see all the strings, but this is not all necessary, since, if it is necessary to glance at the fingerboard at all, the proper fret can be located just as well by looking at the G string as though they were all visible, and, in any case, one should be so familiar with the position of the fingers, especially in the lower positions, that it will not be necessary to look to see where every finger is being placed. If one is to have a firm grip upon the instrument it is necessary to bring it well around toward the right side. This not only insures its firmess, but brings both hands straight to the front in such a way that there is perfect freedom. The next important item is the position of the right arm and the wrist, and indeed, to my mind, this is of the utmost importance if ease and anything like perfection is aimed at. Far too many teachers and players will say that this is something that will take care of itself, but I am not willing to agree with this, since it really requires careful watching and training at the very outset. However, if the mandolin is held well toward the right side, in fact, so that the junctture of the neck and body of the instrument comes almost exactly in the center, it will be much easier to maintain a correct position of this arm, since there is really only one way in which it can be held, and this one way is with the wrist curved, in about the position it would assume if the arm were to be held up in a perfectly limp and relaxed condition, allowing the hand and wrist to drop like a dead weight. Of course I am perfectly aware that there are numerous teachers and players who thoroughly believe that the flat wrist position is best, or at least if they do not exactly believe that way, it was the way they learned to play, and they have never taken the little trouble to change their system. However, this does not deter me from saying that I thoroughly believe and should be only too glad to demonstrate that the **natural** and therefore the **easiest** way of holding the wrist is the one which is unconsciously assumed when in repose, as, for instance, on the back of a chair.

This discussion of the wrist position may seem irrelevant to the subject under consideration but it really has the greatest possible bearing on it, since unless an easy and relaxed condition of all muscles is maintained from the beginning, it is simply out of the question to attain a perfect and reliable technic.

It is not necessary nor advisable to arch the wrist to an extreme height, in fact, this would be nearly as uncomfortable and bad as to have it perfectly flat. The whole secret lies in holding the mandolin in the manner described above, so that the right forearm rests on the upper edge of the instrument, very close to the tailpiece, though not directly on it. The point of the forearm which comes in contact with the mandolin will necessarily vary slightly according to the length of the arm, but ordinarily it will be about half way between the wrist joint and the elbow.

If the arm is balanced easily on this pivot, with the elbow hanging very easily, and the pick dropped on the strings, the position will be as nearly correct as it is possible to describe it in print. For ordinary purposes, the pick should strike the strings about half way between the end of the fingerboard and the bridge, which usually means about over the back edge of the soundhole. Bringing the pick in this position may mean a slight change in the point of contact on the arm, or else a very slight raising or lowering of the wrist, but in any case, the feeling of the arm, wrist and hand must be one of perfect repose and freedom.

It will be seen at once that with the mandolin in the position outlined above, it is absolutely impossible to have the wrist flat, at least without raising the elbow and dropping the right shoulder to an unnatural and very uncomfortable position. In addition to holding the top of the instrument in a nearly perpendicular position, the peg-end, or in other words, the left hand should be held several inches higher than the body, so that the strings are at an angle of perhaps twenty-five degrees.

(Continued on page 9)

THE MANDOLIN ORCHESTRA

By Herbert Forrest Odell

(Continued from March CRESCENDO)

SECOND MANDOLIN Continued

It is customary in many organizations to put the weakest players on the second part. This is a serious mistake. The second mandolin section should contain as many good players as the first and the second part should be heard almost as plainly as the first. There should be the same balance of tone between the first and second mandolins as there is between the soprano and alto in vocal quartette. This point I have found by observation, is frequently overlooked. Many players feel that it is beneath their dignity to play second mandolin consequently we frequently find the first mandolin so predominating that the second might as well not play at all. In the large symphony orchestras of the world, the second violins are just as able as the firsts, and it is of as much honor to play second, as first. I fail to see why this same feeling should not prevail in a mandolin orchestra. In professional organizations as a rule, the second mandolin players are fully as able as the firsts but in amateur orchestras, on account of the objection to playing second, the second section is almost invariably too weak. Directors should insist that there are enough good players in the second section to produce a tone that will balance evenly with that of the first section.

The well arranged second part contains much sustained work which is extremely effective against rapid movements in the first part. Counter strains sometimes occur in the second part which are effective if properly brought out. In some compositions, the second part necessarily contains double stop after beats, but the skillful arranger avoids these as much as possible as there are plenty of after beats in the guitar and piano parts. I have seen many second mandolin parts which are almost impossible to play for the reason that the arrangers used so many awkward movements that even an expert performer could hardly play them. When the arrangment is carefully made, the second part is usually a very interesting one to play. When double stops occur in soft legato passages, I advise the second mandolins to play "divisi" as in the first section as this makes the part easier for all the seconds and also gives better results. All mandolin players should perfect themselves in double stop work as many arrangements are more effective when double stops are used in all parts especially in the second.

The benefit derived by a player who has had a year or so experience playing second mandolin parts is of great value on account of the practice in playing in time and if many of those who play first mandolin could have a year's experience playing the second parts, I have no doubt their musicianship would be greatly increased.

In my own orchestras, I invariably have several of my very best players in this section and I have several who are able to play any part in the orchestra but who really prefer to play second mandolin. I believe if the director would be more strict as to the division of his instruments, having good players in all sections, that those who are in the second mandolin section would see the advantage of having a section that could produce a tone strong and full balancing evenly with the first section. The enjoyment obtained by playing in an orchestra that is evenly balanced is fifty percent greater than an orchestra that is all first mandolin and nothing else.

MANDO-CELLO

It has been customary, I have found in a majority of clubs to add next to the instruments already spoken of, the mandola. Why, I am at a loss to understand. I consider it much more important to first add a mando-cello rather than a tenor mandola. We frequently hear a combination in the violin family of violin, 'cello and piano, but we very seldom hear a violin, viola and piano played together, therefore I see no reason at all why we should not add the mando-cello to the mandolin orchestra before we do the mandola. All well organized orchestras should add both the mando-cello and tenor mandola, then the mandolin section is complete. If it is impossible in every case to add both instruments, I advise the addition of the mando-cello first, principally on account of the fact that it has the important counter strains and while these counter melodies are frequently cued into the tenor mandola parts by arrangers they were originally written for the mando-cello and should be played by that instrument.

There are three firms to my knowledge today making mando-cellos. These instruments are all good, well made and are tuned exactly the same as the regular 'cello and played with a combination of mandolin and 'cello fingering. The distance between the frets is necessarily greater on account of the extra length of the strings, therefore, it is customary to use a somewhat different system of fingering than is usual on the mandolin. The right hand in both the picking and tremolo movements is exactly the same with the exception that there is a slightly more vigorous movement in either case, on account of the larger size of the mando-cello strings. However, any mandolin player can easily play a mando-cello.

The well arranged mando-cello part is frequently used on a counter melody where it is possible. The effect in a club having a mando-cello playing the counter melodies against the principal melody in the mandolin is very beautiful, the rich tonal quality of the mando-cello brings out so excellently the lower counter melody. Unfortunately many arrangers of mando-cello parts have no understanding whatever of the instrument or of the proper way of writing this part, therefore at the present time, the mando-cellos in most clubs are not brought prominently enough to the front.

There are now about two hundred pieces published by our leading houses which have good mando-cello parts carefully arranged by the few arrangers who do understand the instrument, and in time we shall undoubtedly have all parts properly arranged.

A mando-cello part which does nothing but play the same bass notes as the guitar becomes decidedly monotonous to the player and makes the mando-cello of no special value to the orchestra.

(Continued in May CRESCENDO)

GUILD BULLETIN

THE CONVENTION.

Condensed Guild Program.

Wednesday, April 14. Register at Valentine Abt's studio, Carnegie Hall Building

2 P.M. Officers meeting at Mr. Abt's studio.

EVENING. Reception, social and informal business talks at Mr. Abt's studio. All Guild members who arrive in New York Wednesday are requested to attend.

Thursday, April 15, 10 A. M. Business convention opens at Waldorf Astoria. Please be prompt.

NOON. Banquet at Hotel Latham.

2 P. M. Business resumed at Waldorf Astoria.

8.30 P. M. Concert at Waldorf Astoria.

The Secretary-Treasurer will be at the official hotel, The Latham, 28th St. and 5thAve, from Tuesday April 13th to Friday, April 16th. Consult him freely for any information desired.

Too much praise and thanks cannot be given to Mr. Abt for the great interest he has shown in the arrangement of the affair. The members have been notified of full particulars and I will merely reiterate one or two important points:

First: Write to Valentine Abt, Carnegie Hall, New York, and engage your ticket for the concert, also state to him that you will be present at the banquet and convention.

Second: Write to the Latham Hotel, Cor. 28th St. and 5th Ave. and engage your room for the time you will stay in New York. Special rates to Guild members remember.

Third: Make your arrangements so that you can be in New York for two or three days if possible but if not, I urge every member to at least be on hand Thursday morning, April 15th, at 10 A. M. sharp at the opening of the business session at the Waldorf Astoria.

The membership of the Guild has necessarily been of slow, steady growth and when one stops to think that at the present time, the leaders in nearly every state in the union are members of the organization and that among the prominent soloists who are members are such men as Abt, Krick, Derwin, Page, Siegel, Pettine, Farland, Chopourian, Lansing, Loar, Boehm, Foster and others too numerous to mention, it will be seen that the leaders of the fraternity believe thoroughly in the purpose of the organization and that the Guild has the support of the trade is shown by the fact that 20 of the largest publishers and manufacturers are Trade members, lending additional weight and strength to the Guild. Therefore, as many of these leaders of the trade and profession will meet together at the business convention, some very important moves on the part of the organization may be expected. Of the officers Messrs. Lansing, Armstrong, Bickford, Derwin, Hartnett and Holt will surely attend. It is also expected that Claude Rowden of Chicago and Walter Boehm of Buffalo will attend. Letters have been received from members in various parts of the country stating that they expect to go to New York. I have a letter from Francis Potter of Omaha, Neb., who is coming across the country to attend the convention.

I earnestly urge trade members, especially the publishers, to attend the convention as the question of notation will be discussed at length this year and as the publishers are more directly concerned in the matter, it is decidedly to their advantage to hear and take part in this discussion. I have already heard from several of the publishers that they will attend also a number of the manufacturers.

TRADE MEMBERS.

It was not deemed advisable to arrange for an exhibition of goods, therefore, I urge the trade members to bring along samples of their goods, music, strings or instruments to the convention. There is no doubt that the visiting members will be very glad to inspect these samples and as it is the only time of the year when the professional and associate members can see the various makes of instruments and the various publications and compare them in their own minds, I certainly hope that all of our trade members will have samples on hand to show and explain.

ALL MEMBERS.

Please make yourself known to me at the convention. Through correspondence, I know all of the members of the organization, but I want to shake hands with every individual and introduce them to the officers and the other members and I ask every member with whom I am not personally acquainted to come to me and give me their name and let me assist them in becoming acquainted with the other members.

I might also state that at the business session, I shall call the roll from a printed list of members in good standing so that we may have a list of all those members present.

While the fraternity at large are invited to attend the concert, banquet and other social events, the business session of the organization may be attended only by members in good standing as per article 11 of the by-laws which reads "No one except members in good standing shall be present at the business session of any convention of the Guild. This however bars no one from the banquet and other social events." Therefore all ye who are to bring friends or members of your family, please remember that to attend the business meeting, they must join the organization as associate members. The more the merrier.

H. F. ODELL, Sec'y-Treas.

Recent New Guild Members

PROFESSIONAL

V. L. Armstrong, ... 310 Cottman St., Jenkintown, Pa.
Wm. Place, Jr., ... 13 Parkis Ave., Providence, R. I.
Miss Anna M. Tuttle . . . 551 1-2 Greene Ave., Brooklyn, N. Y.

ASSOCIATE

Miss Wilma Eminger . . . . . North Main St., Mishawaka, Wis.
C. Fred Kuebler, ... 926 Parish St., Philadelphia, Pa.

Crescendo Round Table

For Teachers, Players, Dealers, Manufacturers and Publishers. Anyone may contribute to this department Stories, Poems, Ideas, Opinions. Send in anything you wish only please make it short.

WE HAVE HEARD IT SAID that those business men who did not believe in advertising have either been gathered to their fathers or to their creditors.

Information wanted of the whereabouts of a young man, smooth face, about 5 feet 6" tall, calling himself John C. Williams. Notify CRESCENDO office.

Any person seeing Gibson mandolin, style A, No. 7514, is requested to communicate with the CRESCENDO office.



The above is an illustration of "Il Chittarone" or Bass Guitar used in the large Italian mandolin Circolos. The instrument takes the place in the mandolin orchestra of the double bass of the regular orchestra. Photo and description kindly sent us by Samuel Adelstein, the noted writer.

Selecting A Guitar.

("Culled" by Myron A. Bickford.) From an Old Magazine.

Choose a large rather than a small model.

The lines should be clear and graceful, the back slightly convex, or at all events, never concave, the face free from checks or rifts, the sides solidly glued to back and face, and the fingerboard true in line with the axis of the body.

Above all, make sure that your keys are of steel, or at least of hardened brass and that the rachets engage closely upon the spindles for if your keys slip you will never be able to tune your instrument.

This is a very important point, you may judge fairly of the tone of a guitar by laying the back against your ear, and tapping lightly with your finger nail upon the face.

A bland, resonant murmur indicates a good instrument, while a chatter, or a flat sound betrays a worthless one.

When you have become an initiate a touch or two upon the strings will be a sufficient test.

Even the best and costliest instruments suffer in our climate; and must be carefully protected from damp and extremes of temperature. Therefore keep your guitar in a tight cloth or felt-lined case, in a closet away from stove or heater.

Use a woolen rag with a trace of oil to clean it, never water.

Something About Music.

The music in the CRESCENDO is always good and selected from sure successes, not experiments.

Rogers, Neb., Feb. 20.

Dear Mr. Odell:

I like CRESCENDO. The music published is fine.
Success to you. Yours truly,
C. A. TEMPLEMAN.

Prominent Guild Members.



GEORGE C. KRICK.

George Krick was born and educated in Germany and came to this country when 17 years old and located in St. Louis where for many years he was closely associated as a pupil and friend with William Foden, the noted guitar virtuoso and well-known teacher of guitar and mandolin. Several years were spent in a thorough study of the mandolin, and for sometime Mr. Krick was first mandolinist of the famous Foden Mandolin Orchestra, but the guitar always seemed to appeal to Mr. Krick more than any other instrument and under the guidance of Mr. Foden, he made an exhaustive study of all the masters of the guitar including Sor, Giuliani, Ferranti, Mertz, Aquado, Carcassi, Romero, etc. At this same time, he also studied the banjo, violin and harmony under different well-known teachers.

During the past four years, he has been located in Germantown, an aristocratic suburb of Philadelphia, Pa., and as a teacher of the three instruments, he has been highly successful. At the present time, beside his private classes, he is coaching the Germantown Academy mandolin club, the Germantown Y. M. C. A. mandolin and banjo club and has classes at the Philadelphia Musical Academy and the Walnut Lane School.

Mr. Krick is an enthusiastic member of the American Guild. He also is a member of the German Guitar Society. He is a sincere student of all that is good in music and ranks among the greatest guitar soloists of the country. He was the guitar soloist at the Guild concerts at Philadelphia and Washington and this year will appear at the Eighth Annual Guild concert at the Waldorf Astoria, N. Y., April 15th, under the direction of Valentine Abt.

More About Music.

The music in the CRESCENDO is that which has been "tried and not found wanting."

W. Newton, March 1, '09.

Dear Sirs:

The music in the CRESCENDO is simply great. I am glad we can have one book we can rely on for good music, for never have I bought a magazine in which the music was any earthly use. They seem to have saved up all their old music of no use and put it into the magazine. Yours truly,

J. J. FORSYTHE.

The CRESCENDO.

A Magazine for the Player, Student and Teacher of the Mandolin, Guitar or Banjo.

HERBERT FORREST ODELL,
Editor and Manager.

Published Monthly by the
CRESCENDO PUBLISHING CO., INC.

SUBSCRIPTION PRICES.

Single Copy, ... 10 cents.
Yearly, ... $1.00.
Canada . . . . . $1.25.
Foreign . . . . . 6 Shillings.

ADVERTISING RATES will be sent on application. Forms close on the 15th of each month for the succeeding month's issue.

REMITTANCES should be made by Post Office or Express Money Order, Registered Letter or Bank Check or Draft. Checks accepted only on banks with exchange in Boston or New York.

CORRESPONDENCE is solicited from everybody interested in the Mandolin, Guitar or Banjo. We should be pleased to receive programs and reports of concerts, club and orchestra news, personal notes and music recently issued.

We are not responsible for the opinions of Contributors.

ADDRESS COMMUNICATIONS to the Editor. ALL REMITTANCES should be made payable to

CRESCENDO PUBLISHING CO.,
165 Tremont St.,
Boston, Mass.

VOL. I. APRIL 1909. NO. 10.

EDITORIAL.

"On or about April 14th or 15th" the Crescendo for May will go to press. Advertisers are requested to send new copy before that time.

We call the attention of the profession and trade to the importance of the Guild Convention in New York city April 15th. The complete report of the business transacted will appear in a later issue of the CRESCENDO. Aside from the many beneficial reforms which the American Guild has brought about, the one point of great importance is that these conventions have brought together the leading teachers, players, manufacturers and publishers to discuss and talk over matters in which the entire trade and profession are greatly interested. The influence which the American Guild has upon the development of the mandolin, guitar and banjo industry in this country is far greater than many imagine. The combination of the largest publishers and manufacturers and the leading soloists and teachers working together in harmonious accord can practically propose and carry out any reform desired.

We are continually receiving letters from our advertisers stating the excellent results they are obtaining from the CRESCENDO. We naturally are much pleased at this. Our aim is not only to furnish a magazine containing the best music published, the finest articles by the best writers but also to bring the entire profession in direct touch with reliable houses which may be depended upon to sell either goods or music as represented. As an example of the results obtained, we recently received a letter from one of our advertisers stating that he had sold 216 dozen mandolin picks in one month. The following is another letter received from an advertiser which explains itself.

Kalamazoo, Mich., Feb. 6.

H. F. Odell,

Dear Sir:

We believe you will be interested to know how the CRESCENDO is making good. Our advertisements in your magazine are paying big, as business has by a number of hundred dollars more than doubled over January a year ago. Keep the good work up.

Our best wishes for the CRESCENDO.

GIBSON MANDOLIN GUITAR CO.

The CRESCENDO goes directly to the buyer, especially the buyer in small places who orders only by mail and the advantage of an advertisement in the CRESCENDO is the fact that 99% of those who receive the CRESCENDO keep it and don't throw it away as they do circulars, thus an advertisement placed in the CRESCENDO may sell goods two years after it has appeared.

Our Liner Ad. department, although still young and in its infancy, is certainly making good. It isn't always that one insertion of an advertisement will sell goods but we believe the following letter in regard to an advertisement which appeared **once** proves that the CRESCENDO Liner Ad. department, is a sure winner.

Philadelphia, Pa., Jan. 31.

Sirs:

My ad. in Dec. issue sold the banjo advertised. Thought I would let you know it accomplished the desired result. Respectfully,

ROBERT SMELTZER.

There is an excellent opportunity for a competent mandolin and guitar teacher to locate in Bishop, Cal. There are 15 or more pupils anxious to start taking lessons and a teacher could easily make from $100 to $125 a month at the start. There are no teachers in that vicinity at the present time and any teacher on the Pacific coast or from any part of the country who could arrange to locate in Bishop may hear something of interest by communicating with Alex. Miller, Bishop, Cal.

We call the attention of prospective subscribers to the fact that by taking advantage of our club offers they can save money and when subscribing to the CRESCENDO, we suggest that they also subscribe to one of the papers listed below. For $2.00 we send the CRESCENDO and the great 64 page magazine published by Oliver Ditson Co., the Musician for 12 months or the CRESCENDO and Keynotes, a leading English banjo, mandolin and guitar magazine or CRESCENDO and B. M. G. another well-known English paper, devoted to the three instruments. For $3 we send the CRESCENDO and any two of the above. For $4 we send CRESCENDO and all of the above. The saving to the subscriber is from 50c to $1.00 according to the paper selected.

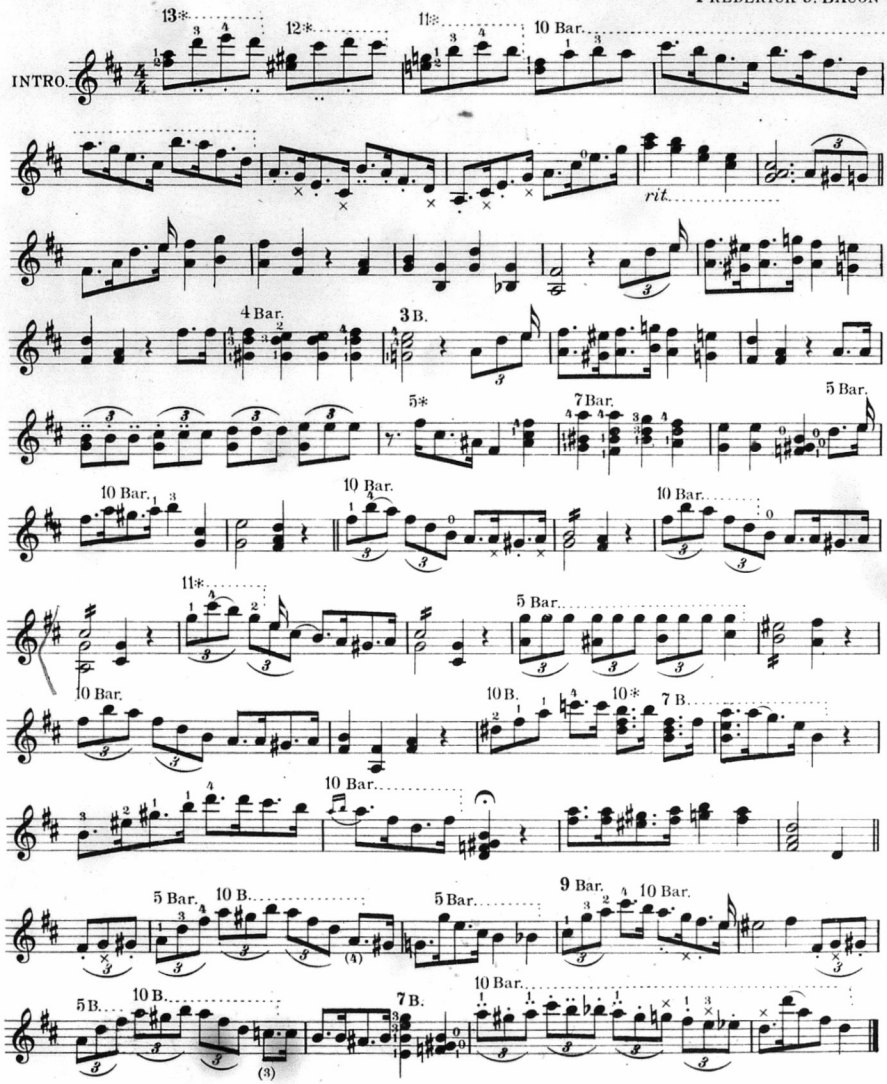
We continually desire material for our Round Table column. If you have a poem on your mind, write it down and send it in to us. If you have an idea, a suggestion, a thought or anything that might be of interest to the general public, just jot it down and send it to us. The Round Table is open to all and we should be pleased to receive any of the above or little stories, anecdotes, witty sayings, etc.

Happy Thoughts

BANJO SOLO

Song and Dance Schottische

FREDERICK J. BACON



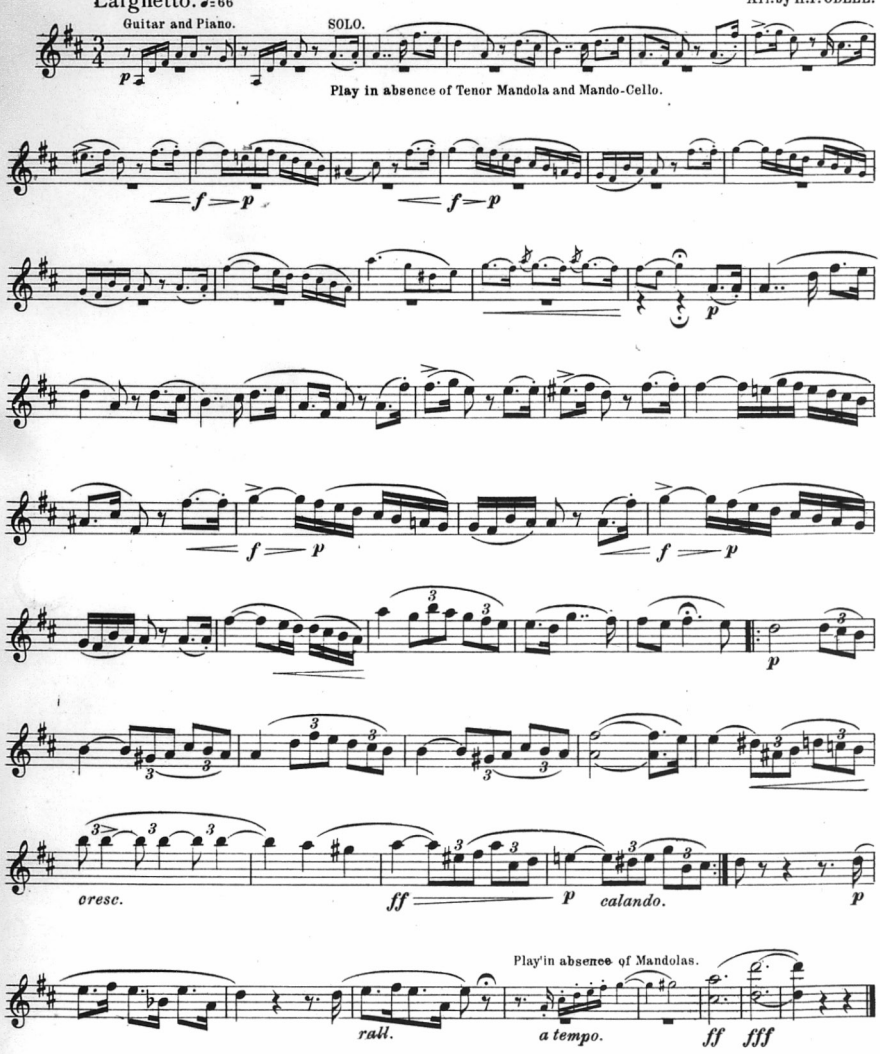
Copyright MDCCCXCIX by Edw. A. Meyer & Co.

1st MANDOLIN.

SEXTET
FROM
Lucia di Lammermoor.

.30

G. DONIZETTI.
Arr. by H.F. ODELL.



Copyright MCMVIII by Gibson Mandolin-Guitar Co.

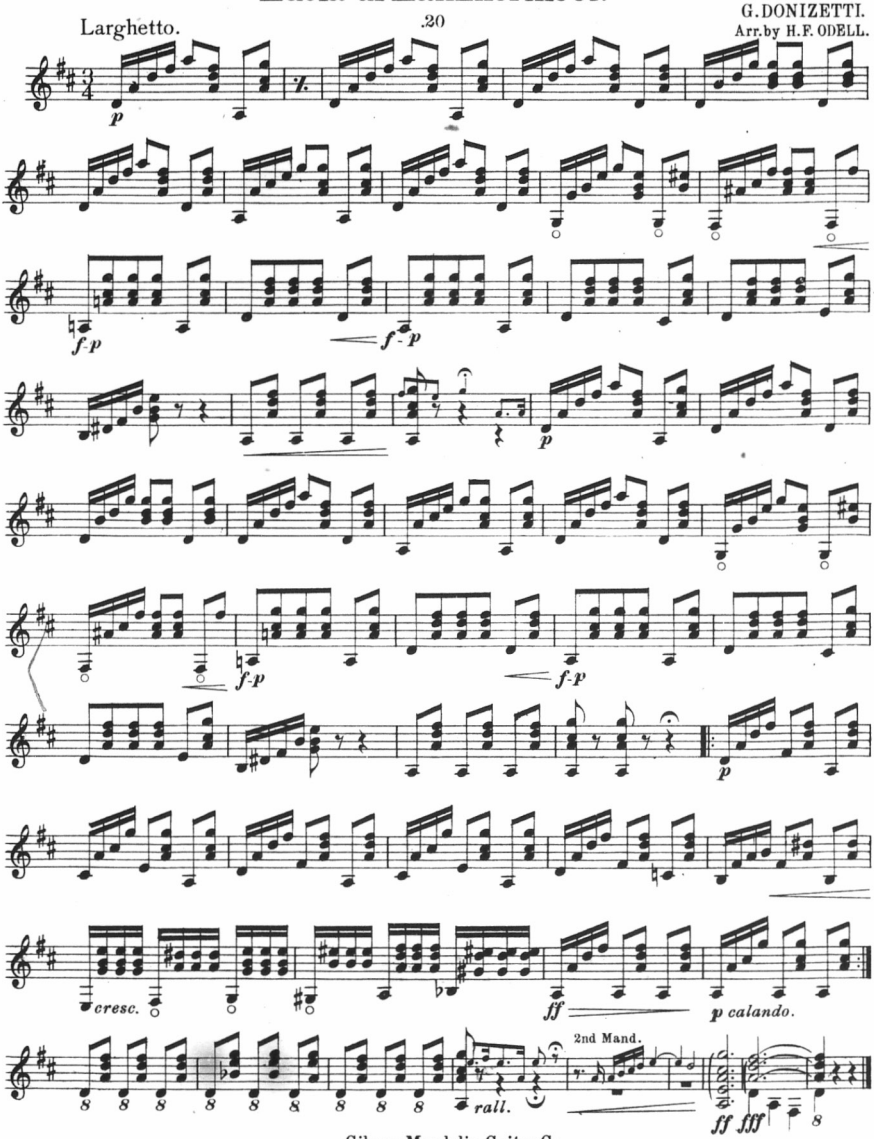
SEXTET

FROM

Lucia di Lammermoor.

GUITAR or Harp Guitar.

G. DONIZETTI.
Arr. by H. F. ODELL.



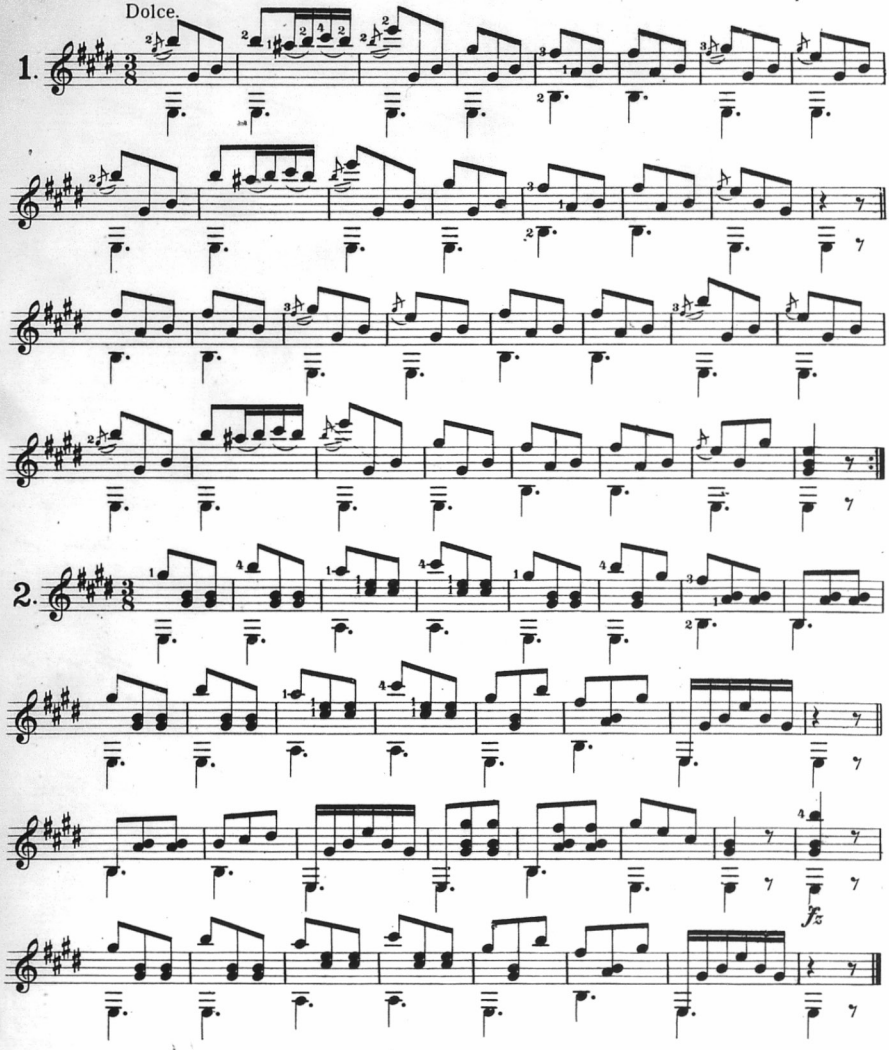
ELSIE WALTZES.

GUITAR SOLO.

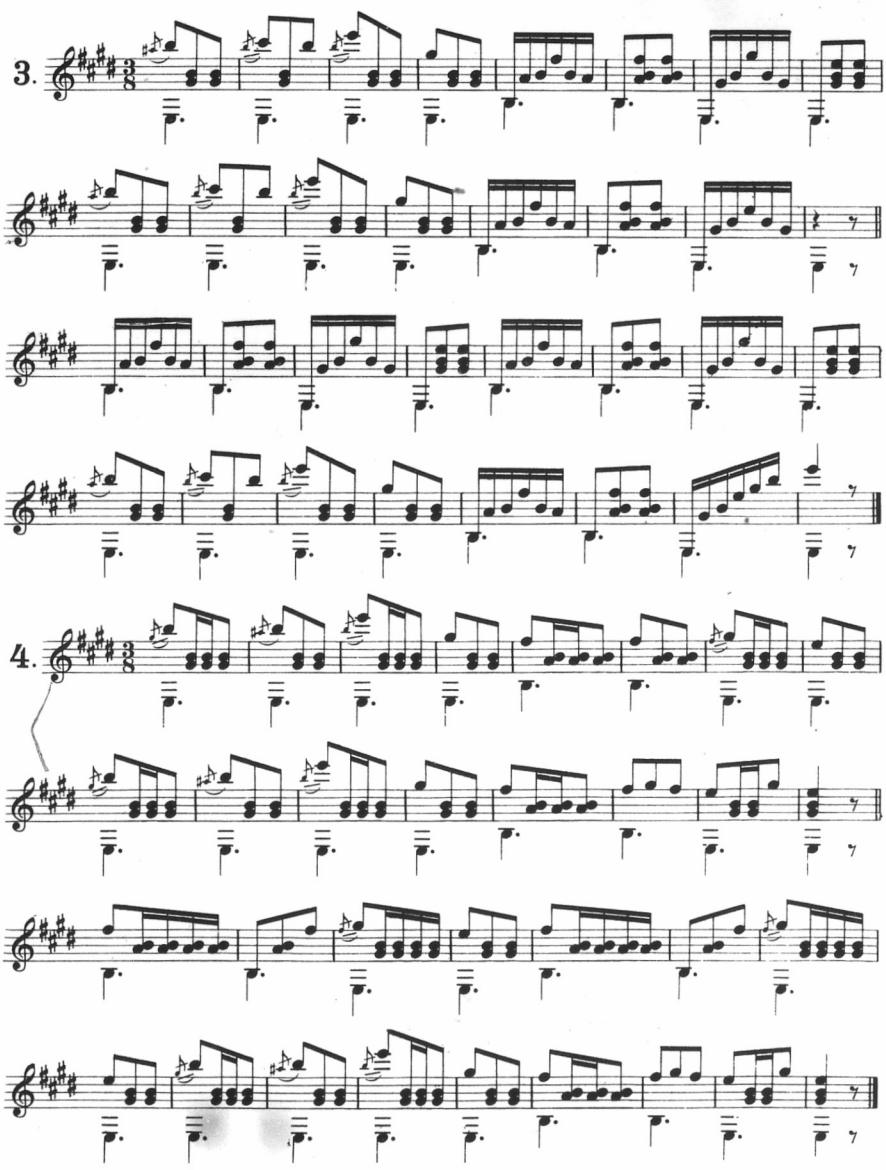
W. L. HAYDEN.
Op. 650.

Tune the G to G♯.

Dolce.



Copyright, MDCCCLXXXII by W. L. Hayden.

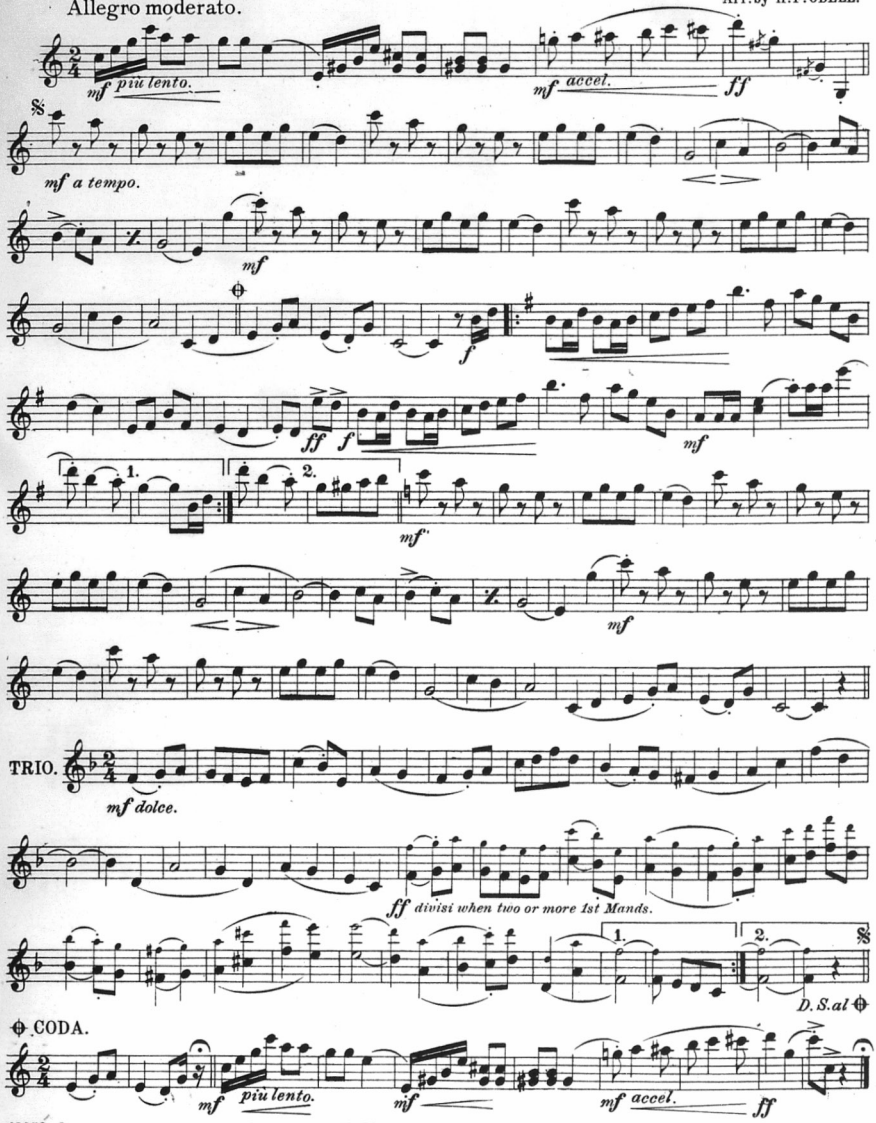

3.
4.

1st MANDOLIN.

IN MOON-LAND.

Intermezzo, Two-Step.

HARRIE A. PECK.
Arr. by H. F. ODELL.



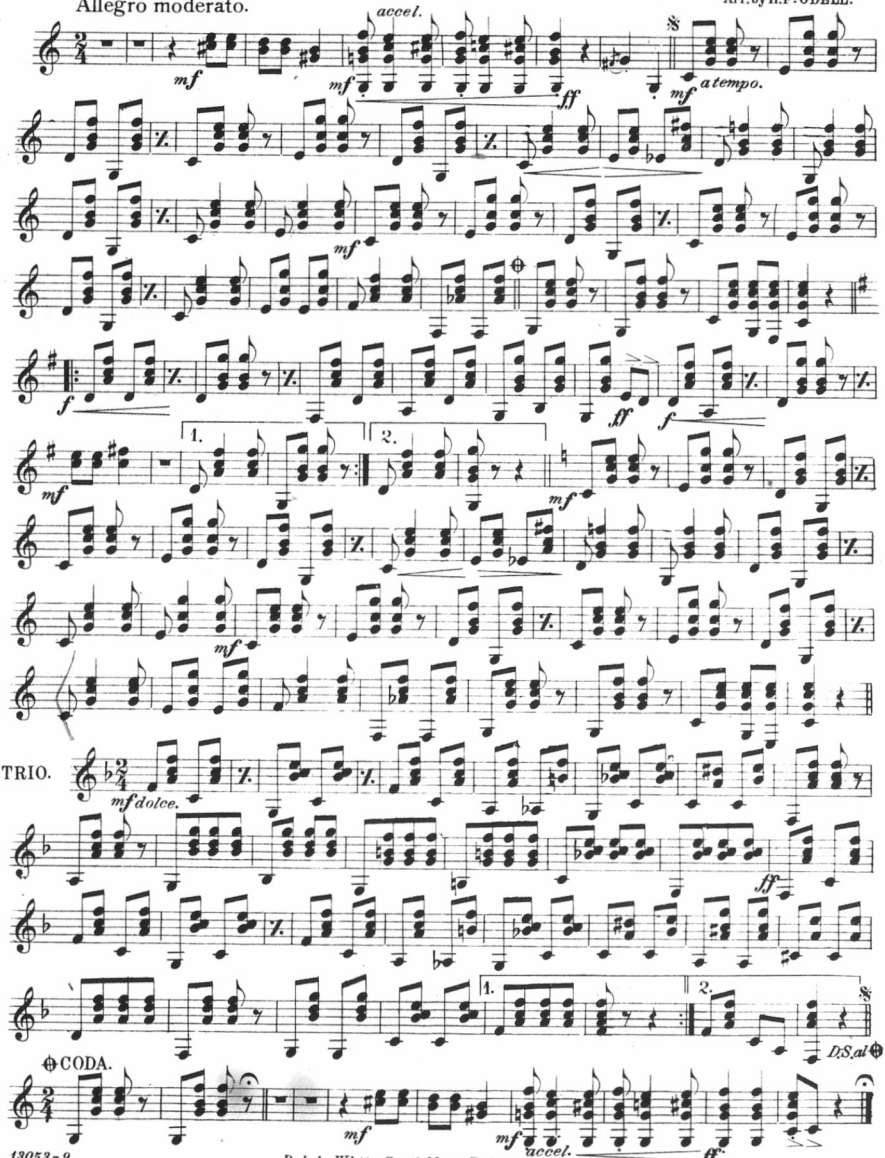
Copyright MCMVI by White-Smith Music Publishing Co.

GUITAR.

IN MOON-LAND.

Intermezzo, Two-Step.

HARRIE A. PECK.
Arr. by H. F. ODELL.



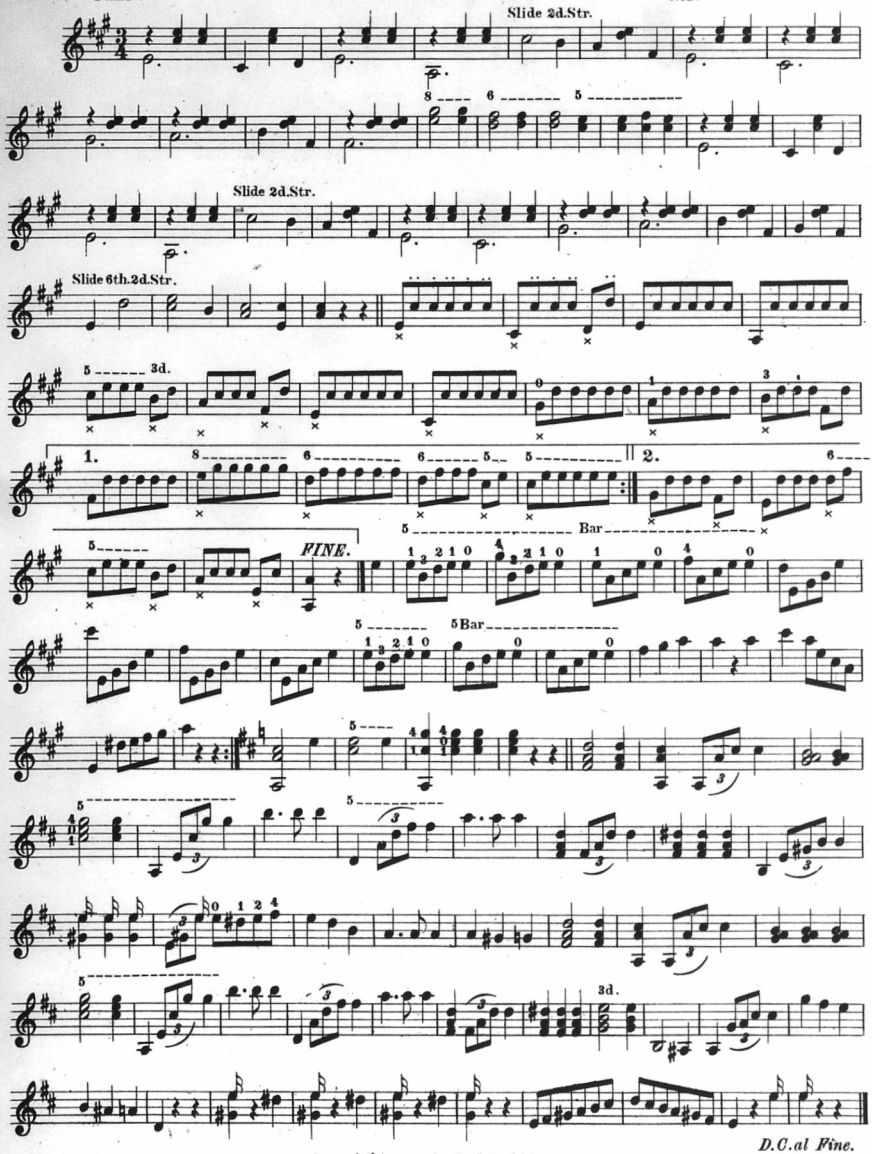
Pub. by White-Smith Music Publishing Co.

Youthful Charmer Waltz

By GAD ROBINSON.

As played by him with great success at Banjo Tournament N.Y.

Tune 4th.to Piano C.



Copyright, 1892, by Gad Robinson.

WHAT WILL C NOTATION DO FOR THE BANJO?

by Claud C. Rowden.

If C notation for the banjo is adopted by all the teachers in the U. S. it will aid them greatly in their work of making musicians of their pupils. It is much easier to instruct pupils from the beginning to hear what they see, only eight tones off, than it is to explain to them that the banjo when A notation is used, sounds a minor third lower than what they are looking at. The fourth or C string properly written on the staff would be C in the second space of the F or bass clef. It is not hard to explain the banjo pitch to those who understand music, but how many banjo students have we who are musicians at the beginning?

If we wish to lift the banjo to its proper place in the musical world, we must start our pupils on the cloudless path. Simplicity at the beginning is the proper step in the right direction.

The notation question must be settled at once and we should have not so much talk about it. The progress of the instrument is being retarded by so much agitation. The most important point to be settled at the coming Guild Convention is A vs. C notation for the banjo. If the lovers of this instrument expect it to continue on its upward journey, they should remove all obstacles in its thorny path. Let us have light. It must be either A or C notation after April 15th, and we do not want a "peep" out of any Guild member about it after that date. There are no two ways, the banjo cannot afford it.

The two sides must be brought together, but how? Well there is a way. We know very well that the large publisher of A notation music will hold to the last, and we can't blame him. He has his dollars invested. The question must be settled by the teachers alone. We must try and help the publisher for it is he who helps us.

First let us look at the C notation the way our English brothers use it. Starting at middle C for the lowest tone. We know that the tones sound an octave lower than written. If we adopt this method we will be but very little off so far as actual pitch is concerned, but when it comes to reading a score arranged for any other instrument but the banjo, we must always keep in mind we are an octave off pitch. Well the pitch part of it is not so bad for solo work, but in ensemble playing it does not make a great difference. There is not so much to be gained when it comes to playing any musical score at sight as some of our most ardent "C shouters" would try to make us believe.

The first big point in favor of "C" notation is the great aid to the students in their first step toward musicianship.

The next point is it will show the advanced player where he is actually at when he tries to read from piano, violin, cornet, tuba, violon-cello, double bass, vocal, trombone, clarinet, mandolin, mandola, mando-cello, guitar and all other musical scores. He will find that he will have to do some tall thinking, and that some selections would sound much better it transposed to a suitable key for the banjo.

It is impossible to use the proper notation for the banjo, to give it its proper pitch, we would have to use two clefs. This we cannot do because the banjo is a harmony as well as a melody instrument. We must leave it where it is,—a transposing instrument, no matter whether A or C notation is used, the banjo is still a transposing instrument, as well as the double bass, all clarinets excepting the clarinet in C, all cornets excepting those in C, tenor mandola and mando-cello when written in G clef, the guitar and tenor and bass voices when written in the G clef. Why not leave the banjo notation where it is but change the clef signature from G to F. Then we have C notation, the only difference is that the sound will be an octave higher than written.

This will bring teachers, players and publishers together. The notes, positions and fingering will be the same, and have A and C notation in one. That is, Ye A fellows' that set up a howl about learning a new clef, just keep on in your own little rut and read it A notation. I'll stake a wager that the fellow who kicks at learning the F clef, would go up in the air if he were asked to name rapidly the notes in the G clef.

If the F clef be adopted, we can use all the A notation music now published. The publisher would not have to lose anything but he could get out all new editions in F clef with a note at the bottom of first page explaining the change.

Think this over, Fellow Musician-Banjoists, and I am sure you will agree with me that this is the safest way over this mountainous question, A vs. C notation for the banjo.

On Developing an Accurate and Rapid Mandolin Technic.

Continued from page 4

Now that the arm and wrist have assumed a natural position, the pick must be considered. The shape and quality of the pick does not really enter into a discussion of technic to any great extent, but from a musical standpoint this is a very important question. In this connection I can only state the results of my own experiments and observations, and they have led me to adopt a pick about an inch in length and shaped very much like the diagram of an egg, while the material may be either shell or made of some composition, though I personally prefer the latter. It is best to have it of medium thickness, since if it is too thin, there will be a disagreeable clicking as well as a weakness in the tone, while if it is too thick, it will be harder to play softly and it is found to feel unwieldly. I shall be obliged to consider the manner of holding the pick and striking the strings in another issue, since this article has spun itself to such a length.

Dear Friend. Derry, Pa.

The CRESCENDO is improving. I could not get along without it and anxiously await each issue.

Yours respectfully,

ROBERT D. BEVERLY.

Personal Notes.

Harry N. Davis of Worcester, Mass., is making elaborate preparations for his annual Festival concert which will be held in that city in the near future. Mr. Davis reports that business this season is "simply great." Incidentally Mr. Davis finds time to interest himself in booming the CRESCENDO and the American Guild. He expects to attend the Convention in N. Y. in April.

Miss Ethel Lucretia Olcott gave a concert March 11th, in San Diego, Cal., and also one in Los Angeles on the 19th, and another on the 26th. Miss Olcott appeared in guitar solos with great success. She is extremely busy teaching this season.

L. A. Williams and George Laurien of the Gibson Co. will spend the entire week of Guild Convention at New York. Mr. D. L. Day of the Vega Co., will attend the Convention and B. M. Davidson of the White-Smith Co., expects to attend.

Miss Florence A. Dart has in Miss Wilma Eminger, an especially clever pupil. The young lady is only 12 years old, but she possesses great ability and works with an earnestness far beyond her years. Miss Eminger will make the mandolin and violin her life work and to start herself on the right road with the proper association, she has joined the Guild as an associate member.

Samuel Siegel, the mandolin virtuoso, has been spending part of the winter season in Bermuda on a concert trip. He met with wonderful success there and returned about March 20th.

J. J. Hamilton of Chanute, Kan., with Mrs. Hamilton are having an extremely busy season on their concert tour and are booked way through the summer. Mr. Hamilton has a new song entitled, "I am Going back to Kansas," which is excellent and the sales are steadily increasing. He also has 10 guitar solos which he will publish soon. The Hamiltons are extremely successful in their concert work and also as teachers. Mr. Hamilton has just written us telling how much he likes the CRESCENDO and at the same time enclosing a batch of new subscriptions.

We record with regret the death of J. J. Molloy, one of the greatest writers of singable songs that ever lived. Among his best known songs are, "Love's Old Sweet Song," "Clang of the Wooden Shoon," "Kerry Dance," "Darby and Joan," "Rosemarie." His songs were simple in character but were decidedly melodious. Molloy at one time studied with Alexandre Guilmant. When he was 27 years old, he was called to the English bar. Later in life, he was an official at the Vatican, Rome. He was also a very clever amateur actor and appeared many times at the Archer St. Bijou Theatre, London. In addition to his many songs, he has also written three operettas.

Wm. F. Place, a pupil of Giuseppe Pettine, recently called at the CRESCENDO offices and played one of Munier's concert numbers on the mandolin. Mr. Place is certainly a very expert player and will undoubtedly be heard from in various parts of the country in the future as he intends to devote his time entirely to the mandolin. Mr. Pettine is to be congratulated on having such an enthusiastic pupil. Mr. Place also stopped in at headquarters of the American Guild and took the entrance examination and passed with eclat. He is now a professional member of the organization.

The Boston Music Publishers held their annual meeting at the Hotel Oxford on Feb. 17th and re-elected as officers for the coming year: E. C. Schirmer, of the Boston Music Co. President; C. W. Thompson of the C. W. Thompson Co. Vice-President and C. A. Woodman of the Oliver Ditson Co., Secretary-Treasurer. After the meeting and banquet the organization attended a performance of the "Waltz Dream" at the Tremont Theatre.

Questions and Answers.

This column open to all. Send in your questions.

QUESTION—What is the concensus of the opinion regarding the playing of the banjo with the little finger placed on the head? Some teachers recommend playing with the free hand? D. C. S.

ANSWER—We believe that the majority of banjo players place the little finger upon the head. We know personally that most soloists of the country and the teachers recommend this. It is practically a matter of viewpoint. At the present time, however, all up-to-date banjo players are using the Hartnett "Tone Bar" which is a little arrangement which lifts the little finger slightly above the head, the little finger resting firmly upon the Tone Bar in the same position as it does when resting on the head and as this Tone Bar is used by so many banjo players, we believe it is proof positive that the majority of banjo players place their little finger on the head. We strongly recommend the use of the Tone Bar, however.

QUESTION—In mandolin playing, is it incorrect to play with the flat wrist? D. C. S.

ANSWER—This is a matter of opinion. Some players prefer a very high arched wrist, some slightly arched and some perfectly flat. It is decidedly not incorrect to play with the flat wrist as some of the greatest players in the world play this way. In a later issue of the CRESCENDO, an article will appear explaining the anatomy of the wrist which may be of interest to you. At the present time, we refer you to the Odell mandolin method, book 1 which explains fully all positions of the right wrist in playing the mandolin.

QUESTION—Could you tell me what manufacturer of banjos uses a star for a trade mark? H. C. W.

ANSWER—The Fairbanks Co. a number of years ago, made a second class banjo which was stamped with a star and called the "Star" banjo. We do not know of any other instrument having been designated with the above trade mark.

QUESTION—Is it precision of constant simultaneous attack that largely constitutes extraordinary carrying power of the mandolin orchestra? W. S.

ANSWER—Precision of attack naturally increases the carrying power of any musical organization. Ragged and uncertain attack on notes by sections of an orchestra causes the actual sound to be considerably less than when all sections attack a note precisely at the same time.

QUESTION—Next in importance after precision of attack, should uniformity of exactness be demanded in ceasing to play as well as instant simultaneous stopping of vibration or cessation of tone? W. S.

ANSWER—Attack as interpreted by most directors means not only the first attack of a note but also the stopping at the same time. Uniformity in ensemble performance of attack and finish are necessary for proper rendition of music. In regard to stopping the vibration of strings, will say that many organizations on the plectral instruments stop the last note by the dampering of strings. There is a difference of view point on this subject.

Our Questions column and music review is appreciated by the teachers. Miss Olcott the noted guitarist writes as follows:

Los Angeles, Cal., Jan. 21.

Dear Mr. Odell:

The CRESCENDO is fine. I would not be without it. I think your question box is a fine idea. Also the idea of reviewing some of the old publications each month is a good one.

Yours very truly,

ETHEL L. OLCOTT.

Best wishes for your continued success.

PROGRAMS OF CONCERTS AND RECITALS

Program of recent Concert given by the Plectrum Society, Valentine Abt, director, in New York City. The Society will be a leading attraction at the Guild concert April 15.

Orchestra—a Spanish Dance No. 1 }
b Spanish Dance No. 2 } . . . . . Moszkowski

Vocal
a My Desire . . . . . Nevin
b Du Bist Mein All . . . . . Bradsky

Harp—The Flatterer . . . . . Chaminade

Cello—Tarantelle . . . . . Popper

Orchestra—
a Piece Romantique . . . . . Chaminade
b Spanish Dance No. 4 . . . . . Moszkowski

Piano a Noctourne }
b Caprice } . . . . . Barth

Mandolin—Valse Brilliante . . . . . Abt

Solo parts by Messrs. Druckleib, Moyer and Miss Norton (Abt's pupils)

Vocal—Thoughts of Thee . . . . . Long

Orchestra—Spanish Dance No. 5 . . . . . Moszkowski

Program of Concert given by the Tuxedo Mandolin and Guitar Club at New Britain, Conn., Feb. 25, 1909.

1 Intermezzo, "Sugar Plum" . . . . . Albert
Tuxedo Club
2 Song, "Yip-I-Addy-I-Ay" . . . . . Flynn
Mr. Krans
3 Concert Waltzes; "Cantasane" . . . . . Odell
Tuxedo Club
4 Coon Song, "You're in the right church . . . . . Smith
Mr. Atkins
5 Mandolin Solo, "Constancy" . . . . . Seigel
Mr. Crosley
6 Popular Medley, "The Tuxedo" . . . . . Arr. Crosley
Tuxedo Club
7 Monologue . . . . . .
Mr. Jarman
8 String Quartet, "Traumerei" . . . . . Schumann
Tuxedo String Quartet
9 Ballad, "Will you always call me Honey" . . . . . LeRoy
Mr. Krans
10 Mandolin Solo, "A Reverie" . . . . . Crosley
Mr. Crosley
11 Overture, "Bright Eyes" . . . . . Frey
Tuxedo Club
12 Coon Song, "Common Sense" . . . . . Smith & Larkin
Mr. Atkins
13 Indian Two-step, "Rainbow" . . . . . Weinrich
Tuxedo Club

Program of Concert given at Allentown, Pa.. Feb. 9, 1909, by Otto S. Wolfe.

PART I.

1 a "Our League" March . . . . . Allen
b "La Senorita" Waltz Espagnole . . . . . Carpenter
c "A Day in the Cotton Fields" . . . . . Smith & Zublin
Wolfe's Symphonic Mandolin, Banjo & Guitar Orchestra
O. S. Wolfe, Director
2 "Faust Fantasie" . . . . . Gounod-Alard-Farland
Farland
5 "Andante Religioso" Theme Nearer My God. . varied by Wolfe
Guitar, Wolfe and Walp
4 a "Alice Where Art Thou" . . . . Trans. by Asher-Farland
b "Cupid's Garden" Intermezzo . . . . . Eugene
c Overture "Wm. Tell" Last Movement . . . . . Rossini
Farland

PART II.

1 "Annie Laurie" . . . . . .
Plectrum Quartette
2 "Mazurka" . . . . . Minyarski
Violin—J. H. Johnson, E. H. Berryman, Acc.
3 "Tres Jolies" Waltz . . . . . Waldteufel
Mozart Trio
4 a "Tarantelle" . . . . . Popper
b "Familiar Melody" . . . . . Selected
Farland

Program of Concert given by the Gesang Verein Harmonia at Williamsport, Pa., Feb. 15, 1909, under the direction of G. Kliemann.

1 Vineta . . . . . Fr. Abt
Gesang Verein Harmonia
2 Double Quartette, Abendfeier . . . . . Attenhofer
Harry staib, Adam Beiter, Carl Stopper, Chris Mendler, Sebastian Fischer, Fred C. Staib, John Fischer, E. J. Staib
3 a March Militaire . . . . . W. A. Boehm
b Lady Dainty . . . . . H. F. Odell
Kliemann, Gibson String Quartette
4 Waldmorgen . . . . . E. Koellner
Gesang Verein Harmonia
5 Bass Solo. Noch sind die Tage der Rosen, V.. Baumgartner
John Fischer
6 Quartette, Only a Message from Home, Sweet Home . . . .
Robt. Staib, Frank Staib, Ernest Fischer, Leonard Ziegler
7 a Life's Lighter Hours . . . . . Wells and Smith
b Modestie . . . . . Odell
Kliemann, Gibson String Quartette
8 Tenor Solo . . . . . Selected
Adam Beiter
9 Junge Lieb and Junger Wein . . . . . A. Angerer
Gesang Verein Harmonia

Program of Recital given by Peter Schuchmann, Dec. 31, 1908 at Oak Park, Ill.

1 Two Mandolins, Boston Beauty March . . . . . Lewis
Mr. Jac Dornbierer and Mr. Peter Engelhardt
2 Mandolin—Lorine Waltz . . . . . Milton
Mr. C. Coates
3 Recitation—A Telephone Romance . . . . . Phelps
Miss Katie Schuchmann
4 Mandolin Duet—Century Club Waltz . . . . . Agnew
Sowa Brothers
5 Piano—Lily of the Valley . . . . . Smith
Miss Elsie Krug
6 Mandola—Lullaby . . . . . George
Miss E. A. Obermann
7 Violin—Gavotte . . . . . Pabst
Harry Koltenback
8 Comedietta—Fast Friends . . . . . Henry
Miss Katie Schuchmann, Miss Elsie Krug
9 Mandolin—Silver Bell Waltz . . . . . Agnew
Miss Wesley Lehmann
10 Guitar—Intermezzo . . . . . Mascagni
Mrs. Frank Rice
11 Mandolin—Gladiolus March . . . . . Simpson
Mr. Charles Meffert
12 Mandolin—Lazy Luke . . . . . Philpot
Mr. Jerome Trunkey
13 Piano—Fifth Nocturne . . . . . Leybach
Miss Katie Schuchmann
14 Reading—Das Hexenlied . . . . . Schillings
Miss Elsie Krug
15 Mandolin—Gladiator March . . . . . Menges
Mr. F. A. Deppen
16 Mandolin—S. M. C. March . . . . . Schuchmann
Mr. Peter Engelhardt
17 Guitar—La Paloma . . . . . Yradier
Mr. Edward Harang
18 Mandolin—Nearer My God to Three . . . . . Mason
Wm. H. Haedike, Acc by H. Haedike
19 Recitation—The Soul of the Violin . . . . . Merrill
Miss Elsie Krug
20 Mandolin—Home Sweet Home . . . . . Arr. Schuchmann
Henry Harang
21 Mandolin—A Summer Dream . . . . . Flath
Mrs. Mayme Fickes
22 Guitar—Massa's in the Cold, Cold Ground . . . . . Foster
Mrs. Frank Rice
23 Mandolin—Blumenlied . . . . . Lange
Mr. Peter Engelhardt
23 Mandolin and Guitar Duet—Prison Song . . . . . Verdi
Harang Brothers

TRADE AND PUBLISHERS NOTES.

In addition to a large catalog of mandolin orchestra music, the **Oliver Ditson Co.** publish some fine teaching pieces for guitar among which are six excellent numbers by Walter Vreeland. These numbers are easy and melodious. This house also publishes an excellent collection of guitar solos composed and arranged by G. C. Santisteban which includes many standard numbers well arranged for the instrument. The Odell Method for mandolin published by this house has been adopted by hundreds of the leading teachers of the country.

The **Lyralin** is the name of a new instrument which has recently been placed on the market which is bound to become extremely popular among mandolin players. The construction is radically different from the old style mandolin and having an extremely large vibrating surface, the tone which can be obtained from the instrument is necessarily large and of a beautiful quality. It is impossible for the neck of a Lyralin to warp on account of its peculiar construction. Another peculiar fact about the instrument is that the neck and head are hollow, thus making it very light in weight and allowing every possible part of the instrument to vibrate. The Lyralin instruments are manufactured in mandolin size, guitar size and harp-guitar size. The instruments are the result of 10 years hard study and labor and is constructed with the aim to gain a large tonal quality and reduction of unnecessary material. The prices are very reasonable. We should recommend all players to send for the Lyralin catalog. See ad.

Whyte Laydie banjos and Vega Special Artists mandolins and guitars are always reliable and are used by thousands of players. Much of the artistic success attained by the late Fred Steuber was due to the fact that he used a Whyte Laydie banjo. The **Fairbanks** and **Vega Co.'s** have fine illustrated catalogs to send you if you write them. Ask about strings and sundries at the same time. See ad.

George Stannard is surely accumulating one of the largest catalogs of mandolin, banjo and guitar music published. His composers include such names as Biehl, Moyer, Olcott, Coffel, Bickford, Hempel, Muder, etc. Better send for his list of good teaching music.

If there is anything on earth that a banjo, guitar or violin player detests, it is a string that isn't true. However, there is no necessity for ever having false strings, because **F. J. Bacon & Co.** guarantee 30 out of every 30 Neverfalse or Neverstretch strings to be absolutely true and furthermore they will replace any that do not give entire satisfaction. For 10 cents anyone may obtain a sample of these excellent strings. See ad.

The instrumentation of the mandolin orchestra today has improved wonderfully. Most clubs of reputation use a harp-guitar and as such fine instruments as the Symphony Harp Guitar, manufactured by **W. J. Dyer & Bro.** may be obtained on easy payments, it is a wonder to us that all clubs don't add a harp-guitar. The extra bass strings are needed in all organizations. The Dyer Co. have a fine illustrated catalog. See ad.

Wm. C. Stahl not only publishes a fine C notation method but he makes some of the best mandolins on the market. His new model mandolin has an excellent tone and the price is very reasonable. He also manufactures the old style mandolin as well and is practically the only manufacturer who makes both styles. See ad.

When a dealer sells 216 dozen mandolin picks in one month, it is a positive proof that the pick has extraordinary merit. Jobbers, teachers and dealers will find it to their advantage to consult **Louis F. Wright** about his genuine ebonite mandolin picks.

The **Cundy Bettoney Co.** have a new proposition in regard to their new issues for mandolin orchestra. The company publishes some very fin numbers.

Paul Eno has written some great pieces for banjo, in fact he is one of the best writers of up-to date characteristic banjo music. One of his latest numbers, "The Plantation Symphony" published by the **Maximum Pub. Co.** who also publish a number of his other pieces, is especially well adapted for the instrument. Send for catalog and see ad.

Walter Norwood makes a special offer this month on his fine list of six teaching pieces by such well-known writers as Good, Whitaker, Bickford and Wright. These pieces are really adapted to the banjo and are nearly all teaching pieces. We especially recommend them for beginners or slightly advanced pupils.

Percy Jaques Pub. Co. is making a special offer this month on the "Colored Promenade" by J. J. Liddicoat. Although out only a short time, it is having a large sale among teachers and clubs.

Committing music to memory and memorizing ideas are not the easiest thing in the world unless a person is properly guided. There are many fake memory schools. The **Memory Library** of New York will send their excellent treatise on this subject free. See ad.

Wm. Foden is undoubtedly one of the greatest guitar teachers of the age. He is not only a wonderful performer but he understands writing music for the instrument that plays well and that is not only melodious but is of much musical merit. **C. L. Partee Music Co.** publish six easy duets by Mr. Foden, also 6 superb solos and makes a special offer this month for six of the pieces listed or the whole 12. For teaching or concert, these pieces are especially desirable.

There is no need of carrying music around loosely, thus getting the music torn and ragged, when it is possible to obtain a tough manila cover at such a reasonable price as the covers offered in the ad. of **J M. Glasgow** on another page. All club players should certainly have their music in folios thus preserving it for years.

The **Hogue Music Co.** of Washington, Ga.. are making a special price for a short time on their "Four Georgia Beauties" advertised on another page. These numbers are all good lively marches introducing a variety of styles. This company publishes a large number of club and orchestra pieces for mandolin and banjo and we should suggest that you send for their catalog. See ad.

The **Gibson Co.** is one of the few firms at the present time publishing mando-cello solos with guitar or harp-guitar accompaniment. The new model Gibson guitar with the high bridge is rapidly coming into the popular favor. Hundreds of instruments are in use and the tone is very loud and clear and beautiful. The treble strings on this style of guitar are especially strong, in fact the instruments have a harp quality of tone and for solo or concert work, they are very desirable. The 16 string harp-guitar manufactured by this company is used by many leading organizations not only in this country but in Australia, England and other countries. See ad.

The White Smith Pub. Co. in addition to a large catalog of teaching music for banjo, mandolin and guitar, publish an excellent mandolin method by Geo. Barker in three parts and also publish excellent editions of the Christofaro and Branzoli methods. In this company's edition of the Christofaro method, they include 20 pages of excellent mandolin solos which are found in no other edition. See ad.

4000 dealers carry the Washburn line of instruments. There are over 100,000 Washburn instruments in use. **Lyon & Healy** have made the name Washburn a household word in almost every civilized country. The instruments are noted for their beautiful rich tone quality and are used by many soloists and club players. Send for Washburn illustrated catalog.

As an illustration of the use of the Hartnett Tone Bar, those who attend the Guild Concert at the Waldorf Astoria, April 15th, are advised to especially note the banjo used by J. J. Derwin who uses the Tone Bar continually. Players are advised to obtain Tone Bars immediately as the price will shortly be advanced. Communicate with **D. E. Hartnett.**

As a musician, **Valentine Abt** is well known. As a writer of mandolin duos, he is without a peer. He has a fine catalog of mandolin numbers ranging from easy to difficult in grade. See ad.

RECENT AND RELIABLE PUBLICATIONS

Recent Publications.

With every piece composer's name is given, also arranger's. The letters after names indicate grade—E, easy—M, Medium—D, Difficult.

BANJO

William C. Stahl,

International Banjo Method in C Notation — *W. C. Stahl*

Complete $1.00

A real banjo method in C notation, being a compilation by W. C. Knipfer from the well-known Stahl A notation method. Includes rudiments of music, direction for right and left hand fingering, tuning, diagram of all the notes on the fingerboard, scales for alternate fingering, time lessons, etudes, technical exercises, arppeggi, chromatic scales, chords in various keys, right and left hand harmonics, explanation of the tremolo, how to play A notation in C and several pieces. It is undoubtedly the best C notation method on the market today.

GUITAR.

H. F. Odell & Co.

A Dreamlet — *H. F. Odell, E*

Two Guitars $ .30

A charming little valse lente effective as solo or duet. An immense first teaching piece. 3rd string tuned to G sharp. Key E. Nearly all on open strings. Very melodious.

George Stannard.

Beauty's Dream — *Ethel L. Olcott, M*

Guitar Solo $ .30

A 3-4 bolero movement. Keys of A minor and A major. A bright showy number by this well-known guitarist. Full of snap and good for teaching pupils of the second grade.

MANDOLIN.

Oliver Ditson Co.

Tannhauser Grand March — *R. Wagner—Arr H. F. Odell, M*

Mandolin and Piano $ .90

Arranged for full mandolin orchestra, including tenor mandola and mando-cello and banjo obligato from the original score. Undoubtedly the greatest grand march ever written and the arrangement is extremely effective in mandolin orchestras. Most of the parts rather easy. The first mandolin and guitar are only of medium difficulty. It should be in the repertoire of every organization. 4-4 time. Key of C.

Fads and Fancies — *R. Gruenwald—Arr H. F Odell, M*

Mandolin and Piano $ .50

A beautiful concert number by this composer of novelties. Arranged for full mandolin orchestra. Extremely catchy. A fine concert number for orchestras, also very desirable for teaching. 6-8 allegretto movement. Keys of D and C. We predict great popularity for this piece among mandolin orchestras.

Abila, Intermezzo — *R. Gruenwald—Arr. H. F. Odell, M*

Mandolin and Piano $ .50

Another concert piece by this well-known composer. A dainty bit marked allegretto scherzando. Keys of C and F. 2-4 time. Excellent for club work or teaching. Good counter strains for mandola and mando-cello in the trio. A catchy number.

George Stannard.

Henrietta — *W. D. Moyer, M*

Two Mandolins, Mandola, Guitar and Piano $ .05

A charming intermezzo almost entirely in the first position. Interesting second mandolin and mandola parts. An excellent piece for orchestras, also good for teaching. 2-4 time. Keys of C and F.

Cherry Blossoms — *G. Muder, M*

Mandolin Duo $ .30

An especially good number in the duo style. Very melodious. Some double stop work. A few full three and four note chords played tremolo and a sweet melody with staccato accompaniment. Andante movement. 3-4 time throughout. Keys of G and D.

Reliable Publications.

SUCCESSES OF THE PAST FEW YEARS.

Many pieces published a few years ago are very desirable. For our readers benefit we shall review past hits every month. Many pieces published a few years ago, are as good or better than some published yesterday.

MANDOLIN

C. L. Partee Music Co.

The Flower of Mexico — *Carlo Curti, M*

Two Mandolins, 3rd Mandolin or Mandola, Gurtar and Piano $1.35

An excellent intermezzo by this accomplished musician arranged for full mandolin orchestra, also for full orchestra and military band. A showy concert number for mandolin orchestra. Immense as a solo with piano or guitar accompaniment. A fine teaching piece for advanced pupils. The first mandolin has an introductory cadenza followed by a polka style of movement which is very effective. Key of G, D and C. 2-4 time throughout.

George Stannard.

Flossie Mazurka — *Hal Coffel, M*

Two Mandolins, Piano and Guitar $ .80

A good teaching number in the keys of G, D and C. Contains two movements and trio. Melodious and interesting for young pupils.

Cundy Bettoney Co.

Bridal Rose Overture — *C. Lavalle,—Arr. W. Jacobs*

Full Mandolin Orchestra $1.30

An arrangement of this standard medium grade overture including mando-cello, tenor mandola and banjo obligato in addition to the usual parts. A number that has been standard for years and has had an extremely large sale. It is bright and interesting and not difficult, although one or two strains are quite vigorous. Extremely effective in mandolin orchestras. Keys of F and B flat. Maestoso, andante, allegro, moderate, andante, allegro, con brio and risoluto movements. 4-4, 2-4 and 6-8 times.

Oliver Ditson Co.

A Petit Pas — *P. Sudessi—Arr. H. F. Odell, M*

Mandolin and Piano $ .50

An arrangement for full mandolin orchestra of this standard number. March moderato. It is not a two step but a concert style of march. Keys of A and D. 2-4 time. Second mandolin part extremely interesting. Has been played by all the leading string orchestras of the world. Excellent for teaching.

Reve de Bonheur — *C. Papini—Arr H. F. Odell, E*

Mandolin and Piano $ .50

An arrangement for full mandolin orchestra of another standard world renowned number. A legato movement throughout, about andante tempo. Key of F. 2-4 time. All in the first position. One of the most beautiful melodies imaginable. Excellent as a first or second teaching piece.

GUITAR.

C. L. Partee Music Co.

The Flower of Mexico — *C. Curti—Arr. G. L. Lansing, M*

Guitar Solo $ .40

An effective arrangement of this number which has had such a large sale. A tripping polka movement with easy cadenza in the introduction. Keys of G, D and C. 2-4 time throughout. Showy as a solo number. Good teaching piece for slightly advanced pupils.

BANJO.

C. L. Partee Music Co.

The Flower of Mexico — *C. Curti—Arr. R. R. Page, M*

Two Banjos $ .60

A good arrangement of a well-known number. Especially effective as a concert banjo solo. May also be played in conjunction with mandolin orchestra arrangement or with piano or guitar accompaniment. A brilliant teaching piece for advanced pupils. 2-4 time throughout. Keys of E, B and A.

Ask for Odell Arrangements when Buying Mandolin Music

We have so many requests for the superb arrangements for

Mandolin Orchestra

BY

H. F. ODELL

that we present a selected list of the best of his arrangements, giving the name of the composer and publisher. Most of the pieces are arranged from the original score. These arrangements are pronounced by leading teachers and players absolutely the finest issued.

MARCHES

H. F. Odell & Co.

The Toastmaster . . . . . Odell
The Phenomenon . . . . . "
The Filipino Shuffle . . . . . "
The Lobster Chasse . . . . . "
Hoch Habsburg . . . . . Kral

Oliver Ditson Co.

Tannhauser . . . . . Wagner
March from Suite . . . . . Lachner
Gen. Banks . . . . . Rollinson
Over the Fence . . . . . Fulton
Freelance . . . . . Rollinson
The Blue Jackets . . . . . Bennet
Battleship Connecticut . . . . . Fulton
Uncle Rufe's Jubilee . . . . . Rollinson
The Skirmish Line . . . . . "
La Sorella . . . . . Borel-Clerc
Old Virginny Days . . . . . Rollinson
Little Bit of Essence . . . . . "

Gibson Co.

Boccaccio . . . . . Suppe

White-Smith Co.

The Gay Chauffer . . . . Lansing-Odell

D. Acker

The Diamond City . . . . . Acker

OVERTURES

Oliver Ditson Co.

Poet and Peasant . . . . . Suppe
Light Cavalry . . . . . "
Morning, Noon and Night . . . . . "
Stradella . . . . . Flotow
Jolly Troopers . . . . . Rollinson
The Cavalier . . . . . "

SELECTIONS

Oliver Ditson Co.

Carmen . . . . . Bizet
Faust . . . . . Gounod
Martha . . . . . Flotow
Bohemian Girl . . . . . Balfe
Chimes of Normandy . . . . Planquette

FANTASIAS

liver Ditson Co.

Grand American . . . . . Bendix
Moore's Irish Melodies . . . . . Odell
Grand International . . . . . Rollinson
Old Oaken Bucket . . . . . "
Scenes from Spain . . . . . Langey

WALTZES

H. F. Odell & Co.

Cantasane . . . . . Odell

Oliver Ditson Co.

Blue Danube . . . . . Strauss
The Skaters . . . . . Waldteufel
Love's Missive . . . . . Rollinson
Nydia . . . . . "
Ildica . . . . . "
Elysium . . . . . Gilder
Girls of Baden . . . . . Komzak
Stars of Gold . . . . . Aubry
Symposia . . . . . Bendix

SONGS

Instrumental Arrangement, may be used as accompaniment to song.

H. F. Odell & Co.

Love's Old Sweet Song . . . . . Molloy

White-Smith Co.

Love's Golden Memories . . . . . Odell

Oliver Ditson Co.

A Dream . . . . . Bartlett
Somewhere . . . . . Clark

CONCERT PIECES

H. F. Odell & Co.

Lady Dainty Caprice . . . . . Odell
Dance di Cupid, Oddment . . . . "
Romancia Idylle . . . . . "
Modestie Reverie . . . . . "
La Cinquantaine . . . . . Gabriel-Marie
Mignon Gavotte . . . . . Thomas
Miserere, Prison Song . . . . . Verdi

Oliver Ditson Co.

A Petit Pas . . . . . Sudessi
Intermezzo . . . . . Bohm
Mill in the Forest . . . . . Eilenberg
Whispers . . . . . Dean
Reve de Bonheur . . . . . Papini
Sorrentine . . . . . Guirand
Parade of the Dolls . . . . Gruenwald
Whiz Galop . . . . . Rollinson
Serenade Nicoise . . . . . Volpatti
The Wayside Chapel . . . . . Wilson
Czardas . . . . . Gruenwald
American Dance . . . . . Bendix
The Jolly Cadet . . . . . Gilder
Chink of Gold Galop . . . . . Rollinson
Capriciousness . . . . . "
Danse Africaine . . . . . Gilder
Baby Sweetheart . . . . . Corri
Clytie . . . . . Pabst
A Bunch of Violets . . . . . Bennet
A Love Story . . . . . Pabst
Youth and Beauty . . . . . Rollinson
Sobre La Plaza . . . . . "
Caprice Militaire . . . . . "
Forget Me Nots . . . . . Engleman
Just For The Fun Of It . . . . Sudds
Fads and Fancies . . . . . Gruenwald
Abila Intermezzo . . . . . "
Colonial Cavaliers . . . . . Rollinson
Flower Song . . . . . Lange
By Moonlight . . . . . Rollinson
National Hymns . . . . . Odell

Gibson Co.

La Czarine . . . . . Ganne
Sextette from Lucia . . . . . Donnizeti
Pizzicati from Sylvia . . . . . Delibes
Life's Lighter Hours . . . . Wells Smith
First Heart Throbs . . . . . Eilenberg

White-Smith Co.

In Moonland . . . . . Peck

ALL IN THE ABOVE LIST ARE PUBLISHED FOR FULL MANDOLIN ORCHESTRA and may be obtained from your teacher or dealer, the publishers or from

H. F. ODELL & CO.

165 Tremont St., = Boston, Mass.

CATALOGS ON REQUEST

SAY "I NOTICED YOUR AD. IN CRESCENDO"

Have You Ever Been Discouraged?

Have you ever put away your **Banjo, Violin or Guitar** entirely discouraged, with the remark, **"What's the use of trying?"** "There is not a string made that is fit to use?"

If so, you are not one of our customers and do not use our "Neverfalse" Strings. 30 out of every 30 **guaranteed** to be as represented, or we will replace any and all that do not give satisfaction.

"NEVERFALSE" and "NEVERSTRETCH" STRINGS ring good and clear. Send 10 cents for sample.

"No-Knot" Banjo Tailpiece 35 c. each. "Neverslip" Banjo Bridge 10 c each. A trial will convince the most skeptical,

Once tried, always used.

—MANUFACTURED ONLY BY—

The **F. J. BACON CO.**

Dep't C. Bristol, Conn.



The

"SYMPHONY" HARP GUITAR Is the Best.

Let us send you one on trial so that you can see for yourself the advantages we claim for it.

It has the **greatest volume** of tone without any sacrifice of **Sweetness of Quality. The Five Extra Bass Strings** have a deep rich tone like a harp. They give you an open bass for every chord in any key. They make guitar playing easier. **Flats are as easy as any other key with a "Symphony."** It greatly enlarges the scope of the Guitar, enabling you to play music impossible of execution on the regular instrument. New and beautiful musical effects are obtained with only a few minutes practice on the "Symphony." Leading artists are playing it with great success.

Sold on Easy Payments

Write for illustrated catalog. Sent free to any address.

W. J. DYER & BRO.

Sole Factors "Symphony" Harp Guitars, "Symphony" Harp Mandolins.

Dept. 85, ST. PAUL, MINN.

A BANJO, MANDOLIN and GUITAR RECITAL *by*

MYRON A. BICKFORD

will boom your business.

Better get his program and terms. Available anywhere.

ADDRESS

351 MAIN STREET, SPRINGFIELD, MASS.

B. & M.

(BARNES & MULLINS)

Absolutely guarantee the following True and Tested Strings for the

VIRTUOSO

NOTHING BETTER TO BE HAD.

	s.	d.
Violin E String (One single length each)		6
Violin A " " " " "		9
Violin D " " " " "		9
Violin G " (Pure Silver Burnished)	1	4
English Accribelle (20 cut lengths, 4 lengths in an envelope)	13	6

Write for Catalogue of Banjos, Mandolins & Guitars, etc.

3 Rathbone Place, Oxford Street, W. LONDON, ENGLAND.

"IF IT'S OUR PUBLICATION IT'S GOOD"

PLANTATION SYMPHONY

Banjo Solo by Paul Eno

Banjo Solo 50 cts.; Piano Acc. 40 cts.; Banjo and Piano 75 cts.

DEPT. M. Usual Discount

THE MAXIMUM PUBLISHING CO., 1524 Chestnut St., Philadelphia

Stahl's New Model Mandolin



IS an original Model, more beautiful than the others and as near like a violin in shape, tone, etc., as it is possible to get an instrument which is played with a plectrum. Tops and backs carved out of **solid blocks** of wood and arched on the same lines as the violin. Made by **skilled violin makers** from the finest violin woods money can buy. Can use regular mandolin strings, as the neck is the **same length** as on the old style mandolins and the frets **spaced exactly the same** which makes the fingering very easy, besides giving us an easier action than can be found in any similiarly constructed instrument. The tone is superior to all others and our prices are less than some firms charge for inferior instruments; all we ask is comparison with other makes, the purchaser to be the judge, the mandolins will do the rest. Send for catalogue to

WM. C. STAHL

211 Grand Avenue, - Milwaukee, Wis.

THIS IS A PROGRES-IVE AGE

Mr. Mandolin Player, Why don't you try the

"WRIGHT" MANDOLIN PICKS

GENUINE EBONITE, BEVLLED EDGES

Made in four grades of flexibility

Never Chip or Break

WRIGHT

Price postpaid, 10c each. 75c dozen

Improve Tone

"Wright's Peerless" Strings are THE VERY BEST MADE

SAMPLE SETS MAILED AT FOLLOWING PRICES

Banjo, gut and silk wound 4ths, set 40
Guitar, " " Basses, " 75
Mandolin, Sil., Steel, Polished Copper Basses, set . 40

Money back if you say so. Free Catalogue of STRINGS, CANES, etc.

LOUIS F. WRIGHT, Winsted, Conn.

TEACHERS AND DEALERS PLEASE ASK FOR WHOLESALE PRICES

—Jobbers please write us—

THE CUNDY BETTONEY CO.

invite Mandolin teachers to write for particulars regarding their New Issues for Mandolin Orchestra.

93 Court St., Boston, Mass.

SUBSCRIBE for the Stannard issues for Mandolin and Guitar. Something new every month. Catalogue and blanks free to all.

GEO. STANNARD

Publisher of Good Things

121 SO. WARREN ST - TRENTON, N. J.

For 10 cents we will send you a copy of the Colored Promenade for 2 Mandolins and Guitar Acc., or Banjo Solo. This is one of J. J. Liddicoat's latest and best compositions for full mandolin orchestra, including tenor mandola and mando-cello.

Percy M. Jaques Pub. Co., Jacksonville, Fla.

BIG HITS FOR THE BANJO

Sample Copies 10c each. 6 for 50c. Stamps accepted

My Ole Love, March, Louis Good . . . . . Solo 35
The Old Tollgate, Schottische, John T. Whitaker, Solo 25
Students Delight, March, W. A. Norwood . . . Solo 35
E. L. O. Schottische, Myron A. Bickford . two Banjos 35
Galloping Courier, Galop, W. A. Norwood . . . . Solo 35
Happy Moments, Waltz, Louis F. Wright . . . Solo 35
In press, Surprise Party Waltz for Two Mandolins and Guitar by Walter A. Norwood

PUBLISHED BY **Walter A. Norwood, 515 East 156th St., N. Y. City**

"HUMBUG MEMORY SCHOOLS EXPOSED"

AND ADDRESS ON DEVELOPMENT OF THE

MEMORY

To introduce a series of valuable educational works, the above will be sent to all applicants

FREE

Room 860 MEMORY LIBRARY 14 Park Place, New York

YOUR BEST INTERESTS WILL BE SERVED BY MENTIONING CRESCENDO WHEN WRITING ADVERTISERS

APR 8 1909

PROMINENT TEACHERS

ACKER, D.—61 So. Main St., Wilkes-Barre, Pa. Banjo, Guitar and Mandolin. Guild Member.

ALLEN, MRS. LOUIE M.—345 N. 11th St., Lincoln, Neb., Piano, Guitar, Mandolin and Guitar. Guild Member.

AUDET, JOS. A.—214 Boylston St., Boston; Mercantile Bldg. Waltham, Mass. Violin, Mandolin and Guitar. Guild Member.

AUSTIN C. E.—P. O. Box 535 New Haven, Conn. Banjo, Mandolin and Guitar. Guild Member.

BEMIS, GEORGE W.—175 Tremont St., Boston, Mass. Mandolin, Guitar, Banjo and Flute. Guild Member.

BICKFORD, MYRON A.—351 Main St., Springfield, Mass. Banjo, Mandolin and Guitar.[a] Guild Official.

BOEHM, WALTER A.—120 Cottage St., Buffalo, N. Y. Mandolin, Guitar and Banjo. Guild Official.

BROUGHTON, MRS. A. C.—3528 Eagle St., Los Angeles, Cal. Mandolin, Banjo, Guitar and Harmony. Guild Member.

BURCHARD, ROY W.—19 Belmont Pl., Passaic, N. J. Banjo, Mandolin and Guitar. Guild Member.

COFFEL, HAL,—Pennville, Ind. Mandolin, Guitar and Banjo, Composer and Arranger.

DAVIS, HARRY N.—230 Pleasant St., Worcester, Mass. Mandolin, Banjo and Guitar. Guild Member.

DAYTON, MRS. L. M.—Cor. North and Maple Sts,. Marcellus, Mich. Guitar, Mandolin, Banjo, Violin and Piano.

DERWIN, J. J.—109 Bank St., Waterbury, Conn. Mandolin, Guitar and Banjo. Guild Official.

ESCHELMAN, MISS IDA E.—429 Randolph St., Meadville, Pa. Mandolin. Guitar and Piano. Guild Member.

FERRUCCI, C.—78 St. John St., New Haven, Conn Harp, Guitar, Mandolin and Violin.

FOSTER, WM. EDW.—537 Knickerbocker Ave., Brooklyn, N. Y. Mandolin, Banjo and Guitar. Guild Member.

GATCHELL, FRED F.—525 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Member.

HARPER, J. GEO.—Lethbridge, Alta, Canada, Mandolin, Guitar, Banjo and Violin. Guild Member.

HENDERSON School of Music, Main office 2703 5th Ave., Pittsburg, Pa.

JENINGS, ALLEN GALES—118 Seaton Pl. N. W., Washington, D. C. Mandolin, Guitar and Banjo. Guild Member.

JONES, ELMER D.—111 So. Main St., Fostoria, Ohio. Mandolin, Guitar, Banjo and Violin.

KITCHENER, W. J.—157 W. 84th St., New York City Mandolin, Guitar, Banjo and Composition. Guild Member.

KNIPFER, W. C.—48 1-2 W. Main St., Meriden, Conn. Banjo, Mandolin and Guitar. Guild Member.

LANG, MRS. C. A.—10 Langdon St., Montpelier, Vt Piano, Banjo, Mandolin and Guitar. Guild Member.

LANSING, G. L.—170a Tremont St., Boston, Mass. Banjo. Mandolin and Guitar. Guild Official.

MAURER, VAL. J.—242 Irving Ave., Brooklyn, N. Y. Guitar, Mandolin and Banjo. Guild Member.

MORSE, MRS. ALMA J.—10 East St., Rutland, Vt. Banjo, Mandolin, Guitar and Piano. Guild Member.

ODELL, H. F.—165 Tremont St., Boston, Mass. Mandolin, Guitar, Banjo and Piano. Guild Official.

PETTINE, GIUSEPPE.—Lederer Bldg., Providence, R. I. Mandolinist. Guild Member.

POTTER, FRANCIS.—55 Barker Block, Omaha, Neb. Banjo, Mandolin and Guitar. Guild Member.

ROWDEN, MR. & MRS. CLAUDE C.—Handel Hall, Chicago, Ill. Banjo, Mandolin, Guitar and Piano. Guild Official.

RUSSELL, JOHN E.—77 State St., New Bedford, Mass. Banjo, Mandolin, Guitar and Piano. Guild Member.

TOCABEN, LOUIS.—13 Astor Place, New York. Composer, Arranger for Mandolin, Guitar, Piano. Guild Member.

TSCHOPP, CARL.—1263 N. 23th St., Philadelphia, Pa. Mandolin, Zither, Guitar and Banjo. Guild Member.

VREELAND, WALTER F.—178 Tremont St., Room 40, Boston, Mass. Guitar, Mandolin and Banjo. Arranger

WEBBER, H. A.—48½ Washington St., Portland, Ore. Mandolin, Violin, Banjo and Guitar. Guild Member.

WEEDFALD, OVID S.—31 11th St., Upper Troy, N. Y. Performer and Teacher of Guitar. Guild Member.

WASHINGTON INSTITUTE OF MUSIC—Walter T. Holt, Pres., 937 K St., N. W. Wash., D. C. Voice, Piano, Harmony, Violin, Cello, Mandolin, Banjo and Guitar. Guild Official.

WOLFE. O. S.—535 N. 6th St., Allentown, Pa., Guitar, Mandolin. Banjo and Violin. Guild Member.

Cards inserted in above list 12 months for $1.00 (2 lines). Extra lines 50 cts. each.

Did You Ever

Try an Odell Banjo 4th String?

THE STRONGEST, BEST TONED MADE

Send 10 cents for a sample

H. F. ODELL & CO., 165 Tremont St., Boston

"MANDOLIN MEMORIES"

By SAMUEL ADELSTEIN

A Practical and Theoretical Treatise on the Mandolin and Kindred Instruments, illustrated with about fifty beautiful half-tones from original drawings, and photographs. An Edition de Luxe, gotten up in the finest style of the printer's art.

This work was originally gotten up for private distribution and has been so widely appreciated that it has been reprinted in several foreign languages. There has been such a demand for "Mandolin Memories" that a limited number are now offered for sale.

Munier, Mezzacapoo, Scallari, Bellenghi and all the leading European Mandolinists, as well as Pettine, Abt, Siegel, Kitchener and all the leading American Mandolinists, have voluntarily, unhesitatingly and enthusiastically pronounced "Mandolin Memories" the greatest and finest contribution to the literature of the Mandolin that has ever been published.

It is the only work of its kind and stands in a class by itself.

Every Mandolinist, Soloist, Teacher and Pupil, or anyone interested in the Mandolin, should possess a copy of "Mandolin Memories."

Its practical information to the professional and its absorbing interest to the amateur give to it a peculiar and lasting value that cannot be obtained from any other source. Price 50 cents NET.

SAMUEL ADELSTEIN, 1834 Baker St., San Francisco, Cal.

Send for Catalogues Sole Agt. for Munier's Music **Liberal Discounts**

LINER AD. DEPT.

Advertisements inserted here for 25 cts. a line, each insertion. Cash with order. Not less than 3 lines nor more than 8 lines accepted.

CLOSING OUT SALE of my large stock of B. M. & G. Music. Solos and all combinations. All standard Six copies, 30 cents, postpaid MYRON A. BICKFORD, 351 Main St., Springfield, Mass.

SOMETHING NEW. Phonograph Banjo Solos as played by Vess L. Ossman for Columbia and Edison Phonograph records furnished in MANUSCRIPT. Enclose stamp for list and testimonials. E. A. ROWE, Milford, Delaware.

HARMONY LESSONS BY MAIL. A practical course by a musician of many years experience and a member for years of Gilmore's Band From start to finish my instruction is easily understood. When you get through you will actually have something of value. I. H. ODELL, 165 Tremont St., Boston.

ARRANGEMENTS MADE FOR MANDOLIN ORCHESTRA. H. F. Odell, 165 Tremont St., Boston. Arranger for Oliver Ditson Co., White-Smith Co., Gibson Co., etc., etc. Latest arrangements are Love's Old Sweet Song for H. F. Odell & Co.; Tannhauser March, Flower Song and Bohemian Girl for Oliver Ditson Co.; Intermezzo, Cavalleria for Gibson Co; Diamond City March for D. Acker.

All Guild members, as well as subscribers and readers of the Crescendo are cordially invited to call and to make themselves at home at the Gibson rooms at Hotel Latham, the official hotel of the American Guild during the Convention week of April 12th.

GIBSON MANDOLIN GUITAR CO.

Mandolin Solos and Duos

SOLOS

Annie Laurie, Var.	Abt .50	Fantasia	Abt .65
The Brooklet	Abt .50	Fifth Air Varie	Dancla .50

DUOS

Cradle Song	Hauser .35	In Venice Waters	Abt .35
Hark the Choir	Abt .35	Last Rose of Summer	Alexander .35
Golden Rod	Abt .40	Old Black Joe, Var.	Alexander .50
Impromptu	Abt .50	The Piper	Abt .50
Intermezzo	Mascagni .30	Reverie	Alexander .50
Sounds From Church	Abt .35	Spring Song	Mendelssohn .50

Published by VALENTINE ABT

Carnegie Hall, New York City

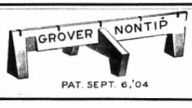
THOMPSON REPORTING CO.

PUBLISHERS

10 Tremont Street, - Boston, Mass.

Book of Credit Ratings and Directory of the Music Trades for the United States and Canada.

We collect Claims in the United States and Canada.



PAT. SEPT. 6, '04

It improves tone and action of the BANJO.

Endorsed and used by entire Profession

PRICE 15 CTS. EACH

Teachers and Dealers, send card or letter head for free sample.

A. D. Grover, 381 Albany St., Boston

Why not Publish that Musical Composition?

Our expert will arrange music and revise Mss. when necessary. We will make plates and title, print, send proof and copyright, and furnish complete ready for sale. Prices low. Full particulars on request.

JOHN WORLEY CO.

40-48 Stanhope St. : Boston, Mass.

"B. M. G."

B. M. G. is the leading British journal of the Banjo, Mandolin and Guitar and will keep you posted with all that concerns these instruments in Great Britain and her colonies.

B. M. G. circulates wherever English is spoken, all over the world.

B. M. G. contains Banjo and Mandolin Solos in every number, and instructive articles by the best exponents of these instruments.

B. M. G. affords complete instruction in Universal Notation for the banjo, written in progressive lesson form by Clifford Essex.

B. M. G. is the link between players in the U. S. A. and Great Britain and Ireland.

B. M. G. is published on the 1st of every month and costs you $1.25 per annum.

B. M. G. is edited by Sir Home Gordon, Bart, and is published at 15A Grafton Street.

Subscriptions received at Crescendo Office. **Bond St., London, Eng.**

FARLAND

Sixteenth Year. 7th Transcontinental Tour.

Oct., Nov., Dec., late April and May, East of Ind. Jan., Feb., early April, Middle West. March, Pacific Coast.

Write for Concert Proposition now

THE FARLAND WOOD RIM BANJO with Harp attachment and waterproof head. The only banjo which is free from the "tin pan" tone characteristic of all other makes. Positively louder than a piano and sweeter than a harp. Send for price list.

If in a position to sell concert tickets you can get a Farland Banjo or an equally valuable mandolin, guitar, violin, etc., in exchange for a few hours of your leisure time. Write for particulars.

THE FARLAND STRING for violin, banjo, etc. "The only string that's fit to use." Guaranteed perfect. Better than the imitations and costs no more. Trial lot of 20 assorted to suit, $1.00.

Catalog of sheet music, books, heads, etc., free. ADDRESS

A. A. FARLAND, 319 E. Front Street, Plainfield, N. J.

British Agent, Albert Lyles, Stonefield St., Dewsbury, Eng.

THE CIRCULATION OF

KEYNOTES

GOES ON INCREASING EVERY ISSUE

It is published on the first of each month in the interest of players of

THE BANJO, MANDOLIN AND GUITAR

and the reason of its success is that it has **the most news, the best articles** of any British paper and not less than **8 pages of music** in each issue.

$1.09 for 12 months subscription. 61 cents for 6 months. Send 10 cents for specimen copy.

JOHN ALVEY TURNER, 39 OXFORD ST. W. LONDON, ENGLAND

The publisher of the largest European Catalog of Music for the above instruments. May we send you a list gratis and post free.

SUBSCRIPTIONS RECEIVED AT "CRESCENDO" OFFICE

TRACY MUSIC LIBRARY

(METCALF MUSIC CO.)

165 Tremont Street

BOSTON, - - U. S. A.

ARRANGING

AMATEURS. Have you ever composed a tune which you would like to have arranged—correctly—for piano, orchestra or band? Most musicians have, and many good pieces have never been placed before the public, simply because the composers have not had sufficient technical training to write them out properly.

Bring in your manuscript, or if it is not written, we can take it down and write it out for you. We arrange for band or orchestra, banjo, mandolin and guitar, write obligatos and arrange for any combination of voices or instruments. We can write music for your lyrics or write words for your music.

PUBLISHERS. Do you ever have any arranging done? A large proportion of our work is preparing arrangements for publication, and we number amongst our customers many of the largest as well as the most conservative music publishing houses in the country. High class work such as orchestrating Oratorios, Cantatas, Choral Works, or Concert Songs, making obligatos, etc., is the grade of work that we particularly wish. If you are thinking of having work of this description done, let us give you a figure on it.

Here is a list of a few of our customers for whom we have done arranging—

Publishers. (Boston) Oliver Ditson Co., White-Smith Music Pub. Co., Arthur P. Schmidt, Boston Music Co., C. W. Homeyer & Co., C. W. Thompson & Co., (New York) J. W. Stern & Co., Jerome H. Remick & Co., (Springfield) A. H. Goetting, (Philadelphia) Theo. Presser, (Minneapolis) Joseph F. Frank.

Prominent Musicians. Frederick L. Martin, Stephen Townsend, Henry K. Hadley, Arthur Beresford, Gertrude Holt, Mary F. Sherwood.

Theatrical. Eugene Cowles, Jessie Bartlett Davis, Paul Schindler, R. J. Jose, Emma Carus, Rogers Bros., Denman Thompson.

Universities and Colleges. Harvard, Dartmouth, Bates, Smith, Bowdoin, Amherst, Boston.

COPYING, DUPLICATING, HECTOGRAPHING and TRANSPOSING DONE. *Special attention paid to arrangements intended for school use.*

WHY Why is it that every owner of a Fairbanks WHYTE-LAYDIE Banjo has that satisfied feeling? Because this Banjo is just as it is represented to be, Second to none; a Banjo that helps you over hard places and makes your progress much more Easy and Rapid.

Mr. Banjoist, do you realize how far you will be left behind unless you are an owner of a WHYTE-LAYDIE Banjo? Don't Delay.

WHY Why is it that the Mandolin Fraternity recognizes that a Mandolin IS a MANDOLIN, not a Violin, Piano or a Fog Horn? Our latest Vega Special Artists Mandolins have a resiliency and Vibration of Tone that is a revelation to Mandolinists.

You obtain that beautiful Soprano Quality of tone and the most delicate pianissimo effects only to be had in the Neapolitan or Bowl Shaped Mandolins. This is entirely lacking in the more rigid construction of the ordinary or flat back instruments. Let us prove it!

WHY Why is it our Vega Special Artists Guitars are in the front rank? You will say so if you will give us the opportunity. Probably you are in need of a New Instrument and we both lose if you do not try a VEGA.

As we have stated before, the Verdict of the World's Acknowledged Authorities is an open book and about all have found the Greatest Satisfaction in the Fairbanks and Vega Instruments.

Those who will attend the Eighth Annual Guild Concert, April 15th, in New York, under the auspices of Valentine Abt, will be interested in our latest productions which may be seen at the Hotel Latham, East 28th St., where our Mr. D. L. Day will be pleased to meet you.

That New Set of Half-Tones of World's Famous Banjoists is Free, also New Fairbanks Catalog.

Write Today for Special Free Trial Offer and Illustrated Vega Catalog.

The A. C. Fairbanks Co. The Vega Company

62 SUDBURY STREET, BOSTON, MASS.

Our Terms Will Interest You

MANDOLIN ORCHESTRA SUCCESSES

Love's Old Sweet Song — **Miserere, Prison Song** (From IL TROVATORE)

Danse di Cupid (ODDMENT) — **Modestie** (REVERIE) — **Toastmaster** (MARCH)

All arranged by H. F. ODELL

PRICES

1st mandolin **30c.**; 2nd and 3rd mandolin, tenor and octave mandola, mando-cello, cello, flute and guitar each **20c.**; piano **40c.** Mandolin and piano **50c.** Two mandolins and guitar **50c.** Discount **1-2 off.**

FIVE GREAT BANJO PIECES		
JONGLERIE SCHOTTISCHE	Odell	.25
POLITICIAN MARCH	Odell	.30
FAMILIAR SCOTCH AIRS	Bacon	.30
THE DUTCH PICNIC	Glynn	.30
YANKEE DOODLE B & P	Odell	.60

Discount 1/2 off

FIVE IMMENSE GUITAR PIECES		
A DREAMLET (New)	Odell	.30
GLISSANDO WALTZ	Hayden	.30
ELSIE WALTZES	Hayden	.30
CHANT DU NORD	Hayden	.30
SPANISH FANDANGO	Hayden	.30

Mr. Player—Do you use Odell Mandolin, Banjo and Guitar Strings and Mandolin Picks? Does your teacher sell them to you or some cheap, inferior brand? If so, tell him you want Odell's strings because they are the best.

Mr. Teacher—Do you give your pupils Odell strings for Mandolin, Banjo and Guitar, thereby pleasing the pupil and making him think that you are a good judge of strings? If not, you certainly should for your own good and his. Odell strings produce **tone** and that's what you are trying for—**Quality.**

BOTH OF YE—Send for our String Catalog.

Try Our New Issue Plan. You can obtain all our music as fast as issued for a few cents each. Send for it.

500 We publish 500 pieces for mandolin, guitar and banjo. 500

We will send our Catalogs if you will tell us where to send them

SPECIAL DISCOUNT TO TEACHERS

H. F. ODELL & CO. — — 165 Tremont St., Boston, Mass.

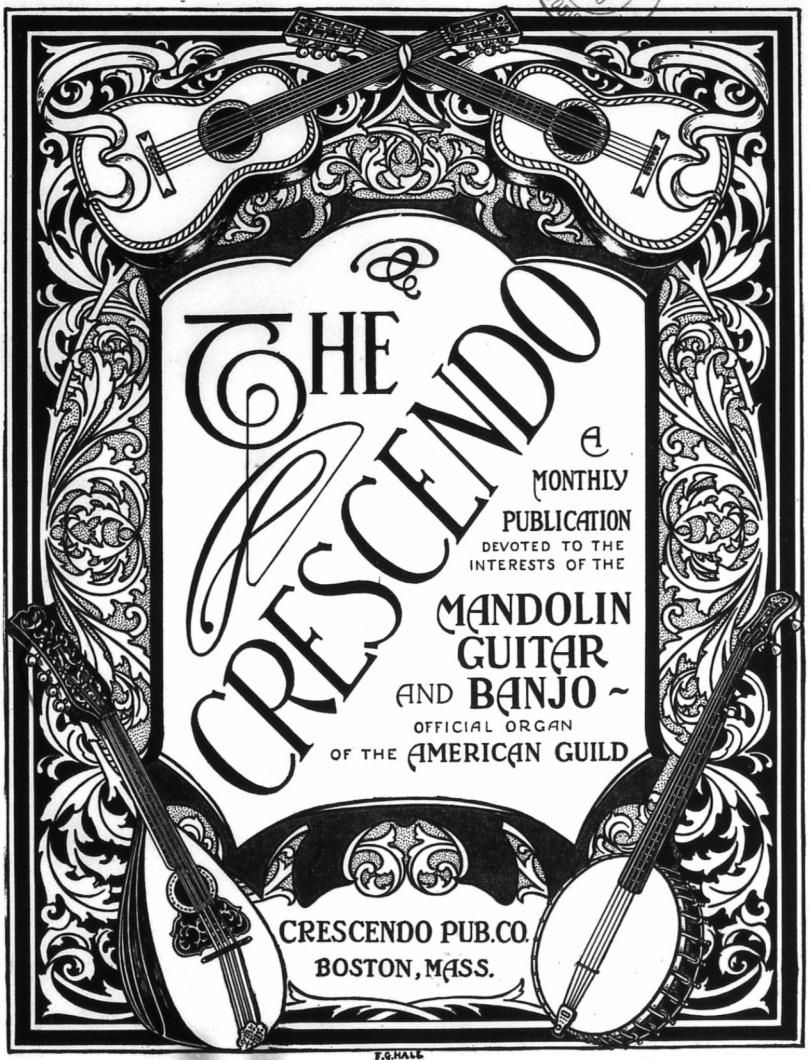
IT IS FOR YOUR INTEREST TO MENTION CRESCENDO WHEN WRITING ADVERTISERS

Music

Convention Number

Vol. I. May 1909 No. 11.

MAY 13 1909



F.G.HALL

10 cents per copy

COPYRIGHT 1909 BY CRESCENDO PUB. CO
All rights reserved

$1.00 per year.

Guitar Methods, Etc.

Superb Guitar Method

Geo. Barker.

Contains thorough rudimentary instruction, diagrams and easy exercises, together with a large number of beautiful guitar solos.

Heavy Paper Covers, $1.00.

Superb Guitar Solos

Geo. Barker and others.

These pieces are by the very best authors, thus making it possible to produce a collection worthy the title "*Superb Guitar Solos.*"

Carcassi's Method for the Guitar

Revised and edited by Walter Jacobs.

We claim that the "Jacobs' Edition" of "Carcassi's Guitar" is the most up-to-date edition on the market. The old edition, while, of course, a standard was not as progressively arranged as it might have been. Our revision by Jacobs has corrected all this, and the work is now thoroughly progressive and interesting. The New Guitar Solos and Songs with Guitur Accompaniment contained in the book would cost over $5.00 if purchased in sheet form. Teachers using the "JACOBS' EDITION" will find it the best.

Complete, Board Covers, $1.50.
Abridged, Board Covers, $1.25.

Send for Catalogs and Teachers Discounts on Mandolin, Guitar and Banjo Music

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON 62 and 64 Stanhope St.
NEW YORK 13 E. 17th St.
CHICAGO 259 Wabash Ave.

WASHBURN

New Model Mandolins $15.00 up
" " Guitars $15.00 up
" " Banjos $15.00 up

4000 dealers carry the Washburn line of instruments. There are over 100,000 Washburn instruments in use. **Lyon & Healy** have made the name Washburn a household word in almost every civilized country. The instruments are noted for their beautiful rich tone quality and are used by many soloists and club players. Send for Washburn illustrated catalog.

The Washburn is the "Cremonatone" and Improves with Age like a Violin

Washburn instruments have for years held the highest reputation for beautiful rich tone quality and tremendous carrying power. They are always reliable and are used and endorsed by the world's greatest artists: Caloe, Nordica, Campanari, Jean and Edward De Reszke, etc.

Over 100,000 Washburn's in use.

These instruments may be obtained through 4000 Washburn dealers, or send for our illustrated catalog.

MENTION THE CRESCENDO

LYON and HEALY
30 Adams St. - Chicago, Ill.

AT HALF-PRICE

The Hartnett Adjustable Tone Bar was manufactured to sell at $2.00 and every Banjoist now using it would not take **double that amount for it.**

"You could not buy it back for thrice I am paying for it. It is great."—Frank B Smith, Wallingford, Conn.

For the purpose of introduction, and to prove its usefulness to the Banjoist, it was decided to put the first lot out **at half-price**, $1.00. Now that the Tone-Bar has proven abundantly all the claims made for it, **the original price fixed (@2 00) will shortly be charged.**



Hartnett Adjustable Tone Bar

Pat. Aug. 25, 1908.
Price $1. Foreign $1.50.

ARM REST 75c
HIGH BRIDGE 10c

ARM REST, shown to the left in the above cut, **protects** both **the head and sleeve.**

J. J. Derwin, the eminent Banjoist, writes:—"Send me another half-dozen Tone-Bars. **Merit is bound to win out."**

B. V. Kershner:—**"The Tone-Bar is a wonder."**

Fay, The 'Musical Tramp Juggler':—**"The most useful appliance for banjo ever invented."**

J. Proctor Parker, Natal, South Africa:—"I am remitting $9 68 for Tone-Bars. Can you give me **sole agency?"**

W. J Stent, Sydney, Australia:—"Send Tone-Bars to the value of $4.88."

D Acker, Wilkes-Barre, Pa.—"Send half-dozen Tone-Bars, and one dozen Bridges. **Your invention is O. K."**

L. A. Williams, of the Gibson M. & G Co., writes:—To try to get along without your Tone-Bar, after once using it, **is enough to make one reach for the acid bottle.** In fact, if it's a necessity to the Teacher **it's three times a necessity to the pupil."**

ORDER NOW AT HALF-PRICE, $1 00, and enjoy the many benefits which others derive when using a Tone-Bar.

Mr. Teacher—

Sooner or later, **just as sure as the sun sets in the West, YOUR** Banjo pupils will **see and want a Tone-Bar.** Don't you think **YOU** had better sell them one?

D. E. HARTNETT, 120 E. 23rd St., New York City

WRITE FOR CIRCULARS



THE APOLLO MANDOLIN ORCHESTRA, Edward A. Gicker, *Director and Arranger*, writes:

"Music is a 'tone picture'; without the Gibson instrumentation there is 'no picture.' The impossible of years has now been made possible."

Note a few drops from the "repertoire bucket" of this Orchestra:

"Raymond", "Morning, Noon and Night", "Pique Dame", "Poet and Peasant", "William Tell", "Rus Bas", Tancredi and Paragraph III Overtures, String Quartette: "Andante Cantabile, opus 11, Tschalkowsky, Haydn String Quartette Books, etc.

Such a repertoire rather "puts it all over" the Mando'in Club of three times the membership with pot bellied Mandolins, flat sawed sounding Board Guitars, no tenor Mandola, Mando-cel o or Harp-guitar.

It's the difference between ability with consummate equipment, and much endeavor" with a skiny instrumentation. It's the difference between a virile tone full grown, and a sweet anemic tone stunted.

Here you are with the old style Mandolin Club (that isn't making good). Here we are with the matchless "Gibson" to make it good. A two cent stamp is all that keeps us apart—and it's your fault.

BE OUR AGENT

Do business on our capital. Stock furnished. We help sell. We pay the advertising; you pay for goods when sold. Return goods not sold. Try our "Sell Hunt". Write for new catalog and territory. "Gibson" instruments sold on payments.

GIBSON MANDOLIN GUITAR CO., 105 Exchange Place, Kalamazoo, Mich.

NEW! Intermezzo from Cavalleria Rusticana and Simple Aveu for Tenor Mandola or Mando-cello with Guitar, Harp-guitar, or Piano accompaniment

FREE. Thematic Catalog

PREMIUMS -

WHAT WE OFFER FOR SECURING SUBSCRIPTIONS to the CRESCENDO

FOR ONE SUBSCRIPTION

To anyone in U. S. sending $1.00, anyone in Canada sending $1.25, anyone in foreign countries sending $1.50, we will send the CRESCENDO for one year (12 months) and any **one** of the following premiums postpaid:

	Value
Set best Odell Mandolin Strings	$0 50
Set " " Banjo "	.50
Set " Tenor Mandola "	.50
Quire best Blank Music Paper, 24 sheets	.35
Set Steel Guitar Strings	.50
½ doz. Odell Tortoise Shell Mand. Picks	.55
Tuning Pipe, 4 Notes for Mandolin	.50
" " 5 Notes for Banjo	.50
" " 6 Notes for Guitar	.50
Dozen Odell Mandolin E Strings	.40
" " " A "	.40
" " " D "	.60
" " " G "	.60
White Holly Director's Baton	.40
Hayden Guitar Folio, 18 pieces	.50
Robinson Banjo Method	.50
Robinson Collection, Mand. and Piano	.50
" " Banjo and Piano	.50

OR ANY **ONE** OF FOLLOWING PIECES
FOR MAND. AND PIANO

Toastmaster, March . . . Odell.	Lady Dainty . . . . Odell
Dance Africaine . . . . Gilder.	Miserere . . . . . Verdi
Sextet, Lucia . . . . Donizetti.	Danse di Cupid . . . Odell
Love's Old Sweet Song, Molloy.	A Petits Pas . . . . Sudessi
Whispers . . . . . Dean.	Pizzicati, Sylvia . . . Delibes
On the Plaza . . . . Rollinson.	A Love Story . . . Pabst

OR ANY **TWO** FOLLOWING GUITAR PIECES

Diadem March . . . . Chenet.	La Cachuca . . . . Hayden
Flower Song . . . . . Lange.	Message of Love . . Chenet
Glissando Waltz . . . Hayden.	Reverie . . . . . Hayden
The Brook . . . . . Barker.	Norse Dance . . . . Dorn
Elsie Waltzes . . . . Hayden.	Spectre Dance . . . . Odell
Gipsies' Schottische . . Chenet.	Bohemian Girl . . . . Balfe

OR ANY **TWO** FOLLOWING BANJO PIECES

Dutch Picnic . . . . . Glynn.	Il Trovatore . . . . . Bacon
Youthful Charmer . . Robinson.	London March . . . . Odell
Queen City Waltz . . Bloomey.	Old Homestead . . . Glynn
Shortis' Waltz . . . . Lansing.	Little Dark Eyes . . . Cobb
Famous Overtures . . . Bacon.	Lobster Chasse . . . . Odell
Boston Tech March . Robinson.	Scotch Airs . . . . . Bacon

CRESCENDO PUB. CO., - 165 Tremont Street, Boston, Mass.

Thirty-Eight OF OUR PUBLICATIONS FOR Mandolin Orchestra

Include parts for Tenor Mandola and Mando-Cello.

Twenty-Two contain parts all regular orchestra instruments, including String, Wood and Brass.

SEND FOR CATALOG AND SAMPLE PARTS

Four Mandolin Duo Studies

By A. A. BABB

These studies are instructive and easy. Price complete 50 cts.
Sheet Music Discount Allowed.

Favorite Duets for Mandolin and Piano

EACH PART SEPARATE.

An Elegant number of our Half-Dollar Series

CONTENTS

A PETITS PAS.....P. Sudessi
CUBA, HABANERA.....G. C. Santisteban
CZARDAS.....R. Gruenwald
DREAM, A.....J. C. Bartlett
INTERMEZZO.....Carl Bohm
MARCHE NUPTIALE.....Marius Carmen
MARCH FROM SUITE, Opp. 113.....Franz Lachner
MILL IN THE FOREST, THE.....Richard Eilenberg
REVE DE BONHEUR.....Guido Papini
SIMPLE AVEU.....Francis Thome
TRAUMEREI AND ROMANCE.....Robert Schumann
WATCH OF THE ANGEL GUARDIAN, THE.....Gabriel Pierne

Price, Complete, 50 cents post-paid.
2d Mandolin, ad lib., 25 cents post-paid.

Also published for Mandolin and Guitar at the same price.

OUR LATEST

	1st Mandolin	2nd Mandolin 3rd Mandolin Each	Octave Mandola Guitar Accompaniment	Flute Cello Each	Piano Accompaniment	Mandolin and Piano	Two Mandolins and Piano	Mandolin and Guitar	Two Mandolins and Guitar
Tannhauser Grand March *Rich. Wagner.* Arr. by H. F. Odell	40	30	30	20-30	60	90	1.05	60	75
Fads and Fancies . . *R. Gruenwald.* Arr. by H. F. Odell	30	20	20	20	30	50	60	40	50
Abila (Intermezzo) . . *R. Gruenwald.* Arr. by H. F. Odell	30	20	20	20	30	50	60	40	50

Tenor Mandola and Mando-Cello are each the same price as 2d Mandolin.

WE PUBLISH FINE EDITIONS OF

Odell Method for Mandolin ..... 3 Books, **75c** each
Christofaro Method for Mandolin ..... 2 Books, **$1.00** each
Branzoli Method for Mandolin ..... Complete **$1.25**

CHAS. H. DITSON & CO. NEW YORK — **Oliver Ditson Company, Boston.** — J. E. DITSON & CO. PHILADELPHIA

QUALITY OF MATERIAL and TONAL QUALITY

are the two most important considerations, when purchasing a new instrument.

The "LYRALIN"

possesses both. The best material procurable is used in its construction and the tonal quality cannot be surpassed.

Send for our booklet describing the construction of the **Lyralin**

LYRALIN MFG. COMPANY

Agents Wanted — **BRENHAM, TEXAS, U. S. A.** — **Agents Wanted**

The Best Books for Students and Teachers

Olympia Piano School—D. Mansfield.....$1.00
Fundamental Rudiments of Music—John P. Weiss.....50
Universal Violin Method—C. L. Partee.....50
Universal Mandolin Method—C. L. Partee.....50
Universal Guitar Method—C. L. Partee.....50
Universal Banjo Method—C. L. Partee.....50
American Conservatory Mandolin Method—C. L. Partee.....1.00
American Conservatory Guitar Method—C. L. Partee.....1.00
Practical Hints on Modern Guitar Playing—C. L. Partee.....50
Practical Hints on Modern Banjo Playing—C. L. Partee.....75
Schettler's Guitar Studies—C. D. Schettler.....75
Mandolin Technic (38 Graduated Studies)—Benj. F. Knell.....75
Pettine's Modern Mand'n Method–Giuseppe Pettine-Part I.....1.00
Pettine's Modern Mand'n Method " " Part II.....1.00
Pettine's Modern Mand'n Method " " Part III .75
Pettine's Modern Mand'n Method " " Part IV 1.50
(Mechanism of the Plectrum).....1.50
C. L. Partee Book of Harmony and Composition—Part I.....1.50

SPECIAL OFFER! For 60 days we will send any of the above books post-paid on receipt of **one-half marked prices.** Mention this paper and enclose cash with the order.

C. L. PARTEE MUSIC CO., 207 East 17th St., New York City

LIBRARY of CONGRESS
Two Copies Received
MAY 13 1909
Copyright Entry
Jan. 9, 1909.
CLASS B XXc. No.
18124
COPY B.

The Crescendo

DEVOTED TO THE INTERESTS OF THE

Mandolin, Guitar and Banjo

OFFICIAL ORGAN

OF THE

AMERICAN GUILD

OF

Banjoists, Mandolinists and Guitarists

VOL. I. BOSTON, MAY, 1909. No. 11.



THE TETRAUQ QUARTET.

Ranking among the first of the organizations of its kind, (if, in fact, there be any Quartet with the same versatility) is this unique combination, one of the oldest (Organized May 1, 1899,) and most noted of the middle west. Its repertoire is almost unlimited including the best works of the old masters, the old string quartets, the semi-classics, as well as the best of the up-to-the-minute variety of popular music. Instrumentation: First mandolin, Delbert E. Ranks; second mandolin, Wm. C. Piehl; tenor mandola, Lawrence W. Deuker; harp-guitar, or mando-cello, F. W. Brown. (H. F. Kampe, harpist, has recently replaced F. W. Brown, resigned.) Besides the Mandolin Quartet, these gentlemen feature Violin Quartet, Saxaphone Quartet and Vocal Quartet; each man a soloist vocally or instrumentally. D. E. Ranks is also a French Horn Soloist. Almost endless combinations are featured, but the Mandolin Quartet, their first love, is the most universally called for. The Tetrauq Quartet was the only organization of its kind giving concerts within the World's Fair Grounds, St. Louis, during the entire season of the Fair. That which constitutes a striking characteristic of this organization, no matter in what combination, is their variety of selection in programing, delicacy of shading and exact uniformity of attack. The Quartet is now playing a long engagement at the Havlin Hotel, Cincinnati, O.

GUITAR REPERTOIRE.

By Ethel Lucretia Olcott.

Little has been said in musical magazines in regard to guitar repertoire. Guitarists often have much trouble in finding solos suitably arranged for the instrument. Good guitar music is so little called for, that the music stores seldom carry anything in the line of guitar solos that is appropriate for a concert solo. This compels the guitar soloist to send away or order his music from a catalogue, not knowing what the solo is to be like until two or three weeks after it arrives. Very often solos ordered from the catalogue have to be imported, making them quite expensive, and taking much time to procure them. Guitarists would not mind the expense so much, if they knew they were to receive a pleasing solo, but there are so few really good guitar soloists that a guitarist seldom has an opportunity of hearing another fine guitarist, and therefore they have not the advantage of the violinist or pianist, in being able to select their solos from some they have heard on another guitarist's program.

We have not as many guitar virtuosi as we have violinists and pianists, "The more's the pity"—for no instrument is more artistic than the guitar when it is in the hands of an artist—it never fails to charm.

I have at different times received letters from guitarists in various parts of the country asking me to give the names of some pretty guitar solos. Some want difficult ones, others those of medium difficulty, etc.

There are many beautiful solos for the guitar, both original compositions and arrangements that are little known. I think that guitarists are sometimes prone to "get into a rut"—and use practically the same solos in their repertoires year after year, and those solos are mostly the well-known ones. I have quite a library of guitar music, and in fact, am sort of a fiend on the subject—always trying to get something new. The result is, I have found many solos of great merit and beauty, which are little played and little known. I think any author of good guitar music deserves the praise of the entire guitar profession of teachers and soloists, and not alone the praise, but the support.

Not only Mertz, Guiliani, Sor, Legani, Pettoletti, and others of the old masters of the guitar, produced good compositions and arrangements for the instrument. Some of our later guitarists have given us some beautiful things, and our older masters have produced many works of much merit that are little known. I don't think I have ever seen Sor's "Introduction et Variations" on theme by Mozart, on any guitarists program, yet I think it is one of his most attractive works. His "Les Adieux" is also one of his prettier solos, Mertz's original compositions "Gondoliera" and "Liebeslied" are seldom played, yet they are both little gems. They are published together. The "Liebeslied" is the sort of a piece a guitarist would like for his personal enjoyment, "After the Day is Done," so sweet and full of sympathy, a dear little love song. Mertz's fantasies on "Ernani," "The Merry Wives of Windsor," "Norma," and "La Favorita," I think are more generally known, and are the best of his pretentious works. Mertz's arrangement of Abt's old song, "When the Swallows homeward Fly" is exquisitely done, and I think that sort of a song is prettier on the guitar than any other instrument. It certainly never fails to appeal to the audience. Schubert's "Elegy of Tears," as arranged by Mertz is lovely, though seldom played. His little fantasie on the "Bohemian Girl" is very good.

Grimm has given us an exquisite arrangement of "Caro Nome" from Verdi's "Rigoletto" and still I have never seen it on a guitarists program, nor have I ever met a guitarist who had heard it.

Cuttoli has given us a very fair arrangement of airs from "Carmen," arranged as a fantasie, containing part of the prelude, the "Toreador March." "Habenera" and "Bohemian Air." Most guitarists know of Foden's beautiful "Alice Where Art Thou," which demonstrates the possibilities of the guitar. Foden's original composition "Esperanza," a Mexican dance is very pretty. C. De Janon has given us a sweet arrangement of "Kathleen," transcribed from Crouch's old song "Kathleen Mavourheen." De Janon has done much for the guitar. His arrangement of the March from "Tannhauser" really surprises one, as it does not seem upon hearing an orchestra or band play it that it would be possible to adapt it so beautifully to the guitar as De Janon has done. His arrangement of "The Evening Star" from the same opera is exquisitely done. His transcription of Chopin's Nocturne, Op. 9, No. 2 could not be excelled.

He has given us a nice arrangement of Braga's "Angel's Serenade," and of Mendelsohn's "Spring Song." His arrangement of Henrien's "Chanson D'Amour" is very pretty. De Janon has been one of our most prolific guitar arrangers of modern times, and the majority of his arrangements are very fair, while some of them could not be excelled. Some of his original compositions are very meritorious. His "Serenade," "Valse Poetique," "Witches Revel," and one or two of his Mazurkas, (original compositions,) make fine teaching pieces of medium difficulty. De Janon's arrangement of Arnaud's "Pleasures of Spring" is a splendid teaching piece and well adapted to the guitar.

C. V. Hayden has given us a dainty dream in the "Reverie." It is not at all difficult, yet if played with expression is a most pleasing solo.

Ferrer has given us many gems in his book, which should be in the possession of every guitarist. It contains the most beautiful arrangements of "Lucrezia Borgia." Quartette from "Rigoletto," Beethoven's "Le Desir", selections from "La Traviata, "Il Trovatore," "El Jaleo De Xeres," and a gorgeous arrangement of Chopin's Funeral March. All of Ferrer's published compositions and arrangements are contained in this one book, which consists of two or three hundred pages, and in the back of the book are a great many pages of songs with beautifully arranged guitar accompaniments. All of his arrangements are splendid, for he arranged only those compositions which were adapted to the guitar, hence all his arrangements suit the instrument.

I must not fail to mention De Janon's arrangement of "La Sonnambula," which is "A thing of beauty, and a joy forever" for it is a solo of which one never tires.

There are a number of very pretty solos in the Santisteban Folio, published by Ditson.

THE MANDOLIN ORCHESTRA

By Herbert Forrest Odell

(Continued from April CRESCENDO)

MANDO-CELLO CONTINUED

It is in the counter melodies or sustained effects in which the mando-cello is most effective, for instance, in a strain of perhaps eight measures, in the harmony which includes only the tonic and dominant chords, a long sustained 5th on the mando-cello gives a fine effect.

The mando-cello being so powerful, I advise sometimes where the mando-cello has no special melody of its own, but is playing on bass notes with the guitar, that the instrument be played with the thumb instead of the pick. The mando-cello is just about as powerful as a guitar when played this way and practically adds another guitar for the time being. I should advise arrangers to occasionally omit the mando-cello entirely in their arrangements in certain places.

Another effect which is immense on the mando-cello where the composition will allow, is the playing of double stops especially in the forte passages. A capable mando-cello player can easily play double stops, especially when they occur on the first and second strings and where fullness and power is required, the mando-cello is a great help. This part frequently doubles the melody of the first mandolin, generally an octave lower. In legato waltzes, this effect is excellent.

The mando-cello player should have an excellent tremolo movement in order to properly bring out the effects indicated. The mando-cello, well played, is equal in the amount of tonal quality that can be produced from it to about five mandolins. This instrument is perhaps the most beautiful in the mandolin orchestra and is often neglected by orchestra leaders. A very excellent number for a concert program is a mando-cello solo with orchestra accompaniment sub-ordinating all the other instruments throughout the composition to the mando-cello part. At present I do not believe that the full possibilities of this instrument have been fully developed but it is only a question of a short time, when undoubtedly all orchestras of any reputation at all will have a mando-cello. This is proved by the tremendous number of mando-cellos sold by the three firms that make them. The mando-cello is tuned an octave and a fifth below the mandolin, the strings being first A, second D, third G, and fourth C.

TENOR MANDOLA

In suggesting that the mando-cello be added to an orchestra before the tenor mandola, I suppose of course it is understood that the guitar or piano is being used for the bass and accompaniment. Later I will explain in detail the use of these instruments. My intention is to first describe the mandolin section, then the accompaniment and obligato instruments.

Supposing that an orchestra has first and second mandolin and mando-cello, the next instrument to add is the tenor mandola which represents the viola of the regular orchestra. When added to the instruments already described, the tenor mandola completes the mandolin section and gives the orchestra a complete string quartette of first and second mandola, mandola and mando-cello. The tenor mandola fills the void between the second mandolin and mando-cello.

An orchestra may do fairly good work with two mandolins, mando-cello, guitar and piano but the full effect can only be obtained when the mandola is also used. The mandola is correctly tuned one-fifth below the mandolin, the strings being first A, second D, third G and fourth C. There should be one mandola to about every three mandolins to obtain the proper balance of tone. The mandola is not as powerful as the mando-cello, although it has considerably more power than a mandolin. It is played exactly the same as a mandolin with possibly a little more force required. In many soft passages, the mandola may be very effectively played with the fingers on after beat chords which do not require the tremolo. It is frequently used to double the mando-cello counter strains when it is desired to bring out a strain marcato. The instrument, however, usually plays its own peculiar part, the notes given to it forming a part of the various chords of the composition.

Here again arrangers are frequently deficient in arranging parts for the instrument. Some arrangers put the mandola on a single note after beat which is a decided waste of material in the mandolin orchestra. The correctly arranged mandola part is very interesting to play. It frequently has a special counter melody of its own and at other times it doubles the melody with the first mandolin, and occasionally doubles the counter strains with the mando-cello.

There are about the same number of well arranged pieces with tenor mandola parts as for the mando-cello, and the correctly formed mandolin orchestra should include this instrument.

OCTAVE MANDOLA VS. TENOR MANDOLA

The octave mandola for a time served the purpose of an attempt to imitate both the tenor mandola and mando-cello but this instrument is rapidly disappearing. I would suggest that those organizations that still use the octave mandola, restring these instruments for tenor tuning and add a mando-cello and I am positive that after using the proper combination, they would never care to again use the octave mandola. Many of the American publishers do not issue octave mandola parts and it is quite likely that those who do will discontinue publishing parts shortly as there is so little demand. Italian and French publishers still publish octave mandola parts but as many orchestras in foreign countries, especially in England, use so much American music, if the Italian and French publishers wish to retain their trade they must publish parts for the tenor mandola and mando-cello in order to compete with the American publishers.

(Continued in June CRESCENDO)

GUILD BULLETIN

Report of the Eighth Annual Convention of the American Guild of Banjoists, Mandolinists and Guitarists, at the Waldorf Astoria, New York City, Thursday, April 15, 1909.

President G. L. Lansing called the Convention to order at 11 A. M., and was elected to preside as Chairman.

Chairman: Ladies and gentlemen, members of the American Guild, I am glad to welcome you to the Eighth Annual Convention. I have every reason to believe that before the day is over we shall have a very large attendance. A number of members are in town, not present yet. According to the order of business in the by-laws, the report of the Secretary-Treasurer will now be read.

The Secretary-Treasurer's report previously audited by the Executive Committee and found to be correct, was read and accepted. (See report..)

Roll-call read by the Secretary-Treasurer.

Chairman: Referring to the eagerness with which the trade is willing to take up our cause and help it along, I have talked with music publishers who are not directly interested in music for the instruments we represent, but whom I believe could be induced to publish music for us. Some of them have very nice selections that could be arranged for our use and if we could get these firms to become members of our organization, it would mean a great deal to us. The more trade members we secure, the more we extend our cause. In speaking with these people on the subject they invariably wish to know the object of our organization, and also what these conventions are for. I have been able to tell them about what has been stated in Mr. Odell's report, and if we could have an attractive circular printed along these lines, and circulated, it would surely tend to increase our membership. I am very glad indeed to see that we are growing; and yet in eight years time, if we had all been aggressive, we should have doubled our present membership. Last evening at Mr. Abt's studio, Mr. Hartnett made the suggestion that instead of trying to spread our cause abroad, which I think a very good idea, we do a little missionary work at home. You have often heard it said where peopleare asking for contributions to foreign missions, that there are the heathen at our own doors. I think our greatest efforts should be to get members right at home. I believe if each member will agree to bring in one other member, or more, it will be real missionary work for the Guild. About the first question asked by a probable member, as our former Presldent, Mr. Bickford said, is "How much can I get out of it? What good will it do me?" He made a very apt reply, right to the point—"You get out as much as you put in—the same as everything else in life and I might say, interest added. I would like to have my remarks bear particularly on that one point—that each member shall aim this year to get one more member for the organization, and thus increase the membership throughout our own land, and then if we can reach other lands, so much the better.

The publishers can do us a lot of good, because if they are interested they will talk about our association to customers. Some of the publishers hardly know there is such an organization as the Guild. We have accomplished a great deal and many are inquiring what we have done. The very fact that we have almost obliterated the drum roll sign and brought about the use of the slur sign, is a great thing. We have brought about the use of certain signs in writing mandolin music, which if adopted by publishers universally would be a good thing. I know half a dozen prominent writers who take particular pains to use these signs, particularly the slur and the dot, and I know others who said they would use them, and did not. I know it is very hard for a man with a lot of work to take up a new thing, but if he does he is doing a great work for the mandolin players. I wish this subject would be given the proper thought by writers, and if they have any doubt as to how the signs should be used, confer with the people who thought them out and brought the Guild's attention to them to such an extent, that it adopted them. This is a very important matter. A player will often ask, "What notes should be played tremolo, and what notes strike up and what strike down and whether or not he should use his left little finger." When you can get an orchestra to observe these things it works beautifully, like one instrument.

Now, one thing more I want to speak of, the way the banjo is slighted by publishers. One of the leading publishers issuing a folio every year brought out a new one last season with a banjo added to the other parts. There has been a cry for the last five years for numerous pieces which everyone has been anxious to get hold of. I obtained some of them for my pupils, but as soon as I tried to teach them, found they were utterly useless. They were not practical banjo arrangements. Now, if we could bring our influence to bear on the publishers sufficiently to have them employ people who know their business—there are many good arrangers—it would be better for the banjo. It is a great deal better to provide proper arrangements, whether it be C or A notation. Perhaps some would buy them sooner if they were in C but that's a point the Guild can decide. I don't believe I have anything further to say on this subject now, so we will pass to old business.

Mr. Odell: I make the following motion, **"The American Guild which includes many of the leading teachers of the banjo in America and the largest buyers of banjo music, methods and studies, recommends that the publishers hereafter publish all banjo music in both C and A notation, and re-issue their best selling pieces in C notation. continuing to publish same in A notation if they desire."**

Chairman: The motion as made by Mr. Odell and seconded by Mr. Burchard is now before the house. The chair will entertain any debate.

Forceful arguments were made on the C notation question by several members. A paper on this question was read byD. L. Day. (The paper will appear in a later issue of the CRESCENDO.)

Chairman: It is growing close to the time of our banquet, and we want to bring this question to a close as soon as we can.

Mr. Odell read a paper, with the assurances that all references to publishers were made in the kindest spirit, that the writer was an enthusiast, etc., by Mr. G. Kliemann, Williamsport, Pa. (The paper will appear in a later issue of the CRESCENDO.)

Mr. Bickford: As far as I personally am concerned I have used the C notation for perhaps 10 years, and it doesn't make much difference which notation it is, but there is one difficulty I have heard different teachers speak of, that the pupils cannot play from a piano copy or mandlin copy. This can be overcome to a certain extent if the teacher will instruct the pupil in the matter of transposition which really, as matters now are, ought to be included in the tuition, at least the principles of transposition and it could be done.

Mr. Odell: I wish to call attention to the fact that a great many teachers buy a piece of music in A notation and copy it in C notation, and sell it to pupils. The new copyright law which is going into effect July 1 makes this a penitentiary offence.

Mr. Knipfer: I would like to ask if it would be an offense if I buy a piece of music in A and transpose the copy to suit my convenience. I simply mark the copy.

Mr. Odell: I cannot answer. I am not sufficiently familiar with the new copyright laws.

Mr. Krick: I think there is a great deal of time wasted in connection with this matter. I have tried to get at the root of the going down of the banjo in the last three or four years and from all the publishers I get this information, that the unpopularity is caused by the inability to get music that can be played readily—that is popular music. Since I have started to use the C notation I have gotten back quite a few students who had given up the banjo on that account. I think something radical should be done—and I think the best thing to do is to take a firm stand in connection with C notation and force the publishers to give us the music we want in that notation. I am going to have some C notation music published, and if one publisher wont do it, I'll get someone who will. We ought to force the publishers to give us popular music. I am strongly out for the C notation.

Mr. Odell: A postal card vote was asked for from the members as to which notation they desired which resulted in the following replies, 48 for both notations (C and A) 22 for A, 18 for C and 9 no vote.

Chairman: Are there any further remarks on this subject?

Mr. Acker: The very fact that America is the home of the banjo, and that foreign pupils took up C notation before anybody else took it up, and that they still teach it, need not be discussed at this time. I have never had a call for C notation. As was stated a while ago, I believe it would be a good thing to include transposition in the tuition, although pupils may object to this—they come to teachers to learn to play only. I have 25 or more pieces ready for publication, which I am holding back to see how this matter is decided. I am perfectly willing to publish them in C, if it is unanimously adopted—but all things considered, for the present at least, I say we should have both.

Mr. Lansing: I am as closely identified with the banjo as anybody in this country and I do not have trouble supplying my pupils with what they want. We have covered all phases of this subject and I would say, let us bring it to a close. Let's put it to a question.

The motion mentioned before was unanimously carried.

Meeting adjourned at 12:15.

Convened at 2:30.

Mr. Odell read a postal from Mr. Paul Eno stating that he was for universal notation, and best wishes for the meeting.

Mr. Williams: I am in receipt of a letter from Claud C. Rowden. I'm not going to read it—but he sends his best wishes to all.

Chairman: First in order, under the head of new business is the election of officers; but the Secretary suggests that we lay that over until more are here. Carried.

Mr. Odell: I have been instructed by the board of directors of the CRESCENDO Pub. Co., to say that we don't feel, in justice to our business interests, that we can continue to send the CRESCENDO to the members as heretofore. A year ago, we said we would furnish the official organ to the members for the postage. We have ascertained from the Post Office Department that a magazine making application for second class rate should not be mailed to the members of an organization at less than 50% of the advertised subscription price. Under these circumstances, while the company is perfectly willing to send the paper to members up to the 1st of July, which concludes the year as agreed upon, you can see it would be a losing proposition to continue the arrangement. The company is hoping that at this meeting something will be done whereby the paper can still be sent to the members of the American Guild at a reduced price but without loss to the company. As one solution of this matter, I would suggest that the professional and associate dues be raised to $2.00 and the official organ sent to members and a Guild pin might also be included with the idea that a certain amount of this money received should be paid to the CRESCENDO Publishing Company. That might be objectionable for many of you already have Guild pins. As you all know I am interested in the success of the Guild and of course I also wish to see the CRESCENDO succeed. I am bringing up this matter to see if some new arrangement cannot be made.

Chairman: Let us hear from the different members on this subject.

The matter was then discussed pro and con as to the wisdom of raising the dues beginning July 1 and assessing members for the paper from July to January. Some wanted to subscribe for the paper independently of their dues to the Guild. Some suggested raising the dues of professional and associate members to $2 and trade members to $4 and sending the paper as the official organ of the Guild. It was also suggested that the Guild give the CRESCENDO Co. 50c for each subscriber and not raise the dues. Some thought increasing dues would prevent new members from coming in. Others thought the best way would be to raise the dues, thus assuring everybody's getting the CRESCENDO, otherwise some members might not subscribe and wouldn't be in touch with the news of the Guild. One member, Mr. Acker, considered the Guild and the CRESCENDO such a help that no one should hesitate to be charged $5 a year for both or he said, "We might split the difference and make it $2.50."

Mr. Odell: After hearing the remarks, I think perhaps the best way would be to make all dues $1.50 except the trade and pay 50 cents to the CRESCENDO Co., as a subscription for each member, $1.00 going to the Guild treasury.

Motion made and seconded that the dues be raised to $1.50 for professional and associate members, 50c to be paid to the CRESCENDO Pub. Co.

The fact that most of the members were paid up to the first of Jan., and that the CRESCENDO Co., in order to protect itself must have some other arrangement prior to July 1, made this $1.50 dues scheme impracticable. The Secretary-Treasurer said in order to get the second-class rate July 1st., the CRESCENDO Co., had to show a subscription card for each member of the organization as there are rigid rulings regarding organizations receiving papers as organizations instead of individuals.

An amendment was made and seconded that members be assessed 50c each to pay for subscriptions to the CRESCENDO for this year.

As there seemed no way to come to an understanding as to how the 50c was to be paid, in justice to members who had paid their dues up to Jan. 1st., 1910, with the understanding that they were to get the CRESCENDO for one year, the Chairman declared a recess of two minutes in order that members might discuss the matter between themselves.

Meeting called to order again.

Mr. Odell. I suggest that the dues for professional and associate members be made $1.50 beginning Jan. 1, and an assessment be levied on all members on July 1 for the official organ the CRESCENDO from July to Jan 1, 1910. The assessment can be levied by the Secretary-Treasurer explaining why it has been made necessary.

The following motion and amendment was then made, seconded and unanimously carried.

Motion: Beginning Jan. 1st., 1910, the dues for professional and associate members shall be $1.50, 50 cents received from each member to be paid to the CRESCENDO Pub. Co., by the treasurer for a yearly subscription to the official organ the CRESCENDO.

Amendment: All members of the Guild shall be assessed 50c each on July 1st., to be paid to the CRESCENDO Pub. Co., as a special subscription to the official organ, the CRESCENDO, for the balance of this year.

Chairman: The next thing in order is the election of officers. I want to state definitely that I cannot consent to be the President of the Guild for another year. As you all know, it is an honorary position and it should be passed around among those whom you think deserve it. I must positively refuse to run. We have got a number of lady members in this organization, and my observance has been that they are the best workers in anything of the kind and I would like to see a lady nominated and elected to serve on our executive board next year. We will now entertain nominations for the office of President.

Mr. Hartnett: I take pleasure in nominating Mr. J. J. Derwin. Seconded by Mr. Armstrong. Moved and seconded that the by-laws be suspended, that the Sec-Treas., be instructed to cast one ballot for Mr. J. J. Derwin. Unanimously carried. Ballot cast. Mr. J. J. Derwin unanimously elected President for the coming year.

Mr. Derwin: Mr. Chairman, ladies and gentlemen I can only say that I thank you from the bottom of my heart, and that I greatly appreciate the honor you have bestowed upon me.

Chairman: We will now consider nominations for Vice-President.

Mr. Mansfield: I nominate Mr. Hartnett. Mr. Goldby seconded.

Mr. Hartnett: I think someone else would do better service. I thank you just the same, but I have served so long someone else should have a chance.

Chairman: As I understand it, you can nominate two or three names but it seems to me that this is going to extend matters.

Mr. Armstrong: Perhaps Mr. Hartnett will reconsider and accept. I'm sure if he'll think the matter over a moment, he will accept.

Mr. Knipfer: I move that Mr. Hartnett be unanimously nominated.

Moved, seconded and unanimously carried that the by-laws be suspended and that the Sec.-Treas., cast one ballot for D. E. Hartnett, as Vice-President. Ballot cast. Mr. D. E. Hartnett elected Vice-President for the coming year.

Mr. Hartnett: I thank the officers and members of the Guild.

Chairman. The next office to be voted on is Secretary-Treasurer. The chair will entertain nominations.

Mr. Boehm. I move that Mr. H. F. Odell be retained, he has given such good service. Let's have more it, I say.

Mr. Bickford: I second the nomination.

Chairman: Mr. Odell has been nominated to succeed himself in the office of Sec.-Treas. Perhaps we can vote on that by ballot. A man hardly likes to cast a ballot for himself.

Mr. Boehm: I suggest that the Chairman cast the ballot.

Chairman: If that is your mind, indicate it in the usual way. Carried. Chairman casts ballot, and Mr. Odell is elected Sec.-Treas., for another year.

Chairman: Now we will proceed to nominate members for the executive committee. You may nominate all you wish.

Mr. Davis: I nominate Mrs. Alma J. Morse. Seconded by Mr. Jacobs.

Mr. Laurain: Inasmuch as one lady is nominated, I suggest that we make it two.

Mr. Acker. I say three.

Mr. Laurain: I nominate Miss Cora L. Butler. Seconded by Mr. Bickford.

Mr. Boehm: I nominate Mr. Lagatree.

Mr. Hartnett: I nominate Mr. Walter Boehm.

Mr. Tschopp: I nominate Mr. Krick.

Mr. Day: I nominate Mr. Acker.

Mr. Bickford: I nominate Mr. Lansing.

Chairman: I prefer to be reduced to the ranks for a year. You all know I am always willing to do my part.

Mr. Foster: I nominate Mr. Bickford.

Mr. Kliemann: I nominate Mr. Knipfer.

Mr. Laurain: I nominate Mr. Harry N. Davis.

Nominations closed.

Mr. Jacobs: Mr. Chairman, please have the Secretary read off the names and addresses of the nominations so we may know how the committee can get together, from various sections of the country.

Names read by Secretary.

Put to ballot. Mr. Hartnett, Mr. Weidt and Mr. Goldby appointed to count ballot.

Vice-President Armstrong takes the chair temporarily.

Committee reports. Mr. Odell reads votes, Mrs. Morse 24, Miss Butler 23, Mr. Acker 21, Mr. Lagatree 19, Mr. Lansing 18, Mr. Boehm 17, Mr. Davis 15, Mr. Krick 14, Mr. Bickford 12 and Mr. Knipfer 8.

The first six named were elected to serve on the Executive Committee for one year.

Mr. Odell read a motion from a member not present suggesting that a certain sign be added to the present slur sign to represent the tremolo.

Mr. Boehm: Our present system of marking is satisfactory. I do not think we ought to waste any time over that matter.

Mr. Hartnett: I make a motion that the matter be laid on the table. Motion seconded and carried.

Letter read from Mr. Goldby suggesting that the matter of better credit protection should be a point for the Guild to take up. It was thought best to do nothing about it at present.

Mr. Odell: I mentioned in my report the possibility of establishing foreign branches of the Guild in order to increase our membership. The question was raised as to whether people in foreign countries would want to come into our association. I have received a letter from prominent men in England and Australia in which they state that they are in full sympathy with the work of the Guild and hoped the time would soon come when we could shake hands across the sea. Now, as they haven't a Guild over there, why couldn't we take people expressing a desire to become one of us into the American Guild as members, if they fulfill the same requirements we ask of American members.

Mr. Jacobs: I think it would be a good plan to give our executive committee authority to appoint local secretaries to correspond and try to induce foreigners to join us and then after such secretary or secretaries have been appointed over there, it might develop into a foreign membership.

Mr. Boehm: If that's a motion, I second it.

Mr. Armstrong: As chairman, it has been moved and seconded that the committee of this association appoint some official persons in foreign countries to develop the interest in the American Guild. All in favor, signify. Carried.

Mr. Odell: I have a letter from a member in regard to the general use of the seal of this Guild on members' stationery.

The different members spoke pro and con in regard to the use of this seal, and as nothing satisfactory seemed to

be arrived at, Mr. Day made the motion that it be laid upon the table which was seconded and carried.

Mr. Odell: I wish to call attention to the fact that the new officers take office in 30 days. I have a letter from the Chicago Association of Commerce inviting us to come to Chicago for the next Convention, and from the Atlantic City Publicity Bureau inviting us to Atlantic City for the next Convention, and I have a letter from Claud Rowden in which he states he hopes we will decide upon some city between Chicago and New York, Cleveland, Cincinnati, Pittsburg, etc. He doesn't think we have enough members to take the convention to the Windy City.

Mr. Armstrong suggested that the members would like to hear from Mr. Odell on the subject.

Mr. Odell offered to take the next convention to Boston on the same basis as Mr. Abt had the present one but thought it would be better to go West.

Someone suggested that Mr. Lagatree take it to Detroit which he said he would willingly do for 1911 but he was a new member and could not arrange for it next year, as there are no members in Detroit now, etc.

Finally Mr. Weidt said that if Newark was far enough West, he'd be glad to try it.

Moved, seconded and unanimously carried that the next convention should be held at Newark, N. J., under the management of A. J. Weidt on the same basis as the present one with Mr. Abt.

There was considerable discussion as to the advisability of holding the business meeting for tws days, that too much business had to be gone through in one day, and then the question arose as to which evening the concert should be held, the first or second.

Motion was made by Mr. L. A. Williams which was seconded and unanimously carried that the business meeting of future conventions should be continued for two days.

It was decided to have the concert on the second evening, for if it was held on the first evening, many would not stay over the second day, and it is hoped that all business will be completed by noon of the second day, so the performers who attend the convention will have time to rest and get themselves in readiness for the concert.

Mr. Odell: I want to say a few words in regard to the trade exhibits for the next convention. The Gibson Co., and the Vega & Fairbanks Co., are the only ones exhibiting this year. I suggest that at the convention next year that each trade member engage a parlor at the official hotel adjoining that of some other trade member so that we would have the exhibits of all the trade members in a row on one floor. Then the members could go from one room to another and see all the goods of the various trade members, and then if desired, one exhibit could be cut off from other and any necessary private business could be transacted. One of the most interesting parts of the convention is the visiting of the exhibits of the trade members. The exhibiter not only derives benefit but it is of value to the player and teacher as it gives them an excellent chance to compare the goods of various firms.

Mr. Williams. As a trade member, I would like to urge every other trade member to have an exhibit at the next convention.

Mr. Armstrong: I realize the importance of what Mr. Williams has just said. When we had the convention in Philadelphia, I went to Mr. Wood of John Wanamaker's and told him it would be the first exhibit of the kind held in the city, that it would likely mean new interest in the instruments. He realized at once what a good thing it would mean for his house and entered into the spirit of it. I did not suppose, considering where we were to exhibit that I would have any trouble in getting exhibiters but after working on the matter for six months, I succeeded in getting 16 or 17 and 3 of these dropped out, notwithstanding that Wanamaker filled their part of the agreement. I hope this wont be repeated in Newark. To avoid such a state of affairs, I'm willing to help Mr. Weidt all in my power.

Mr. Williams: As said of old, "Give and it shall be given unto you." That law holds good in our day. Not only that, we mustn't overcome negatives by negatives—but overcome negatives by positives. Friends, to be frank, what we've got is the "sleeping disease." We haven't enough enthusiasm when these conventions are over. We do business, it is true, but friends do we stand by the ship? Couldn't we just as well get up to the 500 mark for this organization if we really put our hearts into it? I do hope every last one of us will this year become a booster, as we have never been before. Boost the membership of this Guild, the interest in it, and endeavor in every way to make these conventions a still greater success along the lines that have been suggested here.

Mr. Lagatree: I would like to supplement Mr. William's remarks. This is my first year in the Guild, and seeing it from my viewpoint it has always seemed to me that what the Guild did was to boost some particular person's property or grind their axes. It is true that you hear some slighting remarks have been made regarding the banjo. When you hear anyone say that the banjo has been raised out of its sphere, you can put it down that it has been raised out of that person's sphere. I am a player of the instrument and I love it. One of the troubles of today is due to revolution rather than evolution. As Mr. Williams said, let's wake up and do something. In music, I find as in everything else, we should combine business with the artistic, and do not forget this point, in music there is a great deal more of perspiration than inspiration.

Secretary, I would like to have a vote of thanks tendered to Mr. Valentine Abt for taking this convention, a second hand proposition, after we couldn't go to another city. He has freely given of his time to make it a success.

Mr. Jacobs made a motion of this. Seconded by Mr. Hartnett. Thanks tendered.

Chairman I believe this is the first time we have ever had the pleasure of having one of our members with us, Mr. Alfred A. Farland, from whom we should be glad to hear.

Mr. Farland: I believe I'm a better player than at speaker, and beg to be excused. Thank you.

Remarks made by one or two members referring to the concert and the general welfare of the organization.

Convention adjourned at 5.15.

Secretary's Yearly Report.

At the time the present incumbent of the office of Secretary-Treasurer assumed his duties, there were less than 75 members in the organization who had paid their dues. After sending 5 personal letters to all whose names were on the books who had not paid dues, some of whom had owed for one year and some for two or three years, 100 names of those who either took no notice of the letters or refused to pay dues were dropped from the list. Four members died and four were dropped for connection with fake mandolin schools.

An effort was then made to increase the membership and in about one year from the convention or in other words, March 1st., 1907, the actual memberhip of the Guild in good standing was 145, 118 professional members, 9 associate members and 18 trade members. These trade members were the largest representative firms of the country and with one exception, have retained their membership from year to year. At the end of the year, after having purchased an entirely new outfit of printing, new

(Continued on page 11.)

The CRESCENDO.

A Magazine for the Player, Student and Teacher of the Mandolin, Guitar or Banjo.

HERBERT FORREST ODELL,
Editor and Manager.

Published Monthly by the
CRESCENDO PUBLISHING CO., INC.

SUBSCRIPTION PRICES.

Single Copy, ... 10 cents.
Yearly, ... $1.00.
Canada . . . . . $1.25.
Foreign . . . . . 6 Shillings.

ADVERTISING RATES will be sent on application. Forms close on the 15th of each month for the succeeding month's issue.

REMITTANCES should be made by Post Office or Express Money Order, Registered Letter or Bank Check or Draft. Checks accepted only on banks with exchange in Boston or New York.

CORRESPONDENCE is solicited from everybody interested in the Mandolin, Guitar or Banjo. We should be pleased to receive programs and reports of concerts, club and orchestra news, personal notes and music recently issued.

We are not responsible for the opinions of Contributors.

ADDRESS COMMUNICATIONS to the Editor. ALL REMITTANCES should be made payable to

CRESCENDO PUBLISHING CO.,
165 Tremont St.,
Boston, Mass.

VOL. I. MAY 1909. NO. 11.

EDITORIAL.

A complete report of the proceedings of the recent 8th Annual Convention of the American Guild will be found on another page. As expected the American Guild has voted to recommend to the publishers of banjo music that hereafter all banjo music be published in both A and C notation. This is one of the most important things the Guild has recommended and it will undoubtedly be immediately adopted by most of the progressive publishers, in fact, we know of three or four who have music in process of being published in both notations. It means that the foreign trade for American publications will be greatly increased and bring the countries into closer touch in this line at least, than they have ever been before.

An especial point which we call the attention of our readers to is that many people in ordering after the publishers have issued a number of pieces in C notation, will say, "Send me so and for the banjo." The publisher receiving this will immediately be in a quandary. He wont know whether to send the piece in C or A notation, therefore, we suggest that hereafter when ordering banjo music, from any publisher, always state **whether you want it in C or A notation.** This will be not only of assistance to the publishers but you will receive your order quicker.

The Editor recently conferred in New York city with players, manufacturers, publishers and teachers from various parts of the country and from the facts learned through this personal interview, we are much surprised at the tremendous strides forward which the banjo, mandolin and guitar industry is making. We think it is a fairly conservative estimate to say that in the U. S. and Canada today there are approximately 100,000 people interested in the three instruments, either as players, teachers, manufacturers or publishers. We know for a fact that two large jobbing houses of the country are selling 2-3 as many mandolins as they are violins. The sale of mandolin orchestra music has practically tripled over the sales of a year ago.

Another point showing the increasing interest in this line is the fact that two more of the old conservative publishers are about to enter the mandolin orchestra field and issue a large number of pieces.

It is always of great benefit to the advertisers when persons ordering through the mail state where they saw the advertisement. It is a benefit not only to the advertiser but to the one who buys the goods. Nearly every magazine in the world prints at the bottom of its advertising pages some sort of a phrase asking the readers, when answering an advertisement, to mention the paper in which they saw the ad. About 35 out of every 100 do this. The other 65 do not bother.

An advertiser sometimes believes that a certain paper is not giving him the results it should and if these 65 people who do not mention the paper when answering the advertisement would do so, he would think differently.

We respectfully urge every reader of the CRESCENDO, when answering the advertisements that appear in our columns to mention the CRESCENDO.

The letter below is very kindly turned over to us by the firm to whom it was addressed as an example of a direct reply to an advertisement in which the writer of the letter showed good judgment and wrote to the firm as all people should do. We refer to the words "I noticed your ad in the CRESCENDO."

Gentlemen:

Enclosed you will find.....cash for which please send me ..... "I noticed your ad. in the CRESCENDO," the greatest banjo, mandolin and guitar journal ever published. Yours respectfully,

.....

We hope every reader of the present issue of the CRESCENDO will make it a point to thoroughly read the June issue. We have a little surprise party on the way in which we should be pleased to have all the fraternity and trade participate.

When sending in a new subscription or your renewal to the CRESCENDO take advantage of the clubbing offer printed on another page of this issue. We offer a choice of over 117 of the leading magazines of the world at greatly reduced prices when taken in conjunction with a subscription to the CRESCENDO. Many of our readers undoubtedly subscribe to a number of the magazines listed on the page referred to and we suggest to them to save money by obtaining their subscriptions in a club rate in which the saving is from 25c to $3 or $4. In addition to the club rates referred to, we will send the CRESCENDO and either Keynotes or B. M. G. the two English banjo, mandolin and guitar papers in clubbing rate with the CRESCENDO for $2.00 a year or $3 for all three papers.

To Miss Laura L. Baker, Holton, Kansas.

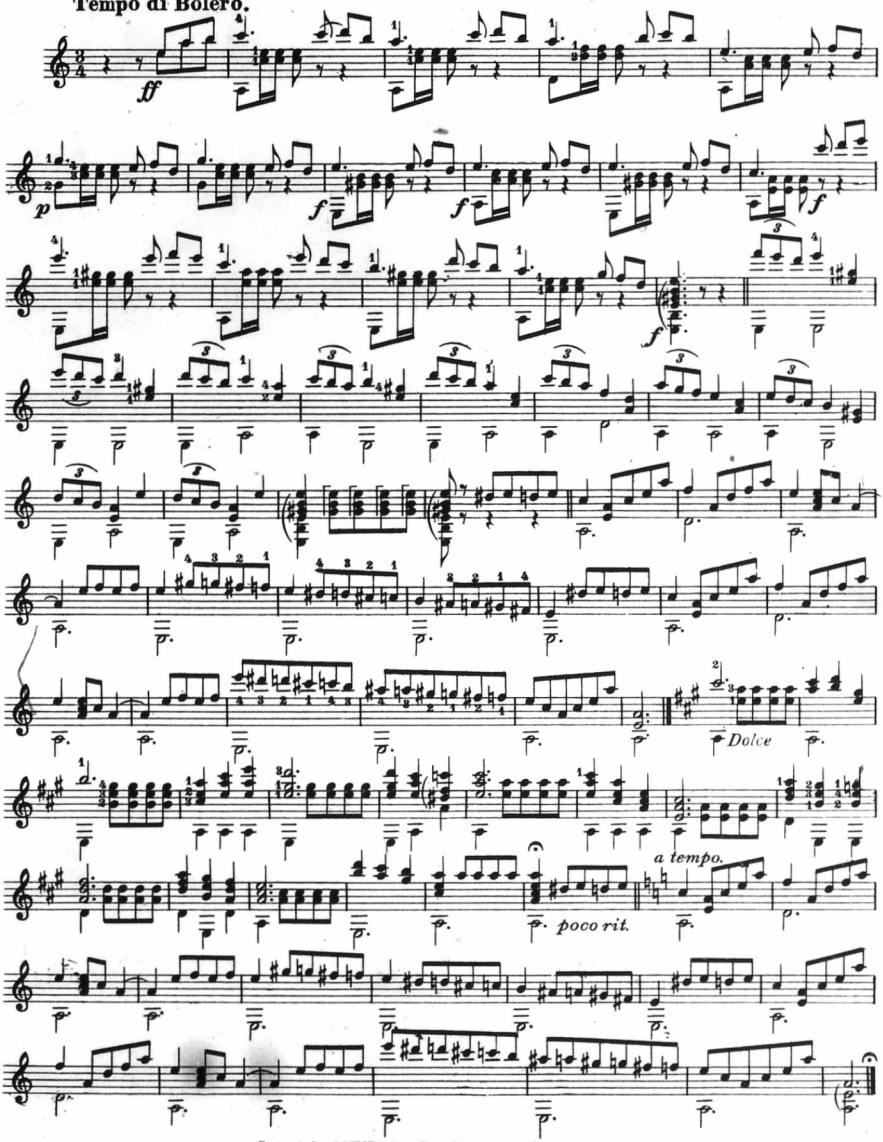
Beauty's Dream.

GUITAR SOLO.

BOLERO.

ETHEL LUCRETIA OLCOTT, Op.10.

Tempo di Bolero.



Copyright MCMIX by Geo. Stannard, Trenton, N.J.

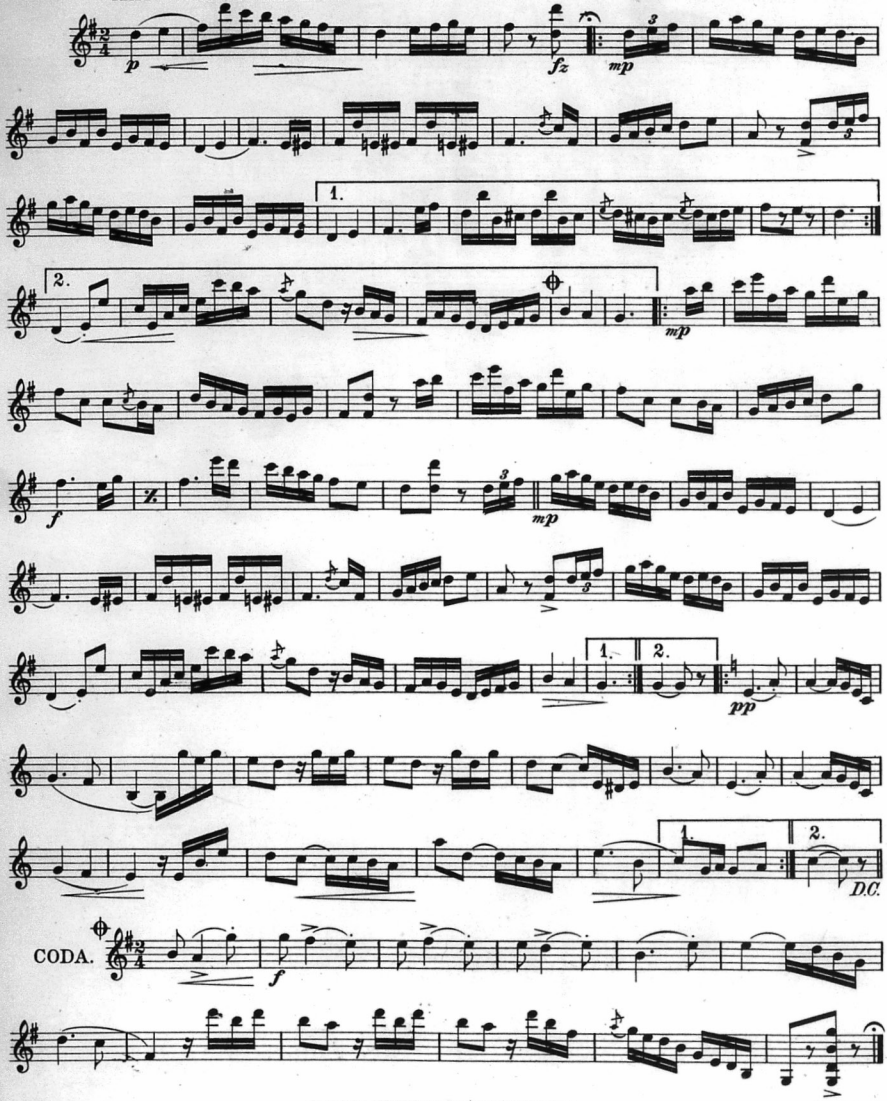
RONDO CAPRICE

JUST FOR THE FUN OF IT.

1st MANDOLIN.

W. F. SUDDS, Op. 308.
Arr. by H. F. Odell.

All^o moderato scherzando.



Copyright MCMVIII by Oliver Ditson Company.
International Copyright Secured.

RONDO CAPRICE

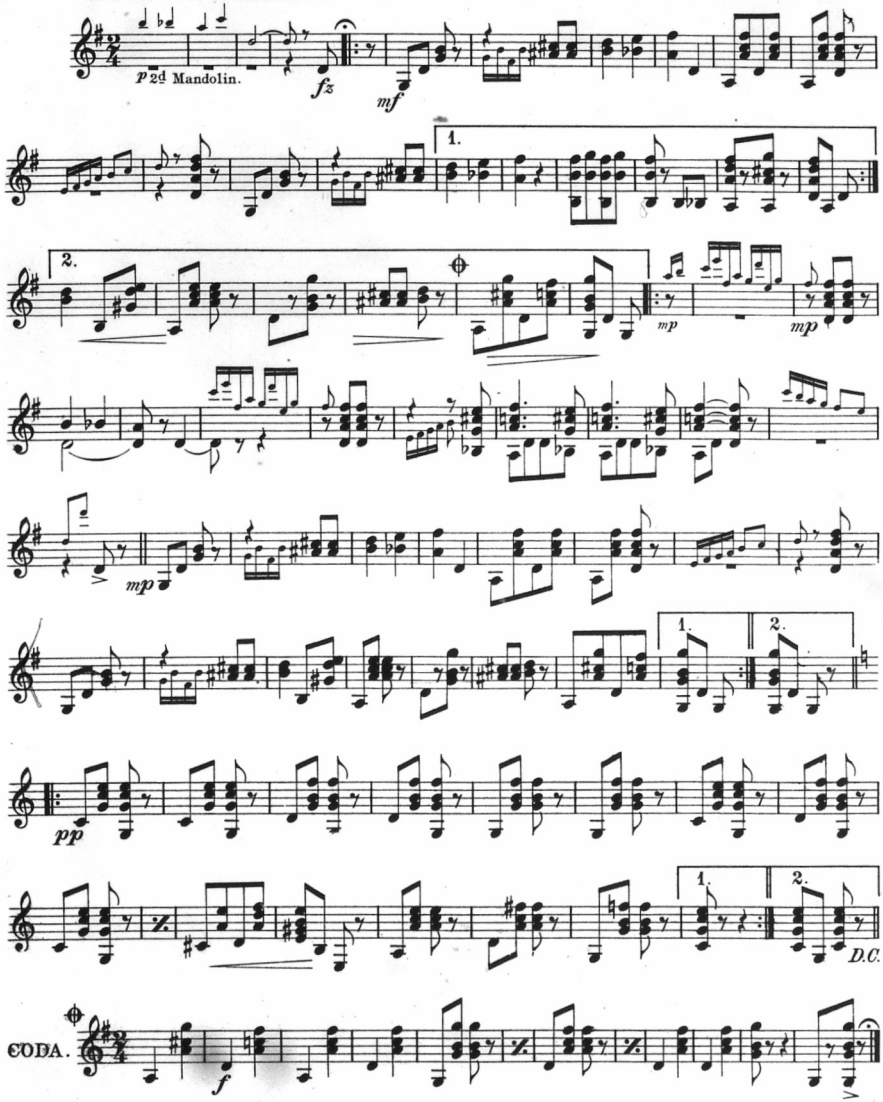
JUST FOR THE FUN OF IT.

GUITAR acc.

.15

W. F. SUDDS, Op. 308.
Arr. by H. F. Odell.

A112 moderato scherzando.

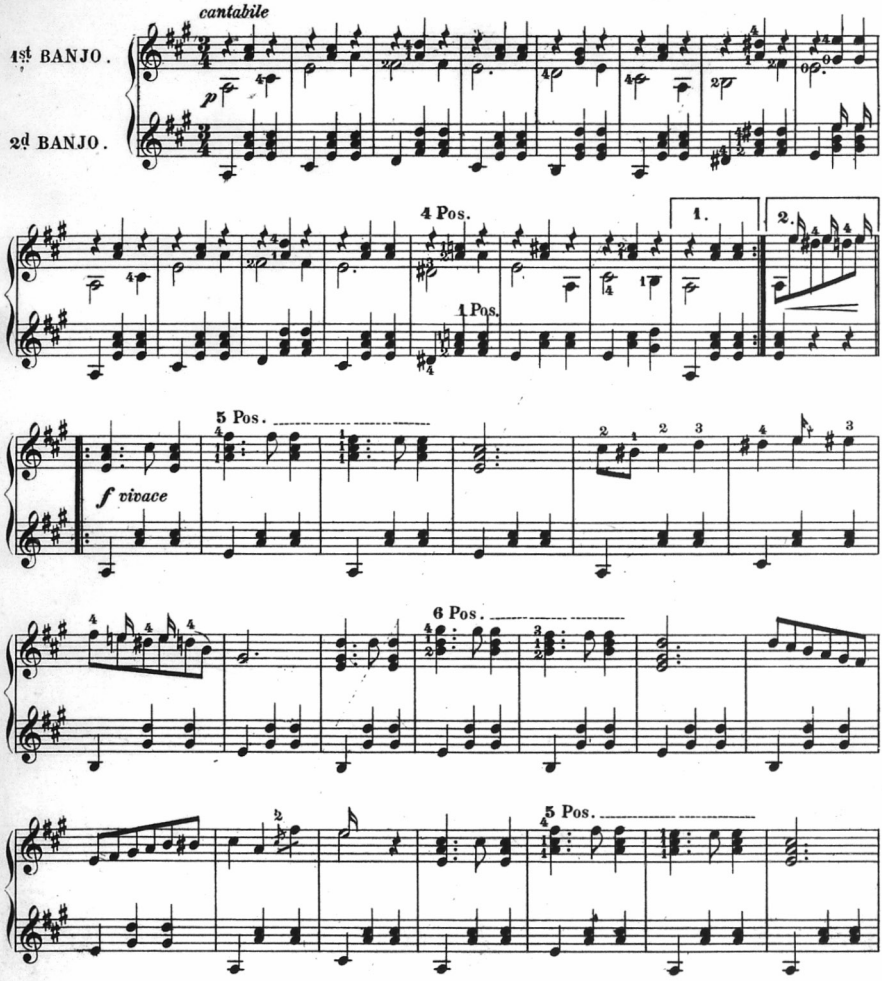


CAIRENE REVELS.

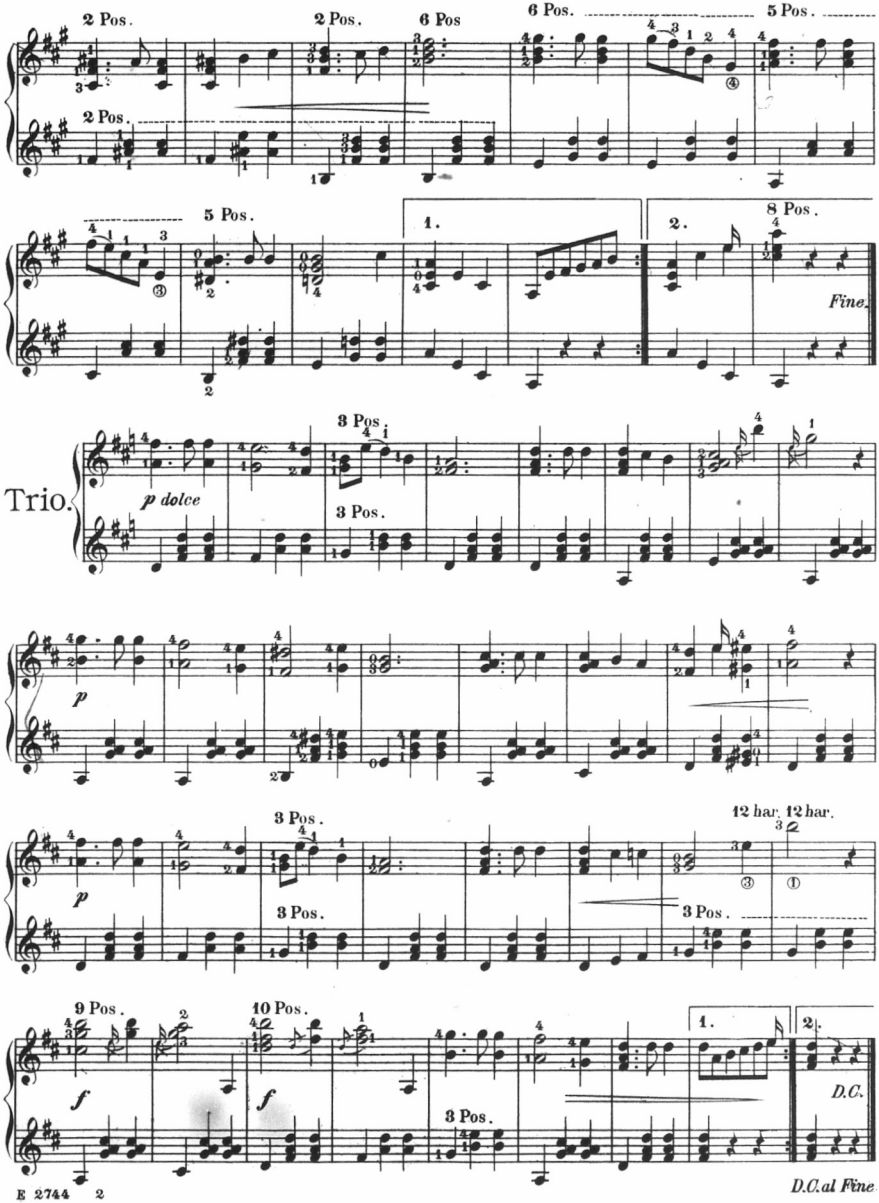
Waltz.

TWO BANJOS.

H. F. ODELL.
Composer of ZAMBRA WALTZ.



Copyright 1898 by H.F. ODELL & Co.

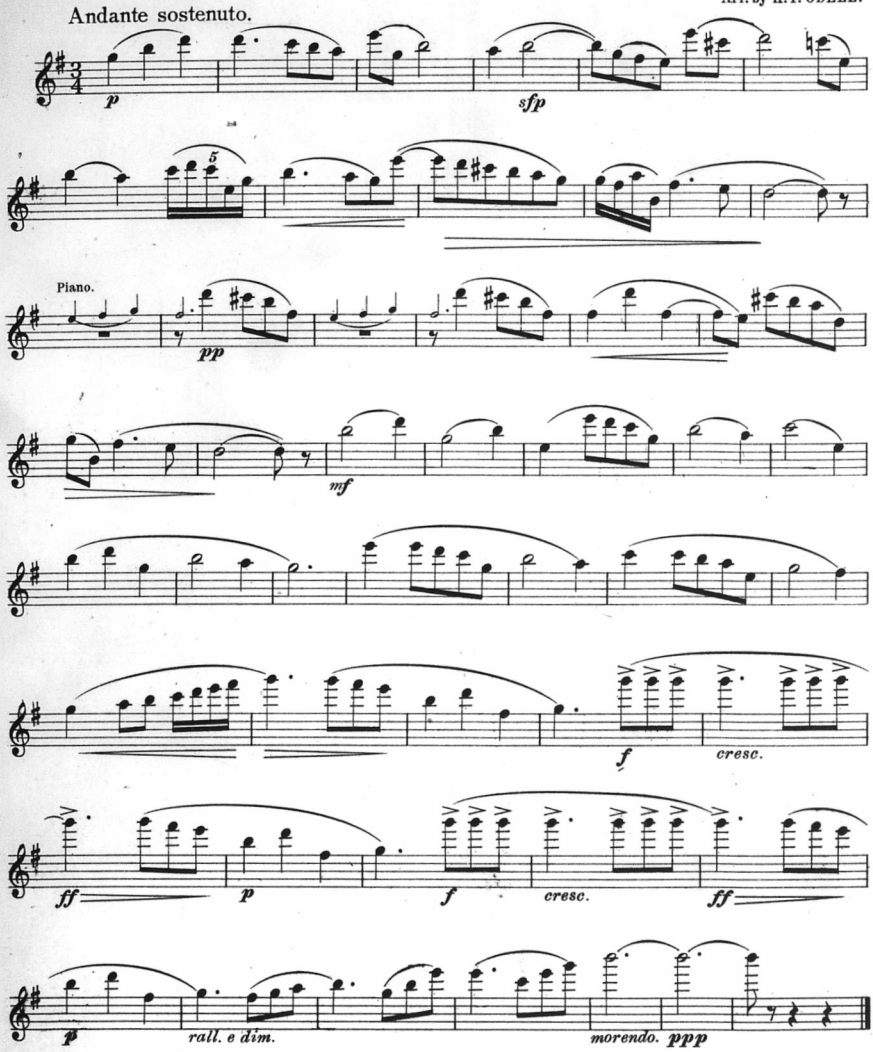

2 Pos.
2 Pos.
6 Pos
6 Pos.
5 Pos.
2 Pos.
5 Pos.
1.
2.
8 Pos.
Fine.
Trio.
3 Pos
p dolce
3 Pos.
p
p
3 Pos.
3 Pos.
12 har.
12 har.
3 Pos.
9 Pos.
10 Pos.
f
f
1.
2.
3 Pos.
D.C.
D.C. al Fine

MANDO-CELLO
or
TENOR MANDOLA.

INTERMEZZO
Cavalleria Rusticana.

.30

P. MASCAGNI.
Arr. by H. F. ODELL.



Copyright MCMIX by Gibson Mandolin-Guitar Co.

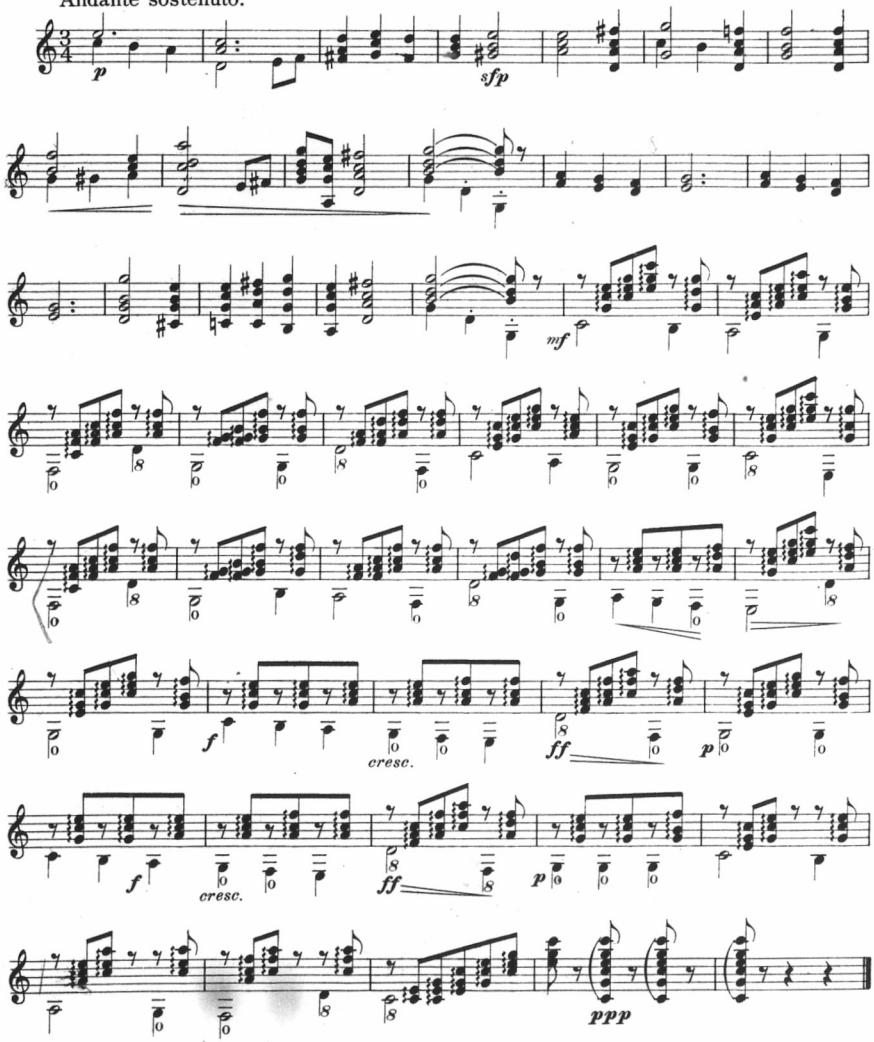
INTERMEZZO
Cavalleria Rusticana.

GUITAR
or
HARP GUITAR.

.20

P. MASCAGNI.
Arr. by H. F. ODELL.

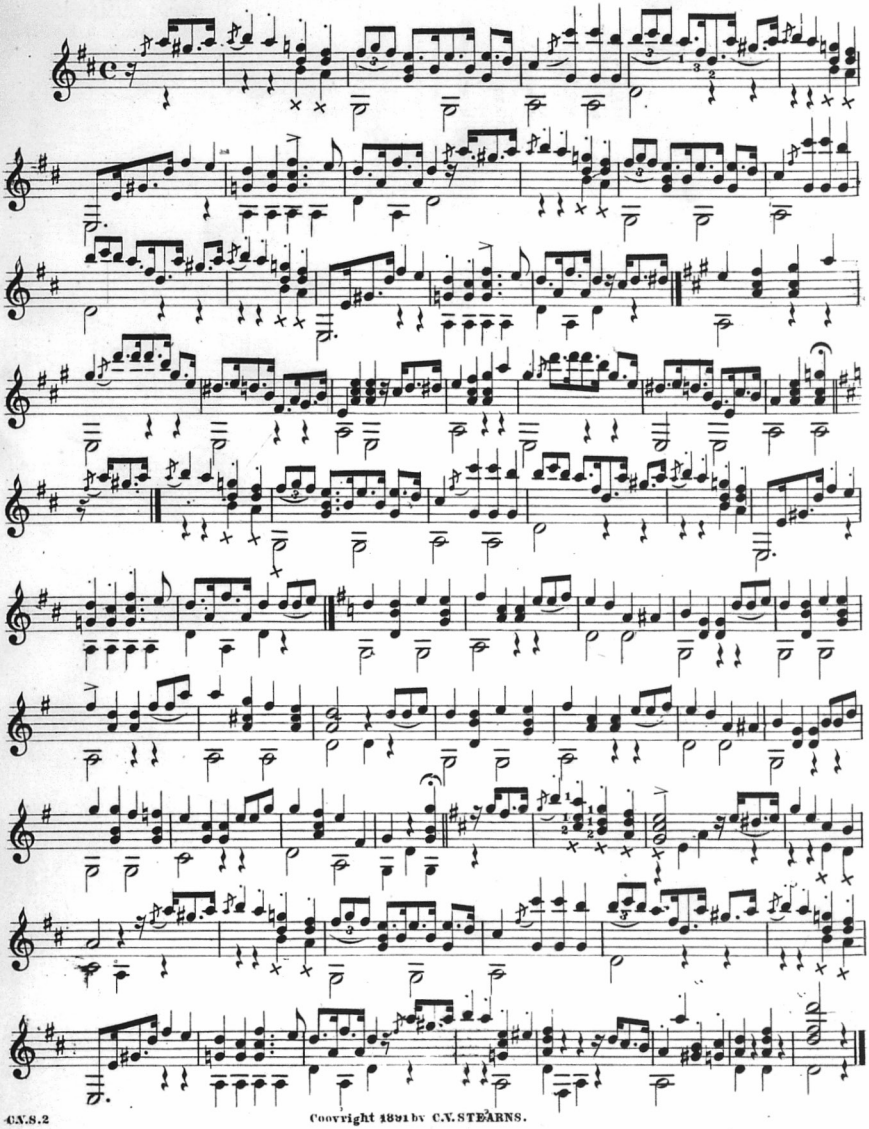
Andante sostenuto.



GAVOTTE "MY LOVE."

GUITAR SOLO.

By C.V. HAYDEN.



Copyright 1891 by C.V. STEARNS.

Guild Bulletin.

(Continued from page 9)

certificates and paying all expenses, there was $111.00 in the treasury.

During the next year, 28 members were dropped for non-payment of dues and up to April 1st., 1908 after dropping these members and with the usual changes which occur each year, the actual membership was 157 against 145 the year previous. During the past year about 18 members have been dropped for non-payment of dues, 1 for breaking two by-laws, one referring to fake schools and one referring to the use of the word Professor without having received a degree. The membership in good standing is divided as follows: 156 professional, 50 associate and 17 trade and several applications pending.

During the year of 1908 the receipts amounted to $555.40 and the expenditures to $498.82. Much printing was done in this year and additional expenses were incurred to increase the development of the Guild.

Originally there was two or three hundred members who joined the organization. The record book shows that some of these were considered members but many of whom never paid dues after the first or second year. The record book at the present time shows just who are members in good standing and also has the names of those who have been dropped or have died, therefore a resume of the membership for the past three years shows that about three years ago, we had about 75 paid up members and after dropping, during the three years, about 147 members for non payment of dues, we have, at the present time, a membership of over 220 members which shows that a great many new members have joined the organization and also that a number of the old members who were dropped have paid up dues for past years and fines and have re-instated. I believe that with the present active interest in the organization which now includes the best known and leading teachers and those who do the largest teaching business from nearly every state in the country and practically all of our virtuosi on the mandolin, banjo and guitar and in addition, 17 of the largest publishers and manufacturers in the country, that by earnest and active work on the part of our members, we can gradually bring our membership to 500 or more. The foregoing report has shown that the Guild has made a steady gain each year and I have every reason to suppose that the gains will be continually increased in a proportionate ratio to the years past.

In answer to the question, "What has the Guild done?" I will say that if nothing else, it has brought the trade and fraternity into a closer association during the last three years than ever prevailed before that time, but this is only one of the things the Guild has done. Two years ago, the Guild recommeded certain pick and tremolo signs for mandolin music. These signs today are used by almost all of the music publishers, among them being Oliver Ditson Co., White Smith Co., Gibson Co., Walter Jacobs, D. Acker, Percy Jaques, Wm. C. Stahl, H. F. Odell & Co., Cundy Bettoney Co., and others.

The Guild recommended the adoption of the tenor mandola and the mando-cello as the proper instruments for mandolin orchestra. The result was that the above firms published parts for these instruments and while some of them still publish the octave mandola parts, this instrument is rapidly disappearing and the call for tenor mandola parts is about 60% greater than for octave mandola parts.

Another matter which has been brought about by this discussion of the mandola is that today more clubs are using a fuller instrumentation than heretofore. An interesting statistic which I might mention at this time is the fact that one of our largest jobbers says that mandolins, with his concern, are selling next to violins in quantity. It is of course a fact that violins sell in larger quantities than any instrument and for years cornets or other regular orchestral instruments have sold in the next largest quantities but the above statement showing that mandolins have jumped to second place, is quite interesting to the fraternity and trade.

Another fact, a certain large western house which has been identified with the small goods industry in this country for many years has, during the last four years or so, stated that the plectral instrument trade had gone to pieces and yet a week or so ago, a statement appears coming from this house saying that the instruments had again come to a steady trade which, in my mind, shows that this house has renewed confidence in the plectral instruments again. One more point, hotels all through the western part of the country are employing mandolin orchestras instead of regular orchestras or vocalists.

To return to what the Guild has done, through the influence brought to bear, the Fake School and the teachers doing business on fake principals have been squelched in many localities and I wish to say while the Guild has been quite instrumental in driving out these schools, credit should be given to the Gibson Mandolin-Guitar Co., which without charge to the Guild, has printed and circulated thousands of the Fake Mandolin School circulars with which you are all familiar. At any time, the Secretary has heard of one of these schools, he has asked the Gibson Co., to send circulars to the leading teachers in that town and the company have invariably sent several hundred to that town with the result that the influence has gradually sent these schools out of business, although they are not all out of existence by any means, there being a less number however in the eastern part of the country.

It has been suggested to me that possibly it would be a good idea for the Guild to do away with the by-law in regard to Fake Schools, and allow members to give so many lessons when they sold an instrument or vice versa. May I ask what is the difference between this and the real Fake School? You all know as well as I do that you can't afford to give away a decent instrument with a course of lessons. The Fake Schools buy instruments at 07c and if teachers are going to, perhaps not run fake schools, but do business the same way, they have either got to give these mandolins which cost 07c and which they represent as being worth $18 or $20, or they can't afford to give away lessons or instruments, and I ask what earthly use there is of doing business if you are not going to make any profit? Does this kind of business, the giving away of instruments or lessons, help a teacher's reputation or assist in elevating the instruments? I say that if a teacher can't make money giving lessons in a legitimate way, it is better that he go to work selling ribbons on a counter in a department store where he would get at least $8 a week which is a living price.

Personally I have no objection to a teacher's giving lessons for 25c an hour if he desires and selling a mandolin which actually has the value of $15 or more at $1.00 down and $1.00 a month but I object to the combining and I believe the majority of the leading teachers in this country are with me on this matter. As an illustration of what one of our prominent publishers thinks of the matter, I will say that recently a musician wrote him asking if he could do some arranging for the firm. Upon looking the man up and finding he was connected with and ran a Fake School, this publisher said to me that he would absolutely have nothing to do with the man and that he did not care to have any of their music arranged by a person connected in any way with a Fake School.

In addition to these things, the Guild has accomplished much more which would take many pages to explain. The Guild has its criticisers but goes serenely on increasing. The organization is too strong, there are too many leading professional and trade members connected with the organization to be hurt by the criticisms, in fact, I think the majority

of the members of the Guild are broad thinking and successful business men who, when hearing these criticisms are inclined not so much to laugh at them as to see if possibly the criticisms could be acted upon and the certain point criticised bettered for the general good of all concerned. At any rate, if seems to me that every time a knock against the Guild is heard, a new member joins the organization, thanks to the free advertising by the knocker.

Among the things I should like to see accomplished during the coming year are the following. These are merely suggestions on my part as the Secretary of the organization I believe that Guild members giving concerts should use the Guild soloists. Nearly all of the prominent virtuosi, as stated above, are members and I believe we should patronize each other in every possible way. I suggest, that always, when possible, Guild members patronize the Guild Trade Members. I think pressure should be brought to bear on the manufacturers and publishers who are not members of the organization to join. I think we could establish to advantage, branches of the organization in foreign countries. I have corresponded with many people in Australia and England and I have reason to believe that by appointing local secretaries in various countries, we could make the American Guild much more of an international organization and increase our membership to an unlimited number by working out a plan of establishing branches all over the world.

I think the dues for professional members should be raised to $2.00. We always are limited in the amount of advertising, circularizing and correspondence. I think if the professional dues were raised to $2.00, that it would give us a somewhat larger income, but in order to offset the additional expense to the members, a Guild pin might be included in this as well as the yearly subscription to the official organ.

Another matter, which I suggest is that it might be well to allow only those who devote not less than 2-3 of their time to teaching or playing the instruments, to hold professional membership in the organization.

The point has been raised frequently in accepting new members, that a certain person applied for membership in a certain city who only taught a few pupils in the evening, whereas, another teacher in the same city did nothing else but teach all of the time. The question is, should there be a distinction between the real professionel teacher and the teacher, who while he may be quite able, teaches merely for pin money.

If we have increased our membership to 220, we can increase it twice as much but it can only be done by consistent, persistent and insistent plugging, and hard active work on the part of each and every member. I believe the time has come now when at least 25% of our members attending the convention would like to see a two days business convention instead of trying to rush things and crowd it into one day which is always broken by the banquet being served in the day time and which actually allows only about 6 hours for our business meeting. It is quite natural that the concert is the big attraction of a convention but even so, the business convention is the actual thing that brings us together and if the Guild is increasing the business by which we all earn our bread and butter, isn't it worth while taking two days out of the 365 to come together and discuss improvements in a slightly more rational way than the quick rushing of things through as we have had to do in the past.

In regard to notation, I refer back to my remarks on foreign branches, if the American Guild intends to do anything in establishing branches in Australia, England or other countries, we must in some way recognize the value of C notation. Later when this subject comes up, I shall have something to say in regard to my correspondence on the notation question.

The CRESCENDO, as the official organ, has been the direct means of increasing the membership on account of the matter which has been printed under the heading Guild Bulletin and the invitations to join the Guild which have frequently appeared in the advertising columns.

The purpose of the CRESCENDO is by the influence which such a magazine must necessarily have to create and renew the interest in the banjo, mandolin and guitar and to offer to the public interesting and instructive matter relating to the instruments. The policy of the CRESCENDO is to assist and have good will towards all. Personal abuse and unjust criticism of any individual or firm is not allowed in its columns and as long as I am the Editor this policy will be strictly followed.

I have endeavored to make the CRESCENDO a partial means by which our instruments will be raised to a higher plane, that they may receive the recognition from musicians that they are entitled to and if the hundreds of letters I have received from the fraternity and trade complimenting and praising our purpose and policy are any criterion, I believe the CRESCENDO, which is conducted with a friendly feeling towards all and the wish and hope that it may be an assistance to the fraternity and trade at large has partially, in its short life, helped the industry in which we are all interested.

I wish to thank the officers and other members who have assisted me to discharge my duties during the past year and I ask you all to work harder than ever to increase our membership and assist in making the American Guild the strongest and most powerful musical organization in the world.

I also heartily thank all those who have so earnestly and kindly contributed their varied efforts to assist in making the official organ, the CRESCENDO, a powerful factor in bettering the standing of the banjo, mandolin and guitar throughout the whole civilized world.

Annual Financial Report.

Balance on hand, April 1, 1908	$ 56.58
Dues, Pins, Ads., Fines, etc.,	456.17
	512.75

Expenses.

Supplies, Postage, Salaries, Pins, etc.,	399.45
Balance on hand, April 1, 1909	113.30
Saving on expense over previous year	98.37

Rec'd for dues, $319, against $201 last year shows an increase of $118.00.

Annual Membership Report.

Resigned	1
Dropped	19
New Members	60

Summary of Members in Good Standing.

	1907	1908	1909
Professional	118	124	156
Associate	9	14	50
Trade	18	19	17
	145	157	223

H. F. ODELL, Secretary-Treasurer.

Owing to the amount of space taken up by the reports of the American Guild Convention, the Round Table and Prominent Guild Members columns had to be omitted this month.

Members Present at 8th Annual Convention.

PROFESSIONAL

Thomas J. Armstrong	Philadelphia, Pa.
Valentine Abt	New York, N. Y.
Daniel Acker	Wilkesbarre. Pa.
Myron A. Bickford	Springfield, Mass.
Roy W. Burchard	Passaic, N. J.
Walter A. Boehm	Buffalo, N. Y.
Miss Cora L. Butler	Port Richmond, N. Y.
J. J. Derwin	Waterbury, Conn.
Harry N. Davis	Worcester, Mass.
W. J. Eckhard	Stamford, Conn.
Miss Ida Eschelman	Meadville, Pa.
Harry Fischer	Newark, N. J.
William E. Foster	Brooklyn, N. Y.
A. A. Farland	Plainfield, N. J.
William Gill	St. Johnsbury Vt.
E. D. Goldby	Paterson, N. J.
Mrs. H. A. Gould	Barre, Vt.
D. E. Hartnett	New York, N. Y.
Miss Claribel Jeffery	Newark, N. J.
W. C. Knipfer	Meriden, Conn.
G. Kliemann	Williamsport, Pa.
George C. Krick	Philadelphia, Pa.
George L. Lansing	Boston, Mass.
S. N. Lagatree	Detroit. Mich.
John J. Levert	Montreal. Can.
D. Mansfield	New York, N. Y.
Mrs. Alma J. Morse	Rutland, Vt.
Val Maurer	Brooklyn, N. Y.
H. F. Odell	Boston, Mass.
W. Eugene Page	Brooklyn, N. Y.
C. S. Stilson	Gibsonburg, Ohio.
Stephen Shepherd	Paterson, N. J.
Carl Tschopp	Philadelphia. Pa.
Louis Tocaben	New York, N. Y.
Miss Anna C. Tuttle	Brooklyn. N. Y.
A. J. Weidt	Newark, N. J.
Ovid S. Weedfald	Upper Troy. N. Y.
L. A. Williams	Kalamazoo, Mich.

ASSOCIATE

Arthur Bamforth	Philadelphia, Pa.
William C. Landau	Lancaster, Pa.
August G. Linkey	Gibsonburg, Ohio.
Mrs. L. A. Williams	Kalamazoo, Mich.
Erastus Osgood	Boston, Mass.

TRADE

Herman Cohn	New York
Oliver Ditson Co	Boston, Mass.
Gibson Mandolin & Guitar Co	Kalamazoo, Mich.
Walter Jacobs	Boston, Mass.
C. F. Martin	Nazareth, Pa.
Maulbetsch & Whittemore.,	Newark, N. J.
H. F. Odell & Co.,	Boston, Mass.
The Vega & Fairbanks Co.,	Boston, Mass.
Vandersloot Music Pub. Co.,	Williamsport, Pa.
Rettberg & Lang	New York, N. Y.

Guild Concert.

The eight annual concert of the American Guild was given in the Astor gallery of the Waldorf Astoria, Thursday evening, April 15th. This concert room furnished an excellent setting for the fine concert which was given. The hall is elaborately decorated and while we prefer a concert hall built for the purpose, we must admit that we have never seen a more handsomely decorated room of this kind.

The Plectrum Orchestra under the direction of Valentine Abt opened the program with a selection from Carmen. The number was well rendered and received with much enthusiasm.

Mr. Derwin appeared next in two banjo numbers. The Romanza showed to advantage his wonderful control of the tremolo movement and his second number displayed his remarkable technique. Mr. Derwin is to be congratulated not only upon his excellent musical performance but his judgment in selecting classics which are adapted to the banjo. He is undoubtedly one of the leading banjo soloists of the country.

Miss Middaugh sang with taste and repose. Her voice is a pure clear soprano and she displayed much artistry. The accompaniment by the orchestra again shows that the mandolin orchestra may be employed in playing accompaniments with quite as much effect as the regular string orchestra.

The guitar solo by Mr. George C. Krick was especially fine, in fact, we believe that the playing of Mr. Krick at this concert was the best we have ever heard him do. His musicianship and technique rank him among the leading virtuosi. He has remarkable command of the instrument and the difficult passages in his selections were played with ease.

The next number was a Fantasia by Mr. Abt played by the Plectrum Orchestra which had the assistance of the Superba Mandolin Orchestra of Brooklyn of which Mr. William E. Foster is the director. Of the three numbers which the Plectrum Orchestra played, we think this number was the best. The attacks and expression were more finished than any of the other numbers and Mr. Abt deserves much credit for drilling his orchestra up to the point of the fine performance which they gave. This number especially showed the instruments to great advantage and the delicate bits were carefully performed. Mr. Foster played the two or three short cadenzas with much taste and accuracy.

The next number was the "Capriccio Spagnuolo" by Munier played by Mr. Gregorio Scalzo who appeared in place of Mr. Eugene Page. His technique is not only marvelous but it is musicianly. The delicacy of touch in the pianissimo passages was very marked. As an encore he played an unaccompanied mandolin number in which he displayed his wonderful mastery of the instrument. That he has been a student and not a mere practiser is evident by the fact that he played the strings at almost every point of contact, frequently playing far up on the neck and at other times nearer the bridge. He should undoubtedly rank as one of the greatest artists of the world on the instrument. If a ranking of the mandolin virtuosi of the country at the present time were made, we should feel inclined to rank Mr. Scalzo not far from the head, although, of course, the styles of the various soloists differ, but Mr. Scalzo's artistry is really wonderful.

Miss Loretta De Lone has a thorough command of the harp. She played a very difficult number with much expression and careful technique.

Mr. Robert Thrane played an interesting 'cello solo accompanied by the orchestra, which again showed the excellence of a mandolin orchestra for accompaniment work. Mr. Thrane's performance was excellent and the ease with which he played in the high positions frequently without looking at the finger board should be an illustration to young musicians that it is not necessary to watch the finger board always when playing. Mr. Thrane combines not only the musician but the humorist as he seemed to thoroughly enjoy, as certainly did his audience, the many dainty little passages in his numbers.

The concert closed with Mendelssohn's Rondo Capriccioso rendered by the orchestra with excellent style, taste and expression.

Mr. Abt had an excellent command of his forces and he led them with much musical taste. The concert was one of the most artistic which has every been given in connection with Guild conventions and Mr. Abt deserves much credit for the arrangement of a fine program in such a beautiful hall.

The complete program is given on the regular program page.

One of the new lady officers of the Guild speaks of the CRESCENDO as follows:

Dear Mr. Odell: Rutland, Vt.

The CRESCENDO is great.

Yours fraternally,

MRS. ALMA MORSE.

Personal Notes.

Stanley Griswold, the well-known young mandolinist of Bellows Falls, Vt., has played a number of engagements this season besides teaching a number of pupils. The Bellows Falls Times says: "He furnished most delightful inspiring music on the mandolin." Mr. Griswold is a pupil of H. F. Odell.

A recent caller at the CRESCENDO office was Signor Giuseppe Pettine. He has had an extremely busy season with many pupils and has given a large number of concerts and recitals. Signor Pettine is a great believer of all that is best in music and his solos include many of the high-class concertos usually only played on the violin. In speaking of the so-called mandolin duo, Signor Pettine, who was one of the first to introduce this style of playing, agreed with us that the word "duo" as applied to the double stop work was misleading and that the so-called duos should be called unaccompanied mandolin.

Miss Anna C. Tuttle of Brooklyn, N. Y., has been teaching the banjo, mandolin and guitar for 12 years. During the last few years, she has been extremely busy with large classes. She is the teacher of the three instruments at the Brooklyn Academy of Musical Art. Miss Tuttle sends in her subscription to the CRESCENDO and has also joined the American Guild.

Mr. H. Ernest Galleher, who was connected with the Holt School of Music, has opened a new studio at 1336 W St., N. W., Washington, D. C.

Six hundred people were entertained by the Worcester Ideal Mandolin Club and its assisting artists in Horticultural hall last evening.

The concert was the 13th annual, and the program was varied and interesting giving a very good idea of the capabilities of mandolins, guitars, banjos and kindred iustruments in ensemble and singly.

The "Queen of the Valley," a gavotte by Goldby, played by the Davis mandolin orchestra, Harry N. Davis, conductor, was the first number and it greatly pleased the audience.

A new instrument, the harp guitar, was heard to great advantage.

Dressed in soft gowns of white, pink and blue, the young women of the Aeolian club presented a pleasing picture as they gave the "Goddess of Night," an overture by Allen. The club is a recent comer into this field of musical effort and its playing last night showed the result of careful study, and attention to detail.

The most impressive numbers were: "Magnolia," a serenade by Missud, and Ramsdell's "Merrie Musician," overture played by the entire orchestra and conducted by Harry N. Davis. In these there was a sureness of attack, a clearer phrasing nuances better observed, than in the other selections. This was the natural result of a desire on the part of the players to interpret the reading of the conductor. A banjo sextet gave a march, "Annexation," by Hall, and a waltz, "Sevilla," by Jaques, which pleased the audience as did the "Bridal Rose" overture by Lavallee which the Ideal mandolin club gave Reeves' "Second Regiment March" was the final number, and was given by the entire orchestra. It was splendidly played with a dash and spirit wholly enjoyable.—*Worcester Telegram.*

Myron A. Bickford, the well-known virtuoso, appeared at Lancaster, N. H., the 23rd of April, and Foxcroft, Me., the 29th. He has several dates booked near Pittsburg the last of May. The 12th of June he will play at South Norwalk, Conn., and also deliver a lecture on music. He is to be director during the summer of the mandolin, guitar and banjo department at the Chautauqua Summer School of Music. He will be the director of a conservatory of music to be opened in New York next September and will have immediate charge of the stringed department and will teach the piano and organ.

A. A. Farland gave a fine recital in Boston, April 20. His performance was very artistic, displaying careful attention to tone, color and expression. His artistry and musicianship were evident in every number he played. His rendition of the Hauser Cradle Song was perfect. It is remarkable how a single artist can hold the attention of the audience for an entire evening playing alone without accompaniment, but Mr. Farland does this and more, he obtains from his listeners a silent attention that many soloists are unable to do. The program is printed on another page.

Questions and Answers.

This column open to all. Send in your questions.

QUESTION—In chord playing on the mandolin, should the action come entirely from the wrist, a combination of both arm and wrist or from the arm entirely. D. E. A.

ANSWER—In chord playing on the mandolin it should be kept in mind that the wrist motion is the most important but in vigorous chord work, especially when three or four notes occur in forte passages, a combination of wrist and arm motion is frequently used, in fact at times it seems as though only the arm were used but it is of the utmost importance to keep always in mind the fact that the delicacy and excellence of tone production is produced to a great extent by a wrist motion. A suggestion which may be of assistance is to use all the wrist motion you can at all times and occasionally use some arm motion as stated above if absolutely necessary. Never use all arm motion if you can avoid it.

QUESTION—I take the liberty of writing you regarding a question which has caused me a lot of trouble, viz: The mandola and mando-cello tuning and stringing. I would like to know which is right, the American mandola in tenor tuning and a 4 double string mando-cello tuned to correspond with violin-cello or the Italian and French mandola in octave tuning and the 5 string mando-cello tuned an octave below the mandolin with the exception of last string which they tune to correspond to lowest string on violon-cello.

P. V. L.

ANSWER—The American mandola, as you call it, strung with 4 double strings, 1st string A, 2nd string D, 3rd string G, 4th string C and the 4 double string mando-cello, same notes as above, only an octave below are the correct instruments to use. The tenor mandola is tuned 1-5th below the mandolin and the mando-cello an octave and 1-5th below the mandolin. The octave mandola is rapidly disappearing in this country and a five double string mando-cello is hardly used at all except on the Pacific coast where there are a few of them. There is no music published for this instrument in this country although some is imported. Almost every publisher of mandolin music in this country issues music for the tenor mandola and the 4 string mando-cello. These two instruments correspond to the viola and cello in the regular stringed orchestra. There is no stringed instrument in the regular orchestra which is tuned an octave below the violin and there is no regular instrument with 5 strings, therefore if the highest model we have to follow uses this instrumentation and we have in the tenor mandola and mando-cello perfect imitations of the viola and cello and we can get music arranged for them and we can't get music for anything else, we believe these instruments are the best ones to use. Three firms to our knowledge today are making mando-cellos and several firms are making tenor mandolas. It is quite easy for a club to restring an octave mandola and use the tenor mandola parts and add the mando-cello, then the instrumentation is correct. We might also add that the American Guild, representing the leading teachers and publishers of the country recommends the use of the tenor mandola and mando-cello. The 5 string instrument you refer to is practically a lute and is very beautiful as a solo instrument but as there is no music written for it in this country, it is hardly practical. The saying "In Rome do what the Romans do" might apply here. You are in America and are offered not only fine instruments but well arranged music, therefore we suggest that you will find the instruments the Guild recommends meet all possible requirements for your orchestra.

Our articles and music review are evidently appreciated. The following letter is one of many received.

Grand Rapids, Mich.

Dear Sir:

Your articles on the mandolin orchestra are fine. I enjoy them very much. The idea of publishing a list of past hits is a good one. Success to your paper. Yours professionally,

J. W. MCLOUTH.

PROGRAMS OF CONCERTS AND RECITALS

Program of Eighth Annual Concert of the American Guild given at the Astor Gallery, Waldorf Astoria, New York, April 15, 1909, under the direction of Valentine Abt.

Carmen Selection . . . . . Bizet

The Plectrum Society Orchestra Augmented, Mr. Abt, Director

Banjo Solo { a Romanza . . . . . Lagatree
b Selection—Hungarian Rhapsody . . . . . Liszt

Mr. J. J. Derwin

Aria—Non piu di folre . . . . . Mozart

Miss Ethel A. Middaugh

Guitar Solo—Alice Where Art Thou, Var. . . . . Foden

Mr. George C. Krick

Fantasia . . . . . Abt

Orchestra

Mandolin Solo—Capricco Spagnuolo . . . . . Munier

Mr. Gregorio Scalzo

Songs { a Cherry Ripe . . . . . Horn
b The Mermaid's Song . . . . . Haydn

Harp Solo—Reverie . . . . . Hasselmanns

Miss Loretta Delone

Cello Solo—Vito . . . . . Popper

Mr. Robert Thrane

Rondo Capriccioso . . . . . Mendelssohn

Orchestra

Program of Recital by Alfred A. Farland at Boston, April 20, 1909.

Faust Fantasia . . . . . Gounod-Alard-Farland
Cradle Song . . . . . Hauser
Alice Where Art Thou? Trans . . . . . Ascher-Farland
Popular March . . . . . Selected
La Precioso—Selections . . . . . Von Weber

Intermission

Overture—"Italian in Algiers" . . . . . Rossini
La Paloma . . . . . Donizetti
2d Mazurka . . . . . Wieniawski
Gavotte—"Southern Girl" . . . . . Kremer
Tarantelle . . . . . Popper

Intermission

Minuet . . . . . Schuecker-Farland
Largo . . . . . Handel
Familar Airs . . . . . Selected
Serenade . . . . . Schubert
Overture—"William Tell," Last Movement . . . . . Rossini

Program of 13th Annual Concert given by the Worcester Ideal Club at Worcester, Mass., March 30, 1909, under the direction of H. N. Davis.

PART I.

1 Gavotte—Queen of the Valley . . . . . Goldby

Davis Mandolin Orchestra

2 A Parish Call . . . . . Original

Elsie Leighton Livermore

3 Serenata—Ombre Notturne . . . . . Matini

Ideal Mandolin Club

4 Fantasia . . . . . Bovio

Frank A. Raia

5 Overture—Goddess of Night . . . . . Allen

Aeolian Club

PART II.

1 a Serenade—Magnolia . . . . . J. Missud
b Overture—Merrie Musician . . . . . Ramsdell

Orchestra

2 a March—Annexation . . . . . Hall
b Waltz—Sevilla . . . . . Jaques

Banjo Sextet

3 Mazurka . . . . . Vardella

Frank A. Raia

4 Overture—The Bridal Rose . . . . . Levallee

Ideal Mandolin Club

5 Reading . . . . . Selected

Elsie Leighton Livermore

6 March—Second Reg't. Conn. . . . . Reeves

Orchestra

Program of Annual Concert of the C. S. DeLano Mandolin, Banjo and Guitar Clubs given at Los Angeles, Cal., April 19, 1909 under direction C. S. DeLano.

a Apollo Overture . . . . . Stoddard
b Indian Frolics . . . . . Sawyer

C. S. DeLano's Mandolin and Guitar Club

a Twilight Reverie Waltz . . . . . Bacon
b Concert March . . . . . Bacon
c Husking Bee . . . . . Bacon

Banjo Club

a Medley Overture . . . . . Eno
b Tale of the Honey Bee . . . . . Ada Cheney

Lyra Mandolin and Guitar Club
Directed by Mrs. C. S. DeLano

a Bolero Waltzes . . . . . Stauffer
b Loretta Schottische . . . . . DeLano

Guitar Club

a Gibson March . . . . . Boehm
b Spanish Gaiety . . . . . Eno

Mandolin Orchestra, 50 Players

West Lawn Polka (Banjos) . . . . . Glynn

Misses C. Glass, M. Rose, E. Lutnesky, K. Wren,
S. Cave and Mr. C. S. DeLano

Love, the Peddler . . . . . German

Mrs. F. Bacon

Fantasia (Guitar) . . . . . De Lano

C. S. DeLano

Light Cavalry, Overture . . . . . Suppe

Mandolin Orchestra

Program of 18th Annual Concert given by Chas. F. Graeber's Mandolin, Guitar and Banjo Clubs at San Francisco, Feb. 20, 1909.

1 a March—Observatory . . . . . Lincoln
b Waltz—A Southern Dream . . . . . Lincoln

Mandolin Club

2 Mezzo Soprano Solo . . . . .

Miss Ray Carcas

3 a Overture—Lustspiel . . . . . Kela Bela
b Dixie Rube, Two Step . . . . . Allen

Mandolin Club

4 Character Sketch . . . . .

The Osborn's

5 a Selections . . . . . George Washington, Jr
b Down in Jungle Town . . . . . Morse

Mandolin Club

6 Song . . . . .

Miss Edith Norton

7 a King Over All . . . . . March
b Two Step . . . . . Redwing

Mandolin Club

8 The Osborn's . . . . .
9 a Espanita Waltzes . . . . . Rosey
b Gen. Mixup U. S. A. . . . . Allen

Mandolin Club

Program recently given by the Carl Tschopp Symphony Mandolin Orchestra at Philadelphia, Pa.

1 March, Militaire . . . . . Boehm
2 Overture, Metropole . . . . . Tschopp
3 Caprice, Danse di Cupid . . . . . Odell
4 March, Gibson . . . . . Boehm
5 Two-step, Calvary Charge . . . . . Wurtele
6 Waltz, Among the Roses . . . . . Stahl
7 March, Battalion Parade . . . . . Sschopp
8 Caprice, Lady Dainty . . . . . Odell
9 Waltz, Spanish Silhouettes . . . . . Pomeroy
10 Gavotte, Red Cross . . . . . Belano

TRADE AND PUBLISHERS NOTES.

The **Maximum Pub. Co.** publishes a number of banjo pieces by Paul Eno which may be classed as among the best American publications for the instrument. The "Plantation Symphony" recently published by this company is an especially fine piece for either solo or teaching work. See ad.

The **Eddy Music Meter** is one of the most useful little articles ever placed on the market. It is of value not only to the teachers but to every player of any sort of an instrument. It is made in the vest pocket size which may be carried around easily. Every player of the banjo, mandolin and guitar should have one. See ad.

The "Symphony" Harp-Guitar manufactured by **W. J. Dyer & Bro.** is an extremely useful instrument in mandolin club. This instrument has a tremendous volume of tone of excellent quality. It is very reasonable in price and may be bought on easy payments. This company will send its fine illustrated catalog free to anyone. See ad.

W. C. Knipfer announces in this issue three marches in both A and C notation. He has recently acquired the control of a well known banjo catalog and these three marches are desirable to those who are now using C notation music.

Now that the American Guild has recommended the publication of music in both notations, many teachers who use C notation are desirious of obtaining a good method. The "Stahl" banjo method, published by **Wm. C. Stahl**, is one of the best on the market. The Stahl mandolins of the violin model are meeting with great popularity. The instruments are made by skilled violin makers and have a very fine tone combined with excellent quality. Catalogs of the instruments and information about the method may be had from above firm. See ad.

Statistics prove that mandolins are selling in next largest quantities to violins which have always held the first place. This shows that there is a tremendous demand for the instruments, and with the demand for instruments goes a demand for good mandolin picks. The Wright mandolin pick, manufactured by **Louis F. Wright.** made of genuine ebonite is having a tremendous sale. These picks never chip or break and have beveled edges and are extremely reasonable in price. See ad.

The **Oliver Ditson Co.** has 38 numbers in their mandolin orchestra catalog which include parts for tenor mandola and mandocello. One of the latest numbers issued by this house is the celebrated Grand March from Tannhauser. It was arranged from the original score by Mr. H. F. Odell and will undoubtedly be in the repertoire of every mandolin orchestra in the country.

The Lyralin, although only recently placed on the market is having a remarkable sale. The instrument is a decided novelty and as it is constructed with such attention to the detail and the tone of the instrument is so excellent, it is no wonder that professionals in various parts of the country are purchasing Lyralins. Enterprising teachers may secure the agency of this instrument by writing to the **Lyralin Mfg. Co.** who issue a booklet which gives a very complete and concise description of the Lyralin instruments and we should recommend that players send for it. See ad.

The **C. L. Partee Music Co.** are the publishers of a number of very valuable instruction books among them being the Universal Methods and the American Conservatory Methods for the banjo, mandolin and guitar. The Partee Co. is making a special offer on several of their most popular books for a limited time. See ad.

Such pieces as "Second Connecticut Regiment March," "Magnolia Serenade" and "Bridal Rose Overture" should be in the repertoire of every club. These pieces are published by the **Cundy Bettoney Co.** who are adding some fine numbers to their mandolin orchestra catalog. See advertisement.

Geo. Stannard publishes a number of the arrangements and compositions of Miss Ethel Olcott whose article on guitar repertoire appears in this issue. He has a large catalog of music peculiarly adapted to teaching. He publishes something new every month. See add.

The **Memory Library** issues an excellent book on how to read music at sight which is useful for every music student. A descriptive circular is issued which will be sent to anyone asking for it.

10¢ will bring to anyone a sample of the famous "Never Stretch" strings. At this time of the year a true string which is damp proof is very desirable. The **F. J. Bacon Co.** make a string that is absolutely guaranteed. See ad.

The **Percy M. Jaques Pub. Co.** has issued a number of new pieces which have met with much favor. One of the best numbers published by this house is the famous "Moon Winks" which is used by hundreds of clubs. One of the latest publications is the "Colored Promenade" which is published for full mandolin orchestra. A sample copy may be obtained for only 10¢.

Whyte Laydie Banjos and Vega Mandolins and Guitars are very popular among teachers and players. The following letters from well known people are extremely interesting.

The A. C. Fairbanks Co., Providence, R. I.

Just a word in regard to the Vega (Pettine Special) mandolins. I have seven mandolins here at the present time that I have used anywhere from two to fourteen years and a number of them are the finest product that their manufacturers are able to put out. All are well known makes yet the Vega has that rich, fine soprano quality that every good mandolinist is looking for, and that I have yet to find in any other make.

WM. PLACE, JR.

Holyoke, Mass., April 10, 1909.

The A. C. Fairbanks Co.,

I will keep both Vega guitars you sent me. I sold the concert size and the big one for me. Away with the.....I sold it cheap and will use the Vega. Thank you for the Half-Tones sent me.

Yours truly,

CHAS. BRINKMAN.

Glen Ridge, N. J., April 6, 1909.

The A. C. Fairbanks Co.,

I have one of your No. 7 Whyte Laydie Banjos. I must say I have never seen a more beautiful instrument in my life and have never played on a better toned one.

Will you send me your plates of your "De Luxe" Whyte Laydie Banjo?

Very truly yours,

JOHN M. POWERS.

RECENT AND RELIABLE PUBLICATIONS

Recent Publications.

With every piece composer's name is given, also arranger's. The letters after names indicate grade—E, easy—M, Medium—D, Difficult.

BANJO.

Hogue Music Co.

Way Down in Georgia — *R. R. Hogue, M*
Banjo and Piano $ .60

A 4-4 march in the keys of A and D. Especially effective as a teaching piece. Introduces some chord work, nothing above the 12th position, mostly in the first position. Bass solo effect in the trio.

Otto Albrecht.

Armstrong's Banjo Studies — *T. J. Armstrong, M*
Book 3 $ .50

One of the books of the set of banjo studies by the veteran banjoist, T. J. Armstrong. These studies are now published complete in C notation. The complete studies contain scales and chords in different keys, with the fingering, and a number of excellent short pieces for teaching. Book 3 contains a little piece called "Grecian Dance," in moderato, 3-4 time, key of G, "The Huntsman's Chorus" key of C, 2-4 time, "Invitation March," key of G, 6-8 time and the "Jubilee Polka," keys of G and C, 2-4 time.

Percy Jaques Pub. Co.

In a Dixie Dell — *P. M. Jaques, M.*
Banjo and Piano $ .70

A slow drag with various forms of syncopation. A very excellent number of this kind. Good for slightly advanced pupils. Keys of A and D. 2-4 time.

Hilarious Zeb — *H. M. Webber, M*
Banjo and Piano $ .70

The sub-title of this number is "An Ethiopian Oddity." It is a 2-4 schottische style of movement in the keys of E and A. Not at all difficult. A very little syncopation. A bright number for teaching purposes and good for club work.

Maximum Pub. Co.

March Impromptu — *Paul Eno, M*
Banjo and Piano $ .75

A rattling good march in 4-4 time, keys of A and D. Very showy and brilliant. Not difficult. Excellent for advanced pupils and soloists.

Polonaise No. 2 — *Paul Eno, M*
Banjo and Piano $ .75

A brilliant concert Polonaise in the keys of A and D. Extremely brilliant and yet not at all difficult. As a concert number with piano, it is a beauty. For advanced pupils, it is immense. Eno is one of the best American writers for the banjo today and this number is one of his best.

Elementary and Advanced Technic Studies — *Paul Eno*
For Banjo, each page $ .30

A very valuable set of technical exercises graded from easy to difficult, giving the fingers of both right and left hand excellent practice. The correct fingering is marked for both hands, that for the right hand being the alternate fingering. We believe if Mr. Eno completes this set of studies and the publisher publishes them in book form there will be a large sale for same. There are too few sets of of studies of this kind on the market.

GUITAR.

Oliver Ditson Co.

Idly in a Hammock — *Walter Vreeland, M*
Two Guitars $ .30

A charming reverie. Slow 6-8 time. Keys of D and F. Melodious. Excellent for teaching. Expression and tempos very carefully marked.

The Distant Village — *Walter Vreeland, E*
Two Guitars $ .30

An effective easy teaching piece introducing a few easy harmonics. An excellent number for young pupils. Keys of C and F. 4-4 time.

Birth of Spring — *Walter Vreeland, E*
Two Guitars $ .30

A waltz movement in the keys of G and C. Very easy and melodious. Interesting for beginners or slightly advanced pupils on the guitar. Mr. Vreeland is an adept in writing guitar music that plays easily under the fingers.

MANDOLIN.

Oliver Ditson Co.

Just For the Fun of It — *W. F. Sudds—H. F. Odell, M*
Mandolin and Piano $ .50

A rondo caprice. 2-4 time in the keys of G and C. A scherzando movement. As a composer of characteristic novelties, Mr. Sudds is well-known and this number is in his usual inimitable style. Also published for full mandolin orchestra.

Girls of Baden — *Karl Komzak—Arr. H. F. Odell, M*
Mandolin and Piano $ .60

A set of waltzes which are standard and are becoming very popular in this country. Introduction, four waltzes and coda. Quite different from the usual line of waltzes. Decidedly Viennese in character. Full of counter melodies and arranged for full mandolin orchestra and regular orchestra.

Overture, 'Morning, Noon and Night" — *Suppe—Arr. H. F. Odell, M*
Mandolin and Piano $1.20

An arrangement of this standard overture from the original score. 4-4, 6-8 and 2-4 times. Keys of D and C. A great number for orchestras, and clubs. Opens with a slow movement at the beginning, working up in Suppe's inimitable style to a fast tempo at the close. We believe this is the only arrangement of this overture arranged for full mandalin orchestra including the tenor mandola and mando-cello.

Maximum Pub. Co.

Sans Adieu — *Paul Eno, E*
Mandolin Duo $ .40

A very easy tremolo melody with a pizzicati accompaniment. 3-4 time. Key of G. A slow movement. Excellent for teaching beginners this style of playing.

PIANO.

Alfalfa Pub. Co.

Canoa Ranch Waltz — *Thos. S. Davis, E*
Piano Solo

A very easy first grade teaching piece in the keys of F and C. A simple and pretty melody.

Reliable Publications.

SUCCESSES OF THE PAST FEW YEARS.

Many pieces published a few years ago are very desirable. For our readers benefit we shall review past hits every month. Many pieces published a few years ago, are as good or better than some published yesterday.

GUITAR.

William C. Stahl,

An Evening Reverie — *Wm. C. Stahl, M*
Guitar Solo $ .50

A cantabile movement in the keys of E and A. Slow 2-3 time. The last strain introduces excellent bass solo. An excellent teaching piece.

Estella Mazurka — *Wm. C. Stahl, E*
Guitar Solo $ .30

A short little mazurka, two strains and trio, keys of A, E and B. A catchy teaching piece. Simple and pretty.

BANJO.

D. Mansfield.

Perpetual Banjo School — *D. Mansfield, M*
No. 6 $ .75

This set includes some very excellent technical studies for acquiring velocity of fingering. The No. 6 set is entirely in the key of A with excercises in the 16th notes, in 6-8 and 2-3 times. The exercises are mostly running scale passages to be played either slowly or rapidly as the teacher or player desires. The book may be used in connection with any banjo method and is very valuable for medium or advanced pupils.

MAGAZINE BARGAINS

The following offers contain only selected magazines of the highest merit. The needs and desires of every one will be found represented in this list—**Women, Literature, Reviews, Juvenile, Outdoor Interests, Fiction, Technical, Music, Art, Humor, Religious, etc.**

The Crescendo and Cosmopolitan or American or Success—Value $2.00 for $1.65

The CRESCENDO

AND	VALUE	COST
Ainslee's Magazine	$2.80	for $2.35
American Boy	2.00 "	" 1.65
American Motherhood	2 00 "	" 1.75
Atlantic Monthly	5.00 "	" 4.25
Bookman	3.50 "	" 3.10
Boston Cooking School	2.00 "	" 1.65
Burr McIntosh Monthly	4.00 "	" 3.00
Century Magazine	5.00 "	" 4.60
Children's Magazine	2.00 "	" 1.65
Christian Herald (N. Y.)	2.50 "	" 2.10
Country Life in America	5.00 "	" 4 00
Craftsman	4.00 "	" 3.35
Current Literature	4.00 "	" 3 25
Designer	1.50 "	" 1 35
Dressmaking at Home	2.00 "	" 1.65
Etude (for music lovers)	2 50 "	" 2.00
Field and Stream	2.50 "	" 2.00
Garden Magazine	2.00 "	" 1.65
Good Housekeeping	2.00 "	" 1.65
Hampton's Magazine	2.50 "	" 2 00
Harper's Bazar	2.00 "	" 1.65
Harper's Magazine	5.00 "	" 4.30
Harper's Weekly	5.00 "	" 4 30
Home Needlework	1.75 "	" 1.50
House Beautiful	3.50 "	" 3.25
Housekeeper	1.75 "	" 1.60
Housewife	1.35 "	" 1.25
Human Life	1.50 "	" 1.35
Independent	3.00 "	" 2.35
International Studio	6 00 "	" 5 25
Judge	6.00 "	" 5.25
Ladies' World	1.50 "	" 1.35
Leslie's Weekly	6.00 "	" 5.00
Life	6.00 "	" 5.35
Lippincott's Magazine	3.50 "	" 2.75
Little Folks (Salem) new	2.00 "	" 1.65
McCall's Mag. & Pattern	1.50 "	" 1.40
McClure's Magazine	2.5c "	" 1.90
Metropolitan Magazine	2.50 "	" 1.65
Mod. Priscilla (fancy w'k)	1.50 "	" 1.35
Mother's Magazine	1 50 "	" 1.35
Musician	2.50 "	" 2.00
National Home Journal	1.50 "	" 1.25
National Magazine	2.50 "	" 2.00
New Idea (N. Y.) fashions	1.50 "	" 1.35
North American Review	5.00 "	" 4.30
Outing Magazine	4.00 "	" 2.35
Outlook	4.00 "	" 3.75
Pacific Monthly	2.50 "	" 2.00
Pearson's Magazine	2.50 "	" 2 00
Physical Culture	2.00 "	" 1.65
Pictorial Review & Patt'n	2.00 "	" 1.65
Popular Magazine	2.50 "	" 2 20
Puck	6.00 "	" 5.10
Putnams-Reader	4.00 "	" 2.35
Recreation	4.00 "	" 2.35
Red Book	2.50 "	" 2.25
Review of Reviews	4.00 "	" 3.00
Rudder	4.00 "	" 2.35
Scientific American	4.00 "	" 3.60
Scribner's Magazine	4.00 "	" 3.65
Smart Set	3.50 "	" 2.35
Smith's Magazine	2.50 "	" 2.20
St. Nicholas	4.00 "	" 3.60
Strand Magazine	2.50 "	" 2.40
Sunset Magazine	2.50 "	" 1.65
Technical World Magazine	2.50 "	" 2 00
Travel Magazine	2.50 "	" 2 00
Van Norden Magazine	2.50 "	" 1.75
Woman's Home Companion	2.25 "	" 1.90
World To-day	2.50 "	" 2 00
World's Work	4.00 "	" 3.25

YOU MAY ADD TO YOUR LIST

All Story	for	$1.00
Argosy	"	1.00
Collier's Weekly	"	5.20
Delineator	"	1.00
Everybody's Magazine	"	1.50
Ladies' Home Journal	"	1.50
Literary Digest	"	3 00
Munsey's Magazine	"	1.00
Popular Mechanics	"	1.00
Saturday Evening Post	"	1.50
Youth's Companion	"	1.75

The CRESCENDO and Pictorial Review



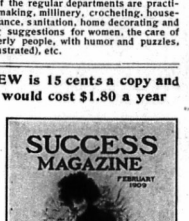
Readers appreciate the value of the up-to-the-minute fashion service of this magazine. It has four foreign offices, managed by fashion experts, in Paris, London, Berlin and Vienna. It keeps its readers in touch with what is newest and most smart in seasonable style. **Pictorial Review** is not solely a

FASHION MAGAZINE

Its fiction is clever and interesting, its articles broad, and of national interest. Some of the regular departments are practical lessons in home dressmaking, millinery, crocheting, housekeeping and household finance, sanitation, home decorating and furnishing, money-making suggestions for women, the care of children, a page for elderly people, with humor and puzzles, echoes from the stage (illustrated), etc.

PICTORIAL REVIEW is 15 cents a copy and if bought singly would cost $1.80 a year

Success Magazine



Aims to be the one indispensable magazine in the home—"The

GREAT HOME MAGAZINE

of America." It stands for the highest ideals in home life, and for national, civic and business honesty in public life. The world's work is told in articles descriptive of the important happenings in engineering, science, agriculture, art, literature, etc. The serial articles and fiction are the best procurable. Readers have the advice of the ablest writers on dress, etiquette, home-making in its various phases—the table, the farm, the garden, books and reading, investments, and child-culture. Success Magazine is strengthened by the masterly **inspirational** writings of Orison Swett Marden, the Editor, and a wealth of poetry, humor and pictorial art.

SUCCESS MAGAZINE is 10 cents a copy and if bought singly would cost $1.20 a year

Modern Priscilla



Is one of the BEST Embroidery Magazines published. It is the recognized

LEADING FANCY WORK MAGAZINE OF AMERICA

It is undisputed authority on all kinds of embroidery, knitting, crocheting, lace, costumes, lingerie and home decorations. It is filled from cover to cover each month with designs, instructions, descriptive articles and valuable information. Aside from the strictly fancy-work departments, there are departments devoted to china, oil and water-color painting, stenciling, pyrography, leather work, basketry and the like. It has many helps for housekeepers, and is a real good magazine for the home.

MODERN PRISCILLA is 10 cents a copy, and if bought singly would cost $1.20 a year

THE CRESCENDO, Pictorial Review, Success Magazine, Modern Priscilla, { The news stand price for these four magazines and the pattern is $5.55. Our price for all of them is now only **$2.15**

Pictorial Review pattern. (Value 15c. Supplied by the publisher, at the subscriber's request, any time within 60 days after receiving first copy)

The Crescendo, Everybody's and Delineator—Value $3.50 for $2.50

ALL SUBSCRIPTIONS ARE FOR ONE FULL YEAR. Subscriptions may be **new, renewal,** or **extensions.** Magazines may be sent to **one** or **separate** addresses. Additional postage is charged on Canadian and Foreign subscriptions. If you do not find what you want, send us your list, and we will quote you the lowest possible price. We will duplicate any offer made by any reputable agent, agency, or publisher.

THE CRESCENDO, 165 Tremont St., Boston, Mass.

Mr. Music Student!

Why not carry your teacher in your pocket? This is what you can do if you have an **EDDY MUSIC METER** which is always ready to answer any question on musical construction that may arise. It will tell you all the keys, both major and minor, with their signatures and scales. How to transpose at a glance. What the principal major and minor chords are in all keys. How the string instruments are tuned, etc.



Teachers—You need this to assist you in your work.

Price only 25c. Special prices to the profession.

Chas. W. Eddy, 62 Meeting St., Providence, R. I.



The

"SYMPHONY" Harp Guitar

has no rival in volume of tone, combined with quality.

What Experts say about it:

"The most perfect and practical instrument of the kind."

"I would not be without one now for any money."

"Far beyond any guitar we know of."

"In tone and volume far superior to any I have ever heard."

"Without question the greatest instrument for club work ever brought to my notice."

"There are no others to compare with it in volume of tone."

Sold on Easy Payments

Write for illustrated catalog. Sent free to any address.

W. J. DYER & BRO.

Dept. 85, ST. PAUL, MINN.

A BANJO, MANDOLIN and GUITAR RECITAL *by*

MYRON A. BICKFORD

will boom your business.

Better get his program and terms. Available anywhere.

ADDRESS

351 MAIN STREET, SPRINGFIELD, MASS.

Have You Ever Been Discouraged?

Have you ever put away your **Banjo, Violin or Guitar** entirely discouraged, with the remark, **"What's the use of trying?"** "There is not a string made that is fit to use?"

If so, you are not one of our customers and do not use our "Neverfalse" Strings. 30 out of every 30 **guaranteed** to be as represented, or we will replace any and all that do not give satisfaction.

"NEVERFALSE" and "NEVERSTRETCH" STRINGS ring good and clear. Send 10 cents for sample.

"No-Knot" Banjo Tailpiece 35 c. each. "Neverslip" Banjo Bridge 10 c. each. A trial will convince the most skeptical.

Once tried, always used.

—MANUFACTURED ONLY BY—

The **F. J. BACON CO.**

Dep't C. Bristol, Conn.

"IF IT'S OUR PUBLICATION IT'S GOOD"

PLANTATION SYMPHONY

Another Banjoey Banjo Solo by the World renowned composer **Paul Eno** Contains that "Banjo Sense" so seldom found in music written for this instrument. Don't lose an opportunity. Order at once. Banjo Solo 50c; Piano Acc, 40c; Banjo and Piano 75c. Usual Discount. **DEPT. M.**

THE MAXIMUM PUBLISHING CO., 1524 Chestnut St., Philadelphia

Stahl's New Model Mandolin



IS an original Model, more beautiful than the others and as near like a violin in shape, tone, etc., as it is possible to get an instrument which is played with a plectrum. Tops and backs carved out of **solid blocks** of wood and arched on the same lines as the violin. Made by **skilled violin makers** from the finest violin woods money can buy. Can use regular mandolin strings, as the neck is the **same length** as on the old style mandolins and the frets **spaced exactly the same** which makes the fingering very easy, besides giving us an easier action than can be found in any similiarly constructed instrument. The tone is superior to all others and our prices are less than some firms charge for inferior instruments; all we ask is comparison with other makes, the purchaser to be the judge, the mandolins will do the rest. Send for catalogue to

WM. C. STAHL

211 Grand Avenue, - Milwaukee, Wis.

THIS IS A PROGRESSIVE AGE

Mr. Mandolin Player, Why don't you try the

"WRIGHT" MANDOLIN PICKS

GENUINE EBONITE, BEVELED EDGES

Made in four grades of flexibility



Never Chip or Break

Price postpaid, 10c each. 75c dozen

Improve Tone

"Wright's Peerless" Strings are THE VERY BEST MADE

SAMPLE SETS MAILED AT FOLLOWING PRICES

Banjo, gut and silk wound 4ths, set 40
Guitar, " " " Basses," 75
Mandolin, Sil., Steel, Polished Copper Basses, set . 40

Money back if you say so. Free Catalogue STRINGS, CASES, etc.

LOUIS F. WRIGHT, Winsted, Conn.

TEACHERS AND DEALERS PLEASE ASK FOR WHOLESALE PRICES

—Jobbers please write us—

THE CUNDY BETTONEY CO.

invite Mandolin teachers to write for particulars regarding their New Issues for Mandolin Orchestra.

93 Court St., Boston, Mass.

SUBSCRIBE for the Stannard issues for Mandolin and Guitar. Something new every month. Catalogue and blanks free to all.

GEO. STANNARD

Publisher of Good Things

121 SO. WARREN ST - TRENTON, N. J.

For 10 cents we will send you a copy of the Colored Promenade for 2 Mandolins and Guitar Acc., or Banjo Solo. This is one of J. J. Liddicoat's latest and best compositions for full mandolin orchestra, including tenor mandola and mando-cello.

Percy M. Jaques Pub. Co., Jacksonville, Fla.

---

3 Marches in C and A Notation Banjo

10 CENTS EACH

Enterprise March Minter's March
Colonial Club March

Published by W. C. KNIFFER, 48½ W. Main St.
MERIDEN, CONN.

How to Read Music at Sight. Send for Circular.

"HUMBUG MEMORY SCHOOLS EXPOSED" AND ADDRESS ON DEVELOPMENT OF THE

MEMORY FREE

To introduce a series of valuable educational works, the above will be sent to all applicants.

Room 860 MEMORY LIBRARY 14 Park Place, New York

MAY 18 1909

PROMINENT TEACHERS

ACKER, D.—61 So. Main St., Wilkes-Barre, Pa. Banjo, Guitar and Mandolin. Guild Officer.

ALLEN, MRS. LOUIE M.—345 N. 11th St., Lincoln, Neb., Piano, Guitar, Mandolin and Guitar. Guild Member.

AUDET, JOS. A.—214 Boylston St., Boston; Mercantile Bldg. Waltham, Mass. Violin, Mandolin and Guitar. Guild Member.

AUSTIN C. E.—P. O. Box 535 New Haven, Conn. Banjo, Mandolin and Guitar. Guild Member.

BEMIS, GEORGE W.—175 Tremont St., Boston. Mass. Mandolin, Guitar, Banjo and Flute. Guild Member.

BICKFORD, MYRON A.—351 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Member.

BOEHM, WALTER A.—120 Cottage St., Buffalo, N. Y. Mandolin, Guitar and Banjo. Guild Officer.

BROUGHTON, MRS. A. C.—3528 Eagle St., Los Angeles, Cal. Mandolin, Banjo, Guitar and Harmony. Guild Member.

BURCHARD, ROY W.—19 Belmont Pl., Passaic, N. J. Banjo, Mandolin and Guitar. Guild Member.

COFFEL, HAL,—Pennville, Ind. Mandolin, Guitar and Banjo, Composer and Arranger.

DAVIS, HARRY N.—230 Pleasant St., Worcester, Mass. Mandolin, Banjo and Guitar. Guild Member.

DAYTON, MRS. L. M.—Cor. North and Maple Sts., Marcellus, Mich. Guitar, Mandolin, Banjo, Violin and Piano.

DERWIN, J. J.—109 Bank St., Waterbury, Conn. Mandolin, Guitar and Banjo. Guild Officer.

ESCHELMAN, MISS IDA E.—429 Randolph St., Meadville, Pa. Mandolin, Guitar and Piano. Guild Member.

FERRUCCI, C.—78 St. John St., New Haven, Conn. Harp, Guitar, Mandolin and Violin.

FOSTER, WM. EDW.—537 Knickerbocker Ave., Brooklyn, N. Y. Mandolin, Banjo and Guitar. Guild Member.

GATCHELL, FRED F.—525 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Member.

HARPER, J. GEO.—Lethbridge, Alta, Canada, Mandolin, Guitar, Banjo and Violin. Guild Member.

HENDERSON School of Music, Main office 2703 5th Ave., Pittsburg, Pa.

JENINGS, ALLEN GALES—118 Seaton Pl. N. W., Washington, D. C. Mandolin, Guitar and Banjo. Guild Member.

JONES, ELMER D.—110 E. Sixth St., East Liverpool, Ohio, Mandolin, Guitar, Banjo and Violin.

KITCHENER, W. J.—157 W. 84th St., New York City Mandolin, Guitar, Banjo and Composition. Guild Member.

KNIPFER, W. C.—48 1-2 W. Main St., Meriden, Conn. Banjo, Mandolin and Guitar. Guild Member.

LANG, MRS. C. A.—10 Langdon St., Montpelier, Vt. Piano, Banjo, Mandolin and Guitar. Guild Member.

LANSING, G. L.—170a Tremont St., Boston, Mass. Banjo, Mandolin and Guitar. Guild Officer.

MAURER, VAL. J.—242 Irving Ave., Brooklyn, N. Y. Guitar, Mandolin and Banjo. Guild Member.

MORSE, MRS. ALMA J.—10 East St., Rutland, Vt. Banjo, Mandolin, Guitar and Piano. Guild Officer.

ODELL, H. F.—165 Tremont St., Boston, Mass. Mandolin, Guitar, Banjo and Piano. Guild Officer.

OLCOTT, MISS ETHEL L.—722 W. 11th St., Los Angeles, Cal. Guitar Soloist and Teacher.

PETTINE, GIUSEPPE.—Lederer Bldg., Providence, R. I. Mandolinist. Guild Member.

POTTER, FRANCIS.—55 Barker Block, Omaha, Neb. Banjo, Mandolin and Guitar. Guild Member.

ROWDEN, MR. & MRS. CLAUDE C.—Handel Hall, Chicago, Ill. Banjo, Mandolin, Guitar and Piano. Guild Member.

RUSSELL, JOHN E.—27 State St., New Bedford, Mass. Banjo, Mandolin, Guitar and Piano. Guild Member.

TOCABEN, LOUIS.—13 Astor Place, New York. Composer, Arranger for Mandolin, Guitar, Piano. Guild Member.

TSCHOPP, CARL.—1263 N. 29th St., Philadelphia, Pa. Mandolin, Zither, Guitar and Banjo. Guild Member.

VREELAND, WALTER F.—178 Tremont St., Room 40, Boston, Mass. Guitar, Mandolin and Banjo. Arranger

WEBBER, H. A.—480½ Washington St., Portland, Ore. Mandolin, Violin, Banjo and Guitar. Guild Member.

WEEDFALD, OVID S.—31 11th St., Upper Troy, N. Y. Performer and Teacher of Guitar. Guild Member.

WASHINGTON INSTITUTE OF MUSIC—Walter T. Holt, Pres., 937 K St., N. W. Wash., D. C. Voice, Piano, Harmony, Violin, Cello, Mandolin, Banjo and Guitar. Guild Member.

WOLFE. O. S.—535 N. 6th St., Allentown, Pa., Guitar, Mandolin. Banjo and Violin. Guild Member.

Cards inserted in above list 12 months for $1.00 (2 lines). Extra lines 50 cts. each.

NEW MUSIC HITS for Orchestra

I LOVE YOU, DEAR, and ONLY YOU
A beautiful march song with an elegant melody. Just out.
GIVE ME AN AMERICAN GIRL
The big national song hit. Big demand for this song.
THE LITTLE COUNTRY SCHOOL HOUSE
A beautiful ballad of school days.
THE ALLIGATORS' PARADE—Two-Step
A dandy number and splendid seller.
10 Parts Piano and Cello, 20 Cents Each or Above Four for 75 Cents
MAGBEE MUSIC PUBLISHING CO., Box 1713, Pittsburg, Pa.

Mr. Teacher

THIS IS A GOOD TIME TO JOIN
The AMERICAN GUILD of
Banjoists, Mandolinists and Guitarists

BOOM THE CAUSE YOURSELF The B. M. and G.

Yearly dues only $1.00.

200 Leading Teachers belong. **Why don't you join?**

Write at once for application blanks, etc.

H. F. ODELL, Sec'y-Treas., 165 Tremont St., Boston

LINER AD. DEPT.

Advertisements inserted here for 25 cts. a line, each insertion. Cash with order. Not less than 3 lines nor more than 8 lines accepted.

CLOSING OUT SALE of my large stock of B. M. & G. Music. Solos and all combinations. All standard. Six copies, 30 cents, postpaid.
MYRON A BICKFORD, 351 Main St., Springfield, Mass.

FOR SALE. Brand new $75.00 Farland Banjo, with waterproof head and harp attachment. Will send C. O. D. privilege of examination for $35.00. Just from the makers. O. S. WOLFE, Allentown, Pa.

HARMONY LESSONS BY MAIL. A practical course by a musician of many years experience and a member for years of Gilmore's Band. From start to finish my instruction is easily understood. When you get through you will actually have something of value. I. H. ODELL, 165 Tremont St., Boston.

ARRANGEMENTS MADE FOR MANDOLIN ORCHESTRA. H. F. Odell, 165 Tremont St., Boston, Arranger for Oliver Ditson Co., White-Smith Co., Gibson Co., etc., etc. Latest arrangements are Love's Old Sweet Song for H. F. Odell & Co.; Tannhauser March, Flower Song and Bohemian Girl for Oliver Ditson Co.; Intermezzo, Cavalleria for Gibson Co.; Diamond City March for D. Acker.

GIBSON TENOR MANDOLA FOR SALE CHEAP, with Leather Case. Cost $58. Sell for $40. Only used two months. Just like new. I guarantee it to be in first class condition. Has a large broad tone. It's a rare bargain.
H. F. ODELL, 165 Tremont St., Boston, Mass.

Mandolin Solos and Duos

SOLOS

Annie Laurie, Var.	Abt .50	Fantasia	Abt .65
The Brooklet	Abt .50	Fifth Air Varie	Dancla .50

DUOS

Cradle Song	Hauser .35	In Venice Waters	Abt .35
Hark the Choir	Abt .35	Last Rose of Summer	Alexander .35
Golden Rod	Abt .40	Old Black Joe, Var.	Alexander .50
Impromptu	Abt .50	The Piper	Abt .50
Intermezzo	Mascagni .30	Reverie	Alexander .50
Sounds From Church	Abt .35	Spring Song	Mendelssohn .50

Published by VALENTINE ABT

Carnegie Hall, New York City

B. & M.

(BARNES & MULLING)

Absolutely guarantee the following True and Tested Strings for the

VIRTUOSO

NOTHING BETTER TO BE HAD.

	s.	d.
Violin E String (One single length each)		6
Violin A " " " "		9
Violin D " " " "		9
Violin G " (Pure Silver Burnished)	1	4
English Accribelle (120 cut lengths, 4 lengths in an envelope)	13	6

Write for Catalogue of Banjos, Mandolins & Guitars, etc.

3 Rathbone Place, Oxford Street, W.
LONDON, ENGLAND.

GROVER NONTIP
PAT. SEPT. 6,'04

It improves tone and action of the BANJO.

Endorsed and used by entire Profession

PRICE 15 cts. EACH

Teachers and Dealers, send card or letter head for free sample.

A. D. Grover, 381 Albany St., Boston

Why not Publish that Musical Composition?

Our expert will arrange music and revise Mss. when necessary. We will make plates and title, print, send proof and copyright, and furnish complete ready for sale. Prices low. Full particulars on request.

JOHN WORLEY CO.

40-48 Stanhope St. : Boston, Mass.

Chenet Guitar Studies

FOR BEGINNERS

A practical method, introducing scales in easy keys, chords, easy exercises and melodious short pieces. Used by hundreds of leading teachers. Four books 50 cts. each. Discount 1-2 off.

Odell Method for Mandolin

3 Books Ready. 75c each

The most complete, practical, progressive and up-to date method. Contains more than all other methods combined. Special discount to teachers.

Robinson Banjo Method

FOR BEGINNERS

Profusely illustrated, showing the position of both hands. Includes scales, chords, pieces, etc. $1.00 each. Discount 1-2 off.

H. F. Odell & Co., 165 Tremont St., Boston

FARLAND

Sixteenth Year. 7th Transcontinental Tour.

Oct., Nov., Dec., late April and May, East of Ind. Jan., Feb., early April, Middle West. March, Pacific Coast.

Write for Concert Proposition now

THE FARLAND WOOD RIM BANJO with Harp attachment and waterproof head. The only banjo which is free from the "tin pan" tone characteristic of all other makes. Positively louder than a piano and sweeter than a harp. Send for price list.

If in a position to sell concert tickets you can get a Farland Banjo or an equally valuable mandolin, guitar, violin, etc., in exchange for a few hours of your leisure time. Write for particulars.

THE FARLAND STRING for violin, banjo, etc. "The only string that's fit to use." Guaranteed perfect. Better than the imitations and costs no more. Trial lot of 20 assorted to suit, $1.00.

Catalog of sheet music, books, heads, etc., free. ADDRESS

A. A. FARLAND, 319 E. Front Street, Plainfield, N. J.
British Agent, Albert Lyles, Stonefield St., Dewsbury, Eng.

THE CIRCULATION OF

KEYNOTES

GOES ON INCREASING EVERY ISSUE

It is published on the first of each month in the interest of players of

THE BANJO, MANDOLIN AND GUITAR

and the reason of its success is that it has **the most news, the best articles** of any British paper and not less than **8 pages of music** in each issue.

$1.00 for 12 months subscription. 61 cents for 6 months. Send 10 cents for specimen copy.

JOHN ALVEY TURNER, 39 OXFORD ST. W. LONDON, ENGLAND

The publisher of the largest European Catalog of Music for the above instruments May we send you a list gratis and post free.

SUBSCRIPTIONS RECEIVED AT "CRESCENDO" OFFICE

THOMPSON REPORTING CO.

PUBLISHERS

10 Tremont Street, - Boston, Mass.

Book of Credit Ratings and Directory of the Music Trades for the United States and Canada.

We collect Claims in the United States and Canada.

"B. M. G."

B. M. G. is the leading British journal of the Banjo, Mandolin and Guitar and will keep you posted with all that concerns these instruments in Great Britain and her colonies.

B. M. G. circulates wherever English is spoken, all over the world.

B. M. G. contains Banjo and Mandolin Solos in every number, and instructive articles by the best exponents of these instruments.

B. M. G. affords complete instruction in Universal Notation for the banjo, written in progressive lesson form by Clifford Essex.

B. M. G. is the link between players in the U. S. A. and Great Britain and Ireland.

B. M. G. is published on the 1st of every month and costs you $1.25 per annum.

B. M. G. is edited by Sir Home Gordon, Bart, and is published at 15A Grafton Street.

Subscriptions received at Crescendo Office, **Bond St., London, Eng.**

It Pays to Buy Good Goods of the best maker

To Enlarge and Promote your musical knowledge and advancement it is wise economy to invest in that from which the best results are obtained.

STOCK

Our stock of Vega Mandolins and Guitars and Fairbanks Banjos is not only the most varied of any but you have the opportunity of selecting from the largest stock of strictly high grade instruments in the World.

SELLING PLANS

We will be glad to forward you any Vega or Fairbanks Instrument which you may wish to select on thirty days Free Trial. The Express Company only allow a five days trial, but we want you to have more than that time if necessary. We want you to have as good an opinion of our instruments as a well known teacher, who wrote in the other day (he was from the State of Missouri): "I have had one of your Special Artists Instruments for eight years and it gets better all the time."

LITERATURE

Our Fairbanks Illustrated Banjo Catalog, together with a New Set of twenty-seven Half-Tones of World's Famous Banjoists, will help you to a favorable decision.

Our Illustrated Vega Catalog, together with Half-Tones of Celebrated Artists and Players, will act as a faithful guide to your further needs in the Mandolin or Guitar Line.

The A. C. Fairbanks Co. **The Vega Company**

62 SUDBURY STREET, BOSTON, MASS.

MANDOLIN ORCHESTRA SUCCESSES

Love's Old Sweet Song

Miserere, Prison Song From IL TROVATORE

Danse di Cupid ODDMENT **Modestie** REVERIE **Toastmaster** MARCH

All arranged by H. F. ODELL

PRICES

1st mandolin **30c.**; 2nd and 3rd mandolin, tenor and octave mandola, mando-cello, cello, flute and guitar each **20c.**; piano **40c.** Mandolin and piano **50c.** Two mandolins and guitar **50c.** Discount **1-2 off.**

FIVE GREAT BANJO PIECES

JONGLERIE SCHOTTISCHE	Odell	.25
POLITICIAN MARCH	Odell	.30
FAMILIAR SCOTCH AIRS	Bacon	.30
THE DUTCH PICNIC	Glynn	.30
YANKEE DOODLE B & P	Odell	.60

Discount 1/2 off

FIVE IMMENSE GUITAR PIECES

SPECTRE DANCE	Odell	.25
GLISSANDO WALTZ	Hayden	.30
ELSIE WALTZES	Hayden	.30
CHANT DU NORD	Hayden	.30
SPANISH FANDANGO	Hayden	.30

Mr. Player—Do you use Odell Mandolin, Banjo and Guitar Strings and Mandolin Picks? Does your teacher sell them to you or some cheap, inferior brand? If so, tell him you want Odell's strings because they are the best.

Mr. Teacher—Do you give your pupils Odell strings for Mandolin, Banjo and Guitar, thereby pleasing the pupil and making him think that you are a good judge of strings? If not, you certainly should for your own good and his. Odell strings produce **tone** and that's what you are trying for—**Quality.**

BOTH OF YE—Send for our String Catalog.

Try Our New Issue Plan. You can obtain all our music as fast as issued for a few cents each. Send for it.

500 **We publish 500 pieces for mandolin, guitar and banjo.** **500**

We will send our Catalogs if you will tell us where to send them

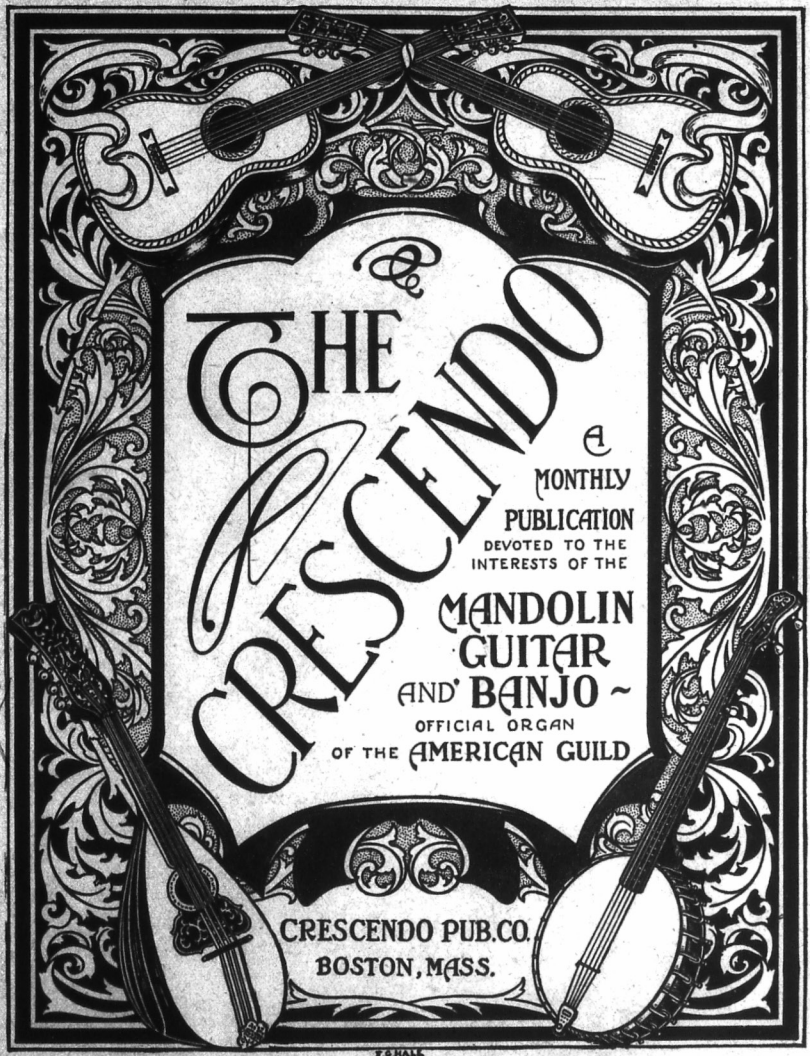
SPECIAL DISCOUNT TO TEACHERS

H. F. ODELL & CO. - - 165 Tremont St., Boston, Mass.

Music

LIBRARY OF CONGRESS JUN 8 1909 PERIODICAL DIV.

Vol. I. June 1909 No. 12.



F.G.HALL

10 cents per copy

COPYRIGHT 1909 BY CRESCENDO PUB. CO
All rights reserved

$1.00 per year.

N. B.—Send for our new music proposition. It will interest you because it soothes your "pocket-book nerve."

SELECT MUSIC for

Mandolin and Mandolin Orchestra

Pieces marked ** have Banjo Solo parts (Price 30c) also Banjo Accompaniment (Price 20c)
Pieces marked * have Banjo Obligato only (Price 30c.)

1. *THE GAY CHAUFFEUR. March . . . *Odell-Lansing*
2. IN MOON-LAND. Intermezzo . . . *Peck*
3. **THE CADET'S DREAM. Patrol . . . *Lansing*
4. LOVE'S GOLDEN MEMORIES . . . *Odell*
5. THE CHIEFTAIN. March and Two-Step . . . *Lansing*
   - SINGLE PARTS:--Mandolin or Violin Solo, each . .30
   - 2nd or 3rd Mandolin or Violin, Mandola, Mando-Cello, Tenor-Mandola, Cello, Flute or Guitar Accom., each . .20
   - Piano Accomp. . .40
   - COMBINATIONS:--Mandolin and Guitar . .40
   - Two Mandolins and Guitar . .50
   - Mandolin and Piano . .50
   - Two Mandolins and Piano . .60
6. STELLA. Valse . . . *Tocaben*
   - SINGLE PARTS:--3d Mandolin or Violin, each . .20
   - COMBINATIONS:--Mandolin and Guitar . .35
   - Two Mandolins and Guitar . .50
   - Mandolin and Piano . .50
   - Two Mandolins and Piano . .60
7. DANZA HABANERA . . . *Tocaben*
8. POMPONETTE. Gavotte . . . *Tocaben*
9. YVONETTE. Polka . . . *Tocaben*
   - SINGLE PART:--3rd Mandolin . .20
   - COMBINATIONS:--Mandolin and Guitar . .25
   - Two Mandolins and Guitar . .30
   - Mandolin and Piano . .30
   - Two Mandolins and Piano . .35
10. A TOI. Serenade . . . *Tocaben*
    - SINGLE PART:--3rd Mandolin . .20
    - COMBINATIONS:--Mandolin and Guitar . .30
    - Two Mandolins and Guitar . .35
    - Mandolin and Piano . .35
    - Two Mandolins and Piano . .40

Your regular discount allowed, plus postage.

Thematic pages of Nos. 1, 2, 3, 4, 5 and 6 **sent free to anybody anywhere.**

Send for Catalog of Mandolin, Guitar and Banjo Music

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON
62 and 64 Stanhope St.

NEW YORK
13 E. 17th St.

CHICAGO
259 Wabash Ave.

—500—
Washburn Guitars

were sold in New England the first year that the instruments were placed on sale there. Since then brains and skilled labor have improved them 100 per cent.

Over 100,000 Washburn

Mandolins, Banjos and Guitars in use.

WHY?

Because Washburn instruments are perfection in scale, adjustment, tone, ease of playing, excellence of finish.

WE WANT YOU TO TRY THE

New Model Mandolins, $15.00 up
New Model Guitars, 15.00 up
New Model Banjos, 15.00 up

Washburn Banjos are marked at the 10th fret, as recommended by the American Guild.

FREE Our large Illustrated Catalog **FREE**

Send us your name and address

MENTION THE CRESCENDO

LYON and HEALY

30 Adams St. - Chicago, Ill.

"GOING UP"

Save One Dollar Now by ordering a Tone-bar. Read below and see if you **can afford to be without one.**

"You could not buy it back for thrice I am paying for it. It is great."—Frank B Smith, Wallingford, Conn.

For the purpose of introduction, and to prove its usefulness to the Banjoist, it was decided to put the first lot out **at half-price, $2.00.** Now that the Tone-Bar has proven abundantly, all the claims made for it, **the original price fixed ($3 00) will shortly be charged.**



Hartnett Adjustable Tone Bar

Pat. Aug. 25, 1908.
Half-Price, $1 00 each
Foreign $1.50

ARM REST 75c
HIGH BRIDGE 10c

Arm Rest, shown to the left in above cut, **protects the head and sleeve.**

J. Worth Allen:--**The Tone-bar is great.** It makes the pick action easier and free, **and no more cramps for me.**

F. C. H. Jackson, Buffalo:--Your Tone-bar **is just what every banjoist should have.**

L. A. Williams:--To try to get along without your Tone-bar, after once using it, **is enough to make one reach for the acid bottle.**

Chas. P. Wilkes:--The Tone-bars and **Arm Rests** are great. **After one days trial I used them at a concert last night and was surprised at the improvement in the tone.** You are to be commended for providing such a feast for the Banjoist.

H. N. Davis:--Send 6 more Tone-bars. **Pupils are beginning to holler for them.**

C. S. DeLano:--**It does just what you claim for it.**

Clifford Clark:--**It is no wonder that professional Banjoists hands give out, causing them to take up the pick.**

Hardie:--If I should take the Tone-bar off now **I would have to begin all over again.**

Hannigan, Providence, R. I.:--Your invention will **bring out a powerful sweet tone from an old wash-tub banjo,** let alone the modern make of instrument. All I required was about an hour's time to convince me that **I have the best improvement since the banjo was created,** and the thousands of other Banjoists will voice my sentiments when they have the good fortune to obtain your Tone-bar.

Mr. Teacher:--Sooner or later, **just as sure as the sun sets in the west, YOUR** Banjo pupils will **see and want a Tone-bar.** Don't you think **YOU** had better sell them one?

ORDER NOW AT HALF-PRICE, $1.00, and enjoy the many benefits which others derive when using a Tone-Bar.

WRITE FOR CIRCULARS

D. E. HARTNETT, 120 E. 23rd St., New York City



THE BURCHARD MANDOLIN ORCHESTRA, Passaic, N. J., Roy W. Burchard, *Director, Teacher and Soloist*, writes:
"Talk may count, but the 'Gibson' itself is the prime factor in making sales."

The Force that Moves the Mandolin and Guitar World is the "Gibson"

When you meet it, you must do something with it, or it will do something with you. If you permit a force to pass through your world unguided, you permit it to form for you adverse conditions which to resist you must spend and be spent. Besides, conditions you resist you fear and you will always continue in bondage to what you fear.

The pulling-power of the magnetic "Gibson" is the pulling-power of the ideal-made-real. What it does to you depends upon what you decide to do with it. As the man who becomes better seeks better associates, so the player who becomes better seeks better instruments. The ideal cannot come down to you. Ideals don't move that way, but you can move up to the ideal which is the only true way, and the ideal is the mighty all-right-ness of the "Gibson" that is pulling every **awakened** musical soul up from the lesser into the greater.

The Mandolinist who wants a deep, mellow tone instead of a soprano mellow tone doesn't understand the requisites of quality-pitch-idealism, and, therefore, wants the ideal to come down to him. And manufacturers have been both ignorant and weak enough to build just such instruments.

The Guitarist who cannot detect breadth and shallowness of tone with the reverberating quality (which is today the typical Guitar tone) from breadth and density of tone that is virile to the listener instead of big to the player, wants the ideal to come down to him. Strictly speaking, **the ideal quality for the Guitar is not a Guitar tone.** The ideal is Harp tone and it is Harp tone that is made real in the new model "Gibson" Guitar.

Manufacturers should not be content to build instruments that the public thinks it wants any more than the mother should grant the child everything for which he cries. We should raise and not lower the public taste. There are many even great performers that almost lack a conception of quality-pitch-idealism, and the most colossal jugglery ever attempted by puny man is to continue to culture by the old construction instrument a love for that which he, unknowingly but nevertheless really, wants to defeat, although as yet he has not reached that higher level of tonal discernment that emancipates him from the inferior and builds him into the superior. To yearn for ideals while nothing is being done to make yourself more ideal is to continue to keep yourself from the ideal, and this is why some even great performers moved slowly to accept the ideal—the "Gibson"—but move they did and move you will (If you have not already embraced the new model "Gibson") for truth is more persistent than your unqualified resistance.

The force that moves the Mandolin and Guitar world is the "Gibson". Do business on our capital. Stock furnished. We help sell. We pay the advertising: you pay for goods when sold. Return goods not sold. Try our "Still Hunt". Catalog and thematic list free.

GIBSON MANDOLIN GUITAR CO., 105 Exchange Place, Kalamazoo, Mich.

British Distributing Agent, A DeVEKEY, 1 Stafford Road, Bournemouth, England.

For Full Mandolin Orchestra (12 parts) arranged by H. F. Odell. "LaCzarine," Ganne; Mazurka Russe; "Life's Lighter Hours," Wells Bros. & Smith; Gavotte Caprice.
"Boccaccio," Suppe; March; "First Heart Throbs," Eilenberg; "Sextette" from Lucia; "Pizzicati" from Sylvia.

For Tenor Mandola or Mando-Cello, with Guitar, Harp-guitar or Piano accompaniment.
"Berceuse," from Jocelyn; "Summer Idyl," Rothlieder; "Reverie," Fauconier; "Alice Where Art Thou," Ascher; "The Palms"; "Simple Aveu"; "Intermezzo" from Cavalleria Rusticana.

NEW!
"THE GIBSON IS KING"

Playable in any combination. A melody that's contagious. No one is immune. "It listens with the proving ability that long since spelled, Hit." Not difficult. A March and Song con spirito that stirs the very soul of every Gibson patriot.

Composed and published by a "Gibsonite," L. A. Williams, Sales Manager of the Gibson Mandolin Guitar Co.; arranged by a "Gibsonite", H. F. Odell, Editor of the "Crescendo"; dedicated to a "Gibsonite," Walter A. Boehm, Music Publisher. Played by the "Gibsonites" of two Continents.

It has the ginger, counter themes and everlasting wakefulness that give credit to the Gibson instrumentation. It's the March that makes the Gibson agent peeve till he can supply his customers, pupils and Mandolin Orchestra.

Teachers enclose card for discounts. **Postage prepaid only when full cash accompanies order.** Address all communications and make all remittances payable to **Lewis A. Williams, Music Publisher, Kalamazoo, Mich.**

Discount 1-2 off following prices: Mandolin Solo, 30c; and Mandolin, 3rd Mandolin, Tenor Mandola, Mando-cello, Guitar and Harp-guitar, Flute, Cello, Violin, Clarinet, Banjo obl. in C and A Notation and Drums, 20c each; Piano accompaniment 40c.

"The Gibson is King"

PREMIUMS FOR ONE . . . SUBSCRIPTION.

To anyone in U. S. sending $1.00, anyone in Canada sending $1.25, anyone in foreign countries sending $1.50, we will send the CRESCENDO for one year (12 months) and any **one** of the following premiums postpaid:

	VALUE
Set best Odell Mandolin Strings	$0.50
Set best Odell Banjo Strings	.50
Set best Tenor Mandola Strings	.50
Quire best Blank Music Paper, 24 sheets	.35
Set Steel Guitar Strings	.50
1-2 doz. Odell Tortoise Shell Mand. Picks	.55
Tuning Pipe, 4 Notes for Mandolin	$0.50
Tuning Pipe, 5 Notes for Banjo	.50
Tuning Pipe, 6 Notes for Guitar	.50
Dozen Odell Mandolin E Strings	.40
Dozen Odell Mandolin A Strings	.40
Dozen Odell Mandolin D Strings	.60
Dozen Odell Mandolin G Strings	$0.60
White Holly Director's Baton	.40
Hayden Guitar Folio, 18 pieces	.50
Robinson Banjo Method	.50
Robinson Collection, Mand. and Piano	.50
Robinson Collection, Banjo and Piano	.50

CRESCENDO PUB. CO., 165 Tremont Street, Boston, Mass.

UP-TO-DATE MANDOLIN PUBLICATIONS

Each number is effectively arranged for 1st Mandolin and Piano or 1st Mandolin and Guitar.

1st Violin may be substituted for the 1st Mandolin.

	SINGLE PARTS					COMBINATIONS			
	1st Mandolin	2nd Mandolin 3rd Mandolin Octave Mandola Each	Guitar Accompaniment	Flute Cello Each	Piano Accompaniment	Mandolin and Piano	Two Mandolins and Piano	Mandolin and Guitar	Two Mandolins and Guitar
Girls of Baden Waltz *Karl Komzak.* Arranged by H. F. Odell	50	30	30	20	20	60	80	70	90
Just for the Fun of It *W. F. Sudds.* Arranged by H. F. Odell	30	15	15	15	30	50	60	40	50
Under the Tistletoe Waltz *T. H. Rollinson.* Arranged by G. L. Lansing	30	15	15	15	20	40	50	40	50
Overture, "Morning, Noon and Night" *F. Suppe.* Arranged by H. F. Odell	50	40	40	40	90	1.20	1.50	80	1.10
Nydia Waltz. Easy *T. H. Rollinson.* Arranged by H. F. Odell	40	30	30	30	60	90	1.10	60	70
Selection from "Il Trovatore" *Verdi.* Arranged by Geo. L. Lansing	40	20	30	20	50	70	80	60	70
Love's Caprice *Max Heindl.* Arranged by Geo. L. Lansing	30	20	20	20	50	70	80	40	50
Somewhere *Thos. G. Clark.* Arranged by H. F. Odell	30	20	20	20	30	50	60	40	50
Ildica Waltz *T. H. Rollinson.* Arranged by H. F. Odell	40	20	30	30	40	70	80	60	70
†**Tannhauser Grand March** *Rich. Wagner.* Arr. by H. F. Odell	40	30	30	20-30	60	90	1.05	60	75
Fads and Fancies *R. Gruenwald.* Arr. by H. F. Odell	30	20	20	20	30	50	60	40	50
†**Abila (Intermezzo)** *R. Gruenwald.* Arr. by H. F. Odell	30	20	20	20	30	50	60	40	50

†Numbers marked † have Banjo Obbligato Parts. Prices same as 2nd Mandolin.

All have parts for Tenor Mandola and Mando-Cello. Prices each same as 2d Mandolin.

Send for our Catalog and prepare yourselves for the summer's business

CHAS. H. DITSON & CO. NEW YORK — **Oliver Ditson Company, Boston.** — J. E. DITSON & CO. PHILADELPHIA

MR. J. J. DERWIN, President of the American Guild, will teach a limited number of pupils on Banjo, Mandolin and Guitar at his summer home in Morris, Ct., situated near Bantam Lake, among the celebrated Litchfield Hills, with an elevation of 1100 ft. above the sea level.

This is a splendid chance to improve your knowledge of these instruments and at the same time have a good outing for the summer.

Term starts June 15th and ends Sept. 15th, but pupils may begin at any time during this period.

For terms, etc., address

J. J. DERWIN,
109 Bank St., Waterbury, Ct.

THIS IS A PROGRES-IVE AGE
Mr. Mandolin Player, Why don't you try the
"WRIGHT" MANDOLIN PICKS
GENUINE EBONITE, BEVELED EDGES
Made in four grades of flexibility — Never Chip or Break — Improve Tone
WRIGHT
Price postpaid, 10c each. 75c dozen
"Wright's Peerless" Strings are THE VERY BEST MADE
SAMPLE SETS MAILED AT FOLLOWING PRICES
Banjo, gut and silk wound 4ths, set 40
Guitar, " " " Basses," 75
Mandolin, Sil., Steel, Polished Copper Basses, set . 40
Money back if you say so. Free Catalogue STRINGS, CASES, etc.
LOUIS F. WRIGHT, Winsted, Conn.
TEACHERS AND DEALERS PLEASE ASK FOR WHOLESALE PRICES
—Jobbers please write us—



THE BOOK FOR ORCHESTRAS AND CLUBS

Arranged in 1st position this collection has absolutely no equal. Arranged for all instruments. Prices: 1st Mandolin 40 cents; 2nd Mandolin 40 cents; Guitar Accom. 40 cents; Piano Acc. 50 cents; Tenor Mandola 40 cents; Mandocello 40 cents; Violin Obligato 40 cents; Flute Obligato 40 cents; Cello Obligato 40 cents.

20 per cent discount if you enclose this ad. when ordering or mention the "Crescendo."

COMPLETE CONTENTS

Angel's Serenade
Ave Maria
Bridal Chorus (Lohengrin)
Cavelleria Rusticana (Intermezzo)
Cavatina
Cinquantaine La
College Medley
Cradle Song
Enchantment (Waltzes)
Loin du Bal
Love's Dream after the Ball
Lucia di Lammermoor (Sextette)
Melody in F
Mignon (Entr'acte)
Palms, The
Paloma, La
Pizzicato ("Sylvia" Ballet)
Polish Dance
Santiago (Spanish Waltzes)
Secret, The (Intermezzo)
Serenade
Serenade Badine
Simple Aveu
Sing, Smile, Slumber (Serenade)
Sorella, La (Spanish March)
Spring Song
Traumerei
Valse Bleue
Wooing (Valse Intermezzo)

Hinds, Noble & Eldredge
31-33-35 West 15th St. — New York City

LIBRARY of CONGRESS
Two Copies Received
JUN 8 1909
Copyright Entry
Jan. 9, 1909
CLASS B XXc. No.
182125

The Crescendo

DEVOTED TO THE INTERESTS OF THE

Mandolin, Guitar and Banjo

OFFICIAL ORGAN

OF THE

AMERICAN GUILD

OF

Banjoists, Mandolinists and Guitarists

VOL. I. BOSTON, JUNE, 1909. No. 12.



The Ladies Aeolian Mandolin Club of Worcester, Mass. was organized April 1903, at the studio of Harry N. Davis, teacher and club coach, and since that time has been directed by Mr. Davis in regular bi-monthly rehearsals. The personnel of the club at present is: Miss Elsie M. Lynch, leader; Miss Florence T. Woodward, secretary and treasurer; Miss Beulah Wood manager and accompanist, Mrs. Jessie Ferguson, Miss Ethel C. Woodward, Miss Bertha L. Cady, Miss Alice M. Brannon, Miss Harriet Morey, Miss Amy C. Lincoln, Miss M. Grace McDermott. The repertoire of the club includes about 50 pieces ranging from classical and standard overtures down to the light popular music. The club has had phenomenal success the past season, and is able to furnish a whole entertainment, including solos, duets, vocal quartettes and readings. The instrumentation is, 4 1st mandolins, 2 second mandolins, tener mandola, 2 banjos and piano.

THE MANDOLIN ORCHESTRA

By Herbert Forrest Odell

(Continued from May CRESCENDO)

OCTAVE MANDOLA VS. TENOR MANDOLA CONTINUED

For many years, the Euterpe club, of which I have been the director for 20 years, used the octave mandola but we found it could not give the results we wanted. This club was one of the first in the country to use the complete string quartette of first and second mandolin, mando-cello and tenor mandola with guitar or piano and for several years we gave many concerts in the eastern part of the country with this combination. At that time, there were no other clubs that used our instrumentation but I feel safe in saying that if I were to cover the same territory now that I did then, I should hardly find a club using the octave mandola. I believe every club should use the mando-cello and tenor mandola and not the octave. I will not describe this instrument further except to state that it is played the same as a mandolin, is tuned an octave below the mandolin and when used represents the cello or mando-cello but it is a poor imitation and I do not recommend its use although it is preferable to a third mandolin.

THIRD MANDOLIN

The third mandolin should only be used when it is absolutely impossible to have the tenor mandola. The third mandolin plays practically the same part as the tenor mandola and is merely a substitute. I certainly recommend the use of the third mandolin rather than all first and second mandolins but I do not recommend it if it is possible to obtain a mandola. The third mandolin is not strong enough to properly balance the first and second mandolin section as the average mandolin orchestra is generally made up. The third mandolin being a substitute for the tenor mandola, it necessarily plays most of the time on the lower strings and many leaders of orchestras of from 25 to 40 players which have a fairly good sized first and second section put two or three mandolins in the third section and expect to obtain the same results as they would from tenor mandolas. The tone of the third mandolin is necessarily covered more or less by the bass of the guitar or piano. Therefore, if third mandolins are to be used there should be a sufficient number to properly balance the rest of the orchestra and in an orchestra where there are approximately 10 first mandolins and 8 seconds, there should be not less than 8 third mandolins, or in other words there should be a third mandolin for every second mandolin.

Many mandolin orchestra leaders have had very little experience in conducting choral organizations or regular string orchestras, and therefore think if they hear plenty of melody that they have a good orchestra. In a well balanced orchestra, the third mandolin part should be heard almost as plainly as the second mandolin. For instance, imagine the four voices of a vocal quartette, the first and second mandolin representing the soprano and alto and the third mandolin representing the tenor. How strange it would sound if we couldn't hear the tenor; therefore, in an orchestra with the number of first and second mandolins spoken of above, four tenor mandolas at least should be used but if it is impossible to get them, use third mandolins and plenty of them.

GUITAR

The guitar in the mandolin orchestra represents to a certain extent the bass and second violin of the regular orchestra, especially in pieces of even tempo such as marches, waltzes, etc. The bass is necessarily the most important but the treble accompaniment is also quite important and manufacturers at the present time are experimenting with the idea of producing guitars with a stronger treble.

One guitar is generally sufficient to balance three mandolins as far as the bass is concerned but on account of the treble of most guitars being weak, it is quite usual to use two guitars to balance three mandolins. However if this be the case, the guitar basses should not be forced as they frequently are. As I have stated before, the guitar bass is a very powerful penetrating tone and many players overforce the bass strings and neglect the treble.

Many guitar accompaniments are very poorly arranged and difficult to play. The purpose of the guitar in the mandolin orchestra being for accompaniment work only, the simpler the part the better. The bass is almost invariably used, but in difficult passages, it is better to omit the treble notes, in fact the guitar may with good effect be omitted entirely in certain strains. The effect produced when the guitarists attempt to play different chords which are sometimes beyond their ability is never as good as when the part is simple, as generally in the hard parts the players cannot play all the notes in the part and in trying to, they fall behind in tempo and produce no tone whatever, whereas with an easy, carefully written part, the bass of the guitar is always heard and even if the treble be omitted, and the bass is heard fairly well, the general effect produced is very good. The guitar parts should be written as low as possible. The part where the treble varies from the 5th to the 9th position is very ineffective. The six string guitar cannot do all that a harp or piano can and guitar parts in which an attempt is made to play both melody and accompaniment are to be avoided.

A slight fault of the guitar is the somewhat slow response to the touch. Many players not understanding this point frequently play a little behind the other sections of the orchestra. Guitar players should be very exact in playing on the beat, in fact the beat should be slightly anticipated. I do not mean by this to play on the last beat before the beat in question but by a very slight anticipation, the guitar bass notes are brought in exactly on the beat with the rest of the orchestra.

The overtone or continued vibration of the guitar is more pronounced in a small orchestra than in a large one. In a large one, the overtone is absorbed by the tone of the other instruments but in a small orchestra, the guitar players must necessarily be quite skillful and have a thorough knowledge of when and where to stop the vibration especially at the end of phrases or strains.

(Continued on next page)

On Developing an Accurate and Rapid Mandolin Technic.

By Myron A. Bickford

ARTICLE II.

The manner of holding and manipulating the pick is a very essential matter, in fact, fully as important as the use and control of the bow in playing the violin. I am taking it for granted that those readers who care to profit by the hints laid down in this series are willing to go to the little trouble, if such it is, to follow all the directions explicitly. If this is not true, it is doubtful if much benefit can be obtained by a casual reading. The instructions given in the previous article regarding the position of the instrument and the right hand are very essential and should be followed strictly if the desired result is to ensue. The first operation in regard to holding the pick is to crook the first finger like the letter "J," placing the pick on the side of the finger, almost at the first joint, but slightly nearer the end of the finger, then bringing the thumb down so that the ball, midway between the end and the first joint, lays flat across the pick. It is important that the thumb joint lays down very flat, not being arched in the least, since doing this would tilt the pick so that it could not strike flatly against the strings in making the strokes.

The three fingers which are not directly employed in holding the pick should be held very loosely, the ends being about on a line with the end of the first finger. They should not be doubled into the palm of the hand, nor crowded tightly against the first finger. This finger does not need any assistance from the rest. It is well to hold the pick so that the point of contact with the strings will be a little "around the corner," rather than exactly on the tip of the pick. The next step is to strike the string, and this is done by first raising the hand and pick. This may seem to be a superfluous remark, but it is necessary to raise anything before it can be dropped, and this whole system is based on the fact that every stroke is actually a **stroke** and not a gentle little push of the pick. The principle of striking the strings, or at least the fundamental principle, is almost exactly like that employed in driving a nail with a hammer. The weight of the hammer and the distance it is raised before being dropped have as much to do with forcing the nail into the board as the actual strength employed, and in fact more.

Therefore in preparing for a down stroke, the hand is turned upward, using the point of the forearm which rests on the edge of the instrument as the axis. It should be rolled in this direction as far as convenient, the wrist in the meantime keeping its natural curve or arch (which it cannot avoid if the instrument is held properly, as explained in the previous article,) so that the pick is from one and a half to three inches from the string. There is one important point which must be noticed in connection with this method of using the right hand, and that is that the wrist itself **never moves**, the entire motion being a swing of the hand from the pivot formed by resting the arm on the edge of the instrument. While we often speak of the wrist movement, it is really the hand movement that is meant, since all the wrist has to do in playing the mandolin is to keep its rounded position, never moving in the least in any direction from the joint. After the hand has been raised, the next thing to do is to drop it, using a little force in addition to the weight of the hand. If the hand was turned upward properly, it will be found that the pick is perhaps an inch above the strings, when at its extreme height. It is necessary to have it follow such an angle in order to clear the lower strings in making the up stroke, and also so that it can rest against the next higher string after making a down stroke. Someone may offer the objection that if the pick is held at such an angle it will be impossible to strike both strings of the pair on the up stroke. This is really no objection at all, for it is not extremely essential that both unison strings be struck on the up stroke, since striking one will set the other in vibration (if they are in tune,) and in any case, the up stroke is usually less important, from a dynamic standpoint, than the down stroke, for accents, wherever possible, should be taken with down strokes. I can hear someone say that the strokes should be of equal importance, the same as on the violin, but I shall have to remind you that, even if the down and up bow are of equal importance in a sense, the violinist always takes his accents and begins his measures with **down** bows, when possible. However, for the benefit of such as **must** strike both strings on the up as well as the down, it is only necessary to say that if the pick is held as loosely as it should be, there will be enough "give" to it so that both strings will usually be struck in taking the up stroke, and without giving the matter a thought. The pair of strings should be considered as a single string. All these details may seem irrelevant to the subject of rapid technic, but they really have the greatest possible bearing on it. The next article will deal further with the use of the right hand and will introduce the work of the left hand.

The Mandolin Orchestra.

(Continued from page 4)

Wire treble strings **are an abomination** and should never be used. The twang of a wire treble string is not only unpleasant to hear but when wire strings are used exact uniformity of attack and stop is impossible. Wire strings are generally out of tune especially when the finger presses them down on the frets. If the frets of a guitar are at all high, a wire string will vary from a fourth to a whole tone in pitch according to the pressure used, therefore gut strings should be used or silk if desired, but wire never should be used for the three treble strings. I prefer silk wound strings for the basses but the compound string of silk with steel centre is very good. All wire strings are as bad on the basses as on the treble.

One thing especially to be avoided is the lifting or snapping of the treble strings. This snapping can be heard very plainly in an orchestra and is as bad as the tone produced by a too limber mandolin pick. In loud passages the guitar may be played fairly near the bridge, about at the back edge of the sound hole but in soft passages the strings should be pressed up near the fingerboard.

(Continued in July CRESCENDO)

GUILD BULLETIN

The 8th Annual Convention has come and gone. There is no doubt that from the very enthusiastic meeting which was held that many who attended a convention for the first time have gone back to their homes to spread and create new enthusiasm for the plectral instruments in many localities. The convention was undoubtedly one of the most successful the Guild has ever held. One surprising feature of the convention was the fact that many members arrived at the official hotel, the Hotel Latham, as early in the week as Sunday, April 11th, and the rear guard did not leave until Saturday, two days after the business convention. This is most unusual as it has formerly been customary to arrive on the day of the business convention and leave the next day. We believe, after the many little pleasant incidents which occurred during the week that those who were there for the full seven days will certainly do the same next year.

The Gibson Mandolin-Guitar Co. had a suite of rooms on the second floor where they had a very attractive display of the Gibson instruments in charge of Mr. George Laurain, the Superintendent of the Co., and Mr. L. A. Williams who was accompanied by Mrs. L. A. Williams. Just above, The Vega and Fairbanks Co. had an excellent exhibit of goods with Mr. D. L. Day in charge. During the entire week, the visiting members traveled the road from one exhibit to the other. It is to be regretted that more of the trade members did not add to the interest created, by an exhibit in proximity to these mentioned.

The visiting members were quartered at the official hotel and the corridors, dining-room and other parts of the hotel held jolly groups of members. The enthusiasm was so great and there were so many things to talk about that the visiting members almost forgot to retire, in fact, the hour of retiring was so near the hour of arising, the next morning that it seemed a waste of time to sleep the few hours each night that most of the members did. The good-fellowship which prevailed and the interesting chats which were held with members who only meet face to face once a year were one of the most pleasant features of the convention.

On Wednesday, the officers held their meeting at the Hotel Latham instead of Mr. Abt's studio as previously arranged.

In the evening the informal meeting was held at Mr. Abt's studio, Carnegie Hall. Mr. G. L. Lansing was elected to preside as chairman and at the suggestion of Mr. Odell, the various points to be brought up at the business convention the next day were discussed. Naturally the notation question was talked about considerably and remarks were made in regard to this by W. C. Knipfer, S. N. Lagatree, D. Acker, Walter Jacobs, G. L. Lansing, T. J. Armstrong, W. A. Boehm, J. J. Derwin, D. L. Day and others.

Unfortunately it had rained very hard all day Wednesday and as the members went back to the hotel in parties, many of them being strangers, became slightly mixed. Mr. Hartnett piloted one party and while we believe Mr. Hartnett's intentions were all right, we have a slight impression that he intended to make a sight seeing tour of New York as the party which he was conducting back to the hotel at length found themselves on Third Ave. in a pouring rain. It was suggested by Mr. Hartnett that if the party desired to see Chinatown, they could do so as they were very close to it, however he finally managed to land them safely at the hotel. Other parties had a similar experience but everybody finally arrived at the hotel and chats was again in order.

On Thursday the business meeting opened at the Waldorf Astoria at 11 o'clock. A full report of the proceedings was printed in the May CRESCENDO.

A bountiful banquet was served at the Latham at noon. The entire dining hall was filled with small tables and the members seated in groups, "— — had a jolly time eating cake and drinking ——— " well, it was indeed a successful event.

A pleasant event was the informal musical held at the Gibson rooms after the concert. Nearly all of the visiting members who were players "did a turn" and finally all the instruments in sight were in use with the sample copies of music which had been brought and everybody was playing. Mr. Derwin was requested to play some banjo solos and he said he would do so if Mr. Boehm would accompany him on the harp-guitar. We don't believe the members have stopped laughing yet at the fun this created. Mr. Derwin would start to play in a certain key and tell Mr. Boehm what the key was to be. He would mention the fact that the piece was to be 6-8 going into 3-4 or 4-4 time. Mr. Derwin would then start off playing a lively march or a waltz interpersed with much filigree work with Mr. Boehm chasing him on the harp-guitar. Mr. Derwin however neglected sometimes to tell Mr. Boehm just when he would change the key but Mr. Boehm found it out after a measure or two and the result was an exhibition of the quickest shifting from key to key we have ever seen. Every time Mr. Derwin had an especially difficult run up and down the entire neck of the instrument, Mr. Boehm would imitate him on the bass strings of the harp-guitar. Ovid Weedfald also "did stunts" on the harp-guitar.

The members present at this convention are unanimous in saying that it was the best ever and we predict that at the next convention, through hearing the reports of the good times at the recent convention, that a much larger number will attend.

H. F. ODELL, Secretary–Treasurer.

Recent New Guild Members

PROFESSIONAL

Miss Claribel Jeffery . . . . . 132 Second Ave., Newark, N. J.
O. F. Bitting . . . . . 494 Steinway Ave., Steinway, L. I., N. Y.
B. V. Kershner . . . . . 200 No. Jefferson Ave., St. Louis, Mo.

ASSOCIATE

Edw. J. Bellenoit . . . . . 74 Locust St., New Bedford, Mass.
Harold Broome . . . . . 9 Beach St., Passaic, N. J.
August Linkey . . . . . Gibsonburg, Ohio.
Chas. W. Eddy . . . . . 62 Meeting St., Providence, R. I.
Archie C. Ranney . . . . . 5 Pleasant St., Pen Yan, N. Y.
Thomas Doherty . . . . . Box 136, Fredericton, N. B.
Fred Dyson . . . . . Box 28, Ambridge, Pa.
Mrs. L. A. Williams . . . . 835 W. Walnut St., Kalamazoo, Mich.
Geo. O. Knipfer . . Cor. Murray & Liberty Sts., Meriden, Conn.
Erastus Osgood . . . . . 167 Tremont St., Boston, Mass.

Crescendo Round Table

For Teachers, Players, Dealers, Manufacturers and Publishers. Anyone may contribute to this department Stories Poems, Ideas, Opinions. Send in anything you wish only please make it short.

It is said that we can learn nothing from the man who speaks before he thinks.

In answer to a request from a subscriber to give a more complete description of the double bass guitar, a photograph of which was shown in the April CRESCENDO, we are pleased to give the following details: "The Chitarrone or Double Bass Guitar was designed and constructed by the Monzino Co., and is fully protected by patents. It is about six feet high with patent head pegs and four strings of silk spun over with silver on a triple harmonic system. They are E fourth, A third, D second and G first string. This instrument furnishes the accompaninent for large mandolin orchestras. It fills up the deficiency of ordinary low bass guitars corresponding to the bass violins of a string orchestra. The prices vary from 100 to 300 francs."

A $50 Martin mandolin has been stolen from a teacher in Cambridge, Mass. The number of it is 850. If anyone sees this mandolin please notify the CRESCENDO.

A musical and elocutional competition was recently held at Christchurch, New Zealand. The competition was open only to amateurs. The affair included trials for band instruments, piano, vocal elocution, etc. Through the efforts of Joseph Wright, there were competitions this year for the mandolin and similar instruments. Out of the seven medals awarded, six went to Mr. Wright's pupils. One of the papers in speaking of the affair says, "A rather novel but pleasing feature was introduced in the competition in the trio for mandolin and similar instruments. The range of instruments allowed in the class is rather wide and it might be more satisfactory if, in future competitions, there were separate classes for the mandolin and banjo. In the final in the evening the trio first named gave a fair performance. The phrasing and attention to light and shade were good, the first mandolin players showing to special advantage. "Invocation" however, was a much less attractive composition than that chosen by the second trio. There was a sparkle and brightness about the interpetation of "Life's Lighter Hours" which one preferred to the sombre and mournful tone of "Invocation." The first place was awarded to Mrs Wright and Messrs. Sey and Watkin, with 70 points and the second to Miss L. Foster and Messrs. T. Sparks and A. Davidson with 67 points.

The competitions throughout were conducted in the best of spirit and the Christchurch Banjo, Mandolin and Guitar Orchestra and the older organizations met for the first time on the contest platform, and it is hoped that this year's work will be the forerunner of more musical battles between the devotees of "Banjo and Co."

The mandolin and guitar entertainment given by the Claremont Mandolin Club in the Claremont Presbyterian Church Tuesday night for the building fund of the church was a highly successful affair, nearly $200 being realized. The Claremont Mandolin Club was assisted by the Superba Mandolin Orchestra of Brooklyn of which William Edward Foster is director; Miss Josephine M. Dowler, soprano, and Miss Anna E. Meyer, elocutionist.

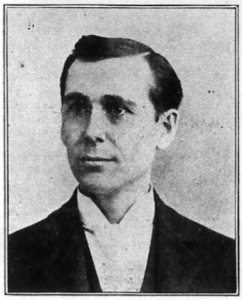
The mandolin solo work of Mr. Foster of the Superba Orchestca was a feature of the evening. He was compelled several times to respond to encores. Miss Dowler sang two solos and was encored. Miss Meyer, elocutionist, was well received. Her recitation, "Kissing Cups Race," was particularly good.

The members of the Claremont Mandolin Club acquitted themselves with honor, and their playing compared favorably with the work of the Superba Orchestra, which is a professional organization. The last two selections on the program by the combined clubs was a good example of the type of music that can brought out from mandolins and guitars, and the clubs were compelled to respond to repeated encores.—*Jersey City N. J. Journal.*

The man who is doing business advertises continually or advertises his business for sale.

Prominent Guild Members.

A Member of the Executive Committee.



DANIEL ACKER.

Daniel Acker was born and educated in Pennsylvania. He resided in Mauch Chunk, Pa., for a number of years, where and when he studied the banjo and guitar, sometimes practising as many as ten hours a day. He moved to Wilkesbarre, Pa., his present address where he studied the mandolin. He had taught the banjo and guitar a few years previous to this very successfully. He played the piano in dance and Opera House orchestra for several years and played piccolo in a brass band eight years when finally he became so busy with pupils on banjo, guitar and mandolin that he devoted all his time to these instruments and has successfully taught them in Wilkesbarre for over 20 years. Mr. Acker plays several other instruments beside those mentioned. He has written many successful compositions for banjo, guitar and mandolin. He is practically "Self-made," yet has had several Fake Schools and the competition of as many as too many other teachers for a small city staring him in the face, but he kept on with his mind-your-own-business-methods and has gained the good will of his admirers, pupils and friends. Mr. Acker's memory may have something to do with his being a "thorough-bred." Although having a long list of pupils each week, he has often been approached on the street by various ones, speaking of problems in their lessons they could not solve and he would remember each and every selection, explain the difficulty, a marked improvement in the pupils work resulting and thereby causing his pupils to have a high estimation not only of his ability as a teacher but also of his remarkable memory.

Mr. Acker became a Guild member but a short time ago and greatly enjoyed his first or initial conventional trip to New York, and opinionally speaking, Mr. Acker's estimation of the Guild as an association is "Above Three Octaves."

At the recent convention, Mr. Acker was elected as a member of the Executive Committee of the Guild.

The complete list of Guild Officers now holding office is as follows:

J. J. DERWIN, President;

D. E. HARTNETT, Vice-President;

H. F. ODELL, Secretary-Treasurer;

Executive Committee:

DANIEL ACKER	S. N. LAGATREE
W. A. BOEHM	G. L. LANSING
MISS C. L. BUTLER	MRS. ALMA J. MORSE

The CRESCENDO.

A Magazine for the Player, Student and Teacher of the Mandolin, Guitar or Banjo.

HERBERT FORREST ODELL,
Editor and Manager.

Published Monthly by the
CRESCENDO PUBLISHING CO., INC.

SUBSCRIPTION PRICES.

Single Copy, ... 10 cents.
Yearly, ... $1.00.
Canada . . . . . $1.25.
Foreign . . . . . 6 Shillings.

ADVERTISING RATES will be sent on application. Forms close on the 15th of each month for the succeeding month's issue.

REMITTANCES should be made by Post Office or Express Money Order, Registered Letter or Bank Check or Draft. Checks accepted only on banks with exchange in Boston or New York.

CORRESPONDENCE is solicited from everybody interested in the Mandolin, Guitar or Banjo. We should be pleased to receive programs and reports of concerts, club and orchestra news, personal notes and music recently issued.

We are not responsible for the opinions of Contributors.

ADDRESS COMMUNICATIONS to the Editor. ALL REMITTANCES should be made payable to

CRESCENDO PUBLISHING CO.,
165 Tremont St.,
Boston, Mass.

VOL. I. JUNE 1909. NO. 12.

EDITORIAL.

With this issue, the CRESCENDO completes its first year. We cannot help feeling that it has pleased the fraternity and the trade as we have received so many letters in praise of our various departments, but at the same time we want the ideas and suggestions of our subscribers and readers. We issue the CRESCENDO for **you,** and **your** interests are ours.

Co-operation-do you believe in it? Of course. Well then, work with us, give us the benefit of your advice and suggestions. We feel positive that the CRESCENDO has been a powerful factor in assisting the present steady increase of interest in the mandolin, guitar and banjo. Therefore if the CRESCENDO can carry the news of this interest all over the world, the more the teachers and players assist by securing subscribers, the more good can the CRESCENDO do. **Co-operation**—let us work together to put the three instruments we represent on the plane where they belong. You send in the subscribers and we will do the rest.

We call attention to our list of writers for the coming year. The list includes leaders in the profession and trade and knowing as we do the ability of each and every one, we are sure that our articles will be extremely interesting and instructive.

We are somewhat surprised that one or two of the English journals influenced by an English manufacturer are decrying the Yankee methods of selling mandolins, guitars and banjos on consignment or easy payments. One journal, we are informed, seems actually to veto advertisements of houses that sell goods on consignment or advertisements of instruments other than those made by the house of which the journal is the organ. It is quite refreshing however, to know that at least one English magazine soars above this—shall we say narrowness—and opens its columns to all advertisements of instruments, music, etc., thus displaying the broad minded policy that should be universally appreciated.

We know by direct correspondence that many of the most successful and prominent English teachers buy quite a lot of American instruments and music. From letters we have seen, we know they are well pleased with the goods, but by no means do they disparage the English goods, they simply find that certain lines which are made in America are what they want and they buy them. We have letters from leaders in the fraternity in England stating that the attack on American goods and methods **is not endorsed** by the majority of the prominent teachers. In fact, one English dealer admits that he is trying to depose American goods merely in order to sell his own.

We Americans do not mind honest competition. We like it—we invite it—but honest competition does not mean running down another man's goods. Our understanding of the words **"honest competition"** is saying nothing about the other man's goods but showing wherein your own goods are what the customer should have.

We note that some people in England call foreign instruments "shoddy." We wonder if the word "foreign" used here means United States. It can't be. Everyone knows about the **skilled** workmen we have here and the **carefulness** of manufacture of our high grade instruments. Surely it can't be that **some** of our English cousins are afraid of honest competition. We say "buy the best goods, no matter where they are made." If American goods are what you desire, buy them, if not don't buy them, but may we suggest in a very friendly spirit to our English cousins that a number of instruments on the English market today are rather poor imitations of our high grade instruments here. We have, however, seen English made instruments which are fine and hardly to be surpassed.

The Eastern part of the U. S. has to advantage adopted many of the vigorous and progressive Western ideas in selling goods and we believe that England can to advantage adopt many Yankee methods in selling mandolins, guitars and banjos. Two-thirds of the instruments sold in America are sold on the consignment or easy payment plan. Many English teachers are purchasing American goods, in fact, so much so that the American manufacturers are intending to make an active campaign in England. Therefore we believe it behooves all the English journals to gracefully accept the Yankee ideas to a larger extent and in fact to join us and work along the same lines. In a few years the Yankee methods of selling goods will prevail in England just as they do in America. Witness the success of Selfridge department store in London. So we say to our English cousins who are against our methods, "will you join in with us and take your share of the business which the Yankee methods will create in England, or will you refuse to join us and let your more progressive teachers and journals obtain this trade which is coming as sure as fate."

A question for our English cousins to ask themselves. If the American idea of selling goods is going to make more money for me in a shorter time than the old conservative way, isn't it better for me to adopt the American way?

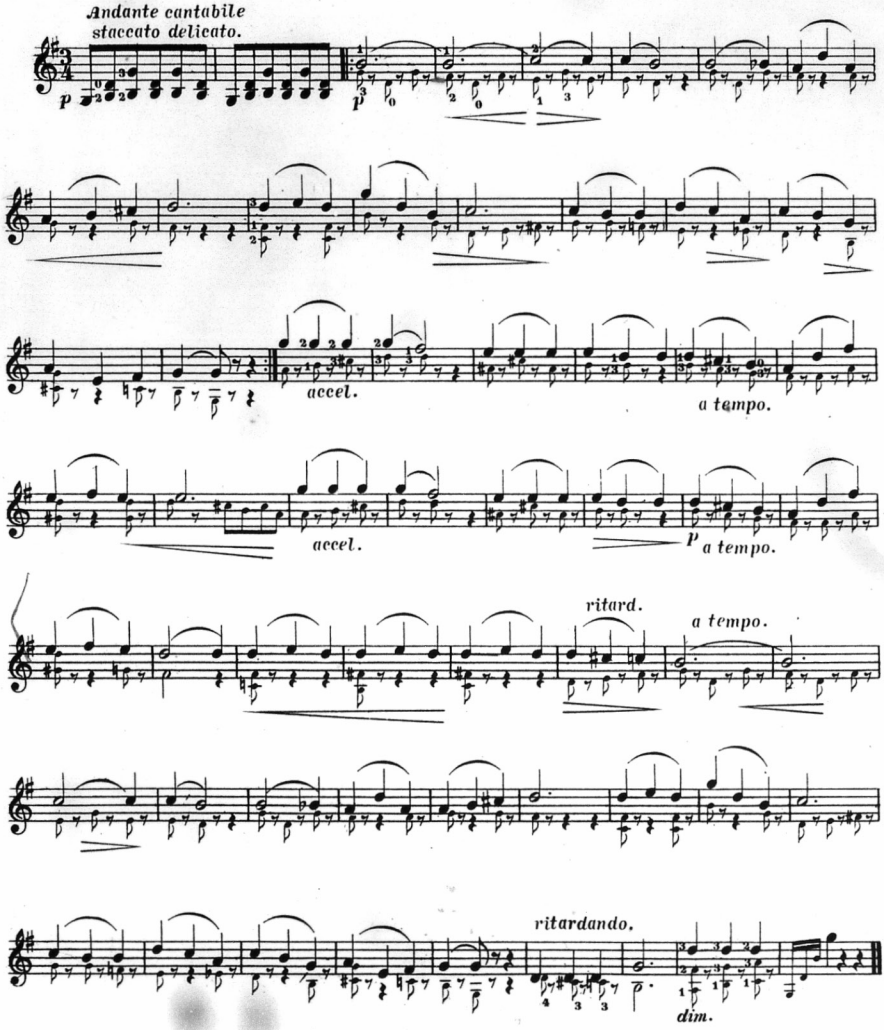
To my esteemed friend
George Fletcher Snyder, Esq.

SANS ADIEU.

Duo for one Mandolin.

MANDOLIN. (40)

PAUL ENO.



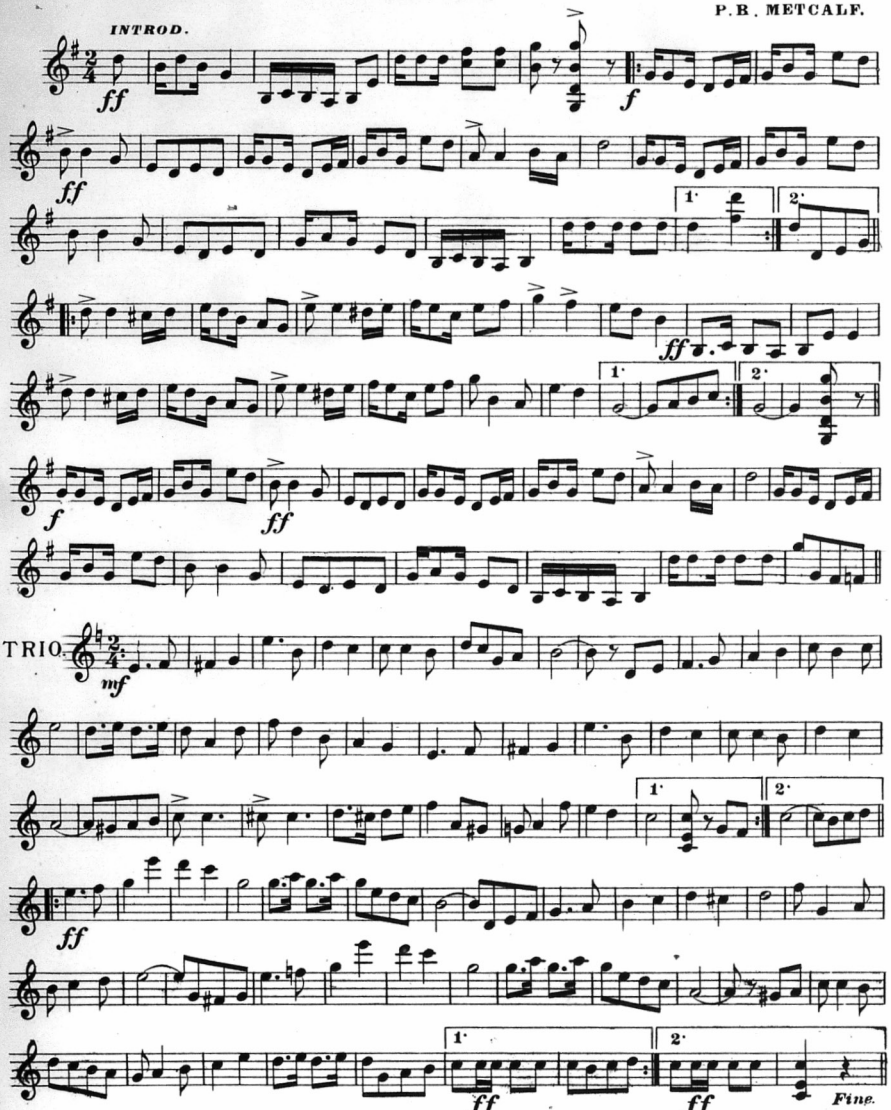
Copyright MCMVIII by Maximum Pub.Co.
Philadelphia, Pa.

The Massachusetts Volunteers.

SOLO MANDOLIN.
or Violin.

(TWO STEP)

P. B. METCALF.

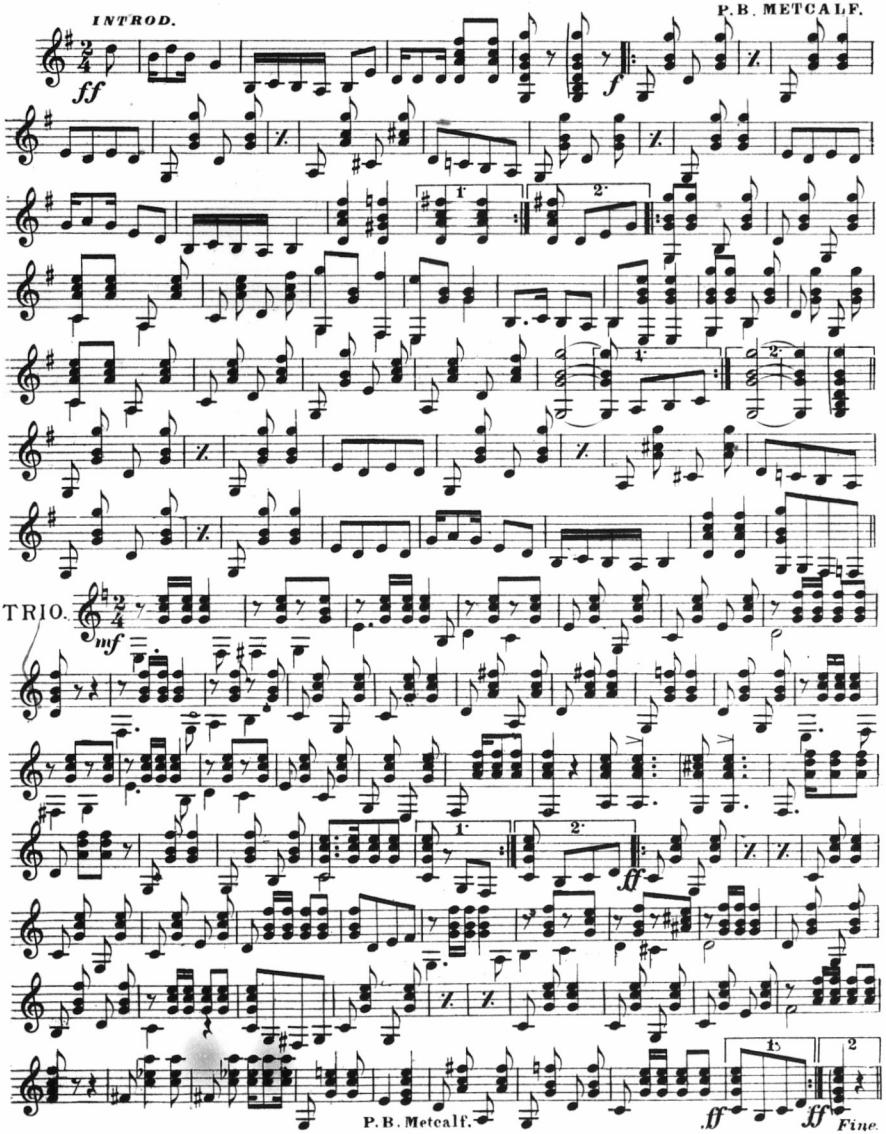


Copyright 1900 by P. B. Metcalf.

The Massachusetts Volunteers.

(TWO STEP)

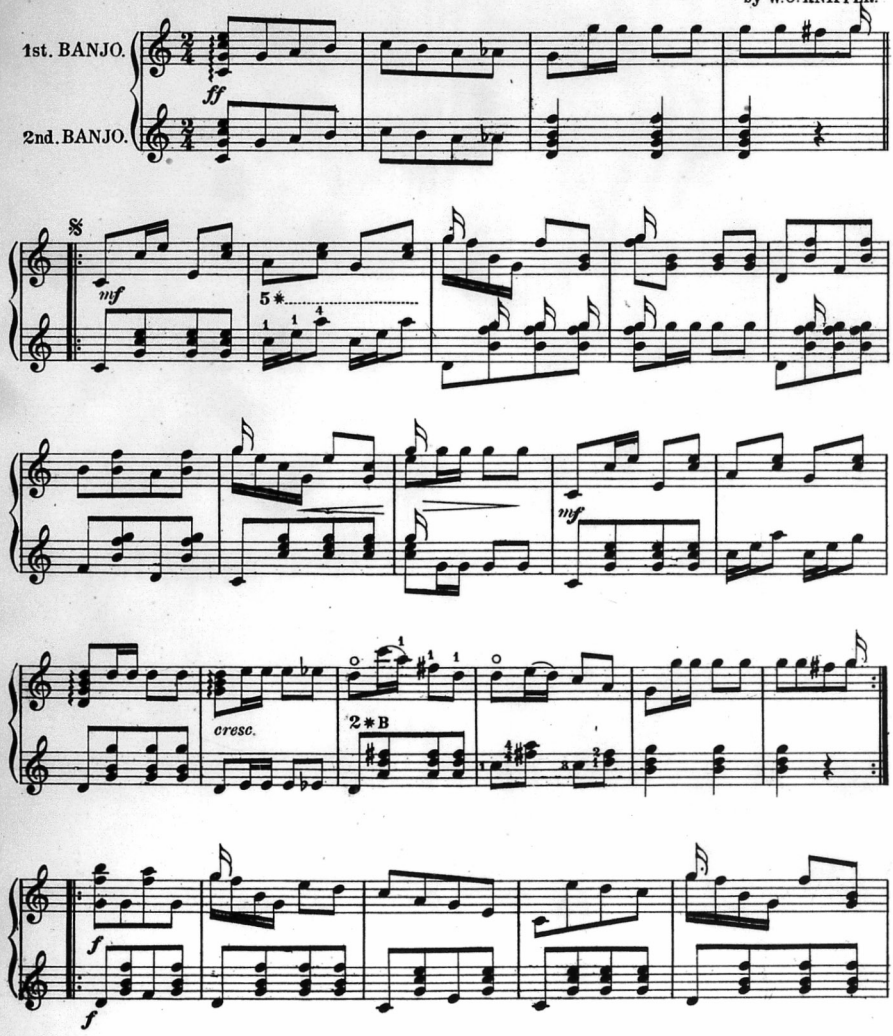
GUITAR.



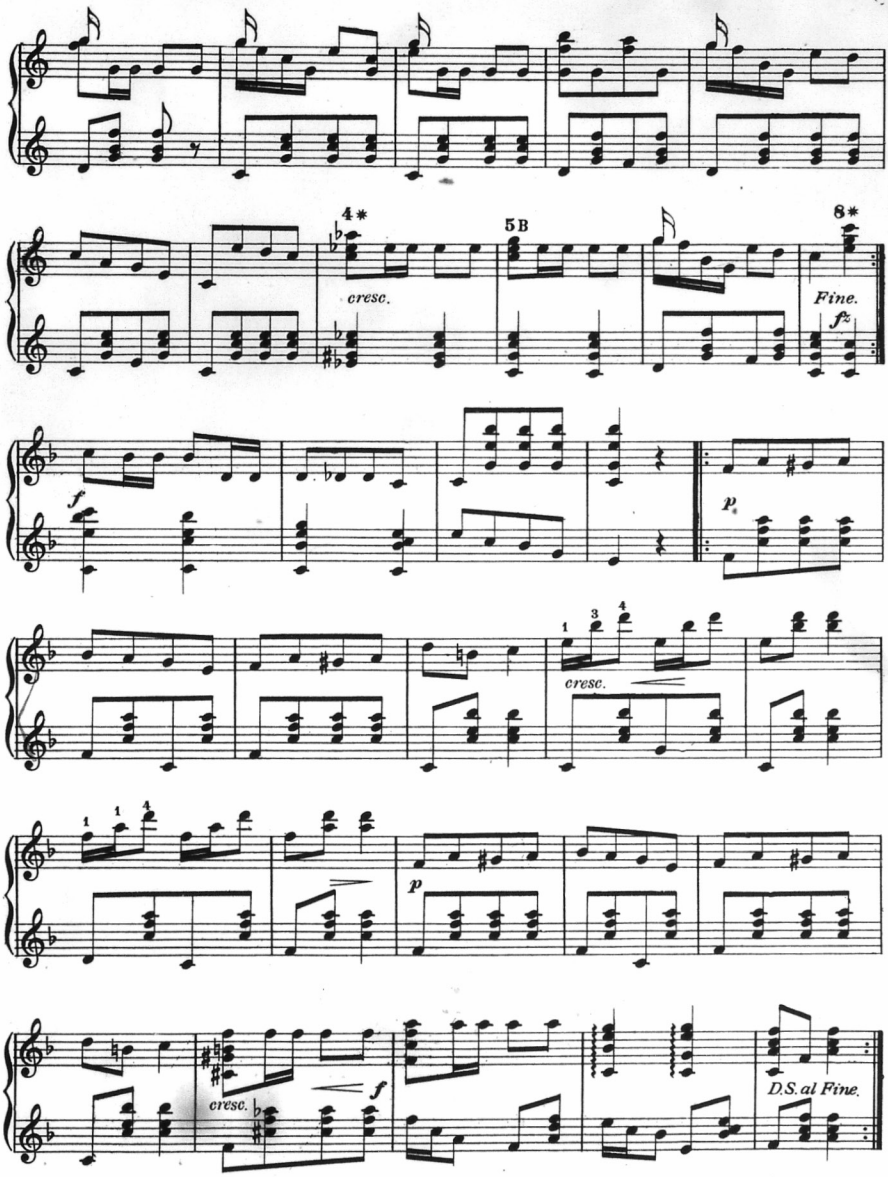
ENTERPRISE MARCH.

(C. Notation.)

By C. S. MINTER.
arr. for C. Notation
by W. C. KNIPFER.



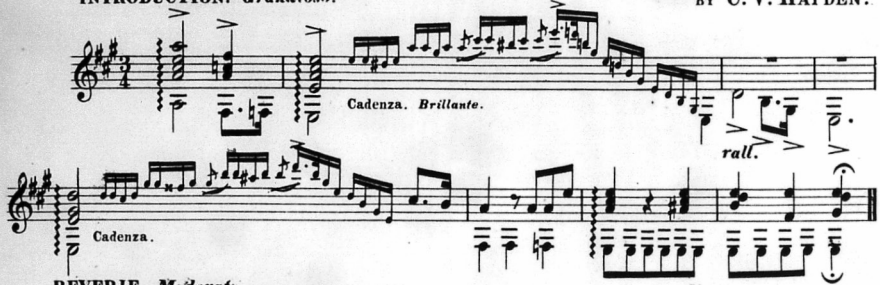
Pub. by W. C. Knipfer, Meriden, Conn.


4*
cresc.
5B
8*
Fine.
fz
f
p
cresc.
p
cresc.
f
D.S. al Fine.

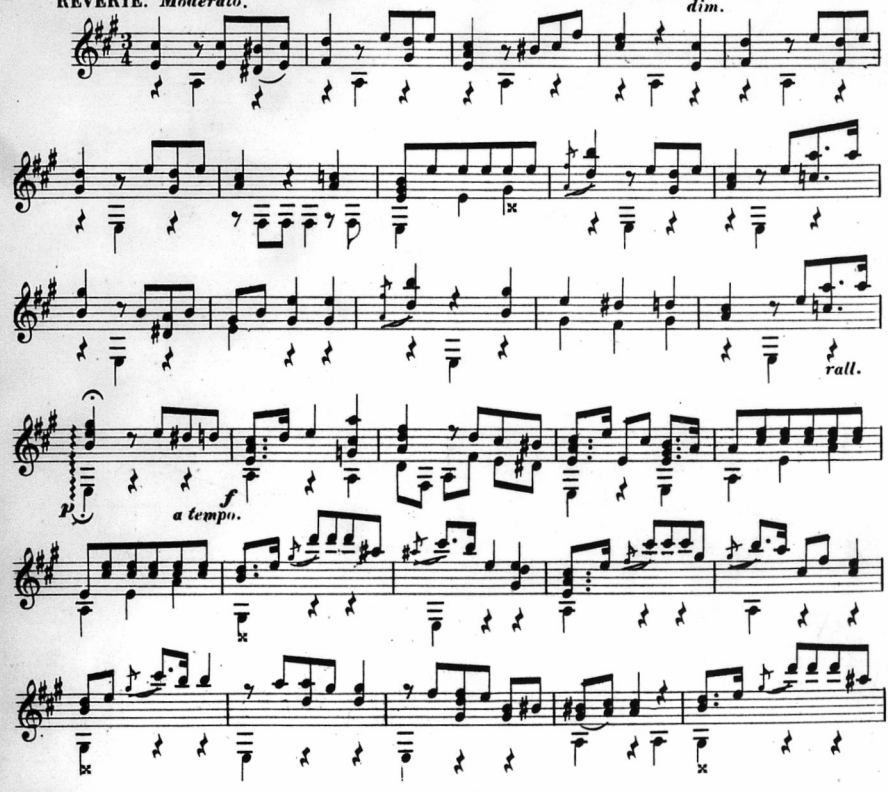
REVERIE.

GUITAR SOLO.

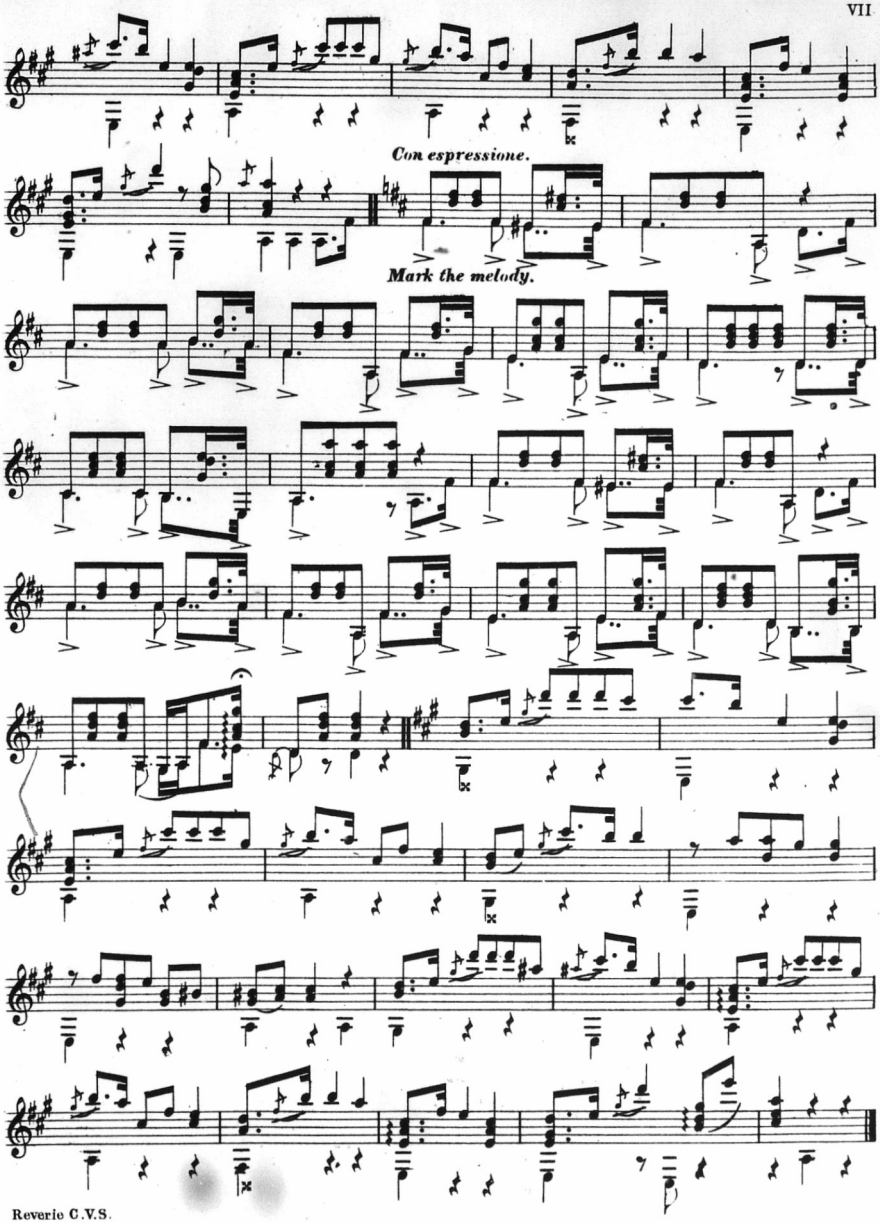
INTRODUCTION. *Grandioso.* BY C. V. HAYDEN.



REVERIE. *Moderato.*



Copyright 1891 by C.V. Stearns.

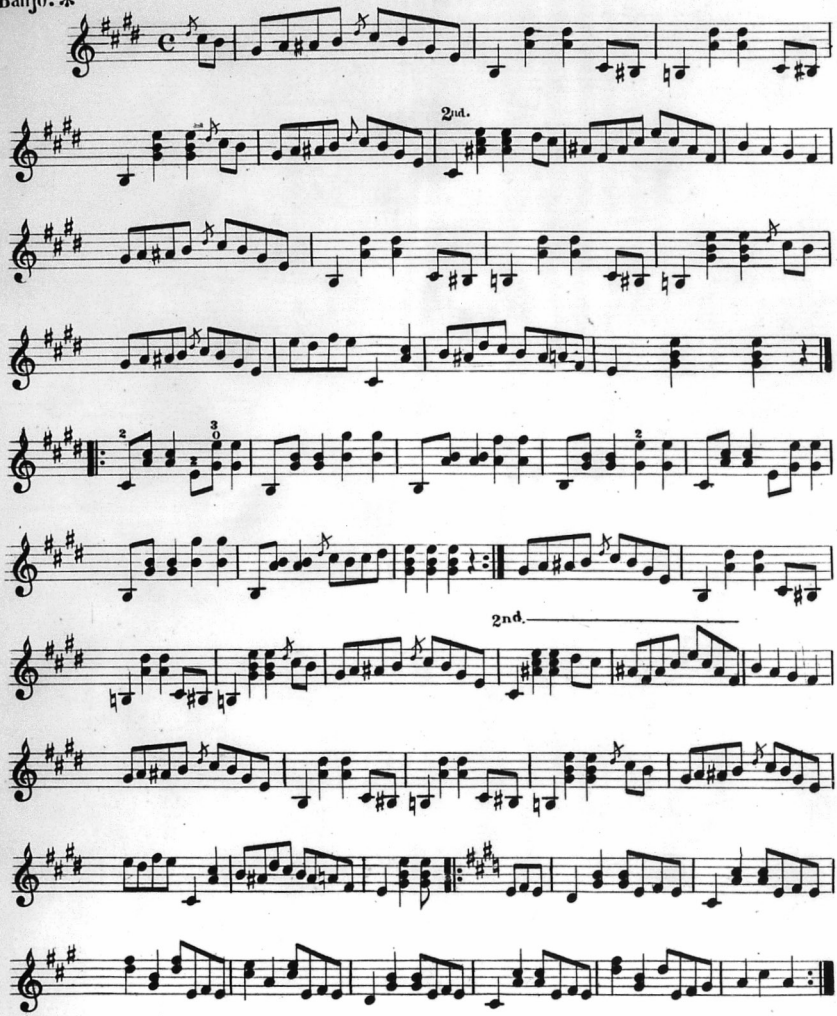

Con espressione.
Mark the melody.

Dedicated to Mrs. A.G. Wright's Banjo Class.

WHAT IS LIFE WITHOUT A DOLLAR?

SCHOTTISCHE.

GAD ROBINSON.



*Tune 4th string to B.

Copyright, 1892, by Gad Robinson Boston.

THE CRESCENDO FORECAST

Our readers will undoubtedly be interested to know some of our plans for the coming year. We can't tell them all but will say that we shall endeavor to make the "Crescendo" crescendo more than ever. We have several surprises in reserve which will be announced at the proper time. We pride ourselves on the excellence of the instructive and interesting articles which appear in our columns and we take pleasure in announcing the names of several of the many noted writers who will contribute articles during the next twelve months.

Charles Bobzin, General Manager of the Oliver Ditson Co., thoroughly familiar with the music industry in all its branches. Experienced first as a salesman, then department manager, now general manager. An authority on matters relating to the manufacture of musical goods and a foremost expert on musical strings. Subject: "The Making of Musical Strings."

G. B. Durkee, life long inventor. He has put every moment of his spare time into inventing some part of a musical instrument. He made his first violin in 1853. Afterwards he made several dulcimers. "Father" of the Washburn instruments and the inventor of all the valuable points in the celebrated Lyon & Healy Harp. For many years foreman of the Lyon & Healy factory. He has also made a guitar with 56 strings, Hungarian cymballums, Mexican salterios and a number of violin pianos. Probable subject: "Guitar Manufacture and Correct Fretting of Guitar Fingerboard."

A. J. Oettinger, Manager of the Musicians Supply Co. An expert on wood and a tone wood enthusiast. A gentleman of wide experience in the music business. Subject: "A Story on Various Kinds of Wood used in making Musical instruments."

T. H. Rollinson, Manager of the Band and Orchestra and Mandolin, Guitar and Banjo departments of the Oliver Ditson Co. Teacher, composer, arranger, soloist and director. Experienced on every round of the musical ladder. Subject to be announced.

L. A. Williams, Sales Manager of the Gibson Mandolin-Guitar Co., teacher and composer. A prolific writer. Well versed in all that pertains to the Mandolin, Guitar and Banjo. Subject to be announced.

Signor Giuseppe Pettine, Mandolin virtuoso, composer and arranger. A musician of the highest standing. A man of wide experience in musical organizations. A very interesting writer. Subject: (probable) "Unaccompanied Form of Playing the Mandolin."

Geo. Laurian, Superintendent of the Gibson Factory. An expert on acoustics and a master mechanic. An enthusiast on the possibilities of the Mandolin and Guitar. Subject: "A Comparison of the Violin with the Mandolin and Guitar."

Geo. C. Krick, Guitar virtuoso, teacher, coach and director. A very successful teacher, a man of pleasing personality and a writer of instructive articles. Subject to be announced.

I. H. Odell, for 25 years Manager of the Thompson Odell Co. First President of the American Guild. Harmonist, teacher, soloist, director and business manager. A leading authority on harmony. Subject to be announced.

C. S. DeLano, teacher, composer and director. A man of long and wide experience and much versatility. Subject: "Valuable Points on Teaching."

Claude C. Rowden, teacher, soloist and director, an ex-officer of the American Guild. An expert player and a writer of articles "to the point." Subject to be announced.

J. J. Derwin, recently elected President of the American Guild. Prominent teacher, virtuoso and an earnest student of music in all its forms. A thorough musician and an expert writer. Subject to be announced.

D. E. Hartnett, recently elected Vice-President of the American Guild. Prominent teacher, conscientious student of the best in music and an interesting writer. Subject to be announced.

George L. Lansing, ex-President of the American Guild. Soloist, teacher, coach, composer and Director of the Boston Ideal Club. A veteran of experience in the banjo, mandolin and guitar world. Subject to be announced.

Thos. J. Armstrong, Ex-Vice President of the American Guild, teacher, composer and director. A veteran in all matters pertaining to the banjo, mandolin and guitar. Subject to be announced.

H. J. Chopourian, Banjo virtuoso, Symphony orchestra director, composer and versatile writer. Subject to be announced.

A. de Vekey, Bournemouth, England. Teacher, director, composer and arranger. A noted English authority. Subject to be announced.

D. L. Day, Sales Manager of the Fairbanks Co. An expert on banjo manufacturer. The well known Whyte-Laydie advance agent. Subject: "Notation."

S. N. Lagatree, recently elected to Executive Committee of the American Guild, teacher, soloist, composer, assistant conductor of Detroit Conservatory Symphony Orchestra. A versatile writer. Subject to be announced.

Daniel Acker, recently elected to the Executive Committee of the American Guild. Teacher and composer. A man of remarkable memory and an exceptionally clever writer. Subject to be announced.

Myron A. Bickford, Ex-President of the American Guild. Teacher, composer, soloist and director. Experienced in all forms of music and a versatile writer of instructive articles. Subject to be announced.

Edward R. Day, teacher and soloist. An experienced musician and a writer of interesting and amusing articles. Subject: "Charity Playing and Musical Freaks."

Miss Ethel L. Olcott, guitar virtuoso, teacher and composer. A pupil of the great Ferrer. She directed the largest guitar orchestra ever assembled (75 guitars) at Los Angeles, Oct. 1907. Director of the La Bandurria Guitar Trio. Director of the guitar department at Birdsall School of music, Los Angeles. Subject: "Guitar Music."

J. C. Folwell, teacher and composer. A well known composer of playable music. A bright writer. Subject to be announced.

The article on "The Mandolin Orchestra" by Herbert Forrest Odell will be continued for several months. The Publication Review, Questions and Answers, Round Table, Personal Notes, Programs and Music Supplement will be continued, augmented and improved in every possible way.

Subscribe to the "Crescendo" now and have your subscription begin with No. I, Vol. II.

$1.00 per year, U. S. $1.25 Canadian $1.50 Foreign

Take advantage of our Clubbing Rates and Premiums.

Send your subscription now.

Questions and Answers.

This column open to all. Send in your questions.

QUESTION—Of what substance is the best mandolin pick made? C. E. S.

ANSWER—It is rather difficult to state what is actually the best substance as there is a great difference of view point. For years, tortoise shell has been more generally used than most substances in making mandolin picks. There are very few tortoise shell picks on the market. There are many called genuine which are made of the so-called chip shell. These picks do not stand the wear as well as the genuine shell. There are a number of makes of celluloid picks on the market which are liked by many. There is one make of pick which has had a remarkable sale for the short time it has been on the market, made of ebonite, and without knowing the secret of the composition, we should say that it was a sort of a rubber composition. This pick is manufactured by Louis F. Wright. There are also picks made of ivory, bone, wood, leather and other substances. We should say that if you secure a pick that pleases you and which produces the tone you wish, we shouldn't mind the substance it was made of, but should call that the best pick.

QUESTION—Is there a British or English Guild of Mandolinists, Guitarists and Banjoists. H. T.

ANSWER—We know of no organization of this kind in existence at this time in England. There was at one time a Guild of Banjoists which went out of existence on account of poor management. There was also a Guild of Mandolinists and Guitarists. This went out of existence on account of poor management. There is, we believe, a Guild of Violinists and Organists and other instruments but we do not know of any organization which includes the three instruments similar to the American Guild, although there are one or two new organizations recently formed there, the details and management of which we are not familiar with.

QUESTION—Are there any mandolin orchestras in England, the same as we have in the U. S. H. T.

ANSWER—Yes indeed, there are hundreds of mandolin bands, as they are called in England, varying in size from a small number to 150. The plectral instruments are extremely popular in England and there is hardly a town throughout all England but what has one or more mandolin bands. One mandolin band called the Premier Mandolin Band, conducted by Mr. B. W. Jenkins, has a membership of 150. The instrumentation includes all the instruments we use in our country and several orchestral instruments. We believe that the players in America are not at all familar with the enthusiastic interest that prevails in England. We would suggest that it might be to advantage for you to subscribe to B. M. G. and Keynotes, both interesting English papers devoted to the banjo, mandolin and guitar, which would give you full particulars connected with the instruments abroad.

QUESTION—Can you give me the address of Charles DeJanon the guitar player and writer. E. O.

ANSWER—Charles DeJanon, 100 W. 54th St., New York City.

QUESTION—Will you kindly let me know through the medium of your valuable paper which you consider the better instrument for general all around playing the 11 inch or 12 inch ordinary banjo. Also can you inform me what size Jo Vess Ossman uses?

FACTA.

ANSWER—We consider by all means the 11 inch ordinary banjo the best for general work. The 12 inch banjo is too large, in fact most instruments used in this country today are 10 1-2 or 10 3-4 banjos. The smaller the head, the less likely it is to be affected by the weather, and the tone is practically the same as the larger head. Vess Ossman, we believe uses a 12 inch head.

Personal Notes.

Mr. J. J. Derwin will make a specialty this summer of having banjo, mandolin and guitar students so desiring reside at his summer home at Norris, Ct., while studying. This is a very valuable and pleasant way of studying the instruments under such a noted teacher, giving the students a chance to be in daily touch with the instructor and we have no doubt that a number of ambitious young students will take advantage of Mr. Derwin's offer. Mr. Derwin can be addressed at 100 Bank St., Waterbury, Conn.

Myron A. Bickford will again have charge of the banjo, mandolin and guitar department and also direct the clubs and orchestras at Chautauqua, N. Y., this summer. Mr. Bickford has been teaching here successfully for several summers past. As previously announced, Mr. Bickford will locate in New York next fall as the director of a new conservatory of music to be opened there.

Samuel Siegel, the eminent mandolin virtuoso, and President of the Siegel-Myers Correspondence School of Music joins the vast army of Benedicts this month. We are unable to give the young lady's name but we heartily congratulate both the young lady and Mr. Siegel. He has our best wishes for continued health and happiness.

We record with extreme regret the death of Mr. J. P. Thompson of Toronto, Can., on May 16th, aged 31. Mr. Thompson was a banjoist of some year's experience and of much promise and was a great enthusiast. He recently bought the Canadian rights for the Bacon banjo and had just begun to develop an interest in that country for these instruments. For the past two years he had been studying the banjo with Mr. P. W. Newton and his death (from apoplexy) has cast a gloom over his numerous business and musical friends. Interment will be in Montreal.

There is no doubt that the publication of a paper like the CRESCENDO brings the whole banjo, mandolin and guitar world into closer touch. We have just received a letter from J. H. Richards, the well-known banjoist of Pretoria, South Africa, in which he says he thinks the CRESCENDO is excellent and he encloses his subscription and writes us that he intends to send in many more subscriptions.

B. M. Jenkins, the prominent teacher of London, England, sends in his subscription to the CRESCENDO and writes us that he is having an excellent season.

There is a rumor floating about among the profession that the genial W. A. Boehm is contemplating playing duets with a certain young lady for life instead of continuing to play solos. We are not sure that this is authentic but some say that he also is intending to join the Benedicts.

During the week of April 19th, the Tuxedo Mandolin Club of Hartford, Conn., played at the banquet of the Hartford Business Men's Association, the banquet of the Southern Society of Hartford, banquet of the West Hartford Business Mens' Association, the banquet of the Hubbard Escort of Hartford and a concert for the Turoro Club of Hartford. This organization is one of the busiest clubs in the country.

The banjo recital by Mr. Alfred Farland Tuesday evening last was one of the most interesting musical events of the season. Mr. Farland's skill in banjo playing is on the order of the Kueblik violin performances, wonderful. The Raff cavatina was exquisitely played and Liszt's second Hungarian Rhapsody, most brilliantly rendered. Probably the greatest enthusiasm was shown over his playing of the Paganni-Farland "La Campanella" and the Asher-Farland transcription, "Alice Where Art Thou." He was compelled twice to give double encores and after playing 17 numbers the audience were clamorous for more.—*Washington Post.*

Jos. Wright, of Christchurch, New Zealand, is having a very busy season. He writes us that he has a large number of pupils and that he is extremely busy. He states that the CRESCENDO is very popular in his vicinity and he encloses two more subscriptions.

PROGRAMS OF CONCERTS AND RECITALS

Program of Fifth Annual Concert given by the Langham Mandolin Orchestra, Herbert Forrest Odell, Director, at Boston, Mass., May 14, 1909, assisted by Mme. Vinello Johnson, Soprano, Delbert Staley, Reader, and Benj. Guckenberger, Accompanist.

1 March—"The Toastmaster" . . . . . Odell
Orchestra
2 Grand March from Tannhauser . . . . . Wagner
Orchestra
3 Song—"Love's Like a Star" . . . . . Odell
Mme. Vinello Johnson
(Accompanied by Orchestra)
4 { a Sextette from Lucia . . . . . Donizetti
{ b Dance di Cupid . . . . . Odell
Orchestra
5 Reading . . . . . Delbert Staley
6 { a Love's Old Sweet Song . . . . . Molloy
{ b Pizzicati from Sylvia . . . . . Delibes
Orchestra
7 Song . . . . . Selected
Mme. Vinello Johnson
(Accompanied by Benj. Guchenberger)
8 Waltzes—"Girls of Baden" . . . . . Komzak
Orchestra
9 Reading . . . . . Delbert Staley
10 Grand Selection—"Carmen" . . . . . Bizet
Orchestra
11 March—"Hoch Habsburg" . . . . . Kral
Orchestra

Program of Concert given by the Serenata Mandolin and Harmony Banjo Club at Winsted, Conn., April 23, 1909, under direction of J. J. Derwin.

PART I

1 a Selection—From the Girls of Gottenberg.
b Yale March Song—
"Fear Ye Not Old Eli" . . . . Harry Barreuther
Serenata and Derwin Mandolin Clubs
2 Soprano Solo—"Salve Regina" . . . . . Dana
Miss Gloster
3 Banjo and Guitar Sextet—
"Royal Tourist March" . . . . . Jaques
Mesdames Walcott and Burns, Misses Maloney, Grant, Mulligan and Stacker.
4 Mandolin Solo—"Fifth Air Varie" . . . . . Dancla-Abt
Mr. Derwin
5 Quartet—"Down the Rippling River" . . . . . Challinor
Cecelian Quartet
6 Overture—"Cupid's Realm . . . . . Armstrong
Harmony and Derwin Banjo Clubs

PART II

1 Selections—a "Love's Old Sweet Song" . . . . . Molloy
b "Michigan Forever" . . . . . Moffat
Serenata and Derwin Mandolin Clubs
2 Quartet—"Forget-Me-Not" . . . . . Geise
Cecelian Quartet
3 Banjo Solo—"Massa's in the Cold, Cold Ground" (Fantasia) . . . . . Foster-Derwin
Mr. Derwin
4 Selection—"Southern Beauties" . . . . . Johnson
Harmony and Derwin Banjo Clubs
5 Soprano Solo . . . . . Selected
Miss Gloster
6 Selections
a "Miserere" from "Il Trovatore" . . . . . Verdi
b "Fun in a Barber Shop" . . . . . Williams
Serenata and Derwin Mandolin Clubs

Program of Concert given by the Superba Mandolin Orchestra, Wm. Edw. Foster, Director, at Claremont, N. Y., May 4, 1909, under the auspices of the Claremont Mandolin Club, Jas. H. Johnstone, Director.

PART I

1 a Romance of a Rose . . . . . O'Connor
b The Phenomenon . . . . . Odell
Combined Clubs—Wm. Ed. Foster, Director
Mando-Cello and Harp-Guitar Duet
2 A Summer Idyl . . . . . Rothleder-Boehm
Foster and Maurer
Miss Josephine M. Dowler
3 a My Ships . . . . . Barratt
b Creole Love Song . . . . . Smith
Miss J. Adelaide Whiting, Accompanist
Harp-Guitar Trio
4 Alice, where Art Thou? . . . . . Ascher-Boehm
Maurer, Foster and Jackson
5 a Pansies for Thought . . . . . Blyn
b Colored Promenade . . . . . Liddicoat
Claremont Mandolin Club
Mandolin and Harp-Guitar Duet
6 Grand Valse Impromtu . . . . . Stauffer
Foster and Maurer
Banjo Duet
7 A Ragtime Episode . . . . . Eno
Foster and Maurer

PART II

1 a Serenade . . . . . Haydn
b Traumerei . . . . . Schumann
Mandolins—W. E. Foster and John Luding
Tenor Mandola—Jac. Hicker
Mando-Cello—Val. J. Maurer
2 Kissing Cups Race . . . . . Recitation
Miss Anna E. Meyer
3 a Los Cartonas Mexicanas . . . . . Pomeroy
b Il Trovatore Fantasia . . . . . Verdi-Lansing
Superba Mandolin Orchestra
Mandolin Solo (Unaccompanied)
4 "D" Concerto (Excerpt) . . . . . Stauffer
Andante con moto
Allegro Assai
Furioso
Wm. Edw. Foster
6 Dance of Flowers . . . . . Brauneiss-Foster
Mandolin—Jas. H. Johnstone
Mando-Cello—Wm. E. Foster
Harp-Guitar –Val. J. Maurer
6 a A Day in the Cottonfield . . . . . Smith & Eublin
b Kaloola . . . . . Weidt
Combined Clubs

Program of Concert given at Schnectady, N. Y., April 12, 1909, by Sig. Giuseppe Pettine, Mandolinist, Sig. Stefano Pettine, Tenor, and Mrs. B. R. Hatmaker, Pianist.

1 Mandolin—Capriccio Spagnuolo (Spanish Caprice) . . Munier
2 Song—Flower Song from "Carmen" . . . . . Bizet
3 a Mandolin—a Impromptu . . . . . Pettine
b Traumerei . . . . . Schumann
c Murmuring Brook . . . . . Pettine
Unaccompanied
4 Songs—a A Rose Fable . . . . . Hawley
b L'heure exquise . . . . . Hahn
c Ah! non credevi tu, from "Mignon" . . . . . Thomas
5 Mandolin—First Concerto . . . . . Pettine
6 Songs—a Angel's Serenade . . . . . Braga
b La Paloma . . . . . Yradier
With Mandolin Obligato

TRADE AND PUBLISHERS NOTES.

Some good news for mandolin orchestras is the fact that the **White-Smith Co.** are to issue some of their fine selections for full mandolin orchestra. They already have some very excellent numbers and they propose to publish two or three every month. Club players and teachers will do well to get on their issue list at once. They have many surprises in store. See ad.

It is always very pleasant for a firm to know that their instruments have pleased customers. The well known instruments made by the **Vega & Fairbanks Co.** are having remarkable sales among prominent people. The two following letters referring to these instruments are quite interesting.

Wilkesbarre, Pa.

"The No. 2 Vega Mandolin you sent me is all that an Artist can desire. So easy of execution, sweet yet strong tone as a leader should be. It is the finest mandolin I have ever seen, true in every respect—Remarkable." D. ACKER.

Fresno, Calif.

"I will shortly send you my photo taken with my No. 7 Whyte Laydie Banjo with which I have made a decided hit."

S. C. LONGWELL.

Many banjo players have had their fingers ache good and hard after playing for some length of time. All this finger strain can be obviated by using the **Hartnett** Tone Bar. One player writes of the Tone Bar as follows: "Honestly, I don't think I fully appreciated your Tone Bar until last night, when I tried to play on a banjo without one. My fingers fairly ached in less than 5 minutes and as for tremolo work there was nothing doing. I can't understand how I ever played the banjo in such an uncomfortable position."

One of the greatest folios ever published for mandolin orchestra is issued by **Hinds, Noble & Eldredge.** The folio contains 20 of the world's best known standard numbers and the folios are issued for every instrument in the mandolin orchestra including tenor mandola and mando-cello. Clubs and orchestras should certainly order a full set of these books and add the various pieces contained therein to their repertoire. A full list of the pieces will be found in the advertisement on another page.

The **Oliver Ditson Co.** are rapidly adding to their fine catalog of mandolin orchestra numbers. The Tannhauser Grand March recently published is having an excellent sale, as is also the Girls of Baden Waltzes which is played by the Boston Symphony Orchestra at the Pop Concerts in Boston frequently. All the latest publications of the Ditson Co. have parts for the tenor mandola and mando-cello.

With the tremendous interest which is being manifested in the mandolin, guitar and banjo at the present time, there is no wonder that the **Lyon & Healy Co.** are reporting excellent sales of the famous Washburn instruments. The Washburn banjos are very powerful in tone and of tremendous carrying power. The guitars and mandolins are used by hundreds of orchestras and solo players. Probably no firm in the world issues such an elaborate catalog so profusely illustrated as this company and we advise players to send for it. See ad.

The music meter sold by **Chas. W. Eddy** will tell you all the keys with the signature, all about scales, how to transpose at a glance, and what the principal chords are. It is a very clever little invention and can be carried in the vest pocket.

Lewis A. Williams is a new comer in the publishing field. He starts off with a new march called "The Gibson is King," arranged for full mandolin orchestra including tenor mandola and mando-cello, banjo obligato in both A and C notation, violin, clarinet and drum parts. The march has only been out a month and the sales are simply tremendous. It is a good march, well written and well arranged and is going to have a big sale. See ad.

The artist model mandolin made by the **Gibson Co.** is used in large numbers by the leading players of the country. These instruments are made of the very finest tone wood carefully selected and thoroughly air seasoned. The Gibson construction is the same as violin. The tops and backs are not bent, but are carved out of solid blocks of wood leaving the grain layers in their natural position. On account of the arrangement of the bridge and the peculiar fretting of the neck, the Gibson instruments are absolutely true on every fret even on the G string which is usually false.

The **Percy M. Jaques Pub. Co.** have a number of clever things in their catalog. Two recent issues are "In a Dixie Dell" and "Hilarious Zeb" for banjo. The "Colored Promenade" by J. J. Liddicoat is being used by many clubs. It is published for full mandolin orchestra. See ad.

The **Cundy Bettoney Co.** have recently added some very fine numbers to their mandolin orchestra catalog, among them being 'Gypsy Life" by Thiere. Club leaders will do well to send for the Cundy Bettoney catalog. See ad.

Wm. C. Stahl makes a violin model mandolin in which the neck is the same length exactly as the old style mandolin. The fingering of these instruments is very easy and the tone is very fine. The instruments are made from the finest violin woods, carved out of solid blocks. This company also makes a bowl shape mandolin in various models and is one of the only houses that manufacture both shapes of instruments. See ad.

The **Magbee Music Pub. Co.** issue a number of very clever things for orchestra which they offer at an extremely low price. These numbers are equally effective for regular orchestra or mandolin orchestra and are desirable for the hotel and theatre work that so many of the orchestras are doing. See ad.

"The Plantation Symphony" by Paul Eno published by the **Maximum Pub. Co.** is meeting with tremendous success among the players. It is a real banjo piece written by a banjo player, who knows how and everybody should have it. See ad.

False strings are one of the bug-bears of playing the stringed instruments. The **F. J. Bacon Co.** can send you a string absolutely guaranteed to be true and moisture proof, 10 cents will bring you a sample. See ad.

It is strange how a well organized club can be contented with a six string guitar when such a fine harp-guitar as the Symphony Harp-Guitar manufactured by **W. J. Dyer & Bro.,** can be obtained at the same or less price than a six string guitar and on easy payments at that. Flat keys are just as easy as sharp keys on a harp-guitar. See the Dyer Co. ad.

If you are interested in learning to read music at sight rapidly consult the **Memory Library** which publishes a very excellent book on the subject.

The famous "Non-Tip" bridge now manufactured by **A. D. Grover,** is for sale—a good chance for someone to make considerable money. See the Grover ad.

At times people want things arranged, copied or hectographed in a hurry. The **Tracy Music Library** makes a business of doing all kinds of arranging from a bass drum part to a Symphony orchestra selection. The library arranges for large firms and the terms are very reasonable. See ad.

The **Samuel Terry Pub. Co.** makes a very interesting offer on its excellent catalog of mandolin orchestra music which includes numbers by Chauncey Haines, George Barnard, W. H. Scouton, three very well known writers. For a very small sum of money players can obtain any of the numbers in this catalog. See ad.

H. F. Odell & Co. make a specialty of good music for mandolin orchestra and occassionally issue a piece for guitar. "A Dreamlet," guitar duet by H. F. Odell is the latest new issue.

RECENT AND RELIABLE PUBLICATIONS

Recent Publications.

With every piece composer's name is given, also arranger's. The letters after names indicate grade—E, easy—M, Medium—D, Difficult.

MANDOLIN.

Lewis A. Williams.

The Gibson is King, March *L. A. Williams—Arr. H. F. Odell, M*

Two Mandolins and Piano $ .60

A fine new 6-8 march. Arranged for full mandolin orchestra including tenor mandola, mando-cello, flute, clarinet, violin, drums and banjo obligato in both A and C notation. A sure winner. Fine counter strains, very catchy trio, a song at the end. Keys of D and G. Will undoubtedly be in the repertoire of every mandolin club in the world. Brilliant flute part. Immense mando-cello part.

Oliver Ditson Co.

Bohemian Girl Selection *Balfe—Arr. H. F. Odell, M*

Mandolin and Piano $1.20

A selection including the best known numbers from this beautiful opera, arranged for full mandolin orchestra including tenor mandola and mando-cello. Several movements, in 3-8, 6-8, 4-4, 2-4 and 3-4 times. Two of the numbers arranged as mando-cello solo with orchestra accompaniment or may be played with first mandolin on the melody. A beautiful concert piece for clubs and rather easy throughout. The most complete selection of this opera published and arranged from the original score.

By Moonlight *T. H. Rollinson—Arr. H. F. Odell, M*

Mandolin and Piano $ .60

Arranged for full mandolin orchestra. A very dainty number in barcarolle style. Excellent for teaching or club work. 6-8 time, keys of D and A. Extremely melodious.

Flower Song *Lange—Arr. H. F. Odell, M*

Mandolin and Piano $ .60

A new arrangement of this standard number in the keys of D, G and C. Expression carefully marked and arranged from the orchestral score. Good parts for all the instruments. Includes the original cadenza.

SONGS.

Magbee Music Pub. Co.

I Love You Dear, and Only You *A. D. Magbee, M*

Song with Piano $. 60

A bright 2-4 march song in the key of F. For low voice. Catchy and of a popular nature.

Give Me An American Girl *A. D. Magbee, M*

Song with Piano $ .60

A pleasing waltz song in the key of B flat. Catchy refrain. For medium voice. Played by Sousa's band with great success.

Come Back My Evelyn to Me *A. D. Magbee, M*

Song with Piano $ .50

A moderato 4-4 ballad. Very melodious and sweet. Low voice.

Reliable Publications.

SUCCESSES OF THE PAST FEW YEARS.

Many pieces published a few years ago are very desirable. For our readers benefit we shall review past hits every month. Many pieces published a few years ago, are as good or better than some published yesterday

PIANO.

Magbee Music Pub. Co.

The Alligator's Parade *A. D. Magbee, M*

Piano Solo $ .50

A syncopated 2-4 march and two-step in the keys of F and B flat. Very snappy and popular in style.

M. Witmark & Sons.

At Paragon Park *H. F. Odell, E*

Song with Piano $ .50

A charming catchy waltz song in the popular style. The official song at Paragon Park (a famous Boston resort) this summer. It will be all the rage. Key of B flat. Medium voice.

GUITAR.

Oliver Ditson Co.

Souvenir D'Amerique *L. T. Romero, M*

Guitar Solo $ .40

A favorite of the late Signor Romero. The name implies a classic but it is really "Old Folks at Home" with variations, arranged in Romero's inimitable style. It is one of the greatest concert solos for the guitar ever published. We have personally heard Signor Romero hold an audience of 2000 people spell-bound with his rendition of this piece

Maximum Pub. Co.

Caprice Fancies *Paul Eno, E*

Two Guitars $ .50

A mazurka movement. Keys of A minor, C and F. A very effective teaching piece. Especially good as a duet for beginners or slightly advanced pupils.

William C. Stahl,

Oxford Schottische *Wm. C. Stahl, E*

Guitar Solo $ .30

An easy teaching piece in the keys of G and C. Very easy and good for beginners.

Prison Song *Verdi—Arr. Wm. C. Stahl, M*

Guitar Solo $ .30

A good arrangement of this well-known number beginning from where the tenor solo starts through to the end of the original composition. Especially effective for concert work and a good teaching piece. Key of A.

MANDOLIN

Hogue Music Co.

Chilhowee Concert Waltzes *F. R. Hogue, M*

Two Mandolins and Guitar $ .60

This number has had a large sale among clubs and is also published for full mandolin orchestra also banjo and piano solos and regular orchestra. A melodious waltz with an andante introduction in 6-8 time. Trio is melodious and a short coda which follows is very interesting. Keys of C and F.

BANJO.

H. F. Odell & Co.

London March *H. F. Odell, M*

Two Banjos $ .25

A vigorous 6-8 march with good bass solo. Good for teaching or concert work. Keys of A and D.

Old Homestead Polka *Thos. E. Glynn, M*

Two Banjos $ .40

One of Glynn's best pieces. Very bright and catchy. 2-4 time. Keys of A and D.

We appreciate the many kind letters we receive in praise of the excellent articles which appear in our columns. Two prominent players write as follows:

H. F. Odell, Los Angeles, Cal.

Dear Sir:

The musical instruction and advice you have in every issue of the CRESCENDO is worth the price of the CRESCENDO alone. Let the good work go on, is my sincere wish.

ALICE C. BROUGHTON.

Waterbury, Conn.

H. F. Odell,

Dear Sir:

I am very much interested in your new publications and I think you are giving the mandolin, banjo and guitar world just what they need each month in literature and music.

Very truly yours,

F. T. PEARSONS.

MAGAZINE BARGAINS

The following offers contain only selected magazines of the highest merit. The needs and desires of every one will be found represented in this list—**Women, Literature, Reviews, Juvenile, Outdoor Interests, Fiction, Technical, Music, Art, Humor, Religious, etc.**

The Crescendo and Cosmopolitan or American or Success—Value $2 00 for $1.65

The CRESCENDO

AND	VALUE	COST
Ainslee's Magazine	$2.80	for $2.35
American Boy	2.00 "	1.65
American Motherhood	2.00 "	1.75
Atlantic Monthly	5.00 "	4.25
Bookman	3.50 "	3.10
Boston Cooking School	2.10 "	1.65
Burr McIntosh Monthly	4.00 "	3.00
Century Magazine	6.00 "	4.80
Children's Magazine	2.00 "	1.65
Christian Herald (N. Y.)	2.50 "	2.10
Country Life in America	5.00 "	4.00
Craftsman	4.00 "	3.35
Current Literature	4.00 "	3.25
Designer	1.50 "	1.35
Dressmaking at Home	2.00 "	1.65
Etude (for music lovers)	2.50 "	2.00
Field and Stream	2.50 "	2.00
Garden Magazine	2.00 "	1.65
Good Housekeeping	2.00 "	1.65
Hampton's Magazine	2.50 "	2 00
Harper's Bazar	2.00 "	1.65
Harper's Magazine	6.00 "	4.50
Harper's Weekly	5.00 "	4.50
Home Needlework	1.75 "	1.50
House Beautiful	3.50 "	3.25
Housekeeper	1.75 "	1.60
Housewife	1.35 "	1.25
Human Life	2.00 "	1.65
Independent	3.00 "	2.35
International Studio	6 00 "	5 25
Judge	6.00 "	5.25
Ladies' World	1.50 "	1.35
Leslie's Weekly	6.00 "	5 00
Life	6.00 "	5.35
Lippincott's Magazine	3.50 "	2.75
Little Folks (Salem) new	2.00 "	1.65
McCall's Mag. & Pattern	1.50 "	1.40
McClure's Magazine	2.50 "	1.90
Metropolitan Magazine	2.50 "	1.65
Mod. Priscilla (fancy w'k)	1.50 "	1.35
Mother's Magazine	1 50 "	1.35
Musician	2.50 "	2.00
National Home Journal	1.50 "	1.25
National Magazine	2.50 "	2.00
New Idea (N. Y.) fashions	1.50 "	1.35
North American Review	5.00 "	4.50
Outing Magazine	4.00 "	2.35
Outlook	4.00 "	3 75
Pacific Monthly	2.50 "	2.00
Pearson's Magazine	2.50 "	2 00
Physical Culture	2.00 "	1.65
Pictorial Review & Patt'n	2.00 "	1.65
Popular Magazine	2.50 "	2 20
Puck	6.00 "	5.10
Putnams-Reader	4.00 "	2.35
Recreation	4.00 "	2.35
Red Book	2.50 "	2.25
Review of Reviews	4.00 "	3.00
Rudder	4.00 "	2.35
Scientific American	4.00 "	3.60
Scribner's Magazine	4.00 "	3.65
Smart Set	3.50 "	2.35
Smith's Magazine	2.50 "	2 20
St. Nicholas	4.00 "	3.80
Strand Magazine	2.50 "	2.40
Sunset Magazine	2.50 "	1.65
Technical World Magazine	2 50 "	2 00
Travel Magazine	2.50 "	2 00
Van Norden Magazine	2.50 "	1.70
Woman's Home Companion	2.25 "	1.90
World To-day	2.50 "	2 00
World's Work	4.00 "	3.25

YOU MAY ADD TO YOUR LIST

All Story	for	$1.00
Argosy	"	1.00
Collier's Weekly	"	5.20
Delineator	"	1 00
Everybody's Magazine	"	1 50
Ladies' Home Journal	"	1.50
Literary Digest	"	3 00
Munsey's Magazine	"	1.00
Popular Mechanics	"	1.00
Saturday Evening Post	"	1.50
Youth's Companion	"	1.75

The CRESCENDO and Pictorial Review



Readers appreciate the value of the up-to-the-minute fashion service of this magazine. It has four foreign offices, managed by fashion experts, in Paris, London, Berlin and Vienna. It keeps its readers in touch with what is newest and most smart in seasonable style. **Pictorial Review** is not solely a

FASHION MAGAZINE

Its fiction is clever and interesting, its articles broad, and of national interest. Some of the regular departments are practical lessons in home dressmaking, millinery, crocheting, housekeeping and household finance, sanitation, home decorating and furnishing, money-making suggestions for women, the care of children, a page for elderly people, with humor and puzzles, echoes from the stage (illustrated), etc.

PICTORIAL REVIEW is 15 cents a copy and if bought singly would cost $1.80 a year

Success Magazine



Aims to be the one indispensable magazine in the home—"The

GREAT HOME MAGAZINE

of America." It stands for the highest ideals in home life, and for national, civic and business honesty in public life. The world's work is told in articles descriptive of the important happenings in engineering, science, agriculture, art, literature, etc. The serial articles and fiction are the best procurable. Readers have the advice of the ablest writers on dress, etiquette, home-making in its various phases—the table, the farm, the garden, books and reading, investments, and child-culture. Success Magazine is strengthened by the masterly **inspirational** writings of Orison Swett Marden, the Editor, and a wealth of poetry, humor and pictorial art.

SUCCESS MAGAZINE is 10 cents a copy and if bought singly would cost $1.20 a year

Modern Priscilla



Is one of the BEST Embroidery Magazines published. It is the recognized

LEADING FANCY WORK MAGAZINE OF AMERICA

It is undisputed authority on all kinds of embroidery, knitting, crocheting, lace, costumes, lingerie and home decorations. It is filled from cover to cover each month with designs, instructions, descriptive articles and valuable information. Aside from the strictly fancy-work departments, there are departments devoted to china, oil and water-color painting, stenciling, pyrography, leather work, basketry and the like. It has many helps for housekeepers, and is a real good magazine for the home.

MODERN PRISCILLA is 10 cents a copy, and if bought singly would cost $1.20 a year

THE CRESCENDO, Pictorial Review, Success Magazine, Modern Priscilla, { The news stand price for these four magazines and the pattern is $5.55. Our price for all of them is now only..... **$2.15**

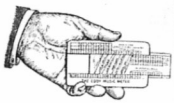
Pictorial Review pattern. (Value 15c. Supplied by the publisher, at the subscriber's request, any time within 60 days after receiving first copy)

The Crescendo, Everybody's and Delineator—Value $3.50 for $2.50

ALL SUBSCRIPTIONS ARE FOR ONE FULL YEAR. Subscriptions may be **new, renewal,** or **extensions.** Magazines may be sent to **one** or **separate** addresses. Additional postage is charged on Canadian and Foreign subscriptions. If you do not find what you want, send us your list, and we will quote you the lowest possible price. We will duplicate any offer made by any reputable agent, agency, or publisher.

THE CRESCENDO, 165 Tremont St., Boston, Mass.

Do not be content with a superficial knowledge of music.

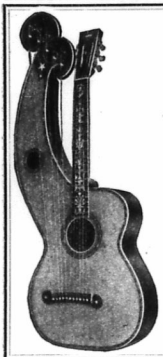


The
Eddy Music Meter

will help you to obtain a thorough grounding in the principles of music construction.

Price 25c. Special prices to Teachers and Dealers.

Chas. W. Eddy, 62 Meeting St., Providence, R. I.



The
"SYMPHONY"
Harp Guitar

has no rival in volume of tone, combined with quality.

What Experts say about it:

"The most perfect and practical instrument of the kind."
"I would not be without one now for any money."
"Far beyond any guitar we know of."
"In tone and volume far superior to any I have ever heard."
"Without question the greatest instrument for club work ever brought to my notice."
"There are no others to compare with it in volume of tone."

Sold on Easy Payments

Write for illustrated catalog. Sent free to any address.

W. J. DYER & BRO.
Dept. 85, ST. PAUL, MINN.

The **Banjo, Mandolin and Guitar**

Department of the Summer Music School at Chautauqua, N. Y., will again be under the direction of

MYRON A. BICKFORD

and teachers desirous of brushing up on technic, teaching methods, etc., could not do better than to spend a few weeks during July or August at this popular resort.

Full particulars from

MYRON A. BICKFORD
351 MAIN STREET, SPRINGFIELD, MASS.

Have You Ever Been Discouraged?

Have you ever put away your **Banjo, Violin or Guitar** entirely discouraged, with the remark, **"What's the use of trying?"** There is not a string made that is fit to use?"

If so, you are not one of our customers and do not use our "Neverfalse" Strings. 30 out of every 31 **guaranteed** to be as represented, or we will replace any and all that do not give satisfaction.

"NEVERFALSE" and "NEVERSTRETCH" STRINGS ring good and clear. Send 10 cents for sample.

"No-Knot" Banjo Tailpiece 35 c. each. "Neverslip" Banjo Bridge 10 c. each. A trial will convince the most skeptical.

Once tried, always used.

—MANUFACTURED ONLY BY—

The **F. J. BACON CO.**
Dep't C. Bristol, Conn.

"IF IT'S OUR PUBLICATION IT'S GOOD"

PLANTATION SYMPHONY

Another Banjoey Banjo Solo by the World renowned composer **Paul Eno** Contains that "Banjo Sense" so seldom found in music written for this instrument. Don't lose an opportunity. Order at once. Banjo Solo 50c; Piano Acc. 40c; Banjo and Piano 75c. Usual Discount. **DEPT. M.**

THE MAXIMUM PUBLISHING CO., 1524 Chestnut St., Philadelphia

Stahl's New Model Mandolin



IS an original Model, more beautiful than the others and as near like a violin in shape, tone, etc., as it is possible to get an instrument which is played with a plectrum. Tops and backs carved out of **solid blocks** of wood and arched on the same lines as the violin. Made by **skilled violin makers** from the finest violin woods money can buy. Can use regular mandolin strings, as the neck is the **same length** as on the old style mandolins and the frets **spaced exactly the same** which makes the fingering very easy, besides giving us an easier action than can be found in any similiarly constructed instrument. The tone is superior to all others and our prices are less than some firms charge for inferior instruments; all we ask is comparison with other makes, the purchaser to be the judge, the mandolins will do the rest. Send for catalogue to

WM. C. STAHL,
211 Grand Avenue, - Milwaukee, Wis.

SPECIAL OFFER

To introduce our Mandolin Orchestra Music we will allow you to select any number listed below, published for 1st Mandolin, 2nd Mandolin, Guitar and Piano accompaniment, for 10 cents, or any 3 for 25 cents. Gleaming Star of Heaven and Cavalry Charge March are also published for Mandola and Mandocello.

Remember we send the complete arrangement for all the above instruments.

VIOLIN, FLUTE, CELLO, BASS, CORNET, or any Orchestral part can be procured to the numbers listed below marked with a star 10 cents net each part.

*Fellowcraft Two-step	*Chauncey Haines*
Nethersole Waltzes	"
*Cleanin' Up in Georgia Cake Walk Patrol	*Harry Coy*
*Echoes From the Snowhill Club. Rag-time Waltz	"
*Fontella Waltzes	*Chas. E. Hirst*
*Happy Humming Hottentots characteristic March	*Geo. Barnard*
*Dusky Princess, characteristic March	*John N. Klohr*
*The Sovereign Two-step	*Wm. M. Feldfield*
*The Bridal Party Two-step	*W. H. Scouton*
*Youth and Beauty Waltzes	*Harry P. Coy*
*Fashionable World Waltzes	*Chauncey Haines*
*The Bizzy Kazoo, characteristic March	"
Gleaming Star of Heaven, Reverie	"
Cavalry Charge, March and Two-step	"

SAMUEL TERRY PUB. CO.
44 N. 9th Street - Philadelphia, Pa.

THE CUNDY BETTONEY CO.

invite Mandolin teachers to write for particulars regarding their New Issues for Mandolin Orchestra.

93 Court St., Boston, Mass.

SUBSCRIBE for the Stannard issues for Mandolin and Guitar. Something new every month. Catalogue and Blanks free to all.

GEO. STANNARD
Publisher of Good Things
121 SO. WARREN ST - TRENTON, N. J.

For 10 cents we will send you a copy of the Colored Promenade for 2 Mandolins and Guitar Acc., or Banjo Solo. This is one of J. J. Liddicoat's latest and best compositions for full mandolin orchestra, including tenor mandola and mando-cello.

Percy M. Jaques Pub. Co., Jacksonville, Fla.

How to Read Music at Sight. Send for Circular.

"HUMBUG MEMORY SCHOOLS EXPOSED"
AND ADDRESS ON DEVELOPMENT OF THE
MEMORY
To introduce a series of valuable educational works, the above will be sent to all applicants **FREE**

Room 860 MEMORY LIBRARY 14 Park Place, New York

PROMINENT TEACHERS

ACKER, D.—61 So. Main St., Wilkes-Barre, Pa. Banjo, Guitar and Mandolin. Guild Officer.

ALLEN, MRS. LOUIE M.—345 N. 11th St., Lincoln, Neb., Piano, Guitar, Mandolin and Guitar. Guild Member.

AUDET, JOS. A.—214 Boylston St., Boston; Mercantile Bldg. Waltham, Mass. Violin, Mandolin and Guitar. Guild Member.

AUSTIN C. E.—P. O. Box 535 New Haven, Conn. Banjo, Mandolin and Guitar. Guild Member.

BEMIS, GEORGE W.—175 Tremont St., Boston, Mass. Mandolin, Guitar, Banjo and Flute. Guild Member.

BICKFORD, MYRON A.—351 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Member.

BOEHM, WALTER A.—720 Cottage St., Buffalo, N. Y. Mandolin, Guitar and Banjo. Guild Officer.

BROUGHTON, MRS. A. C.—3528 Eagle St., Los Angeles, Cal. Mandolin, Banjo, Guitar and Harmony. Guild Member.

BURCHARD, ROY W.—19 Belmont Pl., Passaic, N. J. Banjo, Mandolin and Guitar. Guild Member.

COFFEL, HAL,—Pennville, Ind. Mandolin, Guitar and Banjo, Composer and Arranger.

DAVIS, HARRY N.—230 Pleasant St., Worcester, Mass. Mandolin, Banjo and Guitar. Guild Member.

DAYTON, MRS. L. M.—Cor. North and Maple Sts.. Marcellus, Mich. Guitar, Mandolin, Banjo, Violin and Piano.

DERWIN, J. J.—109 Bank St., Waterbury, Conn. Mandolin, Guitar and Banjo. Guild Officer.

ESCHELMAN, MISS IDA E.—429 Randolph St., Meadville, Pa. Mandolin, Guitar and Piano. Guild Member.

FERRUCCI, C.—78 St. John St., New Haven, Conn Harp, Guitar, Mandolin and Violin.

FOSTER, WM. EDW.—537 Knickerbocker Ave., Brooklyn, N. Y. Mandolin, Banjo and Guitar. Guild Member.

GATCHELL, FRED F.—525 Main St., Springfield, Mass. Banjo, Mandolin and Guitar. Guild Member.

HARPER, J. GEO.—Lethbridge, Alta, Canada, Mandolin, Guitar, Banjo and Violin. Guild Member.

HENDERSON School of Music, Main office 2703 5th Ave., Pittsburg, Pa.

JEFFERY, MISS CLARIBEL—7 W. Park St., Newark, N. J. Mandolin, Banjo and Guitar. Guild Member.

JENINGS, ALLEN GALES—118 Seaton Pl. N. W., Washington, D. C. Mandolin, Guitar and Banjo. Guild Member.

JONES, ELMER D.—110 E. Sixth St., East Liverpool, Ohio, Mandolin, Guitar, Banjo and Violin.

KITCHENER, W. J.—157 W. 84th St., New York City Mandolin, Guitar, Banjo and Composition. Guild Member.

KNIPFER, W. C.—48 1-2 W. Main St., Meriden, Conn. Banjo, Mandolin and Guitar. Guild Member.

LANG, MRS. C. A.—10 Langdon St., Montpelier, Vt. Piano, Banjo, Mandolin and Guitar. Guild Member.

LANSING, G. L.—170a Tremont St., Boston, Mass. Banjo. Mandolin and Guitar. Guild Officer.

LEVERT, JOHN J.—352 W. St. Catherine St., Montreal, Canada. Banjo, Guitar and Mandolin. Guild Member.

MAURER, VAL. J.—242 Irving Ave., Brooklyn, N. Y. Guitar, Mandolin and Banjo. Guild Member.

MORSE, MRS. ALMA J.—10 East St., Rutland, Vt. Banjo, Mandolin, Guitar and Piano. Guild Officer.

ODELL, H. F.—165 Tremont St., Boston, Mass. Mandolin, Guitar, Banjo and Piano. Guild Officer.

OLCOTT, MISS ETHEL L.—722 W. 11th St., Los Angeles, Cal. Guitar Soloist and Teacher.

PETTINE, GIUSEPPE.—Lederer Bldg., Providence, R. I. Mandolinist. Guild Member.

POTTER, FRANCIS.—55 Barker Block, Omaha, Neb. Banjo, Mandolin and Guitar. Guild Member.

ROWDEN, MR. & MRS. CLAUDE C.—Handel Hall, Chicago, Ill. Banjo, Mandolin, Guitar and Piano. Guild Member.

RUSSELL, JOHN E.—77 State St., New Bedford, Mass. Banjo, Mandolin, Guitar and Piano. Guild Member.

TOCABEN, LOUIS.—13 Astor Place, New York. Composer, Arranger for Mandolin, Guitar, Piano. Guild Member.

TSCHOPP, CARL.—1263 N. 29th St., Philadelphia, Pa. Mandolin, Zither, Guitar and Banjo. Guild Member.

TUTTLE, MISS ANNA M.—551½ Greene Ave., Brooklyn N. Y. Banjo, Mandolin and Guitar. Guild Member

VREELAND, WALTER F.—178 Tremont St., Room 40, Boston, Mass. Guitar, Mandolin and Banjo. Arranger

WEBBER, H. A.—480½ Washington St., Portland, Ore. Mandolin, Violin, Banjo and Guitar. Guild Member.

WEEDFALD, OVID S.—31 11th St., Upper Troy, N. Y. Performer and Teacher of Guitar. Guild Member.

WASHINGTON INSTITUTE OF MUSIC—Walter T. Holt, Pres., 937 K St., N. W. Wash., D. C. Voice, Piano, Harmony, Violin, Cello, Mandolin, Banjo and Guitar. Guild Member.

WOLFE, O. S.—535 N. 6th St., Allentown, Pa., Guitar, Mandolin, Banjo and Violin. Guild Member.

Cards inserted in above list 12 months for $1.00 (2 lines). Extra lines 50 cts. each.

NEW MUSIC HITS for Orchestra

I LOVE YOU, DEAR, and ONLY YOU
A beautiful march song with an elegant melody. Just out.
GIVE ME AN AMERICAN GIRL
The big national song hit. Big demand for this song.
THE LITTLE COUNTRY SCHOOL HOUSE
A beautiful ballad of school days.
THE ALLIGATORS' PARADE—Two-Step
A dandy number and splendid seller.
10 Parts Piano and Cello, 20 Cents Each or Above Four for 75 Cents
MAGBEE MUSIC PUBLISHING CO., Box 1713, Pittsburg, Pa.

Mr. Teacher

THIS IS A GOOD TIME TO JOIN
The AMERICAN GUILD of
Banjoists, Mandolinists and Guitarists

BOOM THE CAUSE YOURSELF The B. M. and G.

Yearly dues only $1.00.

200 Leading Teachers belong. **Why don't you join NOW? Dues go up after Jan. 1910.**
Write at once for application blanks, etc.

H. F. ODELL, Sec'y-Treas., 165 Tremont St., Boston

LINER AD. DEPT.

Advertisements inserted here for 25 cts. a line, each insertion. Cash with order. Not less than 3 lines nor more than 8 lines accepted.

CLOSING OUT SALE of my large stock of B. M. & G. Music. Solos and all combinations. All standard. Six copies, 30 cents, postpaid.
MYRON A BICKFORD, 351 Main St., Springfield, Mass.

FOR SALE. Brand new $75.00 Farland Banjo, with waterproof head and harp attachment Will send C. O. D. privilege of examination for $35.00. Just from the makers. O. S. WOLFE, Allentown, Pa.

GUITAR FOR SALE, $15. A Haynes Excelsior with sole leather orange case, Fine tone. Cost $30.
H. F. ODELL, 165 Tremont St., Boston, Mass.

HARMONY LESSONS BY MAIL. A practical course by a musician of many years experience and a member for years of Gilmore's Band From start to finish my instruction is easily understood. When you get through you will actually have something of value. I. H. ODELL, 165 Tremont St., Boston.

ARRANGEMENTS MADE FOR MANDOLIN ORCHESTRA. H. F. Odell, 165 Tremont St., Boston, Arranger for Oliver Ditson Co., White-Smith Co., Gibson Co., etc., etc. Latest arrangements are Love's Old Sweet Song for H. F. Odell & Co., Tannhauser March, Flower Song and Bohemian Girl for Oliver Ditson Co.; Intermezzo, Cavalleria for Gibson Co.; Diamond City March for D. Acker; The Gibson is King March, for Lewis A. Williams.

GIBSON TENOR MANDOLA FOR SALE CHEAP, with Leather Case. Cost $58. Sell for $40. Only used two months. Just like new. I guarantee it to be in first class condition. Has a large broad tone. It's a rare bargain.
H. F. ODELL, 165 Tremont St., Boston, Mass.

FEB 10

Mandolin Solos and Duos

SOLOS

Annie Laurie, Var.	Abt .50	Fantasia	Abt .65
The Brookiet	Abt .50	Fifth Air Varie	Dancla .50

DUOS

Cradle Song	Hauser .35	In Venice Waters	Abt .35
Hark the Choir	Abt .35	Last Rose of Summer, Var.	Alexander .50
Golden Rod	Abt .50	Old Black Joe, Var.	Alexander .50
Impromptu	Abt .50	The Piper	Abt .50
Intermezzo	Mascagni .30	Reverie	Alexander .50
Sounds From Church	Abt .35	Spring Song	Mendelssohn .50

Published by VALENTINE ABT

Carnegie Hall, New York City

B. & M.

(BARNES & MULLINS)

Absolutely guarantee the following True and Tested Strings for the

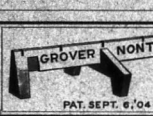
VIRTUOSO

NOTHING BETTER TO BE HAD.

	s.	d.
Violin E String (One single length each)		6
Violin A " " " "		9
Violin D " " " "		9
Violin G " (Pure Silver Burnished)	1	4
English Acerbelle (1200 cut lengths, a lengths in an envelope)	13	6

Write for Catalogue of Banjos, Mandolins & Guitars, etc.

3 Rathbone Place, Oxford Street, W.
LONDON, ENGLAND.



Owing to press of other business I have concluded to sell the U. S. Nontip Bridge Patent, together with stock on hand, etc. It is a big money maker. Used exclusively by principal players and teachers in the U. S. and England. No reasonable offer refused.

A. D. Grover, 381 Albany St., Boston

Why not Publish that Musical Composition?

Our expert will arrange music and revise Mss. when necessary. We will make plates and title, print, send proof and copyright, and furnish complete ready for sale. Prices low. Full particulars on request.

JOHN WORLEY CO.

40-48 Stanhope St. : Boston, Mass.

ARRANGING, COPYING AND TRANSPOSING

We do this kind of work for Oliver Ditson Co., Boston Music Co., and many of the largest publishing houses all over the country. Send us your work. Satisfaction guaranteed.

TRACY MUSIC LIBRARY

165 Tremont St., Boston, Mass.

Publishers of Massachusetts Volunteers March for full Mandolin Orchestra.
2 Mands. and Guitar or 2 Banjos and Guitar
25 cts. net, postpaid

The MAY CRESCENDO contained full report of the last Guild Convention.
10 CENTS PER COPY
165 Tremont Street - Boston, Mass.

FARLAND

Sixteenth Year. 7th Transcontinental Tour.

Oct., Nov., Dec., late April and May, East of Ind. Jan., Feb., early April, Middle West. March, Pacific Coast.

Write for Concert Proposition now

THE FARLAND WOOD RIM BANJO with Harp attachment and waterproof head. The only banjo which is free from the "tin pan" tone characteristic of all other makes. Positively louder than a piano and sweeter than a harp. Send for price list.

If in a position to sell concert tickets you can get a Farland Banjo or an equally valuable mandolin, guitar, violin, etc., in exchange for a few hours of your leisure time. Write for particulars.

THE FARLAND STRING for violin, banjo, etc. "The only string that's fit to use" Guaranteed perfect. Better than the imitations and costs no more. Trial lot of 20 assorted to suit, $1.00.

Catalog of sheet music, books, heads, etc., free. ADDRESS

A. A. FARLAND, 319 E. Front Street, Plainfield, N. J.
British Agent, Albert Lyles, Stonefield St., Dewsbury, Eng.

THE CIRCULATION OF

KEYNOTES

GOES ON INCREASING EVERY ISSUE

It is published on the first of each month in the interest of players of

THE BANJO, MANDOLIN AND GUITAR

and the reason of its success is that it has **the most news, the best articles** of any British paper and not less than **8 pages of music** in each issue.

$1.00 for 12 months subscription. 61 cents for 6 months. Send 10 cents for specimen copy.

JOHN ALVEY TURNER, 30 OXFORD ST. W. LONDON, ENGLAND

The publisher of the largest European Catalog of Music for the above instruments May we send you a list gratis and post free.

SUBSCRIPTIONS RECEIVED AT "CRESCENDO" OFFICE

THOMPSON REPORTING CO., *Publishers*

10 Tremont St., Boston, Mass.

Book of Credit Ratings and Directory of the Music Trades for the United States and Canada.

We collect Claims in the United States and Canada.

I would like to hear from Amateur and Professional Musicians having vocal or instrumental compositions for sale. (Any instrument or combination). When answering send 2¢ postage for my special proposition.

Clarence L. Partee, 207 East 17th St., New York City

"B. M. G."

B. M. G. is the leading British journal of the Banjo, Mandolin and Guitar and will keep you posted with all that concerns these instruments in Great Britain and her colonies.

B. M. G. circulates wherever English is spoken, all over the world.

B. M. G. contains Banjo and Mandolin Solos in every number, and instructive articles by the best exponents of these instruments.

B. M. G. affords complete instruction in Universal Notation for the banjo, written in progressive lesson form by Clifford Essex.

B. M. G. is the link between players in the U. S. A. and Great Britain and Ireland.

B. M. G. is published on the 1st of every month and costs you $1.25 per annum.

B. M. G. is edited by Sir Home Gordon, Bart, and is published at 15A Grafton Street.

Subscriptions received at Crescendo Office. **Bond St., London, Eng.**

YOU KNOW

There is Reason in All Things, so that is why some Mandolin Players have one idea and some another. Some MAKERS have one idea and some another.

There are some Players and Teachers who have not yet come into the Vega Fold. We do not wish to call you hard names just because you may honestly differ from the opinions of the GREATEST MANDOLINISTS regarding the merits of the Vega Mandolins and Guitars.

"There is a Reason Why"!

Perhaps you may not have had the opportunity of giving the Vega a trial, and if you have we know that the higher your aspirations have been the more satisfying the VEGA has proved to be.

WHY INSULT the Intelligence of the MANDOLIN FRATERNITY.

The last Guild Festival, held at the Waldorf Astoria, New York, under the auspices of Valentine Abt, was attended by a most Critical and Representative Gathering of Teachers and Players from New York and other representative cities.

Did ANY ONE have the least difficulty in hearing Gregorio Scalzo, who played on a **Bowl Shaped Mandolin** and showed its wonderful capabilities?

"The delicacy of touch in the Pianissimo passages was very marked—He should undoubtedly rank one of the Greatest Artists in the World on the Instrument." From "Crescendo" report of the Concert.

"His phrasing at times was punctuated by almost abrupt contrasts in expression and sudden transitions from forte passages to extreme pianissimo."—From "Cadenza" report of the Concert.

Two days before the Guild Concert, Giuseppe Pettine played at a concert in Schenectady, N. Y.

"His Mandolin Playing is a revelation. No one else has been able to get so much out of this instrument and no one else has so thoroughly mastered it.—The "Evening Star."

NO ONE doubts the ability of these Celebrated Artists. The **BOWL SHAPED MANDOLIN** answers their most exacting demands and is the strongest recommendation for others to aspire for Supremacy.

The Vega Company, 62 Sudbury St., Boston

A NEW GUITAR PIECE

By H. F. ODELL

A dainty teaching piece. Key of E. Nearly all on open strings. **Very easy.** Excellent first piece. Extremely pretty. Pupils all like it. We predict a tremendous sale. The first edition is almost exhausted. Order it NOW before you forget it. The name of it is

Price 40 cents. **A Dreamlet** **Discount 1/2 off.**

Mandolin Orchestras will find it greatly to their advantage to add to their programs **DANSE di CUPID,** one of H. F. Odell's best compositions. It is a very "classy" number. Tripping, pretty and a sure encore winner. It was first played at the Boston Festival Mandolin Concert by an orchestra of 250 players (largest in the world) and it made a tremendous hit. The counter melodies for the 2nd Mand., Mandola and Mando-Cello are simply "great."

PRICES—1st mandolin **30c.**; 2nd and 3rd mandolin, tenor and octave mandola, mando-cello, cello, flute and guitar each **20c.**; piano **40c.** Mandolin and piano **50c.** Two mandolins and guitar **50c.** Discount **1-2 off.**

Love's Old Sweet Song and Prison Song (Miserere) are also good numbers for Mandolin Orchestra. Prices the same as above. Better order TODAY.

☞Our Publications are marked with the American Guild signs.

We have **500** good pieces for Banjo, Guitar and Mandolin by Hayden, Lansing, Chenet, Glynn, Bacon, Cobb and Robinson, that you would surely like if you tried them. We will send 25 or 50 copies to bona fide teachers **"On Selection"** at a very liberal discount. Teachers must send references.

Are you on our New Issue List? If not, put your name on **At Once** and receive our new music for only a few cents.

Let us send you our Music and String Catalog. You say where.

H. F. ODELL & CO. - - 165 Tremont St., Boston, Mass.

IT IS FOR YOUR INTEREST TO MENTION CRESCENDO WHEN WRITING ADVERTISERS