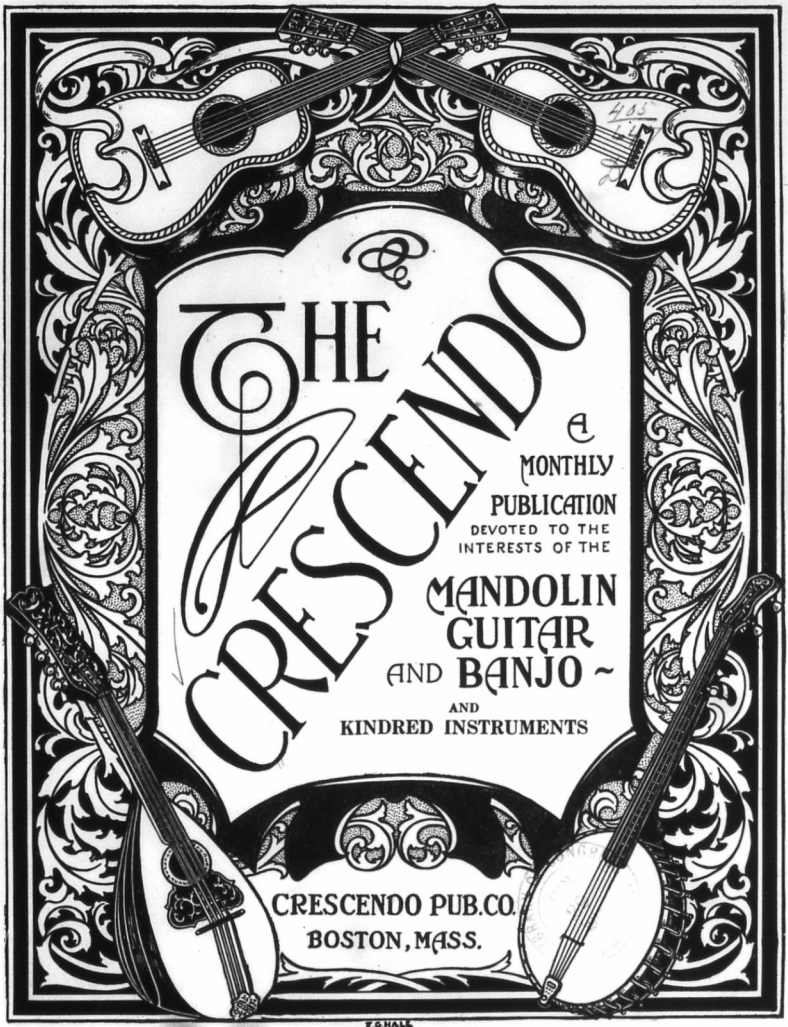
JUN 28 1915

Vol. VIII July, 1915 No. 1



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The MANDOLIN ORCHESTRA

The Mandolin, Guitar and Banjo

AND KINDRED INSTRUMENTS

VOL. VIII. BOSTON, JULY, 1915. No. 1

TECHNOLOGY BANJO CLUB

R. H. Dickson, Leader

Standing (left to right), R. S. Rowlett, W. J. Beadle, G. R. Durves, F. H. Achard.
Seated: E. G. Brown, A. C. Sherman, Jr., R. H. Dickson, F. L. Ford, C. L. Kingsbury.

The Banjo Club, with the Mandolin and Glee Clubs, comprises the Massachusetts Institute of Technology combined musical clubs. The banjo club has a membership of 12 players, and under the leadership of Mr. Dickson, and the coaching of G. L. Lansing, has done good work this season. The repertoire includes standard and popular numbers interspersed with stunts of a humorous nature. The instrumentation is four 1st banjos, three 2d banjos, one mandolin-banjo, mandola and three guitars. During midyear vacations, the clubs went on a week's tour, travelling in their private car, and the men were royally entertained by the alumni of the Institute in the various cities they visited. The club has played over 25 concerts this season.

HARP-GUITAR IDEALITY

By WALTER A. BOEHM

THE general awakening to the greater possibilities of the Harp-Guitar as a solo and orchestral instrument, is the direct cause for the appearance of this article, space for which has been kindly reserved in the columns of the CRESCENDO by the editor, who has been keenly alive to the importance of the Harp-Guitar from its very inception.

There is every reason to believe that the facts and experiences here related will prove interesting and useful to the readers of this magazine, in view of the fact that the said facts and experiences along this line have been accumulated by the writer during a period covering approximately twenty-two years.

There are hundreds of Harp-Guitars scattered all over the country that are used merely for accompaniment playing, simply because no one has revealed to their owners the estatic hidden beauties and melodic and harmonic wealth within the instrument that to them is still as a sealed book.

To use a Harp-Guitar merely for accompaniments is as unforgiveable as confining the pianoforte to the same purpose. Everyone knows the scope and possibilities of the piano even when in the hands of the ordinary performer. This, however, can not be said of the Harp-Guitar and mainly so because of the following reasons: newness of the instrument, scarcity of artistic performers, lack of instruction books and limited repertoire of compositions written especially for the Harp-Guitar, and finally the limited number of competent teachers to impart Harp-Guitar knowledge.

Notwithstanding the foregoing, there are those who have overcome these obstacles, possibly due to an innate love and enthusiasm for the instrument, coupled with that faculty that delights in conquering obstacles. However, if these lines are read by those who at some time or other may have had a broad vision of the scope of the Harp-Guitar, but who otherwise were deficient in will-power and persistency to evolve a course of instruction and compile a list of solos, such persons will be especially interested in that which follows.

This opportunity of addressing the public, in the columns of the CRESCENDO is especially appreciated in as much as it provides a better and easier medium for communicating information to interested ones and querists, than the more arduous task of personally answering the numerous questions and letters that flood the writer's mail, and which of necessity have to be disposed of with regretful brevity.

Before proceeding with an explanation of the principal points touching on the subject, the writer wishes to assure his readers that he is thoroly conscious of the fact that just to the degree with which the statements contained herewith conform to truth, just to that degree will they remain invulnerable to the acid test of the most merciless and cold-blooded analysis. Furthermore, the writer is fully aware that this article, to be of service and value to its readers will prove constructive only after earnest investigation and not until they have personally made the experiments and thru their own senses demonstrated the facts here set forth.

The Harp-Guitar is a natural evolution of the regular six-string Guitar, hereinafter referred to simply as the guitar.

We find guitars with a few extra strings added to the six finger-board strings, a great many years ago. These additional sub-basses then, are the earliest evidence of the guitar's evolution. This very old idea is fittingly described by the modern American classic, "every little bit added to what you've got, makes just a little bit more." But (and here is the great 'but') *be careful what you add* lest you find yourself encumbered with that which handicaps rather than assists.

The above is made still more clear by relating the following. Some years ago my attention was attracted to a very well constructed Harp-Guitar by the manufacturer who asked me to criticize without reserve and offer suggestions. This particular Harp-Guitar had twelve sub-basses. Upon being asked why the instrument was equipped with twelve sub-basses, he replied, "Because there are twelve semitones in the chromatic scale, thus giving an open bass to every tone" This seemed a very natural answer which at the same time gave proof of a somewhat limited research along this line and only served to demonstrate the absolute necessity of close co-operation between manufacturer and player. It will be interesting to note the method of tuning the sub-basses on this particular Harp-Guitar. Beginning with the lowest sub-bass they ran up in chromatic order thus:

String 12 11 10 9 8 7 6 5 4 3 2 1
E F F♯ G G♯ A A♯ B C C♯ D D♯

In the above method of tuning, the first string (D sharp or E flat) was tuned one half tone below the fingerboard E bass string. Possibly this conclusion was "jumped at" rather illogically because the lowest finger-board bass happened to be E. The foregoing method of tuning, caused the five lower strings (E, F, F sharp, G and G sharp) to be so deep in pitch that it was almost impossible for the ear to detect when the right string was struck. They were so much alike, and resembled the confusion and similarity of tone produced by the lower keys of the pianoforte, which also are difficult for the ear to differentiate.

Upon having his attention directed to this defect which others also had commented upon, the writer asked the manufacturer, "If I show you a better way of tuning the sub-basses, will you adopt it?" The reply came quickly, "If that question is put to one professing even the slighest claim to intelligence and progressiveness, how could one say 'No'?"

The following criticisms were then offered for consideration: First, twelve sub-basses are *two* strings too many, second, poor enunciation of the five lowest sub-basses. In substitution for this imperfect way of tuning, the subsequent system was then submitted.

String 10 9 8 7 6 5 4 3 2 1
A♯ B C C♯ D D♯ F F♯ G G♯

This system has become standardized and adopted by those makers whose purpose is to produce the IDEAL HARP-GUITAR.

(Continued on page 5)

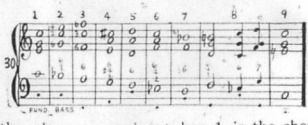
PRACTICAL PRIMARY HARMONY

Written especially for The CRESCENDO *by* I. H. ODELL

(Continued from June Crescendo)

THE THIRD INVERSION OF THE DOMINANT CHORD

THIS inversion has perhaps the most peculiar effect of all inversions, as the fundamental 7th is employed for an inverted bass.



In the above example at bar 1 is the chord of C, at bar 2 the chord of C with the 7th for an inverted bass and by employing this 7th (B flat) we make this chord the dominant of F to which it resolves at bar 3, but as the 7th must descend one degree (wherever it appears) to the 3rd of the following tonic, we find that the chord of F to which it resolves at bar 3 has the 3rd in the bass, and thus is an inverted chord, the first inversion of the common or tonic chord. At bars 4 and 5 the same thing occurs, but at 4 the chord is dominant to D minor, at 5 the 7th having descended a whole tone to F the 3rd of the chord of D minor. At bar 6 is the dominant to B flat with the 7th in the bass and resolving to B flat major with the 3rd in the bass, an inverted bass the same as at bars 3 and 5. After what has been said, bar 8 will be clearly understood.

FIGURING THE THIRD INVERSION

In the above analysis, the inverted bass is mentioned as the 7th and although it is the original 7th, it must be considered one (1) as in the former inversions, because the intervals of the chords must be counted from the bass to establish the figuring of the bass for this inversion; thus

From the inverted bass B flat to G is a 6th (original 5th of the fundamental chord).

From the inverted bass B flat to C is a 2nd (original 8th of the fundamental chord).

From the inverted bass B flat to E is a 4th (original 3rd of the fundamental chord).

The third inversion is then always figured 6-4-2 in whatever position the chord may appear.

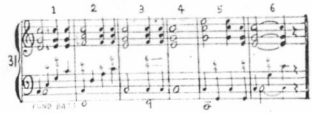
The bass notes in the 1st and 2nd inversions always proceed to the tonic or fundamental bass, but the 3rd inversion, because the fundamental 7th is the inverted bass and must descend into the 3rd of the following tonic chord, where it produces the first inversion of the common chord as the bass proceeds to the 3rd of the tonic chord, requires that this tonic chord be figured as found in bars 3, 5, 7 and 8 in the preceding exercise, thus at bar 3.

From A now an inverted bass to F is a 6th, original 8th of the fundamental harmony,

From A now an inverted bass to C is a 3rd, original 5th of the fundamental harmony,

From A now an inverted bass to F is a 6th, original 8th of the fundamental harmony,

Therefore the first inversion of the common chord should be figured 6-3 and as a general rule the chord of the 6-4-2 should be followed by the chord of the 6-3, usually figured with a 6 only, unless the 3 requires an accidental. As the first inversion of the common chord has been explained, and it is clearly seen that the common chord has only two intervals besides the bass, it can have only two inversions.



The above example shows the second inversion of the common chord, as employed frequently in composition and is perhaps more generally employed than either of the other inversions. Here it appears in its simple form, later it will appear as a discord or dissonance by suspension.

At bar 1 we have the chord of C and at the second count the first inversion, at the third count the second inversion. Counting as before from the inverted bass (G), we find the second inversion must be figured 6-4. When employed as in above example, the 3rd E and 5th G of the chord need not be omitted as shown in bar 1 and also throughout the example.

At bar 2 we have the sub dominant chord F with the bass moving again and employing the 6 4 tonic, 6 and 6-4 chords. This will frequently be quite effective in harmonizing as will also the bass in bar 3 where it remains C throughout bars 3 and 4. At bars 5 and 6 the second inversion appears as most frequently employed in marches and all such simple compositions.

(Continued in August Crescendo)

HARP-GUITAR IDEALITY

(Continued from Page 3)

In the next instalment of this article will appear the writer's reasons for stating this to be his conception of what constitutes the IDEAL in Harp-Guitardom, and should there be one among us who is blessed with a higher ideal or a broader vision let him come forth, and be assured of undying gratitude for having pointed the way of eternal progress.

(Continued in September Crescendo)

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NEW YORK.

F. Landry Berthoud, Secantreas, 664 West 179th St., New York City.

Mrs. William D. Kenneth, who was Chief Serenader May 2nd, presented a very interesting program to an unusually enthusiastic audience. After the G. E. had played "Crescendo March" (Odell), "Enchanted Lute" (Pomeroy) and "Prince Otto" (Lange) we listened to "Melody in D" (Ole Bull) and "Hymnus" (Holter) played by Mr. Foster on the mandocello; "The Troopers" (Bacon) played by Mr. Spaulding on the banjo; a medley of songs sung by Mrs. Grindle and Mrs. Powell; "Stars and Stripes" (Sousa), "Fox Trot" (Pryor), "Temptation Rag" (Lodge) by the Banjo Club; "Humoresque" (Dvorak) and the Triumphal March from "Aida" by the Kahn Trio. The latter trio are professionals—Gordon Kahn and two sisters—who play violin, cornet and piano. "Lady Dainty" (Odell) and "In Moonland" (Peck) were played by a quartet of ladies accompanied by piano. Mandolins were Mrs. Quackenbush and Miss Dalgleish; mandola, Miss Lange; mandocello, Mrs. Sarmento; piano, Mrs. Kenneth. They played so well and with so much "verve" one would hardly believe this to be their first public performance, except we did notice they required a great deal of assistance (or attention) from Mr. Quackenbush, Mr. Liess, Mr. Lange and Mr. Kenneth in getting started!! The last numbers, "Geraldine Waltz" (Lodge) and "A la Carte" (Holzman) were played by a small ensemble.

If "absence makes the heart grow fonder" it also makes it more appreciative, for it was while Mrs. Kenneth was out of town that the Serenaders came to realize that they were without a banjo club. It has always been our boast that no one person was so indispensable to the club that his or her place could not be filled if necessary but Mrs. Kenneth, pianist of the banjo club, plays without a piano part, therefore when she is away no other pianist can do her work. We are entirely indebted to Mrs. and Mr. Kenneth for arranging all the music of the banjo club and allowing it to be used on rehearsal and Serenade nights. The society merely contributes their place of meeting and occasionally some new music to be arranged or a little music paper. So we realize that we have already been presumptious in annexing the banjo club to the extent that we have called them the "Serenaders Banjo Club." Accurately speaking, and it is one of the principles of the club to permit no inaccuracies, it should be called the "Kenneth Banjo Club" and we are not sure but what it would be better yet to say the "Mrs. Wm. D. Kenneth Banjo Club" because as we said in the beginning they are nil without Mrs. Kenneth. And because we may never again become quite so personal about matters banjoistic, it will do no harm to add that from those Serenaders who attend banjo rehearsals, something is due Mr. and Mrs. Kenneth in the way of attention, respect and co-operation. We should show our appreciation of what they are willing to give by not wasting their time.

Mr. William Schlossman was Chief Serenader May 16th and repeated the program given two nights before at New Rochelle as follows; The Serenaders Orchestra played "Live Wire March" (Johnstone), "Norwegian Slumber Song" (Gilder-Odell), "After Vespers" (Moret-Odell), "Enchanted Lute" (Pomeroy), "Home Sweet Home the World Over" (Lampe-Odell). Mr. A. L. Douglass, Jr. played as a banjo solo "Famous Overtures" (Bacon) with Mrs. Kenneth at the piano. The Quackenbush Coterie, Messrs. Schlossman, I. Sturz and C. P. Quackenbush, played "Evangeline" (Pomeroy) and "Tango" (Berthoud). Mr. and Mrs. F. P. White rendered a song "Caterpillar and the Rose" with banjo and piano. The Kenneth Ensemble, Mrs. J. N. Stewart, Jr., F. L. Berthoud, W. D. Kenneth, mandolins, Wm. E. Foster, mando-cello, B. M. Fairbank, drums and Mrs. W. D. Kenneth, piano, played "Bay State Commandery" (Burrell) and "Carmela" (Arr. Kenneth). The Serenaders Banjo Club played "Star and Stripes Forever" (Sousa) and "In The Pines Waltz" (Johnstone). Wm. Ed. Foster played mando-cello solos "Mazurka" (Popper) and "Hymnus" (Holter) with Mrs. Stewart at the piano. A Banjo Trio, Mrs. White, Miss Weaver, Miss Spaulding and Mrs. Kenneth played "Pro Patria" (Grimshaw) and "Yankee Dandy" (Weidt).

PROVIDENCE.

Walter Burke, Secantreas, 911 Westminster St., Providence, R. I.

The Gala Serenade and Reception to the Guild which was held in the ball room of the Hotel Narragansett at Providence, R. I. May 23rd, was indeed a success. The ball room was packed to the doors and all available chairs were occupied, in addition to the standing room. Walter Burke was Chief Serenader, assisted by Misses Eleanor A. Nickerson, Susan Wilbur Smith and Messrs. Thomas L. Phillips and William H. Callahan, Jr.

The program was rather extraordinary, including as it did, so many players and so many visitors from other cities. Thirty-five members of the Boston Serenaders were in attendance with their instruments. This swelled the G. E. numbers to about eighty players.

The G. E. played "Lustspiel Overture" (Kela-Bela) and "After Vespers" (Moret-Odell) under the direction of Walter Burke, "The Crescendo March" (Odell) and "Sextet from Lucia" (Donizetti) under the direction of H. F. Odell and the "Charming Despot Polka" (Pettine) under the direction or Mr. Pettine. Mr. Burke introduced the various numbers and made some very interesting remarks. He has been an indefatigable and enthusiastic worker for the Serenaders. He is one of the "old guard" and has done much for the plectrum instruments in the country.

Master Roy Koch, of Bridgeport, Conn., played banjo solos "Ben Hur Chariot Race" (Paul) and "Sonora" (Nathan). He is a bright young player and has an excellent future before him. He responded to an encore.

Wm. S. Marsh read an original poem "The Harmony Faries" which was very interesting. This poem will appear in a later issue.

Miss Vahdah E. L. Olcott of New York city, played guitar solos "Caprice, Op. 20, No. 9" (Legnani) and "Caprice, Loin de Toi," Op. 6, (De Ferranti). Miss Olcott is indeed one of the great guitaristes of the country. She has a really marvelous command of the technic of the instrument and she is especially happy in her upper tone work, that is in the excellent command she has of the difficult chords in the high positions. She was enthusiastically received and responded to an encore.

The Place Mandolin String Quartet played Quartet Op. 38 (Von Blumenthal) in their usual artistic manner and for an encore played "Humoreske" (Dvorak).

Miss Gladys Moore of Boston, played banjo solos "West Lawn Polka" (Glynn) and "A Bunch of Rags" (Ossman). Miss Moore is a rattling good banjo player of the banjoistic style and she was received very enthusiastically as was her sister, Miss Vora Moore who followed her with a mandolin solo "Introduction et Polonaise" Op. 7. No. 1 (Allen) and who also responded to a hearty encore "Bandmaster March" (Stauffer). Both young ladies are among the best players of the Bostonians and are not only prominent members of the Boston Serenaders but are also members of the Lansing Mandolin Orchestra and the mammoth Boston Orchestra.

The Kensmore Club, Mr. James H. Chase, director, played a descriptive number "Down a Side Street" (Chase), a humorous number which pleased the audience immensely.

H. F. Odell played mando-cello solos "Love's Golden Memories" (Odell) in his usually musicianly style and responded to an encore.

Mr. and Mrs. Fred Bacon played "Selections from Famous Overtures" (Bacon) and "Crazy Quilt Rag" (Bacon) and as an encore played "Familiar Scotch Airs," his own arrangement. Prominent exponents of the finger style of playing and among the most enthusiastic professionals. Mr. and Mrs. Bacon always play well and this appearance was no exception. They played as usual with clean cut work for which they are noted excellent tone production and banjoistically.

Vincenzo Carli played mandolin duos of a difficult nature in excellent style.

Mrs. Evelyn Jordan Johnson sang "From the Land of the Sky-blue Water" (Cadman), "An Open Secret" (Wordman) and "The Fairy Pipers" (Brewer). A trained singer, her songs were artistically rendered.

Mr. Jas. H. Chase gave an original monologue "The Intercepted Letter." Mr. Chase is a humorist and this was very funny and interesting.

Jas. H. Johnstone finished the soloist's part of the program with "Grand Opera Strains" (Johnstone). There is nothing to say about "Jimmy." He is well known throughout the country and everyone knows he is a good player and he played perhaps a little better at this Serenade than before.

It was a big occasion and an enjoyable time for those interested and it may be put down as one of the most successful Serenades that have taken place in the country.

The program for the evening was extremely artistic and was presented to the Serenaders by a member of the Providence Serenaders, Mr. Jas. H. Chase. Wm. Callahan, Jr. did excellent accompanying for all the ensemble numbers. The pro-

(*Continued on page 22*)

PROMINENT TEACHERS and PLAYERS

A short biography and photo of some well known teacher or player appears here monthly

MISS GLADYS E. MOORE

Miss Moore was born in Boston in 1894. Some years later her parents moved to Malden where she now resides. At an early age Miss Moore began the study of the piano under able teachers who gave her broad and excellent training.

The first stringed instrument she studied was the banjo under the tuition of H. F. Odell. In 1907 she became a pupil of Geo. L. Lansing, studying banjo, also mandolin and guitar. She also took a course in harmony at the N. E. Conservatory.

Upon graduating from high school, she was engaged as instructor and coach at the well-known Dana Hall School at Wellesley, Mass., and the Melrose School of Music, both positions which she still holds, and in addition has a large number of private pupils.

Her professional debut was made at Boston in the Lansing-Odell Mandolin Concert in 1912. She has been the banjo soloist of the Lansing Mandolin Orchestra, in which she also plays mando-cello, for the past five years.

Miss Moore is undoubtedly one of the leading lady banjoists in the fraternity, and she is quite proficient in playing all the plectral instruments. She is an enthusiast and a hard worker, and has all the faculties which make a successful stringed instrument performer and teacher. She has been an active member of the Advisory Board of the Boston Serenaders for the past two years.

Now as the time approaches when we all hike to the country and lead the simple life for a week or so, it is a good plan to procure time-tables, prospectuses, etc., and study our vacation and plan it in all its detail. Of course we expect to take our mandolin along—we'd be lost without it—and then, what is more delightful than its silvery strains borne by fragrant breezes across the water at night! Must have something easy and catchy for such an occasion. Something that you can tear off in the dark and that sounds flashy! Let me send you "Frivolezza!" It's just the thing! Prices:—M. & G., 40c.; M. & P., 50c., 2 M. & G., 80c.; 2 M. & P., 60c. (½ off). F. LANDRY BERTHOUD, 664 W. 179th St., New York.

NOTES ON THE MUSIC
In This Issue in the Order Printed

Aspiration, *Sydney Smith-Odell*

Mandolin and Guitar

The tempo is rather slow but with a swing, and there is a decided ritard at the last measure of this strain. The next strain is at the same tempo, but in the following strain and the strains after that there is much change of tempo, which is carefully indicated. The loud and soft effects in this number are very carefully marked and should be followed precisely as indicated. All notes are played tremolo which are marked with a slur. All notes not so marked should be picked. A fine teaching number and superb for full mandolin orchestra, for which it is published in the well-known White-Smith Edition.

The Gallery Gods March, *F. C. Menges*

Mandolin and Guitar

This march should be played at a bright tempo throughout, the introduction marcato and loud, the first strain medium loud for 10 bars. From there on louder. The second strain is loud throughout. Then the trio is played soft the first time. The last strain is loud and soft, as indicated, with a tremendous increase in tone toward the end. Then go back to the sign at the beginning of the trio and play this strain loud. Tremolo half notes and dotted quarter notes throughout the piece. Pick all others. The piece is an excellent program number, and is published in addition to the parts shown here for 2nd, 3rd mandolin, mandola, violin obbligato, flute, cello, 1st and 2nd banjo in the Eastman Edition.

Dreaming Dreams of You, *Pond & Stults-Odell*

Banjo solo, A notation

The number should be played at slow waltz tempo throughout. The first strain is played *f* throughout, and the melody should be brought out distinctly. The next strain in D is played about medium loud. The last strain is played soft the first time, loud the second time. The first time play up near the fingerboard, the second time, two or three inches from the bridge and also make a decided ritard toward the end. Also published for full mandolin orchestra in the Hamilton Gordon catalog.

Verona Schottische, *Goldby & Shepard*

Banjo solo, C notation

This number is played at schottische tempo throughout. Play the first strain softly, the second strain medium loud. The third strain, which is a repetition of the first, should be played softly. The first strain of the trio is played rather softly. Be careful to bring out the triplets distinctly. The last strain, which is a repetition of the first, is marked to play softly, but we suggest a crescendo in the last four measures, to loud at the very end. The piece is included in the six banjo solos in C notation, book 2, published by Stephen Shepard.

Legend of the Bells, *Planquette-Lansing*

Guitar Solo

This number is played at a moderate tempo throughout, the first strain loud throughout, bringing out the melody in the sixteenth notes especially distinctly. The next strain is played softly both times, and the last strain loud throughout both times. The curved line in front of different chords means to sweep these chords with the thumb wherever this line occurs. This piece is one of the Superb Collection, White-Smith Edition.

70 SEND FOR LIST OF **The Best Banjo Solos** IN THE WORLD 70

BANJOISTIC in style, delightful to play or teach, composed or arranged by masters of banjo, such as Grimshaw, Ossman, Morley, Bassett, Hunter, Calcott, Mitchell, Turner, Milner, etc.

A or C Notation

H. F. ODELL & CO.

165 Tremont St. - - - - - - Boston, Mass.

The CRESCENDO

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

HERBERT FORREST ODELL
Editor and Manager

Published Monthly by the

CRESCENDO PUBLISHING CO., Inc.

Entered as second-class matter, June 9, 1909, at the Post Office at Boston, Mass., under the Act of March 3, 1879

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 1st 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 Street Boston, Mass.

VOL. VIII JULY, 1915 No. 1

EDITORIALS

THE CRESCENDO, with this issue, celebrates its 8th birthday. During the years of its life the CRESCENDO has endeavored in every possible way to assist in promoting the interests of the plectral instruments and the mandolin orchestra. The same policy will be continued. The CRESCENDO hopes that it has assisted the members of the fraternity through the various educational articles which it has printed, and it expects in the coming months to print other articles of an educational and readable nature which will further assist the teachers and players to improve the conditions in the various localities.

The season just passed has had peculiar phases. In some sections the teachers have done a larger business than ever before. In other sections the business has fallen below expectations, but the tendency has been on the average toward a larger business, and with the coming season, the CRESCENDO sincerely hopes that all sections will experience a better business or at least up to the average.

We recently noticed a newspaper notice of a mandolin orchestra concert which stated that *popular* selections are the peculiar province of the stringed orchestra of mandolin combinations. We differ decidedly with this newspaper. The class of composition which has done more to assist the progress of the mandolin orchestra as we know it throughout the country is not popular music but *standard* music of a very good class, in fact take any hundred programs of mandolin orchestra concerts, given in various sections of the country, and there will be found on these programs less than 5% of popular pieces. The other 95% will be the standard or romantic class of compositions.

If our instruments were capable of playing only popular music, the interest in them would have lagged long ago. We find, however, that mandolin orchestras of ability play programs very similar in effect to those played by our best concert orchestras and bands, and it is unfortunate for the plectral instruments that so many musicians in other lines or critics are so ignorant of their possibilities.

A mandolin orchestra with a full instrumentation, meaning mandolas, mando-cellos, bass in some form or another, together with the obbligato instruments, is more capable of performing standard selections from operas or the easier overtures than is the ordinary theatre orchestra or small band.

We do not believe that orchestras should attempt for public performance, pieces beyond their technical ability, but we have heard a number of orchestras quite as able to perform those overtures and concert selections or medleys which are published for mandolin orchestra as any other organization. An orchestra which contents itself with playing popular music entirely, certainly has not much musical ambition. Most of the orchestras with which we have come in contact like to play popular music occasionally, but the members of these organizations are continually looking for something harder, which is worth while practising and studying.

We do not infer that a mandolin orchestra should play all standard or classical music. It is much better to mix in a few of the so called popular numbers on any program for variety, in fact a program of 10 numbers may be of about 7 standard or serious numbers with short, bright encores, and the other 3 numbers popular or syncopated numbers, which makes a pleasing variety. We hope the time will come when the public in general (including musical critics) will realize that there are as capable players in the plectrum fraternity as in any other, and they are quite as capable of playing standard compositions with the same technical ability and musicianship as are regular orchestras and bands, and while we are not opposed to the so called popular or light music and believe thoroughly that it should be on all programs, we do feel that those orchestras which are able and are playing the standard compositions, should receive due credit for their evident endeavors to play the better class of music.

Sousa, in his programs, seems to have a very broad idea. On an evening's program, two-thirds of the program will include standard or even one or two classical numbers. The rest of the program will have a little ragtime, mixed in, with some bright concert pieces or marches. To our minds, this is the example for mandolin orchestras to follow. Play *some* popular music, *but don't neglect the standard compositions.*

The Boston Festival Concert will be given for the 10th year, by Messrs. Lansing and Odell in the spring of 1916. For ten years these gentlemen have combined forces and presented to the public, the largest concerts given in this country. The orchestra, which years ago became a permanent one, numbers 300 players and the interest in this concert is so marked that teachers come from long distances every year to attend.

For the past nine years, tickets for these concerts have invariably been sold out within a few weeks after being placed on sale. Already tickets for the tenth concert are being engaged not only by regular local patrons but by players and teachers in different sections of the country.

It is quite probable at the 10th concert next spring, a convention of Serenaders will be held at the same time with delegates present from the different Serenade

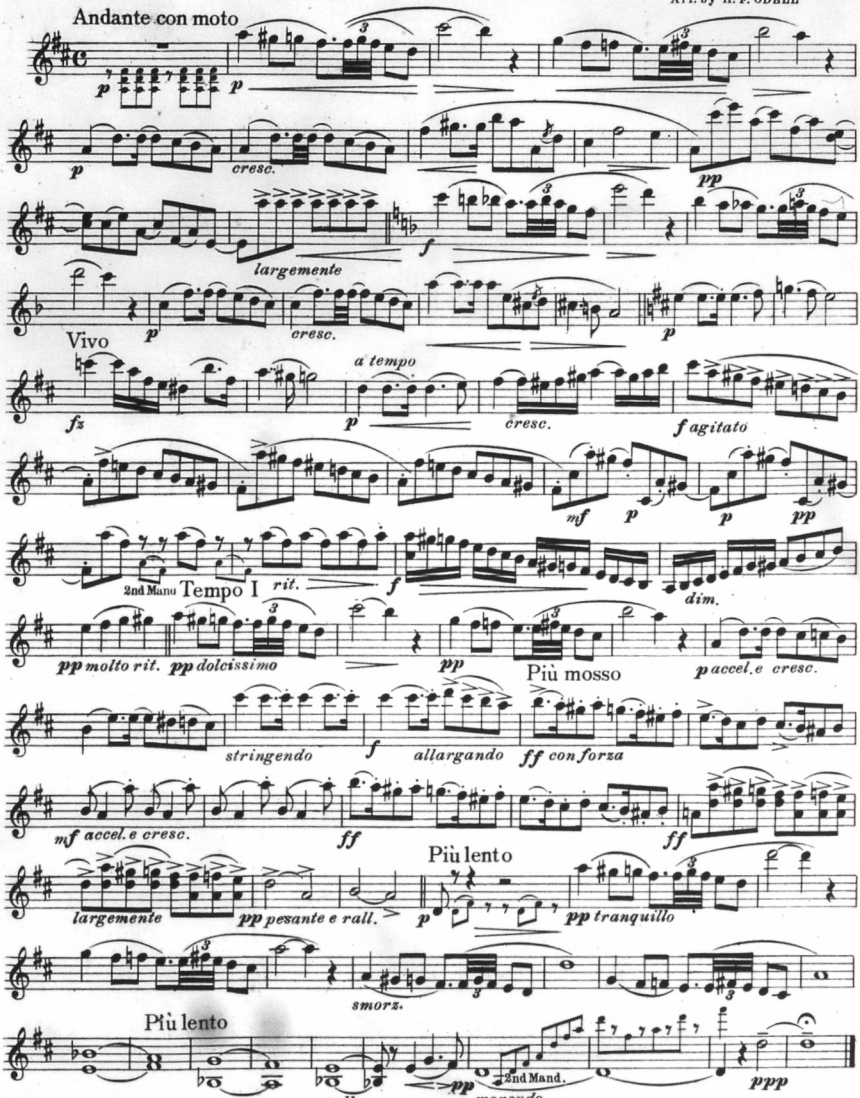
(Continued on page 17)

ASPIRATION

Melodie
.30

1st MANDOLIN

SYDNEY SMITH, Op. 208, 1
Arr. by H. F. ODELL



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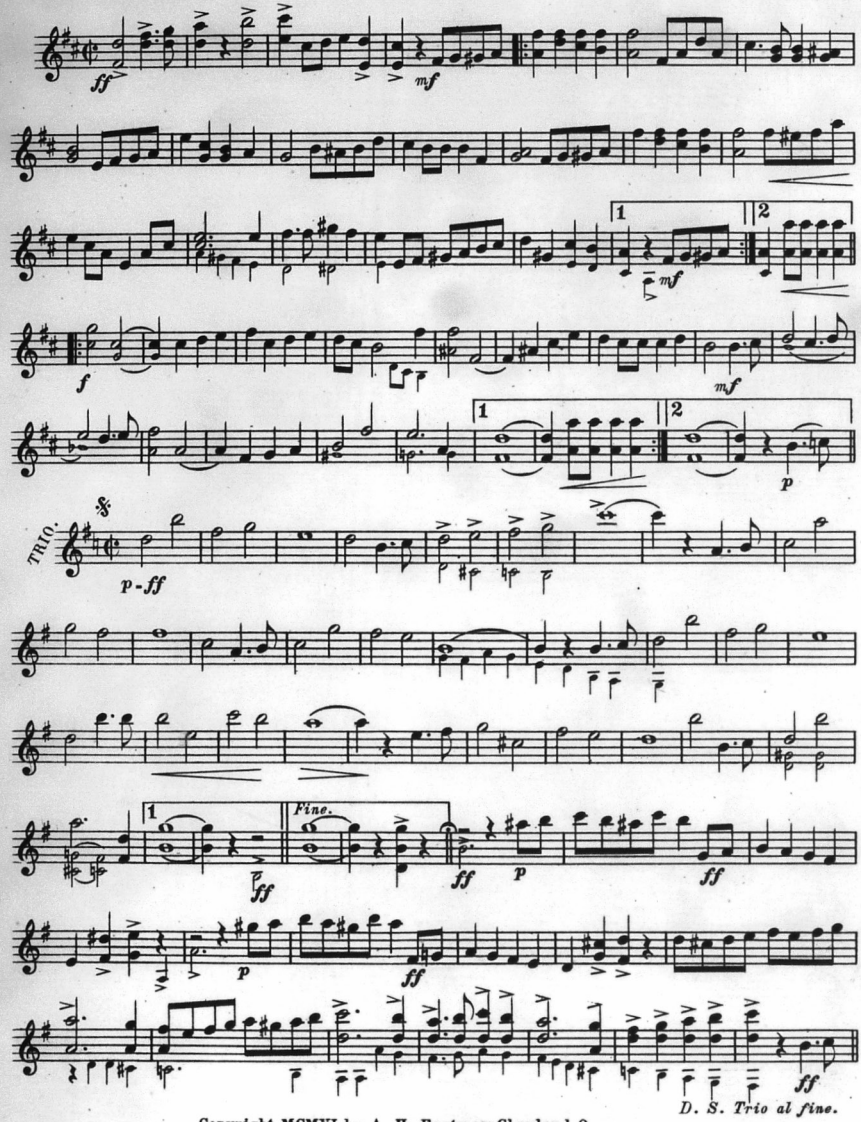
THE GALLERY GODS.
March.

1st. MANDOLIN.

F. C. MENGES.



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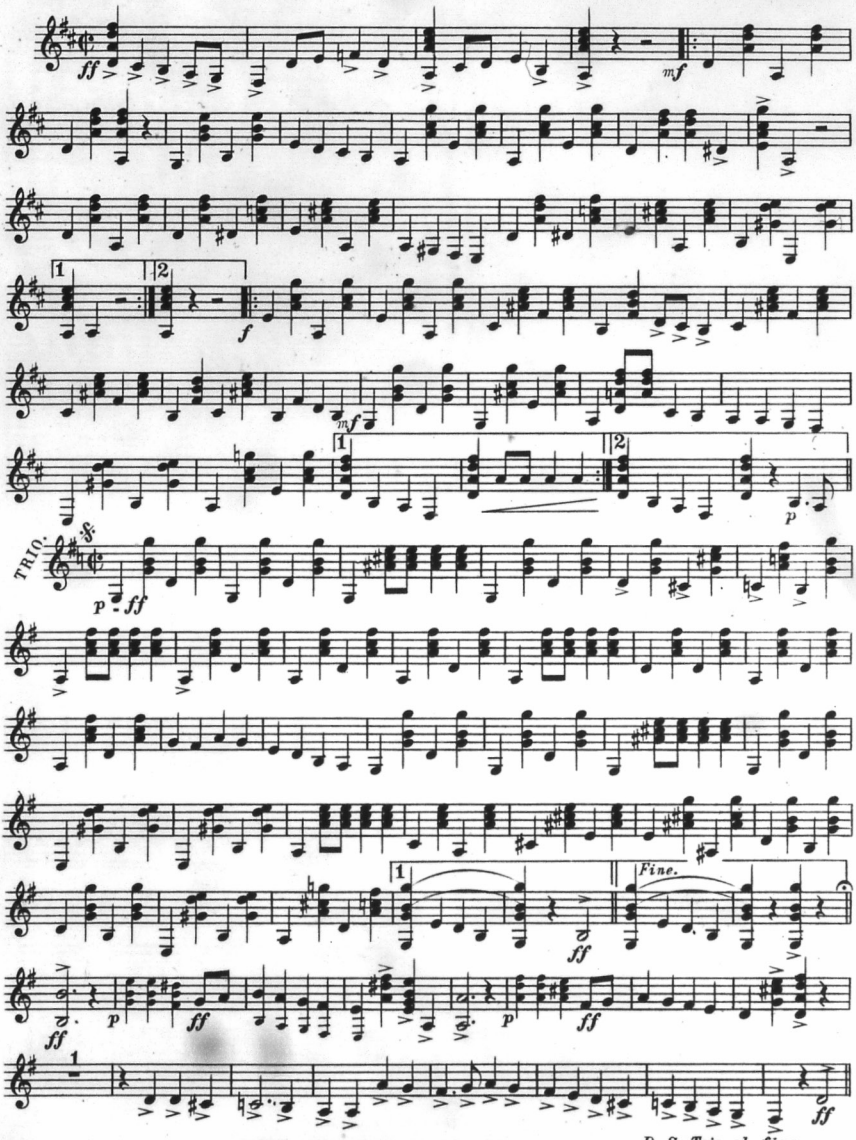
THE GALLERY GODS.

March.

GUITAR.

F. C. MENGES.

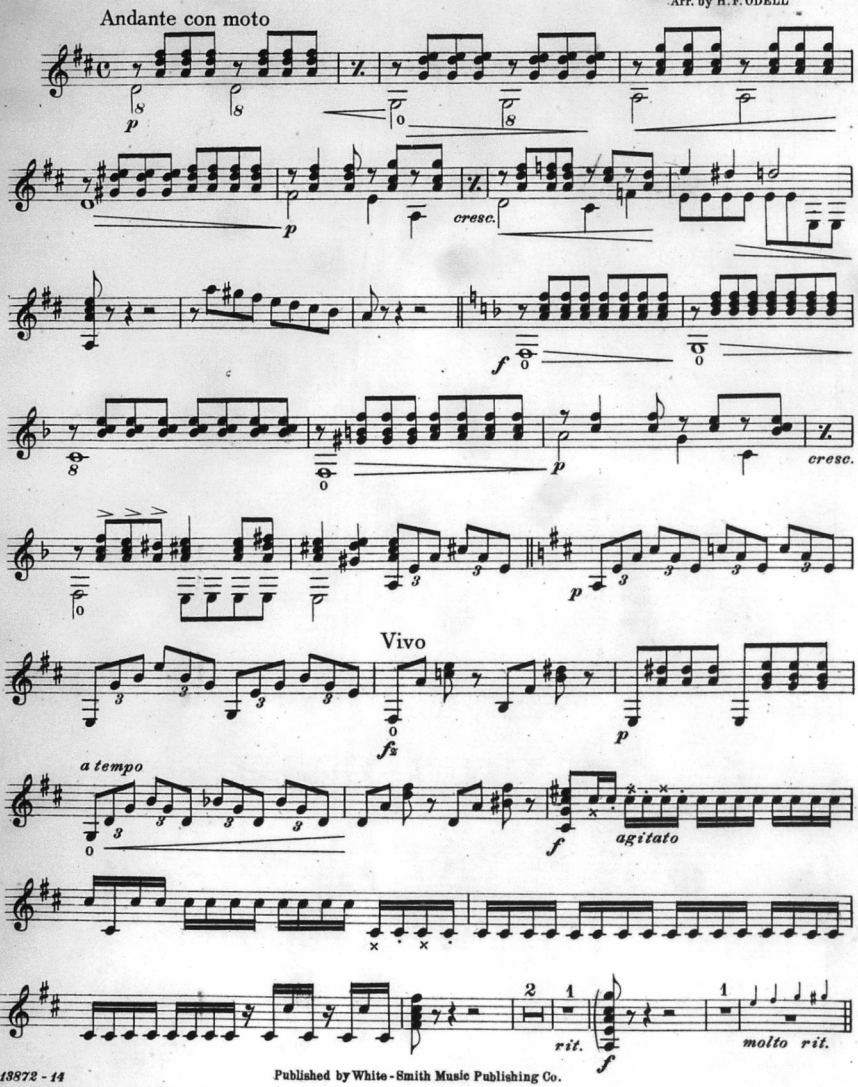


GUITAR
or
HARP GUITAR

ASPIRATION

Melodie
.30

SYDNEY SMITH, Op. 208, I
Arr. by H. F. ODELL



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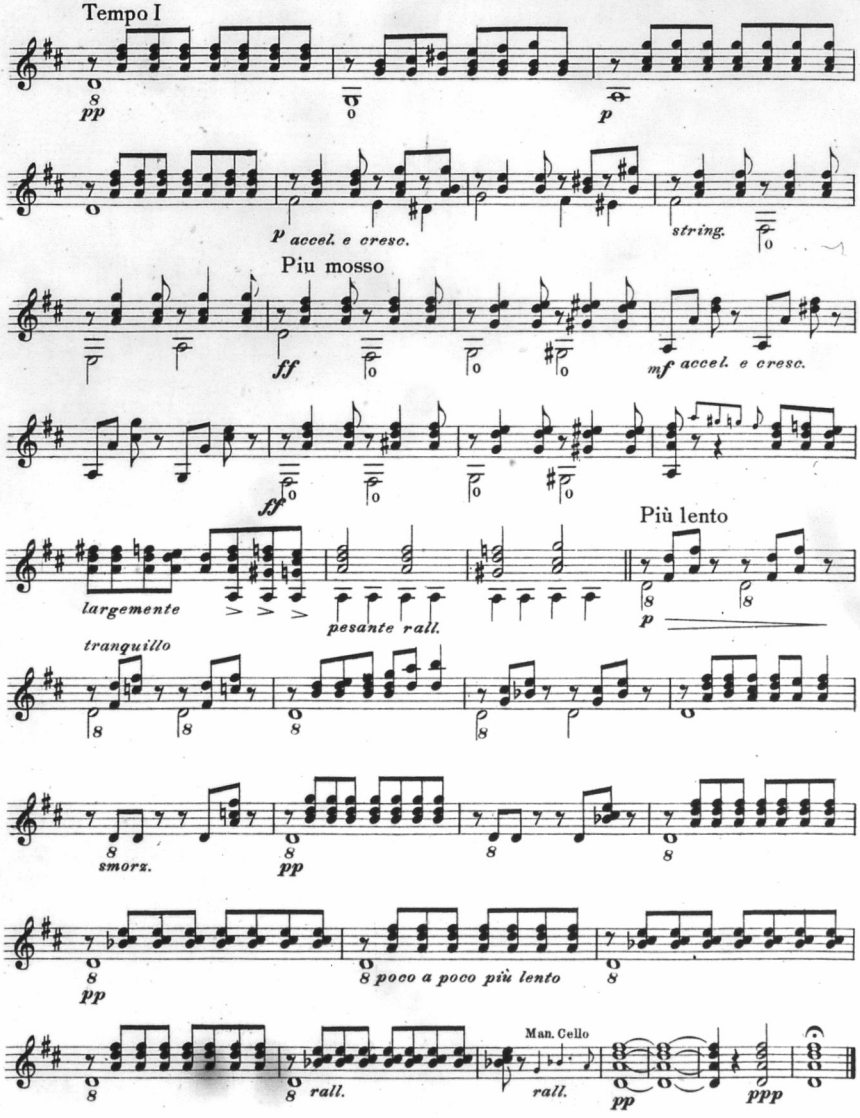

Tempo I
pp
p
p accel. e cresc.
string.
Piu mosso
ff
mf accel. e cresc.
ff
largemente
pesante rall.
Più lento
p
tranquillo
smorz.
pp
8 poco a poco più lento
pp
rall.
Man. Cello
rall.
pp
ppp

DREAMING DREAMS OF YOU.

Intro: Im Dreaming of you.

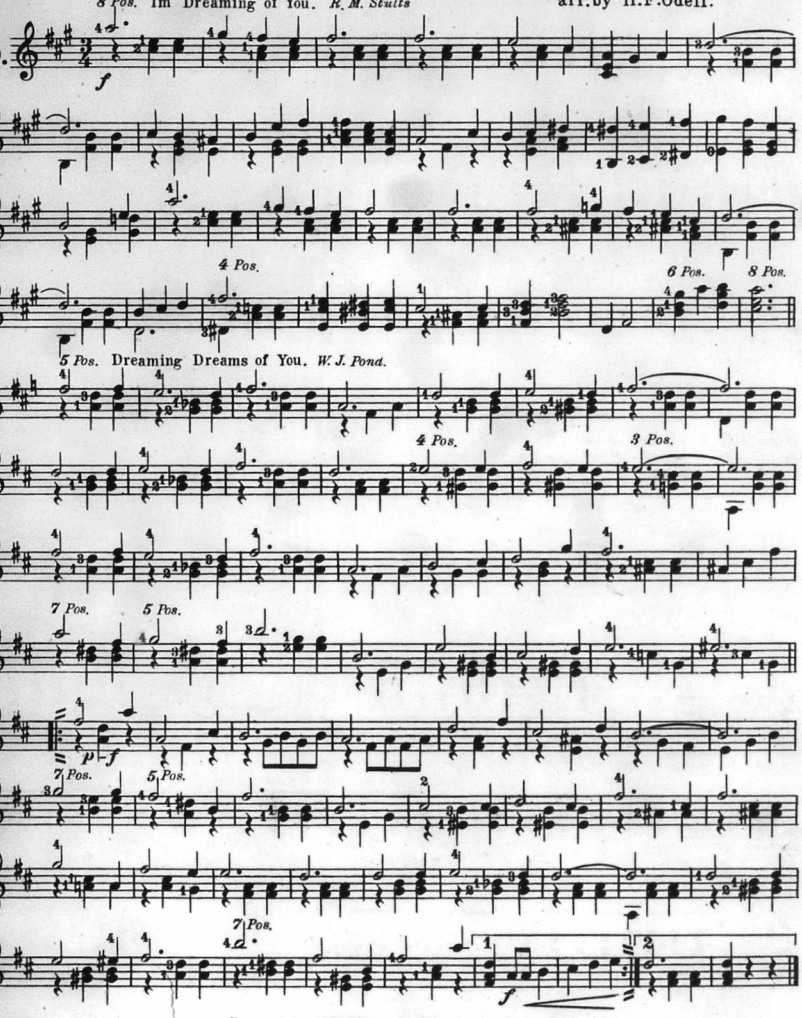
Banjo Solo.

MEDLEY WALTZ.

Tempo di Valse.

Walter J. Pond & R. M. Stults.

arr. by H. F. Odell.



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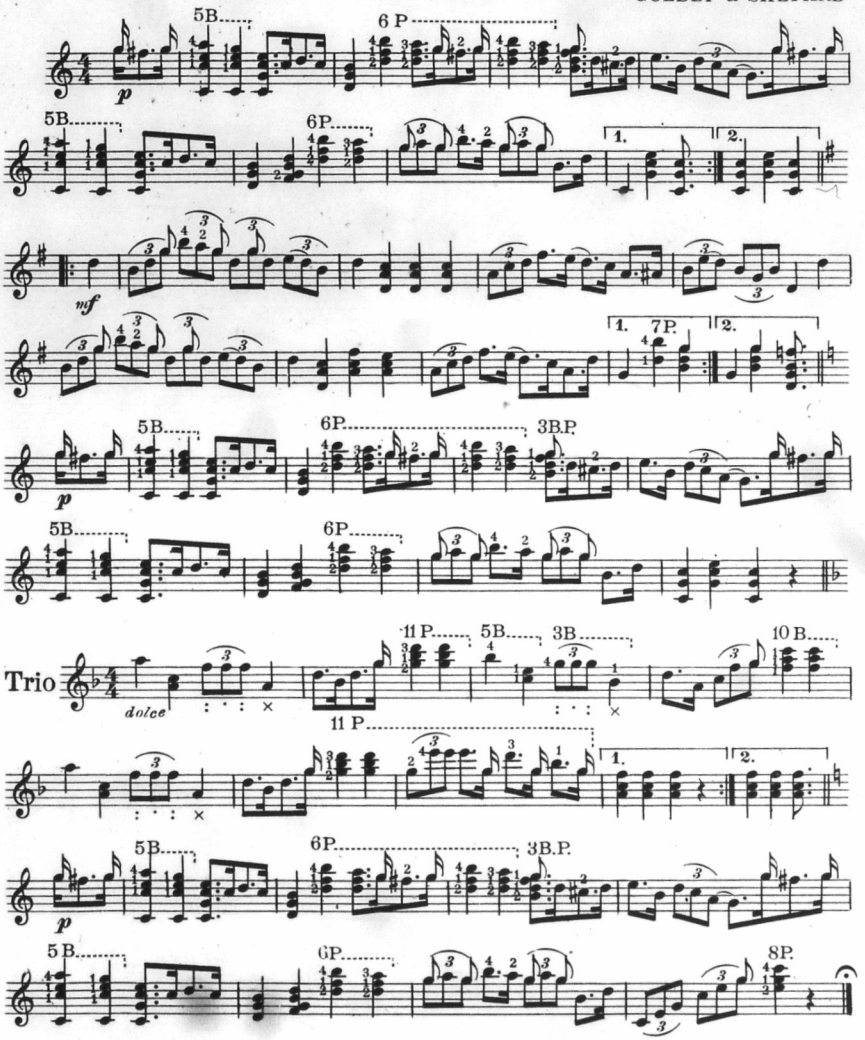
Verona Schottische

Banjo Solo

GOLDLY & SHEPARD

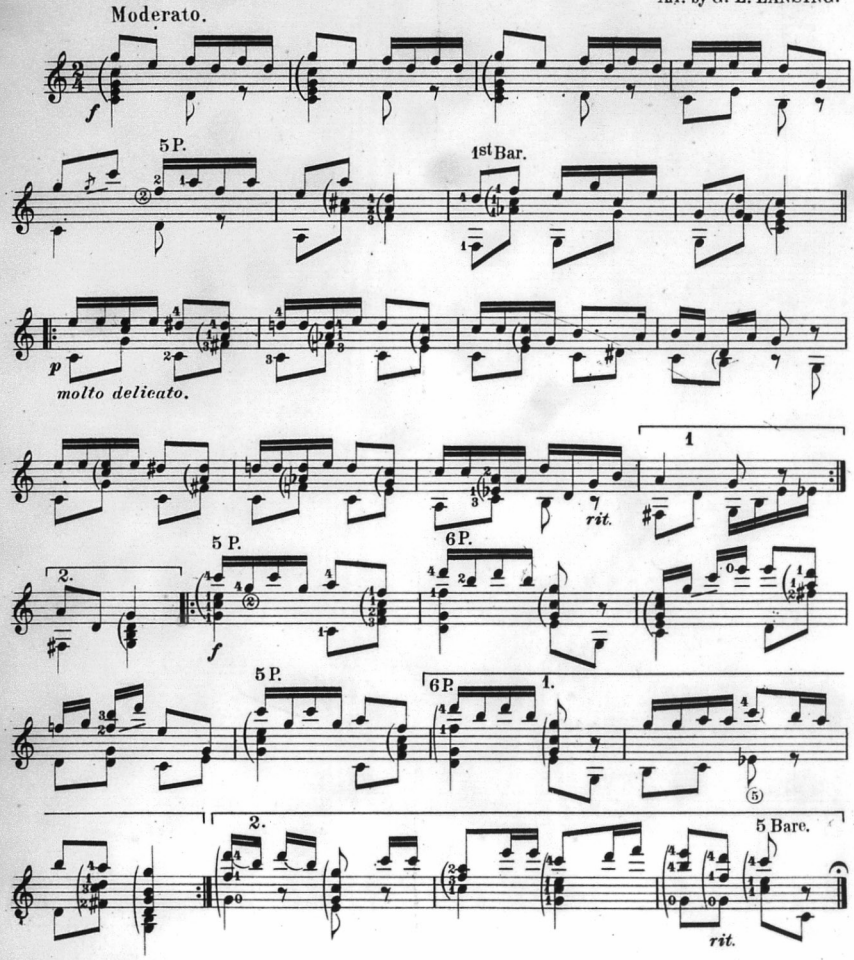


LEGEND OF THE BELLS.

(PLANQUETTE.)

GUITAR SOLO.

Arr. by G. L. LANSING.



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Programs of Concerts and Recitals

Fourteenth Annual Concert of the American Guild given at Providence, R. I., May 24th, 1915, under the direction of Messrs. Guiseppe Pettine and Wm. Place, Jr.

"1st Concert Overture" ..... *Pettine*
The Pettine Philoplectra Orchestra

"Cello" ..... *Stauffer*
Miss Julia Greiner

"Quartet, Op. 33 No. 6" ..... *Boccherini*
Allegro Andantino Minuetto Presto
The Hazard Mandolin String Quartet

"Concerto Patetico" ..... *Pettine*
Allegro Moderato Andante Rondo
Sig. Vincenzo Carli

"Plectral Suite, Op. 11, No. 1" ..... *Place*
Andante Scherzo Adagio Bolero
The Providence Mandolin Orchestra

"Ernani Fantasie" ..... *Verdi-Mertz*
Mr. Walter Francis Vreeland

"Spanish Dance No. 1" ..... *Moszkowski*

"Selection from High Jinks" ..... *Friml-Peck*
Festival Orchestra

"Southern Harp Waltz" ..... *Carey*

"Pilgrims' Chorus" ..... *Wagner*
Mr. Thomas Carey

"Pizzicato Polka" ..... *Strauss*

"Evening Breeze" (An Idyl for Strings) ..... *Langey*

"Columbus March" ..... *Pettine*
Festival Orchestra

Classical Concert given by Messrs. Guiseppe Pettine, (Mandolinist), Wm. Place, Jr. (Mandolinist) and Theodore Peck (Mando-cellist) at Providence, R. I., May 25th, 1915.

"Sonata Op. 47 (Kreutzer)" ..... *Beethoven*
Mr. Giuseppe Pettine and Mr. Gaspard Salliant

"Orientale" ..... *Cui*

"Tarantella" ..... *Friml*
Mr. Theodore Peck

"Concerto Op. 64" ..... *Mendelssohn*
Allegro Molto Appassionato
Mr. William Place, Jr., Mr. George Slocum at the piano

"Danse Rustique" ..... *Squire*
Mr. Theodore Peck

"Sonatina" ..... *Beethoven*

"Adagio" ..... *Beethoven*
Mr. William Place, Jr. and Miss Helen Vivian Huse

"Elegy" (unaccompanied) ..... *Pettine*

"Murmuring Brook" ..... *Pettine*
Mr. Giuseppe Pettine

An evening with the New York Serenaders at the St. George's Club at New York City, May 12th, under the direction of F. Landry Berthoud.

1. March, (*a*) **"Live Wire"** ..... *Johnstone-Odell*
   (*b*) **"Enchanted Lute"** ..... *Pomeroy*
   The Serenaders' Orchestra
2. **"Famous Overtures"** ..... *Arr. Bacon*
   Mr. A. L. Douglass, Banjo, Mrs. W. D. Kenneth, Accompanist
3. (*a*) **"Evangeline"** ..... *Pomeroy*
   (*b*) **"Tango"** ..... *Berthoud*
   Trio—Messrs. Schlossman and Sturz, Mandolins
   Mr. Quackenbush, Guitar
4. Selections ..... by the Kenneth Ensemble
   Mrs. J. Stewart, Jr. Mandolin — Mr. Kenneth, Mandola
   Mr. Berthoud, Mandolin — Mr. Foster, Mandocello
   Mrs. Kenneth, Piano — Mr. Fairbank, Drums
5. (*a*) **"Operatic Rag"** ..... *Lensberg*
   (*b*) Waltz, **"In the Pines"** ..... *Johnstone*
   The Serenaders' Banjo Club
6. **"Mazurka"** ..... *Popper*
   "Hymnus" ..... *Holter*
   Mandocello Solo, by Mr. Wm. Ed. Foster
   Mrs. J. Stewart, Jr., Accompanist
7. Songs with Banjo and Piano Accompaniment
   Mr. and Mrs. F. Percy White
8. March, (*a*) **"Prince Otto"** ..... *Lange*
   (*b*) **"After Vespers"** ..... *Moret-Odell*
   (*c*) **"Echoes of '61"** ..... *Arr. Odell*
   The Serenaders' Orchestra

Ensemble Concert, a program of compositions by great composers written for mandolin and guitar, given by the Bickford-Olcott Duettists at Wanamaker's Auditorium, New York City, May 4th.

1. **Quartet Op. 4, No. 1.** ..... *Paganini*
   For Violin, Viola, 'Cello and Guitar
   Violin, Gordon Kahn, Viola, Myron A. Bickford
   'Cello, A. Veder, Guitar, Vahdah E. L. Olcott
2. Songs with mandolin accompaniment by Mr. Bickford
   (*a*) **"Come, Dearest Mandolin, Come"** ..... *Mozart*
   (*b*) **"Contentment"** ..... *Mozart*
   Miss Lillian B. Heyward
3. Guitar Solo, **Caprice, "Loin de Toi." Op. 6. (Far From Thee)** ..... *Zani de Ferranti*
   Miss Vahdah E. L. Olcott
4. Mandolin Solo, **"Sonatine"** ..... *Beethoven*
   Miss Olcott (Mr. Bickford at the piano)
5. Mando-cello and guitar, **"Serenade"** ..... *Schubert*
   Mr. Bickford and Miss Olcott
6. Guitar Solos
   (*a*) **"Prelude, No. 7."** (Transcription by Tarrega) .. *Chopin*
   (*b*) **"Mazurka Op. 68, No. 3."** (Transc. by Ferrer) .. *Chopin*
   Miss Olcott
7. Mandolin and Guitar Duet, **"Variations, Op. 84"** .. *Giuliani*
   Mr. Bickford and Miss Olcott
8. Guitar and Piano
   Fantasie on **"La Fille du Regiment"** .... *Donizetti-Ferrer*
   Miss Olcott and Mr. Bickford

Mandolin Concert given by Clifford Leighton and his mandolin class of 50 members at Portland, Me., April 29th, 1915.

1. (*a*) **"Lady Meddlesome"** ..... *Wm. C. Stahl*
   (*b*) **"Among the Roses"** ..... *Wm. C. Stahl*
   Mandolin Class
2. Reading ..... *Selected*
   Mrs. Susie Winslow Skillins
3. Mandolin Solo, (*a*) **"Annie Laurie"** (Fantasia) *A. E. Harris*
   (*b*) **"U. S. A. Patrol"** ..... *H. A. Peck-Odell*
   Mr. Clifford E. Leighton
4. (*a*) **"Bayside Gavotte"** ..... *Clifford E. Leighton*
   (*b*) **"A Darky's Dream of Home"** ..... *C. D. Smith*
   Mandolin Class
5. (*a*) **"Starlight Waltz"** ..... *C. J. Hausdorf*
   (*b*) **"Field Ensign"** ..... *Ted Goggin-Odell*
   The Ladies' Aria Mandolin Orchestra
6. Reading ..... *Selected*
   Mrs. Susie Winslow Skillins
7. (*a*) **"Meteor"** ..... *W. M. Rice-Odell*
   (*b*) **"Medley Overture"** ..... *C. Miller*
   Mandolin Class
8. Banjo Solo, (*a*) **"Tri-State"** ..... *H. J. Lincoln*
   (*b*) **"Boy Scouts Parade"** ..... *J. K. Johnson*
   (*c*) **"A Southern Dream"** (Trio), *H. J. Lincoln*
   Mr. J. A. Hoyt
9. Reading ..... *Selected*
   Mrs. Susie Winslow Skillins
10. (*a*) **"National Emblem"** ..... *E. E. Bagley*
    (*b*) **"Cupid's Sweetheart"** ..... *Wm. C. Stahl*
    Mandolin Class
11. Mandolin Solo
    (*a*) **"American Beauty Waltzes"** ..... *F. J. Bacon*
    (*b*) **"Dance of the Fireflies"** ..... *F. H. Losey*
    Mr. Clifford E. Leighton
12. **"Our Director"** ..... *F. E. Bigelow*

EDITORIALS

(*Continued from page 8*)

organizations. As the Serenaders, with the new branches about to be formed, will at the time of the convention next spring, number nearly 1000 members, it will undoubtedly be a notable gathering of players interested in the plectral instruments.

Further particulars will be announced from time to time in later issues. For the present it is sufficient to say that if the proposed plans materialize, the af fair will be purely social and musical.

MANDOLINISTS ROUND TABLE

Conducted by F. Landry Berthoud

This department is especially for Mandolinists and they may ask questions pertaining to the mandolin or contribute items. Questions or suggestions will receive due consideration. Address "Mandolinists Round Table," care of The Crescendo.

THIS department feels decidedly light hearted and flippant this month and not at all disposed to take mandolins, mandolin players or any thing else seriously.

When mandolin players begin to talk about stopping their playing for the summer—they can't play in the hot weather, - Oh Dear!—and banjo players complain that running up and down the long neck of their instrument in search of notes is an arduous task, well then it is that those fits of flippancy attack me with great vigor.

I shan't argue about it - just laugh.

And people are so terribly serious about it, and tell you that just as soon as the cooler weather sets in they will start in again to play!! Yes, that's it! Serious. The majority of us take ourselves so very, very seriously. We imagine that we are peculiarly important.

Let us just look the thing squarely in the eye. Hallucinations that cause us to indulge in auto-magnification are forerunners of "Engine Trouble."

When an aeroplane develops "Engine Trouble" the pilot, wise to the symptoms, returns to earth as quickly as compatable with safety. Should these symptoms be neglected, the chances are that the pilot may descend quicker than is conducive to health and happiness.

Have you noticed any "Symptoms" lately?

Better begin to volplane!

They say that the mandolin is very easy to learn. Ah!

They say that you can, in all probability, pick it up by yourself. Ahhah!

"Just get a cheap one and try it, or take a couple of lessons from some friend and you'll see there's nothing to it!"

At most ten lessons or so will "fix you up."

Well:

There is vastly more to a mandolin, and it requires infinitely more work to become a player than the great majority of people suspect.

It seems *SO EASY* to just twiddle a little pick across the strings and (here's the difficult part) put your fingers on the fingerboard to make the notes, that it is really not worth while making so much fuss about "learning to play." Now anybody who has ever watched a person attempt to produce musical sounds from a mandolin the first time he has one in his hands can readily disprove almost all these popular opinions on the subject.

Some of us *Never* learn to play—

Some of us *Know* that what we do is not mandolin playing.

Most of us are *Satisfied* with ourselves—and never get any farther.

Some of us keep on studying, and thinking and, by this means, evolving. Thus we find that what we used to consider good playing, we to-day consign to the junk heap. We fashion new and higher standards for ourselves—and therefore for others.

At first these new standards are not as clearly formulated in our minds as the discarded ones were and new problems are constantly arising to confuse and perplex. It would seem that, as soon as all the new ideas are mastered, classified and clarified, that suddenly we had climbed up another rung of the ladder and thus our whole perspective had become changed. We must start anew, with greater experience, more resources, and a broader horizon. It's a constant straining after more knowledge, more skill.

A little juggling of a couple of familiar proverbs gives us:

"It's a long worm that has no turn."

Maybe so, but I do not believe anyone ever reaches the TAIL!

Came rather near getting *SERIOUS* again, didn't we!

Have to put a stop to that at once by reading this

MANDOLINISTS' PRIMER.

(That is provided there is no laying down of the law by the Hon. Editor against such rubbish. I found this in my attic and thought you might enjoy it—on the instalment plan.)

A stands for the second string
The one we tune up first,
If it is pitched too high, why then
The "E's" are apt to burst.

B is for that buzzing sound
We hear instead of notes.
It's pleasant—like the harmony
That's made by motor boats.

C 's a letter—stands for cracks—
Which sometimes will appear
On mandolins we never play
But once or twice a year.

D is dirt and also dust
That's let accumulate.
It makes the plectrum scrape and wheeze
Like some old garden gate.

E stands for expression marks
Like "Dim." and "Rall." and "Stent."
Do not let them disturb you, they
Are just for ornament!

F is for the fingerboard
Whereon we find each note,
And when we do not hit it right
Gee! How it gets our goat.

G shall be the guardplate,
Like armor worn by knights,
Saves the face from injury
In "soloistic" flights.

(*To be Continued*)

"Three men in a tub and the bottom fell out."

Mother Goose had evidently been listening to the elite mandolin orchestras of her day! In those orchestras of to-day where a piano is not used the most noticeable thing is the absence of a firm and solid bass section. One mandobass is *not enough* for ten first mandolins. As far as guitars go they cannot pretend to fill the bill unless they are in considerable numbers, say two guitars for every three first mandolins. In this proportion their effect is fine, but in lesser numbers they are lacking in force. A regular string bass is capable of great things in a mandolin orchestra—it can furnish a continuous legato bass better than the mandobasses can, also it is a great

(*Continued on page 22*)

GUITARISTS ROUND TABLE

CONDUCTED BY

Miss Validah (Ethel Lucretia) Olcott

"The guitar is a miniature orchester in itself."—Beethoven.

This department is especially for Guitarists, but anyone may ask questions pertaining to the guitar or contribute items. Questions or suggestions will receive due consideration. Address—"Guitarists Round Table," care of The Crescendo.

MEMORIZING

THERE are a great many students who memorize easily—, a great many also—who memorize with great difficulty and others who claim it is *impossible* for them to memorize. Personally, I do not think it is *impossible* for anyone to memorize if he goes about it in the right way, and concentrates his mind—, but there is no doubt but that the more musical a student is, the more *easily* he will memorize, and at the same time, I believe *memory*, and its various faculties, to be an entirely separate faculty from musical talent. This *must* be admitted, when we see orators and authors, scientists, etc., with marvelous memories, yet who are practically devoid of musical talent. *But*, to be musically talented, inclines the person to make more use of the memory, and thus, to cultivate it, the musical ear prods the memory to action at times almost automatically.

Some advocate the visualizing method of memorizing, exclusively. While I believe this visualizing method is good—to a certain extent, and should be cultivated by all attempting to memorize, as the intellectual side to memorizing—, I am in favor of using the two methods in combination—that is— *the ear and the eye: the musical sense—and the intellect*. This is the method of Ossip Gabrilowitch, the famous Russian pianist, who is more noted for his memory than any other pianist of the day, and who performs more lengthy concertos from memory than any other artist. Another important factor in memorizing, used by this artist, and by many others, (many consciously—and a few quite unconsciously) is motor sense, or finger memory. It is very wonderful when we stop to think of it, how marvelous our fingers are —and how they help us out at times when both ear and eye may fail. It establishes firmly the fact advanced by certain great scientists, (and spoken of before in this department) that the fingers have actual intelligence, or brain cells. With the mind practically a blank the fingers will go on automatically at times, and perform the proper movements. The muscles and nerves of the fingers *do* possess a memory, but in *depending* on the muscles or finger memory, all real *musical quality of memory* is absent, and to use a wrong finger accidentally, or make the slightest mistake with the fingers is most likely to cause the performer to have an entire lapse of memory of all sorts, as pertains to that particular piece at that particular time—therefore, the finger memory is not to be depended upon by itself alone, but in conjunction with the other forms of memory it is a great assistant, and should be used as such.

Some pupils who memorize easily, do so *entirely* by ear, and could hardly tell a thing about the notes they were playing, after they were once memorized. These are the pupils with a strong musical sense, but lacking in *observation* and the more intellectual qualities. Others with less musical sense, and more intellect, or mind cultivation, rely exclusively on the visual method, and could see every note on the page and tell the location of any certain measure, but could not play the simplest air they know in another key.

I believe all forms of memorizing should be combined, and in this way the memory is more dependable, more broad, and capable of retaining for a greater length of time, a more extensive repertoire. When memory is cultivated, it is amazing how it grows, and how much easier it becomes to memorize. The *earlier* the faculty is cultivated, the more a part of one it becomes, the more stable and dependable. Therefore, the earlier one acquires a large memorized repertoire, the easier it is to retain those solos in the memory for a great length of time. The first things one memorizes one rarely forgets.

I believe all teachers should cultivate this quality of memory in all their pupils.

C. V., Grand Rapids, Mich.

I have been told by a professional guitarist, that the thumb glide, or sweep, as used by Ferrer, Romero, and Arrevalo, was not used by the old masters, and that these three are the only guitarists of any reputation who have used this method of playing a chord. Can you tell me if this is correct?

Answer. No, this is not correct. The same manner of playing chords as used by the three guitarists named was used by many of the old masters of the guitar, though often not indicated in the same manner, or by the same sign as used by the three modern guitarists named.

F. G. P., Oneonta, N. Y.

Are there any Bach numbers arranged for guitar, and if so, by whom, and where can they be obtained?

The celebrated guitarist, Tarrega, has arranged Bouree by Bach, and something from his Second Sonata, also a Fugue from Bach's first Sonata, for guitar solo. These may all be obtained from J. Rowies, Philadelphia, Pa. I believe the guitarist, Fizet, has also arranged a Gavotte of Bach or the Bourree for the guitar, but am not sure where it can be obtained.

L. W. B., Christchurch, New Zealand.

Would you kindly tell me whether you know of any music published for flute and guitar? I mean especially arranged music, not just a simple accompaniment for guitar. I notice in that excellent book "The Guitar and Mandolin" that Giuliani wrote some duos for flute and guitar. Do you know whether it is still possible to procure any of these, and if so, where?

Answer. A great deal of the music that has been written for the flute and guitar, even by the old composers, has quite plain parts for the guitar, many of them amounting to almost ordinary accompaniments, tho' many of the accompaniments are very well arranged in pretty arpeggio form. Giuliani wrote some things that were intended to be used for either flute and guitar, or violin and guitar. Many of these are now out of print, but you might try Breitkopf and Hartel, London, for some, or possibly you might get some from Carl Fischer, Cooper Square, New York City, and G. Schirmer, also of New York City. These two firms import the works of many of the old mas-

(Continued on page 23)

BANJOISTS ROUND TABLE

Conducted by

GEORGE L. LANSING *and* THOMAS J. ARMSTRONG

:: :: :: *Eminent Authorities on Matters Banjoistic* :: :: ::

This department is especially for Banjoists but anyone may ask questions pertaining to the banjo or contribute items. Questions or suggestions will receive due consideration. Address "Banjoists Round Table," care of The Crescendo.

THE FINGER TREMOLO

By Geo. L. Lansing

THIS method of playing produces the most musical effect of which the banjo is possible. In all my experience I have never failed to score a hit with this form of playing. I have noticed however, that comparatively few players have mastered it.

To begin with, it takes several months careful practise to obtain a correct tone. A prominent teacher once told me that his pupils mastered the tremolo in from three to four weeks practise. I frankly confess that it takes my average pupil as many months to reach my standard. Judging from the performers whom I have heard, most of them are satisfied if they attain a certain degree of speed in their tremolo. Tone quality does not seem to count for anything.

From 1890 to 1896 the most popular banjoist before the vaudeville public was the late Thomas E. Glynn. I have never heard a player equal him for tone production. He always gave one or more tremolo selections in his act, and many a time I have seen him hold his audience spell-bound when rendering the popular ballads of the day, such as "The Song That Reached My Heart", "O Promise Me", etc.

I spent a number of summers in Bluehill, Maine where several members of the Boston Symphony Orchestra had cottages. Many times when fishing in the bay near their places, I have heard them practising, often confining their efforts to one or two tones, for a half hour. If teachers gave more thought to tone quality and would instill that thought into the minds of their pupils, they would soon find it unnecessary to hand out a new piece to the pupil at every lesson.

A few suggestions regarding the proper method of playing the tremolo may help those who are ambitious. The usual way is to tell the pupil to lay either the third or second finger of the right hand on the head of the instrument, then to brush the strings with the finger for all notes with the stems turned upward and to pick with the thumb all notes with stems turned down. There is more to it than that however. I obtain the best results from following this plan; place the third finger on the head firmly, two and a half inches in front of the bridge, tip the hand forward so the side of the finger (near the point) brushes the first string rather than the extreme point of the finger. When playing on the second, third or fourth string, allow the nail of the first finger to come back against the upper string. When playing on two or more strings in chords, the first finger plays on top of the strings. In playing soft passages the hand should be held near the arm of the banjo.

One of the most important points in teaching the tremolo is to caution the pupil not to attack a phrase with the first finger and thumb at the same instant. This is a common fault and gives the effect of picking the first note. By playing the thumb note a fraction of a second before beginning the tremolo, the required smoothness can be obtained.

The banjo has been very much in evidence at the Serenaders affairs the past season. At nearly every Serenade one or more banjo numbers have been given, always to the delight of those present. The Serenaders of this city have proven the fact that an association of the people interested in the B. M. & G. can get more pleasure and profit out of the monthly meetings than by any other means.

In the Serenaders there are no firms to boom, no special teachers who have axes to grind. Everyone meets on a plane of equality, musically and financially. The Crescendo considers it good interesting news to print the results of the Serenaders meetings without charging a fee for so doing. The fee of one dollar a year goes into the entertainments.

There are no salaried officials, and next year when the Serenaders Convention is held in this city, the delegates from the several states will have nothing to fight over, as the two objects of the Society are sociability and music.

C. E., Phila., Pa.

Will you kindly name a list of banjo solos carrying all the notes necessary to make them effective?

Answer: The catalogs of the late S. S. Stewart, L. B. Gatcomb, Fred Bacon, Carl Fischer, H. F. Odell & Co. and Clifford Essex contain what you desire. To recommend a special list of pieces in this column would be unfair to those publishers who advertise in other columns of the paper.

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are requested to send in items to this department about concerts, recitals or other musical matters which will interest Crescendo readers.

GUILD CONVENTION

The fourteenth annual convention of the Guild was held at Providence, R. I., May 23, 24 and 25, under the management of Giuseppe Pettine and Wm. Place, Jr. The first event was a Gala Serenade tendered to the Guild. The notice of this will be found in another column.

At the business sessions nothing especially important was done except the adoption of standard names and tuning for the mandolin-banjo, tenor-banjo, cello-banjo and guitar-banjo, also piccolo banjo and banjeaurine. The resolution which was passed was offered by Jas. H. Johnstone and was similar in effect to the names for these instruments suggested in the June CRESCENDO.

Walter Jacobs resigned as Secretary-treasurer and C. V. Buttleman of Jackson, Mich., was elected to take his place and to assume office for the balance of Mr. Jacobs' term of office.

Mayor Gainer of Providence gave an address of welcome at the opening session. Acting President, Walter T. Holt, of Washington, presided. A resolution expressing sympathy for Mrs. C. L. Partee was passed. Papers were read as follows: "C Notation and Plectrum Playing on the Banjo," by W. C. Knipfer, "The Proper Demonstration of the Banjo, Mandolin and Guitar," by S. A. Thompson, "Our Responsibility as Guild Members," by L. A. Williams. Papers were also read and discussed in reference to Guild Chapters. A Rhode Island Clam Bake was enjoyed by the members Monday noon and the annual banquet was held Tuesday evening. C. V. Buttleman was toastmaster.

The following officers were elected to serve for one year, beginning January 1, 1916: President, Walter T. Holt, Washington, D. C.; Vice-President, Ted Goggin, Schenectady, N. Y.; Secretary-Treasurer, C. V. Buttleman, Jackson, Mich.; Directors, Chairman, Miss Cora Butler, Pt. Richmond, N. Y., D. L. Day, Boston, Mass., W. J. Kitchener, New York, N. Y., Walter F. Vreeland, Boston, Mass., Wm. Place, Providence, Giuseppe Pettine, Providence.

There were fewer exhibits this year than at any previous convention but they were interesting and well attended. Those exhibiting and the representatives present were, Fred J. Bacon, (New London, Conn.), Mr. and Mrs. Fred Bacon, Lyon & Healy, (Chicago, Ill.), J. C. Freeman; Vega & Fairbanks Co., (Boston, Mass.), Carl Nelson, D. L. Day, Julius Nelson, Bert Fandel; Gibson Mandolin-Guitar Co., (Kalamazoo, Mich.), L. A. Williams and A. J. Reams; The Harmony Mfg. Co., (Chicago, Ill.), Paul Gardie; Tom Carey, (Chicago, Ill.), Rhode Island Music Co., (Providence, R. I.), Giuseppe Pettine.

There were about 22 voting members present at the business sessions. At different times during the convention the following were noticed in addition to the trade members and soloists on the program: Walter T. Holt, Jas. B. Trotter, Mr. and Mrs. C. V. Buttleman, W. C. Knipfer, F. Lefebvre, A. J. Weidt, Mr. and Mrs. W. J. Kitchener, Walter Jacobs, Myron V. Freese, Mr. and Mrs. Ted Goggin, Jos. A. Audet, Miss Cora L. Butler, J. H. Wark, Wm. B. Evans, S. A. Thompson, Miss Julia Greiner, Jas. H. Johnstone, Thos. H. Phillips, D. E. Hartnett, G. O. Bason, P. A. Anderson, Mr. and Mrs. Albert Briggs, F. M. Ewing, C. C. Slear, Paul Jacqueline, G. W. Maulbetsch, of Maulbetsch & Whittemore, Theo. Peck, W. S. Marsh, G. P. Pederson and B. B. Miller of Duluth, Minn., the long distance members.

One of the especially interesting features of the exhibit rooms was the playing of Mr. Paul Gardie, the blind guitarist from Chicago, Ill., who has invented the Gardie Orchestral Harp-Guitar, different in shape from any other make we have seen but with a particularly fine quality of tone and tremendous carrying power. The instrument is very light in weight also, considering its size. It has 8 sub bass strings in addition to the regular 6 strings. Mr. Gardie is an excellent player, one of the finest we have heard, and the way he plays this instrument is marvelous. Not being able to see the fingerboard, he plays by the sense of touch and position and he not only plays the better class of music but effectively plays a number of ragtime pieces which are unusual on the guitar. He takes the most difficult chord positions and runs with ease. He is really a wonderful man and his new guitar is certainly a fine instrument. Mr. Gardie also played solos at the banquet and a duet with Mr. Tom Carey of Chicago.

The annual concert, under the direction of the two managers, was given Monday evening. The soloists were Vincenzo Carli, mandolinist, Julia Greiner, mandoliste, Walter Vreeland, guitarist, Thomas Carey, banjoist, the Hazard Mandolin String Quartet, the Pettine Philo-Plectra Orchestra, Mr. Pettine director, and the Providence Mandolin Orchestra, Wm. Place, director.

One of the features was the playing of the Philo-Plectra Orchestra of a concert overture written by Mr. Pettine and a Plectral Suite by Mr. Place played by the Providence Mandolin Orchestra. These two orchestras, assisted by others, formed the Festival Orchestra which played a number of selections. The concert was of a classical nature and there was a good sized audience present. Complete program will be found on page 17.

On Tuesday afternoon, at the ballroom of the Narragansett Hotel, a classical program was given by Messrs. Giuseppe Pettine, (Mandolinist), Wm. Place, Jr., (Mandolinist) and Theodore Peck (Mando-cellist). This concert was complimentary to the members and all players taking part in the concert. Complete program will be found on page 17.

The fifteenth annual convention will be held in Washington, D. C. with Walter Holt and Jas. B. Trotter as co-managers.

An extremely novel and interesting concert was given by Myron A. Bickford and Miss Vahdah E. L. Olcott at John Wanamaker's beautiful auditorium on Tuesday, May 4th. The concert was made up entirely of compositions by great Masters, written especially for mandolin and guitar. There were mandolin and guitar solos by Beethoven, Schubert, Ferranti, Chopin, Guiliani and Donizetti, also two songs with mandolin accompaniment composed in that form by Mozart. An especially interesting number was a quartet, Op. 4, No. 1 by Paginini for violin, viola, cello and guitar. In this quartet Mr. Bickford played viola, Miss Olcott guitar. The violin was played by Gordon Kahn and the cello by A. Veder. This is the first time that we know of that this number has been performed in America. A mandolin and guitar duet by Guiliani, Variations Op. 4 was performed for the first time in America. It was a most delightful concert and certainly interesting when one stops to think how many years ago these beautiful numbers were composed especially for our instruments. We congratulate Mr. Bickford and Miss Olcott on the novelty of the concert and their excellent rendition of the numbers. The complete program will be found on our program page.

We recently received a postal card from Jas. P. Downes dated in March from Calcutta, India. Mr. Downes is taking an extensive trip in foreign lands and this is the first time we have heard from him since he left this country.

The Boston Ideal Club, G. L. Lansing director, recently played an engagement at Presque Isle, Maine. Quite a jump from Boston for a single date—nearly 500 miles. The club was accompanied by Chas. T. Grilley, the well known humorist. The Boston Ideals have been doing a lot of dance work in and about Boston the past season.

Still another banjo orchestra bobs into existence. We have just received a card from Stahl's Banjo Orchestra, which uses a combination of banjos, drums and piano. The organization is busy as naturally would be expected as Wm. C. Stahl is the manager.

Stellario Cambria, the well known teacher of mandolin and guitar of New York, was presented with a fine gold watch and chain by his pupils on May 30th, in token of their sincere appreciation of his efforts in their behalf. The letter which accompanied the gift was signed by his pupils.

The local newspaper, in speaking of the recent concert given by Mrs. Alice Kellar-Fox, says, "The concert given recently by the Banjo, Mandolin and Guitar Orchestra at the California Conservatory of Music was an immense success. The hall was filled to overflowing and the performance showed excellent talent and training. Mrs. Alice Kellar-Fox is the able director of this orchestra."

S. A. Thompson's Mando Orchestra of 52 members gave its eighth annual concert at Portland, Me., May 20th, 1915. The program was especially received. There was an enthusiastic audience present. One of the local papers, in speaking of the affair, says in part, "These annual events, of which this is the eighth, have come to be regarded as very important in music annals, and a notable improvement in musicianship and ensemble work is marked from season to season. The orchestra played in a really inspiring manner with delightful precision and style."

(*Continued on page 23*)

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SAY, "I SAW YOUR AD IN 'CRESCENDO'"

MANDOLINISTS ROUND TABLE

(Continued from page 18)

deal more powerful. To those who never heard one in conjunction with the mandolins I should say they have a surprise in store for them.

It is however much more consistent to use mandobasses with mandolins. But how on earth one mandobass is expected to have any show at all in an orchestra where there are, say ten firsts is to me quite incomprehensible!! I am beginning to think that it needs one mandobass to *every stand* of first mandolins!!!

What's your opinion?

THE ROUND TABLE BOOK RACK.

Here's a fine book for people who do not wish to be bothered with too many technicalities and yet desire clear and concise information from a reliable source on the subject of the family of musical instruments other than the mandolin, banjo and guitar. "Orchestral Instruments and What They Do," A Primer for Concert Goers by Daniel Gregory Mason. Published by the Baker and Taylor Co., New York. This book is full of interesting information given in a musicianly manner yet avoiding all possibility of being misunderstood even by "the veriest tyro." It will do nobody any harm to know a little something of the formation of a Symphony orchestra and the various means of obtaining "effects"; also the functions and number of the various instruments in use and their peculiar tone values and tone qualities.

A much better idea of orchestrating for Mandolin Orchestra will be had AFTER reading this book.

THE SERENADERS

(Continued from page 6)

gram included a photo of Mr. Burke, the Chief Serenader and a word of welcome was included, written by Mrs. Burke which appears below.

Hail! Serenaders, Guilders, Friends, and Relations!
We welcome you to these Providence Plantations.
From the north and the south, from the east and the west,
We cordially greet and receive as a guest
Each one who, responding to our invitation,
Has contrived to be present at this celebration.

The program provided for this entertainment
We are pleased to consider a careful arrangement.
The visitors, also, from throughout the land,
Will join the ensemble, increasing our band
And, likewise, the joy of this gala occasion,
Making everyone glad of this pleasant invasion.

Our heartiest thanks we extend to each member
Who has helped make this Serenade one to remember.
To the visiting members, to the audience as well.
For directing some numbers, to Mr. Odell,
Hoping everyone here will be pleased with the greeting
Accorded to all, at the Providence meeting.

BOSTON

H. F. Odell, Secantreas, 165 Tremont St., Boston, Mass.

Final Serenade of the season June 4th, H. F. Odell, Chief Serenader. The G. E. with Mr. Odell and H. E. Pendleton directing, played several numbers. It was called a "Grab" Serenade. Every ones' name was put in a box. The Chief Serenader drew the names from the box and whoever was called did a stunt. The Versatile Four, including the Misses Moore, A. C. Sherman, Jr. and L. E. Stoyle, played "Colored Promenade." Miss Gladys E. Moore played banjo solo "Fantasia" (Eno-Morley) Chas. Edgar Harper played mandola duos. Miss Grace Homan played banjo solo "A Black Coquette" (Grimshaw) assisted by Miss Gladys Moore, A. C. Sherman and Miss Stubbs. Mr. H. E. Pendleton played mando-cello solo. Norman A. Ray sang a humorous song. The others who were called upon played piano, told stories or cut up capers and included Misses Stubbs, Russell, Vora Moore, Grace Rand, Ethel Phillips, Mrs. Perry, and Messrs. Sidebottom, Ross, who danced, and L. E. Stoyle who did a trick. Mr. Odell's name was drawn last and he made usual report. Refreshments were served at the close.

GUITARISTS ROUND TABLE

(*Continued from page 16*)

ters, but it is often impossible to get even the numbers that are listed in their catalogues for the reason that many of them are out of print. For a beautiful duet for the combination you mention, I can refer you to the Variations of Giuliani, Op. 84. In this number each instrument alternates with the variations, and it is a lovely thing, like a beautiful filagree of graceful tones, and I have used it with mandolin and guitar with great success, tho' of course it takes artists on both instruments to bring out its full beauties. I am sure you would enjoy this number, and it states on the title page that it is for guitar and violin, or guitar and flute.

NEWS

The members of Langham Mandolin Orchestra were entertained at the summer home of Dr. and Mrs. E. W. Gates, members of the orchestra, at Wrentham, Mass., on Sunday, June 6th. Although the day was rainy, a delightful time was enjoyed by all the members, who played, talked, sang and ate, etc. Dr. and Mrs. Gates were presented with a beautiful cut glass fern dish as a token of appreciation by the members of the orchestra.

Mrs. I. A. Tenger, a member of the Langham Orchestra of Boston, will spend the summer at her former home, Minneapolis, Minn. Two other members of the same orchestra, the Misses Burnham, have already started on a trip to the Pacific coast. They will spend some time at Seattle, Wash., afterwards taking in the exposition.

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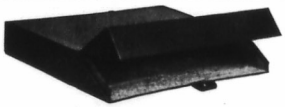

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