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THE
CREScendo
a
MONTHLY
PUBLICATION
DEVOTED TO THE
INTERESTS OF THE
MANDOLIN
GUITAR
AND BANJO ~
OFFICIAL ORGAN
OF THE AMERICAN GUILD

CREScendo PUB.CO.
BOSTON, MASS.

F.G.HALL

10 cents per copy

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*794 ZEPHYR (A Western Episode) Suite Characteristic "The Four Winds" - D	25	15	20	20	20	20	20	15	40	50
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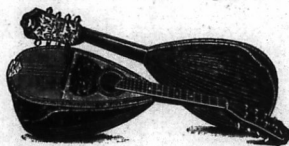
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The Crescendo

DEVOTED TO THE INTERESTS OF THE

Mandolin, Guitar and Banjo

OFFICIAL ORGAN

OF THE

AMERICAN GUILD

OF

Banjoists, Mandolinists and Guitarists

VOL. IV.

BOSTON, NOVEMBER, 1911.

No. 5



**THE AMEND-FRANK
Incorporated.
One Armed String Orchestra.**

(See description on page 21)

SUBJECTS OF THE DAY.

By Herbert Forrest Odell.

The Mandola and Mando-cello in Club Work.

Mr. F. D. Jackson, of Norfolk, Va., a subscriber and experienced leader, has written a letter explaining his difficulties in inducing clubs players to take up the mandola and mando-cello. The letter follows:

Editor of the Crescendo:—

The oft repeated question in mandolin and guitar magazines "why don't the mandolin orchestras add tenor mandola and mando-cello" prompts me to a few remarks, having faced this problem myself. The difficulty is to get the players on these instruments. It is almost out of the question to get the beginner to take up either instrument as he is a beginner and wants to take up the mandolin. It takes a lot of coaxing to get even an experienced player of the mandolin or guitar to take up the tenor mandola and mando-cello as they naturally prefer the instrument with which they are already familiar. If they do play either mandola or mando-cello it is only under pressure or as a favor with the privilege of dropping them when the whim seizes them.

Then, too, there is the objection of paying for an instrument for which they care nothing. There is no more reason why the club should buy these instruments than there is for them to buy a mandolin or guitar for the leader. All these drawbacks hinge on the fact that the mandolin orchestra with few exceptions, is purely a pleasure organization and its members play what pleases them of course.

If you bring up the point that players of the viola or violon-cello don't need coaxing, I would say the situation is different as almost always the players on those instruments play for business, not for pleasure.

I hope the Editor or some experienced leader will set forth some tried and feasible operation for the benefit of clubs that realize the great desirability of proper instrumentation but have the same difficulties as I have endeavored to outline.

F. D. JACKSON.

I have often been in the same quandary myself. I hardly think a club leader would care to have a beginner take up the instrument anyway. While the parts written for the mando-cello and mandola are usually much easier than the first mandolin parts, still to have any effect at all they should be played by a player who has been at the instruments for sometime, although as far as the mandola is concerned, a beginner can play it as easily as a second or third mandolin and it is far more desirable than a third mandolin in an orchestra.

My own experience has been somewhat different from what Mr. Jackson speaks of. I have players in my large orchestra in Boston who have personally desired to play either mandola or mando-cello and have purchased these instruments themselves and would not care to play any other parts. I really believe one of the very best ways to interest players in a mandolin orchestra in taking up the tenor mandola and mando-cello is to obtain one of each of these instruments, borrow it from someone if necessary, and have it at a rehearsal where all the members are present and with some of the best players of the orchestra try over some easily arranged pieces which have effective parts for mandola and mando-cello. I honestly believe if the members of a mandolin orchestra hear these instruments fairly well played on a carefully arranged piece that it creates a demand among the members to want to have those instruments in the orchestra. Let the members of the orchestra compare five players playing 1st and 2nd mandolin and guitar with five players playing 1st and 2nd mandolin, tenor mandola and mando-cello and guitar. The difference of the fuller instrumentation is so extremely noticeable that it always creates enthusiasm.

If the members of the club are at all enthusiastic over the success of their organization, I am inclined to believe that one of the best ways to get the instrument into the orchestra is for each member to pay in a small amount each week and have the orchestra own the instru-

ments. Mr. Jackson says there is no reason why the club should buy these instruments. It would be better if the players themselves would buy the instrument but in as much as the mandola and mando-cello are somewhat different from the mandolin, I think it is hardly a parallel case. It will improve any orchestra wonderfully if the instruments are added and if the other players all own satisfactory instruments and do not care to purchase new ones, it seems as though the above plan was an excellent one because certainly there can be found players among the orchestra who would be willing to play the mandola and mando-cello if the instrument did not cost them anything, on account of the splendid results that any orchestra can obtain with the two instruments. I am inclined to the plan as above. The different members would not notice a small amount paid in each week and as the instruments can be obtained on easy payments anyway, the orchestra has but to decide that they will purchase an instrument, they can have the instrument immediately by paying a very small amount down, only \$1 or so and the added pleasure which every member of an orchestra will derive from having a proper instrumentation is certainly worth a few cents each week.

Another point, there is always a ready demand for second hand mandolas and mando-cellos and if the orchestra at any time should disband they could get a fair price for the instruments, selling them to some other club and dividing the money equally among those who originally paid for the instrument and with such a business like way of handling the whole proposition, in an ordinary orchestra of from 10 to 25 members, a very small amount would have to be actually expended by each to have the instrument in the orchestra.

I must disagree on one point with Mr. Jackson in which he says that the players of the violin, viola and violon-cello play for business, not for pleasure. A number of those we see of course are playing for business, either dance work, concert work, theatre orchestras or something of that sort, but possibly Mr. Jackson isn't aware that where there may be 100,000 players in mandolin orchestras today, who are purely amateurs there are probably 500,000 players of the regular orchestral instruments who are also purely amateurs. There is hardly a town or village in the U. S. that doesn't have three or four amateur orchestras. Thousands of them are connected with churches. Others are connected with Y. M. C. A.'s or other social organizations and I don't think any one would attempt to give the actual figures of how many amateur players of regular orchestral instruments there are in this country. Therefore I feel quite positive, having had experience in both kinds of organizations, that it is no more difficult to persuade players in a mandolin orchestra to take up the mandola and mando-cello than it is in the regular orchestra to get players to take up the viola or violon-cello. As a matter of fact, there is a scarcity of both in both organizations which is quite natural.

One trouble that has always confronted every orchestra leader is the fact that nearly everyone in the orchestra will be very much pleased if all play 1st mandolin. If the leader will patiently persuade some of his best players to play second or third mandolin or to take up the mandola or mando-cello, these players as well as the leader will have ten times more pleasure during the time spent at rehearsals and concerts than if everyone played 1st parts.

(Continued on page 20)

THE MUSICAL STATUS OF THE LYRIC INSTRUMENT AND THE IMPORTANCE OF ENSEMBLE PLAYING.

Written expressly for the Crescendo by W. J. Stent.

This is a subject of more importance to the professional fraternity than to amateurs and players in general who play for love of the instrument, amusement, etc. What is it that fixes the status of the mandolin, banjo and guitar? Undoubtedly it is musical value when considered seriously. In the musical value of a performance, tone, first, last, and all the time is of the utmost importance. How often has a sterling performance been discounted for want of tone power which results in stultifying otherwise creditable work. This want of adequate power means a corresponding loss of musical expression. This is particularly noticeable in so-called work in large auditoriums when the tone is required to carry a long distance. In this case, as sound carries farther than noise quality of tone is a valuable asset and is more nearly connected with construction than with a player's ability.

No doubt at the present time The Lyric instruments have reached a stage of scientific construction never before equalled. This is good, though it would be too much to assume that finality of construction has been reached, as in the case of the violin, and that any further improvements are impossible, but it is well for every player to study carefully the quality of tone he can produce, next to his execution upon his particular instrument.

How far it is safe to force tone without allowing it to pass its limit and degenerate into mere noise should be well studied and borne in mind during a performance, as many players simply play as hard as possible when rendering a passage fortissimo, thus forcing the unlucky instrument beyond its possibilities. Every player should know what his fortissimo amounts to; the pianissimo is safe naturally, but the crescendo of tone is to be studied upon each individual instrument and never forced beyond its known limit. As players we cannot go beyond the boundaries of construction, and to force an instrument past its limit, as so many amateurs and professionals too are guilty of at times, is an unwise proceeding.

Views are held sometimes and perhaps rightly that the status of banjo, mandolin and guitar can best be raised by rendering only good music, well known classics etc., which of course were not written for the Lyric instruments; with a profound and laudable belief in ones own abilities the limits of ones tone power are manifestly often overlooked in selecting pieces other than original plectrum compositions and here much judicious care is needed to avoid provoking comparisons with better known instruments and musical knowledge and perception is quite necessary in making a suitable choice. The mere fact of being able to play this or that famous selection is less important than the consideration of whether it is suited to the tone power and characteristics of our instrument. However, the aspect is much wider in ensemble playing than in the work of a soloist.

It is from well judged selections in ensemble playing that the status of the Lyric instruments will gain most, and this is equally true in a country where the performances of virtuosi are not a rarity. In our modern B. M. & G. orchestras the range and tone power of the instrumentation may now be increased to points between which the selection of suitable numbers may be said to be limited only by the abilities of the players.

In good ensemble playing a proper and real fortissimo and a corresponding diminuendo is obtainable. This important and indisputable fact covers about all the ground, and those amateurs, etc., who do not already belong to an orchestra should join

one or form one without delay for their own good and the future of their instrument. Those who already belong to such should by no means quit as they are important factors in the accomplishment of much good. Conductors and Directors of Clubs and Orchestras should leave no stone unturned in the search for proper opportunity, not only so, but should make every possible one to present the possibilities of our instruments in ensemble form to the grand old public to the very best of their abilities. It is pathetic fact that thousands of students of all ages and abilities are studying at the present time to master the difficulties of the better known orchestral instruments most of whom may be long past the stage where they have demonstrated that the success they thought is not for them. If in such cases the drudgery inseparable from the smooth fingerboard or the monotony of the keyboard had been replaced by the advantages of the plectral instruments how much better for all concerned? how much better for the listener? how much better for the Lyric instruments? how much better and more satisfying in its quicker results to the student? and all because of the prevailing ignorance surrounding the beauties of our instruments like a fog. Their manifold advantages and undeniable beauties and usefulness are not nearly so widely known and understood as they should be and as they might be if every competent teacher handed out his proper quota towards the lifting of the fog by presenting as often to the public the best music in ensemble form.

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CRESCENDO PROGRAM NO. 18.

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|-------|---|-------------------|
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| | <small>Wm. C. Stahl</small> | |
| 2. | Overture—"Zampa"..... | <i>Herold</i> |
| | <small>Oliver Ditson Co.</small> | |
| 3. | Waltz—"The Pink Lady"..... | <i>Caryll</i> |
| | <small>Chappell & Co.</small> | |
| 4. | Selection—"Mlle Modiste"..... | <i>Herbert</i> |
| | <small>Witmark & Sons</small> | |
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| | <small>Mandolin Orchestra Accompaniment</small> | |
| | <small>H. F. Odell & Co.</small> | |
| 6. a. | Song—"My Creole Sue"..... | <i>Davis</i> |
| | <small>Hamilton-Gordon</small> | |
| b. | Rag—"That Sparkling Rag"..... | <i>Goulart</i> |
| | <small>F. A. Goulart</small> | |
| 7. | Guitar Duet—"A Dreamlet"..... | <i>Odell</i> |
| | <small>H. F. Odell & Co.</small> | |
| 8. a. | Serenade..... | <i>Mowskowski</i> |
| | <small>Cundy-Bettoney Co.</small> | |
| b. | Sextet—"Lucia"..... | <i>Donizetti</i> |
| | <small>Gibson Co.</small> | |
| 9. | Characteristic Dance—"Wooden Shoes"..... | <i>Cook</i> |
| | <small>White-Smith Co.</small> | |
| 10. | March—"The Diamond City"..... | <i>Acker</i> |
| | <small>H. F. Odell & Co.</small> | |

GUILD BULLETIN

On to Chicago.

Eleventh Annual Convention and Concert of the American Guild will be held at Chicago, April 22 and 23, under the direction and management of President C. C. Rowden.

THE OFFICIAL HOTEL.



The official hotel for the convention at Chicago will be the famous Hotel Sherman. The arrangement of the rooms at the hotel is the best we have ever had for convention purposes. The convention hall, the banquet hall and the exhibition rooms are all on the same floor. President Rowden says that the good point about this hotel is that the members can "fiddle" all night in the exhibition rooms and will not disturb any one else as all these rooms are sound proof.

The banquet will be on Monday evening, April 22nd, at 7 P. M. in the Louis XVI ball room in the hotel. Mr. Rowden says that if any member, after attending this convention and stopping at this hotel, is not better satisfied than ever before at a convention let him register his kick with him (Rowden) and he will pay the extra charge.

The Hotel Sherman is undoubtedly one of the most magnificent the Guild has ever visited. It is located in City Hall Sq., on Clark and Randolph Sts. in the centre of the shopping and theatre districts. The hotel was built at a cost of \$3,000,000. It contains 767 guest rooms, every room being fitted with private bath, hot and cold water, and circulating distilled ice water. The rates at the hotel in comparison with other Guild hotels will be as low as any we have had, \$2 per day for single rooms, \$1.50 per day for two in a room. The exhibition rooms for the different trade members are extremely reasonable in price and are on the same floor with the convention hall. These are large rooms, sound proof as mentioned above, perfectly adaptable for showing instruments or sheet music and will be only \$6 per day with bath and disappearing beds.

This hotel has the finest restaurants in Chicago. The College Inn is Chicago's most famous restaurant and show place occupying a greater part of the lower floor. No visitor to the convention should miss the interesting sight of the 6 o'clock dinner or the play-goers after theatre supper at the College Inn. It is the largest and most beautiful grill room in America. The decorations are of the Elizabethan period. Among its many artistic features are a resplendent carved wood entrance and beautiful Gothic window with heraldic designs. On the southern wall is a row of booths similar to those in old English Coffee Houses. By means of a special lighting arrangement, a soft rose hue is diffused into the room departing a charming color to the faces of the occupants.

The Italian room is exquisite in its Renaissance decoration and beautiful Goblin tapestries. On the west, the Celtic room, so called because of its quaint decoration of the tenth century period is the gentlemen's club room. The Celtic bar is adjoining this room and is entirely different from anything of the kind in the world. The celebrated painting by Maxfield Parrish "Four and Twenty Black Birds" will be found here.

Other noted rooms in this hotel are the Louis XVI ball room, magnificently decorated in French style, the Crystal Room, the name being derived from the beautiful soft lighting effects produced by the crystal fixtures on the wall, the Grey Room, panelled with beautiful silk brocades, the Rose Room, named on account of its beautiful rose coloring and various smaller private banquet or convention rooms. A special room will be provided for the President, also a room for the Secretary where either of them may be consulted in regard to Guild matters during the entire convention.

On the ground floor of the hotel is the lobby, the ticket and telegraph offices, the news stands, telephone booths, etc. The Mezzanine floor is devoted to parlor, promenade, lounging room and writing room. The balcony railing overlooking the lobby is 275 feet around and the promenade is 40 feet wide on the west side.

The chambers are finely arranged. The floors are of cement and laid with Bigelow-Axminster and Smith carpets. Nearly all the beds are of brass, the dressers are all especially designed. Each room is fitted with a table desk, several chairs, a portable telephone stand, trunk rests and the clothes closets are extremely roomy, the lights being turned off or on automatically when the door is opened or closed. A feature of the clothes closets is that the guest's key to the room door also locks the closet door. The bath rooms are fitted with every possible convenience for the comfort of the guest.

The Secretary has personally read over the literature of the hotel and quite agrees with President Rowden that this hotel is the best in which we have ever held a convention and is better adapted than any former official hotel and we have visited some very nice ones.

The rates as mentioned above are extremely reasonable. Mr. Rowden is very enthusiastic over the kindness of the management of the Hotel Sherman who will cooperate with him in every respect to make the Eleventh Annual convention the best ever and undoubtedly Guild members will receive some of the hotel literature later on in the year. Meanwhile it is quite interesting to know what a fine hotel we are to stop at and it is suggested that in order to secure perfect satisfaction, members who are to attend the convention, should write to the manage-

(Continued on next page.)

ment of the hotel and engage their rooms as early as possible, especially those who are to exhibit.

Elbert Hubbard (Fra Elbertus) in a little book, entitled "A Little Journey to the Hotel Sherman" says in part "It is the last word in hotel building and maintenance. At the Hotel Sherman there seems to be a spirit of friendliness and kindness and good will which one does not expect in a great modern hotel..... It is the home of people who want what they pay for and who do not want to pay for anything they do not want. At the Hotel Sherman you pay for just what you get and nothing more.... The prices are most reasonable. A room and bath for \$2 a day..... In the good old days, if you were displeased with something in a hotel, you called for the Landlord. You can do the same thing in the Hotel Sherman. Mr. Jos. Beifeld is there on the spot every day to look after the interests of his guests..... Check your baggage to the Hotel Sherman and two surprises will be in store for you. One surprise will come when you behold the excellence, completeness and quiet magnificence of the place. Your second surprise will come when you see the very moderate amount of your bill."

Chicago Clubs

We have been obliged to print so many things in the Crescendo that we have been delayed in presenting the matter of Chicago Clubs. The suggestion was made by Mr. Paul Eno, of Phila., at the last convention and it is this, that the players and teachers in various cities form themselves into a little social organization called the "Chicago Club", that a treasurer be elected and that each member of the club who is intending to go to the Guild convention at Chicago, pay in each month a certain sum of money (a few dollars) and at the time of going to the convention, each one will have paid in enough money to cover his expenses to and from Chicago. The money so paid in could be refunded to each member at the time of the trip or the treasurer could pay the bills of all of the members of the club. In other words, it means a trip to the Eleventh Annual Convention on the easy payment plan, which is a very good one. It is not going to be especially expensive for Guild members to attend the convention because it is in Chicago. For the eastern members the only difference in the expense over other conventions will be a few dollars more railroad fare. Otherwise the expenses will be just the same and in view of the fact that a number of members in California and other western states have already stated they would surely attend the convention, we want the eastern members to turn out in large numbers as it will indeed be pleasant for the eastern and western members of the fraternity to meet each other face to face. In some cities, there are a number of Guild members and we believe if this Chicago club idea is acted upon immediately and the clubs formed, money paid into the treasury in small amounts that those who are to attend the convention will hardly realize that they are spending money for the trip.

Form your Chicago Club immediately.

If you are the only Guild member in your locality, form a little Chicago club by yourself and appoint yourself treasurer and each month or week lay aside a few dollars and by the time next April comes around, you will find you have on hand the requisite amount to pay all your expenses to the convention.



Regular Guild Pin, 75 cents each. Sold only to Professional, Associate and Trade members. Made of red and white enamel and gold plate. May be obtained from Secretary. Cut of pin to use on stationary 25 cts.

Prominent Guild Members.



MYRON G. PATCH

Myron G. Patch, of Cleveland, Ohio, is one of the pioneer teachers of the banjo, mandolin and guitar in Ohio's metropolis. For 20 years he has had a studio in the center of the business district and today is one of the best known teachers in the middle west. Recognizing the possibilities of the mandolin as a popular musical instrument, when it was an unknown quantity in this country, he began to study with Tipaldi and Carlo Curti. At the same time he studied the guitar with de Janon.

After this he opened a studio and through his popularity and ability as a teacher, interest in the instruments in his vicinity was quickly awakened and has steadily increased until today it is greater than ever.

Later on the banjo was added to the list of instruments taught. To Mr. Patch is directly due, to a great extent, the high standard attained by these instruments in the middle west.

Mr. Patch has had a varied musical career. At a very early age he gave considerable time to the study of the piano. Later, a boys brass band was organized and young Patch was called upon to play the baritone. He also spent several years in the study of the violin and clarinet and became an experienced performer on them. He has had large classes every year and is considered one of the most successful teachers in the country. He joined the American Guild in 1911.

RECENT NEW MEMBERS.

PROFESSIONAL.

C. M. Linnell.....	London, Ont.
J. B. Corbett.....	Chicago, Ill.
F. W. Towle.....	Pasadena, Cal.
Bruce Puffer.....	Sdn Francisco, Cal.

ASSOCIATE.

Roy Parkins.....	Kansas City, Mo.
Morris C. Buck.....	Newport, Vt.
Robert Tarotte.....	Newport, Vt.
Benj. Brown.....	West Derby, Vt.
Chas. Arndt.....	Chicago, Ill.
I. F. Browne.....	Dorchester, Mass.
Frank H. Blood.....	Schenectady, N. Y.
J. J. Henderson.....	Webster, Fla.

GUILD CLUB, NO. 10.

Fremont College Mandolin Orchestra.

C. A. Templeman, Director, Fremont, Neb.	
B. H. McHenry.....	Miss Mabel Hanson
E. L. Campbell.....	LeRoy Trumbull
Andrew Williams.....	John Traylor
Miss Edna Choriton.....	LeRoy Mason
Miss Katie Dern.....	Mrs. Sylvia Sheffield
Miss Mabel Cusick.....	P. J. Krise
Miss Margaret Melvin.....	R. V. Whitenack
Miss Preda Mallou.....	Miss Irene Swearingen
	Miss Lucy Rosenquist

The CRESCENDO.

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

HERBERT FORREST ODELL,
Editor and Manager.

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We are not responsible for the opinions of Contributors.

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EDITORIALS.

We extend our hearty congratulations and welcome to "The Scherzo" the new White-Smith Co. magazine. It is interesting to read and cleverly gotten up.

Congratulations to the trio composed of Messrs. Foden, Pettine and Bacon. They are booked in many cities from the Atlantic to the Pacific. All three are Guilders. Don't miss the opportunity to hear them when they appear in your city.

Havelock Mason calls the upheaval that has been occurring in this country a "Clefquake". The name seems quite apropos. There are now two proposed universals? notations before the public. Step up and take your choice. Next!

JUST IN PASSING.

The following letter is only one example of players who are becoming convinced that the bass clef is the proper one for mando-bass music.

"H. F. Odell;

Dear Sir—Last night I did something I did not think I was capable of doing, playing the mando bass in the bass clef. I never played any instrument in the bass clef before in my life. In a general way I knew where C was in the bass but that was all. Went down to orchestra rehearsal for a little practice and took my mandolin and mando-cello along expecting to play either one or the other. When I got there I was introduced by the leader to the members present as the 'little wonder' on the mando-bass, and I had never had one in my hands before nor could I read

in the bass clef. I knew the strings were like the last four on the guitar so that helped there some. I was 'up against it' or at least I thought I was. I took a look at the music and started to dope it out alone as the leader was busy with the others. I must admit right here that it was 'easy' compared with what I thought it would be. After the second or third piece, the leader called attention to the old 'bull fiddle'. I was getting there with both hands. Having read treble all my life I found it no trouble at all to read bass.

I voted universal notation but after last night's experience I am like the wind, I change. 'Mando-bass in Bass Clef. Easy.' Yours truly,

Jas. H. Johnstone."

In a letter later received, Mr. Johnstone says "It certainly does stand to reason that if a child can learn treble and bass clef, we ought not have any trouble learning bass clef when you take into consideration we have more brains, at least we ought to have any way. I honestly think, after thinking it all over that the bass clef is the clef for the mando-bass. Am sorry I made a snap judgment like I did but we all make mistakes."

And there are many others.

The policy of the Crescendo is to present both sides of any questions that interest the fraternity and in another column will be found a letter from Walter Stent of Australia. Our views on the points he brings up are so radically different and we know that so many of the leaders in the fraternity agree with us that we take the liberty to present our side of certain matters he speaks of. Mr. Stent claims that the mandolin orchestra owes nothing to the violin orchestra. We wonder if Mr. Stent has stopped to consider that the present mandolin orchestra is entirely indebted to the violin orchestra for its success as its instruments, music and every point in connection with it are in direct imitation of the violin orchestra and if it were not for the fact that the mandolin orchestra in every move it has made imitated the violin orchestra, it would not occupy the position it does today.

The violin orchestra will continue to imitate the violin orchestra and we believe the bass clef will be adopted for the mando-bass as the bass clef is for the double bass in the regular orchestra. The American Guild in its natural desire to work in uniformity with the publishers cannot very well recommend any other than the present notation which is and always will be the only universal notation. The very existence of the mandolin orchestra depends upon a direct imitation of the violin orchestra. Let's keep it up.

A very prominent writer says "Let us leave faking to the Fake Schools. Playing with clefs to make them simple (?) is only another fake, in my opinion."

Why all this ambiguous talk about the study of harmony in four different clefs? Harmony is taught by the best, in fact practically all teachers, in the treble and bass clefs only and practically all the best books on harmony that are used today employ only the bass and treble clef. These two clefs have been in constant use for centuries and will be used for centuries to come, all arguments by reformers to the contrary notwithstanding.

We wonder what Richard Strauss or Mascagni or Victor Herbert or Sousa would say about the mandolin fraternity if they were asked to use universal? notation in their compositions.

The "Scherzo" calls it "Universalclefitis." Also a fitting name.

MELODIE in F.

1st MANDOLIN.

ANTON RUBINSTEIN.
Arr. by H. F. Odell.

Moderato. ($\text{♩} = 76$)

p

mf

p

dim.

cresc.

pp

Guitar or Piano.

mf

p

dim.

pp

Cad. ad. lib.

cresc.

ff

rit.

a tempo

ppp

Pride of 5th Avenue March.

Frederick J. Bacon.

7 B. 4* 2 B. 4* 7 B. mf

12 B. 4* 13* 15* 13* 12 B. 10 B. f^x

7 B. mf

f 1 4* 2

7 B. 9 B. 7 B.

11 B. 7 B. 12 B.

7 B. 1 2

f

12 B. 9

f

ff Fine.

TRIO. *Bass String.*

The musical score is written for a Bass String in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music starts with a forte (*ff*) dynamic and includes fingerings for the 4th, 5th, 6th, 9th, and 7th frets. A double bar line is followed by a section with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. Specific sections are labeled '9 B.' and '12 B.' with dotted lines. The piece concludes with a final cadence.

MELODIE in F

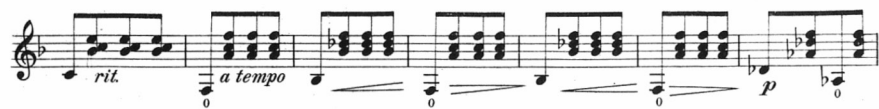
GUITAR
(or HARP GUITAR.)

.30

ANTON RUBINSTEIN.
Arr. by H. F. Odell.

Moderato.

The musical score is written for guitar or harp guitar in the key of F major (one flat) and 2/4 time. It begins with a *Moderato* tempo. The first staff starts with a *p* dynamic and includes fingering numbers 0, 8, and 0. The second staff continues with similar chordal textures and includes a *7 2* marking. The third staff features a *p* dynamic and includes a *7 1* marking. The fourth staff includes a *dim.* instruction. The fifth staff starts with a *mf* dynamic and ends with a *p* dynamic. The sixth staff includes a *p* dynamic and an *cresc.* instruction. The seventh staff is marked *Upper notes ad lib.* and includes a *p* dynamic. The eighth staff includes a *pp* dynamic and includes a *7 1* marking. The ninth staff concludes the piece with a *pp* dynamic and includes a *7 1* marking.



LES BAISERS.

(Kisses.)
.30

ALFRED MARGIS.
Arr. by H. F. Odell.

No 80.

THE CUNDY-BETTONNEY EDITION

Valse lente.
espressivo

All^o di Valse.

1
p rit. a tempo *f*
p
f *mf* *f* *Fine*
ff *mf*
mf *f* *p dolce*
mf *f* *D. S. al Fine.*
2
ff *cantando* *ff*
ff *Fine*
D. S. al Coda.
f *ff* *D. C. N^o 2 al Fine.*
CODA
f *mf* *Lento* *Allarg.* *f* *ff*

LES BAISERS.

17

GUITAR
or Harp Guitar.

(Kisses.)

ALFRED MARGIS

No 80.
THE CUNDY - BETTONEY EDITION.

.15

Arr. by H. F. Odell.

Valse lente.

Allo di Valse.

The musical score is written for guitar or harp guitar in a 3/4 time signature with a key signature of one sharp (F#). It consists of two main parts, labeled '1' and '2', and a 'CODA' section at the end. The score includes various musical notations such as dynamics (f, p, mf, ff, rit., All., Lento, Allarg.), articulation (accents, slurs), and performance instructions (Fine, D.S. al Fine, D.C. No 2 al Fine). The first part begins with a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The second part features a more rhythmic accompaniment with a melodic line in the treble clef. The coda concludes with a final melodic flourish in the treble clef and a sustained harmonic accompaniment in the bass clef.

MOUNTAIN BREEZES.

COMPANION TO MOUNTAIN RIVULET.

GUITAR SOLO.

By J. C. FOLWELL.

M. M. $\text{♩} = 120.$

mf

3 Pos.

5 Pos.

5 Pos.

1.

2.

Fine.

f

3 Pos.

2 Pos.

1.

2.

rit.

p

f

p

Bass Solo

Bass Solo

For other easy melodious pieces, try "Sweet Echoes" and "Eventide."
Copyright 1906 by J.C. Folwell.

D.C. al Fine.

PROGRAMS OF CONCERTS AND RECITALS

Concert by the New Britain Mandolin Club, J. P. Landon, director, at New Britain, Conn., May 3, 1911.

- (a) March—"Royal Scepter" Gustafson
(b) Concert Waltz—"Chant Du Gondolier" Salvatore Giannini
Mandolin Orchestra
- (a) Overture—"King Mydas" Eilenberg
(b) March—"The Gypsy Prince" Kiesta-Odell
London Trio
- Reading (a) "The Jewels She Lacked"
(b) "Brave Love"
Mrs. Louise Pitcher Shedd
- "Moonlight Kisses" Brunover
Minnie L. Gibbs, Arthur A. Anderson, Frank Carlson,
Georgianna A. Gibbs.
- Banjo Duett (a) March—"The Troopers" Bacon
(b) Waltz—"Amaryllis" Bertholdt
- Banjo Solo (a) Polka—"West Lawn" Glynn
(b) Romance—"Sweethearts" Bacon
Judson P. Landon
- Reading—(a) "Encouragement" Dunbar
(b) "Angelina"
Mrs. Louise Pitcher Shedd
- (a) Waltz—"Third Degree" Bendix
(b) March—"Meteor" Rice-Odell
New Britain Mandolin Club

Joint Concert by the Bates and Bowdoin Glee and Mandolin Clubs at Lewiston, Maine, May 16, 1911.

- "Bowdoin Beata" Pierce, '96
Anon.
Bowdoin Glee and Mandolin Clubs
- March—"The Meteor" Rice-Odell
Bates Mandolin Club
- "Spring Waltz Song" Filke
Bowdoin Glee Club
- Vocal Solo—Selected
Mr. Bassett, Bates
- Mandolin Solo—"Mignardises" E. Mezzacapo
Mr. Brunner, Bates
- "Wot Cher" Ingle
Bowdoin Glee Club
- "Alma Mater" Davis-Blake
Bates Glee and Mandolin Clubs
- "The Red Ear" Morse
Bowdoin Mandolin Club
- "Yachting Glee" Culbretson
Bates Glee Club
- Cornet Solo—Selected
Mr. Newell, Bowdoin
- Reading—Selected
Mr. Welch, Bowdoin
- Quartette—Selected
Messrs. Kierstead, Davis, Remmert, Morrison
- Finale—"Stein Song" Hovey
Bates-Bowdoin

Concert by Webber's Juvenile Mandolin Orchestra at Hotel Gearhart By-the-Sea, Gearhart, Ore, July 30, 1911.

- March—"Paris" Mezzacapo
- Waltz—"The Skaters" Waldteufel-Odell
- "Moment Musical" Schubert
- Song—"Let's Play Postoffice!" Stauffer-Webber
Francisca Bliss and Chorus
- Grand Selection—"La Boheme" Puccini
- Barcarole—"Beautiful Night!" Offenbach-Odell
- Idylle—"The Mill in the Forest" Eilenberg-Odell
- Song—"A Father's Lullaby" Elliot-Webber
Hazel Van Avery and Chorus
- Fantasia—"The Old Oaken Bucket" Rollinson-Odell
- Medley—"Over and Over Again" J. Bodewalt-Lampe

Annual Concert given by Alex. Crawshaw at Pawtucket, May 1st, 1911, with an orchestra of 50 mandolins, banjos, guitars, violins and pupils.

- A. Boston Beauty Lewis
B. Sly Musette Sioane
Orchestra
- Song—"Corporal's Ditty" Squire
Mr. James T. Hunter
- Mandolin Solo—"Hearts and Flowers" Gobani
Elizabeth Tyrell and Margaret McConnell
- Violin Solo—"Take Back the Heart" (varied) Claribel
John Lee
- a. "My Hero"—Chocolate Soldier Straus
b. "Barcarolle"—Tales of Hoffman Offenbach
High School Mandolin & Guitar Club
- Song—"When We're Together" James
Mr. James T. Hunter
- Mandolin Solo—"Cavalleria Rusticana" Mascagni
Ogden R. Lindsley
- Banjo Solo—"Deckie Galop" Stearns
George Shepard
- Violin Solo—"Blue Bells of Scotland" Varied
Clifford Read
- Mandolin Solo—"Carnival of Venice" Varied
Lillian Hebert
- Guitar Solo—"Elsie Waltzes" Hayden
Miss Charlotte Bellows
- "Jingling Bells"
Imperial Banjo and Mandolin Club Stutar
Mr. James T. Hunter
- Violin Solo—"Fifth Air" (Varied) Danala
Mary Rigley
- Banjo Solo—"Yankee Doodle" (Varied) Odell
Miss Marion Kinnie
- Mandolin Solo—"Lustspiel Overture" Keler-Bela
Miss Gertrude Ralton
- Medley Overture Miller
Crawshaw Mandolin Club

Mandolin and Guitar Recital given by the Coralletta Mandolin and Guitar Club, Mrs. Alice C. Broughton and pupils at Los Angeles, August 30th, 1911.

- (a) March—"After the Review" Lester Payne
(b) Selection—"Faust," Gounod's Opera 52. Gonnod
Coralletta Club
- (a) "Les Vivandieres" Alfred Chenet
(b) Reverie—"Message of Love" Alfred Chenet
Mrs. Alice C. Broughton and Mrs. Emma Ziedler
Miss Ernie Waltin, Violin Obligato
- (a) Songs—Selected
(b) Miss Irene Wadey
Wagner
Melley
- (a) "Dude's March" Wagner
(b) "Love's Old Sweet Song" Melley
Coralletta Mandolin and Guitar Club
- (a) Reverie—"Star of Hope" H. Kennedy
(b) Mandolin Solo—"My Old Kentucky Home"
Miss Lillian De Groot.
- (a) March—"Phenomenon" H. F. Odell
(b) "Imperial Polka" Brockmeyer
Coralletta Club
- (a) "Pearl Waltz" Alice C. Broughton
(b) "Wilhelmina" Alfred Chenet
Guitar Duett
Mrs. Alice Broughton, Mrs. Emma Zeidler
- (a) Reading—"The Pudding"
(b) Miss Irene Wadey
- (a) By Request—"Life is a Dream" Zickoff
(b) "Silver Ring Polka"
Coralletta Club
- (a) Song
(b) Miss Irene Wadey
- (a) "Oriental Schottische" Hausdorf
(b) "Kentucky Two-Step" Hausdorf
Coralletta Club
- (a) Guitar Solo—"The Shepard in the Storm"
Descriptive Broughton
Alice C. Broughton
- (a) "Under the Mistletoe" Rollinson-Lansing
(b) "Estella March" Alice C. Broughton
Coralletta Club

A MUSICAL TRAMP IN EUROPE

Undertaken by our Guild Member, G. Kilemann, Williamsport, Pa., his wife and daughter Julia

Markneukirchen is near the health resort of Bad Elster and in this healthful city we rested for a fortnight. The Bade Orchestra, a very famous one was giving daily three Concerts both promenade and in the Concert Hall and we had the pleasure of hearing this organization. The royal musikdirector Herr Woldert and his orchestra of about forty pieces offered a program ranging from difficult to more simple numbers, as for instance: Saint Saens, Danse Macabre, Liszt's Rhapsodies Nos 2, 7 and then again: Post in Walde by Schaeffer a cornet solo made most effective from the hills, the echoes carrying with great power. Director Woldert very thoroughly dislikes mandolins and takes their "gentle tinkling" as a huge joke, yet, hehold the inconsistent ear of the musician! he listens gravely to a very inferior Vienna Orchestra every night.

From Bad Elster we proceeded to Nuernberg, the locale of Wagner's Meistersinger and where last year Liszt's Christus was sung by a chorus of 700 singers in the wonderful concert-hall of the city. The Culturverein here supports a very good orchestra.

In Muenchen we enjoyed concerts by military bands and while attending one of these we were honored and pleased by the ready kindness of the director, who recognizing us as Americans, played a number of American airs. The military bands, be it said, offer a class of music that no American band has ever attempted and perhaps if they did, they would have no audience. Every day at noon a band gathers in the public square and it was while standing there, that we were amazed to hear a beautiful rendition of Isolde Liebestod by R. Wagner. It was of interest to us to find attached to every concert admission ticket a little coupon charging a tax of ten per cent for the city-poor.

Our next visit was to the famous lake of Starnberg. The lake wherein King Ludwig II. of Bavaria the mad king and R. Wagner's protector and benefactor met his strange and tragic death June 13th 1886, just twenty five years ago; and we had the morbid pleasure of standing upon the spot where he was drowned. A memorial Chapel has been erected at the shore.

Coming to Augsburg we looked forward to the pleasant meeting with the German representative of our American Guild, Mr. F. Sprenger. In starting out in search of Mr. Sprenger, who lives in one of the suburbs of Augsburg. I met Mr. Dolge, a violin, mandolin and guitar manufacturer, who is a distant relative of the piano felt manufacturer Dolge in America. He directed me to Mr. Mark Schwerdhofer, the oldest and most prominent guitar teacher, whom I found had been laid up with rheumatism for the last three months, but that did not hinder him in the least commanding his two sons to play his compositions. He showed us his remarkable collection of guitars, German, Italian and Spanish. His compositions for one and two guitars, published by A. Boehm & Son in Augsburg are very pretty and are played everywhere. Later we came into telephone connection with Mr. Sprenger and invited him to dinner with us at the Hotel Bamberger Hof, which invitation he accepted and we spent a very convivial evening together. It is to Mr. Sprenger that the revival in the interest of the guitar is mostly due. His untiring efforts, his vigorous influence and hard work has revived the interest and made progress certain and he has been instrumental in bringing into Germany the foremost guitarists of Italy and Spain. He is very enthusiastic about our Guild, its work and the success it has already achieved, and he

expressed regret that not more players of the three instruments in Germany are interested in the Guild movement. He blames this on business—jealousy and on the fact that Guild literature is not published in German. Would it not be advisable then that there be published a folder or pamphlet explaining the Guild work in German? The new tiro: Foden, Pettine and Bacon would surely find in Mr. Sprenger the right man to introduce them throughout Germany. During the evening we sent cards, Herr Sprenger joining us in sending greetings to officers and members of the Guild.

The next place en route was Ulm, where we heard an excellent organ recital in the great Dom of music in Switzerland, taking in such cities as Luzern, Basel and Zuerich; we found in the latter the largest and most artistic of concert halls. The Tonhalle, with its beautiful grounds and situated overlooking the lovely lake, gave one the assurance of something very promising, with a symphony orchestra of over 100 men. But with an undiplomatic director and listless members, no wonder that even the Wagner numbers fell flat. On our return to our hotel that same evening we stopped at the "Baur au Lac" the finest hotel and heard one of the best Viennese orchestras. While in Zuerich we called on a friend of Herr Sprenger, who with his daughter teaches guitar and violin; and count on them as future Guild members.

(Continued in December CRESCENDO)

Subjects of the Day.

(Continued from page 6)

I may have been more fortunate than many leaders but I invariably have in my orchestra players who are perfectly willing, in fact prefer to play some other part than the first mandolin. Most anyone can play 1st mandolin if they have the requisite ability and all one has to do is to play the melody with the proper expression. There is not as much technical ability required for the other parts in the orchestra but the musical training acquired in playing second or mandola or mando-cello is of much value to any player and when one becomes proficient in playing any other part than the first, it will be found very interesting to play a part which is not always playing the melody. In our later mandolin orchestra arrangements, the parts for the second mandolin, mandola and mando-cello are quite as interesting as the first parts.

I have merely given my own experiences and opinions in the matter. I don't believe there is any positive plan by which leaders can induce players in an orchestra to take up these instruments unless the players themselves will buy the instruments or unless the orchestra will club together and buy them for the players.

There is just one other plan which may be tried by an amateur orchestra. A concert might be given in any town or city, for that matter, by the orchestra with the price of tickets gauged accordingly to the locality and the profits from this concert might go toward purchasing a mandola or mando-cello for the organization. The concert would be nothing more or less than a sort of public rehearsal for the orchestra and most all orchestras have a program in preparation during the year which they are capable of giving at some part of the season. There would be no outlay on the part of the members and enough profit should be realized so that two or even more of these instruments might be purchased for the use of the organization.

(Continued on next page)

CRESCENDO ROUND TABLE

For Teachers, Players, Dealers, Manufacturers and Publishers. Anyone may contribute to this department Stories, Poems, Ideas and Opinions. Send in anything you wish only please make it short.

AMEND-FRANK

(Incorporated)

ONE-ARMED STRING ORCHESTRA

The only Organization of its kind in the world.

(See cut on page 5)

The Amend-Frank One-Armed String Orchestra is one of the most unique organizations in the world. The members are as follows, top row reading from left to right, Alfred R. Spreadborough, manager, Jack Wedel, trombone, L. Stein, cornet, R. S. Frank, violin; Lower row, Lester M. Cox, drums, Wm. H. Tienken, mandolin, Arthur E. Hanson, violin-cello, Bert R. Amend, piano. The orchestra is incorporated and chartered by the state of Oregon. The officers are President, Bert R. Amend, Secretary, Arthur E. Hanson, Musical Director, R. S. Frank, Manager, Alfred R. Spreadborough.

Of the eight members composing the orchestra, seven with their right arms gone and one, the drummer, who has the left gone, each one lost his arm through accidents in mills, etc., in Oregon and Washington.

This novel organization gives a very interesting entertainment including full orchestral numbers, solos, trios, quartets, etc. The most interesting part of their program is to see how these one-armed men, handicapped as they are, play their instruments. The pianist is a show in himself. Probably the most novel number is that by Bert Amend and Wm. H. Tienken who render a solo on the guitar both playing on the instrument at the same time. Another novelty is the peculiar voice of Mr. Tienken who sings "Silver threads Among the Gold" in high soprano.

The idea of the orchestra originated with Mr. Bert R. Amend after he had lost his arm. He already was a musician and thought there must be others who were unfortunate like himself and he began formulating plans for this orchestra. Much credit is due to Mr. Amend and also to Mr. Frank, the musical director, for their untiring efforts in bringing this orchestra to its present high standing and popularity. Indeed credit is due all of the members for their unstinted interest and zeal in the work of the organization.

The orchestra does not pretend to play the higher form of classical music, but devotes itself to the good wholesome music that is ever popular, neither do the members pretend or claim to play all the instruments with one arm, but every member, by the aid of some mechanical device or contrivance of his own invention, is able to produce music. In this respect, the members have displayed great originality and are enabled to play with ease and grace on their instruments.

The manager feels justly proud of the orchestra, in fact, while he has managed many musical organizations, he has never felt as interested in any as he is in the Amend-Frank One-Armed String Orchestra.

Subjects of the Day

(Continued from page 20)

All I have spoken of above in relation to the mandola and mando-cello also applies to the mando-bass and the same plans exactly might be carried out in buying one of these instruments. The entire subject is an interesting one to all leaders of mandolin orchestras. Possibly some leaders have found a better plan than those outlined above and both Mr. Jackson and myself would be pleased to know what success they have had with their plans.

To Appear Soon In

Subjects of the Day

Sitting vs. Standing in Mandolin Playing.
How To and How Not Order from a Publisher.
The Time of Grace Notes.

A Letter from Australia

By W. J. Stent

The question of universal notation, alteration of the tenor and bass clefs, the notation best suited to the Mando-bass seems to us out here a very simple question and one easily and quickly adjustable provided the question as affecting the Mandolin Orchestra alone is dissociated as it should properly be from the trammels of the Violin Orchestra with which it seems to us to have nothing whatever to do. Why in the name of common sense are we to hang on to the latter in considering this matter? Are we dependent upon the Violin Orchestra for anything? Do we look to it for our music, have we not a repertoire of our own, have we not many capable and efficient arrangers, composers and publishers and shall we not have more? The Violin Orchestra will supply us with nothing but what we can take with no thanks to it at any time, we shall never fitch love from it anyway. Such Mandolin organizations as may wish to hang on and copy and imitate can do so without let or hindrance and can look after their own needs in their own way. But such do not represent the best aspect of the Mandolin Orchestra which will recruit its ranks from amateurs who play more for love than money and represent the great majority. The learning of a new clef will not be entertained by them. They will have none of it. Furthermore, there is no occasion that they should. As the Mando-Bass is likely to be the last word in new additional instrumentation at any rate in the lower register, its notation must logically follow suit with the Tenor Mandola and Mando-cello, which the unanimous decision of the American Guild has already turned into transposing instruments. The effective range upwards of the Mando-Bass will probably be to F and as it is tuned exactly after the four lower strings of Guitar, what more simple than to write the Mando-Bass part as suggested by Mr. Williams.

It matters absolutely nothing how many octaves below this the instrument may actually sound. The sooner the Mandolin Orchestra breaks clear of the odious atmosphere of the Violin Orchestra which seems to cling to it merely because the tuning of Mandolin and Violin are similar, the better for us all and the quicker our instruments will forge ahead. The usages and prestige of the Violin Orchestra are more of a clog and a hindrance than otherwise. Whether the matter of altering the world's notation is ever brought about as set forth in the arguments of Mr. Williams paper before the Guild convention concerns us much less than the fact which stands out clearly, definitely and unanswerably, viz: that universal notation, that is the phrasing of the tenor, alto and bass clefs upon the proper lines is the vitally correct notation to use for Mandolin Orchestra.

This view is shared by such prominent musicians in this part of the world, who by request have read Mr. Williams paper through and delivered their opinions. It is difficult to see how the American Guild can come to any other decision and at the same time be logical. It is merely a matter of confirming its previous deliberations and we look to it to preserve unanimity among our able publishers. Personally the writer has searched in vain for a single convincing argument in favor of the retention of the Bass clef upon the fourth line of the staff for Mando-bass and can find none. The use of the Bass clef upon the top line at once clears all difficulties away for the Mandolin Orchestra as it is and as it will ever be no matter how it may develop. Mandolin not Violin. Amateur not Professional, though the way is always open for such as desire it. The evolution of the Modern Mandolin Orchestra will continue to surmount obstacles, it cannot be held back, and though our present performances are falling a good deal short of possibilities yet they are ever now compelling recognition on their musical merits and who can say what may be accomplished by the Symphony Mandolin Orchestra of the near future. All hail to the Mando contra Bass for another solid step toward the end we shall achieve.

Thank You.

Editor The Crescendo

"Having been absent from the Crescendo feast table the past few months, it is a real treat to get it again with the missed numbers, making my files complete from the second number.

As a former bandman, I am filled with musical satisfaction as I read the many good articles on real music, by real musicians, in a real musical magazine.

Only one thing can happen to the Crescendo, and that is SUCCESS.

Yours sincerely

F. D. JACKSON"

NEWS

The trio composed of Wm. Foden, Guiseppette Pettine and Frederick Bacon, appeared in Boston on Oct. 9th under the management of Messrs. G. L. Lansing and H. P. Odell. The Trio gave one of the most interesting concerts it has ever been our pleasure to listen to. The following was the program:

1. **Trio**—Banjo, Mandolin and Guitar. *arr. Foden, Pettine, Bacon*
Grand Operatic Medley
2. **Mandolin Solo**
Fantasia for unaccompanied Mandolin..... *Pettine*
Guiseppette Pettine
3. **Banjo Solo**
a. The Fascinator (waltz brilliant)..... *Bacon*
b. Alice Where Art Thou?..... *Ascher*
Frederick Bacon
4. **Guitar Solo**
a. Faust Fantasia..... *Gounod-Foden*
William Foden
5. **Mandolin Solo**
a. Famous Duet from Trovatore..... *Verdi*
b. Transcrip..... *Schumann*
c. Murmuring Brook..... *Pettine*
Guiseppette Pettine
6. **Banjo Solo**
a. Mimet à l'antique..... *Paderewski*
b. Massa's In the Cold Ground..... *Varied by Bacon*
Frederick Bacon
7. **Guitar Solo**
a. Sextette from Lucia..... *Donizetti-Foden*
b. Old Black Joe..... *Varied by Foden*
William Foden
8. **Trio**—Banjo, Mandolin and Guitar Overture. Orpheus..... *Offenbach*
Foden, Pettine, Bacon

It has always been thought that the mandolin, guitar and banjo in combination did not blend well together but in such an organization as this, composed of three of the greatest players in the U. S., the blending of the three instruments was nearly perfect. Mr. Bacon played his banjo with just the proper amount of tone to blend immensely with the tones of the mandolin and guitar. In the operatic medley, the first strain of the "Wm. Tell" Overture is played and the melody is passed about from one instrument to the other in so careful a way that it is almost impossible to tell when one instrument stops the melody and another takes it up. We have never heard such excellent ensemble from three soloists playing together.

One very noticeable feature about the work of this new concert trio is the fact that all three gentlemen play the instruments each in the characteristic style of the instrument itself with no extra frills, each one playing as the instrument was intended to be played. As an educator, the trio is going to do a great work in its tour over the country not only in showing members of the fraternity to what extent the technique of the instruments may be carried but also to show to the general public what the instruments are capable of.

Mr. Foden's marvelous playing has already been spoken of in the *Crescendo*. Not only has Mr. Foden a most wonderful command of technique but he produces a tone from the guitar that is almost indescribable in its beauty. It is a pure liquid tone, like the ringing of a bell. His wonderful tremolo using three, four and five fingers, was again in evidence making his guitar sound like the tremolo of the mandolin, almost as continuous as a bowed tone. His technique especially in rapid scale passages in the high positions is remarkable. He frequently plays runs entirely in the upper positions, running up or down the scale from the 1st to the 6th string or vice versa. His harmonics are all very clear and resonating. He is truly the most wonderful guitarist of the present age.

Mr. Bacon certainly is an artist. The tone he produces from the banjo is musically beautiful, a clear, pure quality of tone which few banjoists obtain. He is at all times banjoistic in his playing and in his selection of pieces. Some of his compositions are among the best numbers. He plays near the finger board much of the time with a firm touch which produces an excellent tone. The Hartnett Tone Bar used on his banjo also assists the tone to a great extent. Mr. Bacon's tremolo is not only accurate but it is quite remarkable how he changes from picking to tremolo with no effort whatever and his bass string, especially in runs, is excellent not only as some banjoists try to make it.

Signor Pettine played in his usual artistic style. His execution is always wonderful and he introduced at this concert almost every possible form of playing, including the duo, trio and quartet styles, all finely done, showing a command of difficult technique that few virtuosi can equal. His right hand harmonics were fine and the tone he produced in his tremolo work in soft passages was extremely

clear and resembled the tone made by a bowed instrument. Mr. Pettine also introduced some finely done left hand pizzicato work. There is only one criticism we have to offer in regard to Mr. Pettine. We believe his auditors would be better pleased were he to adopt the sitting position in his solo work rather than the standing.

The concert as a whole was one of the most enjoyable that has ever been given in Boston in this line. All three gentlemen were recalled after every number and the program on account of the encores, was almost doubled in length. The audience was especially critical as it contained representatives from nearly all the publishing houses in Boston and a large number of teachers of these instruments. All were unanimous in saying that they considered the gentlemen three of the finest players that have ever appeared in Boston.

The Big Trio, as they have become to be called, Messrs. Foden, Bacon and Pettine, will appear at Association Hall, Westmoreland, Pa., Nov. 2, under the direction of Frank W. Ewing. Appearing with them will be the Orpheus Glee Club, Roscoe Huff, director. Everything points to a big success.

A. J. Weidt, who is known as the manager of some of the most interesting concerts given in this country, announces a concert at the New Auditorium, Newark, N. J., on Dec. 7th. The principal star will be Valentine Abt, the noted mandolinist, who will be assisted by the Gibson Mandolin Orchestra, the Whyte Laydie Banjo Club, the Ideal Banjo Club, Newark Mandolin Orchestra of 100 members, Mr. Weidt directing all four organizations. Miss Lorraine Davies, a charming young reader will also appear, and Myron A. Bickford will be the pianist. Mr. Weidt's concerts are always popular at Newark. The annual Guild concert and convention which he managed was one of the largest attended concerts ever held by the Guild. The coming concert promises to eclipse any of his former efforts.

The Chicago-Plectra (Mandolin) Orchestra resumed its regular rehearsals early in Sept. The instrumentation at the start was 8 1st mandolins, 5 2nd mandolins, 3 mandocellos, 3 harp-guitars, and 2 mando-basses. Indications were that this orchestra will be augmented to at least 50 members.

A number of accidents have happened to well known members of the Guild recently. D. E. Hartnett cut two of his fingers very badly while in the Adirondacks and D. Acker has recently had his right thumb crushed so badly that the bone back of the nail was crushed, breaking off the nail. Both are recovering as well as could be expected but it is extremely unfortunate for members of our fraternity who depend upon their fingers so much to injure them.

We have recently received Geo. Krick's new circular explaining his methods of teaching, his solo work, his orchestras and quartettes, and rate of tuition. The circular is in three folds with a fine cut of himself on the middle fold. The inside of the other two folds are devoted to explanations as above. A few press comments appear on the outside. It is certainly one of the most artistic circulars we have seen. Connected with Mr. Krick's studio this year will be Miss Anna Weitzman, a young violinist of unusual ability as a soloist and teacher.

Carl Tschopp, of Phila., Pa., has been appointed instructor of the plectral instruments at the Diamond Street Conservatory in that city and expects to have a large number of pupils there this season.

We received a postal from D. L. Day of the Vega & Fairbanks Co., at Troy, N.Y., stating that business looks good in all the territory he has visited. Mr. Day is on his annual fall trip among the trade and fraternity and is doing an immense business.

The Crescent Mandolin & Guitar Club, Elmer C. Bradbury, director, gave a concert on Oct. 6th at Springfield, Vt., at which Messrs. Foden, Bacon and Pettine were the artists. The Crescent Club is rapidly coming to the front in its work and at this concert rendered its numbers excellently well.

Armstrong's Universal Typogration

Tom Armstrong was so impressed with Mr. Williams' method of writing four voices in one clef, that he decided a printer could do the same thing by setting up, in type, four subjects at the same time. He gave his printer four different themes:—"How to tune a piano;" "Care of the baby in winter;" "A new pudding;" and "How to make a dress." The printer became fascinated with the scheme and in half an hour handed Tom the following proof:

A MIXED QUARTETTE.

A baby, A piano, A pudding and A dress.

When winter comes the first thing for the baby's comfort is to mix the yolks of three eggs with a decocted tea gown or evening dress, near the sounding-board. After which varnish the legs until the waist bulges a little at the neck, being careful not to use much sugar, for fear the child cannot breathe. When he is teething stir in a little nutmeg until the hem, back of the neck, receives the proper blow from the hammers.

These hammers should be basted first, after which the skirt must be stirred in a cup of milk until the bass and treble are in perfect unison with his little arms and legs. His feet should never be placed in the oven until the lace and chiffon under the strings can be tuned up to stand the chilly air rushing into the lungs. Scallop the oysters and along the edge fasten the beads so that his chin will have plenty of room when you close the lid of the piano.

Half way up the bodice crepe weaves run under the ears and over the bridge, almost to the edge of the griddle, but some prefer white glue as the pedal works easier and gives baby more freedom to crawl away before the pudding becomes cold.

If the dress is for evening wear two slices of pineapple, covered with felt, should encircle the throat after it has been made smooth with sand-paper, although a more individual flavor is secured by tuning all fifths a little flat and covering the child's ankles with dough held in place by 4 leaves of lettuce soaked in olive oil.

If the keys stick, a good plan is to make the button-holes come under the little fellow's nose, thus preventing the granulated tapioca from being burnt in the oven, and hanging too far down over the embroidery which is directly above the soft pedal, but not near enough to press heavily on the child's brain or cause the sleeves to bubble up over the music rack.

In measles, however, care should be taken to see that the silk lining, in the rear part of the piano, is thoroughly baked before the child wakes up. Some piano makers overcome this by inserting white taffeta needlework around the bread pan, thus enabling the infant to wiggle his toes, up and down the scales, until the gown hangs straight and the apples and grapes are soft. A better plan is to bathe the child in a double broiler until it is well browned; after which the lower octaves may be tuned with a crochet hook No. 2 and the pudding covered with a dressing made from remnants left over from the skirt.

When sure the octaves are perfect sew them on a machine until the olives break open; after which lay the baby in its cradle and serve warm in a chafing dish.

Don't Miss the
CHRISTMAS CRESCENDO.

NEWS.

The trio of great artists composed of Wm. Foden, guitarist, Frederick J. Bacon, banjoist, and Giuseppe Pettine, mandolinist, opened their season at Brandon, Vt., Sept. 26th. This trio has many bookings in various parts of the country, among them being Forestdale, Vt., Sept. 29th, Rutland, Vt., Sept. 30th, Hague, N. Y., Oct. 2nd, Rochester, Vt., Oct. 3rd, Bennington, Vt., Oct. 4th, Proctorsville, Vt., Oct. 5th, Springfield, Vt., Oct. 6th, Bellows Falls, Vt., Oct. 7th, Boston, Mass., Oct. 9th, Providence, R. I., Oct. 10th, Brooklyn, N. Y., Oct. 11th, Portland, Me., Oct. 13th. About Nov. 1st, the trio starts on a tour carrying them way through to the Pacific coast. They are already booked at Gettysburg, Pa., Williamsport, Pa., Chicago, Ill., Minneapolis, Minn., Pipestone, Minn., Fremont, Nebr., Denver, Colo., Seattle, Wash., Tacoma, Wash., Portland, Ore., Pacific Grove, Cal., three nights at Blanchard Hall, Los Angeles, and several other bookings in Kansas, Missouri and other states.

Wm. Place, Jr., has opened a new studio in the Caesar Misch Bldg., Providence, R. I. He will devote his time this season to concerts, recitals and teaching.

Carl Tschopp has been at his bungalow all summer. He has practically built the whole thing himself. This summer he has decorated the walls, put in closets, wardrobes, a cement floor and concrete wall in one part of the basement, in fact adding a lot of fancy frills and he says the end is not yet. He has a lot more to do next summer before the bungalow will be entirely finished.

The Balalaika Orchestra is again making a tour of America under the direction of its very accomplished leader, W. W. Andreef. The American tour will close about Feb. The orchestra will appear in various cities throughout the country. It will be accompanied by a quintette of Russian vocalists recruited from the opera houses of Russia, who will sing Russian works hitherto unheard in this country.

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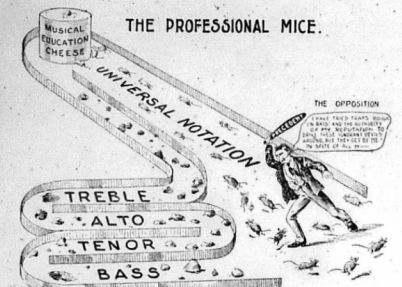
KRAUTH & BENNINGHOFEN

Hamilton, Ohio.

PLEASE MENTION "CRESCENDO" WHEN WRITING



"WHEN GREY HAIRS APPLAUD, PROGRESS MAY WELL ASK 'WHAT HAVE I DONE AMISS.'"



Reverence for the great has kept many a boy of the fraternity shut up so long in the house of Notation Diversity that he is almost a grown girl now.

Have a staunch reverence for the great masters' musical thoughts, but not for their buttons, and you will draw to you the first-born of the musical world who distinguish between the counter-part and counterfeit of Progress.

Mando-bass parts could just as well be written a third higher in bass clef; and with bass clef sign likewise raised a third, the reading of the treble clef would be secured—our Universal Notation—for Mando-bass. But the opposition says, "It's too simple, too easily understood; students heretofore have succeeded in learning diversified notations, so why should we lessen students' burdens of today?" And because the common denominator of the Opposition is Arrested Development said Opposition would arrest the development of all Christians; and thus has it done with the club of precedent to block, thwart, coerce and befuddle the minds of the profession and students into the trap, "It's easier around four different clef notations than to go straight up one notation common to all clefs" and thus save two to four times the time required to read music depending upon the number of clefs to be learned.

"It only takes twenty minutes to an hour to learn the bass clef or any other clef, and a little practise each day for a while will keep one in touch with it, so I earnestly urge you to help perpetuate these old fam-dool notations. I only ask you to waste a little of your time and, mind you, so little that any man in his right mind will concede it is due the great, (who now live but are dead to Progress as well as the dead great), to keep going four times around, such as any professional mouse should be glad to do to gain his Musical Education cheese. Besides, here's this little 'Rough-on-Rats' package: Walter Jacobs, Cundy-Bettoney Company, Walter Boehm, The Gibson Mandolin-Guitar Company and L. A. Williams are the only publishers who issue Mando-bass parts in the treble reading; then there are millions and more millions of dollars worth of music printed in Germany in the old notations." Oh—none of it Mando-bass music, but then somehow this is a reason Mando-bass parts in America should be in the old bass notation!

Boston, the musical Rome of America, more intrepid of musical heresy than of utter abandon to rules of instrumentation, has cause to fear its might may not longer make right and that former usurped prerogatives may be lost to America's musical progressiveness.

When The Victim Works To Perpetuate That Which Binds Him, His Efforts Strengthen from Strange to Stranger.

Only a few months ago and this instrumentation from Boston; approximately 170 Mandolins; only 6 Mandolas! only 4 Mando-cellos!!

Necessarily other instruments were resorted to, foreign to Mandolin

to gain balance; yet balance was obtained by pipe organ, piano, violins, etc., etc. Ever hear of a Violin Orchestra conductor using a similar instrumentation? Yet this Mandolin Orchestra conductor is one of America's best. But why did he make up such an instrumentation? Because he confessedly could not get the tenor Mandola, Mando-cello or Mando-bass players he wanted, (the latter instrument was not then in existence in America), and if right in Musical Rome, with all the conveniences of tenor Mandola and Mando-cello parts transposed to the reading of the treble so Mandolin players need make no

extra study of clef or finger-board, one of America's greatest Mandolin Orchestra conductors confessedly cannot get Mandola or Mando-cello players to balance his Orchestra, how many Mando-bass players do you think he could get when this instrument is less desirable to the player than either tenor Mandola or Mando-cello, if, in addition, the Mando-bass part were written in the bass clef and fingered the double-bass complicated two finger system?

Looks a little as though somebody's theories were getting in the way of his advancement, doesn't it, as well as the advancement of his Mandolin Orchestra?

Writing in Universal Notation does not mean all clefs represent notes of the same pitch as some would perhaps have us think, and that it, therefore, is necessary to retain the old diversity of notations in order to indicate open or dispersed harmony; but open harmony (harmony in which the notes forming the various chords are separated from each other by wide intervals) is more easily read in Universal Notation than in diversified notation, as any one will testify in reading four widely dispersed parts in four different notations, then reading them in four clefs of the same notation. As for the individual reading of any one part, any one clef of diversified notation is as easy to read as another, but this does not argue the necessity of four different notations for four different parts, but rather that one notation only is necessary for all parts, all clefs, letting the octaves remain as they are in the diversity or notations. This certainly does not hinder employing open harmony.

The two extremes of clefs are treble and bass. In the old notations any note, for example "C", third space of the treble, is lowered two octaves by replacing the G clef sign with the F or bass clef sign. The same holds true with Universal Notation. The widest pitch difference in diversity of notations, as far as clefs are concerned, is two octaves. The same is true in Universal Notation. In both diversified and universal notations added or lower lines must be resorted to, or the use of the 8 va., to gain wider range of harmony.

Universal Notation retains the old clef signs, octaves, voices parts,—all the essentials as argued for by the diversified notationists,—and in addition gives the uniformity of reading of all clefs the same as the treble. What more do you want? What more do you want? You haven't as much in the old diversified notations. Then why not the Universal Notation? WHY? WHY NOT?

The Chief Priests And Cast-Out Money Changers Would Crucify, But The Common People Hear It Gladly.

Because the minority—the old anchored and schooled musicians—which minority is nevertheless now in power—would rather do the old difficult way than make the change to the new, simple, universal way to accommodate the masses; and thus this small minority applauds antiquity of notation with an air of satisfaction—becoming a father who speaks of the rogueries of his child, hugely content to bolster up and defend his wild oats and sins because,—well, because he loves not wisely but, too well and, therefore, will not admit self-evident truths because said minority does not want to, and being in power thinks it can force the old.

Thus, when grey hairs applaud, Progress may well ask "What Have I Done Amiss", for Progress finds Grey Hairs a society of the musical powers voluntarily bereaving itself of reason in trying to cheat progress, whip a right, force injustice, and send the principle of conservation of pupils' time, energy, money and musical achievement to the pit.

It might just as well try to twist a rope of sand or make water run up hill, for when justice and liberty cry out all the world hears, and though it may retard it cannot turn the mightiness of the onward progressive movement.

Be it far from any of the Progressives to force, but rather to haste slowly, that Reason may have its way, and consciences now immune to the moral aspect of this issue, made eventually sufficiently acute to see it is no more right to steal pupils' time or labor than money, and sooner or later the musical world will see Diversity of Notation stands both; and those who now skulk and dodge and duck with excusing apologies, multiplicities of silences, and remarkable modesty, will have a divine rage and enthusiasm to buckle in to win the campaign for Universal Notation. Then great names can no longer stand the teacher who himself has life and light, and though grey hairs applaud diversity of notation the Progressives of the profession and trade will continue to get by the opposition in spite of all Hades.

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Continued on next page.

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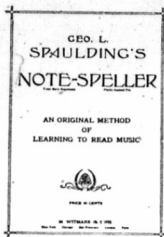
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MENTION 'CRESCENDO

Questions and Answers.

This column open to all. Send in your questions.

Question—When were the tenor mandola and mando-cello first used in this country? D. R. S.

Answer—When the mandola was first used, at the time of the old octave mandola, some tuned the instrument 1-5 below the mandolin instead of an octave, in fact we know of one organization, who over 20 years ago, used the tenor mandola. The first mando-cello we know of was manufactured by the Waldo Mfg. Co. We remember distinctly seeing one of these instruments in the studio of Thos. J. Armstrong of Phila., Pa., before the instrument became popular. At that time, Mr. Armstrong advocated the use of the instrument but it did not gain popularity with the players. Shortly after this a Boston firm placed on the market a new model of tenor mandola and mando-cello. The Euterpe Club, of which the Editor was manager, immediately adopted them and used them on their tours in various parts of the country rendering string quartet in addition to the full club numbers. While the players and teachers in the various cities visited by this organization were pleased with the music and complimented the club on the full harmony it produced, the tenor mandola and mando-cello did not meet with extreme popularity, therefore while the two instruments were used slightly a number of years ago, it is only within the last three or four years that these instruments have been used by so many thousands of club and orchestras.

Question—Do you think wire strings are good to use on the banjo? W. S.

Answer—No indeed, they are an abomination. The banjo was never intended to be played with wire strings. The only possible place where the use of wire strings might be excusable would be on a yacht in summer and even then we think the use of moisture proof or silk strings would be much preferable. Wire strings do not allow the banjo to give forth its characteristic tone. When used, they cause the banjo to give forth sounds similar to the sounds produced by a puffing engine or a boiler factory. We certainly advise you to use a good grade of gut strings, or silk strings, but to avoid the use of wire strings.

Question—Are there any string quartets published for 1st and 2nd mandolin, tenor mandola and mando-cello. G. A. J.

Answer—There are very few pieces at present published for this combination. There are one or two such as the "Lost Chord" the "Pilgrim Chorus", "Good Bye", "A Dream" and a few others of this class which are quite effective as string quartets, in fact they were arranged with this idea in mind and among the hundreds of mandolin orchestra pieces published by the leading houses, there are a number which may be used this way. However, all the publications for the regular string quartets of 1st and 2nd violin, viola and cello are at the disposal of the mandolin quartets. There are many quartets, some of a light nature and a number written by the great masters of melody, which are extremely effective when played in the mandolin string quartet. Of course the viola parts in these quartets are written in the viola clef and the cello in the bass clef, but the mandola and mando-cello players, after a few moments practise will have no trouble in reading these parts, in fact, a number of players in quartets are using these string quartets entirely for their work. Where a mandolin orchestra has in its instrumentation a full string quartet we strongly advise the playing of one of these quartets by the old masters as a number on the concert programs.

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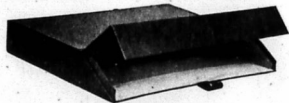
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