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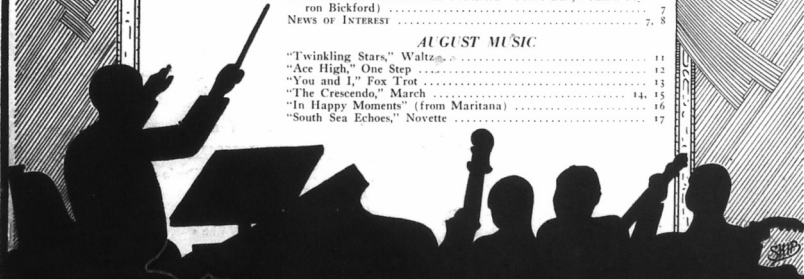
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# The CRESCENDO

Founded 1908—H. F. Odell

The oldest and foremost fretted instrument monthly devoted to the interest of the

**BANJO—MANDOLIN—GUITAR** and kindred instruments

ADOLPH F. JOHNSON, *Managing Editor*

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Vol. XX

BOSTON, AUGUST, 1927

No. 2

## Why Is Not the Guitar More Universally Studied?

LET us look back over the early history of the guitar and its capability of expressing the highest musical sentiment, then we may agree that it is not because of the instrument itself that it is not more universally studied, but because of the necessity of real hard study to master it.

The guitar has an aristocratic and ancient pedigree. It was Ernst Biernath who said that its origin dates back 3000 years B. C. The Babylonians, Egyptians, and Hebrews are said to have used, during their religious ceremonies, guitars shaped like the ones used today. The chief musician being held in high regard and esteem by the whole nation.

From Asia Minor it found its way to Greece and Rome, later to Spain, Italy and Germany. Thru the Mediaeval Ages it continued to capture the heart of the troubadour and minnesinger, king and peasant, rich and poor, reaching the height of popularity early in the nineteenth century. Carulli, Carcassi, Sor and Giuliani, showed in their solo performances, the wonderful possibilities and beauty of the guitar. Beethoven, Mozart, Haydn, and Von Weber also played the guitar. The great Paganini has written many remarkable duos for guitar and violin, and performed them in concert. Today there are but a few eminent artists who can say they have appeared before the public as celebrated guitarists. Those who have heard William Foden will never forget the impressive way in which he presents a concerto, nor will they forget Johnson Bane and his captivating compositions. There are others, too, deserving praise, who are making our modern guitar history.

For several thousand years the guitar has held its own amongst all the civilized nations of the earth. Original compositions and etudes have been written for the guitar by some of the greatest composers in musical history—but what do we hear—hundreds of players, who are unable to read beyond two flats or three sharps, playing an easy little waltz or polka, never even looking at the inside pages of Mertz "Fantastic" or Legnani "Caprice." Is it any wonder then that the general public will not feel enthused over a guitar concert after hearing a few amateurs make an effort to play an easy accompaniment to the banjo, mandolin or even with an orchestra.

It is up to every teacher, and every student as well, to demonstrate what can be done with the guitar before you can expect the multitude to "go wild over it". It is the individual effort of each teacher that counts. There is nothing that will stimulate the efforts and ambitions of a good pupil more, than listening to a finished concert.

From a technical standpoint, the guitar is the most complete solo instrument, with the exception of the piano. If

properly played, the melody may be brought out with much power or great delicacy, the glissando can be used with fine effect, and if the tremolo can be mastered the performance can be varied in many different forms. When we examine the adaptability of the guitar for playing chords and arpeggios, it would be hard to find another instrument capable of producing the variety of harmonic progressions or intricate chord combinations.

In summing up all that has been said, is it not true, that in the guitar we have an instrument worthy of serious attention by the most talented music student? If every one of us take it upon our shoulders to acquaint the public with the great beauties and advantages hidden in the guitar there can be brought about a change in public sentiment that will again pay homage to this most beautiful of fretted instruments—the guitar.

## Spain and the Guitar

W. H. HUDSON in "Far Away and Long Ago" writes: "When I was nine or ten years old, our guest was a young Spanish gentleman, singularly handsome, with a most engaging expression and manner. After supper, during which he charmed us with his conversations in pure Castilian, like music as he spoke it, we formed a circle before a wood fire in the dining room and made him take the middle seat. For he had confessed that he performed on the guitar, and we all wanted to sit where we could see as well as listen.

"He tuned the instrument in a leisurely way, pausing often to continue the conversation with my parents, until seeing how eager we were, he began to play. His music and style were strange to us, for he had no jiggling tunes with fantastic flights and flourishes so much affected by our native guitarists.

"It was beautiful but serious music. Then came another pause and he talked again, and said the pieces he had been playing were composed by his chief favorite, Sarasate.

"He said that Sarasate had been one of the most famous guitarists in Spain, and had composed a good deal of music for the guitar before he had given it up. As a violinist he would win an European reputation, but in Spain they were sorry that he had abandoned the national instrument."

The same magazine prints under the caption "The Casals of the Guitar" the following:

(Continued on Page 28)

## When Patience Is Sinking Think of Hill

J. T. FITZGERALD

I never knew anyone yet who really tried to get somewhere who did not arrive, sooner or later. Particularly has this been so in the realm of the guitar, the ukulele, the mandolin or the banjo. And so, when I see or hear of anyone who has given it all up as an insurmountable task after a few rudimentary attempts, I think of the big blacksmith who lives six miles from my home here in Ingersoll, Canada.

I have spoken of Hill before, but that was back in the time when Hill was just starting on his up-grade. I recall full well the day some six or seven years ago when Hill first came to my knowledge and to my acquaintance. He was then working at his trade in his own little country blacksmith shop six miles out. Big, sinewy, athletic despite his ponderous frame, Hill was probably the most thoroughly characteristic blacksmith I had ever known. He commanded my interest. I saw him some few weeks later, and he asked me how to hold the steel for playing the steel guitar. I showed him my own rather green method at that time. He thanked me and left for home, where in addition to his busy shop he had his home and numerous little children. I knew that day that Hill wanted to learn to play the steel guitar. Modestly he intimated that he had at one time played a banjo a little, and latterly had given some time to the accompaniment guitar.

It would take time to tell all the graduations of Hill's success up to the present time. But Bert Hill wanted to do something, and he has accomplished it. To-day he is driving practically all over Oxford county, and has no less than eighty-four pupils on the various stringed instruments. He has his own orchestra and has broadcasted some splendid Hawaiian concerts. He is busy at the present time playing at garden parties and other outdoor affairs. In the winter he also has many inside engagements. He comes here to Ingersoll a certain number of days each week, and teaches guitar, mandolin, ukulele, violin and piano. His little blacksmith shop out at Folders' Corners is closed, and the roaring forge of other days is silent.

But there is more than just this phenomenal success which the surface shows. Hill WANTED to learn to play these instruments, and he DID. He was raising a big family. His wife was in ill health. He was putting a boy through for a teacher specialist, who by the way now occupies a very im-

portant teaching situation in one of the biggest schools on the Canadian border at Windsor. So, finding the family finances a little low, Hill was perplexed as to the purchase of guitars and other instruments. Did he let that stop him? Not Hill. He went out into his shop in spare hours and at nights, and with his own hands and his blacksmith tools, made the instruments he needed. One guitar only encouraged him to make another and to make it better. Meanwhile he was getting down to the finer technique and theory of these instruments. And as the instruments came from the clamps, they showed marked improvement all the way through. He saw them short-comings, so he lengthened the fingerboard, used harp strings for basses, and got a deeper, richer tone.

He made harp guitars, ukuleles, taro patch fiddles, mandolins, and anything else he thought to be needed. And it must be borne in mind that they were not crude or freakish-looking things either. They were just good enough and just fine enough to be sold to music stores and to many of the most exacting guitar players in the country. One has gone all the way to a particular player in South Africa. And Hill is still making those guitars and those other instruments, because he has learned the art of being patient and getting the best out of every effort as he goes. He first taught his own children to play them, and then others came for assistance and for guitars. That is how his class grew after he had taught himself.

And so I say that Bert Hill stands out in my mind as the last word in patience, perseverance and stick-to-itiveness in the string music sphere. He has lived down and encountered more obstacles than any fifteen of the rest of us ordinary thrummers put together. Hill wanted to get some place, and HE IS THERE. Living as he did away out in the country, he had not the advantage of the town man or woman in keeping abreast of the instruments or the music. In every way, his success has been such as to show what a man can do if he really wants to—and tries.

If those who try faintly and then quit would but keep this story of Hill in front of them for a little while, they would decide that after all, anything worth while is worth just a little more effort, and the greater and more sincere the effort, the greater the result. Now pick up that guitar, banjo, mandolin or ukulele once again, dear reader, and think of Hill. It should help.

"I would take this opportunity to tell you that I think that *The Crescendo* is the best music magazine published. Several of my pupils get it because it helps to keep up their interest, and also keeps them posted on what is going on in the world of fretted instruments."—RAY GAGNON, New Britain, Conn.

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## The Color in the Mandolin Orchestra — The Tenor Banjo —

By ZARH MYRON BICKFORD

WHILE there are, no doubt, many orchestra directors who are at the present time making use of the tenor banjo, there are practically no orchestras on the market which give this instrument a definite and individual part. Its value in the dance orchestra is universally recognized, but its place in the mandolin orchestra has been much slower in getting fixed and I confess to being among those who might well be classed as "skeptics." While I firmly believe the time has come when the tenor banjo must and should be recognized as having a legitimate place with the other plectral instruments, I am hardly prepared yet to say that it can represent the characteristic tone color of the banjo family better or more effectively than the longer stringed plectrum banjo. In fact, to me, the quality of tone produced on the longer strings is considerably superior and there is very little that the tenor banjo can do, or at least *should* do, in the mandolin orchestra that the plectrum banjo cannot do equally well, if not better.

However, the important fact to be recognized and dealt with is that there are probably at least a hundred tenor banjists available to one plectrum banjist.

(Continued on Page 20)

## The June Frisby Academy Octette

THE cover picture represents the official Octette of the June Frisby Academy of String Music of Wichita, Kansas.

The Octette is directed by Miss June Frisby who has devoted her entire time and attention for years to the advancement of string music. The success of her organization rests entirely upon her untiring efforts to bring these instruments into public favor. That she has succeeded is evidenced by the popular demand there is for her organization.

This group is much in demand for social and public functions of all kinds. During the past year they have played at the Wichita Eagle Radio Show, the Crestview Country Club, the Wichita Motor Show as well as appeared on programs given by the Wichita Chamber of Commerce, Kiwanis, Lions, Cosmopolitan and other clubs.

The Octette goes on tour each summer and gives programs at fairs, celebrations as well as regular concerts. They have appeared during the past year at the Tonkawa, Oklahoma Celebration and the Clark County Fair as well as given programs at many towns and cities throughout Oklahoma and Kansas.

This organization not only plays Banjos but features Mandolins, Guitars, Hawaiian Guitars, and all fretted instruments, and has recently added the Piano Accordion. Each member doubles on "seven" instruments; the organization uses forty-two string instruments, being fourteen different kinds.

The personnel of the Octette consists of the following: June Frisby, Director; Aaron Campbell, Pearl Pratt, George Chisholm, Myrtle Kimpton, Cecil Hunter, Mona Pratt, and Dick Morris, all of whom are connected with the June Frisby Academy, are artists in their lines and play for the joy and pleasure derived from good music.

## \$10,000 Award for Completion of Schubert's Symphony in B Minor

Invitation to compete in the completion of Schubert's Unfinished Symphony has been extended to composers, teachers and students in 26 countries by the Columbia Phonograph Co., which recently sponsored the Beethoven Week. The countries are divided into 10 zones. In every zone there will be awards made: first, \$750; second, \$250; third, honorable mention. To the best composition of the 30 receiving awards the grand prize of \$10,000 will be presented. Each zone will have a jury consisting of five competent artists who will declare the awards to be made. An international jury comprising one member from each zone jury, and an 11th member named in Vienna, the city of Schubert's birth, will award the grand prize. The contest opens in September this year and will close in July 1928.

The artistic direction of the contest will be under the supervision of the Society of the Friends of Music, and other organizations. Schubert was a member of the above mentioned society which was organized in 1812, and this organization has the original manuscript of his Unfinished Symphony. Those prominent Americans who served on the advisory board of the Beethoven Centennial will act in a similar capacity for the Schubert Centennial. Elaborate plans are already formed for a tremendous celebration next year in Vienna of the centenary of Schubert's birth.

The winning compositions will be played at concert, recorded on phonograph records and broadcast over the radio. The public will be given every opportunity of hearing the awarded works.

In addition to the tribute which this international contest will pay the name of Schubert, it is hoped that deeper interest will be aroused in Schubert as a composer, and in the compositions of other musical immortals. One of the leading newspapers said that the Schubert's Unfinished Symphony Composition "may unearth latent musical talent, perhaps show forth a genius, and will mark the first organized international exchange of musical expression in the one language which makes all the world akin. Added to all this," the paper goes on to say, "is the color of the historical background, with the fastidiousness of attempting to solve the riddle of finishing the unfinished."

## Banjo Gets Religion

"The Banjo Gets Religion" is the caption of an editorial in the "New York Times" recently that comments on the use of this instrument by a new sect in Kentucky.

"That new Kentucky sect, the devotees of which dance to the music of banjos, sounds like an excellent variant in piety," the editorial goes on to say. "Its name is 'The Unknown Tongue,' which as names go, is just as good as the Holy Roller or the Shakers or the House of David or the Omnipotent Ooms.

"The sect sees no reason why the banjo, which crossed the mountains with the southern pioneers, is any less godly an instrument than the sackbut, the violin or the organ."

## The Bauer Studios

The Walter Kaye Bauer Studios began their summer schedule of teaching July 1st. The studios are open every day but teaching will be limited to three days weekly to allow the faculty to get in some fishing. The newest addition to the studios is Miss Sylvia Silverton, personal secretary to Mr. Bauer and business manager. Mr. Bauer has just been engaged by the Sam Fox Publishing Company to arrange ten of their most famous pianologues for the tenor banjo, including "Nola." In addition to this, Mr. Bauer is arranging three new editions for William C. Stahl. Every Friday evening at eight o'clock the Banderillos, a plectrum group assisted by Mr. Leon Hatton, vocalist, broadcasts from Station WTIC, Hartford, under Mr. Bauer's direction. The Banderillos consist of the following persons:

Mr. Bauer—mandolin, tenor banjo and Hawaiian Guitar.  
Mr. Alex Galameau—2nd mandolin, tenor banjo and ukulele.  
Mr. Joseph Kowalczyk—mando-cello, cello-banjo, tiple.  
Mr. Anthony Loprate—guitar, guitar-banjo.

This organization is under a fourteen weeks contract with the station. Beginning September 1st, the Walter Kaye Bauer Studios will open another branch at Meriden, Conn., under the direction of Mr. Alex Galameau.



## Eskimos Play Symphony in Mandolin Arrangement

Under the direction of Harry Reser, nationally known banjo artist, the Eskimos were heard recently featuring a mandolin arrangement of Schubert's "Unfinished Symphony in B Minor" through the National Broadcasting Company.

"The Unfinished Symphony," which is the subject of competition sponsored by a well known recording company, is but a fragment. There are but nine bars of a scherzo, a playful theme, and with these two movements expressed the symphony stops.

## Juniors Play "William Tell"

A juvenile orchestra capable of presenting forty weekly concerts, of twelve numbers each, ranging from light popular numbers to such selections as "William Tell" (overture by Rossini) is an organization of which the city of Portland, Oregon, already famous for its juvenile musical talent, may well be proud.

This orchestra, presented by the Webber Academy of Music, has the distinction of being the only junior orchestra in the country that has presented regular weekly radio concerts over a period of nine months.

Webber's junior string orchestra has a repertoire of three hundred numbers. In age the personnel ranges from nine to eighteen years. This remarkable aggregation is the fifth successful organization originated by Mr. Webber. This group was developed from "raw material," inasmuch as none of its members knew a note at the time of its "first get-together." The following are members of this juvenile string orchestra: Jetta Jameison, Harold Van Avery, La Verne Duke, Harlon Bramble, Viola Bramble, Gertrude Gotsacker, Bernice Ray, Helen Tucker, Chester Rosenfield, Elaine Lettsier, Sarah Hutchinson, Edith Gotsacker, Doane Duke, Dan L. Reid, Enid Clifford, Frank Gates—also Jiggs. This mention of the orchestra would not be complete without Jiggs, the singing dog, mascot of the Webber Academy.

Mando: "By the way, what flat are you playing in?"

Mandolin: "Flat? This is no flat, it is a studio."

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## "All We Need Is Enthusiasm"

Writes PERCY WADDINGTON, Associate Editor "Musical Canada"

"As an enthusiastic reader of 'Crescendo,' and one engaged in the noble work of attempting to raise mandolin orchestra music to symphonic status, I am sure you will be interested to hear of the pioneering work which we are doing here. After twelve months hard grind and painstaking rehearsal, we staged last week a recital which we advertised as 'a revelation in fretted instrument music,' the 'revelation,' however, turned out to be the reception which was accorded our efforts. A packed house listened in rapt attention, completely fascinated, the members of the ensemble, keenly conscious of the receptivity of the listeners, played as if inspired, the result being a striking victory for that which we have so much at heart.

"After the performance I was immediately approached by the conductor of a large Choral Society with a view to taking part in their important concert in the fall, I am also negotiating with the director of a local Symphony Orchestra to test out the possibilities of embodying the mandolin choir for certain symphonic movements where the shimmering ethereal tone color, which these instruments alone can give, is demanded. The 'Prelude to Act I' (Lohengrin) and the pianissimo prayer in the 'Finlandia' tone poem are two of the chosen examples. This kind of ensemble music is now here, and the dominant note in the congratulations which followed was 'I never knew Mandolins could sound so lovely'. I score most of my music myself and direct with the same degree of care as I did with a full symphony orchestra, precision of attack and release, minute attention to phrasing and expression, and insistence on the display of individuality of each voice. I might remark that I have found the new Tenor-Guitar section a decided acquisition. Vocal numbers used in conjunction with the Orchestra we found very successful, 'Song of the Volga Boatman' with voices 'off' being extremely effective, as was the 'Home to Our Mountains' Duet from 'Il Trovatore' with the singers in costume. A few weeks ago, I produced for the Dundas Operatic Society (the oldest of its kind in Canada) 'The Balkan Princess', in the second act, which is a restaurant scene, I had a small balcony built, furnished with palms and a floor lamp, on this alcove a mandolin quartet in gypsy costume, played soft music thru-out the scene, the effect was charming and did quite a lot to boost our instruments. This letter is written, not boastfully, but in a spirit of thankfulness that our dreams appear to be coming true. All we need is enthusiasm and vision."

## M. L. Hallett Scores a Hit

Early in the spring the Masonic Order of Jersey City presented a splendid minstrel performance, one of the most elaborately planned and staged events ever given by a fraternal society in New Jersey. Mr. Hallett and M. L. Hallett, Jr., who enjoy a reputation of being banjoists of exceptional talent, were called upon to play a banjo duet at the closing part of the minstrel.

After the first rehearsal of the show, the members of the minstrel were so impressed with the banjo musical numbers that Messrs. Hallett were requested to take their place in the half-moon minstrel circle and play every number of the show.

Mr. Hallett, who is advertising manager for Loft, Inc., candy manufacturers, is gifted "with the ability of saying sweet things about the candies as well as playing sweet melodies, successfully blending his literary ability with his musical accomplishments."

1st Banjo: "Is your pupil learning to play by note?"  
 and Banjoist: "Absolutely not! He is paying cash."

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## EMINENT PLAYERS AND TEACHERS

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



JOSEPH T. DONOVAN

Vaudeville, Orchestra, Teacher

TURNING back the pages of vaudeville a few can remember back in 1900 when Wm. Kimball and Joseph Donovan drew applause after applause with their double banjo act from the Keith's audiences. These premier banjoists were known for their extraordinary execution in the old system of finger playing and many who heard them well remember the "Nigger in a Fit" which was "Joes" favorite. As protege of Tommy Glynn, the famous banjoist of that time, Mr. Donovan acquired a technique that almost compared with that of his instructor.

Due to excessive playing the nerves of the fingers of his right hand became nearly paralyzed. For two years Mr. Donovan received treatment, trying to bring back that lightning technique which he had developed.

The change of style from finger to plectrum playing favored this eminent banjoist and he soon became most efficient with the pick. Resuming activities again by entering vaudeville with the Lambert brothers as a banjo trio act. The success of this act carried them from coast to coast many times.

When modern dance music came into prominence he joined a pioneer banjo orchestra which was in big demand.

Joseph Donovan, with all his experience, has today become one of Boston's leading banjo teachers. Rather than accept any of the prominent orchestra banjo chairs he has devoted his time solely to teaching.

## EDITORIAL NOTES

THRU these columns we wish to express our appreciation to the hundreds of friends who have written, complimenting us upon the appearance and policy of *The Crescendo*. We are gratified to learn from all parts of the world that *The Crescendo* has pleased them so and we will endeavor in every way to make it more interesting, of greater value to either student or teacher and professional, with each succeeding issue.

The following letter was one of the many which we received, and it is indeed an honor to be commented upon so favorably by one who stands out as perhaps the foremost in the art.

"Dear Mr. Johnson:—The July number of *The Crescendo* just received. You have my congratulations on both the general reading matter and new "dress" of the magazine. It is a pleasure to read (even though it be once a month) a magazine devoted to the fretted family of musical instruments which stands for the highest standard of mandolinistic achievements and I hope that your paper, together with other publications of the kind, will, with its artistic influence, be forever preserved for the uplifting of the instruments we love so much. I am, with best regards, yours cordially—Guissepe Pettine."

### To the student—

SOME time or other a question will enter your mind. You may be able to answer it, perhaps none too clearly, and perhaps not at all. The Round Table, devoted to each of the fretted instruments, is there to serve you—to answer your questions—to give their opinion on various subjects which you choose to ask them. No matter how small the question might seem to you, send it on to us. Let us help you answer these questions which may arise.

### To the teacher—

THERE are also many questions which arise in your daily trend of teaching, some of them are similar to those which confront other instructors as well, and still there are some that present new basis for thought, new problems, and new ideas. Let the "Round Table" be your medium for conveying your problem and your solution to other teachers so that they might know what might be asked of them some other day.

### To all our friends—

WE will at all times welcome news from our fretted instrument friends. What is going on here and there—hundreds of others want to learn of. Articles of interest concerning these instruments of our art are also welcome. Each and every one of you as subscribers of the *Crescendo* should feel that you are its "good-will ambassadors".

The *Crescendo* wants to talk about you and your interests, and the Editor wants to be swamped with material. Make it your duty to write in something for the coming issues.

# What an Unusual Peg-Head!

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Resonator and detail view of the shell show the elaborate engraving, the new adjustable arm-rest and tail-piece.

The Big Chief is *top tension*. You tighten the head from the top, eliminating the necessity of removing the resonator for tensioning.

The height of strings, known as the "action" of the banjo can be regulated by the banjoist, as it is equipped with the Ludwig Banjo Action regulator.

The resonator side-wall is inlaid with pearl and colored woods in Indian motif. Back of resonator has a large "Big Chief" Indian head of colored inlaid woods with life-like effect.

Ludwig tail-piece, gold plated. All metal parts heavily plated with genuine gold.

Ludwig "Planet," 4 to 1 gear pegs, pearl buttons.

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The unusually distinctive "Big Chief" display peg-head compels attention. The well proportioned outline of the Indian head completes a beautiful ensemble. The back of the resonator features a large inlaid "Big Chief" head as well. Golden plating, hand-engraving, hand-burnishing and artistic color combinations of wood and pearl inlay show up with a tremendous flash and yet remain harmonious in their artistic balance.

### Detail Description of the Ludwig Big Chief Banjo

LUDWIG High-Pressure solid bronze shell with double tone projector. Heavily plated with genuine gold, elaborately hand-engraved, hand-embossed and hand-chased.

American walnut neck, hand-carved, inlaid with pearl and ebony at the heel.

Fingerboard is inlaid with pearl and wood in Indian designs.

The peg-head is an outline figure of the Ludwig Big Chief (design patents pending) inlaid with wood and pearl. This inlay is on genuine ebony, affording a striking contrast with the inlay, thus making it a powerful display feature of the instrument. Back of peg-head is hand-carved, bearing the title "Big Chief."

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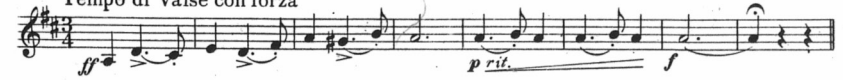
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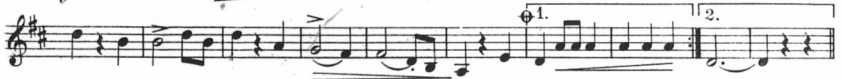
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Tempo di Valse con forza



\*Valse con brio



con spirito



Lente e cantabile



con spirito



## Ace High

ONE STEP

Tenor. Banjo Solo

CHARLES BRUNOVER

TRIO

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No tremolo in Trio.

# YOU AND I

## FOX TROT

BANJO SOLO

Slow Jazz Fox Trot

B. SHELDON GREEN

The musical score is written for a Banjo Solo in 4/4 time, featuring a Slow Jazz Fox Trot tempo. It consists of ten staves of music. The notation includes various rhythmic patterns, fingerings (e.g., 4, 2, 3, 1), and pickup notes (e.g., 8 P, 5 P, 4 P). The score is marked with 'Fine' at the end of the eighth staff and 'D.S. al lib.' at the end of the tenth staff. The key signature is one sharp (F#).

NOTE: This Solo may be played with the fingers or plectrum

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D.S. al Fine

# THE CRESCENDO

## March and Two Step

PIANO

H. F. ODELL, Op. 51

Con spirito

ff

mf

1. 2.

1. 2.

ff



PIANO

TRIO

B. D.

## IN HAPPY MOMENTS

(FROM MARITANA.)

GUITAR.

Wm V. WALLACE.  
Arr. by G. C. Santisteban.

Musical score for guitar, arranged by G. C. Santisteban. The piece is in G major (one sharp) and 2/4 time. The score consists of seven staves of music. The first staff begins with a dynamic marking of *p* and a 7th fret barre. The second staff continues the melody. The third staff includes a 7th fret barre and a 3rd fret barre. The fourth staff features a 7th fret barre. The fifth staff includes a 3rd fret barre. The sixth staff continues the melody. The seventh staff concludes with a dynamic marking of *p dim.* and a 7th fret barre. The score includes various guitar techniques such as barre, triplets, and slurs.

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*f* *cresc. con espress* *poco rit.*  
*mf*  
*f* *accel.* *mf* *a tempo*  
*sf* *f* *dim.* *mf* *Fine.*  
*5B 1B 3B 2B*  
*mf* *rit.*  
*5R 1B 8B 3B 1B 3R 5R*  
*a tempo* *f* *mf*  
*2B* *5B* *Har. 12*  
*rit.* *f* *accel.* *rit e dim.*  
*5B* *p* *meno mosso* *mf*  
*2B* *mf* *p* *a tempo* *mf*  
*5B 4B 5B 10B*  
*cresc.* *D.Sal Fine.*

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## Tone Color in the Mandolin Orchestra

(Continued from Page 7)

This in itself is sufficient reason to make us give the matter serious attention, but in addition to this there remains the important fact that the tenor banjo can be made a most effective voice in the orchestra—if it is treated properly.

Owing to the similarity in tuning and pitch to the tenor mandola, it has been a custom with many teachers and directors to utilize their surplus tenor banjo players by coupling them with the mandola players in the orchestra, but, while this procedure gives the banjoist an opportunity to "sit in," and probably in some cases even brings out a part which would otherwise be missing, owing to the scarcity of mandola players, this is by no means making the best possible use of the tenor-banjo as a distinct voice in the orchestra.

The other alternative has been to allow the banjo to play a harmony part, similar to its function in the dance orchestra, but this method is even more distantly removed from the real function of the instrument, except in cases where a strong rhythmical figure is desired, as in certain sections of marches and pieces of a similar character.

The suggestions made in a previous article regarding the use of the plectrum banjo apply equally to the tenor banjo, since the general characteristics and *timbre* of the two instruments are similar. If there is already an effective plectrum banjo part to an orchestration, it can easily be adapted to the tenor banjo by merely playing all single notes, etc., exactly as they stand, and by adapting the chords to the peculiar tuning of the tenor by omitting either the middle or lower note of chords comprised of three notes. For example, the chord A-C-F (the F on the fifth line of the staff), as written for the plectrum or finger banjo, would be played on the tenor at exactly the same pitch (universal or octave notation) by omitting the C of the chord, the F

being played on the D string (3rd fret) and the A on the G string.

In adapting such chords to the tenor banjo the practice should be followed as far as possible of utilizing the *root* and *third* of the chords, omitting the *fifth* in preference to either of the other intervals. An examination of the banjo parts to the three arrangements ("Turkey in the Straw," "Largo from New World Symphony" and "Ballet Egyptien") recently published by Carl Fischer, will give a good idea of the practical method of using the part for both instruments. In these arrangements I have indicated the notes which are to be omitted on the tenor banjo by using small notes in the chords.

The one important thing to remember is that the fundamental tonal background in a mandolin orchestra should be that of the *mandolin* and its allied associates with wooden bodies, and *not* the more strident and penetrating voice of the banjo family. This is merely carrying out the general plan of the symphony orchestra, in which the violin family constitutes the background, the other instruments being used to add the necessary variety of tone color.

(In next month's issue will appear another article by Mr. Bickford on "The Place in the Mandolin Orchestra.")

Dear Mr. Johnson:—Want to congratulate you on the *NEW Crescendo*. Its splendid and you and Mr. Nassi are to be heartily congratulated on your efforts.

It gives us all inspiration I'm sure to see things coming along in such a manner and we'll all do our best, I'm sure, to keep the magazine a "top-notch" in all details.

The new cover is positively the best yet on a fretted instrument magazine. A tasty arrangement featuring each month is artists, clubs, etc., and at the same time you are getting more into the magazine proper.

Wishing you the best of well deserved success, I am,

Sincerely,

FRANK A. BRADBURY.

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Miss Gladys Carlisle whose photograph is shown, at the left is one of the leading lady Banjo Soloists of New England.

In a late Concert given by the Maxwell Mandolin Orchestra of Manchester, Ct., the *Manchester News* said: "Her solos were splendidly received."

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ROUND TABLE**

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**FRANK C. BRADBURY**  
Soloist and Composer

**THIS DEPARTMENT** is especially for Banjoists. Anyone may ask questions pertaining to the Banjo, or contribute items. Questions or suggestions will receive due consideration.

Address—"Banjoist Round Table", care of The Crescendo.

R. A. A.—Pittsburg, Pa.

*Would like to inquire for the names of pieces in the keys of E<sub>7</sub> and A<sub>7</sub> for both the tenor and five string banjo. I double on the tenor and plectrum banjo in orchestra work, but am anxious to obtain some material for practice and solo purposes, in these keys. I seem to have a hard time buying such material. In solo work I use the five string (finger) banjo.*

[ ANSWER ]

The task of obtaining banjo music for any model banjo in the keys mentioned is a difficult one. However, I will give a general list of numbers for the tenor and five string banjo respectively, which have been found to be satisfactory. Of course, these keys are not as good for the banjo family if considered as to adaptability for the instrument; consequently, for solo selections, the banjo composers and arrangers "steer clear" of the remote keys more or less.

For the tenor banjo, numbers of an easy and medium grade will be found mostly in the various methods. For more difficult selections the following have been found successful:

- "Crazy Jo" (Reser). Pub. Jack Mills—keys of E<sub>7</sub>, A<sub>7</sub>.
- "Oriental Rondo" (Morris). Pub. Nicomede Music Co.—key Cm, Eb.
- "Caroline Capers" (Bradbury). Pub. Wm. J. Smith Co.—key Cm, Eb, Ab.
- "Egyptian Eyes" (Morris). Pub. Wm. C. Stahl in "Popular Duets"—Cm, Eb.
- "Folios No. II and III" (Weidt). Pub. Walter Jacobs. Have several good numbers in these keys.
- "The McNeil Folio." Pub. Forster Music Publisher. Has one or two numbers.
- "The Pettine Duo Style Folio." Pub. Rhode Island Music Co. Has some excellent duos in keys mentioned. (Operatic selections.)

For the finger banjo, one will also find many easy and medium grade numbers in these keys in the instruction books, in addition to published solos. The following selections have also been tried and found excellent:

- "Mr. Jollyboy" (Grimshaw). Pub. Essex.—keys of Cm, Eb.
- "Tired Tim" (Grimshaw). Pub. Essex.—key Cm, C, F.
- "A Spanish Romance" (Grimshaw). Pub. Essex.—key Cm, Eb.
- "Down Georgia" (Lansing). Pub. Odell.—key C, Cm.
- "Thumbs Up" (Morley). Pub. Turner.—key C, Eb, Ab.
- "Study in Black" (Bacon). Pub. Nicomede.—key C, Ab, F.
- "Monomoy" (Bradbury). Pub. Stahl.—key C, Ab, F.
- "A Sollyquo" (Eno). Pub. Maximum.—key Cm, Eb, Ab.
- "Down In Georgia" (Armstrong). In "Banjo Gems" Folio. Pub. by Wm. J. Smith.—key Cm, Eb.
- "Naval Cadets" (Bacon). Pub. Smith (Radio Folio).—key Ab.
- "Grand Duke," Waltz (Brooks and Denton). Pub. Smith (Van Eps Folio).—key C, Ab.

Many of the above numbers are splendid concert solos, and I think you will find them all very satisfactory. Believe me you may obtain all of the above material through H. F. Odell Company, 157 Columbus Avenue, Boston, who job all fretted instrument music of the various publishers.

Finger banjoists should "hunt" through the English publications more, as some of the best of the modern finger banjo music is published by the English houses. (Essex, Turner, etc.) England has many fine writers of real banjo music, of a real playable grade for the average banjoist.

"I have been a subscriber to "our" paper for several years and want to thank you for the great help which *The Crescendo* has been to me. The new cover design is a 'cracker jack'."—H. C. MILLER, Lima, Ohio

## Recital by the Pupils of Mrs. Maude Emerson Sprague

Recently the pupils of Mrs. Maude Emerson Sprague took part in a very enjoyable recital at Mrs. Sprague's home, 75 Woburn Street, Reading, Mass. Mrs. Myrtle Lindsay Leman, lyric soprano assisted in the program.

The youngsters showed a remarkable technique on the various instruments including the banjo, piano and mandolin and the efforts of all were most favorably commented upon. A pleasing feature of the afternoon was the presentation of a beautiful bouquet of sweet peas to Mrs. Leman by little Evelyn Comey. Each guest was also presented with a carnation by Miss Comey.

The program given was as follows: Duet, "Apple Blossom March," by Roberta Raley and Dorothy Sargent; waltz, "Circling Around," by Arrabelle Davis; "In a Garden," by Alta Stewart; banjo solo, "Spanish Fandango," by Joseph Abbott; waltz, "In a Boat," by Doris Comey; valse, by Ethel Lassell; sonatine, by Mona Mitchell; mandolin solo, "La Cinquantaine," by Richard Merritt; selections by Mrs. Leman; caprice, "Mirriful Eyes," by George Lloyd; "Scarf Dance," by Genevieve Conon (advanced class pupil); trio, Minuet by Phyllis Comey, Alta Stewart and Doris Comey; banjo solo, "Bolero," by William Brown; waltz, "Snow Bird," by Roberta Raley; "A Gypsy Dance," by Phyllis Comey; valse, "The Sleeping Princess," by Dorothy Sargent; Minuet in G, Beethoven, by Frank Gate; duet, Andante Con Moto (from the 5th Symphony) Beethoven, by Genevieve Conon and Mrs. Sprague.

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## MUSIC TRADE NEWS

The H. A. Weymann & Son of Philadelphia, string instrument manufacturers for over 50 years, have placed on the market a new auxiliary instrument for the orchestra and radio broadcasting, called the Banjoia. The scale is the same as that of the tenor banjo, the design is like a banjo but the head or sounding board is spruce rather than calf-skin.

"The B & D Silver Bell Banjo Family," a new catalog issued by the Bacon Banjo Co., Inc., of Groton, Conn., illustrates a score of prominent players from all parts of the country, who use these instruments, as well as showing a complete line of the B & D Silver Bell Banjos. The frontispiece of the book bears a studio portrait of the heads of the concern, Frederick J. Bacon and David L. Day.

During these summer months the Vega Company of Boston has been stirring up a great deal of talk on a new banjo which they call the Vegavox, meaning "beautiful voice." Although just what this banjo is like has not been officially published it is said that the Vegavox has "a distinct tone quality and a new creation in design that sees a new standard for modern banjo construction."

Ludwig & Ludwig of Chicago, professional banjo manufacturers are pioneering a new banjo which is unique in design. In keeping with the elaborate inlays on the resonator back, as well as the carving on the neck and peg-head, the manufacturers have called it the "Big Chief." This model banjo employs the use of a distinctive outline design of an Indian Chief's head on the peg-head, as well as on the resonator back displayed in actual wood inlay. The fingerboard is inlaid with pearl and wood also in Indian designs, and extending from the shell to the rim of resonator is an engraved "Flaredge." The "Big Chief" was officially introduced at the National Music Trades Convention.

A great deal of interest is shown in the Davidson Auto Mute for the banjo, put out by the General Specialty Company of Chicago, by the merits of the mute in aiding the banjo player to secure unusual effects and tone shadings. The mute fits inside the banjo and can be attached to the modern better grade instruments. It operates automatically with the movement of the player, the effect caused by a slight movement of the banjo. This device was designed by Julian Davidson, banjoist of Paul Ash Orchestra.

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## Mrs. Sophia Helen Harding

Mrs. Sophia Helen Harding, widow of the late Chauncey Harding, passed away Saturday morning, June 11, 1927, at her home, 57 West 75th Street, New York City, after an illness of four months, following an accident of a fractured hip.

Mrs. Harding was born at Venango, Pa., eighty-two years ago, was the daughter of the late John and Margaret (Peiffer) Kleckner. The deceased will be remembered by the older residents of this section, as a noted and famous concert and church singer; also an instructor of fretted instruments for forty years.

Twenty-five years ago Mrs. Harding with her husband and children went to New York City, where the deceased organized and established a school of music, known as the "Harding Music School," of which she was the director for twenty years—up to two years prior to her death. She was a teacher at Jamestown and Randolph, New York, previous to locating in New York City.

Mrs. Harding was a woman of culture and refinement, a musical artist, whose children inherited that same talent, and under her capable instruction, has bestowed on them the gift they may be proud of, but the greatest of all is, she was a wonderful mother, who enjoyed to the fullest measure the love and care of her children.

Her patience and appreciation of the kindness of her children during her illness and her resignation to God's will, were lovable traits of her beautiful life. Services in her memory were held from the home of her nephew, Newton Skelton, conducted by Rev. Ralph M. Safford, of the Baptist Church of the Springs, who spoke of the musical career of the deceased mother.

Mrs. Harding is survived by four children: John Mortimer Harding, of the Chemical National Bank of New York City; the Misses Margaret, Martha and Antoinette Harding, at home; also two sisters, Mrs. Margaret Skelton, of Monrovia, California, Mrs. Katherine Phipps, of Oil City, one grandson, Alfred J. Harding, New York City.

## Music Trade News

Nick Lucas and his guitar are being featured by the Phillips & Crew Piano Co. in a tieup with the appearance of Mr. Lucas in person at the Keith-Georgia Theatre. Some of Mr. Lucas' Brunswick records are "In a Little Spanish Town," "Put Your Arms Where They Belong," "Because I Love You" and "High, High, High Up in the Hills."

Quite extensive additions are being made this season to the catalog of the Nicomedes Company of Altoona, Pa. Most of their new publications center around the tenor banjo, and include forty new tenor banjo solos and four new folios of tenor banjo solos and duets; in addition there is a four volume instruction book for the banjo to be known as Loar's Orchestral Tenor Banjo Method, and designed to take care of the needs of the tenor banjo student from his beginning days until he becomes an accomplished professional. The four folios of tenor banjo solos and duets are planned so that they parallel in grade the four volumes in the Orchestral Tenor Banjo Method. Each one of the folios is planned to be synchronous with one of the instruction books. The Nicomedes Music Company are presenting this tenor banjo method and its accompanying folios as being the most complete and best course of its kind published.

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## The MANDOLINISTS' ROUND TABLE

Conducted by  
**WILLIAM PLACE, JR.**  
Virtuoso, Composer and Author

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.

T. L. G.

*Are strains that have been repeated a certain number of times to be repeated again on D. C. or a D. S?*

[ ANSWER ]

This is purely a matter of opinion. In a set of waltzes where a first strain is repeated and the second strain is repeated and a sign is used to take the player back to the first strain it is usually customary among the best musicians not to repeat the first strain but to go to the Fine as quickly as possible. In a piece which has several strains and at the end of the fourth strain perhaps the D. S. al Coda sign occurs it is customary to go back to the D. S. sign near the beginning of the piece and play to the coda sign, then jump to the coda and if in going back to the beginning there should happen to be strains which repeats it is much preferable not to repeat but to go to the coda sign as quickly as possible, therefore while some do repeat on a D. S. and a D. C. we believe it is decidedly better not to make repeats in such cases.

M. Z. K. M. C.

*What is the difference in size, stringing and tuning between the octave mandola, tenor mandola and mando-cello?*

[ ANSWER ]

The tenor mandola is tuned  $1/5$  below the mandolin, that is each string is tuned  $1/5$  below its corresponding string on the mandolin, the 1st string of the tenor mandola being tuned to A, the 2nd to D, the 3rd to G and the 4th to C. The mando-cello is tuned one octave below the tenor mandola or an octave and  $1/5$  below the mandolin. The mandola neck and fingerboard are but a few inches longer than a mandolin and almost any mandolin music may readily be played on a mandola. On the mando-cello, however, the neck and fingerboard are nearly twice as long as the tenor mandola. This instrument corresponds exactly to the cello in the orchestra and is just as powerful in tone. The strings of the tenor mandola are somewhat larger than the mandolin strings, the instrument being strung with wire strings for the 1st and wound strings for the 2nd, 3rd and 4th. The strings on the mando cello are quite large in size, all being wound. The old octave mandola was tuned an octave below the mandolin with the strings slightly larger than those on the tenor mandola but the octave mandola is a thing of the past, in this country and most all of those who owned octave mandolas have restrung them with tenor strings making them fair substitutes for the genuine tenor mandola. As very few firms make octave mandolas today, it is difficult to get any strings for an octave mandola except of the cheapest grade, as a matter of fact, we know of but one or two people in this entire country who are today using the mandola.

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D. R.

*Are there any rules governing the use of the strokes in mandolin playing?*

There are a number of rules governing the use of the strokes in mandolin playing. Some methods teach that all strokes should be down where it is possible to get them so. It is a rather antiquated idea although still used by many players and teachers. It would be just as sensible to say that all the bowings on the violin should be down where it is possible to get them. A large number having learned to play the mandolin from methods which have been in existence for many years seem to believe that there is only one way to do a certain thing, where as later and more progressive methods show that there are newer, more progressive ways of doing things, than shown in the old methods. The most progressive rule is to alternate the strokes whenever possible. Players who play with this method are as capable of getting a good tone with the up stroke as with the down stroke. It is impossible in the limited space in this column to give the various rules. A general rule which is very good to remember is that the down stroke is usually employed on accented notes and the up stroke on unaccented notes. For the latest ideas and rules for picking we refer you to the Odell Mandolin Method in which the rules for picking employed by Munier, Pietretosa and also the older writers are shown and explained.

## I Am Music

Servant and master am I; servant of those dead, and master of those living. Through me spirits immortal speak the message that makes the world weep, and laugh, and wonder, and worship.

I tell the story of love, the story of hate, the story that saves and the story that damns. I am the incense upon which prayers float to Heaven. I am the smoke which palls over the field of battle where men lie dying with me on their lips.

I am close to the marriage altar, and when the graves open I stand near by. I call the wanderer home. I rescue the soul from the depths, I open the lips of lovers, and through me the dead whisper to the living.

One I serve as I serve all; and the king I make my slave as easily as I subject his slave. I speak through the birds of the air, the insects of the field, the crash of waters on rock-ribbed shores, the sighing of wind in the trees, and I am even heard by the soul that knows me in the clatter of wheels on city streets.

I know no brother, yet all men are my brothers; I am the father of the best that is in them, and they are fathers of the best that is in me; I am of them and they are of me. For I am the instrument of God.

—ANONYMOUS

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Member of Faculty of N. Y. College of Music

**THIS DEPARTMENT** is especially for Harpists. Anyone may ask questions pertaining to the Harp, or contribute items. Questions or suggestions will receive due consideration.

Address—"Harpists Round Table", care of The Crescendo.

## What Is a Symphony Orchestra?

*Various Instruments Described by MELVILLE CLARK*

### THE HARP

In orchestras the harp is coming more and more to be used as one of the instruments. At Bayreuth there are six harps, the New York Philharmonic and the Boston Symphony Orchestras each have two and the Chicago Orchestra has two. In the New York Philharmonic the harp is placed at the left of the conductor and directly in front of the first violins, and this is the general position of the instrument where it is used.

The harp is believed to be the oldest of stringed instruments. Hermes, the high priest of Osiris, according to Egyptian legend, was strolling along the banks of the river Nile when his foot came in contact with a tortoise shell lying in his path. The sinew of tortoise, dried by the sun, was tightly stretched across the shell and when struck produced a musical sound.

In line with other progressive movements of the day, harp playing has undergone an astonishing development. Formerly harp playing consisted of the "rinking of a few beautiful tones or chords," but it was generally thought by most musicians and orchestra leaders, and considered by most professional harpists, that the technical possibilities of harp playing were necessarily limited because of the manner in which accidentals were produced. Therefore, the great bulk of beautiful composition was unsuited to the harp because in order to produce one semi-tone a separate pedal and foot action were necessary. It is obvious that the most skillful harpists are possessed of only two feet and as the producing of one accidental in the old method of playing required the use of the entire foot upon a pedal it will be seen that the music which contains many accidentals in combination was impossible of production upon a harp. This limitation has been entirely overcome by a new method of pedaling. With the aid of a few simple and useful appliances, the advance method makes possible the playing of many accidentals simultaneously. It consists of placing the ball of the foot on the pedal and the heel of the same foot upon another pedal, thus operating two pedals at one time by the action of the foot.

## The Origin of the Harp

'Tis believed that this harp, which I wake now for thee,  
Was a siren of old, who sung under the sea;  
And who often at eve, through the bright waters roved,  
To meet on the green shore a youth whom she loved.

But she loved him in vain, for he left her to weep.  
And tears, all the night, her gold tresses to sleep.  
Till heaven looked with pity on true love so warm.  
And changed to this soft harp the sea-maiden's form.

Still her bosom rose fair—still her cheeks smiled the same—  
While her beauties gracefully formed the light frame;  
And her hair, let loose, o'er her white arm it fell,  
Was changed to bright chords, uttering melody's spell.

Hence it came, that this soft harp so long been known  
To mingle love's language with sorrow's sad tone;  
Till thou didst divide them, and teach the fond lay  
To speak love when I'm near thee, and grief when away!

THOMAS MOORE

"I'm going to give you this violin."

"An out-and-out gift?"

"Absolutely. No strings to it."

—*Scram*

"Bobby," inquired his pa, "did you wash your face before the music teacher came?"

"Yep."

"And your hands?"

"Yep."

"And your ears?"

"Well," said Bobby, "I washed the one that would be next to her."

—*Colgate Baster*

IT is with deep regret that the Crescendo must discontinue the Harpists' Round Table. The fretted instruments to which the Crescendo is primarily devoted has created such increased enthusiasm in this publication that it has become necessary to find more space to further their interests.

The Harpists' Round Table will be discontinued with this our August issue—this, however, does not mean that all connection with harpists will discontinue, as we all realize the prominence of the harp in fretted instrument orchestras. News and stories are welcome at all times, as the Crescendo desires to serve its friends of the harp as well as in the past.

The services of Mr. A. F. Pinto, member of the New York College of Music faculty, and conductor of this department, has been deeply appreciated. The many years of contact through these columns of the Crescendo has brought many sincere friends which will bring to him only pleasant memories.

Editor

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**The  
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ROUND TABLE**

Conducted by  
**VAHDAH OLCOTT-BICKFORD**  
Virtuosa, Composer

**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.

W. S.

Are short rests to be interpreted as silences on the mandolin and guitar family of instruments? If so, should the vibration of the strings be stopped by the right or left hand and why? If short rests do not mean silences for the fretted instruments, why are short rests written especially in original compositions for these instruments? To illustrate, should a  $\frac{1}{8}$  note followed by a  $\frac{1}{8}$  rest in 6/8 march tempo be played as though it were a  $\frac{1}{4}$  note?

[ ANSWER ]

A rest is a rest always and should be so regarded. There is no reason that the vibration of the strings should be stopped by either hand for the reason that after having once picked or struck a note on any instrument, that is considered the end of the note. A sustained note is that note which is sustained by a tremolo movement on the plectral instruments or by a bow in the violin family. It is obviously impossible to stop the vibration of strings in every case and if it can't be done in every case, it should not be done at all. The mandolin and guitar have certain overtones or continued vibrations after being picked. This plainly shows the inferiority of these instruments compared with the violin family, in fact, the guitar and the harp may be well compared to English hand bells as far as overtone and vibration are concerned. A guitar will continue to vibrate for a considerable length of time and if a composer should attempt to write and consider these vibrations, his music would be the greatest jumble of tones that could be imagined. In the violin family the vibration can be absolutely controlled by the bow. Unfortunately with the plectral instruments, we have no such control and the dampening of the strings by either hand may be employed by soloists if they desire but it is not a legitimate way of playing an instrument and we do not believe that it is correct to do so.

Answering the last part of the question will say that we believe that of course the rests mean silences but as to why they are written, we must refer you to the composer. A composer writes his music according to his own ideas. If he has ability, he will write it correctly and with the plectral instruments we attempt to play his music. If we disregard his rests we are not playing his composition and yet on account of the peculiar manner in which the tone of the plectral instruments is controlled and the prolonged vibration after a note has been struck, the effect is perhaps slightly different from the playing of the same pieces on the violin, but so little as to be hardly noticeable. We repeat that a note once played with a single pick or struck on any of these instruments is, according to all rules of theory, acoustics and we believe practice, considered finished. If the note is a long one, we have various ways of sustaining it on the

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plectral instruments. There is quite a difference of opinion in regard to this matter and the question would take dozens of pages to carefully explain to those who have not studied acoustics. Unfortunately 6/8 time in any of the three instruments sounds the same whichever way it is written. On the mandolin, we believe it is well to tremolo all dotted notes in 6/8 march time, and pick the rest, unless the notes are marked with the slur meaning tremolo.—H. F. O.

Tom bets that there are only twelve positions on the guitar. Bill bets that there are as many positions as there are frets. Who wins the bet? —JIM

Bill wins. There are as many positions on the guitar as there are frets on the fingerboard, but if the amount bet is very large, you should divide it for the reason that while every fret is a position it is very seldom that more than 12 positions are used except by the most expert players. A complete scale may be played in the 12th position and one or two positions higher but they are very seldom used and are extremely difficult. H. F. O.

L. S. B.—

What is meant by the expression a certain musical number has a strong rhythm?

[ ANSWER ]

This generally refers to the fact that the musical phrases in the style in which the composition is written are strongly accented, for instance in the case of a waltz, it would be said to have a strong rhythm if the melody or the harmony were such as to cause a very strong accent on the first beat of every measure. The same may be applied to other compositions such as marches and mazurkas.

## Final Concert of Season Gets Hearty Applause

The annual concert given by the pupils of Miss L. Dorothea Webb, assisted by the Webb Concert Orchestra, in Fraser Memorial Hall, School for the Blind, Nova Scotia, proved most successful. The auditorium was filled and in its audience were many musicians. Hearty applause was extended after each number. From the seven-year-old pupils with their first solos to the more advanced were many who proved themselves above the average.

During the evening Miss Webb was presented with a beautiful basket of flowers by the Orchestra and Mandolin Club, and other floral bouquets from her pupils.

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 Robert Nealy and Arthur T. Blease
- (a) Humoresque ..... *Antone Dvorak*  
 (b) Pizzicato Polka ..... *J. Strauss*  
 Orchestra
- "The Majesty of Dawn" (A Suite in six movements) *Edward Cox*  
 1 The Morning Star (Prelude)  
 2 The Dew Drop Fairies  
 3 The Prince of Dawn  
 4 The Prince of Light  
 5 Glittering Sunbeams  
 6 Flight of the Shadow Imps (Finale)  
 Orchestra
- (a) Mia Amorita ..... *Fred Bacon*  
 (b) Revel of The Roses—Waltz ..... *Walter Rolfe*  
 Men's Sextette
- R. B. McEachern, Geo. Anderson, Wm. Heins, Robt. Nealy  
 R. B. Lancaster, A. T. Blease
- (a) Andantino ..... *LeMare*  
 Duet—Mandola and Mando-Cello  
 R. B. Lancaster and Geo. Andersen
- (b) O Sole Mio ..... *E. D. Capua*  
 R. B. Lancaster and Geo. Andersen  
 Under the Double Eagle—March ..... *G. F. Wagner*  
 Men's Sextette
- Down Dixie Way ..... *H. F. Odell*  
 A Medley of Southern Airs
- Zacatecas—March ..... *Genaro Codina*  
 Orchestra

**Clifford E. Leighton's Annual Mandolin and  
Banjo Concert, Portland, Maine**

- 1 a The Colored Guards March ..... *A. J. Weidt*  
 b Nancy Blossoms, Waltz ..... *Clifford E. Leighton*  
 Clifford E. Leighton's Mandolin and Banjo Orchestra
- 2 Banjo Quartet ..... *Selected*  
 Mr. Spaulding, Mr. Adams, Mr. Desmond, Mr. Ingram
- 3 Fair Maid of Perth (overture), Mandolin Solo ..... *J. Wildell*  
 Clifford E. Leighton, assisted by Mary E. Curran
- 4 a Moonlight Gavotte ..... *Clifford E. Leighton*  
 b Chain of Daisies, Waltz ..... *A. J. Weidt*  
 Mandolin and Banjo Orchestra
- 5 Reading ..... *Selected*  
 Miss Mollie Pillsbury
- 6 a A National Guard ..... *Clifford E. Leighton*  
 b Old Glory Selection ..... *Julius Sereby*  
 Mandolin and Banjo Orchestra
- 7 Solo Dancing (Dreaming) ..... *Selected*  
 Miss Kathryn Hilliard
- 8 a Dancing Dolls ..... *C. Jeffery*  
 b Fraternity March ..... *Clifford E. Leighton*  
 c A Popular Song ..... *Selected*  
 Mandolin and Banjo Orchestra
- 9 Reading ..... *Selected*  
 Miss Mollie Pillsbury
- 10 Royal Arms ..... *Wm. C. Stahl*  
 Mandolin and Banjo Orchestra

**Sixth Annual Concert of the Little Symphony  
Mand. Orch.—Walter Kaye Bauer, Conductor**

- 1 a "Marche Militaire" ..... *Schubert*  
 b "My Heart at Thy Sweet Voice" (From Samson et Delilah)  
 c "Les Hallesbardiens Passent" ..... *Bara Saint-Saens*  
 The Orchestra
- 2 Mandolin Solo—"Mignardises" ..... *Mezzacapo*  
 Mr. Anthony J. Loprate  
 Miss Gertrude F. Hugins at the Piano
- 3 Petite Suite de Ballet ..... *Gluck*  
 Allegro non troppo (Iphigenia in Aulis)  
 Lento (Orpheus), Andante (Armide), Finale  
 The Orchestra
- 4 Mando-cello Solo—"Love Sends a Little Gift of Roses" *Upshaw*  
 Mr. Joseph Kocalak  
 Miss Gertrude Hugins at the Piano
- 5 a "The World is Waiting for the Sunrise" ..... *Seite-Bauer*  
 b "Bereuse" (From Jocelyn) ..... *Godard*  
 c "Pilgrim's Chorus" (From Tannhauser) ..... *Wagner*  
 The Orchestra
- 6 Overture from the Musical Comedy "Rose Marie" .....  
 The Orchestra
- 7 Soprano Solos—"Roses of Picardy" ..... *White*  
 "At Dawning" ..... *Cadman*  
 Miss Gertrude F. Hugins
- 8 Humorous Monologue ..... *Selected*  
 Prof. John E. Foglesong
- 9 Tenor Banjo Solos—"Spanish Dance" No. 1 ..... *Moszkowski-Bauer*  
 "X-N-TRICK" ..... *Bauer*  
 Mr. Walter Kaye Bauer  
 Miss Gertrude Hugins at the Piano
- 10 a "Step Along," March ..... *Higgy-Bauer*  
 b "Sweet Marie," Waltzes ..... *Morris-Bauer*  
 c "Spanish Belle," Fox Trot ..... *Stahl-Bauer*  
 d "Weeping Willow," Valse Lente ..... *Brunover-Bauer*  
 e "Sparkles," Fox Trot ..... *Sahl-Bauer*  
 The Hartford Banjo Band

**Concert given by the Bickford String Quartet**

- Assisted by the Lovejoy Trio and the Soloists—Mildred Clint, Piano; Freeda Potts, Soprano; Yahdah Olcott Bickford, Guitar—in the "Church With the Lighted Window"
- Piano Quartet—"Op. 272" ..... *Reineck*  
 Allegro—Scherzo-Moderato Adagio—Rondo Finale  
 Bickford String Quartet; Grace Lovejoy, Piano
- Soprano Solo—Selected ..... *Freeda Potts*  
 Grace Lovejoy at the Piano
- Bickford String Quartet—a "In Highest Thought" ..... *Thern*  
 b "The Humming Bird" .....  
 Frederic Clint, 1st violin Grace Lovejoy, 2nd violin  
 Zarh Myron Bickford, viola Marjorie Potts, cello
- Guitar Solos—a "Parting for Syria" ..... *Giuliani*  
 b "Elves at Play," Caprice ..... *Bickford*  
 "Hungarian Dance No. 6" ..... *Brahms*  
 Lovejoy Trio; Frederic Clint, violin;  
 Marjorie Potts, cello; Grace Lovejoy, piano
- Vocal Duet—"Venetian Boat Song" ..... *Blumenthal*  
 Freeda and Marjorie Potts
- Violin Solos—a "Indian Lament" ..... *Dvorak*  
 b "Liebesfreud" ..... *Kreutzer*  
 Frederic Clint (Mildred Clint at the Piano)
- Piano Solo—"Elegie" ..... *Nollet*  
 Mildred Clint
- Quintet—"Larghetto-Allegro" Minuet, "Larghetto" Rondo *Schnabel*  
 Bickford String Quartet; Yahdah Olcott Bickford, Guitar

**Musical Program by "The Gibsonians"**

- ( *Jas. H. Johnstone, Director*) at Twenty-third Annual Banquet of  
 the Western State Normal School Alumni
- 1 a "Poizers March" ..... *McCoy-Odell*  
 b "Life's Lighter Hours" ..... *Smith-Wells-Odell*
- 2 a "Moonlight Frolic" ..... *Odell*  
 b "In the Pines" ..... *Johnstone*
- 3 "King Rose," Overture ..... *Barnard-Odell*
- 4 a "Gibsonitis" ..... *Johnstone*  
 b "Chop Sticks" ..... *Johnstone*  
 Tenor Banjo Solos—*Jas. H. Johnstone*
- 5 "Down Dixie Way" ..... *Odell*
- 6 "Brown and Gold," Selection ..... *arr. Johnstone*



## Hartford Plectral Club, Luth. League Seventh Annual Concert—F. C. Bradbury, Director

- |                        |                                 |  |               |
|------------------------|---------------------------------|--|---------------|
| 1                      | a                               | March, "Young America" .....               | Odell         |
|                        | b                               | Overture, "Persian Princess" .....         | Armstrong     |
|                        | c                               | "Shifting Shadows" .....                   | Odell         |
| Hartford Plectral Club |                                 |  |               |
| 2                      | Banjo Ensemble—                 |  |               |
|                        | a                               | "Down Virginia" .....                      | arr. Bradbury |
|                        | b                               | "Evening Song" .....                       | Grimshaw      |
|                        |                                 | Miss Leona Bunnell Mr. Frank Bradbury      |               |
|                        |                                 | Miss Gladys Carlisle Mr. James Franckum    |               |
|                        |                                 | Piano, Mrs. Frank Bradbury                 |               |
| 3                      | a                               | Harmony March .....                        | Smith         |
|                        | b                               | Overture, "King Rose" .....                | Barnard       |
|                        |                                 | Ensemble                                   |               |
| 4                      | Brief Address by Rev. Hulteen   |  |               |
| 5                      | Mandolin Solo—"Bandurria" ..... |  |               |
|                        |                                 | Mr. Frank Bradbury                         | Stauffer      |
| 6                      | a                               | Concert Valse, "When Hearts Are Gay" ..... | Odell         |
|                        | b                               | "The Lost Chord" .....                     | Sullivan      |
|                        |                                 | Ensemble                                   |               |
| 7                      | Banjo Solos—                    |  |               |
|                        | a                               | Rondo Characteristic .....                 | Marks         |
|                        | b                               | Polonaise No. 2 .....                      | Eno           |
|                        |                                 | Mr. Frank Bradbury                         |               |
| 8                      | a                               | "Gallantry," Due D'Amour .....             | Ketelbey      |
|                        | b                               | March, "The Toastmaster" .....             | Odell         |
|                        |                                 | Ensemble                                   |               |

## Concert & Dance given by the Columbia Tenor Banjo and Hawaiian Guitar and Ukulele Clubs

Under the direction of Sophocles T. Papas, assisted by Dorothy Sherman Pierson, Soprano, and Pasqual Romano, Mandolinist

- |   |               |
|---|---------------|
| "The Senator" (March) .....               | Morris        |
| "Hawaiian Islands Waltz" .....            | Smith-Cusenza |
| Columbia Tenor Banjo Club                 |               |
| Guitar Solos—                             |               |
| "Caprice, op. 26, No. 9" .....            | Legnani       |
| "Prelude, C minor" .....                  | Chopin        |
| "Lullaby" .....                           | Papas         |
| "Fingal's Cave" .....                     | Meriz         |
| Mr. Sophocles T. Papas                    |               |
| Soprano Solos—                            |               |
| "Love's Enchantment" .....                | Batten        |
| "Shy Mignonette" .....                    | Bralie        |
| "To Eostra" .....                         | Curran        |
| Dorothy Sherman Pierson                   |               |
| "One, Two, Three, Four" .....             | Hawaiian      |
| "Gypsy Sweetheart" .....                  | Herbert       |
| "Drifting and Dreaming" (Fox-trot) .....  |               |
| Columbia Hawaiian Guitar and Ukulele Club |               |
| Mandolin Solo—                            |               |
| "Souvenir des Naples Tarantelle" .....    | Leonardi      |
| Mr. Pasquale Romano                       |               |
| "Xenychides Tango" .....                  | Ponghi        |
| "Eventide" .....                          | Papas         |
| Columbia Tenor Banjo Club                 |               |

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## THE CRESCENDO READERS' OWN COLUMN

This column is open free for discussion & contributions to our readers.

### The Master

An Appreciation

When Farland on the banjo plays,  
The masterworks of other days,  
What soul but could with rapture thrill,  
To list, while with consummate skill,  
In wondrous tune, and perfect time,  
He weaves those melodies sublime.

The critics open wide their eyes,  
Listen aghast, in mute surprise.  
To harmonies, they did not know,  
Lay hidden in the old banjos,  
And find it hard to understand,  
How Farland makes them sound so grand.

When Farland plays a "Barcarolle,"  
We feel the gentle rise and fall,  
Of the frail craft as on we glide  
In fancy, o'er the rippling tide,  
All this, and more, the tune conveys,  
To those who list, while Farland plays.

A Chopin "Nocturne" now we hear,  
Stealing, exquisite on the ear,  
Dull care takes flight when thus we find  
A tonic, soothing to the mind,  
As straits from Farland's banjo float,  
The instertouch in every note.

The great "Concerto" Mendelssohn,  
His program we may find upon,  
Then all who would a lesson seek,  
In tone production and technique,  
Will hear on giving close attention  
Something beyond their comprehension.

America will yet be proud  
To sing the praises long and loud,  
Of he who did with patience great,  
Her native banjo elevate,  
To be at least upon a par  
With piano, violin, guitar.

Others there are we have in mind,  
Who will in music's history find  
A place, with those great ones who play,  
To cheer the heart from day to day.  
The critics in deciding thus,  
Are found to be unanimous.

These artists, like all artists true,  
Will credit give where it is due,  
And think the greater part of fame,  
Thereto to be linked with his great name,  
Such are the men who lead in praise  
Of what is heard when Farland plays.

D. CREE

"Do you know the Arthur song?"  
"No, what is it?"  
"Arthur any more at home like you?" —Cincinnati Cynic

I rushed breathlessly into Neighbor Brown's apartment. "Brown," I panted, "your wife just eloped with the saxophone player who lives next door."

(Pause.) "You don't seem excited."  
"No, there's no reason to be. We stood the saxophone groaning as long as we could. This morning the wife and I tossed to see who should get rid of him. She lost." —Cornell H. Dow

"That last note was D flat."  
"That's what I thought, but I didn't like to say so."  
—Los Angeles Times

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### Spain and the Guitar

(Continued from Page 5)

"After hearing in Geneva four concerts by our guitar virtuoso, Andres Segovia," says a musical critic in the Madrid *El Sol*, "I thought it proper to put the question to myself, What will this happy appearance do for Spanish music? An artist of the first order appeared playing the guitar as his chosen instrument—the national musical instrument of Spain. We all know what Casals did on the cello; by virtue of his technique. Segovia has done as much on the guitar, and more: he has enlarged the field of expression beyond what has been produced on it before, so that in his hands it expresses every shade of feeling conceived by modern music.

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I cannot sing the old songs,  
I sung long years ago,  
For all my notes are shaky—  
They will not sweetly flow;  
But I can sing the new songs;  
Their tunes I love to bawl,  
For, luckily, the new songs  
They need no voice at all.

—Goblin

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*Awakening of Spring, E. Bach	20	15	15	20	20	20	—	15	15	15	20
*Battleship Connecticut March, James M. Fulton	20	15	15	20	20	20	—	15	15	15	15
*The Blue Jackets March, C. W. Bennett	20	15	15	20	20	20	—	15	15	15	15
*A Bunch of Violets, C. W. Bennett	30	15	15	20	20	20	—	20	15	15	30
*Call Me Thine Own, J. F. Halevy	20	15	15	20	20	20	—	15	15	15	20
*Capriciousness, T. H. Rollinson	20	15	15	20	20	20	—	20	15	15	20
Dreams of Childhood Waltz, E. Waldteufel	30	20	20	30	30	30	—	30	15	15	20
Fifteen Sacred Melodies	30	20	20	20	20	20	20	20	30	20	35
*Flower Song, G. Lanza	20	15	15	20	20	20	—	20	15	15	30
Girls of Baden Waltz, Karl Komzak	35	20	20	30	30	30	—	20	15	15	15
*Il Trovatore, Selection, G. Verdi, Arr. by G. L. Lansing	30	15	15	20	20	20	—	20	15	15	35
Intermezzo from Lailla, Leo Delibes	35	20	20	30	30	30	—	30	20	20	40
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*March from Suite, Op. 113, F. Lachner	30	20	20	30	30	30	—	20	20	20	30
*Melody in F, A. Rubinstein	20	15	15	20	20	20	—	20	15	15	30
Fantasia on "Moore's Irish Melodies," H. F. Odell	35	20	20	30	30	30	—	30	20	20	50
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