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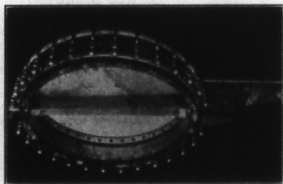


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VOL. VI.

BOSTON, MARCH, 1914.

No. 9



SHELTON MUSICAL CLUB

Wm. Brooks, Director.

This club was organized in August 1911 with four members. The following year it added two more players and then came under the management of Mr. W. H. E. Wilson. The club is extremely popular in Ansonia, Derby and Shelton and has many engagements for concerts, dances and banquets. It is a decidedly novel organization, the instrumentation including violin, banjo, banjo-mandolin, cello and piano or harp and Mrs. W. H. E. Wilson, soprano soloist, also appears with the organization making it possible to render an extremely varied concert program. The members are Lloyd F. Beeman, piano and harp, Theodore E. Wirths, violin and basso, Wm. Brooks (leader) banjo and guitar, Frank Shinn, mandolin, W. H. E. Wilson, (Manager) and Fritz Koch, cello.

TRANSPOSING

By H. F. Odell

THE word "transposing" has been held up as a sort of musical "bugbear" by the promoters of non transposed notation. Until the clef agitation began, 90 per cent of the players did not know they were playing a transposed part, of course speaking of the mandola and mando-cello parts. When a mandola or mando-cello player plays one of the published transposed parts for his instrument, he does not do any transposing. The arranger has done that for him and he simply plays the part as it is written. On the other hand, when he plays a part in some of the other notations published, he has to transpose one and two octaves right along and the true facts of the case are that the **transposed** treble clef parts as published require no transposing on the part of the players and the **non-transposed** require considerable transposing on the part of the player. Strange, but true.

However, this article is not intended as an essay on notations, but is intended to show these players who use the transposed, treble clef form of playing what a great field is open to them in the solo line by the easiest possible transposition. There are thousands of cello solos which are written in the bass clef. Any mandola or mando-cello player can easily play these as solos by this transposition; consider those notes in the cello solo as written in the treble clef instead of the bass clef, then play them on the mandola or mando-cello **one note lower** than written. Possibly the majority of players could not do this at first sight but after a few times practising any mandola or mando-cello player will find he can play very readily all the solos published for cello in the bass clef.

In transposing this way from cello solos, the mandola or mando-cello player must remember to play in one sharp key more than the key given in the cello solo or one flat key less than the key given in the cello solo.

To show how simple the transposition is, take for instance the note on the top line of the staff in the bass clef. Consider it as written in the treble clef and the note would be F. Read it one note below on the mandola-cello and you would have E or the first string of the instrument. The same with the mandola. If the cello note in the bass clef were written on the middle line of the staff, consider it as in the treble clef, play it one note below and you would have A or second string, and so on. If after a few trials it is found that a player could not make this transposition by looking at the notes, it is a very simple matter to take a pencil and bring the notes down one full tone. There is no simpler form of transposition than that of transposing from one note to the next below.

Most of the ordinary cello solos are written in easy keys and the following will illustrate what keys the mandola or mando-cello player should play in when transposing as above. When cello solo is in C, mando-cello plays in G, when cello is in G, mando-cello plays in D, when cello is in D, mando-cello plays in A, when cello is in A, mando-cello plays in E, when cello is in F, mando-cello plays in C, when cello is in B flat, mando-cello plays in F, when cello is in E flat, mando-cello plays in B flat.

Now it happens that the old style of cello solos did employ the tenor clef at times, and it is almost invariably placed on the fourth line of the staff. This is a little more difficult transposition when such notes are reached, but the way to transpose would be this, take the notes written in the tenor clef and consider them as written treble clef, play them on the mandola or mando-cello just four notes higher. To illustrate, a note written in the tenor clef on the first line above the staff should be considered as written in the treble clef and it would be called A. Play

the note, four notes above that and you would have D on the mandola or mando-cello. The more modern way of writing cello solos is to stay in the bass clef as much as possible and thousands of solos are published where only the bass clef is used. Sometimes, however, in cello solos when the notes go above A, that is high A, the treble clef is employed. This note on the mando-cello or mandola in the transposed form would be high E, one octave higher than the open first string. To transpose these from the cello to the mando-cello, it is necessary to play five notes higher, but however in the high range of the instruments, and literally this would be one octave and five notes higher. This is not difficult if tried once or twice but very few mandola or mando-cello players care to play in the sixth and seventh positions to any extent, therefore this little article is intended especially to show how easy it is for mandola and mando-cello players to play cello music either solos or club parts **when the cello music is written all in the bass clef** and which I have said, there are thousands of solo and orchestra pieces published that way.

I have at present eight or ten pupils who play the mandola and mando-cello in the transposed form and who are able to take up almost any ordinary cello solo and play it on their instruments at sight and they all have a large repertoire of solos.

So many teachers and players are writing me asking how to use cello parts that I am writing this short explanation hoping it may help some who desire more solo pieces and who, by this method, would have all they possibly could use and who also could easily transpose orchestra cello parts where they could not obtain the regular mandola and mando-cello parts.

All the violin quartets are at the command of the mandolin fraternity who use the transposed form of playing by a very simple transposition. In violin quartets, the cello part will be found nearly always in the bass clef and the above explanation will make it possible to transpose the cello part to the mando-cello by calling the bass notes treble and reading one note below. The viola part is just about as simple.

In viola music, the tenor clef is placed almost always on the middle line of the staff. The following will illustrate how easy it is to transpose a viola part to the mandola. Take the lowest note in the viola part, consider it as written in the treble clef instead of the tenor and the note would be B. Play it on the mandola two notes below and one would have the note G or the fourth string of the mandola. Take the note in the viola part written on the first space of the staff, consider it as F in the treble clef, play it two notes below on the mandola and one would have D, open string, in other words, consider all viola notes as written in treble clef and play them on the mandola transposed form two notes below, a very simple transposition.

To summarize for transposing a violin quartet to a mandolin quartet, the 1st and 2nd mandolins play 1st and 2nd violin exactly as written. The mandola considers all viola notes as written in the treble clef and plays them two notes below, the mando-cello considers all cello notes written in the bass clef as treble clef and plays one note below. It is not to be expected that any of the mandolin fraternity will ever excel in quartet writing the works of the masters which are at present published for string quartet and those who wish to play quartets or trios or odd combinations of chamber music must either learn to play in bass and viola clefs or transpose and the above method will be found very easy after a few times practising.

CHAS DE JANON

Written especially for the Crescendo by Thos. C. B. Tyler

CHAS. de JANON was a prolific and at the same time one of the best modern arrangers of guitar music.

His range of works being from rag-time to grand opera and no matter which extreme he attempted, there is noticeable about the arrangement that excellent workmanship denoting talent.

With almost unerring certainty he seemed to choose the key that best suits the guitar—the one that allows plenty of room and no cramping in low chords or high positions.

Playableness seems to have been his slogan, made possible by the happy faculty of knowing just what was essential and pertinent.

Something from nearly every class of musical writing, the tonal range of which can possibly be compressed within the limits of six strings, has been transcribed by his versatile pen and almost always in his inimitable style.

From grand opera, the "La Donna e Mobile," a great tenor aria; also "Robert toi que j'aime." Of songs there is the ever popular "Serenade" of Schubert, also his "Last Greeting." Beethoven's "Adeleide," Mattei's "Non e Ver" and Arditi's waltz song, "Il Bacio."

From piano literature he has given settings of the Serenades of Moskowski and Braga; Thome's "Simple Aveu"; Mendelssohn's ever fresh "Spring Song" and Gottschalk's "Last Hope" and "Marche de Nuit."

The last two from a perusal of the piano score would seem to defy transcription and still retain the charm of the original, owing to the great amount of arpeggios and passages played in the highest register of the piano, with which the first great American pianist embellished his works, but De Janon gives us the slow, solemn melody shorn of this filigree work. A fanciful story has it that Gottschalk composed this, his most popular piece, for a dying friend.

In the "Marche de Nuit" he has cleverly reduced its difficulties but in spite of his excellent work it remains a bit awkward and slightly unwieldy for the tiny instrument. This also has a story in connection telling of the passing in review of a ghostly army long since dead, the music depicting, by its different volume of tone, that a troop is in the distance, then approaches, passes and is finally lost to hearing.

Of his original works that are published several stand out prominently, a Serenade, a Valse Poetique and a Polonaise. The "Serenade" transports us to the romantic ages by having that appealing character one associates with a lover beneath the window of a fair Juliet, begging through the potent witchery of music that some slight token of the reciprocation of his love be granted him.

In the "Valse Poetique" his power and fertility of melodic invention is given free rein and the result is such as will repay careful study both for the technic demanded and the interpretative skill to be gained in trying to give a good rendition. The introduction has a trumpet motive answered in full harmony, some modulation follows and leads to a monotone passage on the open B string; a pause on the dominant seventh chord and then the waltz begins with one of the most melodious bits of the entire Valse. In the coda as well as in the introduction the harmonic color is very rich.

His "Polonaise" is very spirited embodying some unique ideas and clever employment of positions as a means for the continuous use of slurred passages. It is bold and showy and facility in arpeggios and especially in the use of the slur is quite necessary.

Judging from these selections De Janon as a composer was ranked with the best of modern writers, head and

shoulders above the common herd with their too familiar chorus and trite harmony.

Although there is nothing so ingratiating so elusive and with such exquisite and subtle harmony as some of Shands works; nor so perennially popular as Buckley's "Valse Sentimental" they show a wealth of melody and great skillfulness in harmonization, with hints ever and anon that greater things were possible. You wonder what he may have had in manuscript?

TRANSPOSING

Continued from page 6

Some misguided members of the fraternity have tried to represent that the mandolin fraternity must have simplified music. I cannot agree with them. During my many years experience in the mandolin fraternity, I have found players just as capable of playing real music as I have in any other musical fraternity and I know that the rare thousands who are quite as capable of learning in a few moments to transpose one or two notes up or down as there are in any other musical fraternity. I can remember the time when banjo music was written almost entirely in figures, notes were not even used. Surely it cannot be the wish of some of the reformers to have the mandolin fraternity go back to such times. I think the mandolin fraternity is quite as capable of learning music as other musicians know it and if the fraternity does not do so, it is the teachers who are mostly at fault. Teachers certainly should be able to explain these slight forms of transposition to their pupils or clubs.

Some of the fraternity have continually harped on the subject of elevating the mandolin. Mr. Berthoud, in his interesting article "Why" has voiced our opinion exactly when he suggests less talk about elevating the mandolin and more about elevating the fraternity. Notation reformers are trying to drag the fraternity down in to the mire of obscurity. Is there any reason in the world why we, the mandolin fraternity, should not be able to play music as other musicians know it?

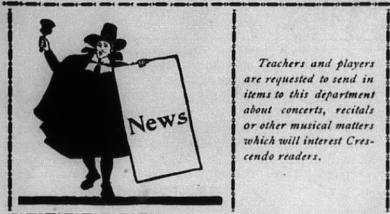
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| James H. Johnstone | |



Jos. Wright of Christchurch New Zealand, left that country on Jan. 17th and has located in the U. S. It is probable he will reside in San Diego, Cal. A farewell concert was tendered him at Christchurch, (N. Z.) For the past 12 years he has been director of the Christchurch Mandolin Orchestra and has had many pupils who have been very successful in the competitions held in the different parts of the Dominion. The program at the concert was very elaborate, and included orchestral numbers, solo items, vocal selections and readings. Mr. Wright leaves New Zealand with the best wishes of his many pupils and friends and will undoubtedly make a name for himself in the U. S.

The Bickford-Olcott Duettists, as a combination have been extremely successful. They recently had a number of engagements giving recitals at Oberlin College, Dec. 11th, Marshallville, Dec. 13th and three engagements at Akron, in addition to playing a number of times in Cleveland. As demonstrators of combinations of mandolin, guitar and piano in duet form, Mr. Bickford and Miss Olcott are certainly a great success.

We recently received a copy of the "Voice of the Vega", No. 2 Vol. 1, a readable little paper published by the Vega Co. of Boston It contains considerable news of what the fraternity are doing in various parts of the country. It is cleverly gotten up and well printed.

James H. Johnstone is billed in Jackson, Tenn., as the man who put "Man" in Mandolin. The local paper in speaking of his work says, "Johnstone has been the greatest knower of his instrument, an instrumental act featuring mandolin and other small instruments. His act is a clever, pleasing kind and the way he puts it over gets you to applaud in an enthusiastic manner. He is an accomplished musician and plays the mandolin as it was never played here before. His performance is a most pleasing one."

BOSTON FESTIVAL CONCERT

For the second time in the history of mandolin concerts in Boston, the Festival concert to be given at Jordan Hall, N. E. Conservatory, under the direction of G. L. Lansing and H. F. Odell will be given for a second performance on Friday evening, March 27th with exactly the same program and artists as at the first performance March 24th. Boston has always been known as an extremely musical city and in Boston are found some of the largest organizations in the world. At a recent concert, the largest band in the world appeared composed of 400 members and at the coming Festival concert the largest permanent mandolin orchestra in the world appears composed of 300 players.

As previously announced, the other attractions will include the famous Boston Ideal Club, under the direction of G. L. Lansing; G. L. Lansing banjoist; H. F. Odell, mando-cellist; the Langham Mandolin Orchestra of 40 members, the Lansing Mandolin Orchestra of 40 members, John Thomas, huronist.

Orchestral concerts of this sort are extremely successful in Boston and tickets for both performances have been bought by teachers and players in a dozen different eastern states. A number of teachers from various sections attend with a number of their pupils. The grand Festival Orchestra will, by request, play the "Lost Chord" its rendering of which is truly remarkable and other numbers to be played are "Pilgrim Chorus", "Light of the World" and the patriotic melody "Echoes of '61". In no other city in the world is there such enthusiasm over a mandolin concert as in Boston. Two years ago when the sixth concert was given on two nights the house was sold out for both nights and as the tickets are all sold for the first night and over 2-3 of the house are sold for the second performance, it seems as though all the tickets would be sold again for both performances.

Among the artists engaged for the Guild convention which will be held in Cleveland during the week of April 19th under the management of Myron A. Bickford, are Miss Ethel Lucretia Olcott, guitarists: J. J. Derwin, lanjoist and Theodore Peck, mando-cellist. A novelty will be the rendition of the "Fantasie Militaire" by a banjo orchestra under the direction of Thos. J. Armstrong. There will be a gala Serenade by the Cleveland Serenaders and other interesting social events connected with the convention.

The Wellesley College Glee and Mandolin Clubs gave their annual concert at Wellesley, Mass. on Feb. 6th and 7th. The mandolin club is coached by G. L. Lansing who has been the coach for several years. The membership of the club is nearly 40 and the instrumentation is first, second and third mandolins, tenor mandola, violin, banjo, guitar, drums. The club plays excellently and the concerts are always very interesting. Mr. Lansing, having worked with the club for so many seasons, has made it into a fine musical organization. The leader this year, Miss Margaret Stone, is especially equipped for her position.

The Pettine Plectrum quintet is rapidly becoming an important factor in the social events of Providence where it has played several times recently to the manifest pleasure of the listeners. One of the most notable of these occasions was the reception at the home of Mr. and Mrs. Francis W. Carpenter, given in honor of their daughter and other young people of the family. The members of the quintet with the tenor soloist was encoined in a bewildering shower of flowers where for several hours they delighted the guests with their charming music. The mandolin solos of Signor Pettine were very effective and displayed his remarkable ability to the best advantage. Under such a leader as Signor Pettine, the quintet is certain to meet with success.

Signor Pettine's second annual recital of original mandolin music will be given in Boston the latter part of April. The novelties for this season will be a mandolin concerto by Kamier, published a few months ago in three movements, allegro maestoso, romanza and allegro giocoso, also Letterina d'Amore, Sua Maesta, Mazurka di Concert (Mass.) by Signor Pettine.

H. A. Weymann & Son, manufacturers of the Mandolite announce that a recent hearing in the U. S. Patent Office, the examiner decided in their favor sustaining their rights to the registered trade mark "Mandolite", U. S. patent No. 43684, issued March 4th, 1913.

An expected feature of the Guild concert will be the Farland Banjo Trio which will give an opportunity for their ensemble work in plectrum banjo playing. Another feature will be the Middle West Quintet composed of Myron A. Bickford, 1st mandolin, Miss Ethel L. Olcott, second mandolin, Sydney N. Lagatree, mandola, Mrs. Claud C. Rowden, mando-cello and Claud C. Rowden, mando-bass. The Cleveland Mandolin Orchestra under the direction of Mr. Bickford will open the program with a special arrangement of Sousa's "Stars and Stripes." The instrumentation of the orchestra, in addition to the full quota of strings will include flute, oboe, clarinet bassoon, French horns, saxophone and harp. Another orchestral number will be "Praeludium" by Jaernfeld. This will be played from the orchestral score. The orchestra will also accompany the soloists of the evening. A special feature of the Wednesday Artists Recital will be the appearance of DeMain Wood with his wonderful orchestral guitar. There will be a souvenir program, rates of which can be obtained from Mr. Bickford.

Miss Ethel Lucretia Olcott is quite ill with appendicitis. The Crescendo wishes her a speedy and thorough recovery.

Through a delay at the printers, the "Biographies of Famous Guitarists and Mandolinists will not be ready for about two months.

Now Is The Time TO SUBSCRIBE TO THE CRESCENDO

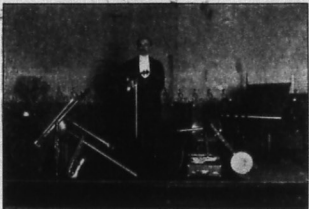
In order to secure the complete series of articles by I. H. Odell on

PRACTICAL HARMONY

which begins in the April issue. If you want to know more about harmony than you do now, don't miss this great series. You can't help but learn harmony by the system which will be explained.

No such common sense ideas on harmony as this series will contain have ever been printed in any music magazine.

Prominent Teachers and Players.



Walter H. Friedrich

Mr. Friedrich of Parkersburg, W. Va., first studied the violin with local teachers and then spent two years at the Stern Conservatory at Berlin studying the violin, clarinet and harmony and played viola in the conservatory orchestra. He has taught private pupils for a number of years and during that time has added to his knowledge various other instruments. For sometime he was director of the music department at the State College at Blackwell, Okla., and for the past two years has had charge of the wind and string instruments, directed the orchestra and taught harmony and theory at the Bessie Tift College, Forsyth, Ga.

Mr. Friedrich has had a varied experience in concert work, and for many years travelled as a soloist in various parts of the country.

Among the pieces in his repertoire are the seventh and ninth De Beriot "Concertos", "Romance" in F, Svedens'n, "Romance" Beethoven, Grieg's "Sonatas" and many others. His experience in orchestra and band has been considerable and he is familiar with all of the standard concert numbers, overtures, selections, etc.

He is an earnest worker and has been very successful as a director, teacher and soloist.

Notes on the Music in This Issue.

In The Order Printed

Petite Barcarole Serenade, St-Ilario, Cambria
 Man-lolin and Piano

Another one of Mr. Cambria's characteristic mandolin pieces. The introduction is played by the piano for 8 measures and should be played medium loud. The number should be played rather quickly at a bright tempo, the first strain rather softly throughout. The next strain may be played a little louder but soft at the close with a ritard. The next strain in the key of G may be played about medium loud with considerable expression and changes of tempo as desired. The tone may be effectively increased to loud where it is marked "con molto passione." A diminuendo is effective in the last four measures where marked "ritard" and the ritard should be very decided. The piano should be kept below the tone of the mandolin throughout the number. An excellent teaching piece. Very pretty with piano.

Shoulder Arms March, Walter Pond, Arr. H. F. Odell
 Mandolin and Guitar

This march should be played at a bright tempo throughout. The introduction is loud and the first strain a medium loud for the first 22 measures. There is a decided crescendo in the 23rd and 24th and the last 8 measures are played quite loud. The bass solo in the next strain played by the guitar or piano also by the mando-cello or cello should be very marked. This strain is played loud throughout. The trio strain should be played very legato in a singing style where the tremolo is indicated and is played softly throughout the first time. The second strain in the trio is played loud throughout with decided accents as marked. Then the first strain of the trio is repeated very loud and the first mandolin may be played an octave higher or if there be more than one first mandolin, may be played divisi, one mandolin playing an octave higher, the other, the notes as written. The piece is quite military in character and is scored for full mandolin orchestra. The contra strains in the mandola and mando-cello or cello should be brought out plainly.

Chant du Nord, W. L. Hayden
 Guitar Solo

The first strain begins slowly, medium loud. The melody throughout should be brought out distinctly but not loud. Beginning at the 17th measure, the accompaniment should be quite subdued from there on. At the end of this short theme the original theme returns and is played as at first mentioned. The next strain is a different movement, should be played a little faster in tempo and loud and soft as indicated. When the principal theme returns about 30 bars from the end, it should be played loud and grandioso in style until the tranquillo is reached when the tone is softer for a few bars, then again loud, but playing softer and softer toward the end of the piece and the last two chorals are played very softly. It is a charming number in Hayden's best style and if rendered carefully with considerable expression, makes a very grateful guitar piece.

Nymphs Dance, Thos. J. Armstrong
 Banjo Solo

One of Armstrong's clever little banjo pieces on the style of the "Louisiana Hoedown" but a little more pretentious. The first strain is played medium loud throughout. The second strain may be played effectively loud. The next strain in A is played loud throughout until the last measure when there is a diminuendo to medium loud and the first four measures following are a repetition of those in the first strain. The next four measures are played medium loud increasing slightly to loud in the next strain in D which is played rather loud throughout, although in the third and fourth, seventh and eleventh and twelfth measures, the tone may be effectively played softer. At the end of the piece, go back to the beginning, play to the coda sign, just before the first ending and jump to the coda. The coda should be played louder and a little faster.

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The CRESCENDO.

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

HERBERT FORREST ODELL,
Editor and Manager.

Published Monthly by the
CRESCENDO PUBLISHING CO., INC.

SUBSCRIPTION PRICES.

Single Copy,	to cents.
Yearly,	\$1.00.
Canada	\$1.25.
Foreign	6 Shillings.

ADVERTISING RATES will be sent on application. Forms close on the 1st of each month for the succeeding month's issue.

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

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

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

VOL. VI.

MARCH 1914

NO. 9

EDITORIALS.

A Correction

The February *Crescendo* gives the name of Mr. W. D. Kenneth as one of the charter members of the Serenaders. The name should be "Mr. Kennell". Mr. Kenneth has been a very active Serenader ever since he moved into New York city but at the time the Serenaders organized he was a resident of Philadelphia.

One of our subscribers wrote us "I read many musical magazines, but when I want facts, I refer to the *Crescendo*."

Mandolin players, especially those connected with mandolin orchestras, will undoubtedly be very pleased to learn that the Boston Music Co., will shortly issue Nevin's "The Rosary" and "Narcissus" and another beautiful number "Remembrance" for full mandolin orchestra. The "Rosary" is probably one of the best known songs ever published. It is a particularly beautiful number, the harmonies being especially effective and all three numbers mentioned above are well adapted for mandolin orchestra. The pieces will be issued in the transposed form and also in universal notation. The original arrangement in the transposed notation was made by the Editor.

The *Crescendo* hears that some publishers who have gone to the expense of issuing parts in the universal notation are quite disappointed at the results. Facts still show that there is very little call for any other than the transposed treble clef notation. One publisher whom busy-bodies beguiled into publishing in two notations unnecessarily, wrote us only a few weeks ago that he sold a great many mandola and mando-cello parts in the transposed clef but did not have any calls whatever for universal notation.

Another prominent club leader and teacher who at first was enthusiastic about universal notation wrote us the following in January, "Have given up in disgust after trying in every way to get my mandola and mando-cello players to learn universal notation but it is no use, they will not learn it after playing transposed parts and I don't blame them a bit."

The fact remains that universal notation is making but very little headway. Some few publishers do publish in both notations among them being the Boston Music Co. and Carl Fischer and one or two other publishers. There are actually only two or three large publishers who publish exclusively in universal notation. There are still a large number who publish exclusively in the transposed clef and the Plectrio Publishing Co. of New York has bravely come out with some trio music with the mandola in the *viola* clef and the mando-cello in the bass clef. While transposed form is at present the most popular, on account of its simplicity, we believe the time will come when the regular musical clefs will be used for these instruments as in the violin family and the Plectrio Co. is to be congratulated on its bravery in starting the ball rolling.

We recently consulted a large publisher whose music has a sale as large as that of any publisher and he informs us that orders for universal notation are seldom received. It is a fact that the so called transposed notation does not have to be transposed by the players. It is also a fact that the transposed or so called universal notation parts do have to be transposed by the players one or two octaves as stated by the Editor in an article on another in this issue.

We cannot see now, any more than we did when the matter was first mentioned wherein universal notation is of any possible assistance to anyone in the mandolin fraternity and it is quite evident that those who at first thought they were going to like universal notation are fast changing their minds.

We recently examined a certain mando-cello part in which about every five to eight measures a different clef was introduced. One of the arguments advanced against the use of the bass clef for mando-cello was that cello parts employed three different clefs. As a matter of fact no mando-cello part has ever been issued yet which could not have been in one clef if the bass clef had been employed yet we find parts in universal notation with different clefs introduced ten to twenty times on one page of music and each time the clef is introduced the player must mentally transpose up or down an octave or two. This notation was intended to simplify. The question is "does it?"

Question.—If the adding of one dash across the treble clef as in universal notation means tenor, would the placing of one line, instead of two, through a dollar sign placed before \$1.00 make it a "tenner". (tenor)

Important Announcement

In the next issue of the *Crescendo*, a new series of articles will begin, written by I. H. Odell, on

PRACTICAL HARMONY.

This series of articles will be most instructive, both to teachers and players. Mr. Odell has had years of experience in bands and orchestras, and was for many years soloist with Gilmore's band. He has taught harmony for over 40 years by a practical, easy to understand, commonsense method. We are sure our readers will find harmony by this system interesting and easy to study.

Petite Barcarolle - Serenade.

Mandolin.

Stellario Cambria.

Allegro. 7

pp

1 2

pp rall.

con molto. passione.

rall. molto.

rall.

SHOULDER ARMS.

MARCH MILITAIRE.

Walter J. Pond,
arr. by H. F. Odell.

30 cts.

9. *ff* *fs* *mf* *f* *qresc.* *ff* *Gul. or Pla.* *divisi.* *divisi.* *divisi.* *2nd time divisi sua ad lib.* *p - ff* *G. or P.* *f* *fs* *Fine.* *divisi.*

GUITAR.
OR
HARP GUITAR.

SHOULDER ARMS.

MARCH MILITAIRE.

Walter J. Pond,
arr. by H. F. Odell.

20 cts.

9.

Mando. Cel. or Cello.

ff *mf* *f* *cresc.*

Mand.

M.C. Mdn.

Trio.

p-f

M.C. or Cel.

f *Fine.*

Petite Barcarolle - Serenade.

Stellario Cambria.

Allegro.

Mandolin.

Piano.

rall.

The musical score is written for Mandolin and Piano. It begins with a tempo marking of 'Allegro.' and a key signature of two flats (B-flat and E-flat). The time signature is 2/4. The score is organized into four systems. The first system shows the Mandolin part on a single staff and the Piano part on a grand staff (treble and bass clefs). The second system includes a 'rall.' (rallentando) marking. The third and fourth systems continue the musical development with various melodic and harmonic textures.

This musical score is for a piece titled "Petite Barcarolle Serenade, 8". It is written for a single melodic line and a piano accompaniment. The score is divided into five systems, each with a treble clef staff for the melody and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature changes from one flat (B-flat) in the first system to one sharp (F-sharp) in the second system, and then to no sharps or flats (C major) in the third system. The time signature is 6/8. The first system includes a *pp* (pianissimo) marking. The fourth system includes *rall.* (rallentando) and *molto.* (molto) markings. The piece concludes with a double bar line at the end of the fifth system.

CHANT DU NORD.

GUITAR SOLO.

(SONG OF THE NORTH.)

W. L. HAYDEN.
Op. 725.

Andante, con dolore.

mf

cresc.

dolce.

cresc.

dim.

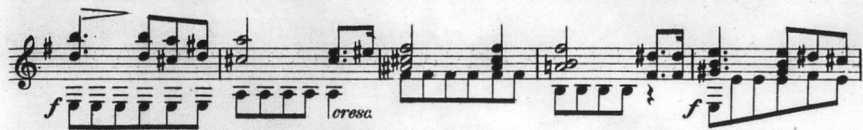
rit.

mf

a tempo

con anima.

mf



NYPHYS' DANCE.

Composed by THOS. J. ARMSTRONG.

Tempo de Schottische.

BANJO.

mf

6 Pos...

10

20

7 Pos.....

7 Pos.....

7 Pos.....

5 Pos

6 Pos.....

ff

cris - cen - do.

mf

9 Pos. 7.....5.....3.....

9 Pos.. 7.....5.....3.....

D. C. to \diamond then CODA.

CODA.

mf

3

3

Fine.

PROGRAMS OF CONCERTS AND RECITALS

Concert given by the Hub City Mandolin Quartette at Malden, Mass., Nov. 20, 1913.

- Overture—"Northern Lights" Weidt
March—"Spirit of Independence" Holzmänn-Odell
Quartette
- Songs—"Barbara Frietche" Sloman
"Absent" Metcalf
- Idylle—"Romancia" Landon J. Smith
Camilla—"A Chilean Danza" Odell
Bonie
- Reading—"Deacon Jones' Grievance"
"The Colored Band" Dunbar
F. James Bradley Dunbar
- "The Lost Chord" Sullivan-Odell
"Operatic March" Arr. Tocaben
- Songs—"Tomorrow" Quartette and Piano
"Thy Beaming Eyes" H. Wakefield Smith
MacDowell
- Mandolin Solo—"Modestie" Landon J. Smith
Odell
"Alice Where Art Thou" Arr. Shaeffer
- Reading—"How the Old Horse Won the Bet"
F. James Bradley Holmes
- Medley Overtures—"The Sunny South"
Quartette Lampe-Odell

Two programs recently given by the Webber Juvenile Entertainers under the direction of H. A. Webber at Portland, Ore.

- March—"New Era" W. A. Boehm
2. Waltz—"The Skaters" E. Waldteufel
3. Intermezzo—"Cavalleria Rusticana" P. Mascagni
4. Medley of Popular Songs Lampe
5. Francisca Mazurka H. A. Webber
6. "The Birds and the Brook" R. M. Stoltz
7. Selection—"La Boheme" Puccini
8. Song—"Who Puts Me in My Little Bed"
Francisca Bliss and Chorus (Orchestra accompaniment)
Von Tilser-Webber
- "La Paloma" Vradier-Webber
- Overture—"Stradella" Floren-Odell
- "A Perfect Day" C. Bond-Webber
- March—"Over the Fence"
Fulton-Odell
- March—"The Spirit of Independence"
Holzmänn-Odell
- Waltz—"Wedding of the Winds"
Hall-Odell
- Intermezzo—"Le Secret" L. Gauthier-Odell
- Song—"Naughty Kid"
McCarthy-Webber
- Francisca Bliss and Chorus—Orchestra Accompaniment
- Overture—"Poet and Peasant"
Von Suppe-Odell
- Song—"Babyland"
Rooney-Webber
- Idylle—"The Mill in the Forest"
Eilenberg-Odell
- Song—"The Flag of Uncle Sam"
Champlin
- Hazel Van Avery and Chorus—Orchestra Accompaniment
- "Medley Overture Remick Hits"
Lampe-Odell
- Patrol—"U. S. A."
Peck-Odell

Concert by Planque's Mandolin Orchestra and Russian Balalaika Orchestra given at Vancouver, B. C., November 25th, 1913, under the direction of F. Munro Planque.

- (a) March—"Kaiser Frederick" Friedman
(b) Wooden Shoes, Dance Characteristic" Cook-Odell
(c) "España Waltz" Waldteufel-Odell
(d) "Tokio Rag"
Planque's Mandolin Orchestra
Lodge
- Vocal Solos—(a) "Ecstasy" Rummel
(b) Calm as the Night Bohm
(c) The Little Dutch Garden Loomis
- Gems of Scotland, Medley of Scotch Melodies Arr. by Odell
Mandolin Orchestra
- Balalaika Solo (With Guitar Accompaniment)—
(a) Scene de Ballet Andreeff
(b) La Tosca (excerpt) Puccini
(c) Waltz (from Faust) Verdi
Miss Masha Shane
- (a) After Vespers, A Twilight Meditation Neil Moret-Odell
(b) Lucia di Lammermoor Selection Donizetti
Mandolin Orchestra
- Vocal—April Morn (Waltz Song) Ballen
Grace DeLap Salt

- (a) Imperial March Andreeff
(b) Le Papillon Andreeff
Russian Balalaika Orchestra
- Mandolin Solo—Invocation (Quartette for One Mandolin)
Planque
- (a) Songe D'Automne. Valse Planque-Joyce
(b) Bright Shines the Moon. Russian Dance Nasanoff
Balalaika Orchestra
- Mando-Cello Solo—Berceuse, Joclyn Godard
Mr. Planque
- (a) My Hero. From the Chocolate Soldier Straus-Odell
(b) Haunting Rag Lenzberg
(c) March—Cherry Circle Freeman
Mandolin Orchestra
GOD SAVE THE KING

Concert by students of the Brooklyn Academy of Musical Art at Brooklyn, N. Y., Dec. 11, 1913. The mandolin club directed by Miss Anna M. Tuttle.

- Piano Solo—"Prelude" C sharp minor Rachmaninoff
Miss Adeline Rabe
- Soprano Solo—"Beloved, It is Morn"
Florence Aylward
Miss Evelyn Merrill
- Trió—"Serenade"
Wider
Violin, Miss Elizabeth Mae Lott
Cello, Miss Emma Harris
Piano, Miss Adeline Rabe
- Monologue—"Zingarella"
McDowell
Miss Estelle Fanelli
- (a) "The Lost Chord" Sullivan-Odell
(b) "Crescendo March"
Odell
Mandolin Club
- Violin Solo—"Hungarian Rhapsodie"
Hawser
Miss Rose Levin
- Monologue—Mrs. Casey on Lawn Tennis
Miss Elizabeth F. Skehan
- Soprano Solo—"When the Heart is Young"
Dudley Buck
Miss Evelyn Merrill
- "Magnolia Serenade"
Missud
Odell
- Echoes of '61—Medley Odell
Mandolin Club
- Piano Solo—Rhapsodie Hongroise No. 6
Liszt
Miss Adeline Rabe
- Monologue Selected
Miss Estelle Fanelli
- "Love Chat"
Acker-Odell
"Beautiful Night"
Offenbach-Odell
Mandolin Club

Annual concert given by the Wellesley Glee and Mandolin Clubs at Wellesley, Mass., Feb. 6th & 7th, Geo. L. Lansing coach of Mandolin Club.

- a. "Neath the Oaks"
b. Chit-Chat Arr. by Alfred Moffat
Glee Club
- March—"The Moose"
P. Hans Flath-Jacobs
Mandolin Club
- The Spinning Chorus Richard Wagner
Glee Club
- Potpourri Italiana Arr. by G. L. Lansing
Mandolin Club
- Hawaiian Songs From Aloha Collection
Quartet—Glee Club
- Popular Medley Arr. by G. L. Lansing
Mandolin Club
- Largo Handel-Odell
Mandolin Club
- Strauss Walse-Song Johann Strauss
Glee Club
- Abubade Printaniere Lacombe-Hildreth
Trió-Mandolin Club
- Topical Song Glee Club
- Rond d'Amour Westerhout-Odell
Mandolin Club
- a. Bridal Chorus from "The Rose Maiden"
Caven-Lansing
Mandolin Club
b. Alma Mater
Glee and Mandolin Clubs



MANDOLINISTS ROUND TABLE

CONDUCTED BY

F. Landry Berthoud

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

Abraham Lincoln said:

"I am not bound to win, but I am bound to be true. I am not bound to succeed, but I am bound to live up to what light I have. I must stand with anybody that stands right; stand with him while he is right and part with him when he goes wrong."

ORCHESTRA ETIQUETTE

It is strictly Good Form

1. To attend all Rehearsals. A rehearsal called for 8.30 P. M. means that the orchestra should **start playing** at that hour. It is therefore incumbent upon all members to arrive 15 minutes at least before the time set; to promptly take their assigned places; and to tune, **quietly** without annoying his neighbor.

2. Not to hold "conversazioni" but to give one's entire attention to the music and the director.

3. To play your own part as well as you can, the director will attend to all of the other fellows' delinquencies as he deems fit.

4. To practise your parts (if necessary) at home, not in rehearsal.

5. To keep one eye on the director religiously. Follow him, he's playing the piece, not you. To the best of your ability give him what he **asks for**,—never mind how the music is marked.

6. Never to start a new movement without watching for the director's beat—also his dynamic requirements.

7. To count all rests for yourself, don't trust to your neighbor. He is probably **wrong**.

8. To **ignore** any mistake that occurs during a public performance. Smiling and smirking just because you happened to notice something wrong is foolish. A whole lot of mistakes "get by" even your keen ear.

9. To **remember** that *pp* means softer than you imagine,—that **ff** does not mean **noise** and that all these marks are subject to the director's demands.

10. To remember that no solo effects are expected of you unless specially called upon by the director for same, and at no time is "leading" or "showing off" on your instrument **other** than a sign of ignorance of **orchestra etiquette**.

TUNING UP.

When a soloist is to play in public with piano or other accompaniment it is wise to "get the A" before appearing on the stage. **But even so** it is necessary to give the strings a slight final adjustment a moment before playing. This should be done as quietly, thoroughly and unostentatiously as possible.

The same applies to a club or orchestra. When engaged in actually playing the players should remain silent. Of course an instant's tuning, done softly just before the orchestra starts is **absolutely necessary**. This

will have to be done on the stage. It is "absolutely necessary" because the room where the instruments are tuned is generally of a different temperature from that of the concert hall. Naturally then the strings need slight readjusting. Passing from one room to another is liable to jar the instrument so that it is bound to sound just a bit different out on the stage.

Therefore, to repeat, a moment's final tuning just before the performance is a vital necessity. It should be done so softly that it is almost inaudible and stopped at a signal from the director or even at his appearance.

It is a custom in some clubs for the Teacher or Leader to appoint one or more **ear experts** to tune all the instruments at some time before the concert begins. Later the players are given their instruments with instructions not to monkey with the strings. The result very generally is that no two instruments are really in tune. Part of the art of playing an instrument—a fundamental and rather important part—is the ability to tune rapidly (quietly) and accurately.

If you are "not very good" at tuning, just get by yourself in some quiet nook (do it now)—reason things out for yourself and **learn**, once for all, how to tune your own instrument. Remember too, practise makes perfect, and it is very humiliating to have to get your instrument tuned by someone else. Particularly as one player seldom tunes to another's satisfaction. They're both right but each produces his tones differently and that means—variation in tuning.

And taken in another sense is not this tuning up process symbolical of our honest efforts to put ourselves in accord with the Universe wherein we exist? It is impossible to ignore the fact that in order to play harmoniously with others your instrument must be carefully adjusted to their "A". You likewise, to obtain the best results, must be in harmony mentally with your fellow-players. Any bitter, malicious feelings jar and shock the hair trigger adjustment of your mental equilibrium, and you cannot do yourself nor anyone else justice.

So it is everyone's duty to tune himself to do his level best with every consideration for his fellows' happiness and welfare. "With Charity to all and malice towards none." Isn't that a Great Thought? See how well it works—and have patience—for arn't we all just Tuning Up to the Great Key!

The great majority of mandolin players one meets are prone to hand out this "Bromide": "I only play a little,—just for my own amusement!" Did you ever stop to think just what that means? In the first place it is a warning not to expect much; it is a confession of how little it takes to amuse oneself; and establishes the principle of not being willing to amuse others.

Translated this means: "I never practise, I can't bother to study, I'm not ambitious, in fact I am perfectly satisfied with myself as I am."

The pianist, the violinist, the vocalist all begin the study of their chosen instrument with the inspiration of **big** ambitions. From the first hour of their work they aim for the concert stage, the Symphony Orchestra, the Opera. If there had been no students of **high aims** there would be no music of a **high standard**.

Why is the mandolin not accepted in the same standard with other musical instruments? Because the mandolin player himself does not regard it as a musical instrument enough to learn it **thoroughly**. He is satisfied to either play without having studied at all, or to take just a few lessons of any-old-teacher, in order to play "a little for my own amusement at home."

Some things are worth doing well even if only for your own amusement.

(Continued on page 26)



GUITARISTS ROUND TABLE

CONDUCTED BY

ETHEL LUCRETIA OLCOTT

Soloist—Teacher—Composer

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

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

STUDIES AND EXERCISES FOR GUITAR.

ON account of the frequent inquiries I have had as to good studies and exercises for the guitar, I am going to explain various studies and exercises for guitar in the hope that it will benefit many students, and bring to light some little known studies.

For those who want some right hand exercises that will be to that hand what articulation exercises are to the voice, I know of nothing better than the 125 Studies for the Right Hand by Trinkaus. These studies take up almost every combination of right hand work, and if practiced slowly at first, till the correct fingering is acquired, and then the tempo increased till they are used for velocity exercises, and practiced till the right hand is perfectly sure and accurate there will rarely if ever, be any trouble with the right hand in any passage in the future. This book also contains some very excellent studies in intervals, which sort of studies, by the way, are all too little practiced by the average student. No student can ever hope to be a good guitarist unless they can play any combination of intervals with ease and facility, which is easier to talk of than to do, for a fluent and smooth rendition of passages in octaves, or tenths on the guitar, or even in some instances, of thirds or sixths, is not by any means an easy task. The average instruction book contains far too few interval studies, and the average student practices those too slowly and disinterestedly to ever gain a clean-cut technic. Go to spending a little time each day on the practice of studies in the different intervals and notice how it builds up your technic, and familiarizes you with the finger-board of the guitar. You will find these interval studies in the Trinkaus book just mentioned, **very good**. Another good book of studies, is the Schettler Guitar Studies. This little book contains many different styles of exercises. The first page is suitable for a beginner at the first or second lesson, and will make alternate fingering second nature to the pupil, and easier to acquire than it is with any other exercises I have ever seen.

This first page is also good for those pupils who have been careless or neglected their alternate fingering, or for those who have never used alternately the first finger and thumb on the bass strings—, for alternate fingering on the bass is just as necessary for a good technic, as it is on the treble strings, and no speed or grace in bass runs or scale passages can ever be acquired **without** alternate fingering. On the second page of this book are given the major scales from the key of C to the key of E flat, up through the positions, and to my knowledge it is the only book that gives all of the most used scales, beginning in the first position and showing the manner of ascending properly into the higher positions. Many students never play their scales but in the first position. These scales

from their lowest note to the highest in the compass of the instrument, should be as given in this book and used for daily practice. The third page of this book gives the minor scales in the same manner. On the fifth page is an exercise which is splendid for both hands, creating independence of finger on the left hand, while it gives the thumb and first and second fingers of the right hand some splendid work. This exercise should also be practiced slowly at first and then the speed should be increased till it can be played at a very rapid tempo. This page prepares a student better than any exercise I know of, for the finale of the Mertz opera revue, of "The Merry Wives of Windsor," and in fact for many other of that master's works. In this same book are some excellent studies for acquiring strength in the left hand, and when they can be played smoothly and with a good clear tone, it is pretty safe to say that the pupil can play clearly most any difficult barre chord, and has attained considerable left hand strength. We find also in this book some of the best exercises written for the instrument, which prepare the pupil for the different slur passages and arpeggios through the various positions in the works of Mertz and many of the other masters. The arpeggi exercises in the different keys, and beginning in the first position and running up through the twelfth and fourteenth positions are not excelled in any published guitar studies. This book contains some very good interval studies and also studies for acquiring the three finger and the one finger tremolo. The three finger tremolo should also be practiced thumb 1, 2, 3 as well as the thumb, 3, 2, 1 as given in the Schettler book, and also the tremolo with the thumb and two treble notes, played thumb, 2, 1 as given in the works of Ferrer and Romero, should be practiced. In the one finger tremolo, as I have stated before, I think it advisable to alternate with the second finger occasionally to relieve the strain on the first finger, as the guitar strings are much heavier and harder to move than the strings of the banjo. As far as I know this is the only book giving an exercise for acquiring the one finger tremolo, which is very effective at times on the guitar.

(Continued in April Crescendo.)

My Old Guitar

by Susan Wilbur Smith

To my friend and co-worker, Mr. William J. Mowbray, this poem is respectfully dedicated.

Thar' it is and thar' it'll stay,
No, sir, it can't be bought today.
I know, my friend, your offer is quar',
But money can't buy that old guitar.
Times are hard, and crops may fail,
But that old guitar ain't for sale.

Nigh on twenty years, that guitar has stayed,
Closed tight in 'that case, without bein' played.
Varnish is gone, and cracks you'll find,
Strings are punk, and the nuts will grind.
But Oh, what harmony that guitar has sung,
When it was new and I was young.

Nay, friend, that guitar'll ne'er be sold,
Though I am offered thrice its weight in gold.
Fond memories are treasured within that case,
That time and money can ne'er efface.
Memories of a heart that was filled with song,
Light as the dew and radiant as the morn.

Thar' it is and thar' it'll stay,
As long as I can see the light o'day.
My wife's been gone nigh twenty years,
The children too. All that I held most dear,
Yet, though my loved ones have roamed afar,
Their memories still hover round that old guitar.



BANJOISTS ROUND TABLE

CONDUCTED BY

GEORGE L. LANSING and THOMAS J. ARMSTRONG

Eminent Authorities on Matters Banjoistic

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



Concerning the Tremolo

By G. L. Lansing

I WAS asked one day by a well known banjoist if I had any special method of starting a pupil in the tremolo movement so their attack would not be abrupt? This is a common fault with a great many otherwise good players. In the beginning I always try to have the pupil realize that the two movements, that of the thumb and first finger are to be distinctly separated. The thumb note which is picked, should always be played first being answered immediately by the first finger in tremolo. It will be observed at first that there is a lapse of time between the picking of the thumb note and the beginning of the tremolo note but it should be practised in that manner at the start bearing in mind the fact that the tremolo is to be taken as soon as possible after picking the thumb note. The attack is really made with the thumb and the tremolo is taken up so quickly that no perceptible break is noticed. By way of illustration I will refer to the mandolin duo form. It is impossible for the plectrum to attack a note on the G string and on the A string at the same instant but a skillful player takes up the tremolored note so quickly that no break in the tremolo is noticeable.

Having made a specialty of the tremolo style of playing in all concerts that I have appeared in for over twenty years and knowing the worth of the theory that I have advanced in this article, I feel that it is worthy of consideration.

USING THE PLECTRUM

The plectrum style of playing on banjo has many advantages.

One can play from piano scores and by using the tremolo, slow pieces can be played effectively. Songs are preferable to piano solos as the notes frequently lay too low for the banjo. The flexible wrist movement is necessary to avoid harshness. Many of the banjoists heard in the vaudeville theatres seem to have developed the stiff wrist motion, playing from the elbow rather than from the wrist. The only instrument that is played from the elbow is the bass drum, which is quite remote from the string family of instruments.

NEWS IN GENERAL

The banjo acts in vaudeville have been doing very well this season according to the reports. J. A. Appleby has been in and about New England for the past two months playing almost constantly.

Karmen and Allison who have one of the most pleasing acts, are busy all the time. Miss Alice Allison who uses her knowledge of the mandolin in manipulating the banjo demonstrates the superiority of her method over the stiff forearm movement used by most pick players. Her playing of the Lucia Sextette is greatly admired.

Joe Donovan has joined the Lambert Brothers and I understand they are booked for months ahead.

The Howard Brothers were in and about Boston for several weeks lately.

Business in the line of dances is still rushing. In Boston it is impossible to supply the demand for banjoists who play at sight from orchestra music.

C notation seems to be gaining ground. A great many players have become so proficient this season, that they use the old form of A very little. It is easy and advisable to play in both ways, for by so doing ones literature is inexhaustible.

I was playing one night not long ago for an exclusive dancing party. There were several theatrical people present. An elderly gentleman approached me and as we finished a late ragtime selection he remarked—"That's the instrument that makes them dance, I've sat up many a night listening to E. M. Hall and often thought if every dance orchestra had a capable banjoist how it would add to the effect."

I afterwards learned that he was the manager of one of our leading theatres and that he formerly managed a well known play house in New York where Hall appeared many times.

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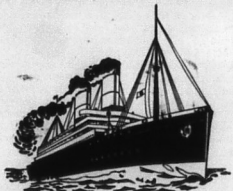
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Where the Crescendo Goes

On Its Journeys Around the World



Every month a city or town in some part of the world will be visited. A photograph of a subscriber living in that place and a view of some interesting building or street will be printed with a few notes of conditions relating to the mandolin, guitar and banjo in each vicinity.



F. Sprenginger, of Augsburg, Germany, was born in 1867 at Munich. He is connected in an official capacity with a large cotton mill. His leisure time is devoted to the guitar and to the promotion of the interest in the guitar. He founded, with the assistance of friends, the International League of Munich in 1899 and in 1904 the Free Society for the Promotion of Good Guitar Music at Augsburg. At Augsburg, this society issued the 40 well known books including guitar music and containing the first and only editions of the few works by Adam Darr, and Desker-Schenck and the 24 studies, Op. 48, Giuliani.

In the year 1909 the two societies were amalgamated under the name "League of Guitarists". There are 600 members of the organization located in all parts of the world. The official organ is the "Gitarrefreund" (Guitar Friend) published six times a year with interesting articles and music for the guitar.

Mr. Sprenginger is a member of the Board of Officers of this league, an enthusiastic lover and player of the guitar and an indefatigable collector of music of the old Guitar Masters. The rare works of Sor, Costi, Mertz and others are included in his valuable collection.



Augsburg is noted the world over for its magnificent buildings and the building here pictured is the Opera House, a gorgeous structure devoted to music.

Speaking of the Crescendo, Mr. Sprenginger says "I am always very pleased with the Crescendo which contains interesting articles and matters in connection with guitar and mandolin playing."

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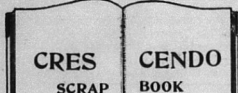
*269.	A Gay Gossoon	Vess Osman
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206.	Pearl of the Harem	Guy-Vess Osman
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*285.	A Darkey's Romance	Emile Grimshaw
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324.	The College Rag	W. Hunter
325.	Valse Sympathie	Emile Grimshaw
*326.	Lancashire Clogs	Emile Grimshaw
327.	Mr. Jollyboy	Emile Grimshaw
328.	L'Automne (Gavotte)	Bert Bassett
329.	Out West	Emile Grimshaw
334.	A Spanish Romance	Emile Grimshaw
335.	Patagonian Picnic (b)	Bert Bassett
336.	Prairie Life (a)	Emile Grimshaw
344.	Dream Song (r)	Emile Grimshaw
345.	The Possum's Picnic (a)	Eric Caleott
346.	Shufflin' Pete (a)	arr. Vess Osman
48.	Coon's Picnic	Morley
64.	Dance of the Pierrots	Ossman
96.	The Grafton Parade	Morley
124.	La Plus Belle Polka	Morley
157.	Rag-time Jubilee	Morley
165.	Ship Along Polka	Morley
166.	Spread Eagle March	Morley
203.	Magnolia Waltz	Morley
207.	Prairie Flower (Dance)	Will Mitchell
211.	The Dusky Dandy	Emile Grimshaw
212.	The Gold Diggers March	Morley
213.	Marche du Roi	S. E. Turner
242.	Dream Dance	Morley
244.	Torchlight Parade	Morley
246.	Pantomime Revels	Will Mitchell
247.	Comical Coons	Emile Grimshaw
253.	Felicia	Morley
261.	Patricia (Rondo)	Morley
265.	Moonlight Revels	Morley
277.	A Celtic Morn	Emile Grimshaw
280.	Coon Land	S. E. Turner
281.	Marche Negre	S. E. Turner
282.	Ethiopian Echoes	F. O'Flynn
284.	A Coon in a Kiosk	F. O'Flynn
289.	Pompadour (Gavotte de Concert)	Morley
347.	Campbell Kids	Emile Grimshaw
348.	Coon Song (without words)	Bert Bassett
349.	Waltz Reminiscences	R. L. Weaver

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 Stories, Poems, News and Opinions. Send in anything
 you wish only please make it short.

"THE SERENADERS AND ITS PURPOSE."

by Susan W. Smith

The Serenaders owe a debt of gratitude to Mr. F. Landry Berthoud of New York who with his keen insight saw the need of a Society in this country to promote a further interest in the mandolin, guitar and banjo and immediately set to work for such a purpose in the city of New York. After the torch had been lighted the fire spread rapidly and many of our leading teachers caught the spirit and at once set to work in many of our large cities forming The Serenaders, making it a national rather than a local society.

The club is for players and non-players who are interested in these instruments. It brings together in one accord players who would probably never have come in touch with other players but by through such a society. It is not for hard work but to cultivate a taste for good music and enjoy a little social chat. Teachers and pupils join forces, teachers putting aside the petty jealousies that so often arise; no question is raised as to a person's nationality or what his political or religious views might be. The only requirement being good character. They meet in a common brotherhood as devotees of the guitar, mandolin and banjo with a willingness to help one another.

For many years these instruments have been underrated but through the efforts of a few the real value of them is beginning to dawn on those who previously placed little value on them. In chamber music the violin quartet gives very fine results, also the mandolin quartet; many think that the mandolin quartet can replace the violin quartet which is a very absurd idea, but in this class of work we can partly understand the possibilities of the mandolin. However, music that is specially written for the mandolin gives better results and a fuller appreciation of the instrument.

Of the three instruments mentioned, the least known and understood is the guitar. It is surprising to find how many people there are who know actually nothing of this instrument. One hears, so often remarked, why waste so much time on the guitar—nothing can be played on that instrument but an accompaniment. Oh, how it grates on one's ear who knows the full value of this splendid instrument. Nothing but a "tum-tum bass"—absurd. It is true that many take up the guitar simply to accompany the mandolin or banjo or to play in an orchestra, but those who go farther and learn the depths of the guitar—they only, can understand. It has a beautiful low tone, resonant and sweet that penetrates into the innermost soul. The guitar is the oldest of the three instruments and is the most difficult to learn, which fact perhaps accounts for many not being able to play and appreciate it.

The banjo is an instrument which stands practically alone. I am not able to say anything of this instrument, should I do so it might be with a prejudiced mind. Some few years ago the banjo was very popular but it began to lose its popularity and has been at a stand still for some time, though at the present time it is reviving slowly. Mr. Alfred Farland, one of the leading exponents of the banjo has done much to keep the interest in this instrument alive by his concert tours through this country.

Sig. Giuseppe Pettine, mandolinist, virtuoso and composer and Mr. William Foden, the guitar wizard, have done a great deal to keep up the enthusiasm of these instruments in this country, yet, I believe Mr. Berthoud's idea of combining art and sociability in the home towns will greatly broaden and increase the field of work in connection with these instruments.

The Serenaders meet once in two weeks, or once a month at which a "Chief" presides. In Chief Serenader is chosen for each meeting, thus giving every member an opportunity of presiding at the meeting and arranging the program for the evening. The Chief may ask whom he chooses to play for him without fear or favor. Those asked to play are expected to do so whether artist or amateur. The amateur thus gains confidence in himself by playing before a small gathering, making it easier to play before a larger one. He also gets the benefit of the artist's work for were it not for such a club the amateur would not have the opportunity of playing with the artist. He derives aid not only by playing with the artist but by close ob-

servation of the artist when at his best. Everyone does his best and aims at a high standard.

So, dear reader, if you are not already a member of "The Serenaders," think it over carefully and seek out the nearest club to your home and take advantage of it at once. If you play a mandolin, don't be ashamed to take it out into the world and say, this is my friend and I shall stand by it and prove its worth to doubters. And you—guitarist—my closest friends, don't let anyone discourage you in your chosen instrument. Of the three instruments, you have the most valued one though perhaps the least known, back it up and make others see it as you do, and lastly, you banjoists who have hard work before you in again rousing enthusiasm in your chosen field, go at it with a will, make a fighting chance. That is one of the things the Serenaders is for—everyone to back up his own instrument and show what its real value is.

Trusting that all "The Serenaders" will have a successful year and that we may hear every month of new clubs being formed to promote an interest in this work and that every member may get as much pleasure and help from the club as I have, is the wish of a Providence Serenader.

GUITAR NOTES

by William Morris

To become a guitarist and to accomplish and develop, one must have, to a certain extent talent, ability, interest and lots of patience. I have often heard people ask me "How long do you think it would take me to learn to play the guitar?" I always answer them as above and it depends a good deal on how one starts.

However, it seems of late that people do not care to practise and remain in doors and put their time into practising an instrument as was the case a few years ago. Some students can progress wonderfully and others cannot. My advice is to get a good first class teacher who teaches the guitar and a good method and go into it vigorously. Put your mind right at it and put your heart and soul right into your work. Practise two or three hours a day on scales, exercises and chord progressions. Do not try to do too much all at once, but never get discouraged and give up. That is the reason there are not more good guitar players. Do not try to play music that is out of range of the guitar.

The guitar is a most excellent instrument for accompaniments and can be played with fine effect like a piano in many instances in the hands of a skilled performer and of course the instrument is very effective as a solo instrument.

There are many fine arrangements for the guitar that fit the instrument and are well adapted to it. Mertz, De Janon, Sor and many of the other old masters too numerous to mention, have made excellent arrangements of compositions for the instrument. There are also several present day guitar writers, whom I think all guitar students know who have written many beautiful solos well adapted to the instrument. I have recently published some interesting guitar solos and several other publishers will also issue some numbers which I have written and which are effective on either the guitar or harp guitar.

The guitar at one time was used in orchestras considerably but has been abandoned owing to its light tone. Of course many of the old masters such as Von Weber, Paganini and others admired the guitar and played it. Paganini for two years gave up the violin and devoted his entire attention to the guitar. During the last few years much progress has been made in perfecting the instruments and today day the guitars have a much better tone than was formerly the case.

At the close of the eighteenth century and beginning of the nineteenth, the Spanish guitar became a fashionable instrument on the continent. The guitar which is in reality a Spanish instrument is a descendant of the Lute. The guitar was at one time much more prominent than now, especially in Spain and Italy where it really originated from.

At one time in the eighteenth century the guitar was so popular in Spain that all the Spaniards disposed of their harpsichords at auction and changed them for guitars. At that time not a song was printed without being transposed for guitar.

Ferdinand Sor, a Spaniard, after the Peninsular war brought the guitar into great notice in England and composing for it with success banished the English guitar or citra, an instrument with six strings shaped much different than the guitar and tuned differently. The technique of the instrument was of the simplest, the thumb and first finger only being employed if not a plectrum. F. Sor's most distinguished rival was an Italian, Mauro Giuliani, who composed a concert with band accompaniment for the terz guitar, an instrument with a shorter neck tuned a minor third higher.

It is generally stated that the sixth or lowest string on the ordinary guitar was added in 1790 by Jacob A. Otto of Jena who was the first in Germany to take up the construction of guitars after their introduction from Italy in 1788 by the Duchess Amalie of Weimar. The original guitar brought from Italy by the Duchess Amalie had five strings, the lowest being A. In Spain six stringed guitars were known in the sixteenth century.

I expect and hope to see the guitar more popular and more in demand in the near future.



PROVIDENCE

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

Dec. 9th, Chief Serenader was Clinton S. King. The G. E. played "Asphodel Waltz" (Hildreth) "Sun Rays" (Morse), "Darkeys Dream" (Lansing) "Four Little Pipers" (O'Connor). Theodore Peck played mando-cello solos "Spanish Serenade" (Prinl) and "Thine Eyes So Blue" (Leasson) with Mrs. Peck (his mother) at the piano. Walter Burke played guitar solo "Overture" (Carulli) and "G. A. R. Patrol" (Burke). Giuseppe Pettine played mandolin solos "Reve Oriental" (Dounis) and "Evening Prayer" (Pettine). Next a banjo duet by Messrs. David and Burke. "Niagara Rapids" (Jennings) and "Gloriana Waltz" (Glynn). The Place Quartet played "Leichtes Quartet" (Bone). Several new members joined.

At the Serenade of Jan. 23rd, Theodore Peck was Chief Serenader. The G. E. played "Starry Jack" (Hildreth) and "After Vespers" (Moret-Odell) "Yankee Dandy" (Weidt) and "Ballet des Fleurs" (Morse). The Mowbray Trio, W. S. Marsh, 1st mandolin, W. J. Mowbray, 2nd mandolin and Miss S. W. Smith, guitar, played "Slippery Quaker" (Weaver), "When It's Apple Blossom Time In Normandy." Wm. Place, Jr. played "Souvenir di Posen" (Wieniaswski) and "Carnival of Venice" with brilliant harmonic variations, Mrs. Peck at the piano. Mr. Gieske played zither solos "Mid-summer-night's Dream" and a Bavarian "Yodel." Walter Burke played banjo solo overture, "Call of Baghdad" and his own composition "Parade Quickstep." The Pectrio made its debut (this should not be confounded with the Plectrio of New York). Mr. Peck played first mandolin, Mr. King, mandola and Mr. Place, mandocello, an unusual order for these well known players. They rendered the Hayden Trio Opus 53.

CHICAGO

Mrs. C. C. Rowden, Secantreas, Masonic Temple, Chicago, Ill.

The monthly Serenade was held at Corinthian Hall, Jan. 30th-400 or 500 Serenaders and friends being present. Claud C. Rowden was the big chief and he kept the audience in an uproar with his witty way of announcing the numbers. The Chicago Plectra Orchestra, Mr. Rowden conducting, played "Bridal Rose Overture" (Lavallo) and characteristic suite "The Four Winds" (Trinkaus). A trio composed of Mrs. Rowden and Mrs. Mudge, banjo, and Miss Excel, piano, played "March Impromptu" (Eno). Rowden Mandolin Quintet, Mr. Rowden and Miss Excel mandolins, Mrs. Rowden, mando-cello, Mrs. Mudge, mandola, James Rago, mando-bass, played "Minuet" from Mozart's E flat Symphony and "Serenade" (Drilla). Mr. and Mrs. Ed. J. Sterba, in a mandolin and piano duet, played "Valse Brillante" (Alb). Mr. Rowden made a few remarks about the Serenaders. He never fails to give F. Landry Berthoud full credit as the originator of the Serenaders. The Rowden Quintet played several numbers and Mrs. Rowden played mando-cello solos, Raff's "Cavatina" and "Summer Idyl" (Rothlander). The G. E. played "Crescendo March" (Odell). This was the most artistic and best attended of any of the Chicago Serenades.

BOSTON

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

Monthly Serenade was held Feb. 6th. Weather—a young blizzard. About 75 present. G. E. played several numbers among them being "Sweet Visions" (Beusse-Odell) "Magnolia Serenade" (Missud-Hildreth) and the ever popular "Crescendo March" (Odell). A trio, Messrs. Harper, mandola, Pendleton, mando-cello and Ray, piano, played "Beusse from Jocelyn" and "The Resassy". Miss Lena F. Webber played mandolin solo "Fast Mail Galop". Mr. Fred McGrath and Miss Baker played banjo duet "Entry of the Gladiators" and "Sextet from Lucia". Norman A. Ray played piano solos, a new march and waltz of his own composition. It was a valentine party. Everyone present brought and received a valentine. One of the best Serenades yet. The first annual banquet will be held the second week in April, in one of the leading hotels.

NEW YORK

F. Landry Berthoud, Secantreas, 664 W. 179th St., New York, N. Y.

The annual election held the first of the year resulted in election of the following officers for the advisory board, F. Landry Berthoud, Secantreas, Edw. Bailey, W. H. DeWick, W. E. Pester, W. D. Kenneth, W. Lange, W. Liess. Miss Mary C. Thorn-dike was Chief Serenader, Jan. 11th. The Kitchener Quartet, namely W. J. Kitchener, 1st mandolin; Julia Greiner, 2nd mandolin; Mary C. Thorn-dike, mandola; Louise Clemence, lute; John W. Little, mandolinist, Miss Julia Greiner, mandolinist and a trio of banjoints, (Mrs. White, Miss Kenneth and Miss Thorn-dike accompanied by Mrs. Kenneth at the piano), all rendered selections. Mr. Harry L. Hunt sang a group of songs accompanied by Miss Palmer at the piano and in one of these Miss Thorn-dike played an obbligato on the octave mandola.

Two weeks later, Miss Ruth Kenneth was Chief Serenader. Among the numbers was a banjo quartet in which Mr. Foster played plectrum banjo, Mr. Kenneth finger banjo, Mr. Douglas banjo-czarine, Mr. Spaulding, piccolo. They played the "Knickerbocker March" (Kenneth) and "Red Rose Rag" (Weinick). Mr. Berthoud played "Gavotte" (Martini) on the mandola. Mr. Kenneth played banjo solos "Castle Square Fantasia" (Stuber) and "Heart Speaks" (Hent). Mr. Teaman played "Colored Major March" (Brooks and Hall) and "Angel's Lullaby" (De Lane). The banjo club played several selections. The G. E. also played several times.

MANDOLINISTS ROUND TABLE.

(Continued from page 21)

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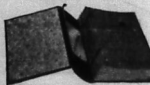
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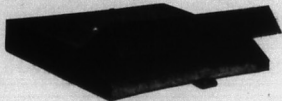
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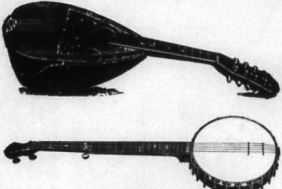
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