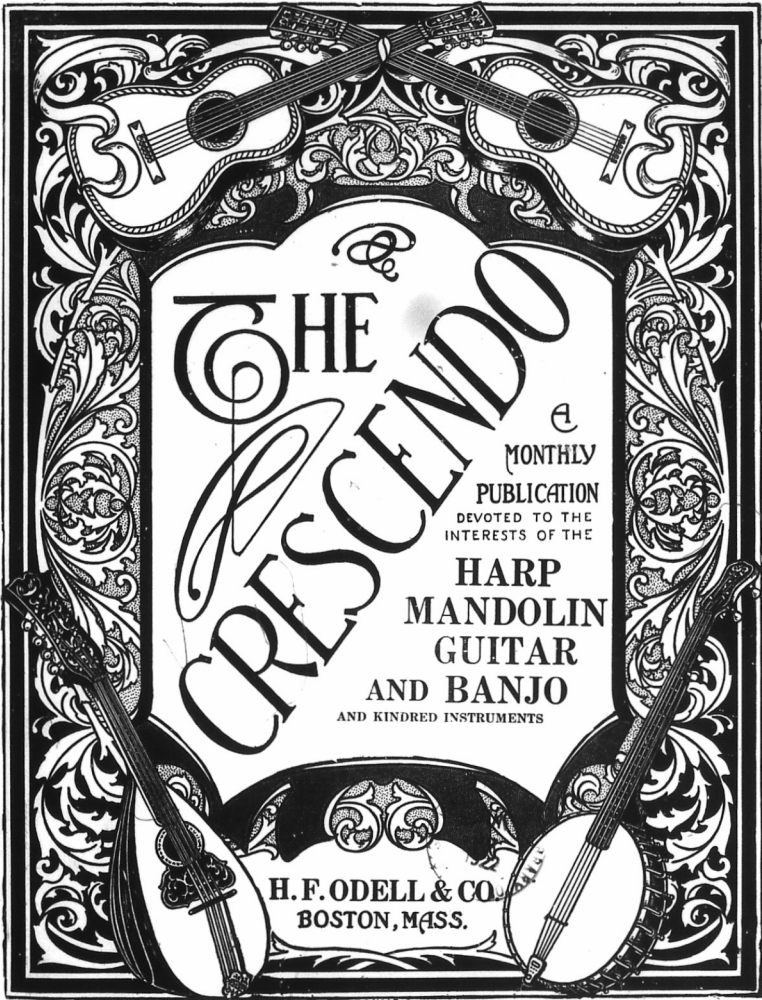


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THE
CREScendo
 A
 MONTHLY
 PUBLICATION
 DEVOTED TO THE
 INTERESTS OF THE
 HARP
 MANDOLIN
 GUITAR
 AND BANJO
 AND KINDRED INSTRUMENTS

H. F. ODELL & CO.
 BOSTON, MASS.

F. & HALL

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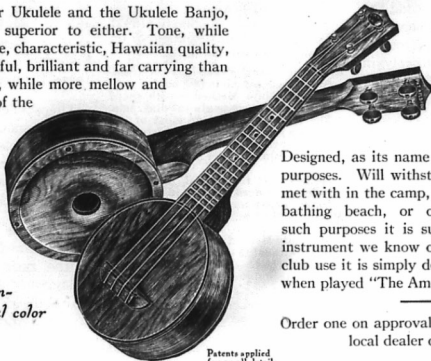
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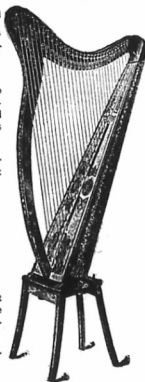
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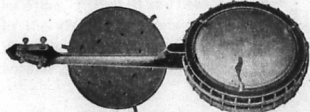
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The Harp, Mandolin, Guitar, Banjo
AND KINDRED INSTRUMENTS

Vol. XV

BOSTON, JULY, 1922

No. 1



FESTIVAL ORCHESTRA

WM. PLACE, Jr., Director

One of the most spectacular fretted instrument concerts ever given in America was presented by Wm. Place, Jr., at Providence, R. I., on April 3rd. The stage scene represented a tynsy camp in a valley on a moonlight evening and nearly 200 fretted instrument players, in bright tynsy costumes, were seated about a campfire. Directed by Mr. Place, this mammoth orchestra played "A Little Story" (Odell), "Remember the Rose" (Simons), "O Sole Mio," (di Capua), the solo part being played by Miss Virginia Hazard, and "Aloha Oe" (Lilstock and Odell). A large ensemble of harps, directed by Van Venchton Rogers, played Handel's "Largo" and "O'Donnell Aboe," a famous Irish war tune. Other numbers included a Hawaiian Club, a saxophone ensemble, and a mixed orchestra. It was a most unusual concert, and unique in every respect.

IN RETROSPECT*

By Lloyd Loar



UST twenty-nine years ago yesterday, I was presented with my first mandolin. It wouldn't go in my carefully hung-up stocking, although it was of somewhat the same shape as the arrangement mother used to insert in the aforesaid caldy garment when it needed darning,—only larger, of course.

The recent finding in a box of long-stored treasures of the small Christmas card which proved it to be really for me, brings most vividly to mind that glorious morning, the instrument itself, and the later search for a teacher. I flatter myself occasionally with the thought that many of the hall-marks of youth are still imprinted upon my heart and mind. Twenty-nine years is not such a long time ago, and yet what a change they have brought in the plectral instrument field. It was necessary to journey to a nearby city to secure any instructor who would teach me to play upon my precious gift, and I well remember how curious he was about the mandolin because he hadn't seen many of them, in fact, had never played upon one at all. He was a violin teacher, but willing to teach the mandolin if we confined our efforts to the left hand alone, and if I paid the price asked for violin instruction.

A little figuring will reveal that twenty-nine years ago was shortly after the World's Fair and the mandolin was just beginning to attract attention, although most of the instruments available were extremely unseaworthy affairs,— I know mine was. Teachers were mighty scarce, at least in my vicinity; the general triviality of the instruments as then constructed did not attract serious enough minded folk to study them, so the average teacher could make no other than a precarious living when depending upon those instruments alone. Most clubs or orchestras had only first and second mandolin, guitar and piano; and if the pianist were able, stout and willing, and the guitar players were numerous, the effect was not quite thin enough to see through with a casual glance. I can see now very clearly that unless conditions had changed mightily the mandolin family would have been but a poorly constructed one, unable to give much of anything to those who upheld it or to promise any more than that to others who might.

But ingenuity and prophetic vision did change conditions, and today the teacher or player of the fretted instruments can achieve as great success as his brother with the smooth fingerboard and the bow, his cousin with the ivory keys of black and white, or his friend and comrade who makes "his'n" go by blowing in it.

The necessary experiments were made in construction, and today there are several manufacturers producing instruments which compare favorably in appearance and possibilities with instruments of any other sort, and furnishing for the plectral choir a full complement of parts. It was recognized that able men and women must be attracted to the fretted instrument field, there to serve as instructors, and today many such are serving. These things did not just happen, however; vision and character some place were necessary to bring them about. For instance, able men and women, no matter in what

field are their endeavors, expect financial reward in proportion to their ability, and they have a right to expect it. Not that monetary return is so all important, for it is not, or we might all have a try at bank robbery, but as our social and economic system now functions, money fairly earned is one measure of success. Then, what is more important, it furnishes freedom from anxiety about the protection and sustenance of these insatiable bodies we occupy; it gives, therefore, more leisure and room in which to grow, to acquire fresh knowledge, to hand on what we have acquired as part payment on the debt we owe to those who know less than we do. And in turn we are able to earn more money, acquire more knowledge, and capably to assume larger responsibilities. Progress is inevitable, remorseless, yet altogether beneficent and lovely. Yet her prophets are reviled, misunderstood and derided, although they, poor, lucky souls, could no more hold back the fulfillment of what they teach or preach by keeping still than a mute Newton could have kept ripened apples from falling earthward.

Intuition and experience showed that it would be so in the fretted instrument world no less than in that larger world of which it was and is a part. Fretted instruments were not recognized as legitimate members of the Euterpean family; serious students of the instruments were few and far between; adequate instruments were scarce; able teachers hard to find, and not likely to increase in number when the returns were generally so much less than in other lines. What was needed first to start growth? Better instruments and a chance for personal ability in their teachers to reap rewards proportionate to the effort expended as determined by like efforts in other lines. So it came about that vision and intuition prepared the way for this by providing for the teacher to share in the profit from supplying instruments to the public, and upon him or upon her devolved the welcome task of introducing and sponsoring instruments which by their improved construction, and exact and complete voicing, made inevitable both serious consideration for them, and a host of earnest students who sought expression for their yearnings musical through the fretted instruments. And why should it not be so,— who benefits more by such an arrangement than the pupil, and through him, the teacher? The real reward is not in money, but in consciousness and conviction of growth. The financial return to the manufacturer was less immediate than if cheap and unworthy instruments were made and sold through the old and well-worn channels. But when the satisfaction of having produced something worth while is considered no comparison is possible; then so just is the procession of events, so well balanced are the results of the passing of the years, that the largest ultimate permanent reward is always to those who serve best and serve the greatest number.

This hasn't so much bearing on my initial experience as a mandolinist, except one thing does remind us of another. I held out for possibly a half-dozen lessons, and then the distance necessary to go, the expense of this added to that of the lessons, and the extreme

*Written Dec. 26, 1921.


(Continued on Page 28)

HARP DEPARTMENT

A. F. PINTO
Member of Faculty of N. Y. College of Music
EDITOR

This department is conducted for the
benefit and interest of all
Harpists, Schools, Pedagogues
and Composers

Questions or suggestions will receive
consideration. Address Harp Editor,
care of the Crescendo.



NEWS OF INTEREST TO HARPISTS

THE CRESCENDO prize for a composition limited to two printed pages for the Clark Irish harp was awarded to Harry M. Butler. There were sixteen compositions entered in the contest, and of these honorable mention went to Miss Susan A. Webb, M. M. Ahern and Mrs. William A. Sarle.

Alberto Salvi, the distinguished Italian harpist's record of engagements played during the past season was 120 concerts, 75 being recitals in which he gave the entire program, and 3 as soloist with Symphony orchestras. His manager estimates he covered over 35,000 miles to fill his dates, from New York to Cuba, from Montreal, Canada, to Portland, Ore., Texas and Florida. Next season, on account of Cuban and Mexican tours, Salvi will play only 75 dates in the United States.

Carlos Salzedo, the distinguished French harpist, and **Marie Miller** played a harp duo at the third concert given by the Guild of International Composers at Greenwich Village, N. Y. At the Shubert Theatre in Boston, Salzedo assisted Adolph Bolm's Ballet Intime with a harp solo, and directed the instrumental ensemble. Mme. Mona Gondre, the fascinating little French singer, engaged Salzedo, with his ensemble, for her Middle West tour. The Salzedo Harp Trio was enthusiastically received on its spring tour.

Activities of the pioneer American harpist, **Maud Morgan**. Engaged at Lynbrook, N. Y., in joint recital with Louise Pottie, member of the Chicago Opera Company; for the Hans Kronold Memorial Concert at Carnegie Hall, New York, featured as one of the soloists; also for two numbers with her harp ensemble of eight talented harpists, namely, E. T. Bourquin, Mary Bourquin, Elizabeth W. Leutschford, Helen Manzer, Helen Pritchard, Mary Parker, Beatrice Weller and Anna Welch. Miss Morgan will hold summer classes at her summer home, "Doughmore," Pleasant Plains, S. I., from July to October 1.

Recent and forthcoming bookings for **Anna Pinto**, niece of the writer. Recital under auspices of the Teachers' Association of the Board of Education, New York; joint recital with Orville Harrold, member of the Metropolitan Opera Company; first appearance in Brooklyn, N. Y., at the Academy of Music, on May 22; joint recital with Loretto O'Connell, Paolo Grosso, violinist, and Francis C. Torre, baritone, at the De La Salle Auditorium, and a ten weeks' tour now booking.

Dorothy Johnstone Baseler and her harp ensemble have been giving attractive concerts in Philadelphia and at East Orange, N. J., under the auspices of the Musical Art Society. Members of the harp ensemble are Stella Murphy, Mrs. John Joyce, Jr., Florence Kenworthy, Florence Wightman, Alice Hanscom, Joan Newbourg, Dorothy Power, Katherine Leidy and Dorothy Baseler.

Annie Louise David, distinguished harpist, played with such success at East Orange, N. J., on April 27, that she was at once re-engaged for next season, when she will appear in a joint recital with Mme. Zeritza of the Metropolitan Opera. On April 29, she gave a harp recital at Riverbank Court, Cambridge, Mass. She, at present, is teaching at Cornish School at Seattle, Wash. On September 1 she takes her annual California tour under Selby Oppenheim, giving joint recitals with Louis Persinger, violinist.

The popular American harpist, **Mildred Dilling**, accompanied by her three pupils, Marie Tonetti, Alice Singer and Frances Callow, sailed recently for France, where Miss Dilling will open a summer school at Etretat, France, and is booked as soloist at the Salle Erard, in Paris, on June 28.

Helen Pritchard, the young American harpist, who is rapidly coming to the front rank as a popular soloist, was enthusiastically received by an audience that filled the Auditorium to its utmost capacity, in Ithaca, N. Y. A well-balanced program was given of old classics and modern compositions for harp solo, harp and voice, and harp and ensemble instruments. She performed compositions by Palestrina, Fresco Baldi, Durrant, Charpentier, Hahn, Sodero, Verdalle, Naderman, Lady Brittain, and a suite by the writer. Miss Pritchard also appeared with success at Carnegie Chamber Music Hall, New York, on May 18, and at the Aeolian Hall, New York, on June 16.

Beatrice Weller, daughter of the popular soprano, Hortense D'Arbly, scored a pronounced success with her harp playing at several recent engagements, including a joint recital at the Booth Theatre, New York, with Nell Hanks, and at the New York State Federation of Music Clubs, which has as one of its objects to encourage musical talent. The president engaged Miss Weller to give a harp recital at one of the monthly forums at the Hotel Pennsylvania, New York.

Alfred Kastner, the noted harpist and composer, and member of the Los Angeles Philharmonic Orchestra, recently played "Introduction and Allegro," by Ravel, at a Friday and Saturday evening concert of the Symphony Orchestra in Los Angeles. He was enthusiastically received by a large audience, and was especially commented upon for his technical mastery and artistic interpretation.

Sepp Morcher, harpist of the Cleveland Symphony Orchestra, scored a big success at a recital given recently in Cleveland, assisted by Nahoun Dinger, cellist, Charlton Cooley, violinist, and Edwin A. Krazl, organist.

(Continued on Page 9)

HAWAIIAN ROUND TABLE

Conducted by JAMES F. ROACH
TEACHER and COMPOSER

This department is especially for players of the Steel Guitar and Ukulele. Questions or suggestions will receive due consideration.

Address, Hawaiian Round Table, care of the Crescendo.

THE HAWAIIAN ORCHESTRA OF HOLY ROSARY MISSION

By the Members



THE dreamy, catchy, fascinating strains of Hawaiian music have made their appeal and found ardent admirers among the inhabitants of the sunny parishes of South Dakota. One hearing was sufficient to produce many devotees. At Holy Rosary Mission, a school on the Pine Ridge Reservation, an orchestra of fifteen members, including the ukulele players, was started in 1918. This in spite of the fact that almost insurmountable difficulties had to be overcome in securing instruments. These first difficulties overcome, many of us found the learning rather hard, and were on the point of giving up, believing it impossible to succeed. But as effort is almost always crowned with success, so in this case our efforts were soon rewarded with abundant fruit. After practising the "Beginner's Waltz," as we thought, to perfection, the next piece came with greater ease. Now we have little difficulty in learning new pieces. We have learned many pieces from several books, but the compositions of Mr. J. F. Roach are our favorite ones.



It was not long before the Hawaiian Orchestra became a very welcome addition to every program presented at the Mission, and the applause at the initial appearance urged us on to greater endeavors. Now they appear several times on each program, and are received with heartier applause than in the beginning. Pieces such as the "Adeste Fideles" and "Silent Night" made strong appeal at Christmas. We hope in the near future to entertain our appreciative audience with "Glad Hand," "The Lure" and "The Land of Dreams."

It should not be thought, however, that it is only at school that the "Hawaiians" are wanted for the purpose of entertainment, but they are also sought at home. If people are preparing for a good time, and a member of our orchestra can be had, it is a foregone conclusion that he is to take a very active part in the performance.

We can hardly omit saying a word or two about our accompanist, William Black Tail Deer. Though only seven years old, he is doing splendidly. The accompanying picture shows him with a slate before him. At first one of the girls of the school was selected to act as our piano accompanist, but when the matter was put before us, we decided that "Chief," and no other, was to act in that capacity.

We practise every morning from eight o'clock until nine, and at times also from 12:30 P. M. until 1 P. M. It is, indeed, time well spent. Our sentiments are the same as those of Mark Twain, and we can hardly express ourselves in better words than those which he used when speaking of Hawaiian music: "The music of the Hawaiians, the most fascinating in the world, is still in my ears and haunts me sleeping and waking."

(Continued on Page 21)



Manufacturers, Publishers,
Teachers and Players

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

We recently received a very fine souvenir, entitled "An Appreciation." It is a book printed in splendid style on the finest paper, tied with gilt cord. It contains a fine photograph of Carl Fischer, founder of the Carl Fischer house, New York City, and a short story of the record of fifty years of service in music in America by Carl Fischer. It also contains a facsimile of a bronze tablet presented to the Carl Fischer music house by its employees in commemoration of the fiftieth anniversary of the establishment of the house. The address delivered by Mr. W. Kretschmer at the presentation of the tablet is also given, and a list of employees of the house for fifty years, from 1872 to the present time. A fine drawing of the new Carl Fischer building is also shown. Mr. Walter Fischer collaborates today with the founder of the house in a harmony of purpose and endeavor.

The Nordica Mandolin and Guitar Orchestra, under the direction of Walter T. Holt, with Harold F. Plews, concert manager, gave its twenty-third annual concert at Washington, D. C., on May 19 and 20. Appearing on the program also was the Nordica Hawaiian and Ukulele Club, and the Nordica Banjo Club and the Musurgia Quartet. The personnel of the organization included about one hundred and fifty members. The mandolin orchestra played "Orpheus Overture" (Offenbach-Odell) and "Symphony No. 5" (Beethoven); the Hawaiian Club played a medley of Hawaiian and popular airs; the Banjo Club, combined with the orchestra, played a popular medley. Mr. Charles A. Conrard played guitar solo, "Valse Caprice" (Conrard), and Miss Alice E. Hill, one of the assistant teachers, played mandolin solo, "Valse Fantaisie" (Siegel). The quartet appeared twice, and Mr. Young, one of the members, sang a tenor solo. Informal dancing, with music under the direction of Mr. Conrard, followed the concert, which was given in the splendid ballroom of the Hotel Raleigh. Mr. Holt's concerts are among the leading musical events in Washington.

Mr. M. J. Scheidlmeier, whom we had the pleasure of hearing at the recent Guild convention, is certainly a wonder on the tenor banjo. He has recently perfected a mail course for tenor banjo, which will be of much help to those desiring to study by this method.

Kola's Mandolin Orchestra, under the direction of W. Kola, gave an interesting concert at Rutherford, N. J., assisted by "The Gibsonians." The orchestra played "New York Idem March" (Siegel), "Grand Opera Strains" (Johnstone), and "Echoes of '61" (Arr. Odell). "The Gibsonians" plectral quartet, played "Golden Scepter Overture" (Schlegel-Odell), and the banjo ensemble played "Darkie's Dream" (Lansing). L. A. Loar, accompanied by the plectral trio, played "Andante Cantabile" (Tschakowsky-Odell) and "Quartet from Rigoletto" (Verdi-Loar). James H. Johnstone played tenor-banjo solo, "Popular Medley," and a mandocello solo, "Song to the Evening Star," and Mrs. Leora Haight played her own "Chanson Fantastique." A very interesting program.

The Detroit News, speaking of the playing of Miss Jennie Durkee, the accomplished ukulele soloist for the radio, recently says, in part: "Miss Durkee did things with that much abused instrument that no one not hearing it would believe possible. She was not content with mere chords, she played such things as the 'Sextet from Lucia,' and 'Dear Old Pal of Mine,' and a brisk march,—the melody of these compositions, you understand,—and if it were not for the announcement, the radio fans might still be wondering whether the player had used a harp or a guitar."

Johnson C. Bane, the eminent guitarist, recently visited Mr. R. Hemple, director of the Hemple School of Music, at Atlantic City, N. J.

(Continued on Page 21)

PROMINENT TEACHERS and PLAYERS

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



CARLO DE FILIPPIS
 Newark, N. J.

Mr. De Filippis was born in Ariano, Italy, April 25, 1890. He began the study of the mandolin and guitar at the age of six, with local teachers, and played first mandolin with the town mandolin orchestra.

He came to America at the age of fifteen, and continued the study of the instrument, practicing diligently by himself. He has had a varied experience, and is now director of the De Filippis Plectrum Orchestra in Newark, N. J.; concert master in the New York Plectrum Orchestra; first mandolinist of the Athenian Mandolin Quartet, which has made a number of phonograph records for the Victor and Edison phonograph companies; conductor of the Newark Mandolin Orchestra, and first mandolinist of the Plectro String Quartet, which organization was one of the most enjoyable features at the recent Guild convention.

He is at present teaching both in New York City and Newark, N. J.

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ROGERS, SCOTT & CO., 78 Auditorium Bldg., Chicago, Ill.

NEWS OF INTEREST TO HARPISTS

(Continued from Page 7)

Theodore Cella, the distinguished solo harpist of the New York Philharmonic Orchestra, gave a most interesting recital at the Liederkrantz Club, New York, assisted by Elsa Diemer, soprano. Cella's program was composed of compositions by modern and popular composers of the harp. The numbers that seemed to please the audience most were two compositions from his own pen, "Danza Fantastica," and a delightful song for harp and voice, "The Message."

Henry J. Williams, of the Minneapolis Symphony, was chosen one of the soloists for the last Symphony concert of the season at Minneapolis, Minn. This is Mr. Williams's thirteenth season with the orchestra, and his twelfth annual appearance as soloist. It is an enviable record, and certainly no player in the orchestra ever enjoyed greater or more deserved popularity.

Miss Virginia Anderson of Lexington, Ky., is the daughter of Prof. F. Paul Anderson, dean of the Engineering College of the University of Kentucky. Miss Anderson is not only a promising harpist, but a distinguished artist. She is a teacher of drawing at the University of Kentucky, and her original ideas in art designing have attracted much attention. She designed the Virginia-Frances miniature, hand-painted paper dresses to show the prevailing styles.

At a concert given by the Boston Flute Players' Club, at the Boston Art Club, Mme. Delcourt, the second harpist of the Boston Symphony Orchestra, was engaged to play an interesting number for flute, string quartet and harp, by Mason.

Kathryn Perkins, harpist, was the soloist engaged with the Arthur Brooks' Symphony Players, members of the Boston Symphony Orchestra, at a concert given at Fitchburg, Mass.

Hubert A. Graf, harpist, formerly of the St. Paul Symphony Orchestra, was forced to give a half-dozen encores at a concert given in Los Angeles, under the auspices of the Advertising Club at the Alexandria Auditorium.

Louis Mazzei, the popular Newark harpist, was well received by a large audience at two recitals given under the auspices of the Gaelic Society of Newark, N. J., on April 19, and on July 7. Mr. Mazzei announces that he will open a New York studio at 113 East 34th Street, New York.

Elsie Sorelle, the promising young harpist and pianist, gave an account of herself at a concert given at Summit, N. J., assisted by Mona Gondre, the popular singer of French songs.

Mrs. Christian Schertz, the distinguished harpist of New Orleans, La., assisted by Charles Dorhaur, baritone, gave a recital at the New Orleans Elk Lodge. A well-balanced and diversified program was given.

(Continued on Page 21)

The CRESCENDO

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

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Editor and Manager

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No. 1

EDITORIAL

In this issue of the CRESCENDO, in the music insert, there appears the first number of a suite by Alfred Holy, called "Three Sketches." We know harp players will enjoy this number, as Mr. Holy is so well known as solo harpist of the Boston Symphony Orchestra. The piece is published in book form, with the other two numbers, by Oliver Ditson Company. We recently had the pleasure of hearing Mr. Holy play at the Pop concerts, given in Boston by the Boston Symphony Orchestra.

FOR over twenty years the Nordica Clubs' concerts, under the direction of Walter T. Holt, have been one of the musical treats in Washington each season. The twenty-third concert was given in May in the ballroom of the Hotel Raleigh.

Mr. Holt has, for years, played many of the compositions of the old masters with the Nordica Clubs, and he deserves a great deal of praise and credit for the extremely high-class numbers he uses at his concerts. Not that he has neglected the lighter class of compositions, as his programs are extremely varied, but he has gone further than almost any mandolin orchestra in the country. Last year he played the "Unfinished Symphony" (Schubert), and this year he played Beethoven's "Fifth Symphony in C minor," an almost unbelievable feat with a mandolin orchestra to the uninitiated.

We have always contended that it was quite possible to play the very best music in a mandolin orchestra, when the orchestra has the proper instrumentation, and is properly trained and conducted. There are many of the masterpieces of music by the world's greatest writers published for mandolin orchestra, and while at present none of

the symphonies have been issued, it may be, in time to come, that some of them will be published for mandolin orchestra.

Mr. Holt has performed two symphonies, proving that it is possible to play the highest class of orchestral music with a mandolin orchestra.

The newspapers praised the concert very highly, especially the playing of the symphony. The Washington Times said, in part:

"Attune your ears to the lighter quality of the mandolin and the guitar, with its orchestrally pitched companions the tenor mandolas, octave mandolas, mando-cellos and mando-basses, and you find a complete string orchestra. They gave a delightful interpretation of the melodious and lilting music of Offenbach, in his 'Orpheus' overture, its ensemble rising like a tide of tone and full rich body of a harmony that was fine in its modulations, shaded and full of rhythm, and through which the tunes of Offenbach ran in sometimes a deep melody or again a rousing one like the effective finale.

"They dared even more. Mr. Holt asked the indulgence of the audience for their attempt to interpret Beethoven's fifth symphony. Some might quibble because the mighty notes of Fate did not sound out from the orchestral trumpets and double basses. It is a matter of triumph for the musicianship of Mr. Holt that they kept the spirit, the form and the values of this great music, giving a sincere and remarkably enjoyable interpretation that could not offend, even though it lightened the momentous music of the giant of the orchestra, Beethoven. They dared an impossible thing and they accomplished it. It was an amazing achievement, making for musicianship in the entire group."

The Washington Post said, in part:

"It is sometimes said that mandolins and guitars are very unmusical instruments, but last night's performance by the Nordica organizations disproved that very decidedly. When one sees a symphonic creation listed on the program of a musical body interest is immediately aroused. Now, if a mandolin club can put upon its program the great C minor symphony of Beethoven, the most perfect of all of them, one certainly must expect uncalled for things. Such was the case when Mr. Holt's students rendered this massive composition. It is enough to hear the music, but to make it recognizable is a feat.

"Not only did the players last night do this, but they also gave it an interpretation and a reading that deserves great credit. These are students and not professional musicians. It is doubtful whether a third of them ever heard or saw or heard of the fifth symphony before the music was put in front of them. To take this work and study it, lend it a different characterization and, above all, to actually produce it with earnestness shows them to be individuals of extraordinary ability, patience and a keen understanding of their task.

(Continued on Page 28)

JULY MUSIC

Gibson Beauty March (Nicomede). First and Second Mandolin and Guitar. Published by Lustror Company.

Badinage (Santisteban). From folio, "Thirty Compositions for Guitar Solo." Published by Oliver Ditson Company.

No. 1 from "Three Sketches for Harp" (Holy). Harp Solo. Published by Oliver Ditson Company.

The Banjo Boys (Burke). Banjo Solo. Published by H. F. Odell & Co.

Gibson Beauty March

1st Mandolin

JOE NICOMEDE
 Arr. by Z. M. Bickford
 and Joe Nicomede

The musical score is written for 1st Mandolin and Trio. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into two main sections: the 1st Mandolin part and the TRIO part.

1st Mandolin Part:

- Starts with a *ff* dynamic and a *Unison* marking.
- Includes a *mf* dynamic marking.
- Features a *p* dynamic marking and a *Solo* section.
- Contains first and second endings, marked with *f* and *ff* dynamics.
- Includes a *ff* *Solo* section.
- Features first and second endings with *f* dynamics.

TRIO Part:

- Starts with a *p* dynamic.
- Includes *f*, *sfz*, and *p-f* dynamic markings.
- Features a *cresc* (crescendo) marking.
- Includes a *p-f* dynamic marking.
- Contains first and second endings with *f* dynamics.

BADINAGE.

GUITAR.

G. C. SANTISTEBAN.

Moderato assai.

p misterioso *poco cresc.*

p a tempo *poco cresc.* 4th

p *mf* 5th

p calmato *pp* ten. 2

mf *p* 1st harm. 1st

mf Bar *p* 7th harm. 7th

f poco piu mosso rit

To my pupil Miss Odille Atcheson

THREE SKETCHES

FOR THE HARP

I

ALFRED HOLÝ, Op.25

HARP

Andante

p

1 2 1 1 2 1

1 2 1 1 2 1

D#

G#

mf

1 2 1

F#

mf

B \flat

E \natural

F \sharp

p

G#

rit.

1 2 1 1 2 1

a tempo

pp Db *cres- - cen- - do* Gb $\text{D}\sharp$ $\text{E}\flat$

f $\text{F}\flat$ $\text{D}\flat$ Ab

mf $\text{F}\sharp$ $\text{D}\sharp$ $\text{E}\flat$ $\text{A}\flat$

p $\text{C}\sharp$ G

pp *ritard.* *p*

3 1 2 1 1 2 1

Gibson Beauty March

JOE NICOMEDE

Arr. by Z. M. Bickford
and Joe Nicomede

2nd Mandolin

The musical score for the 2nd Mandolin part of 'Gibson Beauty March' is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The piece begins with a *ff* (fortissimo) dynamic and a 'Unison' instruction. The first staff contains a series of chords and eighth notes. The second staff continues with a similar rhythmic pattern. The third staff features a 'Solo' section with a *mf* (mezzo-forte) dynamic. The fourth and fifth staves show a complex rhythmic pattern with first and second endings. The sixth staff is labeled 'TRIO' and starts with a *p* (piano) dynamic, followed by a *f* (forte) section and a *ff* section. The seventh and eighth staves continue the melody with a *cresc* (crescendo) marking and a *p-f* (piano-forte) dynamic. The final staff concludes with first and second endings, ending with a *f* dynamic.

THE BANJO BOYS

BANJO SOLO

Cnotation
Allegretto

Dance

.40

WALTER BURKE

5 Pos. *f* *mf*

cresc. Dr. Sl. Dr. Sl. 10 Pos. 8 Pos. *mf*

10 Pos. 8 Pos. *f* *mf*

8 Pos. Dr. Sl. Dr. Sl. 1 2 *cresc.*

7 Pos. *p* *mf* *f*

7 Pos. *f* 12 Har. 17 Har. 5 Pos. *mf*

5 Pos. *f* *mf*

Dr. Sl. Dr. Sl. *mf* *cresc.*

A Brass Tack Talk About Gibson Banjos



SEVENTY years ago Gibson Mandolins were laughed at! The Gibson application of the violin construction principle was ridiculed. Even the most astute musicians were prone to criticize Gibson tone. TODAY Gibson Mandolins are the WORLD'S STANDARD of construction, design and tone. The ideal of three hundred years' standing was supplanted by Gibson in less than a quarter century. True, there had been "improvements" in Mandolin construction during the three hundred years—with little or no change in the ideal or construction standards.

But, Gibson did NOT attempt to "improve" the old construction Mandolin. Gibson attempted first to learn and understand the laws of physics involved in Mandolin acoustics and construction, then to make a Mandolin in which these principles would be applied, regardless of precedent.

Gibson sought to produce the ideal Mandolin—AND SUCCEEDED. But there were so many ERRORS embodied in the old construction that the instruments Gibson built just naturally didn't look like Mandolins or sound like Mandolins to the folks who had been accustomed to the three-century-old, precedent-perpetuated mistake they had considered the ideal Mandolin! Of course, people were skeptical at first! But strong as is the hold of precedent, the urge of progress is always stronger, and there is never any doubt of the outcome of any battle between the two.

Gibson Mandolins became and remain today the recognized world's standard of fretted instrument construction and tone. Not because they bear the name "Gibson," but because Gibson sought and found the ideal. And he found what he sought because he abandoned the beaten trail of precedent, the blind paths of guesswork, and the uncertain byways of unpractical theorists, and followed the infallible lead of Science.

There is, however, no fixed ideal. The ideal is ever advancing as new applications of the laws and scientific principles involved in the instrument construction are developed and applied. Thus, the Gibson ideal of today is infinitely in advance of the ideal of a few years ago, through the perfection of the Gibson divided adjustable bridge; the Gibson truss-rod neck construction; the improved Gibson guardplate, and other exclusive Gibson features which are constantly being made part of the standard Gibson specifications.

Thanks to the unflinching public confidence earned by the Gibson Company in a quarter century of progress, much less time has been required to establish general recognition for the Gibson Banjo

as the ideal in tone and construction. Ideal, not because we say so, nor because so many players say so, nor because of the various points of superiority over other makes which may be named on a comparative basis, but because Gibson engineers of acoustics and construction know the laws of physics involved in Banjo manufacturing; because they understand these laws and know their correct application in relation to Banjo acoustics and construction. Knowing these laws and their correct application, therefore, Gibson engineers have been able to determine the correct size and pitch of the air chambers, correct voicing, length of strings, height and weight of bridge, string pressure, size of head, tilt of neck, type of head bearing, depth of rim—these and many other points in their relation to each other and to all. And only in a correct solution of this complex problem is there obtained that individuality in character and quality, both in construction and tone, which is essential to the ideal.

Some Reasons Why the GIBSON is the IDEAL in Banjo Tone and Construction

1. The Gibson has a tuned-to-pitch air chamber.
2. The Tone Projector is an exclusive Gibson device which forms the back of the air chamber when not in use as a Tone Projector, instantly changing from one position to another while the performer is playing. Actually projects the tone; NOT a "resonator" or echoing chamber.
3. The voicing of each of the various instruments of the Gibson Banjo family is carefully worked out. The family supplies complete voicing necessary to an adequate banjo section in either mandolin orchestra or regular orchestra.
4. Gibson construction provides the correct tilt of neck required for bridge of proper height to secure the requisite string pressure which, in turn, permits the use of a bridge of proper weight.
5. Gibson construction, because correct in every detail, does not require attachments to overcome engineering errors. For instance, it is not necessary to use a depressed tailpiece in order to secure adequate string pressure on the head or sounding-board. Correct tilt of neck, with a sufficiently high bridge, gives the proper string pressure, so that a "depressed" tailpiece actually makes no difference in the tone when the string pressure is adequate, except to slightly mute it.
6. With the requisite string pressure, furthermore, it is not necessary to use a light, flimsy bridge in order to produce a snappy, "peppy" quality of tone essential for some types of playing.
7. Too light a bridge gives a thin, characterless quality of tone which is not desirable. The Gibson construction provides for the proper weight as well as the proper height of bridge.
8. The desired voicing and brilliancy of tone are secured in the correctly designed instrument without the aid of devices attached beneath the head, because the head is made in the right size in the first place, and because the efficient rigidity of the calafkin, and because the proper weight and length of strings are provided for in the specifications.
9. Gibson co-ordinator insures correct tilt of neck and provides for any desired regulation of action.
10. Machine-heads instead of pegs.
11. Handpiece shaped for beauty of design as well as convenience in attaching strings.
12. Enough ornamentation to set off the beauty of Gibson finish, yet not ornate or gaudy.
13. Tension ring, an exclusive, patented, Gibson feature which makes possible a stronger, yet lighter rim, and eliminates the need for brackets and other metal parts, and at the same time gives the Gibson the most attractive appearance.
14. "It looks like a musical instrument instead of a piece of mechanism."
15. EVERY INSTRUMENT GUARANTEED FOR LIFE.

The Gibson Banjo TONE PROJECTOR

Gives the Banjo a scientifically tuned, correctly proportioned air chamber. Accentuates the crisp, powerful, characteristic Banjo tone to any degree desired by the performer. Actually projects the tone—which "resonators" do not accomplish. Supplied to fit any Gibson Banjo.

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C.V.B.



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.

QUESTIONS



AM enclosing a little editorial which I saw in today's paper. You will note same refers to a tone-producing device invented for any kind of string instrument. Do you think that a tone producer could change the tone of a mandolin?

I thank you very much for your consideration of this matter.

—M. D. B., Baltimore, Md.

The following is the enclosed editorial, reprinted from *Popular Mechanics*.

"It is said that a modern violin, of any ordinary make, can be converted into the equivalent of a Stradivarius or other violin of Italy's golden days of string instrument making by the attachment to it of a newly invented tone producer. The device is applicable to any kind of string instrument, is made of specially prepared wood and is so constructed that it conforms to the shape of the instrument to which it is attached."

Dear M. D. B., this very interesting question was missed, and I apologize for the delay in publishing the answer.

At least once a year we read of some new device, process or construction which faithfully "reproduces" or "excels" the tone of Stradivarius, and occasionally experts are called to listen to competitive tests without seeing the instruments. On several occasions world-renowned Stradivari and other equally famous instruments have been pronounced inferior. In reality this in itself signifies nothing, for who can say that a given tone is good or bad. Tone is an abstract quantity. We can prove that tone is loud or soft, we can discuss its timbre, but we cannot say that it is good or bad except in the sense that it approaches our individual idea of the ultimate in tone, and after all, in the case of an old instrument, sentiment plays so great a part. Give any violinist the choice of a genuine Stradivarius or a new instrument, which has been pronounced a winner by experts, and the violinist will take the Stradivarius. A whole city will turn out to see a well-known motion-picture actress, a famous soldier or a great statesman, while many a person just as clever or just as great a diplomat goes by unnoticed because he is not so well advertised. Nothing in the music world has had such persistent advertising as the Stradivarius violin, and while there is no doubt that Stradivarius was the greatest violin maker of all time, nevertheless, it is a matter of discussion whether or not his tone can be duplicated. As to the applicableness of a tone producer to the average mandolin, I am doubtful. Considerable quality may be coaxed from a mandolin, but the quantity is decidedly limited. A tone-producing device might mellow an instrument, but

it would probably take an expert to detect it. The entire matter is decidedly interesting, and furnishes considerable food for thought and opportunity to experiment.

Kindly tell me do you consider a woman forty-five years of age too old to begin the study of the mandolin?

A Subscriber (Chicago).

It is never too late to learn to play an instrument for one's own amusement or for friends. To take up the study of an instrument with the idea of becoming a professional soloist at forty-five years of age is almost out of the question, but you can learn to play a mandolin and play well. All that is necessary is the desire to play and the stick-to-it-iveness to practise until you reach the stage where practice becomes a pleasure.

Some years ago I was acquainted with a gentleman who was very fond of the harp. Although an accomplished pianist, the tone of the harp appealed to him. Just after passing his seventieth birthday he purchased a harp and began to study. In a short time he played sufficiently well to satisfy his friends, and he secured hours and hours of pleasure for himself.

Forty-five years of age is the prime of life. You have years ahead for musical enjoyment, and the mandolin will certainly repay you for every hour you spend with it.

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NEWS OF INTEREST TO HARPISTS

(Continued from Page 9)

Ethlyn Ware, harpist of the San Antonio Symphony Orchestra, gave a delightful joint recital at San Antonio, with the assistance of the noted contralto of New York, Miss Mary Jordan.

Harris Salls, harpist, was the soloist chosen by the newly formed Symphony Orchestra at Burlington, Vt. Mr. Salls made a highly agreeable impression, and was received with hearty applause.

Miss Dorothy Shade was engaged to give a recital in Bloomington, Ill., under the auspices of the Bloomington Conservatory, at the New Scottish Rite Temple.

A capacity audience attended the harp recital given at Bethlehem, Pa., by **Ruth Sipple**.

Miss Marion Pross, harpist from Syracuse, N. Y., gave two interesting recitals at Delhi, N. Y., attracting very large audiences.

Mrs. R. B. Jones, harpist, gave a successful recital recently in Toledo, Ohio, assisted by Lynneal Reed, violinist, and a string quartet from the Symphony Orchestra.

Louise Womack, the popular harpist of Gadsden, Ala., and her trio from Memphis, were hits on the radio bill of the News Scimitar Broadcasting by the United Company.

At the Aldine Theatre, Lancaster, Pa., a concert was given for the benefit of the library fund of Lancaster Chapter Association of Organists, at which an interesting paper was read by **Mary S. Warfel**, entitled "The Story of the Harp." The paper was illustrated, and reflected credit upon the essayist.

Walter Scanlon, the Irish tenor, starring in "Irish Eyes," accompanies himself on a harp reputed to be over one hundred and eighty years old, it being a family heirloom. Mr. Scanlon was formerly the star of the opera "Eileen," and is a protegee of Victor Herbert.

Brief Notes of Harp Concerts

L. Horiday at the Scottish Rite Hall, San Francisco, Calif.; Anna Gilbert in Mt. Vernon, N. Y.; Mary Louise Clark in Aurora, Ill.; Pauline DuClos in Lower, Ind.; Dorothy Coates in Washington, D. C.; Miss Callow at the Carnegie Chamber Music Hall, New York; O. Barbouka in San Diego, Calif.; Lotta Moyer in Youngstown, Ohio; Kitty Bergen at the Waldorf Astoria, New York; Francis J. Lapitino at Bridgeton, N. J.; Betsy Shelton in San Jacinta, Calif.; Anna Welch at Ditson's Harp Auditorium, New York, at a musical for the endowment fund of Mills College of Oakland, Calif.; also a recital at the Hoboken High School Auditorium, and joint recital with Eleanor Patterson, contralto, at the Y. M. C. A. Auditorium, New York; Trudy Goldner at the Wurlitzer Hall Auditorium, New York; Esther Rhodes at the Hotel Plaza, New York, for the St. Mary's Italian Mission; at the Waldorf Astoria Hotel, New York, for the New York Browning Society.

HAWAIIAN ROUND TABLE

(Continued from Page 8)

About the middle of July, Mr. Harry Tompkins of Toronto, Canada, will lead to the altar Miss Ada Jefferson, who is also a teacher of the steel guitar and ukulele.

Miss Jefferson was born in England, but has been a resident of Canada for sixteen years. Mr. Tompkins is known as a good teacher. It goes without saying that they always make good husbands.

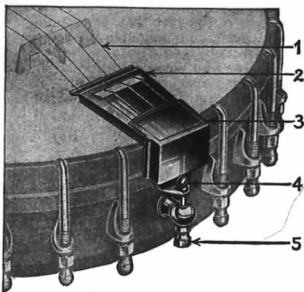
You are in luck, Harry. The intuition of a good woman is a priceless asset. The Hawaiian Round Table wishes you all the good luck possible.

Mr. B. P. Smith of Prescott, Ariz., wishes to know the address of William Morris, steel guitarist.

I met Mr. W. J. Smith of New York at the Guild convention, and he assured me that he would have a number of popular hits ready early in the season.

Mr. William Murray of New Kensington, Pa., has opened a music store there, and will carry a complete stock of Hawaiian music.

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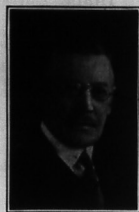
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WILLIAM FODEN
VIRTUOSO, COMPOSER AND HISTORIAN

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Guitarists, but anyone may ask ques-
tions pertaining to the guitar or contribute
items. Questions or suggestions will re-
ceive due consideration.
Address—"Guitarists Round Table,"
care of The Crescendo.



THE following letter, recently received from Roberto Cardenas M., Professor de Musica, Mexico City, is in reply to an inquiry about the guitar in that country, and we are glad to pass it along to the interested readers of the CRESCENDO.

April 27, 1922.

Dear Mr. Foden,

Your favor of the 12th inst. is at hand. I thank you so much for your valuable information regarding the Terz and Harp-Guitar. Now I am going to try to give you some information in a foreign language, so please excuse my English. The Mexican guitar is an instrument similar to the Spanish guitar, concert size, the only difference is that it has seven strings, one bass string more than the Spanish instrument, and is tuned thus:

7th 6th 5th 4th 3rd 2nd 1st
B E A D G B E

It will be observed that from the 1st to the 6th, the tuning is the same as the regular six string guitar used in the United States of America, and that the 7th is tuned a fourth lower than the bass E, or 6th string.—W. F.

The manufacturers of these instruments are mostly domestic, and have to make them with a broad neck and fingerboard, and which is still broader when the 7th, 6th, 5th and 4th strings are double, mandolin fashion, and the remaining strings, 3rd, 2nd and 1st, single. This gives a guitar with eleven strings, with a wide and heavy neck and fingerboard, which is very inconvenient for people used to playing on a regular six string guitar. I, personally, prefer the Spanish guitar, because it is softer and more manageable, although the Mexican guitar advantages the other on account of the 7th string, which is very useful for the keys of B major and minor, E major and minor, and the modulations of A and F#. The seventh-guitar, we call it thus, began to be used in Guadalajara city, Mexico, the second city of the Republic, about 1850, seventy years ago; and it is supposed that Senor Florencio Vazquez, a "Tapatio,"* was the one who had the original idea of adding the 7th string to the classic Spanish guitar.

All Mexican people know that the seventh-guitar is genuinely "Tapatia," because it was invented or reformed in Guadalajara, where all kinds of people are very fond of that instrument. I would like you to see that in every house, in every home, no matter

*"Tapatio" is a colloquial name given to anything, to everything that belongs or proceeds from Guadalajara. I, myself, am a Tapatio, because I was born in that city.

how humble it may be, you will always find a guitar hanging from a nail, although there might not be any other kind of furniture or no furniture at all.

Guadalajara is a beautiful city, it is something like Sevilla of Spain; it is called the Mexican Andalusia, where it is common to see, at night, how the young people and lovers amuse themselves giving "Serenatas," and singing to the lovely and sweet "Senoritas," who listen behind the vine-grated windows, illuminated by the moonlight, those beautiful moaning and cadencious Spanish songs, mainly in minor keys, accompanied by the sweet seventh-guitar, which they know how to play skillfully. Something romantic, isn't? Yes, but I am giving you the real dope, so that you may image how much the seventh-guitar means to us, specially to the "Tapatios."

We have always had good guitarists, very nice performers and composers; but the trouble is that they are too lazy to write their compositions and arrangements, so that publications of Mexican music for the guitar are very scarce, practically amount nought.

The prominent players are Octaviano Yanez, Guillermo Gomez, Tomas Gonzalez, Samuel Rodriguez, and a good many others that I am unable to recollect. There are scores of good players that we call "Liricos," lyric, they play finely, they know how to accompany a difficult song and to play some compositions, but they do not play by note at all. Now there is nothing else concerning the Mexican seventh-guitar that I know.

I am yours sincerely,

ROBERTO CARDENAS M.

The above letter was accompanied by a folio of Mexican music for the seven-string guitar, kindly sent to me by Mr. Cardenas. It consists of typical danzas and waltzes, well arranged by the celebrated guitarist, Tomas Gonzalez. The peculiarity about these arrangements is that the 6th and 7th open strings are for the most part indicated by the figures 6 and 7, written under the notes they are to accompany instead of the notes themselves.

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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*.

A BRIGHT OUTLOOK

By George L. Lansing



IN reviewing the season now closing, we feel very optimistic regarding the standard banjo. With an average of one hundred and fifty pupils each week, and more than a third of them studying the five-string banjo, we feel that the instrument is far from oblivion, as some have predicted.

Another encouraging indication is the fact that several well-known publishers intend to add new numbers to their catalogs this summer. Those teachers who favor the finger style of playing can do a lot to keep it going by advocating the instrument for accompanying songs. With the chord systems now issued this can easily be done. Originally the banjo was used for accompaniments almost exclusively.

In this capacity it is superior to some of the instruments that have sprung into popularity of late, being louder, and having a fundamental bass which these other instruments do not possess.

If one wishes to play the melodies of popular songs on the banjo with a plectrum, it is not difficult if the player will read them an octave higher than written for the voice, and radiate from the proper position or fret. Most songs are written on the staff, seldom running above or below the staff. Take, for instance, the melody of a song written in the key of E-flat. By barring the strings at the eighth fret the entire scale for an octave can be played by retaining the bar position. For songs in C form the bar at the fifth fret.

If the melody runs beyond the possibilities of the position play the higher notes on the first string. In playing songs written in G or D radiate from the seventh fret. Should the melody run lower than D make the notes on the third string.

As an illustration, begin the scale of G on the third string open. Play A, B and C on the third string, then form the seventh bar. For the keys of F and B-flat use the tenth bar, using the third string for those notes below F.

The banjo is one of the most versatile instruments. It can be played with the fingers for either solo work or accompaniments. It can also be played with a plectrum when volume is desired, or for dance orchestra work.

Some of the greatest soloists made their reputations with the finger style of playing, and it seems too bad that some of these same players, who now use the pick, do so exclusively, and even cry down the finger method, thus limiting the instrument to one style of playing. Some of the soloists of today would do well to emulate the late E. M. Hall, who was famous for over twenty-five years as a banjoist when min-

strelly was in vogue. Hall opened his act with a spirited march played stroke style. He then rendered some solos in the finger style, such as "Carnival of Venice," with variations, a waltz, etc. Being a vocalist, he also gave a number of songs with the banjo accompaniment. Hall's act was in demand until he passed on some ten years ago.

The plectrum style is good in its way, but one can never convince the public of the banjo charm so thoroughly as by demonstrating the instrument in the finger style.

QUESTIONS AND ANSWERS

D. M., Troy, N. Y.

Why are the low notes in certain chords written small?

Answer. Usually this is done in chords that are difficult to stretch, in which case the small notes may be omitted.

N. F. E., Chicago, Ill.

Is the resonator an improvement in the finger or guitar style of playing?

Answer. In our opinion the resonator, while giving the banjo a greater vibration, mellows the tone, thus depriving it of its chief characteristics in finger playing. Closed-back banjos were made thirty years ago. They never became popular except in England, where the so-called zither-banjo is used. This instrument is strung with wire strings, and lacks the sharp, crisp staccato of the regular instrument.



M. J. SCHEIDMEIER

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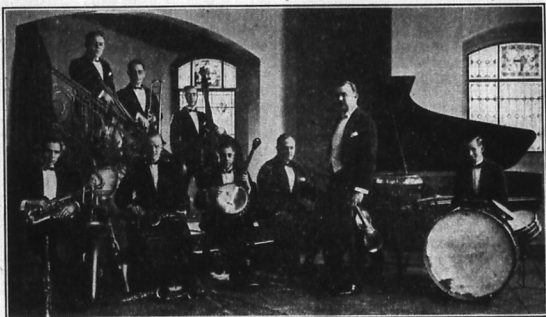
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IN RETROSPECT

(Continued from Page 6)

youth of the student compelled me to forego my trips, and the balance of my ability as a player was developed or rather painfully carved out by my unassisted self, but at the expense of many a false start and blind lead, each one necessitating an uncertain progress back to the place whence the right road was left.

Several sessions later on with a mandolin club, conducted by L. A. Rodgers (now at Peoria, Ill.), were a big help, but generally speaking, those first few years were not easy ones. While it may be too harsh to say that a "self-taught man has a fool for a teacher," it is certainly self-evident that his teacher knows no more than he, and what should be a freely run race toward the goal with teacher ever in the lead, develops into a three-legged race where zeal on the part of either makes both stumble and fall.

Well, it's over now, and I acquired in one way or another the information and agility necessary to play fairly well, so much so that in 1905 I started out with a concert company and engaged in that profession exclusively until 1920. Since that, part of my time has been devoted to other interests and pursuits.

It may be interesting to know that the special tuning I use for my solo mandola work results from the attempt to tune this first mandolin of mine without instruction or information as to how to do it. I settled on G, D, A, C for the fourth, third, second and first strings, and after my brief spasm of study I reverted to this tuning for unaccompanied solo work. Later on I had a fifth string added below the G and tuned it to C, which made of it a mandola with an extra high string.

For many years the mandola was my sole dependence in concert work, with the exception of a little accompaniment work on the piano, and even after I had taken up the viola (which I learned from my knowledge of the mandola) I continued to depend mostly on the mandola to win the average audience to the opinion that I might know what I was doing and why I did it. In 1905, my first year of concertizing, and for several years thereafter, the mandolin or mandola were curiosities and the American Guild of Banjoists, Mandolinists and Guitarists unheard of. The last five to eight years everyone knows about the instruments, and has heard them played, and no player is in doubt as to what the Guild is, whether or not he is a member of it.

All this progress, as stated before, was made possible by better instruments, and an arrangement which permitted people of marked ability to make as much or more through the fretted instruments than any other line. And after all, what more ideal arrangement could be wished for? Who benefits more by the possession of a good instrument than the pupil, and if the teacher be certain in his belief that the instrument he sells is as good as it is possible to get, why shouldn't he sell as many as he can? A man, unless he be a criminal or a lunatic, must sell something to earn his right to occupy space here on earth. He may sell books, clothes, foodstuffs, personality, ability to make music, ability to teach it, or the instrument with which to make it. Art itself is a business, so why should business stultify art? True, if one considers business merely as a means to make money, art might suffer, but making money is the least of a successful business; business is service, it is an organization or method planned to furnish something for which the public has need. If it supplies this need fully, and in a just way with due

regard for the need itself, the monetary return will take care of itself. When I first started in concert work I made very little or nothing. Now I can make a good deal, but did I play better when I was barely able to subsist on what I could earn in that way? Quite the contrary. I must admit, however, that one way I managed to make more out of concert work was by advertising; but why not, if you can do something that someone else would like to do, if you can offer a service that will help someone progress, or if you can furnish a better instrument at a fair price, why be ashamed of it? Certainly there is nothing to warrant the assumption that it is unethical to advertise a musical service. The biggest artists and the biggest teachers in other musical lines certainly do. I do know of a few who do not advertise much, but it is generally because they are too stingy, and not because their ethics forbid. The artist or teacher is a merchant; he sells pleasure, inspiration and information. What more consistent than to add to his stock the means to display the pleasure, inspiration or information, *viz.*, an instrument. How can a teacher debase his art by turning merchant, when he is a merchant already, and just as good a teacher as he is merchant, no more, no less? Neither is there anything noble about selling a concert program or instruction in music. It all depends upon how good is the article you sell, and how sincere the service given. Any sale has room for all there is of nobility, or capacity for the utmost in ignominy, regardless of what is sold.

Progress is only an easier and better way to do something already old. So gradual does she come that we often sense her not as progress, but as a "freak idea," but consider carefully,—if the "freak idea" works in just one case there may be something behind it. If it works in hundreds of cases there is no doubt of it,—it's the "old lady" herself boosting us up another notch, and you can ignore her, condemn her, or abuse her through her servants,—it makes no difference, up we go just the same. The laggard, the sceptic, or the cynic may stay behind a while, but he will come up his notch along with the rest and suffer indirectly until he does. He may call his notch by some other name, but that won't matter.

True, twenty-nine years is not so long, but they have surely brought some changes. I'd like to know what is ahead of us in the next twenty-nine.



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NEWS

(Continued from Page 8)

The Hartford Plectral Club, Frank C. Bradbury, director, recently gave a concert at Hartford, Conn. The club played "Field Ensign March" (Goggin), "Chant du Gondolier" (Giannini), "Young America March" (Odell), "Bohemian Girl" (Balle), "The Lobster Chase" (Odell) and "Recherché" (Eno). Benson Barker played mandolin solo, "Cello" (Stauffer), and Messrs. Bradbury and Barker played banjo duet, "Impromptu" (Eno). The Plectral Club Mandolin Quartet, guitar accompaniment by Mr. Surowick, played "After-Thoughts" (Odell) and "Thecoma" (Goggin-Odell); the Plectral Club Guitar Quintet played "Reverie" (Chenet), and the Bradbury Banjo Quintet played "De Gootown Review" (Jennings) and "Southern Mosaic" (Lansing). Readings were given by Miss Naomi Neill.

Samples were shown of the new Grover banjos at the recent Guild convention in New York. These will be manufactured by A. D. Grover, whose fine line of banjo accessories is well known the world over. The new line of instruments will include the mandolin-banjo, tenor banjo and regular five-string banjo.

It is with deep regret that we announce the passing on of Mr. John G. Turner, of Wellington, New Zealand, at the age of fifty-five years. Mr. Turner had been actively engaged in the fretted instrument business for some years. The CRESCENDO extends its most sincere sympathy to his bereaved relatives.

The fifteenth annual concert of the combined musical clubs of the Phillips Andover and Phillips Exeter Academies was given in March at Andover. The Exeter Clubs (Joseph A. Audet, coach) played "Pozières March" (Lithgow-Odell) and "Love's Like a Star" (Odell). The Andover Club (J. A. Handley, coach) played "The Lost Chord" (Sullivan-Odell) and "Lady Dainty" (Odell).

The Stage-Craft Studios of Baltimore, Md., recently produced a poetical dramatization of Oscar Wilde's "Birthday of the Infanta." The music for the production was especially written by George H. McCauley, of the McCauley School of Music.

Harold L. Friend was C. S. at the March 3rd Serenade at Providence, R. I. In addition to the G. E., which played, among other things, "Watch Hill March" (Kenneth), "Beautiful Rainbow Waltz" (Odell), "Pearls" (Moret), "Young America March" (Odell), Mrs. L. A. Holt played a piano solo, and M. Di Liso played several times on the piano accordion. Several new members were added to the list.

The Pythian Quintet of Schenectady, N. Y., recently played for the wireless at the General Electric Company at Schenectady, and excellent reports were received from those who "listened in." The General Electric Company received a cable from Havana saying that people danced by one of the numbers played by the quintet.

The Hartford Symphony Mandolin Orchestra, Walter K. Bauer, conductor, recently gave its first concert at Hartford. The orchestra made a very pleasing impression on the audience. The soloists were forced to respond to many encores, and the Syncopa Banjo Club, composed of mandolin-banjo, tenor banjo, cello-banjo, guitar-banjo, piano and drums was most enthusiastically received. Messrs. Crookes and Bauer have been engaged for a Chautauqua tour with Lloyd Loar the coming summer.

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EDITORIAL

(Continued from Page 10)

"Mention must be made of B. W. De Loss, a one-time member of the club, who arranged the symphony. Probably at no time before in the history of music has such a thing been done, and it will stand as an achievement both to the arranger and the musicians who produced his work."

The CRESCENDO tenders its congratulations to Mr. Holt for having accomplished the performance of a Beethoven symphony with a large body of fretted instrument players.

The Guild convention is to be held next spring under Mr. Holt's management at Washington, and the Nordica Clubs will be one of the principal attractions.

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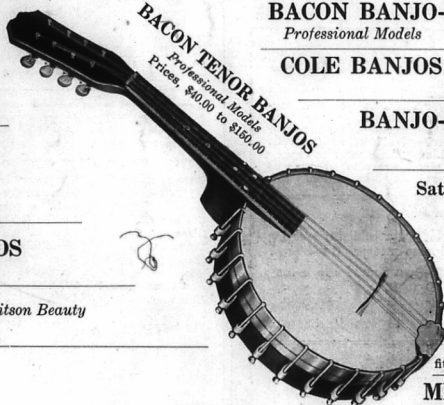
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