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VOL. XVIII

BOSTON, AUGUST, 1925

No. 2



THE OMAHA STRING CLUB, Omaha, Neb.

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THE TENOR BANJO AND ITS FUTURE

Insuring the Successful Finish by Establishing the Correct Foundation

By Walter Kaye Bauer



HERE are possibly a great many teachers who, after reading this article, will say, "That bird is so narrow-minded his ears flap together," but I want in the beginning to declare myself entirely immune to that terrible malady.

However, I must say that it has been my experience that too many of us who teach the fretted instruments are very lax in the way we handle a beginner. I have often been of the opinion that it takes a better musician to properly educate a novice than it does to take an expert technician and make an artist of him. I state this fact as a free lance because it occurs to me that, as artists are born and not made, it merely takes excellent critical ability, which psychologically insures the fact that the person possessing such a culture is often temperamental to the 7th degree, which, in turn, means that the said person is not overabundant in patience, a necessary asset to any successful teacher.

It has been my experience that too little attention is paid to the foundation of musical understanding, or shall we say that the teacher takes too much for granted, as in the case of a pupil who has studied the piano or violin for four years, and then decides to learn the banjo. We naturally expect because Mr. Pupil is a former student with Professor So-and-So that he does not need our earnest efforts in teaching him the difference between a scale and a key, how to tell key signatures, time examples, scale construction, etc. "Certainly not," agrees Mr. Pupil, "I had that all with Professor Bohunkus!" "Oh, death, where is thy sting!"

Now, lend me your ears, as Mark Anthony once said to the deaf man, when Mark's "friend who" was raking him over the coals. Did it ever occur to you that in most cases these ex-piano and violin students would not care to learn to play the banjo, or any other instrument, if it were not for the fact that they were disappointed in their results from the piano or violin, and being musical, and wanting to play something else, they naturally turn to one of the fretted instruments because some misguided dealer or manufacturer says, "It's easy to play."

I have checked up carefully on my ex-violin and piano pupils, and have found that in ninety-six cases out of a hundred, when asked what the large C stands for at the beginning of a composition, the answer will be, "Oh, that's the key of C." Ye Gods! Now some of us will immediately criticize the former teacher, which is all bunk. Don't blame him; blame the pupil. Without the least possible doubt that pupil was taught differently, but didn't take the trouble to remember, which explains why he is a failure at the violin, and a beginner on the banjo.

In my work as a specialist for beginners (and I allude to this title with pride), I use very great care in making sure a pupil understands what I want of him. At the first lesson I spend at least ten minutes on the text matter of the book, explaining notation, tempo, time signatures, key signatures, etc., with due regard to the amount assigned for study, taking special care not to give the pupil anything that will "go over his head." One of his first tasks is to beat time with a pencil, next to writing out the notes of different denominations. The balance of the time

is spent in holding the instrument properly, and on the use of the down and up strokes, and, perhaps, the tremolo, if the pupil takes naturally to the strokes. The open strings are carefully taken up, together with the correct playing position. No attempt is made to teach the pupil to tune his instrument, or use the left-hand fingers at all.

I always urge the pupil to take two lessons a week for the first few weeks, which makes it easier to correct any faults before they have gone too far. The second lesson brings in the use of the left-hand fingers, and the pupil is required to name from memory all the notes on the strings within the first position, and tell exactly where each is found on the staff, or the relative ledger lines above and below. The scale of C major is then taken up, with its construction carefully outlined. The pupil must then improve a scale in some other key, using the same formula. After such a start is obtained, the pupil invariably reads well and quickly on the third lesson, and so on throughout the entire elementary course.

No, I do not play with my pupils unless the lesson is written as a duet. Independence is a thing we wanted to obtain when we began teaching music, and it would allow the pupil to enjoy the same privilege.

My policy in the future shall be to develop as many fine players with a real musical understanding and taste, if instinctive, and when the artist comes along I'll gladly pick out his faults, and perhaps I'll find that when his foundation is picked apart, and a little more concrete added, he will not need so much temperamental embellishment. His cellar is strong, and the rafters of education will keep the roof high and lofty, and conspicuous over the shanties of unsuccessful beginnings.

WHAT THEY SAY

Miss Freddie Harbaugh, Mendota, Ill.

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Harpists, Schools, Pedagogues and Composers

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



HUBERT A. GRAF PRESENTS HARP ENSEMBLE OF FIFTY-FIVE PLAYERS

FIVE thousand three hundred people packed the Los Angeles, Calif., Temple to hear Hubert A. Graf's presentation of his fifty-five harp pupils. Thousands of others, attracted to the musical feature, for the first time in the West, were turned away by the "Seats Sold Out" sign. The concert was broadcasted to radio listeners. Aimee Semple McPherson, and the Los Angeles Temple choir of fifty voices, sang. The soloist was Lucille Gibbs, coloratura soprano, who was accompanied by Julie Kellar, harpist.—From Los Angeles News.

HARPISTS' ACTIVITIES FROM COAST TO COAST

J. A. Apart presented talented pupils at a concert given under the auspices of the Friday Morning Club of Los Angeles. **Renee Baud** assisted at the seventh annual May Festival concert in Brooklyn, N. Y., given by the Hanson Choral Society. **Winifred Bambrick** has signed a contract with Sousa's Band for the coming season, which calls for 500 concerts in almost 250 cities. Pupils of **Edithe Marmion Brosius** gave an interesting recital at the Congressional Country Club of Washington, D. C. **Grace Nieman Butterick** assisted at a concert given at the Rainy Day Club of America. **Helen Burr-Brand** presented nine pupils at a recital given at the Detroit Institute. **Edith Connor** was heard in a joint recital with Nora Somerville, soprano, at the Wurlitzer Auditorium, New York. **Catherine Clow** was well received at a concert given with Beth Leidy, cellist, at Omaha, Neb. **Theodore Cella** returned to America in time to play the New York Philharmonic concerts at the Stadium on Mother's Day by the Y. P. M. V. Society of Worcester, Mass., was an interesting number for harp and clarinet played by Miss Douglass and D. P. Waldo. **A. De Graf** was the soloist for the Monday Musical Club of Albany, N. Y. **Mildred Dilling** sailed for her ninth vacation in Paris and London. She well deserves her vacation after bringing to a close an active season of sixty-five engagements, including a coast to coast tour with the DeReszke Quartet.

Mrs. D. H. Falsom assisted at a farewell concert given to Mrs. H. J. Coger, president of the La Camarada Club of Los Angeles, Calif. **Marcel Grandjany** recently concluded a tour of Spain. He is now in Paris where he will meet his manager, Bernard R. Laberge. **Mrs. Joseph Henkel** was the

soloist for a concert given at the State meeting of the Tennessee Federation of Music Clubs at Memphis, Tenn. **Mrs. Wayne C. Hedges** gave a joint recital under the auspices of the Lectern League of Denver, Colo. **Arthur Jones** was enthusiastically received at the joint recital given at Carnegie Chamber Hall, New York, with Louise A. Williams. **Catherine Jackson** was engaged as soloist for the Hollywood Woman's Club annual press luncheon to prominent newspaper editors and writers. **Lucille Laurence** has been engaged to tour with Edna Thomas for fifty concerts in Australia. **Marie Miller** presented the following pupils at her tea-musicale, given at her home. Ten pupils played harp solos, including Moira Braun, Harry Butler, Elizabeth Kiefer, Barbara Palmer, Norma Rudnick, Waldemar Gatz, Bernard Mather, Theruma Sokol, Katherine Herald and Vera La Misha. Under the auspices of the San Francisco Examiner, **Barbara Merley** gave a recital at the City and County Hospital of San Francisco.

Virginia Mulholland assisted at a concert given by the Women's Club of Des Moines, Ia. **Miss Virginia Morgan** of Cambridge, Mass., took part in "Junior Follies of 1925," given by the Junior Guild of the American Pre-Cathedral in Paris. **Lotta Moyer** was enthusiastically received at Beacon, N. Y., Newburgh, and at Aeolian Hall on June 12.

Miss Marie Retelli was the soloist for the Kansas City Symphony concert given at the Liberty Theatre. **Esther Rhoades** (Mrs. Arthur Maude) gave several recitals under the auspices of the Matinee Musical Club, Alhambra City Society and the Ebell Club of Los Angeles. **Nell Steck**, formerly harpist of the Chicago Civic Orchestra, will begin her third season as associate harpist of the Cleveland Symphony Orchestra next October. This writer presented for the New York College of Music Commencement concert at Aeolian Hall, **Anita Sharp** and **Lotta Moyer**, playing "Valse Caprice" for two harps. **Mrs. Helen Pitkin Schertz** assisted at the concert given by the Sharp Music Club of New Orleans, La. **Carlos Salzedo** presented at the sixth students' recital of the Curtis Institute of Music, Philadelphia, Pa., Louise Reinhardt, Blanch Hubbard, Emily Hepler, Thelma Snyder, Florence Wightman and Marion Blankenship. **Miss E. Trafficante** was the soloist for the Flute Club of Philadelphia's concert at the Symphony Club. **Miss Hazel Ruth Templeman** has just returned from an extended tour with the De Marco Harp Ensemble. **Miss Marguerite Licht** played the Western Coast all winter with the De Marco Harp Ensemble. Both of these harpists are booked for Chautauqua engagements this summer. They are pupils of Charles A. Templeman of Sioux City, Ia. **Henry J. Williams** was enthusiastically received as the soloist of the Minneapolis Symphony Orchestra. He played an interesting composition from his pen, "Reverie Fantastique."

THANK YOU


Helen Pitkin Schertz, New Orleans, La. (Harpist).

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THE most popular musical instrument in the Argentine Republic today is the guitar, having been introduced there some years ago by San Marti, a pupil of Ferdinand Sor. Finding friends among the aristocracy and professional men at first, it soon became recognized as the national instrument, and is now studied and played quite extensively. During the latter part of the nineteenth century, the most prominent virtuosos were Bernardo Troncoso, Juan Alais, Augustin Gomez and Sageras. At the present time, Gimenez Manjon, who uses an eleven-string guitar, Carlos Garzia Tolsa, and Domingo Pratt, a pupil of Tarrega, are concertizing and teaching. An eighteen-year-old pupil of Pratt, Maria Luisa Anido, is looked upon as the most talented and accomplished guitarist before the public. Mr. Hilarión Leloup, also a great guitarist and teacher, has founded in Buenos Aires the Academie Tarrega, devoted to the cultivation of artistic guitar playing, with a course lasting about six years. The teaching material used consists of the Elementary Method by Leloup, method by Aguado, studies by Sor, Tarrega and Llobet. There pupils receive a complete training in guitaristic art, from the fundamentals to the advanced grade of concert performance. That there is a wonderful interest in guitar in the Argentine is shown by the fact that Miguel Llobet is now making his third consecutive concert tour of all the important cities. In 1922, he gave over a hundred recitals in that country. Last season Segovia gave twenty recitals in the city of Buenos Aires alone, some of these in conjunction with the pianist, Sigwart Friedmann. A story is told which goes to prove that professional courtesy is even practised in our neighboring country, Mexico. Just before beginning a recital in Mexico City, Segovia was much annoyed by the penetrating sounds of a street-piano stationed near the open windows of the concert hall. He refused to go on until his competitor was removed, and the concert manager hastened outside and persuaded the gentleman grinding out the "Miserere" to move out of hearing distance. He left with the remark that he was only too glad to accommodate a brother musician.

Rafaele Calace of Naples, Italy, perhaps the greatest and most prolific of present-day composers for mandolin, has given the mandolin fraternity one of the finest examples of original mandolin music in his First Concerto, Op. 113. This should be in the repertoire of every mandolinist laying claim to the title, soloist or virtuoso, and the writer was happy to hear a splendid performance of his work by Albert Bellson, a pupil of Pettine, at the last Guild convention concert in Toledo. It was beautifully played, and Bellson deserves great credit for acquainting the audience with this composition. Frequent performances of this kind will soon convince the most skeptical public of the artistic work of the mandolin.

A number of concert notices from different cities in England show that the standard banjo is still holding its own against all comers. Compositions by Joe Morley and Emile Grimshaw seem to predominate on the programs.

In the concert hall of the Royal Conservatory, Antwerp, Belgium, a successful concert was given last month by the mandolin orchestra Estudiantina Neapolitane. Soloists appearing on the same program were the mandolin virtuoso, Van de Groot, and the guitarist, Pujol.

The German Government has recently passed a law permitting the teaching of all string instruments, including the mandolin and guitar, only by those in possession of a State diploma, which is granted after successfully passing a rigid examination. This same subject was discussed at the last Guild convention, and Mr. Arling Shaeffer of Chicago is chairman of the committee appointed to devise ways and means to bring the matter of licensing teachers to the attention of the different State legislatures.

(Continued on Page 26)



**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.

One of the enthusiastic workers for the fretted instruments in Australia is Mr. C. C. King and his family. Mr. King has a splendid mandolin orchestra, a photograph of which will be shown in a later issue of the CRESCENDO, and several smaller combinations, one of them being the King Family Quintet, composed of Mr. and Mrs. King, mandolins; Charles, tenor mandola; Walter, mandocello; and the youngest of the family, Clarence, who plays a full size concert Erard harp, although only nine years of age. A local newspaper, in speaking of the work of Mr. King and his orchestra, says in part: "He throws his whole soul into his work and enthuses the same spirit into each of his sixty pupils. As a conductor, Mr. King is superb. He gets right down to business and does not indulge in those frightful antics that so many of the long-haired visiting artists at the Sydney Town Hall specialize in."

F. Hegemeyer of Alhambra, Calif., recently played a week's engagement at Cincinnati, Ohio, where the Stuart Walker Company was playing "The World and Its Wife." Among the numbers played by Mr. Hegemeyer were "Song Without Words," "The Talisman" (Stahl), and the following duos by Odell, "Radiance," "Mirage" and "Drifting."

William Morris, tenor banjoiist, recently gave a recital for the students of the high school at Ravenna, Ohio. The numbers he played were "Tieking the Banjo," "Golden Warbler," "B & D Super Concert March," all his own compositions, and an arrangement of the "Sextet from Lucia," "Southern Melodies," and "Witches' Dance," arranged by Mr. Morris for the tenor banjo.

Among the recent callers at CRESCENDO offices was Miss Alice V. Conklin, a member of the New York Serenaders, who appeared as one of the mandolin soloists at the recent very successful Serenaders' concert at New York. Miss Conklin is well known for her splendid mandolin work throughout New York.

The fourteenth annual concert given by the Winthrop (N. Y.) Mandolin Club, Mrs. George Kennehan, conductor, was most successfully given at Winthrop, May 8. Previous to this, the same program was rendered at Parishville, N. Y., on May 6, and at Massena, N. Y., on May 7. Saturday evening, May 9, it was broadcasted from station WCAJ, with the addition of a mandolin solo, "Toledo" (Mezzacapo), and a French dialect reading by George Kennehan. Mrs. Kennehan's concerts are always very interesting, and are one of the most eagerly anticipated musical events of the season in Winthrop.

On May 16, a joint concert was given by the Miles Mandolin Orchestra of Knoxville, Tenn., T. A. Miles, conductor, and the Morgan Mandolin Orchestra of Chattanooga, Tenn., conducted by Al Morgan. In addition to the mandolin ensembles, the Miles Hawaiian Quintet also appeared. A similar concert was given last year at Chattanooga. Both concerts were unusually successful. Messrs. Miles and Morgan are well-known teachers of the fretted instruments, having large classes in Knoxville and Chattanooga.

Mr. C. A. Templeman of Sioux City, Ia., presented A. A. Farland in concert for the eighth time in that city recently. His appearance was most successful in every way.

During Music Week at La Crosse, Wis., Miss Abbie Becker and three of her advanced pupils were heard in Hawaiian numbers on two separate evenings.

Mrs. E. J. LaFrance of Monroe, N. Y., has organized a 12-piece mandolin orchestra in the high school at Monroe. Mrs. LaFrance says, "We are at present in the candle age, but next year the arc lights will shine."

(Continued on Page 21)

PROMINENT PLAYERS and TEACHERS

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



SHIRLEY SPAULDING
 West Cornwall, Conn.

Shirley Spaulding, the noted lady banjost, was born July 13, 1899, in New Rochelle, N. Y. She began the study of the banjo at the age of twelve, under the direction of her brother, Clifford Spaulding, who is also a clever banjo player. After studying for two years, she became the youngest member of the New York Sereaders, and played for a number of years in the Sereaders' Banjo Club, under the direction of W. D. Kenneth.

After playing for six years, she took up further study of the banjo with William D. Bowen of Newark, and, soon after, her first phonograph record was accepted by the Emerson Company. When that company went out of business, she made other records for the Edison Company. She has the distinction of being the first lady banjost to have made a phonograph record. One of her most interesting records, made for the Edison Company, is "Somewhere in Dixie," one of the last successes of the late G. L. Lansing. She also took a course in harmony at Columbia University.

Miss Spaulding has done a great deal of concert work, teaching and broadcasting, and always on the standard five-string banjo. She plays mandolin a little, but her real interest is in the banjo, and she is doing all she can to keep up the interest in that instrument. She appeared as banjo soloist at the recent American Guild convention concert at Toledo, and also as soloist at the notable concert given not long ago by the New York Sereaders in New York City. The Toledo press spoke very highly of her work.

While still very young, Miss Spaulding plays with the dash and pep of a veteran banjost, and is extremely popular wherever she appears.

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HERBERT FORREST ODELL

Editor and Manager

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We are not responsible for the opinions of contributors.

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No. 2

EDITORIAL



FROM time to time we hear the expression that the mandolin, banjo and guitar are dead. There are some, perhaps, who do not hear these instruments in their respective localities, and they, therefore, conclude that the instruments are not being played as much as formerly.

Our work in the fretted instrument field keeps us in direct contact with thousands of players and teachers of the instruments, and while some of our leading soloists have passed on, and our instruments not heard in some sections in solo work as much as they were, there are still many soloists going strong, and thousands of people are playing the instruments.

This is especially so in the case of the banjo. The banjo has its own peculiar characteristic tone and music, and is just as desirable now as it was years ago when it first became popular. Where there are teachers who are able to demonstrate the instrument properly, one will always find many banjo players in that vicinity. The vigorous applause accorded the Silver Bell Banjo Club, and Fred J. Bacon himself, at the recent Guild concert at Toledo, is positive proof of the extreme popularity of the banjo when played by experts. Mr. Bacon's frequent recitals over the air this past season have done much to create new interest in the regular banjo.

In the case of the mandolin, think of the hundreds of mandolin orchestra players here and abroad. If we could find space in the CRESCENDO to put in the innumerable mandolin orchestra programs we receive, it would convince the skeptical that the mandolin certainly is not dead. More mandolin orchestra music has been sold in the past year than for many years previous, and there are many fine mandolin orchestras with large memberships, such as Walter Holt's Nordica Clubs, Claud Rowden's Chicago Mandolin Orchestra, the New York Serenaders' Mandolin Orchestra, directed by William Edward Foster, Z. M. Bickford's orchestra in Los Angeles, and many other similar orchestras, large and

small. In the editor's own orchestra, there has been a membership of fifty for several years. Last year the waiting list was the largest it ever has been in any one year. There has been unusual interest in the various preparatory schools and college clubs, too. It does not appear to us that the mandolin is at all dead.

And the guitar. Two organizations seem to refute the statement that the guitar is dead. The guitar section of the Nordica Clubs appeared at the annual concert of that organization twenty-five strong last year, and the new American Guitar Society in Los Angeles has about the same number of members. As Mr. Krick told us in a recent issue of the CRESCENDO, there is an organization in Berlin composed of two thousand guitar players, and we must not forget, as in the case of the banjo, the many players who learned to play years ago, and are still playing, but in private mostly; and we have noticed renewed interest in the guitar in many localities.

Of the newer instruments, the tenor banjo, steel guitar and ukulele have attained much popularity. The tenor banjo fits into the dance orchestra as nothing else can, unless it be the plectrum banjo, and a banjo is included in almost all of the dance orchestras, and also in many theatre orchestras. During the past two or three years, dozens of banjo clubs have been formed, including mandolin-banjoes, tenor banjoes, 'cello-banjoes, bass banjoes and regular five-string banjoes. There are also many organizations of Hawaiian instruments. The mandolin orchestra still holds the lead in popularity over the other fretted instrument organizations, but, nowadays, some of these orchestras include the various banjo instruments in their instrumentation, and occasionally some of the Hawaiian instruments.

The interest in the fretted instruments is more diversified than it used to be, but still, more of these instruments are played today than ever before, and they certainly cannot be considered as passe.

The new Simplex-mute for banjoes, recently put on the market by A. D. Grover, has had a remarkable sale. This brings to mind a thought that has often come to us. Isn't it possible for someone to invent a mute for mandolin that will give the *con sordino* effect obtained in the violin family of instruments? There have been one or two mutes made by which the tone has been brought down to almost nothing, but we have never had a mute which gives the above-mentioned effect. It would not be possible, of course, to get exactly the same tone as on the violin, but an imitation of such an effect would be extremely desirable in large mandolin orchestras.

READ

Emil Grimshaw's Article IN SEPTEMBER CRESCENDO

AUGUST MUSIC

Appreciation Waltz (Dean). Mandolin and Piano. Published by Nicomedes Music Company.

A Study in Black (Bacon). Banjo Solo. Published by Nicomedes Music Company.

At the Brook (Loukin). Harp Solo. Published by International Music Publishing Company.

In Remembrance (Seamon). Guitar Solo. Published by Geo. Stannard.

APPRECIATION WALTZ

1st Mandolin

WARREN N. DEAN

Arr. by Thos J. Armstrong

*Tempo di Valse**Intro.*

f *mf*

Brillante

ff *Fine*

TRIO

p-f *D. S. al Fine*

BANJO SOLO

This musical score is for a Banjo Solo, titled "A Study in Black 2". It is written in a single system with ten staves of music. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. Fingering numbers (1-4) are provided for many notes. Bar numbers and fret positions are indicated throughout the piece.

4 Pos
12 B 17 B 22 Fret
10 B 11 Pos 9 B
10 Bar 5 B
4 Bar 3 Bar
5 B
5 Pos 14 B
15 B 15 Bar 10 B 10 B
3 2 1

APPRECIATION WALTZ

Piano Acc.

WARREN N. DEAN
Arr. by Thos. J. Armstrong-

Intro.

f

Tempo di Valse

mf

Brillante

ff

Piano Acc.

Musical score for the first system, consisting of three staves. The top staff is the treble clef, and the bottom two are the bass clef. The music features a mix of eighth and sixteenth notes, with some chords. A first ending bracket labeled "1" and a second ending bracket labeled "2" are present in the third staff. The word "Fine" is written at the end of the second ending.

TRIO

Musical score for the TRIO section, consisting of seven staves. The top staff is the treble clef, and the bottom two are the bass clef. The music is primarily chordal, with some melodic lines. A first ending bracket labeled "1" and a second ending bracket labeled "2" are present in the seventh staff. The word "D. S. al Fine" is written at the end of the second ending.

To A. F. Pinto

At The Brook
Prélude N^o 2

HARP SOLO

(In (F) Minor)

W. LOUKIN

Con moto

The first system of music is in F minor, 3/4 time, and begins with a *Con moto* tempo marking. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present in the left hand.

The second system continues the piece, showing a melodic line in the right hand with a *f* dynamic marking and a *p* dynamic marking. The left hand continues with a steady accompaniment.

Agitato

The third system is marked *Agitato* and begins with a *ff* dynamic marking. The right hand features a series of chords with a *p* dynamic marking later in the system. The left hand continues with a steady accompaniment.

The fourth system concludes the piece with a *rit.* (ritardando) marking. The right hand features a melodic line with a *p* dynamic marking. The left hand continues with a steady accompaniment.

First system of musical notation. The piece is in G-flat major (two flats) and 3/4 time. The tempo is marked *marc. il canto* and the dynamics are *p*. The system consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The music features a steady eighth-note accompaniment in the bass and a more active melodic line in the treble.

Second system of musical notation. The tempo and dynamics remain the same. The melodic line continues with eighth-note patterns, and the bass accompaniment provides a consistent harmonic foundation.

Third system of musical notation. The tempo and dynamics remain the same. The system concludes with a double bar line and a repeat sign, indicating the end of a section.

Fourth system of musical notation. The tempo and dynamics remain the same. The melodic line continues with eighth-note patterns, and the bass accompaniment provides a consistent harmonic foundation.

Fifth system of musical notation. The tempo and dynamics remain the same. The system concludes with a double bar line and a repeat sign, indicating the end of a section. The final measure is marked *Fine.*

To my former Pupils.

In Remembrance.

GUITAR SOLO.

WALTZ.

R. L. SEAMON.

dolce.

p

ff

mf

ff

simili.

simili.

mf

ff

mf

Pos.

5 Pos.

5 Pos.

D.C. al fine.

D.C. al fine.



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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.

Answer to several inquiries requesting effective, yet quite simple numbers written for standard string quartet, and adaptable to our instruments, the following are suggested, and are listed in their order of difficulty, beginning with the simplest number.

"Idyl," Beyer, published by White-Smith Music Publishing Company; String Quartet Album, published by the Boston Music Company; Suite in Alten Styl, Jan Buys; Quartet, Op. 64, R. Bohn; Quartet, Op. 105, Lachner; Quartet, Op. 38, Von Blumenthal; all published by the Import Company.

I wish to add that any of the quartets by Lachner are tuneful and effective, and all of those with which I am familiar are exceedingly playable on our instruments. It is understood that the above numbers are for standard string quartet, and, therefore, the violoncello part will usually be in the bass clef, with here and there a measure or so of tenor and treble, while the viola parts are entirely in alto. If the numbers are studied in the order in which I have listed them, the players will experience but little difficulty.

To quartets who find difficulty in securing a mandolinist who reads alto clef I would recommend the Munier (plectral) quartets, which I believe can be obtained through H. F. Odell & Co. The mandola parts are in non-transposed notation with a treble reading. The quartets are the best compositions of their kind ever written for the plectral quartet, and some of the numbers are exceedingly tuneful and pleasant to practise. In construction, they are well put together.

Just at present, there is a dearth of literature for plectral quartet, and we are forced to use those compositions written for the bowed instruments, but when we look back twenty years, and observe the wonderful growth of the solos for our instruments, we can feel assured that in a few years more we shall have more of the worthwhile quartets.

A. L. T., N. J.

What can I do to keep strings from rusting while at the shore? The fog and dampness rust the E's and A's about as fast as I can put them on.

Answer. Rust not only ruins the tone of a string, but makes it false. 3-in-1 oil is the best preventive, but once a string has rusted, remove it, and put on a new one, and, if a mandolin, a new pair.

C. R. H., N. J.

Your request as to the quality of tone of your—mandolin is unusual, to say the least.

Generally speaking, the make you mention has

what is conceded to be a good tone, but every instrument is different, and I cannot say whether it is good in the sense that the word appeals to me. I certainly can't say without hearing it. Tone is so abstract a quality that it is as elusive as a will-o'-the-wisp.

Good tone is largely a matter of education and personal taste. You may have an instrument the tone of which suits you better than anything you could procure anywhere at any price, but that makes it neither good nor bad; for who of us can judge?

If it pleases you, if it is resonant, if the frets are true, and the bridge correctly placed, and if the tone carries clearly and distinctly in a fair-sized auditorium, you can feel assured that you have a good instrument.

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NEWS

(Continued from Page 8)

The New York Colony of the National Society of New England Women, of which Mrs. Arthur Bridge is president, has recently presented a bust of Harriet Beecher Stowe, author of "Uncle Tom's Cabin," to the New York University Hall of Fame. Brenda Putnam was the sculptor. Mrs. Bridge, an able mandolinist, and formerly a pupil of the editor, is also second vice-president of the Professional Women's League of New York, and for the past six months has been acting as president, owing to the illness of the president, and the absence of the first vice-president.

C. Norman Parker, a well-known dancing teacher of Chicago, recently won a thousand dollar dance lovers' magazine prize for a new dance step. The dance is a new four-step in 4/4 time. Mr. Parker gives a large portion of the credit for the success in working out new steps to his Paramount banjo, to which he devotes a great deal of time in his spare moments.

At the Mother's Day program given by the Young Women's Hebrew Association at Brooklyn, N. Y., Stellario Cambria played several mandolin solos, and the Cambria Mandolin Club was also a feature of the program. Mr. Cambria has played several times for radio audiences from station WAHG, Richmond Hill, N. Y. He played again on the evening of June 1 from the same station.

We recently received a copy of Number 5 of Volume 5 of the *Silver Bell News*, issued by the Bacon Banjo Company of Groton, Conn. The little paper contains some excellent photographs of many of the well-known users of the Silver Bell banjos, including "Montana," May Singh Breen, Edwin Sheldon, Frank C. Bradbury, Laura Mason Crisp, Guiseppe Pettine, Charles B. Shibley, Frank S. Morrow, McGrath Brothers, T. D. Brockmeyer, Stephen St. John, and several orchestras. A very artistic little book. It should be of interest to any player of the banjo or tenor banjo.

The Aloha Guitar Players of Salt Lake City, C. D. Schettler, director, are experiencing an active season, owing to the demand for Hawaiian music from many sources. On April 30, a quintet of players visited Grantsville, Utah, making the trip at night by auto across forty miles of desert bordering the Great Salt Lake. On another occasion, a trio from the Aloha Guitar Players appeared in Hunter, Utah, receiving many comments of appreciation on the fascinating music which the trio played. The most recent public appearance took place May 3, the players appearing as the musical feature at the services of a new Mormon church. The repertoire of the Aloha Guitar Players, which was formed only this year, is gradually increasing, and includes many standard selections, as well as Hawaiian numbers. The instrumentation consists of guitars, playing first and second Hawaiian guitar parts, with Spanish guitar accompaniment.

We have always been staunch believers in the fact that advertising pays. It has just been proved to us again that this is so, because we have been trying for some time to get in touch with Mr. Johnson C. Bane, but were unable to do so until we advertised for him in the *CRESCENDO*, and, sure enough, he immediately answered the advertisement. Mr. Bane has been giving guitar recitals during the past winter in various high schools. He played for sixteen thousand school pupils in the Pittsburgh district. Next year it is his desire to visit California and Florida. He states that the high school audience is the finest one to play for of any in the world. At the time he wrote us, he was in Ohio; then he goes back into New York State, and, after the first of June, will go into Canada. Mr. Bane is doing a wonderful work for the uplift of the guitar. May he live long and prosper.

Samuel F. Walcott of Salem, Mass., recently gave a successful pupils' recital. The Salem *News*, in speaking of the affair, says in part: "The program was well chosen for its pleasing character, and consisted of ensemble, duet and solo numbers. Several selections were played by the orchestra in a most creditable manner. Expression and tempo were made and executed in a mode that showed plainly they had been trained thoroughly by their competent director, Mr. Walcott. The entire recital was a pleasing success, complimentary to the efficiency of their instruction, and was much enjoyed by guests present."

William Schmick, inventor and manufacturer of the Lyric instrument, has recently made arrangements with Carl Fischer Inc., to handle these fine instruments in New York, Chicago and Boston. The instruments may be seen and tested at any of the Carl Fischer establishments.

(Continued on Page 26)

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WILLIAM FODEN
VIRTUOSO, COMPOSER AND HISTORIAN

(THIS DEPARTMENT is especially for
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Address—"Guitarists Round Table," care of The Crescendo.)

ORGANIZATION OF GUILDS

(Continued from the July issue)

THE origin of minstrels, and all that implies that large and influential class, once so popular and numerous, may be traced back to as early as the tenth century. These, to some extent, through their close connection with the nobility, had a certain guarantee of security during and after that period, but the time came when the better class of minstrels saw themselves threatened with ruin, and that their only chance of survival was in organization, either under the protection of powerful nobles, or by banding together for their own mutual welfare in all municipalities. The first assertive move toward independence was made by the wandering musicians in the thirteenth century, when some of them, tired of a roving life, settled down in cities, forming unions, or guilds, for the protection of their mutual interests and privileges. Some of these organizations covered whole countries, or districts, while others were confined to towns, where they sought to secure a monopoly as professional musicians. In time, they came to be recognized by the burgomasters, and other dignitaries of municipalities, by whom they were engaged to provide music at all civic and private festivities, and those wandering musicians that were not connected with any of the guilds were prohibited from playing within the precincts of the cities.

The oldest of these guilds were the Brotherhood of St. Nicolas, founded in Vienna in 1288; that of St. Julien, founded in France in 1321, and the Musicians' Company, founded in London in 1472. These were gradually followed by other guilds elsewhere in Europe, and even charters were given. Out of these, in many cases, grew the music schools, and bands of town musicians supported at public expense, or engaged to furnish music, as previously mentioned. Thus, the minstrels proper began to pass away, and some time during the sixteenth century disappeared altogether. From this time on, the orchestra gradually developed, but as such was merely an abundance of all types of instruments used only for special effects, without regard to proper balance or grouping.

To Monteverde, the Italian composer, is given the credit of being the first to see and understand the necessity of the proper placement of the various instruments to secure a better tonal effect, and so, through his efforts, and the achievement of others who followed him, the allotment of the different instruments to their appropriate places, for individual and concerted effect in the orchestra, was accomplished.

The minstrels of old are gone, but we are informed that in the suburbs of Paris, street singers still are as popular as they were in the days of Francois Villon. In the evening, they wander through the popular districts singing, accompanied by harp, guitar, mandolin or accordion, old folk songs, or new ones composed by themselves. Most of these singers, men and women, have formed a guild, and those who do not belong to it, find it difficult to make a living. They meet every Saturday in a cafe near the centre of Paris, where they practise new songs for their very large, and none too easily contented audience. The composers, street singers themselves, receive no royalties, even when their songs are especially good, and publishers, seeking the unusual, have tried in vain to obtain the right to publish some of these songs. No sum can induce them to sell the works which provide the whole guild with a living, and which also help to keep up the traditions of French minstrelsy.

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THOMAS J. ARMSTRONG

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.

OUR BANJO IN A NEW REALM

Its Place in the Orchestra is Now Assured For All Time

A paper by Thomas J. Armstrong, read at the American Guild convention in Toledo, Ohio.



AFTER a strenuous career of more than half a century, during which it has been tossed about by those who were its friends, the lowly banjo has blazed a path to freedom, leaped into the Promised Land, and begun life anew in a field where it can grow and expand. Every member attending this convention must acknowledge that the banjo has long been a favorite target for the critic. It was looked upon as the vulnerable spot left open and unguarded by the plectral fraternity. What a relief it must be, for some of us, when we realize that the instrument has become strong enough to protect itself and carve its own destiny.

One reason for the banjo's limited progress in the past has been the timid attitude assumed by the players in their conception of concerted music. A characteristic solo, or a vocal number with an accompaniment, seemed about enough to except from a banjo. Such a thing as playing in an orchestra appeared sacrilegious. No one ever dreamed that the modern concert orchestra, with its gorgeous combinations, would permit a banjoist to sit among the violins, the trumpets, the noble trombones and the French horns. The mere suggestion of such a thing would have been resented, a few years ago, because a study of the banjo's tonal features had never been undertaken.

When we consider some of the queer sounds employed in the orchestra, it seems unfortunate that banjo tones have been omitted all these years, notwithstanding their penetrating qualities are in keeping with ensemble work. The full orchestra includes many instruments with tones which are disagreeable when heard alone. The bassoon, for example, is positively grotesque; the oboe is wheezy and thin, while the drum produces nothing but noise. By skilful treatment these weird sounds are fitted into certain niches of the composition, so that all the various tints and shadings needed in orchestra music are brought out with clearness and force. The banjo's position here being several degrees better than the experimental stage, an unequalled opportunity is at hand for the instrument's development along lines considered impossible ten years ago.

It was a lucky thing when the tenor banjo had its first tryout in the dance hall; lucky for the instrument as well as the orchestra. Dance music being of a character which depends on bringing out the rhythm above everything else, it didn't make much difference what part the newcomer played; in fact,

most leaders permitted the banjoist to read from the first violin score. In the majority of dance halls today, the plan followed is to let both tenor and plectrum banjos play chords along with the piano accompaniment, a decidedly effective method, which keeps the dancer's attention on the accented parts of the music.

In the concert orchestra, a different method must be employed, if the banjo is to become effective. The outlook toward establishing a permanent station seems very bright, from the fact that many noted leaders have become banjo enthusiasts, and are studying the tonal possibilities of the instrument.

A few weeks ago a brilliant example of the banjo's value was revealed in Rossini's "William Tell" overture, played by the Stanley Theatre orchestra in Philadelphia. The first tones of the banjo came in the "Storm" passage, when the banjo took the diatonic run along with the trombone. The effect was heightened near the end when the trombone was omitted, and the banjo closed the phrase in the usual *diminuendo* style. During the second movement of the overture, where the flute and oboe have a duet, the banjo was not heard at all. In the third movement, which is nothing but a galop, the banjo played the melody nearly all the way through, except near the close, when it rendered full chords.

It is this wonderful period of banjo history which comes to us, as a heritage, from the pioneers who remained loyal to the instrument throughout its checkered career. If the banjo develops into a legitimate orchestral unit, which now appears certain, it means more pupils for the teacher, more sales for the manufacturer, and more opportunities for the music publisher. In addition to these, we still retain the banjo as a solo instrument for the concert artist, and, best of all, we may keep it handy as an agreeable companion for the home and residence.

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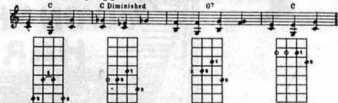
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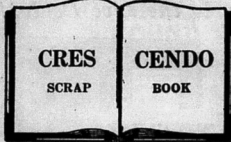
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Anyone may contribute to this department Stories, Poems, Ideas and Opinions. Send in anything you wish, only please make it short.

WHEN I HEAR THE BANJO PLAY

By Edward Moyer

When I hear the banjo play
"Swanee River," soft and low,
My thoughts go back to the South again,
And the days of long ago.

There's something in the chiming ring
And haunting tone of the old five-string,
That brings back from the land of dreams,
Memories of old Plantation scenes.
Fields of cotton and sugar-cane,
Ghostlike in the moonlight gleam.
The slave's rude hut; 'round the rough pine,
And sunflowers growing 'round the door;
And down the river low and wide,
The heavily laden steamboats glide.
It all comes back as clear as day,
When I hear the banjo play.

I like to hear the banjo play
"Virginny Reel," or "Darkies' Dream,"
When the fingers fly nimbly over the frets,
And the notes come clear and clean.

There's an irresistible fascination
In the "Harp of America's" syncopation,
When temperamental chords,
Staccato notes leap like sparks from the forge.
In perfect tune and clear as a bell,
The banjo weaves its magic spell,
Troubles and worries all take wing,
Your heart is as free as a bird in the spring,
As in response to the banjo's pulsing beat,
You clap your hands and shake your feet.
It's picked in the good old-fashioned way;
I like to hear the banjo play.

I like to hear the banjo play
Music of the better class;
Selections from the operas and—
From the songs that last.

Sometimes I hear a critic say,
"What classics can the banjo play?"
And I reply, "You skeptic dunce,
If you just heard Fred Bacon once,
Then I allow you'd change your mind,
Unless you're one of the stubborn kind."
On the banjo, it is true,
Paderewskis have been few.
Yet Alfred Farland was the praise
Of severest critics of the day,
And Vess L. Ossman, in his prime,
Tone was grand and technique fine.
"But we can't gratify the whine
Of every one of every clime,
And things will ever be that way,
As long as we hear the banjo play.

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NEWS

(Continued from Page 21)

The Great Western Silver String Serenaders, after playing a fifteen-minute program through the Bankers' Life broadcasting station, Des Moines, Ia., received a letter from that company with a total of 526 favorable communications from people who had heard the program. This organization is meeting with much success.

Mr. V. E. Winchell, of San Francisco, played two of his own arrangements for guitar at the meeting of the American Guitar Society at Los Angeles on May 23. Edward Philbrook played Tschaiakowsky's "Tyrolean Melody," with guitar accompaniment by Mrs. Bickford. A Schubert album is being prepared by Mrs. Vahdah Olcott-Bickford, which will be published by the American Guitar Society. Orders for copies may be placed with the secretary of the society at any time. Those who join the membership at large of this organization will receive a copy of the book, containing Mrs. Bickford's autograph.

The House of Stathopoulo, Inc., makers of the famous Epiphone Recording Banjos, report that they are flooded with orders, and are working overtime in order to keep up with the demand for their product.

Harry Gill's Mandolin Orchestra of Passaic, N. J., broadcasted most successfully from station WDOA recently. The Gill family played selections on musical glasses and lyre between the orchestra numbers, and their numbers were enthusiastically received by the "air" audience, judging from letters received.

FOREIGN DEPARTMENT

(Continued from Page 8)

In Madrid, Spain, a new conservatory has been opened for the exclusive teaching of guitar. In the concert room of the conservatory, monthly recitals are given, featuring the guitar as solo instrument, and in ensemble. In April, Nancrales, violinist, and Esquemre, guitarist, performed with great success the six sonatas for violin and guitar by Paganini.

At the New Vienna Conservatory, Austria, Prof. Carl Friedenthal has been active as the head of the mandolin department, and director of the Vienna Mandolin Orchestra. Since 1919, this organization has given over fifty concerts, playing classic compositions, and thereby has helped materially to popularize the mandolin with the music-loving public.

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Thirteenth annual concert given by the Winthrop Mandolin Club, Mrs. George Kennehan, conductor, at Winthrop, N. Y., May 8, 1925.

1. (a) "King Midas Overture" Eilenberg-Odell
(b) "Indianjo," Intermezzo Bradbury
Mandolin Club
2. (a) "Dance of the Clowns" Trinkaus-Odell
(b) "On the Mill Dam," Galop Babb-Jacobs
Banjo Club
3. Harp Solos:
(a) "Schone Erinnerung" Hahn
(b) "Fleurette" Rogers
(c) "Clouds" Hoberg
Miss Anita Brookfield
4. Readings:
(a) "Old Friends" Guest
(b) "Ma and the Auto" Guest
Myrtle Macomber Ellis
5. Dance, "Petite"
Miss Margaret Quinn
6. (a) "Heart Throbs," Reverie Arnold-Odell
(b) "Serenade d'Amour" Von Blon-Hildreth
Mandolin Club
7. Piano:
(a) "Les Muscadins," Marche Elegant Wachs
(b) "Marche Triomphale," Op. 91 Goria
Gertrude Wood and Helena Lyons
8. Harp Solos:
(a) "Watching the Wheat" Arr. Thomas
(b) "Song of the Volga Boatman," Trans. by Salzedo
Miss Anita Brookfield
9. "Down Dixie Way," Medley of Southern Airs Arr. Odell
Mandolin Club
10. Readings:
"The Impertinence of the Creature"
"Lady Millicent"
Myrtle Macomber Ellis
"An Unknown Gentleman"
George Kennehan

Program of concert given by the Miles Mandolin Orchestra, T. A. Miles, conductor, of Knoxville, and the Morgan Mandolin Orchestra, Al Morgan, conductor, of Chattanooga, Tenn., on May 16, 1925.

1. (a) "Santarella Overture" Higgs
(b) "Isle of Roses" Higgs
(c) "The Talisman" Stahl
Miles-Morgan Orchestra
2. (a) "La Paloma," Spanish Serenade Yradier
(b) "Song of the Volga Boatman," Russian Song
Arr. Odell
(c) "Promenade" Morris
Miles-Morgan Orchestra
3. "Il Trovatore," Selection Verdi
Helen Pauline Lyle, Spornano; Mr. Miles, Guitar
4. "Long, Long Ago" Bayley
Helen Pauline Lyle, Spornano; Mr. Miles, Guitar
5. (a) "Sweetest Story Ever Told" Stultz-Odell
(b) "The Flying Wedge" Dolby
Miles-Morgan Orchestra
6. (a) "Palm Grove" Burke
(b) "Pride of Honolulu" Burke
Miles Hawaiian Quintet
7. (a) "Marche Scolaire" Albin
(b) "Southern Melodies," Medley
White Mandolin Quartet of Chattanooga
8. (a) "Carry Me Back to Old Virginia" Bland-Odell
(b) "The Home Town Band," Descriptive Weidt
Miles-Morgan Orchestra; T. A. Miles, Director

Concert given by the Allegro Mandolin Sextet and Company, Percy V. Lichtenfels, director, at Manor, Pa.

1. (a) March, "First Annual" Brunover
(b) Overture, "King Midas" Eilenberg
Allegro Mandolin Sextet
2. Reading Selected
Miss Iva Keefer
3. (a) "Frivolezza" Berthoud
(b) "The Rosary" Nevin-Odell
Allegro Mandolin Sextet
4. Five-String Banjo Solos:
(a) "L'Infanta March" Gregory
(b) "Danse Arlequin" Morley
Lloyd E. Longacre; Mrs. Lichtenfels at the Piano
5. "Down Dixie Way" Odell
Allegro Mandolin Sextet
6. (a) "The Star" Rodgers
(b) "At Dawning" Cadman
Mrs. Zella Boardman
7. Unaccompanied Mandolin Solo, "Marymine" Berthoud
Percy V. Lichtenfels
8. Mandocello Solo, "A Little Story" Odell
Adolph B. Fox, Accompanied by the Sextet
9. Reading Selected
Miss Iva Keefer
10. "Waves of the Danube" Iranovic
Allegro Mandolin Sextet
11. Five-String Banjo Solos:
(a) "A Footlight Favorite" Grimshaw
(b) "March Zouave" Cammeyer-Hill
Lloyd E. Longacre; Mrs. Lichtenfels at the Piano
12. March, "Washington Grays" Grafulla-Odell
Allegro Mandolin Sextet

Program given by the Allison Plectral Orchestra, Alice Allison, conductor, at Portland, Ore.

1. (a) March, "Invincible Guard" Shattuck
(b) Waltz, "When Lights Are Low"
Allison Plectral Orchestra
2. Banjo Duet: "Somewhere in Dixie" Lansing
Alice Allison and Weltha Dill
3. (a) Barcarolle, "Tales from Hoffmann" Offenbach-Odell
(b) "La Matinee Schottische" Goldby
Allison Plectral Orchestra
4. Vocal Duet Selected
Misses Harper
5. Banjo Solo, "Southern Medley" Allison
Alice Allison
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