

The CRESCENDO

Founded 1908—H. F. ODELL

Combined with FRETS. A fretted instrument monthly

for the BANJO, MANDOLIN, GUITAR and kindred instruments.



Sam Siegel page 9

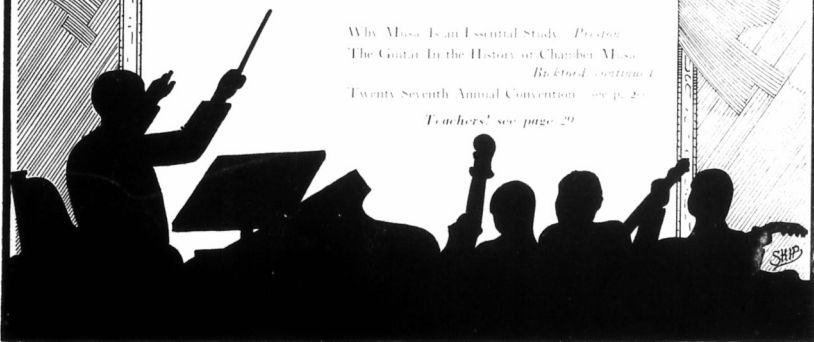
Why Music Is an Essential Study *Proctor*

The Guitar In the History of Chamber Music

Richard Coontz

Twenty-Seventh Annual Convention see p. 2

Teachers' see page 29



20 Cents Per Copy

PUBLISHED BY H. F. ODELL COMPANY
COPYRIGHT 1927—ALL RIGHTS RESERVED

\$2.00 Per Year

ENTERED AS SECOND CLASS MATTER JUNE 9, 1909, AT THE POST OFFICE AT BOSTON, MASSACHUSETTS, UNDER ACT OF MARCH 3, 1879

Printed in U.S.A.

HAVE YOU SEEN
the
*Improved Hamilton
Hamilton Combination
Lone Star*

MUSIC STANDS

brass tubing
wide shelves
patented locking device

ask
Your Dealer

KRAUTH & BENNINGHOFEN
HAMILTON, OHIO

WURLITZER Harps

Alberto Salvi
America's Foremost Concert Harpist
uses and highly endorses
THE WURLITZER HARP



ALBERTO SALVI
at his Wurlitzer Harp

Mr. Salvi's position in the musical world makes it imperative that he use the very best harp obtainable. His contention is that the Wurlitzer Harp is the only one large enough in volume and richness of tone to answer his purpose. Furthermore, that the superb qualities of the Wurlitzer Harp enable the harpist to take a place in concert work comparable with that of the great pianists and violinists.

THE RUDOLPH WURLITZER CO.

CINCINNATI CLEVELAND SAN FRANCISCO
CHICAGO NEW YORK LOS ANGELES

NEW arr. for TENOR BANJO

SOLOS - DUETS - by *L. Loar*

Young America, March —H. F. Odell
After Thoughts, Valse Lente —H. F. Odell
Laughing Eyes, Waltz —H. F. Odell
Invincible U. S. A. —H. F. Odell
Boston Commandery, March —T. M. Carter

A. Live Wire, March —J. H. Johnstone
The Prize Winner, March —L. Tocaben
Love's Old Sweet Song —J. L. Molloy
Beautiful Night, Barcarolle —J. Offenbach
The Meteor, March —W. N. Rice

prices reduced—NOW! \$1.25 per folio; 30c single copy

These Tenor Banjo parts recently added to the original arrangements were planned to be used with piano accompaniment, either as a solo or duet, yet they can be used as an unaccompanied solo or duet very effectively. The solo part can also be used with the orchestra accompaniment. The chord or obligato part on the same score of each arrangement, is also suitable as an orchestration.

H. F. ODELL CO., Publ.

One Order—One Bill—One Expense for All Music
157 COLUMBUS AVE. BOSTON, MASS.



A STANDARD BOOK FOR THE TEACHER

Roy Smeck's UKULELE METHOD

This remarkable method reveals a system of fingering for securing brilliant and surprising effects on the UKULELE. It is the only book which shows all chords, with their inversions, in every position on the finger-board.

Among the various features included in the work will be found "ONE HUNDRED JAZZ STROKES" and a section devoted to "EXHIBITION STROKES" which are outlined with original drawings.

There is also a large collection of UKULELE solos arranged especially for this method. These are placed in the order of their difficulty so that the book may be used as a self-instructor.

THE PRIZE UKULELE METHOD OF THE YEAR

PRICE 50 CENTS

For the teacher, the professional and the amateur player.

Roy Smeck's TENOR BANJO METHOD

A veritable storehouse of information, presenting all that's new in Tenor Banjo playing.

By ROY SMECK

THE RENOWNED VITAPHONE AND RECORDING ARTIST

The plan of instruction in this method is orderly and progressive, every modern style of Tenor Banjo technique being accurately explained. From the rudiments of music the student is directed, step by step, to the highest form of stage and orchestra playing.

Among the various features will be found:—"A trip through the keys," "Major and minor chords," "All dominant 7th and diminished 7th chords," "Chords for dance work," "Jazz breaks and endings," "Exhibition strokes" and "One hundred jazz strokes."

The book also contains many beautiful solos as played by Roy Smeck. Among these will be found his great march "THE KING'S HIGHWAY."

A BOOK THAT HELPS THE TEACHER, INSPIRES THE PROFESSIONAL AND LEADS THE STUDENT TO SUCCESS.

PRICE \$1.50

THE UKULELE IN A NEW LIGHT

Roy Smeck's Favorite Stage Solos for UKULELE

COMPOSED, ARRANGED AND CAREFULLY FINGERED BY

ROY SMECK

(WIZARD OF THE STRINGS)

These are the big hits played by Roy Smeck, in his triumphant tour throughout the country.

The titles of the solos are as follows:—

DREAMY EYES (Hawaiian Waltz)

HONOLULU "UKE" (March)

FRETBOARD RAG

RAGGING RUBINSTEIN'S MELODY

"UKE" SAID IT

OVERTURE "MEMORIES OF VENICE"

Every number a genuine hit and published just as played by this "Wizard of the Strings." The new overture "MEMORIES OF VENICE" will surprise and delight Ukulele performers who desire brilliant effects with the least expenditure of effort.

A BOOK THAT EVERY UKULELE PLAYER WILL CHERISH AND ENJOY

PRICE 75 CENTS

Published by

WM. J. SMITH MUSIC COMPANY, Inc. 218 E. 34th Street, New York City

"Tell'em it's the best job I've done in thirty-five years of tune-writing!"

Sosaid Mr. Weidt

when we asked him what to say in this first announcement of his latest compositions for tenor & plectrum banjo players.

Weidt said a mouthful, if you know what we mean. We predict a record-breaking sale for this new series, two volumes of which are now ready. Here are some of the reasons for our enthusiasm:

1. The numbers are typical Weidt compositions, tuneful and well arranged, with modern rhythm strokes indicated; not too difficult for the average player, but worthy of a place in the repertoire of any professional.
2. Separate books for tenor banjo and plectrum banjo, each book with lead and chord parts on separate staves.
3. Piano parts carrying the melody on a separate staff for C saxophone, violin or any non-transposing melody instrument.
4. Nothing better for concert, broadcast, or dance, either solo or ensemble. Also invaluable for teaching purposes.
5. Published in loose-leaf form—concert size.
6. Chords lettered for ukulele in both tenor and plectrum banjo books.
7. Every number a "leader". Not a filler in the entire series.

Tuneful Melodies
for
TENOR and PLECTRUM
BANJOS

with PIANO
and other parts ad lib

A Superb Collection of
Original Compositions
by
AJ WEIDT

Tenor Banjo Solo and
Chords' 75c
Plectrum Banjo Solo
and Chords' 75c
Piano Part ('Melody
and In) 75c

*Excellent for Broadcasting,
Concert and Dance*

WALTER JACOBS, INC.
BOSTON, MASS.

Two Volumes Now Ready

TUNEFUL MELODIES, VOLUME 1

- | | | |
|---------------------------------|---------|----------|
| 1. Just Smile | Song | Fox-Trot |
| 2. Flying Cloud | March | |
| 3. Sparkling Spray | Waltz | |
| 4. Longing for You | Song | Fox-Trot |
| 5. Mammy's Kinky-Head | Lullaby | |
| 6. Joyous Hours | Waltz | |

TUNEFUL MELODIES, VOLUME 2

- | | | |
|--------------------------------|-------|----------|
| 1. Sunny Smile | Song | Fox-Trot |
| 2. On Duty | March | |
| 3. June Roses | Waltz | |
| 4. When You Return | Song | Fox-Trot |
| 5. Dreams of Toyland | Dance | Caprice |
| 6. Vera | Waltz | |

PRICES { Tenor banjo solo and chords
Plectrum banjo solo and chords
Piano part (Melody on separate staff) } 75c each book

Order your books today. Your money back if you are not satisfied.

Walter Jacobs, Inc., 120 Boylston Street, Boston

Made in U. S. A.

The CRESCENDO

Founded 1908—H. F. Odell

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

BANJO—MANDOLIN—GUITAR and kindred instruments

Combined with

FRETS

Founded 1925

ADOLPH F. JOHNSON, *Managing Editor*

Published Monthly by

H. F. ODELL COMPANY

Entered as second class matter, June 9, 1909, at the Post Office at Boston, Mass., under the Act of March 3, 1879

SUBSCRIPTION PRICES	{	United States	\$0.20	\$2.00
		Canada	.20	2.25
		Foreign	.25	2.50

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

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

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

We are not responsible for the opinions of contributors. Address Communications to the Editor.

All Remittances should be made payable to

H. F. ODELL COMPANY

157 Columbus Avenue, Boston, Mass.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC. of the *Crescendo*, published monthly at Boston, Mass., Suffolk County. Required by the Act of Congress of August 24, 1912.

NAME OF PUBLISHER, H. F. ODELL COMPANY	POST OFFICE ADDRESS Boston, Mass.
Managing Editor, ADOLPH F. JOHNSON	Boston, Mass.
Business Manager, ADOLPH F. JOHNSON	Boston, Mass.
That the owner is WM. W. NELSON	Brookline, Mass.

That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: NONE.

WM. W. NELSON, *Owner*

Sworn to and subscribed before me this 13th day of April, 1928.

HARRY L. MARSHALL

(SEAL) (My commission expires February 21, 1930)

Vol. XX May, 1928 No. 11

IN THIS ISSUE

	PAGE
Why Music Is an Essential Study (Sophie A. Preston)	5
The Guitar in the History of Chamber Music (Vahdah Olcott-Bickford), continued from April issue	7
Twenty-seventh Annual Guild Festival and Convention	20
FRETITORIALS	9
PROGRAMS OF CONCERTS AND RECITALS	26
THE ROUND TABLE	
BANJOISTS—Frank C. Bradbury, Conductor	21
MANDOLINISTS—William Place, Jr., Conductor	23
GUITARISTS—Vahdah Olcott-Bickford, Conductor	25

MUSIC IN THIS ISSUE

Spotlight Dance, W. K. Bedford—Banjo	11
Glissando Waltz, W. L. Hayden—Guitar	12
Down Dixie Way, Southern Medley, Arr. Odell	
—First Mandolin 14 15 16	
Onward Christian Soldiers, J. H. Johnstone—Mandolin	17
Marilla Waltz, Walter Burke—Steel Guitar	18

PLEASE MENTION *The CRESCENDO* WHEN WRITING TO ADVERTISERS

The GRETSCH

Tenor-Guitar

in
Genuine
Mahogany



\$25 UP



BANJOISTS!

— a New Effect

BE the first in your town to cash in on this new feature! The Tenor-Guitar gets the spotlight today. It equips the banjo player with a brand new tonal effect of surpassing interest and beauty. No new technique to learn! GRETSCH-AMERICAN Tenor Guitars (strung, tuned and played like a Tenor-Banjo) have full, professional 23-inch scale. You play easily and naturally from the very start.

4 STYLES, Each with FULL 23-INCH SCALE

Artist-quality at decidedly less-than-usual prices. Built of real mahogany, in clear natural color; hand rubbed satin finish. Scientifically blocked and braced for maximum strength and tone. Scales are faultlessly accurate and full 23-inch, professional length (18-frets).

FOUR-STRING STYLES

No. J-220—Hand rubbed satin finish. Rosewood 18-fret finger-board	\$25.00
No. J-230—Double bound with black-and-ivory celluloid; pearl inlaid head-piece; geared pegs	\$30.00

EIGHT-STRING MODELS

No. J-225—Plain mahogany	\$25.00
No. J-335—Double bound body; pearl inlaid head-piece; deluxe finish	\$35.00

These new Tenor-Guitars, as well as a complete selection of standard six-string Guitars, Spanish or Hawaiian tuning, are manufactured and guaranteed by—

Ask Your Dealer, or Use This Coupon for Further Information.

FRED. GRETSCH MFG. CO.
60 Broadway, Brooklyn, N. Y.

Tell me more about GRETSCH Guitars

My Dealer's Name _____

mail the
Coupon
today

Stahl's Banjo, Tenor Banjo and Mandolin Methods

The Stahl Tenor Banjo Method and the Stahl Plectrum Banjo Method both have Chord Charts and Accompaniment Diagrams through which even the most untutored can learn to vamp accompaniments for dance band or orchestra in a few hours. Then there's 76 pages of good music drills in each book that let the player learn while he earns.

The Stahl Regulation Banjo Method comes in two books—one in C notation and one in A notation. Both are wonderfully proficient to teacher and student.

The Stahl Mandolin Method is so painstakingly thorough that it comes in three graded books.

The Stahl Guitar Method comes complete in one book.

All \$1.25 the Book. Special rates to teachers and dealers. The present high status, the certain future of America's symphonized syncopation—that has captivated the entire world—offers great opportunities to the teacher and the dealer handling Stahl Methods and Stahl Instruments.

Stahl's Combination Mandolin and Banjo Orchestra Folios

Playable in Any Combination. Price, \$1.00 per Book

WM. C. STAHL'S NEW FOLIO
WM. C. STAHL'S EASY FOLIO

STAHL'S EXCELSIOR FOLIO
THE PEERLESS FOLIO

INSTRUMENTATION—First Mandolin, Second Mandolin, Tenor Mandola and Third Mandolin, Mandocello, Guitar Acc. and Mandobass, Piano Acc., Tenor Banjo Solo, Tenor Banjo Obligato, Tenor Banjo Acc., Plectrum Banjo Solo, Plectrum Banjo Obligato, Plectrum Banjo Acc. Plectrum Obligato can be used for Fourth Tenor Banjo and C Melody Saxophone.

All Arrangements are by WALTER KAYE BAUER

Brunover's Superb Solos for Tenor Banjo

Just the book for Banjoists looking for good snappy solos. Every selection is a gem of melody. Suitable for Broadcasting, Concert, Teaching or Recording. All numbers in easy or medium grade. Price: Banjo \$1.00, Piano Accompt. \$1.00.

Warren N. Dean's Famous Collection of Easy Duets for Tenor Banjo

A carefully selected collection of very easy pieces suitable for teaching, broadcasting or dance. Effectively arranged for 1st and 2nd Tenor Banjo. Popular song style, professional rhythm strokes. Every number a hit. Price: Banjo \$1.00, Piano Accompt. \$1.00.

Moyer's Duo Methods for Tenor and Plectrum Banjos

The only books of the kind published. Teach every known style of Duo playing. Instantaneous hits. Both for Teacher and Pupil. Price \$1.25 each Book.

STAHL'S HAWAIIAN GUITAR METHOD

This method was written by W. D. Moyer, edited by Zark M. Blockford, and published at the request of many teachers for a standard work on the Hawaiian Guitar. It is not a "learn it all in ten lessons" method, neither is it intended to compete with any of the present published methods. It's entirely different. It covers the entire subject and supplies the teacher with a thorough and complete course of instruction. The subject matter does not leave one in a haze, but opens, like a gleam of sunlight, a new era in the study of music, where it becomes a real pleasure, rather than a dull, distasteful grind. Published in 2 books. Price \$1.00 per Book.

WM. C. STAHL, 133 SECOND STREET, MILWAUKEE, WIS.

MANUFACTURER OF ALL PLECTRUM INSTRUMENTS AND PUBLISHER OF MUSIC AND METHODS FOR PLECTRUM INSTRUMENTS

New Numbers That Keep Pupils Interested

LEADING IN SALES

Morris
Master Method
for Tenor Banjo

BOOK ONE

Eighty pages of real instruction, properly graded and well-written. The author is Wm. Morris, eminent virtuoso, composer, and world-known tenor banjo music authority. Used everywhere, an instantaneous hit. The pupil who has this method is sure of a correct start. Many beautiful arrangements of the classics. Progressive studies, chords, chord charts, unusual arrangements, solo duets. Book 1—\$1.00.

BOOK TWO

Completes a genuine tenor banjo education. Worthy of most serious consideration. Clear and comprehensive. Different than all other methods. World's standard text book. For the real artist and advanced student. Tenor banjo wizardry in highest degree. A book that is the result of years of study and experience—a book which places the tenor banjo in the highest plane as a musical instrument.

Price, \$1.50.

Don't use dull teaching numbers. The Santos
List is wide-awake and peppy—pupils like
these pieces—so will YOU.

SWANEE ECHOES

Tenor Banjo Solo

Arranged by Don Santos and Wm. Morris

Sweet Southern melodies, darkies, dancing on the levee, moonlight on the Swannee, Old Black Joe and his banjo—this newest number brings you these memories. Everybody enjoys a Southern number, especially these interwoven in such a clever, catchy manner. A sure applause getter. Original introduction, beautiful arrangement. You need this number now. Price, 50c Net. Also published for Banjo Band.

INSTRUMENTATION

First Tenor Banjo, Second Tenor Banjo Obligato, Third Tenor Banjo Obligato, Fourth Tenor Banjo Chords, Plectrum Banjo Solo, First Mandolin, Second Mandolin, Third Mandolin, Mandola, Mando-Bass, Banjo-Guitar, Plectrum Banjo Obligato, Tenor Guitar, Plectrum Chords Ad Lib., Ukulele, Piano.

DON C.

Publisher

DON C.

Folios That Are
Noteworthy!

SUPERB FOLIO for Banjo

Band-Mandolin Orchestra combined. Full Instr. \$1.00 net each book; Canada, \$1.25.

SUPERB PLECTRUM BANJO

FOLIO. Arranged Will Moyer. 12 Solos. \$1.00 net; Canada, \$1.25. Piano Acc. \$1.00; Can. \$1.25.

IMPERIAL VIOLIN FOLIO.

Arr. by Grotzki. 12 teaching numbers, first position. \$1.00 net; Canada, \$1.25.

BY WM. MORRIS

MAJESTIC FOLIO. 10 Popular

Tenor Banjo Duets. \$1.00 net; Canada, \$1.25.

CONCERT FOLIO. 5 Tenor

Banjo Solos, piano Acc. included. \$1.50 net; Can. \$1.75.

FAMOUS FOLIO. 10 Medium

Tenor Banjo Duets. \$1.00 net; Canada, \$1.25.

TEN TUNEFUL SOLOS OR

DUETS. For Ukulele or Tripe. 50c net; Canada, 60c.

DANDY FOLIO. 10 Popular

Tenor Banjo Duets. \$1.00 net; Canada, \$1.25.

NOVELTY FOLIO. 8 Difficult

Novelty Tenor Banjo Solos. Piano Acc. included. \$1.00 net; Canada, \$1.25.

55 ORLEANS ST.

SANTOS

ROCHESTER, N.Y.

The CRESCENDO

Founded 1908 by H. F. Odell
Combined with *Frets*

Published Monthly by the H. F. Odell Co., 157 Columbus Ave., Boston

Vol. XX

MAY, 1928

No. 11

Why Music Is an Essential Study

By SOPHIE A. PRESTON

WE should study music because it is the universal language of emotions and appeals to the heart of every human being. Stop to consider what this life would be without it? A dreary place indeed, stale, flat and unprofitable, it is inconceivable.

Shakespeare, the immortal bard, "the man who hath no music in his soul, nor is not moved by concord or sweet sounds is fit for treason, stratagem and spoils, the motions of his spirit are as dark as Erebus. Let no such man be trusted." To quote from Luther "Next to theology, I give to music the highest place and honor. We see how David and all the saints have wrought their godly thoughts into verse, rhyme and song." George Eliot says, "There is no feeling, except the extremes of fear and grief, that does not find relief in music."

We should study music because its influence is felt in every phase of life, from the cradle songs of our infancy to the funeral dirges of the passing years of old age. No education would be complete without it. It awakens the finer qualities of the soul and insures spiritual growth, stimulates the imagination and improves the mind. The study of music is not only elevating in its influence upon the character but produces a form of entertainment which is universally appreciated.

Importance of Music

The importance of music in our lives is realized through all the ages of mankind. At the beginning of life, the infant in arms is soothed by the simple lullabies crooned by the mother and millions throughout the world are wafted into dreamland by the singing of slumber songs. The next step is in the kindergarten, where the songs of the children are the spontaneous expression of their joys and delight mingled with the spirit of play; how dull and lacking in inspiration would be their games without music.

Then in the schools, music is becoming more and more important, it is given a part in the regular curriculum, credits are given as in other subjects and it may be chosen as the major study in some schools. Credit may be received for voice, piano and violin from the outside teachers who are

standardized, which is a step in the right direction, also for orchestra and theory work in the school; a recognition of the value of music.

The music memory contests also encourage a better appreciation of music which will last a lifetime. The recent establishment of a national observance of music week will develop a knowledge which will be felt in ages to come and proves that music has an essential place in our lives. It is no doubt essential to the development of a well-balanced character.

Evolution of Musical Nature

The next step in the evolution of our musical nature is in the springtime of life when a "young man's fancy lightly turns to thoughts of love." It is through music that he woos his lady love and they make their vows to the sweet strains of music, supplemented by the ever-popular Mendelssohn's "Wedding March." It was the serenade beneath her window that captivated the maid of old, now replaced by the flapper who falls to the tune of modern jazz.

We now come to the influence of music in the home, which is indispensable there, for no home is complete without a musical instrument of some kind. It unites the family in harmony and peace as they gather around the piano and sing the old favorites, "Love's Old Sweet Song," "Silver Threads Among the Gold," and other melodies that will live forever as they come from the heart.

The power of music is felt in all phases of life, it stirs the patriotism of the soldier and gives him courage to face the battle. What veteran can listen to the inspiring strains of the "Star Spangled Banner" or "Marching Through Georgia" without recalling the experiences associated with the stirring music or other songs like "It's a Long, Long Way to Tipperary," etc., without bringing tears at recollection?

Music One of the Fine Arts

Music has always been enjoyed as a fine art but was cultivated principally by the favored few. It is now becoming more universal, so that every man, woman and child can

(Continued on Page 6)

Why Music—*from page 5*

learn to appreciate its beauty and gain some knowledge of its form to a certain extent, without being artists. The radio is helping the cause of music by bringing it into the homes of thousands who are feeling its influence. Even in the moving picture shows, popularly called "movies," when the appeal to the eye seems paramount, music comes in for its share of attraction and is becoming more and more an important feature instead of a background for the play itself, and only trained artists are able to fulfill present-day requirements as organists.

Also, the many classical compositions that are played in artistic style, portraying different moods, give cultural enjoyment and have their place in the musical development of society and the home, besides the popular songs and pieces that are more easily understood. Modern jazz should be considered as it has its place and puts life and pep into many a social gathering; its syncopated rhythm is well adapted to the dance, theatre, orchestra, circus and other activities of a non-serious nature.

Religion and Music

Our religion is dependent upon music. What church service would be complete without it? The sonorous tones of the organ blending with the voices of the choir make a celestial harmony which is soul inspiring and conducive to worship.

The highest forms of music, including the sonatas and symphonies, the great oratorios, grand operas and program

music of the concert stage are enjoyed and appreciated by all cultured people. The music of well-trained bands has also its uplifting influence and affords amusement to thousands of men, women and children.

Even in the hospitals, music has a beneficial effect which physicians are making use of in the cure of diseases. There are cases of insanity which have been cured by its influence. There is no doubt that music is essential to the development of the human race, intellectually, morally and socially. Music should be studied not only because it is elevating and entertaining but for the reason that the study of it stimulates the brain, promotes concentration of mind, and improves the memory.

Carlyle, in attempting to describe music, said "It is a kind of inarticulate, unfaithful speech, an indefinable something which leads us to the edge of the infinite and allows us for a moment to gaze into that." What better tribute to the power of music than this and what great reward will come to those who are fortunate enough to study it! Their lives will be enriched; a blessing not only for themselves, but affecting all those with whom they come in contact, making the world better for having lived.

"RUNS" IN THE FAMILY

She was only a musician's daughter, but she topped the scales.

—Grinnell Maltcear

"Easy Melody Method" (FOR UKE AND TIPLE)
Has 20 Solos with Full Harmony that can be used for recital or stage work. — \$1.00 per Book.

"SURGRIP"

Top part has a sure grip rim. Made of golden bronze, positively handsome. Your dealer or direct \$1.00

Will send to dealers on approval.

Chas. Olson Music Co.

1788 Clinton Ave. S., Minneapolis, Minn.



Pep - Snap - Sparkle 10 Brilliant Numbers

for the banjo in folio form, arranged for plectrum and thimble, also to be played on tenor banjo. Learn \$2.00 these and you can sit in the front row of banjoists. per copy

Carey's Thimbles for Finger Players

\$2.50 per set

Carey's Sounding Post

Improves the tone more than a resonator
75 cents
mention the make of your banjo

Carey's Damp Proof Solution

Best yet-deos not add thickness to the head—improves tone
\$1.00

Learn from a man who plays.

The banjo has no established school.

If you have any obstacles to overcome, write to us. *

Ready Stretched Heads—Guaranteed

\$4.50

EVERYTHING FOR THE BANJO
REPAIR SERVICE STATION FOR ALL HIGH-GRADE BANJOS

BANJO SPECIALTY SHOP 289 South Wabash Ave.
Chicago, Illinois

THE progressive Banjoist-to-day buys the carefully selected, ready-stretched head, correctly processed and dried, ready to adjust to his instrument in 20 minutes.



MILTON G. WOLF

Ready "Quality Supreme" Ready
Stretched BANJO HEADS Stretched

Personally Selected by "Chicago's Banjo Man"

FOR ALL STANDARD MAKES OF BANJOS—Each head bears the Milton G. Wolf Quality Supreme stamp. Separately wrapped and sealed in transparent DUPONT Cellophane and packed in convenient cartons.
Price \$6.00
Postpaid

STANDARD MUSICAL SPECIALTIES

1527 Kimball Bldg., Dept. C 14
Chicago, Illinois



The Guitar in the History of Chamber Music

Continued from
April issue—

By VAHDAH OLCOTT-BICKFORD
(Musical Director of The American Guitar Society)

Indeed, the guitar was taking such an important part in the chamber music of the day and as an accompaniment to the voice and even in melody playing, that had it not been for the shrewdness of a certain old Harpsichord maker, Kirkman, by name, the piano might never have attained to its present supremacy in popularity over the guitar, who knows? Anyway, it is written in Rees Cyclopedia (1819) by Dr. Burney: "The common Guitar used in England has frequently had fits of favor in this country. About fifty years ago its vogue was so great among all ranks of people as to nearly break all the Harpsichord and Spinnet makers, and indeed the Harpsichord masters themselves. All the ladies disposed of their Harpsichords at auctions for one-third of their price or exchanged them for Guitars, till old Kirkman, the Harpsichord maker, purchased some cheap guitars and made a present of several to girls in milliners' shops and to ballad singers in the streets, whom he had taught to accompany themselves with a few chords and triplets, which soon made the ladies ashamed of their frivolous and vulgar taste and return to the Harpsichord."

Henry VIII, as well as his daughters Mary and Elizabeth, was an admirable lutenist, and they all maintained Lute-players at high salaries in their households. At this time the gut E strings, of which there were several small ones, were as now, only more so, very fragile and easily broken, and a gift of lute strings was one of the most useful presents which could be made to a player—even Queen Elizabeth did not disdain to accept them.

Francis W. Galpin says: "It is a melancholy fact that the instrument which played so worthy a part in the musical world of the sixteenth and seventeenth centuries, (the Lute) is now so rare and so little known that many people imagine that it was 'blown like a flute.' Even in 1676 Mace, one of the greatest Lute players and composers of songs for the accompaniment of Lute, had to lament the signs of its waning popularity, for he thus addresses his beloved instrument:—

What makes thee sit so sad my Noble Friend,
As if Thou wert (with sorrows) near The End?
What is the cause, my Dear Renowned Lute,
Thou art of late so silent and so mute?
Thou seldom now in Public dost appear,
Thou art too Melancholy grown I fear.

To him the Lute replies:—

What need you ask these Questions why 'tis so?
Since 'tis too obvious for All men to know
The world is grown so Slight: full of New Fangles,
And takes their Chief Delight in Jingle-Jangles;
With Fiddle-Noises; Pipes of Bartholomew,
Like those which Country-Wives buy, Gay and New,
To please their little Children when they Cry—
This makes me sit and Sigh thus Mournfully.

Mace wrote a very fine Method for the Lute.

The Lute has of recent years had quite a revival in Ger-

many particularly and to some extent in Austria, as well and we certainly hope that this awakened interest will finally reach America, where we hope to be enabled to hear it more frequently with the voice or, as Mr. Galpin says: "in consort" with its old-world confreres.

The Lute has filled almost as important a part in the domain of literature and art, such as painting and sculpture, as it has in its own realm of music. Shakespeare, as previously mentioned, gave it a frequent place in his plays. He has Queen Catherine's maid in Henry VIII, sing the charming song Commencing "Orpheus with his Lute" to dispel her Royal Mistress's sadness. In a poem written to commemorate the entry of Queen Anne of Denmark into the Scotch capital in 1530 we are told.—

Sum on Lutys did play and sing
Of instruments the onley King.

In these old days most of the Lute music was written in Tablature and it is indeed possible if not probable, that had it been written in the usual musical notation now so generally accepted, but then in its mere infancy, the Lute would not have left the stage of its popularity with such completeness as it did, for the Tablature, something similar to the diagram system used so frequently today for the ukulele accompaniments by those teachers who either do not know the notes themselves or who do not care to bother teaching them, went out of vogue and with it the means of its interpretation, so that it appeared mystic to the musical world at large and thus those old masterpieces that were written for the lute in that form were lost to the musical world for many centuries. It is only in the past four or five years that they have been re-written in some cases in musical notation. The same has been the case with the fine lute music of the great Johann Sebastian Bach, so often called "The Father of Music." He was a lover and a performer on the lute and wrote several Suites for the Lute, some of them in combination with the violin and other instruments and some of them chiefly for the Lute in solo capacity. It will be the privilege of many American lovers of these instruments to hear some of the original Lute music of Bach performed by the great Spanish guitar master, Andres Segovia this season during his American tour. He includes in all of his programs a Lute Suite by Bach. This consists of several movements. It states on his programs that "It is now certain that some of these pieces were destined by Bach for the Lute alone and have been traced through his actual pupils, Peter Kelner and Krebs, whilst others are in Bach's own manuscript." One of the New York critics after Segovia's recital there in January speaks most highly of the beautiful effects secured on the guitar by Segovia in the Bach music and adds that Bach evidently knew what he was doing when he wrote this music for the Lute instead of the Harpsichord, Spinnet, etc. While Segovia does not feature Chamber Music, but is primarily a soloist, yet Bach, whose music he is bringing to us in this

(Continued on Page 8)

Guitar Chamber Music—*from page 7.*

interesting recital, was one of the greatest masters along chambermusic lines that ever lived and his use of the Lute shows his desire to keep it in its proper place as a lovely instrument for Chamber music and for solos as well.

The earliest forms of ensemble music composed for the various stringed instruments, with or without voice, often included the lute. It was called Chamber Music because it was actually "room music," and was usually performed before some Royalty and seldom if ever, were actual public concerts heard. So far we know, this was first started in England, where John Banister (1630-1679,) violinist and leader of King Charles the Second's "New Band of Twenty Violins," started some concerts for the public in London. So we find that from the earliest time of public ensemble music in London they called them "Bands" and that word is used to the present day, as all their mandolin and guitar ensemble-groups are called Mandolin Bands, and Madame Sidney Pratten the famous British guitarist had an ensemble of guitars alone in the eighties, called Mme. Pratten's Guitar Band.

At these concerts of Banister's, which were the first concerts of which we have record to be given for the public and for which admission was charged, and which were therefore of historic importance, the proceeding took the public's fancy and the concerts became at once a financial success. At these times we are told that the musicians were very modest and that they refused to perform in public if they were to be seen in the act! Quite a far cry from then to today when they desire as much publicity of all kinds as is possible.

Chamber music which had taken deep root in England also became popular in France, and Louis XIV had his "Maitre de la Musique de la Chambre du Roy" and it is said that he fairly lived in music and that it was the constant accompaniment of his life. The allpowerful Jean Baptiste Lully, born near Florence, Italy in 1633, arrived in Paris in 1642 when he was but nine years old as a poor kitchen boy and became the reigning musical influence of the King's court. Grove tells us: "An old Franciscan monk gave the gifted but mischievous child some elementary instruction and taught him the guitar and the rudiments of music. "Mr. Bone tells us, however, that Lully first came to France as a page to Mdle. de Montpensier, a niece of Louis XIV. It was customary for rank to maintain in their service an Italian boy, a singer with mandolin or guitar accompaniment. We are told that his countenance was not of such beauty as to recommend him for the desired purpose, but that his vivacity and ready wit in addition to his skill on the guitar were the cause of his being engaged in this capacity. On his arrival the lady was so disappointed with his looks that she thought he would never do as a page so she made him an under-sculion! But

we are told that neither the disappointment he experienced, nor the employment in which he was placed, affected the spirits of young Lully. He still devoted himself to the guitar in his leisure moments and it was not long until his musical skill brought him higher and higher till he became Court Musician and composer of the music for the Court ballets. Later he studied the violin, but the guitar was his first instrument and the one which brought him to the attention of the Court. In his early career he composed much music with the guitar, but it remained in manuscript. Later he became the composer of numerous operas and also obtained success as a sacred composer. However, of great importance to our story of the importance of the influence of the guitar in ensemble music, is the fact that his genius was further employed in training musicians to perform together in artistic fashion for the King's delight. His orchestra was famed throughout Europe for their high-class ensemble.

(Continued in the June issue)

Hyde Park Banjo Quartette Wins Country Wide Comment

The Hyde Park Banjo Quartette of St. Louis, Mo., under the direction of Bob Marvin is causing country wide comment on the excellence of its playing. Mr. Marvin is a plectrum banjoist and has a teaching record of many years. One member is Dewey Brockmeyer, who is associated with his farther A. C. Brockmeyer in the Imperial School of Music. Both are partners in the Crescent Music Publishing Company. Another is Olan Thurston, capable and versatile banjoist heard in many solo broadcastings through Station KMOX. Wayne Jacobson is the fourth member, equally as fine an artist on the banjo. This banjoquartette has received many letters from KMOX radio fans commenting upon their well selected and masterly played programs featured over this station.

LOOK HERE

You must have C. S. DeLano's new Steel Guitar Method just out. Many new and exclusive ideas. Two methods of playing: amplified tones—something new. Tremolo, slide tricks, interval artificial harmonics, arrangement of popular music. 23 solos in 9 keys. The only complete method ever published. Get the best.

Price the same and complete in one volume \$1.00

C. S. DELANO 845 South Broadway
Los Angeles, Calif.

Send for

**MONA
VISTA &
AUBADE**

Mr. DeLano's
finest.

Just out!
Published for
4 Parts.

One Order - One Bill - One Expense

FOR ALL MUSIC

When

You want music from several publishers
You want music and don't know where to get it
You want music for your orchestra
You want music for duets or solos
You want music for teaching

send your order to us. The service is FREE.

H. F. ODELL CO., Publ.

157 Columbus Avenue, Boston, Mass.

RAYNER-DALHEIM & CO.
MUSIC PRINTERS
and ENGRAVERS
ANY PUBLISHER OUR REFERENCE
WRITE FOR PRICES
2054 W. LAKE ST. CHICAGO, ILL.

Fretitorials

by the EDITOR

SAMUEL SIEGEL

*Famous Recording and Radio Mandolinist,
Member of Roxy's Gang*

REMINISCING with some of the popular fretted instrument artists I could not help but stop and again "look in" on the interesting experiences of Samuel Siegel.

Samuel Siegel was born in Des Moines, Iowa, on March 17, 1875. Possibly I should not have revealed these dates, but before I go on further let me say that—music knows no age. As my story will reveal, "Sam" is the kind of a musician "we" would like to see live on forever. However, at the age of eight, Sam had several lessons on the reed organ; even though his father was musical and wanted the boy to have a musical education, as far as the organ was concerned, Sam was a failure.

At the age of thirteen he began selling musical instruments in his father's store. This, of course, gave him an opportunity to try the various instruments "at his leisure." The banjo first appealed to him and he quickly learned to play by ear. Fretted instruments seemed to have their attraction, for it was not long before Sam set about and learned to play the guitar and mandolin. When fifteen years old Sam could play anything on the mandolin that he heard.

At about this time he decided he wanted to learn to read music and took seven half-hour lessons from a local teacher, learning to read lines and spaces and a few other musical hieroglyphics. In about a year his friends looked upon him as a "boy wonder."

Opportunity knocked at his door at about this time, for the Des Moines Mandolin Club lost its first mandolinist and he was given a try-out. His tone and technique appealed to them and at the next meeting of the club Sam was voted in. This began his "official career" as a mandolinist.

Shortly after he had the good fortune of meeting "Paddy" Ryan, who is now one of the leading surgeons of Iowa. "Paddy" and Sam took a liking to one another; soon they arranged for some mandolin and guitar duets at the country school house where Dr. Ryan's brother was a teacher. These were Sam's first concerts.

At the age of seventeen he was engaged as mandolin soloist with the Beethoven Symphony Club and Male Quartet, and the following season traveled as soloist with the Des Moines Ladies Quartet.

In 1895, his chum "Paddy" Ryan who was attending Cornell College, arranged for Sam to appear there in concert. Egert Van Alstyne, a prominent song writer, accompanied him on the piano. Several weeks later Sam Siegel returned to Cornell as soloist for the annual Glee Club tour. The following year he organized the Siegel Concert Company which traveled under the auspices of Cornell College.

Around 1898 the Boston Ideal Banjo, Mandolin and Guitar Club gave a concert in Des Moines, and after the concert Sam induced Mr. Lansing and his associates to listen to his renditions, accompanied by his brother on the guitar. They played the "Waltz di Concert," and Sam says: "I shall never forget the complimentary and encouraging remarks we heard from the members of the club. Up to that time I was skeptical about my ability to go east and make good with the big fellows, but the Ideal boys told me I would be safe."

Mr Siegel made vaudeville tour opening at Keith's Union Square Theatre, New York, on New Year's Day in 1899. Later he was engaged by Brooks and Denton as the feature soloist for their last Festival Concert in New York which concert gave him a very satisfactory presentation to the New York people.

Later in the same year, Mr. Siegel played a six weeks engagement in London. Incidentally he was probably the first American mandolinist to appear in England. He returned again in 1900 and resumed concert and vaudeville work with the assistance of Hyman Meyer, pianist and entertainer.

Three years later he originated a system of teaching music by mail which system later developed into the Siegel-Meyers Correspondence School of Music, teaching all branches of music and having the endorsement of Paderewski, Damrosch and many others. The School is now known as the University Extension Conservatory.

Having various clever inventions in the line of educational toys and novelties, Mr. Siegel went into that line. His Musical Menagerie idea which is an exceptionally clever way of teaching young players music, has been highly endorsed by many of the world's great artists, among them Madam Schumann-Heink.

Mr. Siegel is now permanently located in New York and although he dropped the mandolin for ten years he has taken it up again as a result of his association with the Serenaders.

Samuel Siegel is undoubtedly one of the leading mandolin artists of the world today. His ability in execution and tone production is widely known. His radio and recording activities have given him popularity and renown. Mr. Siegel is also a member of Roxy's Gang—and, as you know, none but the best are featured with Roxy's programs.

Last but not least, friend Sam Siegel is a popular member of the Banjoists, Mandolinists and Guitarists Guild, and I don't doubt in the least but what he will be "among those present" at the Festival and Convention to be held in Hartford on June 11, 12 and 13.

AND WHERE—Hotel Garde, Hartford, Connecticut. The festival promises to be the "biggest and best ever," and why not—Messrs. Bradbury and Bauer are heading it.

See you at the Convention? Yes, sir!

A Perfect Banjo Scale On A \$75 Instrument

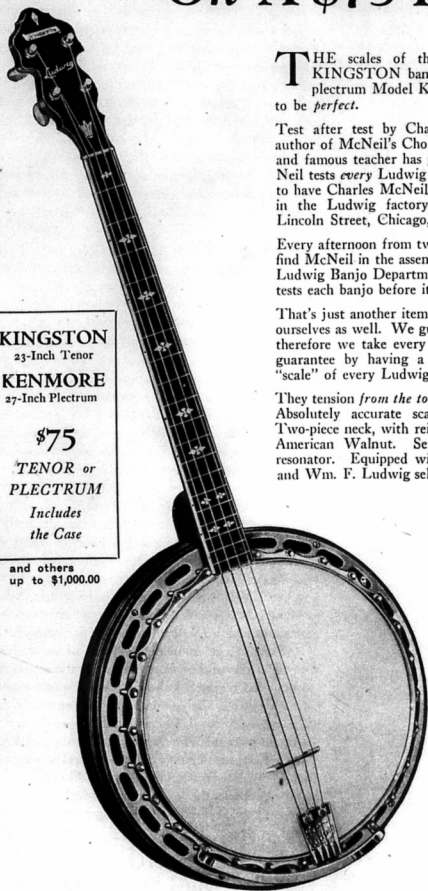
KINGSTON
23-Inch Tenor
KENMORE
27-Inch Plectrum

\$75

TENOR or
PLECTRUM

Includes
the Case

and others
up to \$1,000.00



THE scales of the Ludwig Tenor Model KINGSTON banjo, or its mate the 4-string plectrum Model KENMORE are *guaranteed to be perfect.*

Test after test by Charles McNeil, the eminent author of McNeil's Chord System for Tenor Banjo and famous teacher has proven this fact. Mr. McNeil tests *every* Ludwig Banjo. We went so far as to have Charles McNeil locate his residential studio in the Ludwig factory building at 1611 North Lincoln Street, Chicago, Illinois.

Every afternoon from two till four o'clock, you will find McNeil in the assembly and testing room of the Ludwig Banjo Department. He tunes, inspects and tests each banjo before it is shipped.*

That's just another item of protection for you—and ourselves as well. We guarantee the Ludwig Banjo, therefore we take every precaution to maintain the guarantee by having a master banjoist check the "scale" of every Ludwig banjo.

They tension *from the top*. Easy to tighten the head. Absolutely accurate scale. Front-flash Flaredge. Two-piece neck, with reinforcement strip. Made of American Walnut. Seven-ply laminated Walnut resonator. Equipped with Planet 4-to-1 gear pegs and Wm. F. Ludwig selected banjo head.

Send for
Free Banjo Book

LET us send you the new 40-page Ludwig Banjo Book, titled "The Voice of The Strings". It contains the Story of the Banjo, Relative Merits of Tenor and Plectrum Banjos, an article on the five-string and many illustrations of players and Ludwig instruments. It is FREE.

LUDWIG & LUDWIG

Professional Banjos Only

1611-27 North Lincoln Street

CHICAGO

THE CRESCENDO
SPOTLIGHT DANCE

BANJO SOLO
C Notation

.40

W. K. BEDFORD
Composer of "LIVELY WILLIE"

Allegretto
mf
7 Pos. 4 Pos. 5 Pos. 4 Pos. 3 Pos.
mf *fz* *mf*
7 Pos. 5 Pos. 4 Pos. 3 Pos.
p *f*
6
3
8 Pos. 4 Pos. 3 Pos. *fz*
TRIO *f*
3 Pos.
Dr. Slide
fz
D. C. al Fine

GLISSANDO WALTZ

GUITAR SOLO

W. L. HAYDEN

The musical score is written for guitar solo in 3/4 time, key of D major. It consists of eight staves of music. The first staff begins with a *Dolce* marking and a *mf* dynamic. The melody is characterized by grace notes and slurs. The second staff continues the melodic line. The third staff features a *f* dynamic and includes some chordal textures. The fourth staff returns to a *mf* dynamic. The fifth staff begins with a *p* dynamic and features a steady bass line of eighth notes. The sixth and seventh staves continue this bass line pattern. The eighth staff concludes the piece with a final cadence and a *f* dynamic.

Brillante

The 'Brillante' section consists of four staves of music in G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth-note patterns and slurs, and a bass line with eighth-note accompaniment. The second and third staves continue the melodic and accompanimental lines. The fourth staff concludes the section with a double bar line and a key signature change to A major (two sharps).

Dolce

The 'Dolce' section consists of four staves of music in A major. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It features a melodic line with eighth-note patterns and slurs, and a bass line with eighth-note accompaniment. The second and third staves continue the melodic and accompanimental lines. The fourth staff concludes the section with a double bar line.

THE CRESCENDO
DOWN DIXIE WAY

1st MANDOLIN

Medley of Southern Airs

.35 Net

Arr. H. F. ODELL

Allegro Maestoso

Allegretto (Oh! Susannah)

Musical notation for the first section of the medley. It begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The first staff starts with a fortissimo (*ff*) dynamic and an *Allegro Maestoso* tempo. The second staff has a *rit.* marking. The third staff has a fortissimo (*f*) dynamic and an *Allegretto* tempo. The section concludes with a first ending (1.) and a second ending (2.) leading to a key change to two sharps (F# and C#).

Andante

Andante (My Old Kentucky Home)

Musical notation for the second section of the medley. It begins with a treble clef, a common time signature, and a key signature of two sharps (F# and C#). The first staff starts with a mezzo-forte (*mf*) dynamic and an *Andante* tempo. The second staff has a *rit.* marking. The third staff has a mezzo-piano (*mp*) dynamic and an *Andante* tempo. The section is divided into measures labeled B, C, and D. A note below the staff reads "Play small notes if no Mdl. Ma. Cel. or Cello". The section concludes with a *rit.* marking and a *p a tempo* dynamic.

E Allegro (Sweet Hoe Cake)

Musical notation for the third section of the medley. It begins with a treble clef, a 2/4 time signature, and a key signature of two sharps (F# and C#). The first staff starts with a fortissimo (*f*) dynamic and an *Allegro* tempo. The second staff has a *rit.* marking. The section concludes with a first ending (1.) and a second ending (2.) leading to a key change to three sharps (F#, C#, and G#).

THE CRESCENDO
1st MANDOLIN

Andante

F Adagio (Old Black Joe)

mf *rit.* *p* *pp* *p* *pp* *p*

Play small notes if no Ma. Cel., Mda. or Cel.

G

2/4

Detailed description: This section contains the musical notation for 'Old Black Joe'. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'Andante'. The piece starts with a melody in the right hand and a bass line in the left hand. Dynamics range from mezzo-forte (mf) to pianissimo (pp). A 'rit.' (ritardando) marking is present. A guitar chord 'G' is indicated. The piece concludes with a 2/4 time signature change.

H Allegro (Arkansas Traveler)

p *ff*

1. 2. I

Detailed description: This section contains the musical notation for 'Arkansas Traveler'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The piece is characterized by a fast, rhythmic melody. Dynamics include piano (p) and fortissimo (ff). There are first and second endings marked '1.' and '2.'. A first measure rest 'I' is also present.

J Andante

K Andante (Darling Nellie

f *p rit.* *pp* *p*

Gray)

L a tempo

rit. *p* *f* *rit.* *pp*

2/4

Detailed description: This section contains the musical notation for 'Darling Nellie'. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'Andante'. The piece starts with a melody in the right hand and a bass line in the left hand. Dynamics range from forte (f) to pianissimo (pp). A 'rit.' (ritardando) marking is present. The piece concludes with a 2/4 time signature change.

THE CRESCENDO
1st MANDOLIN

M Allegro (Old Zip Coon or Turkey in the Straw)

Musical score for M Allegro (Old Zip Coon or Turkey in the Straw). The piece is in 2/4 time and G major. It begins with a *mf* dynamic. The first staff contains the main melody. The second staff features a first ending (1.) and a second ending (2.) leading to a repeat sign, followed by a *ff* dynamic. The third staff continues the melody with first and second endings, ending with a key signature change to A major.

Andante

O Andante (Old Folks At Home)

Musical score for O Andante (Old Folks At Home). The piece is in 6/8 time and G major. It begins with a *p* dynamic. The first staff contains the main melody with a *rit.* marking. The second staff continues the melody. The third staff features a *Maestoso* section with a *ff* dynamic and includes fingerings (1-4, 2-3, 3-2) and accents. The fourth staff continues the melody with a *rit.* marking and ends with a *molto rit.* marking.

Q Allegro (Dixie)

Musical score for Q Allegro (Dixie). The piece is in 2/4 time and G major. It is divided into three parts: Ma. Cel. (Mandolin), Mdl. (Mandolin), and 2nd Mand. (2nd Mandolin). The first staff contains the main melody with a *p* dynamic. The second staff continues the melody with a *cresc.* marking, *mf* dynamic, and *f* dynamic.

Musical score for R and S sections. The R section is in 2/4 time and G major, starting with a *p* dynamic and a *cresc.* marking, ending with a *f* dynamic. The S section is in 2/4 time and G major, starting with a *ff* dynamic.

Musical score for T section. The piece is in 2/4 time and G major. It features a *cresc.* marking and a *molto e rit.* marking. The section includes fingerings (1, 2, 3, 4) and accents. It ends with a *ff* dynamic.

Onward Christian Soldiers

(SULLIVAN)

MANDOLIN SOLO

Tune one G to A (whole tone higher)
Tune one G to F# (half tone lower)

Arr. for Mandolin by
HYATT W. BERRY



THE CRESCENDO
MARILLA WALTZ

.30 Net

STEEL GUITAR SOLO
 A Major tuning

WALTER BURKE

The musical score is written for a steel guitar in A major tuning. It begins with a *mf* dynamic and features a variety of rhythmic patterns and articulation. The score includes several dynamic markings: *mf*, *f*, and *cresc.*. Fingering instructions such as 5B, 7B, 10B, and 13B are placed above the notes. The piece concludes with a *Fine* marking and a *D.C. al Fine.* instruction.

"Like the rest—play the best"

Gibsons

*the MASTERS of the
Fretted Instrument Family*

Whether teacher, artist or student, your choice of instrument has a great deal to do with your success in music. The right instrument will make your work easier, your progress more rapid. It is significant that a large percentage of the most successful prefer Gibsons. If you have not played the new Gibsons it will be well worth your while to get acquainted at the earliest opportunity.



The Ultimate Ambition *Of the Plectral Artist is to own a Gibson.*

Just as the violin player cherishes a secret to some day be the proud possessor of a "Strad," a Guarnerius or a Bergonzi, so there is a deep seated and lasting determination on the part of the plectral artist to own a Gibson.

Only the Gibson will satisfy the preference and ideals of the artist who commands a truly technical knowledge of the instrument. This high regard for Gibson has been built up over a quarter of a century of faithfulness to the highest ideals of perfection in the making of fretted instruments.

FREE — These three new Gibson Books:

The Gibson Banjo Book B-3.
The Gibson Book Q of Guitar, Mandolin and Ukulele.

The Road to Happiness — an Interesting treatise on fretted instrument music and the proper care of your instrument.

Don't forget The
Guild Convention
at Hartford
June
11, 12 and 13

GIBSON, Inc.
Kalamazoo . . . Michigan

Gibson, Inc., Kalamazoo:
You may send the Banjo Book _____
The Guitar Book _____ The Road to Happiness _____ No obligation of course.
Name _____
Address _____

No. 511

Twenty-seventh Annual Guild Festival and Convention to Open at Hartford June 11

THE American Guild of Banjoists, Mandolinists and Guitarists will hold its 27th Annual Festival and Convention at Hartford, Conn., June 11, 12 and 13 with its headquarters at Hotel Garde.

The visiting guilders are certain to enjoy this convention and remember it as one of the most successful, for Hartford is a city that is used to conventions—and music. Hartford is not the biggest town in the United States but it is one of the most important cities in financial and manufacturing affairs. It leads the world as an insurance center, being the home city of the larger companies. With all of these assets it can be seen that a city of 175,000 people must have entertainment after the daily work is over. Three vaudeville houses, countless movie houses, one legitimate house and several "supper clubs" furnished this requisite. For those more aesthetically inclined the concerts of the Hartford Oratorio Society, The Cecelia Club, The Treble Clef Club, The Travelers Symphonic Ensemble, The Hartford Plectral Club and The Hartford Symphony Mandolin Orchestra furnish abundant entertainment. There are several important schools of music with most distinguished faculties among whom are numbered, Aurelio, Ciorni, William Willeke, Robert H. Prutting, Waldo Selden Pratt, John Spencer Camp and other celebrities.

On Sunday, June 10th official registration will take place and scores of fretted instrument friends will then meet players, teachers, composers and members of the trade. Many of them greeting each other for the first time since the convention of last year in New York. Monday morning will open the business session and in the afternoon the educational session will take place. This feature of the convention has always proven to be interesting and affords ample opportunity for discussions. The evening holds in store the Festival Concert.

What promises to be a revelation as well as a complete departure from established precedents will be the numbers rendered by the Hartford Guild Festival Orchestra to be heard on Monday evening. This mammoth organization of 115 musicians is the nucleus of the two well known Hartford Mandolin Orchestras combined for this special occasion.

The orchestra will give many selections never before heard, of which many are famous classics, and the effects produced will be a revelation. A four choired instrumentation will be used. Walter Kaye Bauer and Frank C. Bradbury, the convention managers, are conductors of this mammoth organization. The soloists for this Festival Concert will be Carlo De Filippis of East Orange, N. J., well known concert mandolinist and Victor Recording Artist, Julia Greiner-Holdcroft of N. Y., world famous Mandola Soloist. Alexander Magee, N. Y., celebrated banjo soloist well known in radio circles, George C. Krick, of Pa., the eminent German guitarist, and Charles Rothermel of Chicago, of dynamic personality in the tenor banjo world.

The second business session follows on Tuesday morning, and in the afternoon there will be a conducted tour about the city of Hartford. Tuesday evening the Artists' Recital will be held complimentary to all Guild members in the Y. W. C. A. Auditorium and in its program will appear many prominent artists in classic groups. So far engaged for this recital are the following; William Place, Jr., of Providence, R. I., mandolinist, nationally known as a recording artist for all the leading companies and an authority on the pedagogy of the instrument; Frederick J. Bacon, New London, Conn. the dean of American Banjoists, who will present a group of new selections specially arranged for this occasion; Vivian Place, of R. I. popular harpist, formerly accompanist to Madame Marcella Sembrich; A. William Crookes of Hartford as Mando-cello virtuoso, and Sophocles T. Pappas, the Master Guitarist of Washington, D. C., prominent in the radio field.

The closing business session will be held on Wednesday morning and in the afternoon the Educational Session will be continued. In the evening the annual "wind-up" will take place in form of a banquet, including "stunt night" features and informal dancing.

Attention is called to the fact that as this convention directly follows the National Music Trades Convention in New York that a large line of exhibits, open to the public, will be a feature of this occasion.

(Continued on Page 24)

MANDOLIN MUSIC

Largest Dealers of Mandolin Music in U.S.A.

Messina Music Co.
2451 84th St., Bklyn., N.Y.

By STELLARINO CAMBRRIA —
THE SPEED—Folia that develops technique. With 2nd Mandolin part makes novel duet. Prices: 1st Mandolin 25c; 2nd Mandolin 15c; Guitar 15c; Piano 25c (net)
THE CHARMING—Easy mazurka in duo style for beginners. Effective with 2d Mandolin. Prices: 1st Mandolin 25c; 2nd Mandolin 15c; Guitar 20c; Piano 30c (net)
VELOCITY STUDIES—To acquire speed, strength 3rd & 4th fingers, and develop technique. Price 10c net.
JUST OUT! New free list of imported mandolin music by best known writers. Send for copy.

ROACH-FRANKLAND Methods-Sheet Music-Supplies

For the Hawaiian Guitar, Ukulele and other fretted instruments. Send for catalogue.

ROACH-FRANKLAND 612 Julia St., P. O. Box 1082
Jacksonville, Fla.



HOW TO PUBLISH MUSIC for the Fretted Instruments



By JAS. H. JOHNSTONE

Composing and arranging, engraving and printing, copyrighting, advertising, selling, addresses of music arrangers, printers and engravers and music publishers.

Price \$1.00 Net

Music Publisher
JAS. H. JOHNSTONE 934-A OSBORNE ST., KALAMAZOO, MICH.

TENOR BANJOISTS! HAVE YOU TRIED "Basket Of Fancy Work"?

A Rag for Tenor Banjo with Piano Accompaniment
Price—Both Parts—40 Cents

Published by
JOHN R. HANSEN Ely, Minnesota



The BANJOISTS' ROUND TABLE

Conducted by
FRANK C. BRADDY
Soloist and Composer

THIS DEPARTMENT is especially for Banjoists. Anyone may ask questions pertaining to the Banjo, or contribute items. Questions or suggestions will receive due consideration.
Address—"Banjoist Round Table", care of The Crescendo.

C. M.—Brockton, Massachusetts

I noticed a request in the Crescendo for a list of solos for the standard banjo. Now I am playing quite a lot of the old time music and cannot seem to get anything like it to my liking so I wish you would send me the same kind of list. Thanking you for the same.

[ANSWER]

As the Round Table has received several letters like the above it would no doubt prove interesting to many banjoists to read a list of solos selected for the banjo, with a view to public performance. Before listing this selection tho' I would like to amend it with the following—that whatever is well liked and selected from the following list must also be varied by the occasional use of arrangements of well known numbers, both standard and popular and also some good adaptable classical numbers. These all to be considered in due regard to the kind of public performance that are to be used at. Also remember this—that it is always depends on the "man behind the gun" as how a number is going over or not. If a number is well chosen and well delivered it is generally bound to be a success. However many players seems to think that the "choosing" is the important part of a plan for a public performance and sort of let slide that other important part of the performance—the proper "putting over" and delivery of the number in question.

Also every player has perhaps a "style" of his own and it is for him to take account of stock and consider what is best adaptable for "yours truly." The following list of solos for the banjo are of a wide variety for all kinds of public work. Go to it,—think of your audience, of yourself and then "put it over":—

- Wm. J. Smith & Co. "Banjoland" (Bacon)
"Silver Bell" March (Bacon)
"Flowers of Spain" Valse (Bradbury)
In Modern Method:
"Dance of the Hours" (arr. Bradbury)
"Rigoletto" Selection (arr. Bradbury)
"Down Virginia!" (arr. Bradbury)
"Romance" (Bradbury)

ROWDEN'S TENOR BANJO TECHNIC
Not just an instruction book—and more than a mere collection of studies. A complete, carefully graded work covering all the principles essential to the art of tenor banjo playing, embodying the fruits of the author's many years' experience as a soloist and teacher. Not an impractical or unnecessary page or line in the three volumes of 182 pages of harmony and technic. May be used for banjo-olio, mandola and mandocello, as well as for tenor banjo. Price \$1.50 per volume, Canada \$2.00.
CLAUD C. ROWDEN—159 North State Street, Chicago, Illinois

NEW!—BEST PUBLISHED!
The American and Empire Folios
For BANJO BAND. Arranged by Lloyd Loar.
Each folio published for Twelve Banjos, Mando-Bass, Three Saxophones and Piano. (Playable in any combination.)
Price (each volume) 60c net.
Nicomede Music Co., Altoona, Pa.

- Clifford Essex & Co. "Thumbs Up" (Morley)
"Donkey Laugh" (Morley)
"A Black Coquette" (Grimshaw)
"A Pierrot's Serenade" (Grimshaw)
"A Spanish Romance" (Grimshaw)
"The Banshee" (Grimshaw)
"Crackerjack" (Morley)
"You and a Canoe" (Grimshaw)
"Narcissus" (Nevin-Hunter)
"Dance Arlequin" (Morley)
John Alvey Turner "Catnip" (Burrill)
Arling Shaffer "Indianjo" (Bradbury)
Wm. C. Stahl "Monomoy" (Bradbury)
H. F. Odell & Co. "Somewhere In Dixie" (Lansing)
"Jaggers" (Dean)
Claude C. Rowden "The Awakening of the Lion" (Kontski-Rowden)
"Valse" (Durand-Rowden)
Walter Jacobs "Swing Song" (Lansing)
"The Troopers" (Bacon)

These numbers can all be obtained through the publishers of this magazine.

Many more splendid selections could be added to the above but I hope the ones named above will help. With a sprinkling of some popular numbers and arrangements of other well-known standard and semi-classical numbers one ought to be able to arrange a very fitting program for any kind of performance. There are, of course, many of the older numbers (some in the A notation) which are splendid and are always good for some occasions. One splendid solo of this type and a very brilliant and showy number if executed properly is the "Ragioso Rondo" by Eno, Maximum edition. Many of Enos other pieces are also excellent.

C. M.—Portland, Maine
How should a note with a dot over it be played on the Tenor Banjo?

[ANSWER]

This signifies staccato and should be played by releasing the pressure of the left hand finger immediately after the note has been picked. The stroke should be down when possible. In fact, passages the down and up stroke may be used. The point is that the left hand finger itself is not to leave the string but the string must leave the fret against which it is placed. This cuts off the tone and at the same time guards against any foreign tones being sounded. If the note were on an open string use one of the left hand fingers to dampen the string. The term staccato means to cut short.

The Round Table had a discussion a few months ago on the relative merits of the Tenor and the Plectrum banjos. A recent

(Continued on Page 28)

**The Home of Good Things for the Tenor Banjo
—Five-string Banjo—Mandolin**

The famous Goldby & Shepard's Studies for the Banjo, 6 books, per book 50c
Dean Pick Method for the Banjo, New and Revised Edition 75c net
Smith's Scale, Technique and Tremolo Studies for the Banjo 75c net
Choice Collection of Banjo Solos, 9 books, per book 50c net
Goldby's Practical Studies for the Mandolin, 6 books, per book 50c

Write for Catalog of Banjo Solos for Pick or Finger playing.
Teachers and Dealers write, inclose card.

E. D. GOLDBY & SON 615 McBride Ave., Paterson, N. J.

THREE NEW TENOR BANJO SOLOS
by ROY SMECK
WIZARD OF THE BANJO
Price 65 Cents Each

"BANJOKES"
"GHOST OF THE BANJO"
"MEMORIES OF THE SOUTH"

Each number published with piano accompaniment.

Published by JACK MILLS, Inc., 148 West 46th Street
New York, N. Y.



Rose F. Rogers

Banjo Artists

These banjo artists, as shown in the photo on the left, have gained wide favor through their broadcasting programs over station WSYR, Syracuse, N. Y. The members of this organization are, left to right: Messrs. Den De Laroche, Mervin Hait, Joe Aragoni, William Eldridge, Walter Jackson and Ernest Kopplin. Each member is a pupil of Rose F. Rogers, a prominent and progressive teacher in Syracuse, and are professionally couched by her. There is also a ladies guitar ensemble couched by Mrs. Rogers which is also active in radio broadcasting.

Wilcox Ensembles Have Busy Season

The Mandolin and Banjo Ensembles under the direction of Mrs. Edna Dole Wilcox, teacher and leader, give notice of an extremely busy season. One of the events which created a considerable amount of publicity was the opening of one of Battle Creek, Michigan's furniture stores. The entertainment included many radio artists from stations WJR, Detroit and WMAQ, Chicago, who appeared in person at this opening event. The afternoon program was furnished by Edna Dole Wilcox, Mandolin and Banjo Ensembles. The evening program included a variety of banjo selections by Barries Banjo Quartet.

Another event which brought Mrs. Wilcox to the fore was the musical back-ground which she furnished for the presentation of "A Southern Cinderella," a play given by the League Players at the YWCA. The musical group was composed of Mrs. Edna Dole Wilcox, 1st Mandolin; Margaret Newson, 2nd Mandolin; Etta Sawyer, Mandola and Ella Dole, pianist. Local newspaper's acclaimed the music from this group to be "excellent," "added much to the pleasure," and were "enjoyable."

CHARM OF MUSIC

"Are you fond of music?"

"Very," answered Senator Sorghum. "At a great gathering it's a great relief to be able to join in a song with absolute confidence that none of the words you utter at this particular moment are likely to be used against you during the campaign."—*Washington Star.*

"No Instrument is Better
Than its Strings"

There Are No Better Musical
Strings Than

TRUESOLO
SINCE 1872

For All General Purposes
AND

KLEERTONE

For Professional Use
Trial Set, Either Kind, 25c.

MANUFACTURED BY
Standard Musical String Co.
122 Cypress Ave. New York City

Gibsonians Open Eighth Annual Concert Tour

Jas. H. Johnstone opened the Eighth Annual Concert Tour in the Adams Opera House of Plainwell, Michigan, as director of the Gibsonians. This organization is widely known for its excellent renditions of popular, classic and operatic selections in solo and ensemble.

The concert was both-interesting and successful, displaying musicianship that gave the impression of careful training and endless study. The program was varied to please all types of listeners, popular, classical and operatic. Solos were rendered by Mr. Johnstone, tenor banjoist, who is not only prominent as a player but as a composer and arranger as well. He is also well known in American B. M. G. Guild activities. He was assisted at the concert by R. Dale Cook, popular singer and ukulele player.

The Nicomede Music Company of Altoona, Pa., Publishers of the dollar line of twenty methods and folios of various instruments reports that their original Morris Method for the Tenor Banjo continues to be their best seller.

BANJOISTS! You Want This!

JUST THE THING YOU HAVE
BEEN WAITING FOR

Special HOT BANJO DIRT CHORUS ARRANGEMENTS on the cream of blues and hot encore numbers—New St. Louis Blues—Farewell Blues—Some of These Days—Sister Kate—Jackass Blues—Wahash Blues—Disland Blues—Sidewalk Blues—Shag It—Livery Stable Blues—Sobbin' Blues—Tin Roof Blues—J Ain't Got Nobody—Somebody, Sweetheart!—San and Millenberg Joy.

Every dance orchestra plays these Famous Standard Blues, so why not feature original, individually arranged novelty HOT BANJO DIRT CHORUSES yourself? Featured by numerous professional banjoists. Same "HOT LICKS" as used by recording artists. Not difficult, yet very effective. Adaptable to tenor and standard banjos. If you want to play hot get these chorus arrangements. They will prove invaluable to every professional banjoist.

NOTE—This is not an instruction book of hints on playing hot. They are practical, ready to play and hot dirt chorus arrangements on the above blues (same key as orchestration). Don't go out on a job without copies of these hot dirt choruses.

PRICE ANY 3 of the above Choruses 1.00
ANY 8 of the above Choruses 2.00
ALL 16 of the above Choruses 3.00

No C. O. D.

Send Money Order

Address: ARRANGER,
2101 North Hoyne Ave., CHICAGO, ILL.



The MANDOLINISTS' ROUND TABLE

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

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

B. D. G.

I am puzzled in the correct execution of grace notes. Will you please give me some pointers through the Crescendo columns?

[ANSWER]

A Grace note immediately preceding a principal note of time value of such duration that it (the principal note) must be played tremolo is treated as though it were the first stroke of tremolo and is almost always a down stroke, the tremolo continuing on the principal note beginning with an up.

A grace note preceding a principal note of short duration and lower in pitch than the grace note is often played with a down stroke and the principal note is snapped pizzicato with the left hand.

A grace note preceding a principal note of short duration and higher in pitch than the grace note is usually played down stroke on the grace note and up on the principal. Occasionally the principal note is played vibrato, an effect produced by dropping the left finger with great force on the fingerboard causing the note to vibrate without the use of the plectrum.

The foregoing are general rules which will carry one over any but the most unusual types of grace note composition.

D. W. C.

Is music procurable for mandolin, flute and guitar? Do you consider this a good combination?

[ANSWER]

Mandolin, flute and guitar is not only beautiful but decidedly unusual. Nearly all the standard mandolin orchestra numbers have a flute part and as mandolin orchestrations are arranged to be quite effective in almost any combination you should be able to work out a splendid repertoire. Your guitarist might be able to adapt piano parts effectively and if so many of the standard trios for violin, flute and harp or violin, flute and piano would be at your disposal.

G. W. E.

Is it permissible to use the thumb on chord playing on the G string of the mandolin? I find it simplifies many chords.

[ANSWER]

It is never at any time or under any circumstance allowed to use the left thumb upon the mandolin fingerboard. Consider this answer, italicized, capitalized, and doubly underlined.

DIRECT FROM PARIS

comes the cream of European Mandolin and Guitar music—the writings of such brilliant minds as Mezzacapo, Bara, Fantuzzi, Munier, Marcellini—names that are household words wherever the Mandolin and Guitar are played—music that is played by beginner, amateur, artist. A postal will put into your hands our new folder—

DIRECT FROM PARIS

Write today to

THE MAXIMUM PUBLISHING COMPANY
1716 Chestnut Street, Philadelphia, Pa.

Importers of Banjo, Mandolin and Guitar Music

L. R. T.

In several articles on mandolin playing I find the word "back-stroke." Will you please inform me just what is meant by the term.

[ANSWER]

To illustrate: suppose one is playing upon the E string. Let us consider that a group of notes with alternate strokes has been executed and the last note played required a down stroke; the following note is upon the A string, which the tempo obliges one to play immediately, if this note is played with an up, it is called a "back-stroke." It will be obvious that at the conclusion of the group of notes on the E string, the plectrum is on the further side of the E string and in order to play the required note on the A string quickly, one must swing the plectrum back into position between the E and A strings and play the required note. All of this of course requires but an instant. It is an ungainly bit of technic to say the least, and a good mandolinist will often resort to a brief position change to avoid it. Almost every mandolin method of standing contains a page or two of back-stroke studies, for occasionally they cannot be avoided and one must be technically able to cope with them, but as a rule a back stroke seldom finds its way into the work of a good mandolin player.

H. G. J.

Please give the correct fingering for chromatic scale beginning on open G and finishing three octaves above. I cannot find mandolin books that agree.

[ANSWER]

The "Correct" fingering of a chromatic scale depends somewhat upon its position, the key of the composition, etc. No one can give you a hard and fast rule for chromatic runs indiscriminately. My personal choice of fingering for the run you have suggested is as follows:

G string 0-1-1-2-2-2-3-3 D string same A string same E string 0-1-1-2-1-2 Continue alternating 1-2 for entire length of scale.

H. J. W.

Will you kindly give us a list of the mandolin, banjo, and guitar soloists at the Guild Convention Concerts since the society was organized?

[ANSWER]

I have not necessary data in my files and so I am requesting the Editor of the Crescendo to tell us. My memory takes me back to the Newark N. J. concert when Mr. Abt was mandolin soloist and that is farther back than I care to acknowledge vivid recollections. Personally I shall enjoy reminiscing over those pleasant events when Mr. Johnson gives us the data. Thank you!

GOLD PLATED POLISHED STRINGS

—BLACK LABEL BRAND

Sample Set—Guitar \$1.00, Mandolin \$1.00
Tenor-banjo 75c, Banjo 65c

The smooth finish provides ease and comfort for the player and brings out the tone of the instrument. — ORDER NOW. — Price lists free.
C. A. Templeman, 206-7 Capitol Theatre Bldg., Sioux City, Ia.

WEIDT'S CHORD SYSTEM

[Simplified Harmony]

FOR FRETTED INSTRUMENTS

Send for FREE Demonstration. Mention instrument you play.

DEPT. 317 - BELFORD, N. J.

YOUR NEEDS quickly supplied by a long experienced Specialist in Plectrum Instruments.

PRICES AND CATALOGS ON REQUEST

GEORGE STANNARD
MANUFACTURER - JOBBER - PUBLISHER

121 South Warren Street

TRENTON, N. J.

Guild Convention—*from page 20*

All persons interested in securing tickets for the festival concert should write direct to Mr. Bradbury, Suite 604, 252 Asylum Street, Hartford, Connecticut. Indications are that a sold out house will greet the orchestra and artists, and the management advises early reservations. To date 700 tickets have been sold which is half of the capacity of the house. Tickets for the concert are all one price, \$1.15 including tax.

Hotel rates are as follows;—single rooms without bath \$2 and \$2.50; double rooms without bath \$3.50, 4.00 and 5.00; (running water in all rooms); single rooms with bath \$3.00.

The management wishes to inform all Guild members that 3.50 and 4.00; double rooms with bath \$5.00, 6.00 and 7.00. The principle thought in mind in planning this convention was to give the most and the best for the least amount of money. June was selected as the logical month for the teachers to get away from their business. A small hotel at reasonable rates was selected to give a more homelike atmosphere.

A SERIOUS SITUATION

George Olsen, well known orchestra leader, tells an amusing story of a father in Iowa who came to see him with reference to his son. "I'd like to place him in your band," said the father.

"But why?" asked Olsen.

"I'll tell you," confided the parent. "Since he's bought himself a saxophone we've lost all our friends in town and either he has to leave or we have to go!"

—*Music Trade News*

Send for my list of—

150 COMPOSITIONS and ARRANGEMENTS FOR HAWAIIAN STEEL GUITAR

Used by teachers everywhere. A course graded from easy first grade numbers to difficult fifth grade work. No better material for studio use or recital.

J. D. SCHURMANN — 1010 17th Street, Denver, Colo.

BANJOISTS ! ——— ATTENTION !

Here is a new publication for the beginner or professional that will be a great help to you as well as a time-saver.

Quick Chord Finder For the BANJO PRICE 50 CENTS

By FRANK E. O'NEAL, Banjoist, Zex Confrey's Orchestra —
The efficient banjo player of today should be able to play, at sight, either piano or banjo parts. With the aid of this Chord Finder, the player can mark either piano or banjo music quickly and accurately in a manner that will enable him to play them at sight. QUICK CHORD FINDER is published in the form of a card index, size five by six and one-half inches, neatly bound. Can be carried in your coat pocket; always at your service.

JACK MILLS, INC. — *Music Publishers*

Jack Mills Building 148-50 West 46th St., New York, N. Y.

Develop Better Tenor Banjo Students

Loar's Orchestral Tenor Banjo Method, a complete series of eight volumes of an up-to-date musical education for the Tenor Banjo. Has been officially adopted by one hundred leading Tenor Banjo schools within thirty days after its publication.

Price (each volume) \$1.00

Proof and literature sent upon request.

NICOMEDE MUSIC CO. - Altoona, Pa.
PUBLISHERS

Famous Mandolinist Plays With Hartford Plectral Symphony

The Hartford Symphony Mandolin Orchestra, with Walter Kaye Bauer conducting, appeared in concert March 2nd before a large and enthusiastic audience of faculty members and students in Alumni Hall, Trinity College. Samuel Siegel, internationally famous mandolinist and a member of Roxy's Gang, was a surprise guest artist, and his work was acclaimed. Miss Gertrude F. Hugins, soprano, sang two delightful selections.

The program was opened with the Coronation March from Meyerbeer's "Le Prophete," arranged by Bauer. As a second selection the orchestra played the largo from Dvorak's "New World Symphony," also arranged by Mr. Bauer. Both numbers were played with fine expression.

Mr. Bauer then offered two mandolin solos, a mazurka from Suite Op. 53, by Calace, and "Capriccio Spagnuolo," by Munier. He was accompanied by Miss Gertrude Hugins at the piano. Miss Hugins sang "A Spray of Roses," by Sanderson, and "In the Garden of Tomorrow," by Deppen.

Two mando-cello solos, Nevin's "Mighty Lak a Rose" and "Un Pen D'Amour," by Silesu, were played by Joseph Kowalczyk, accompanied by Miss Hugins at the piano, and the first half of the program was closed by the ensemble's playing of a prelude in C sharp minor, by Rachmaninoff, and "Polianka," a Cossak dance, by Ivanoff-Bauer.

The second half of the program was opened by the orchestra with Chopin's "Polonaise Militaire" and Les Hallebardiers Passent" (by request). Bara-Bauer.

Siegel Introduced

Mr. Bauer introduced Samuel Siegel, famous recording and radio mandolinist and member of Roxy's Gang in New York. Mr. Siegel played several of his own compositions. "Lullaby," "Come All Ye Disconcerted," a hymn, and "Chinese Song," which he wrote while in China several years ago.

Mr. Siegel's mastery of the instrument resulted in such a reception that he was forced to respond with a modern dance tune assisted by Mr. Bauer.

The ensemble then played an overture, "Fairy Gold," by Merz. Two tenor banjo solos by Anthony Loprate followed "Ole South," by Zamecnikauer, and "The Water Bug" by Miles-Bauer. Miss Olive Guerton accompanied him at the piano. The concert was closed with the playing of the Trinity alma mater, "Neath the Elms." The officers of the orchestra are Professor John E. Foglesong, president, James T. Nichols, vice-president, Miss Ida Baumstein, secretary-treasurer, Clifford C. Varney, public manager, Mrs. Clifford C. Varney, auditor, and Miss Minnie F. Scharr, librarian.

PLEASE DON'T

Ben: "Can you play the banjo?"

Joe: "I don't know—I never tried."

ELVES AT PLAY By Zarh Myron Bickford

Guitar Solo with Piano Accompaniment—\$1.00
Certainly one of the very best guitar solos ever written with piano accompaniment.

SCHUBERT ALBUM for Guitar \$1.50
MODERN ALBUM for Guitar \$2.00
BEETHOVEN ALBUM for Guitar (First out!) \$2.00

AMERICAN GUITAR SOCIETY, MUSICAL DIRECTOR
2280 West 23rd Street, Los Angeles, Calif.

MASTER MADE STEEL GUITARS, etc.

Expert Repairing

of all string instruments, rates moderate.

For information and folder write

W. F. BUSLAP

3731 CONCORD PLACE
CHICAGO — ILL.



The GUITARISTS' ROUND TABLE

Conducted by
VAHDAH OLCOTT-BICKFORD
Virtuoso, Composer

THIS DEPARTMENT is especially for
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.

R. F. L.—Chicago, Illinois

1. *While living in the country (only recently having come to this city), I took a Correspondence Course in guitar. The following questions they never did make clear to me. Will you please answer them for me?*

This example (No. 1), is taken from one of N. Coste's compositions. Now this note F would receive the same time value as the bass note D \sharp below if the slide should be completed. How could this be when bass D \sharp is an eighth note while the treble F is a sixteenth? The F would get the same value as the bass D \sharp .

2. In Ex. 2 should the accompaniment notes be silenced after being given their time value, or can they sound throughout the measure softly? This matter of accompanying notes is what puzzles me. Playing strictly to the value of these notes seems to obstruct the tone. In Ex. 3 can the G \sharp sound softly up to the time the treble F \sharp is picked?

1
2
3



[ANSWER]

1. In playing guitar music it must always be remembered that the guitar is a complete harmony instrument like the piano, in that it can play a melody and an accompaniment at the same time and even add other inner voices. However, instead of being written on two clefs, as is piano music, guitar music must all be gotten on the one clef and this is evidently the phase of it that is troubling you. In Ex. 1, the melody is composed of every other note with the up-turned stem, while the intermediate note, B, occurring between each such melody note, is not the melody, but as inner voice of the accompaniment. Thus it is correct that the melody notes should sing or be sustained, until the next one is sounded. This little phrase is composed of tenths, with the intermediate B singing through and the effect when correctly played is as if the pedal were being used on the piano for the melody notes. The passage would be more correctly written, however, (according to the way it sounds and is supposed by the composer to sound), had the top or melody notes been written as eighth notes and the B each time it occurs written with a down-turned stem as a sixteenth note in the bass, so that the sixteenth and eighth notes would be reversed from the way they now appear. However, often our good and even famous writers (of which the illustrious Nap. Coste was one), often wrote music in this fashion. The main thing for the player to remember is that the music for guitar, no matter how complicated, has to be written on the one clef and to also remember that while we have no pedal like the piano to further sustain a tone, it is done, as in

this case, by allowing the left hand fingers to remain on the notes until they blend into the next note or notes. I trust that I have made this clear to you. As you encounter more compositions and become ever more familiar with your instruments, you will recognize the bass and other accompaniment and be able to pick it out at once from the melody.

In Ex. 2, you are playing in what is often termed chord position. That is, there is a melody and the accompaniment is all in the chord of the G \sharp , or in other words, in the same harmony. In all such cases, the notes should be retained on the notes comprising the chord, (or harmony) throughout the measure or measures while they last unless it should be necessary to shift the position of the hand to obtain one of the melody notes, which is not necessary in this case. This is fully explained in The Olcott-Bickford Guitar Method and material given for such practice. This again is the same effect that is obtained on the piano by the use of the pedal. We get the effect on the guitar by sustaining the notes comprising the harmony for as long a time as they will sustain, or in other words, during the time that the same harmony is used for the accompaniment.

In Ex. 3, the first three notes are taken by a Barre of the first finger on the first fret and thus each one will naturally sound or sustain until the string on which they are made is used again to make another note, as occurs with the B \sharp when the G \sharp is made. The G \sharp , however, which you mention, is really not stopped, nor is the lowest D \sharp or first note of the passage until the highest F \sharp is played and the hand is lifted to be ready for the following E, and you will also note that there is the rest under the high F \sharp to indicate that the hand may then be lifted off the Barre, which should have been held down up to that time.

I trust that I have made these matters clear, for they are important ones and have a great deal to do with the legato and smooth playing on the guitar. Any time I am able to help you through this department, I shall be happy to do so.

T. W. O.—Minneapolis, Minnesota

Will you please give the date of the death of Boccherini and also tell if his Quintet in D for guitar and string quartet has ever had a public performance in America and if so who gave it the first performance here?

Boccherini died on May 28th, 1805, so he has been dead a hundred and twenty-three years and it will be a revelation to most guitarists to see from his music what a high standard the guitar had attained in his day and what a fine technician he must have been on the instrument to have written as he did for it in his fine Quintets. The first Quintet in D was given its first public performance in America in December, 1923, by the Zoellner Quartet assisted by Vahdah Olcott-Bickford, guitarist at the Zoellner Biltmore Concert Series in Los Angeles, California. Since then it has been performed several times by Vahdah Olcott-Bickford, guitarist with other quartets in Los Angeles and other California cities. There is no other program record at hand as to its having been performed elsewhere. At the height of Boccherini's career he was feted by royalty and his chamber music was mentioned with that of Haydn (who was also a guitarist and wrote for the guitar.) Boccherini is said to have been one of the most fertile composers of all time and as his music is very beautiful it is regrettable that he is chiefly known today by the popular mind as the composer of the Celebrated Minuet. Pablo Casals, the greatest of cellists, brought his 'cello Concerto to America for some wonderful performances two or three years ago.

(Continued on Page 27)

<h2 style="margin: 0;">GUITAR MUSIC</h2> <p style="margin: 0; font-size: small;">Largest Depository of Guitar Music in U. S. A.</p> <p style="margin: 0; font-size: x-small;">Messina Music Co. 2451 84th St., Bklyn., N. Y.</p>	<h2 style="margin: 0;">Unusual Bargains !!</h2> <p style="margin: 0; font-size: x-small;">For a mere few cents you can obtain the best in guitar music, wonderful editions free of errors, excellent paper and notes. LEGHANI—Pavane; SOH—Op. 3, Theme and Variation; MERTZ—Pizzati's Case; COSTE—Op. 46, Valse Pastorale; GIULIANI—Prelude No. 2 in A Minor. Each 25c. Thousands more included in our complete stocks. IF PUBLISHED—WE HAVE IT.</p> <p style="margin: 0; font-size: x-small;">Send for our new condensed list of 1000 compositions by 125 composers.</p>
--	---

PROGRAMS OF CONCERTS AND RECITALS

Concert by Advanced Pupils of Boote's Music Studio of Hamilton, Ontario, Canada

Studio Plectrum Ensemble in four numbers

Laurel March	Don Santos
Just You Waltz	Wm. Morris
Bison City March	Wm. Morris
Barcelona Spanish Dance	Wm. Morris

Hawaiian Guitar Duet.

Aloha Oe	Arr. Wm. Smith
Mauna Kea	

Mary Leggett and Helen Park

Banjo Solo—Honolulu Moon (Popular)	Olive Boote
--	-------------

Young Students' Orchestra

Easter Bells	Artemas Higgin
Step Along	Artemas Higgin
Popular Song—Dew, Dew, Dewy Day	
Grace and Vera Boote	
B. M. G. Trio	

Buddies' March	Wm. Lange
Popular Medley	

Mary and Florence Lyons, Margaret Boote

Piano Solo—L'Hirondelle	F. Burgmuller Op. 100, No. 24
-------------------------------	----------------------------------

Grace Boote

Kamiki Hawaiian Club

Hawaiian Flowers Polka	Wm. Foden
Hawaiian Waltz	Arr. Wm. Foden
Forget Me Not	Arr. Wm. Foden
Honolulu March	Arr. Wm. Foden
Banjo Solo—Napoleon's Last Charge	E. T. Paul
Herbert Boote	

Studio Mandolin Ensemble

Spirit of Youth March	Wm. Foden
Betty Waltz	Otto Merz
White Rose Polka	Wm. Foden
'Neath Thy Casement	Otto Merz
Tenor Banjo Solo—Quartette from Rigoletto, G. Verdi	(Arr. Wm. Morris)
Margaret Boote	

Kamiki Hawaiian Club

Hawaiian Islands Waltz	Wm. Smith
Drowsy Waters	Arr. Wm. Smith
Hawaiian Love Song	C. S. Delano
When You and I Were Young, Maggie	Arr. Wm. Foden
Banjo Solo—Clock and the Banjo	Harry Reser
Robert Todd	

B. M. G. Ensemble

Flower City March	Wm. Morris
Among My Souvenirs (Popular)	
American Marine	Wm. Morris

ATTENTION! TEACHERS!

KILLIAN'S METHODS, with a complete arrangement of chords (with diagrams) for each fretted instrument, and KOTTY'S COMPLETE BOOK OF CHORDS (with diagrams) for each fretted instrument, are compiled on one and the same principle, which will enable the teacher to instruct on one instrument equally as well as another. These books are compiled on a practical basis, and contain many features and knowledge not found in other methods. Price, Methods, \$1.50. Chord Book, 75 cents. — Published by

K. KOTTY—304 West Water Street, Milwaukee, Wisconsin
Teachers' and Dealers' Discount

The Hartford and Springfield Symphony Mandolin Orchestra

Central High School Auditorium, Springfield, Mass.
Walter Kaye Bauer, Conductor
In Concert March 6, 1928

1. (a) Coronation March (From Le Prophete) Meyerbeer—Bauer
(b) Largo (From Symphony No. 5, Aus Der Neuen Welt) Dvorak—Bauer
(c) Les Hallesbardiens Passent Bara—Bauer
The Orchestra
2. "Echo" Weise!
Women's Chorus, Mme. Yvonne Beauregard, at the piano
3. Reading—"When Archie Goes to Luncheon" Adele King
4. Mandola Soli Mr. Alex. C. Galarneau
(a) Fair Deboutante Reynard—Bauer
(b) By the Waters of Minnetonka Lieurance
Miss Ida Baumstein at the piano
5. Overture—"Fairy Gold" Merz
The Orchestra
6. Mandolin Soli Mr. Walter Kaye Bauer
Mazurka Polacca (From Suite Op. 53) Calace
Capriccio Spagnuolo Munier
Miss Gertrude F. Hugins at the piano
7. (a) "My Love Dwelt in a Northern Land" Elgar
(b) "Woo Thou Sweet Music" Elgar
Women's Chorus, Mme. Yvonne Beauregard at the piano
8. Reading Adele King
9. Mando-Cello Soli Mr. Joseph F. Kowalczyk
"Mighty Lak A Rose" Nevin
"Un Peau d'Amour" Silsus
Miss Hugins at the piano
10. (a) "Out of the East She Came" Ralph Cox
(b) "Win'-a-Blowin' Gentle" Roma
Womens Chorus, Mme Yvonne Beauregard at the piano
11. Tenor Banjo Soli Mr. Anthony J. Loprate
"Ole South" Zamenik—Bauer
"The Water Bug" Miles—Bauer
Miss Olive Guertin at the piano
12. "Polianka," Ural Cossack Dance Ivanoff-Bauer
"Prelude" in C sharp Minor Rachmaninoff
"Polonaise Militaire" Chopin
The Orchestra



Gold-plated Banjo Pins

New resonator model banjo pin fully gold-plated, black and white enamel, all details clearly shown.

PRICE POSTPAID \$1

Banjo Clubs—Specialty-Retailers write for special prices.

General Specialty Co., Dept. C
4320 North Claremont Street - - - Chicago, Illinois

Send Now for Sample Order of

A. C. BROCKMEYER'S Famous System of Graded Teaching Pieces

It Costs You Nothing to Try Them

Send us your business card or letterhead as a request for sample order, stating whether you want Guitar or Piano Acc. If you don't like the music, return it; if you like it, pay a special introductory price for the sample order.

Best teaching music for beginners on
Mandolin, Guitar and Tenor Banjo

CRESCENT MUSIC PUBLISHING COMPANY

5169 Delmar Avenue

St. Louis, Missouri

Guitarists' Round Table—*from page 25*

T. T. P.—Oneida, New York

Will you give the names of some guitarists of note in the past who were women? We seldom hear about any of these and yet the guitar seems to be an instrument that makes a strong appeal to women and is not less graceful and charming than the harp in the hands of a woman.

Among the most noted woman guitarists of the past was Emilia Giuliani, who was the daughter of the illustrious Mauro Giuliani. She toured in many of the European capitals and wrote some very fine music for the instrument, most of which is out of print. Another famous guitarist of the past was Mme. Sidney Pratten, who was born Catherina Josepha Pelzer, also a daughter of a famous guitarist, Ferdinand Pelzer. She was a child prodigy on the guitar and played duets with Giulio Regondi when a small child. She afterward married Sidney Pratten, the world-famous flutist and lived in London where she had among her pupils members of royalty and other distinguished people. The greatest French guitarist of all time, Napoleon Coste, was taught the guitar by his mother. It was the Duchess Amelia who introduced the guitar into Germany. Perhaps one reason why we do not hear so much of the women guitarists is the same as the reason that we do not hear so much of women in other lines,—for after all, we live in "a man's world" as the saying goes, even in the twentieth century! Again, it was Queen Elizabeth, called the greatest sovereign England ever had, who furthered to such a great extent the guitar or rather its predecessor, the lute, in England in its most flowery days of art, literature and music. Mary, Queen of Scots, was a very good luteist, also, as was Marie Antoinette of France, and the Empress Josephine, wife of Napoleon Bonaparte was an accomplished guitarist. In those days you will, of course, realize women did not enter the professional world as they do in these days and that, of course, accounts for the fact that few of them come down to us as famous through the centuries.

E. T. A.—Indianapolis, Indiana

It would be very interesting to me if you would give, through The Guitarists' Round Table, a series of biographical sketches of the various old masters of the guitar. I find it impossible to find any material of consequence along these lines, such as we are accustomed to seeing about the other great music masters and feel that guitarists would take a greater interest in the literature of their instrument if they could know more about it and of the great masters of the guitar who have left this for the guitarists of the present day. Would it be possible to give such a series in this department? I am sure that you, above all others, are qualified to write such a series and I feel that I am not alone in desiring such articles. In fact, I have talked to other students who are as interested as I in knowing more about the great masters of the instrument of the past. A short time ago you had an interesting sketch about Carulli in reply to a question, which I enjoyed immensely, and I would like to know still more of the work and life of this great old master, as well as of many of the others.

It has been the policy of the Editor of the *Crescendo* to devote the Guitarists' as well as the other Round Table departments, to answering questions exclusively, but no doubt if there is sufficient demand from the readers for such biographies as you request it would be possible to run such a series in another department of the magazine or in the Guitarists' Round Table, as you suggest, whichever meets with the approval of the Editor. Perhaps the best way would be to call on those who would be interested in such a series to write Vahdah Olcott-Bickford in care of The Guitarists' Round Table, telling just which guitarists they wish to know more about, etc. So I will expect to hear from those who wish such a series, telling me those old masters they are most interested in knowing more about.

B & D "Silver Bell" Broadcasters



This month it may interest the readers to know about the many shipments of B & D Silver Bell Banjos sent to the far north-western city of Portland, Oregon.

It is no secret combination that exists between The Bacon Banjo Company, the manufacturer; Sherman Clay & Company, our distributor; and H. B. Stanchfield, the live manager of their Band & Orchestra Department. Such a combination in any large city cannot be otherwise than a great success.

Our part consists in furnishing a medium for their work and this has been to supply them with Silver Bell Banjos. As sales are constantly increasing, there must be a reason. Some write us our banjos are better and better every shipment. At any rate, we realize that quality must be there or they never could have reached their present high standing among the professional and Orchestra Players.

Now perhaps you will be more interested to know about the picture at the left. In the center is H. B. Stanchfield who says he will have every player in his city using a Silver Bell Banjo before the year is over.

The special large Montana Banjo, which is ten feet high, is to be used in a series of presentations before schools, clubs and musical centres by "Inky" Henneberg, staff banjo artist of KOIN, on the left, and Joe Sherman, staff banjo artist of KGW on the right.

Send For Our Illustrated 48 Page Catalog

THE BACON BANJO CO., INC.

Groton, Conn., U. S. A.

WANTED and FOR SALE

Advertisements inserted here for 5c per word each insertion. Cash with order. Minimum charge 50c.

Wanted—Mando-Bass and Tenor Mandola. Send particulars to P. Grody, 45 Brush Street, Glendale, Long Island, N. Y.

Vega Regular Guitar, almost new, first class condition, with case. Best offer gets it. Cost \$45.00. G. L. Bradley, 26 Judson Street, Braintree.

Largest Catalog of Hawaiian Steel Guitar Music in the U. S. A. More than 400 beautiful melodies. Send for Catalog. Paul Goerner, 502 Yale Building, Seattle, Wash.

Vegaphone, Artist Model Plectrum Banjo with case. Excellent condition. \$125. Write E. Underwood, care Crescendo.

No. 208 Mandolin (Vega bowl shape), A1 condition; was \$40.00, will sacrifice for \$25.00. Write A. A. Crescendo.

Slingsherid Tenor Banjo, 21 inch scale. \$20.00. Will send C. O. D. Write A. D., care of Crescendo.

Van Epps Recording Banjo with resonating chamber. 21 inch scale. \$48.00. Address B. F., care of Crescendo.

Professional Vegaphone Banjo and case. 23 inch scale. \$110.00. Write C. G., care of Crescendo.

Stella Guitar. \$12.00. Sandberg, care of Crescendo.

New "Little Wonder" short scale tenor banjo. Was \$60 but now only \$30. Write B. F. care of Crescendo.

New "Deluxe" Vega Banjo, 21 inch scale, open back model, sold for \$50, now \$150. Write B. F. care of Crescendo.

Vegaphone "Professional", like new, \$110. Write A. J. care of Crescendo. Guitars—in excellent condition. "Little Wonder" Guitar Banjo with plush lined case for only \$35. Write care of Crescendo, W. W.

Banjoints' Round Table—*from page 21*

letter just received from B. Sheldon Green of Sydney, Australia on this subject is so interesting that it is reproduced herewith. Mr. Green is a well-known banjoints and a "live-wire" as is shown by his letter which follows: "I am writing this in appreciation of the tactful manner in which you have handled the subject of Tremolo, and also to let you know that I fully endorse the remarks regarding the advantages of each kind of Banjo.

How any musician (?) in his sober senses can say that open harmony is preferable to close harmony for rhythmic purposes beats me; and another thing which is beyond my understanding (or perhaps I should say beyond my ear) is this idea of preferring playing rhythm (on the long-arm) at between the fifth and fifteenth frets. Sakes alive! what are they trying to get at? Are there not enough notes in that register without putting the Banjo in to make it the buffoon of the show? Inversions have their uses (as heaps of other things have) and this higher register can be used with excellent effect in appropriate places—but to confine rhythm to it—well, as I have already stated, it beats me clean.

This is my primary objection to the Tenor banjo as a Rhythmic instrument, and the extended harmony is a very good second. In many cases fellows advise the use of certain instruments simply because they happen to be fairly proficient on them.

Four note chords have been very queerly championed in an English Banjo Journal; the writer says that three note chords are

like a piano piece without a bass—what do you think of that for a comparison? Personally I prefer a big preponderance of three note chords, leaving heavier instruments to attend to the fourth note.

Besides, its jolly difficult to get over a whole string of four note chords and have them ring out acceptably.

Another important thing I would like to touch on here is this:—Some professionals and teachers are advising students to clip their chords, by raising the fingers of the left hand, in order to give a snappy effect. I have no patience with this method being over used as it is. For one thing it enables fakers to play any old "bum" chord and get "away with it"—and (this is really my point) this effect should be produced by correct plectrum work. In plain words—the right hand should do the work and not the left.

In my humble opinion the cause of all this trouble is found in the fact that the average plectrum banjo player is not expert enough, and that those who do the orchestrating have never taken the trouble to learn anything about the possibilities of the long-arm. When these two defects are attended to we shall, perhaps, get good banjo parts (and there will be no doubt as to which kind of banjo is meant). I like the tenor very well for some things (perhaps you would not mind mentioning that Wm. C. Stahl has some of my MSS. in hand at the present time)—in fact, better than the plectrum. The fact that the two octaves lie well under the fingers at any fret mean a lot to a player who knows how to take advantage of it. Similarly, in some forms of Duo the open harmony lends itself to fine arrange ment.

Now let me say a few words for the finger style of playing. I prefer the finger style of playing by a "long chalk". Those of us who are proficient in this style know that our proficiency has been gained by travelling over a wery rocky road, and it's the rocks which taught us "stick-to-it-ness". The present day player is too keen for something easy and fairly effective—effort bores him, and hard work terrifies him.

Besides, the older players took up playing as a hobby and a pastime, whereas every young player now-a-days has an eye on the money prospect, which accounts for the haste in the studio, and for the everincreasing number of quacks who claim to make players in a stipulated number of lessons. A few take pains with the lessons and of course, get the preference when players are required.

I have written more than I had intended at first, but when I get started on the war-path I never know when to call a halt.

Yours truly, B. Sheldon—Green.

Do You Demand the Utmost From the Drum or Banjo

JOSEPH ROGERS, JR. & SON have been manufacturing Drum and Banjo heads for 75 years. ROGERS' heads are standard equipment on practically every high grade Banjo of reputation both here and abroad. You, as a banjoints or drummer, if you demand snap and tone, must have our product. Used by more professionals 20 times over than all other makes combined.

Manufacturers of the following brands:

Superior Extra Brand Daisy Brand
1st Quality Brand Three Star Brand
1st Quality Slunk Brand Union Brand
Slunk Extra Thin Brand

AT-YOUR DEALER'S

Protect yourself—buy heads stamped **WARRANTED**

JOSEPH ROGERS, JR. & SON
FARMINGDALE, N. J.

High View, N. Y. — Factories — Farmingdale, N. J.

8 New Solos for the Hawaiian Guitar

By J. VOLLMAR
THE HAWAIIAN GUITAR SPECIALIST

Guaranteed to please or money refunded.

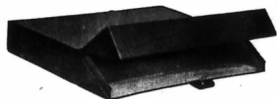
BABY'S SWING SONG (Lullaby)	Reg. Gt. Assmp.	\$.30
HAWAIIAN CAPRICE	" " "	.30
HONOLULU GUARDS MARCH	" " "	.30
TRIANGLE MARCH	" " "	.35
VOICE OF LOVE WALTZ	" " "	.30
SERENADE TO THREE	2nd Haw. & Reg. Gt. Assmp.	.30
SOLEMNITY (A Reverie)	" " "	.30
NEARER, MY GOD, TO THEE	" " "	.25

Prices are net, postpaid.

JACOB VOLLMAR Pine Grove Avenue
Charlotte St., Rochester, N.Y.
Discount to Dealers and Teachers. Send for complete descriptive circular.

KEEP YOUR SHEET MUSIC
AND BOOKS IN AN

ODELL
Sheet Music Box Folio



MADE of heavy pasteboard covered with finest quality imported paper. Front cover lifts up (see illustration), music easily inserted or taken out without moving box. Holds over 100 copies of sheet music or 8 books. Size $14\frac{1}{2} \times 11\frac{1}{2} \times 2\frac{1}{4}$ inches. Label on front to put names on. Keeps music clean and neat, free from dust, and is a decided ornament on your shelf, piano, table or counter. Will wear for years.

Prices Single box by mail \$1—6 boxes \$5—12 boxes \$10
Price includes crate in which sent.

SPECIAL DISCOUNTS IN DOZEN OR HALF DOZEN LOTS
TO TEACHERS AND DEALERS

Send \$1.00 *And we will send you one box postpaid.*

H. F. ODELL COMPANY
157 Columbus Avenue, Boston

AMERICA'S MUSICAL SUPPLY HOUSE

DITSON QUALITY
FRETTED INSTRUMENTS

Banjos - Mandolins
Ukuleles

Dealers desiring to please
accept them as standards.

Strings and Equipment
for all instruments

OLIVER DITSON COMPANY
179 Tremont St. Boston, Mass.

TRY YOUR MUSIC STORE FIRST

Teachers!

Every student of Fretted Instruments
should be subscriber of the
one and only Fretted
Instrument
Journal

DO YOU
SOLICIT SUBSCRIPTIONS
FOR THE CRESCENDO?

Are
Your Pupils
100% Crescendo Readers?

*Write today for the
Solicitors Proposition*

We will mail sample copies
at your request

H. F. ODELL COMPANY
157 Columbus Avenue, Boston

The Clark Harp

Delightfully
Simple
Simply
Delightful!

The joy of playing the
Harp longed for by
many is now within the
reach of all

The Clark Harp, sweet
and resonant of tone and
easy to learn, costs

only
\$150.00



CLARK MUSIC CO.

MELVILLE CLARK, President
416 South Salina Street :: Syracuse, N. Y.

"It's a Vega"

Vegaphone and Vegavox Banjos are the result of inherent to a high standard of excellence and painstaking craftsmanship—that is why the most exacting artists reply, "It's a Vega." Only the finest of choice materials go into the making of these banjos: the necks are re-enforced and hand-turned to maintain strength without sacrifice to trim, graceful lines; the rims are laminated, spun and mounted with the famous Tubaphone Tone Tube. And for tone quality—ask the artist who plays one. Test one to your own satisfaction, see its artistic design, then you will know the reason why the Silver Masked Tenor felt so enthused over the banjo which is used in the daily program of the Silver Town Coral Orchestra of radio fame by its versatile banjolist, Tony Petracca. Mr. Petracca stated: "I selected a Vega according to my own judgment as being the best; now I know I'm right, as many others have praised it, too."

Catalogs on request.



The VEGA Co.

165 Columbus Avenue - Boston, Massachusetts

PLEASE MENTION *The CRESCENDO* WHEN WRITING TO ADVERTISERS