

# THE CRESCENDO

The Fretted Instrument Journal

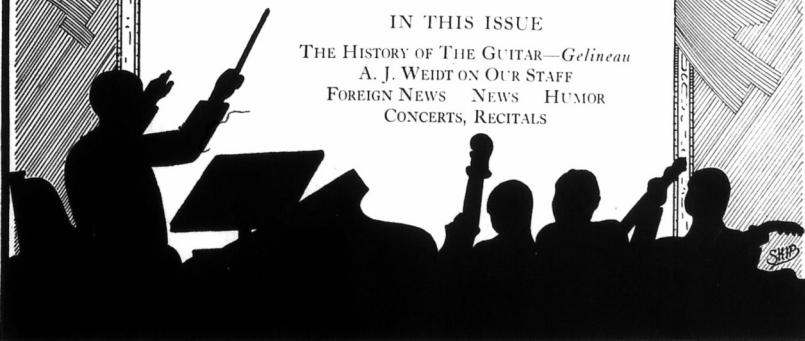


A. J. WEIDT  
*Famous Composer and Author*



### IN THIS ISSUE

THE HISTORY OF THE GUITAR—*Gelineau*  
A. J. WEIDT ON OUR STAFF  
FOREIGN NEWS NEWS HUMOR  
CONCERTS, RECITALS



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### CONTENTS

ISLE OF LOVE .....	.....
BY THE WATERS OF THE CHIPPEWA .....	.....
MARCH OF THE TROJANS .....	.....
SUR LE LAC (By The Lake) .....	.....
MORNING SONG TO THE SUN .....	.....
HOLD ME AND CARESS ME .....	Fox Trot
DREAMING IN THE MOONLIGHT .....	.....
ROSITA .....	Mexican Serenade
BLUE FOR YOU .....	Fox Trot
HAWAII IS CALLING ME .....	Waltz
THE CORPORAL OF THE GUARD .....	March
KISS ME AGAIN, SWEETIE .....	Fox Trot
MOONLIGHT SERENADE .....	.....
THE ADMIRAL MARCH .....	.....

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MAR 12 1934

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# The Crescendo

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THE FRETTED INSTRUMENT JOURNAL

## We Keep on Advancing

By THE EDITOR

Despite the fact that the world is going through a terrific economic crisis (which at last seems to be readjusting itself), it is quite apparent that music in general is not suffering to the extent that many other lines have.

Fretted instrument progress is more and more in evidence, in the major concert field, and when we stop to consider the recent triumphs of Andres Segovia, Pasquale Tarraffo, the Aquilar Lute Quartet, Anton Dounis and other artists of the fretted instruments, each and every one of us should take heart, and plan for a greater and more successful future.

In the radio world to-day, there are two well known balalaika orchestras that are playing weekly over the largest net works, a Neapolitan orchestra in which mandolins and guitars are the principal instruments is doing the same thing, and the inimitable Cliquot Club Eskimos, under that peerless banjoist, Harry Reser, is now on its fourth year of radio work, and is still going strong. It is a recognized fact, that these good organizations could not continue to be so successful, if they did not have a public appeal, and we should all be encouraged by the examples they have set for us.

The radio, however, has made people generally lazy about attending concerts and recitals, and to counteract this danger and keep up the public interest in self-made music, more pressure must be put on the ensemble movement, in all branches of music. If two-thirds of the entire population of the United States could play some instrument passably well it would automatically increase every branch of the music business, and this is just what we all must strive to do.

Is it not logical to expect, that the average person who contemplates the study of music wants something easy to start with? While we want to go on record as enemies of the so-called "easy to play" slogan, as applied to fretted instruments, we nevertheless

realize that fretted instruments are more flexible than bowed instruments to study, and we urge our readers to keep that thought constantly in mind, and get behind the community music movement.

Every factory, insurance office, fire and police department and large store, is a prospect for a mandolin orchestra and a banjo band, and the employers and commissioners in charge of each always welcome any movement that will aid in keeping harmony and good fellowship among its employees. Why not start out this week to form a unit in your city,

With the advance of the instruments, it is our natural desire to advance also but we find ourselves being cramped on all sides, because of the lack of co-operation from our readers. News of the right kind, is always difficult to obtain, and we would like to impress upon you all, that this is your paper, and if it is not always up to what you would call "the standard," it is because our readers do not take the time to send us news items, Advisory Board questions, photos, and programs of their concerts and recitals. Your progress, when noted in the Crescendo always helps us with the commercial advertisers, who judge the standard of our paper by the volume and type of news. We must have your whole-hearted co-operation if we are to make the Crescendo the type of journal that you will always look forward to.

Please send in some news, questions, and photos of your orchestra or banjo band. We sure will appreciate it.

### Our Cover Picture

The magnetic looking gentleman on our cover page this month is none other than A. J. Weidt, the famous composer and arranger of Belford, N. J., whose works for the fretted instruments in both solo and ensemble form, number way into the thousands—and then some.

It is quite doubtful, that the fretted

instrument fraternity has yet produced a composer and musician who has equalled Mr. Weidt's record and ability in the field of composition, and his marvelous knowledge of the theory of music as well as instrumentation.

The Crescendo takes this opportunity to announce with pardonable pride the addition to its staff of experts A. J. Weidt, who will give us each month a short treatise on harmony for the fretted instruments, as well as answering the various problems which our readers will send in for his attention. Mr. Weidt's department will start with the April issue.

A more modest and retiring man could only be found with the greatest difficulty, and yet "Cap" as we who know him well call him, is a regular fellow as well as one hundred per cent musician. The Editor is proud of the addition to his staff of Mr. Weidt, and feels certain that the meaning of Crescendo (growing stronger) is becoming more and more apparent with each issue.

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# The History of the Guitar

By CLEMENT GELINEAU

**G**UITAR, a musical instrument strung with gut strings twanged by the fingers, having a body with a flat back and graceful incurvations in complete contrast to the members of the family of the lute whose back is vaulted. The construction of the instrument is of paramount importance in assigning to the guitar its position in the history of musical instruments midway between the cithara and the violin. The medieval stringed instruments with neck fall into two classes, characterized mainly by the construction of the body: (1) Those which, like their archetype the cithara, had a body composed of a flat or delicately arched back and a soundboard joined by ribs; (2) those which, like the lyre, had a body consisting of a vaulted back over which was glued a flat soundboard without the intermediary of ribs; this method of construction predominates among Oriental instruments and is greatly inferior to the first. A string proof of this inferiority is afforded by the fact that instruments with vaulted backs such as the rebab or rebec, although extensively represented during the middle ages in all parts of Europe by numerous types, have shown but little or no development during the course of some twelve centuries, and have dropped out one by one from the realm of practical music without leaving a single survivor. The guitar must be referred to the first of these classes.

It is generally stated that the sixth or lowest string was added in 1790 by Jacob August Otto of Jena, who was the first in Germany to take up the construction of guitars after their introduction from Italy in 1788 by the Duchess Amalie of Weimar. Otto states that it was Capellmeister Naumann of Dresden who requested him to make a guitar with six strings by adding the low E a spun wire string. The original guitar brought from Italy by the Duchess Amalie had five strings, the lowest A being the only one covered with wire. Otto also covered the D in order to increase the fullness of the tone. In Spain six-stringed guitars and vihuelas were known in the sixteenth century; they are described by Juan Bermudo and others. The lowest string was tuned to G. Other Spanish guitars of the same period had four, five or seven strings or courses of strings in pairs of unisons. They were always twanged by the fingers.

The guitar is derived from the cithara both structurally and etymologically. It is usually asserted that the

Arabs, but this statement is open to the gravest doubts. There is no trace among the instruments of the Arabs known to us of any similar to the guitar in construction or shape, although a guitar with slight incurvations was known to the ancient Egyptians. There is also extant a fine example of the guitar, with ribs and incurvations and a long neck provided with numerous frets, on a Hittite bas-relief on the dromos at Euyuk in Cappadocia. Unless other monuments of much later date should come to light showing guitars with ribs, we shall be justified in assuming that the instrument, which required skill in construction, died out in Egypt and in Asia before the days of classic Greece, and had to be evolved anew from the cithara by the Greeks of Asia Minor. That the evolution should take place within the Byzantine Empire or in Syria would be quite consistent with the tradition of the Greeks and their veneration for the cithara, which would lead them to adapt the neck and other improvements to it, rather than adapt the rebab, the tanbur or the barbiton from the Persians or Arabians. This is, in fact, what seems to have taken place. It is true that in the fourteenth century in an enumeration of musical instruments by the Archipreste de Hita, a guitarra morisca is mentioned and unfavorably compared with the guitarra latina; moreover, the Arabs of the present day still use an instrument called kuitra but it has a vaulted back, the body being like half a pear with a long neck; the strings are twanged by means of a quill. The Arab instrument therefore belongs to a different class, and to admit the instrument as the ancestor of the Spanish guitar would be tantamount to deriving from the lute.

By piecing together various indications given by Spanish writers, we obtain a clue to the identity of the medieval instruments, which, in the absence of absolute proof, is entitled to serious consideration. From Bermudo's work, we learn that the guitar and the vihuela de mano were practically identical, differing only in accordance and occasionally in the number of strings. Three kinds of vihuelas were known in Spain during the Middle Ages, distinguished by the qualifying phrases *da arco* (with bow), *da mano* (by hand), *da penola* (with quill). Spanish scholars who have inquired into this question of identity state that the guitarra latina was afterwards known as the vihuela mano,

a statement fully supported by other evidence. As the Arab kuitra was known to be played by means of a quill, we shall not be far wrong in identifying it with the vihuela da penola. The word *vihuela* or *vigola* is connected with the latin *fidula* or *fides*, a stringed instrument mentioned by Cicero as being made from the wood of a plane-tree and having many strings. The remaining link in the chain of identification is afforded by St. Isidore, bishop of Seville in the seventh century, who states that the *fidula* was another name for *cithara*.

The *fidula* therefore was the cithara, either in its original classical form or in one of the transitions, which transformed it into the guitar. The existence of a superior guitarra latina side by side with the guitarra morisca is thus explained. It was derived directly from the classical cithara introduced by the Romans into Spain, the archetype of the structural beauty which formed the basis of the perfect proportions and delicate structure of the violin.

From this time until the middle of the nineteenth century the guitar enjoyed great popularity on the continent, and became the fashionable instrument in England after the Peninsular War, mainly through the virtuosity of Ferdinand Sor, who also wrote compositions for it. This popularity of the guitar was due less to its merits as a solo instrument than to the ease with which it could be mastered sufficiently to accompany the voice. The advent of the Spanish guitar in England led to the wane in the popularity of the cittern, also known at that time in contradistinction as the English or wire-string guitar, although the two instruments differed in many particulars. As further evidence of the great popularity of the guitar all over Europe may be instanced the extraordinary number of books extant on the instrument, giving instructions how to play the guitar and read the tablature.

## American Guitar Society Announces Its First Branch Society

Milwaukee, Wisconsin, has the distinction of being the first Chapter or Branch Society of The American Guitar Society and bears its name as Milwaukee Branch No. 1, of The American Guitar Society, with Miss May Winter as Organizer and Musical Director of the new Branch. The Branch was organized in January, 1931.

## Elberfeld Mandolin Society in Concert

By HELENE WUELFING

FROM Elberfeld, Germany, we receive results of the Elberfeld Mandolin Society's concert of September 21. Well over one thousand music lovers awaited anxiously the opening of the arrangement. If among the audience there were opponents or doubters of the execution of a mandolin orchestra certainly this number became smaller and smaller during the presentation and at the close of the concert there could have been but a general opinion—the plectral orchestra has captured for itself a place and must keep it. Approximately thirty-five players took part with an instrumentation of mandolins, mandolas, guitars, lutes, balalaikas together with a wood-wind quartet consisting of flute, oboe, clarinet, bassoon and drums. At the conductor's post, Mr. Ludwig Maaushagen performed his duty. Softly and warmly introducing, the conductor led his instruments to mighty and more mighty sound effects lading out rhythm and dynamic possibilities. There was just a will and a way. The wonderful entrance of the musicians under the direction of the conductor was unusually fundamental for the great results. The contact with the listeners was quickly noticeable and devotedly the multitude listened to the offerings in breathless silence.

In addition to the Hungarian Comedy Overture by Keler-Bela, "Country Wedding" by Ritter and "At a Persian Market" by Ketyelbey were well worth mentioning. Especially the last works showed plainly how infinitely colorful the plectral orchestra can appear. That was real music, light and easily understood even by laymen. So it should be and so it must be if we wish to plant the love for music in the multitude's esteem. As soloist appeared Franz Lenze who showed unusual knowledge on the mandolin. A superior technique together with a fine musical sentiment brought excellent results. Approximately seventy-five voices of the strong singing society "Hardenberg-Neuves" in presenting several numbers alone and several accompanied by the orchestra helped to build this exquisite program. Under the direction of Mr. Theo Aussem of Langenberg the society presented Schubert's "Lindenbaum" and Neumann's "Sturmerwachen." As further soloists appeared Mrs. Margarete Haude, alto, Mr. Hugo Klophaus, as flutist with Ernest Heimbrock at the piano. These three participants performed their works with ease and fine technique. This evening retains in the minds of the audience an impressionable memory.

## "Get Together" Motif in 1931 Music Week

Mass Concerts to be Featured in Eighth  
Celebration, May 3-9, as Spur  
to Self-Expression

From the National Music Week Committee  
45 West 45th Street, New York City

A stimulation of personal music-making by the individual, through mass concerts and other big events is to be a feature of the eighth annual National Music Week, on May 3-9. The keynote of the celebration will again be active participation in music in addition to merely listening to it. With the rallying call, "Hear Music—Make Music—Enjoy Music," the observance will emphasize not only music in the home, by members of the family and friends, but vocal and instrumental concerts and other demonstrations by merged groups in which the citizens of the various communities will rub shoulders with their neighbors as actual performers of music. In this way the Music Week is expected to develop the habit of musical participation such as will be continued in year-round musical activities. Suggestions for planning such mass events have been released by the National Music Week Committee, 45 West 45th Street, New York City.

These suggestions call for such local Music Week high spots as massed band or orchestra concerts; programs by community choruses or composite choirs made up of various units; piano ensemble concerts and piano performance contests; demonstrations of group piano teaching and of vocal or instrumental classes in the schools; joint programs by fretted instrument ensembles; music memory contests; recreation festivals uniting harmonica bands or rhythm orchestras, and community sings in large auditoriums.

In issuing the announcement concerning this feature of the 1931 celebration C. M. Tremaine, secretary of the National Music Week Committee, made this statement: "Each year the National Music Week is a medium for advancing some particular idea. In last year's observance the underlying motif was summed up thus, 'Make Music Your Friend from Youth to Age,' the objective being the continued participation of our people in music 'From Eight to Eighty.' It is expected that the enduring benefits of that phase of the 1930 Music Week will be matched by the results of the coming celebration, with its fostering of the get-together spirit in music. As has been the case in the past observances, we expect that the coming Music Week will be the initial objective of a large number of new musical groups which will continue functioning as permanent

## Pettine on the Air Weekly

It is a pleasure to note, that the eminent mandolin virtuoso, Giuseppe Pettine will be on the air each Sunday evening from WJAR, Providence, at nine-fifteen p. m. Mr. Pettine, who is also a virtuoso saxophonist, will play the mandolin and saxophone on alternate weeks, and the Crescendo assures its readers that a great treat awaits them in these recitals. Possessing an almost inexhaustible repertoire, and super musicianship, Mr. Pettine stands in readiness to aid the mandolin greatly with these recitals, and we trust that many of our readers will be able to tune in on WJAR.

## DIRECT from PARIS

comes the cream of European Mandolin and Guitar music—the writings of such brilliant minds as Monzaco, Bara, Fantuzzi, Musler, Maruelli—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—

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community assets. Furthermore, we feel that the Music Week's fostering of family music-making in the home and of large community events will result in a growth in neighborliness and self-expression which will add greatly to the life enrichment of the individual."

## Guitar Society Issues New "Master Album"

The new "Master Album" containing long out-of-print and rare and beautiful original compositions of various of the old masters is just off the press. These works are from the private library of Vahdah Olcott Bickford, who has edited and fingered the numbers. Some of the most exquisite numbers in all guitar literature are here given again to the guitarists of the world—including an original manuscript of Napoleon Coste and the beautiful "Partant pour la Syrie" of Giuliani which has been such a popular concert number of Vahdah Olcott Bickford and of which she made a phonograph record. This number has been requested for several years by many guitarists in both America and Europe. Free autographed and numbered copies of this book are presented to members of the Society. The Society dues are only five dollars a year for Members-At-Large (which is the non-resident membership.)

## THE ADVISORY BOARD



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WALTER KATE BAUER

*YOUR PROBLEMS SOLVED BY A STAFF  
OF WORLD RENOWNED AUTHORITIES*

R. L.—Chicago, Ill.

Will you please answer the following questions concerning the Guitar:

1. Should the A note be held, or kept vibrating, until the rest of the notes have been struck; or should the finger holding the A note be raised slightly at the moment the F note is struck, and the F note silenced as the D note is struck and so on? These notes form a chord, and to that account I think they should blend or be kept vibrating. Is this correct?



2. The second example is similar. Should the G note be silenced as the C note is struck, and the C silenced as the G note is again struck?



3. Another question that is not clear to me is this: in changing from chord to chord, such as the following, the G note, an open note, will keep on vibrating as the left hand fingers change from the C chord to the G chord. Should it be permitted to do this?



4. Is Segovia going to tour this country again this year?

5. Where can I secure a medium grade Guitar arrangement of "The Berceuse from Jocelyn" by

Godard, and "Traumerie" by Schumann?

ANSWER

1. You are correct in assuming that, in view of the fact that these notes are part of the underlying harmony they should be kept vibrating.

2. This example is similar to Ex. 1 and should be treated in the same manner.

3. It is correct for the open G to continue vibrating as it forms part of the next chord and will cause no dissonance.

4. Carl Fischer has an arrangement of the Berceuse from Jocelyn and you can obtain the Traumerie from the Columbia Music Company, Inc.

C. H.—Buckley N. C.

What is the best banjo for all around work, the tenor or the long neck? I have been playing tenor for five years, but every one in this part of the country plays the plectrum. Which is the most popular, and do you think that I should stick to the tenor?

ANSWER

The tenor is by far the most practical for all around work, since its tuning makes it more practical as an instrument for sight reading. The slight difference in the fingerboards and tuning of the two banjos, however, should be an inducement for you to learn both of them. (Answered by Miss Spaulding.)

C. H. B.—Rochester, N. Y.

You have given us the names of the leading mandolinists in this country, now why not give us a list of the foremost five-string banjoists and guitarists?

ANSWER

It is a pleasure to give you such a list. The outstanding banjoists in America to-day are Frederick J. Bacon, Frank C. Bradbury, Alex F. Magee, Shirley Spaulding, William D. Bowen, Alice Kellar-Fox, Burton F. Gedney and Rex Schepp. The outstanding guitarists are William Foden,

Sophocles T. Papas, George Krick, Johnson C. Bane, Vahdah Olcott-Bickford, Will D. Moyer, Carl W. F. Jensen and C. D. Schettler.

C. H. B.—Rochester, N. Y.

Please tell me where I can purchase Charles Brunover's guitar works, Albert Bellson's guitar works and Sophocles T. Papas' twelve easy pieces for guitar.

ANSWER

The Brunover guitar works are published by William C. Stahl. Albert Bellson's chord book and scales is published by the Bellson Music Company of St. Paul, Minnesota, and Sophocles T. Papas' new book is published by the Columbia Music Company of Washington, D. C. (Answered by Mr. Bauer.)

**Pizzitola Gives Lecture-Recital**

Joseph F. Pizzitola, the enterprising leader of the Strummers of Holyoke, Massachusetts, gave an interesting lecture-recital at the Skinner Coffee House in that city, assisted by his instrumental groups.

Mr. Pizzitola's talk was graphically illustrated with many interspersed numbers on the various fretted instruments and the entire program was much enjoyed by the large assemblage.

An effort is being made to form a plectral group at the Coffee House, and Mr. Pizzitola is giving his unstinted time towards the formation of this group.

**Obituary**

It is with much regret that we announce the death recently of Myron V. Freese, associate editor of the Jacobs Musical Magazines. In spite of a long and persistent illness, Mr. Freese was one of the most cheery individuals in the musical world, and his passing will be keenly felt by all those who knew him so well.

The Crescendo extends to his family its sympathy with the assurance that all of its readers join with our little paper in this expression.



## Sweet Whispers

## WALTZ

Guitar Solo

By Wm FÖDEN  
Celebrated Guitar Virtuoso

The musical score is written in 3/4 time and consists of ten staves. The first two staves are for the guitar solo, with dynamics ranging from *mf* to *p*. The third staff is labeled "Bass Solo" and features a series of chords and triplets. The fourth and fifth staves continue the bass solo with various rhythmic patterns and triplets. The sixth staff is marked "Bar. ...." and contains a sequence of chords. The seventh and eighth staves return to the guitar solo, with dynamics including *p* and *cresc*. The ninth and tenth staves conclude the piece with a final guitar solo and a *cresc* marking.



## GUITAR SOLO

1. *mf*

*mf* *p* *mf* *p*

*mf* *p*

1... 2 *f*

*p* *f*

1 2 *p*

*mf* *p* *mf* *p* *mf*

*p* *f* *mf*

1... 2 *f* *mf*

Codetta

## INDIAN SMOKE DANCE

## Characteristic One Step

2nd MANDOLIN

.20

THEO. A. METZ

Arr. by H. F. Odell

Allegro Moderato

Play this strain close to bridge

Close to bridge

Fine.

D.S. al Fine.

# THE BAND PARADE

MARCH & ONE STEP

Tenor Banjo Solo

Wm. C. STAHL.

INTRO.

MARCH

The musical notation for the Intro and March sections consists of ten staves. The Intro begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a dynamic marking of *f* and includes various rhythmic patterns and accidentals. The March section begins with a dynamic marking of *mf* and includes a *cresc.* marking. The notation includes first and second endings, indicated by '1' and '2' in boxes. The piece concludes with a final *f* dynamic marking.

TRIO

The Trio section consists of seven staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The dynamic marking is *ff*. The notation features a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes. The section concludes with a *cresc.* marking.

## INDIAN SMOKE DANCE

Characteristic One Step

PIANO

THEO. A. METZ  
Arr. by H. F. Odell

Allegro Moderato

.40

The musical score is written for piano and consists of six systems of grand staff notation. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro Moderato' with a metronome marking of 40. The score includes various dynamics such as *ff*, *mf-f*, *fs*, and *mf*, as well as accents and slurs. There are first and second endings in the fifth and sixth systems. The piece concludes with a fermata.

THE CRESCENDO  
PIANO

Musical staff 1: Treble and bass clefs. Treble clef contains a melody with accents and dynamic markings *mf* and *fz*. Bass clef contains a steady accompaniment of eighth notes.

Musical staff 2: Treble clef contains a melody with accents and dynamic markings *mf* and *fz*. Bass clef contains a steady accompaniment of eighth notes.

Musical staff 3: Treble clef contains a melody with accents and dynamic markings *fz* and *Fine*. Bass clef contains a steady accompaniment of eighth notes.

Musical staff 4: Treble clef contains a melody with accents and dynamic markings *mf* and *fz*. Bass clef contains a steady accompaniment of eighth notes.

Musical staff 5: Treble clef contains a melody with accents and dynamic markings *mf* and *fz*. Bass clef contains a steady accompaniment of eighth notes.

Musical staff 6: Treble clef contains a melody with accents and dynamic markings *ff* and *fz*. Bass clef contains a steady accompaniment of eighth notes.

Musical staff 7: Treble clef contains a melody with accents and dynamic markings *fz*. Bass clef contains a steady accompaniment of eighth notes. The piece concludes with a double bar line and a repeat sign.

*D. S. al Fine*

## BANJO SOLO

(Plectrum Style)  
C NotationKuiawiak  
A POLISH NATIONAL DANCE

HENRI WIENIAWSKI

Arr. by R.E. HILDRETH

Bass to D

Moderato

Tempo di Mazurka

Grazioso

Con fuoco

D.S. al

CODA

## News Notes In Brief

Warren N. Dear, the prolific teacher and composer of York, Pa., has recently opened a studio in Harrisburg, in addition to his York studio, and reports that business is unusually good in both cities. Mr. Dear finds that the tenor banjo, and plectrum and Hawaiian guitars seem to be the most popular in his localities and is doing an extensive business with these instruments. Every second and fourth Sundays of the month, and every Monday night Mr. Dear plays recitals over WOOD, Harrisburg, and his programs are bringing much response from the radio listeners. On Saturday, February 14, Mr. Dear presented four of his juvenile pupils, ranging in age from nine to thirteen years, over this station, on the Children's Hour.

Mrs. Vahdah Olcott Bickford has recently informed us of the death in the early part of November of Mr. Albert H. Nassau-Kennedy, veteran banjoist, formerly of London, England. Mr. Kennedy has been living in Los Angeles for the past seven years where he came from London, and had been a member all of that time until the past few months when his failing health prevented — of The Bickford Mandolin Orchestra, in which he played the old five-string banjo, plectrum style. He was for many years a member of The American Guitar Society and played for a time in the Ensemble. Mr. Kennedy was the author of several compositions for the banjo published in England and was at one time a very popular soloist in London.

Zarh Myron Bickford, famous conductor of fretted instrument orchestras for many years is now conducting the Fidelity Symphony Orchestra of thirty-one pieces over radio station KFI in Los Angeles on Monday evenings from seven-thirty to eight Pacific Standard Time. The Orchestra is composed of fine professional musicians and the concert master, Sol Cohen is nationally known as a violinist having taken many tours across the country as a soloist. The programs given by this Orchestra are becoming very popular and are eagerly awaited by those who are fond of the best in music. As KFI is the highest-powered station in Los Angeles no doubt many of the Crescendo readers around the country will be able to enjoy these concerts on Monday evenings.

E. W. Staebler, the well known teacher of Cleveland, Ohio, presented his pupils in concert on February 24 in conjunction with the second of the thirtieth annual series of public recitals of the West Side Musical College, at which Mr. Staebler teaches the fretted instruments. Among the fretted instrument features was a banjo quartet, "Priscilla Overture," by Morris, and three of his pupils, and a mixed fretted instrument ensemble which played "Loves Dream After the Ball," by Czibulka.

Sol Goichberg, the Russian mandolinist, gave his only New York recital for this year, on February 15, at Engineer's Auditorium in that city.

The Albert program to be given by The American Guitar Society is to be

presented in March, having postponed to that time due to illness. The entire program will be composed of original works by Heinrich Albert, leading German guitarist and composer, who has written Vahdah Olcott Bickford a letter of appreciation of the courtesy extended him by the American Guitar Society in thus devoting a whole program to his works.

A. William Crookes, the former Hartford teacher of the fretted instrument, has accepted a position with Gibson Incorporated, and will have charge of the final inspection of their instruments at the factory.

The Wilcox Entertainers, under the direction of Edna Dole Wilcox, were engaged to play at the Y. W. C. A. Dining Room, at Battle Creek, Michigan, on Thursday, January 8. The Entertainers made such a hit that they have been engaged to play two nights each week for the balance of the winter. That's progress, Mrs. Wilcox—keep it up.

Clarence Havenga, the well known salesman of Gibson Incorporated, was a recent visitor at the Crescendo offices. Mr. Havenga is on an extensive Eastern trip for his company, and reports that business is fine, and notes an increase in the demand for mandolins and guitars.

The Aguilar Lute Quartet of Madrid gave a concert in Los Angeles in January, which was much enjoyed at the Public Library. They also gave a concert in Pasadena, California.

## Mrs. Fox Gives Delightful Dinner Parties

Choosing Thanksgiving and Christmas as the appropriate times, Mrs. Alice Kellar-Fox, the sterling banjoist of San Francisco, gave two delightful dinners at her home at 62 Baker Street in that city to a large number of guests. The table decorations and the attractive menus, which were fit to grace the board of a crowned head, were real works of art, and the guests enjoyed themselves to the utmost.

Miss Theiss and Mrs. Fox entertained by singing some duets of Hawaiian songs, among which was the sensational new "Hawaii and You," which is mentioned elsewhere in this issue.

## Convention Bureau Aiding Santos Contest

An attractive booklet, which tells of the scenic beauties of Rochester, and the many spots of interest, is being mailed by the Convention Bureau of the Chamber of Commerce of Rochester, to stimulate interest in the coming Santos Second Annual Banjo Band Contest, which will be held in that city on April 24 and 25. All those interested in attending or competing in the contest should write Mr. Santos at 55 Orleans Street, Rochester, N. Y.

## Phunny Bizness

Ministers sometimes make bad breaks. One officiating at a funeral was praising the departed and concluded with these words: "My friends, all that remains here is the shell; the nut has gone."

"Hadn't you better go and tell your father?" asked the motorist to the farmer's? boy who stood looking at the load of hay that had just been upset by a collision.

"Dad knows," replied the boy. "Knows? How can he know?" "Because he's under the hay."

A negro went to his pastor and handed him a letter to the Lord which read: "Lord, please send dis ole dorky fifty dollars right away."

The paragon called together several of his friends and said: "This poor man has so much faith in the Lord we should not let him be disappointed. Let's make a collection for him." They contributed sixty-two dollars which was sent to the petitioner.

Next day the negro gave the pastor another letter. This one ran: "Dear Lord, de next time you send dis dorky money don't trust no parson, send it to me direct."

Little Mary was attending church with her mother, when she complained of "going sick at the stomach."

"Go out in the churchyard for a few minutes and you will feel better," whispered her mother.

Mary left the pew, but returned in a few minutes.

"Why, Mary, where did you go?" again whispered her mother, surprised at her quick return.

"I stopped at a box in the back which said on it 'For the Sick.' I feel all right now."

## HISTORIC DATE

"Can you give any well-known date in Roman history?"

"I can, teacher," said the studious pupil. "Antony's, with Cleopatra."

## SO NARROW-MINDED

Negro Woman (applying for place as cook): "I seen your advertisement in the paper, lady."

Lady (interrupting): "But I advertised for a Scandinavian."

Negress: "I know dat, lady. But jes so a pussen can cook, what difference does religion make?"

## Los Angeles Venetian Orchestra Organized

We are advised by Mr. J. Ramirez, secretary of the newly formed Venetian Mandolin Orchestra of Los Angeles, that the new unit is rehearsing every Friday evening, at the Southern California Music Company building in that city.

The aim of the organization is to present the very best in music and thus aid the cause of fretted instruments, and the orchestra invites all those who are interested to get in touch with the secretary and secure membership at once.

*Music in This Issue*

INDIAN SMOKE DANCE  
For Mandolin and Piano  
Other Parts to Follow

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THE BAND PARADE . . . *Stahl*  
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KUJAWAIK . . . . *Wieniawski*  
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Edited by *Emile Grimshaw*

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## PERSONALITIES—



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CARL W. F. JANSEN

### Carl W. F. Jansen

Mr. Jansen was born in Norway in 1868, but at the age of nine years his parents removed to Sweden, where Mr. Jansen remained until he was seventeen. During his childhood, he was profoundly interested in music, but it was not until he reached the age of eighteen, that he procured a guitar.

Mr. Jansen arrived in America at the age of eighteen, after working his passage as a seaman, and immediately began to search for music and books to follow up his ambition to become a proficient guitarist, using several that were written by teachers who were not fundamentally guitarists and afterwards changing to the more scholarly works of Mertz, Giuliani and other classic guitar writers and virtuosi.

In spite of the discouragement on all sides, Mr. Jansen kept right on practicing, and soon realized his ambition, for to-day he is regarded as one of our few great American guitarists, and has a remarkable repertoire of classic and standard music for his chosen instrument. As a composer, he is well known and enjoys the distinction of having his works published

both in America and in Europe.

In 1903, Mr. Jansen was the soloist at the American Guild convention at Philadelphia, and also in 1912 at the Chicago convention, where he also played the *terz* guitar accompanied by a string quartet.

A kindly gentleman and a thorough musician is Mr. Jansen, and we are glad to have the opportunity of presenting his likeness in this issue.

### Banjo Band on the Air

The Editor and his Band of Banjos will broadcast a program from WDRC, Hartford, Conn., on Sunday afternoon, March 15, at three o'clock.

The program on this occasion will include the following selections:  
New York Ideal March..... Siegel  
Tom Thumb and Tiny Teena

Magidson  
Medley Overture of National Songs  
Miller-Bauer  
Anchors Aweigh..... Zimmerman  
Peter Gink..... Cobb  
The Skater's Waltz..... Waldteufel

The personnel of the band includes:  
Walter Kaye Bauer, Anthony J. Loprate and Manuel Sousa, mandolin-

banjos, Frank J. Ruotolo, first tenor banjo, Arne S. Carlson, second tenor banjo, Alex C. Galarnau, third tenor banjo, Joseph F. Kowalczyk, cello-banjo, Wilfred Tourville, plectrum banjo, John Donelli, mando-bass, Oliver Bouchard, drums, and Henry Ber-man, piano.

## Big Doings at Memphis Convention of the Guild

We have just received a dandy letter from Robert L. Sharp, the capable manager of the thirtieth annual American Guild Convention, which will be held at Memphis, Tennessee, this year on May 7, 8 and 9.

On the first day of the convention there will be a big street parade, composed of thirty or more bands and orchestras, and many beautifully decorated floats. The first night of the convention will mark the staging of a musical show, in which the following attractions will take part: Memphis Plectrophone Orchestra (forty musicians), Allida Black's Ukulele Players (sixty players), Harry Haili's Hawaiian String Orchestra of thirty-five players, Apollo Male Chorus of forty voices, and the Spanish and Tap Dancers, numbering thirty terpsichoreans, and many brilliant soloists.

The fretted instruments will also be used in conjunction with the vocal and dance numbers, to show how advantageously they may be used in such features.

The second day of the convention will be opened with a big barbecue and fish fry, which should appeal to all the lovers of good eats, a la Southern, and if Claude Rowden isn't there to help eat that fish, I am very much surprised. Every one knows what Southern hospitality and Southern cooking means, and if you miss Memphis you have missed the biggest time in your life.

The evening of the second day will be given over to the artists recital, but Manager Sharp is not quite ready to divulge the names of the sterling performers that will grace this program. It is announced, however, that an artist on each and every fretted instrument will play at the recital.

On the third day of the convention there will be a surprise entertainment, and in the evening the affair will be wound up with a cabaret dinner and dance.

The local newspapers, radio station WMC, and the Chamber of Commerce of the city of Memphis, are all in back of Mr. Sharp in his work for a successful Guild convention, and you can just bet that this year at Memphis will be a hummer.

## New Governors as Music Week Sponsors

*From the National Bureau for the Advancement of Music, 15 W. 45th St., New York City*

Eight state governors have recently accepted membership in the Honorary Committee of Governors for National Music Week, headed by President Hoover as Honorary Chairman and including the chief executive of almost all the states. These newly enrolled governors are Harry G. Leslie, Indiana; Harry H. Woodring, Kansas; John G. Winant, New Hampshire; O. Max Gardner, North Carolina; Julius L. Meier, Oregon; Warren E. Green, South Dakota; Stanley C. Wilson, Vermont; and Philip F. La Follette, Wisconsin. This governmental endorsement has given a marked impetus to the Music Week movement, particularly through the governor's proclamation or public statement on the Music Week, which action was taken last year in twenty-seven states. In addition, leading state organizations have notified the National Music Committee, 45 West 45th Street, New York City, that they will take an active part in promoting the eighth annual National Music Week, May 3-9.

Heads of nine national organizations have recently accepted an invitation to membership in the active committee for National Music Week. They are Ralph T. O'Neil, American Legion; Mrs. Lida Foote Tarr, Camp Fire Girls; Mrs. Frederick Edey, Girl Scouts; Raymond M. Crossman, Kiwanis International; Earle W. Hodges, Lions International; C. Alfred Wagner, Music Industries Chamber of Commerce; Russell V. Morgan, Music Supervisors' National Conference; Otto B. Heaton, National Association of Music Merchants, and Mrs. Hugh Bradford, National Congress of Parents and Teachers.

In announcing the above additions to the Music Week roster, C. M. Tremaine, secretary of the National Music Week Committee, made this comment: "It is to a great extent due to the sympathetic cooperation of the national organizations represented on this Committee and to their state and local branches that the Music Week movement has spread in seven years to more than two thousand cities and towns."

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## The Music Review

With a most attractive title page, and a lovely musical setting, the new Hawaiian love song "Hawaii and You" has just reached us from the publishers, The Olympic Music Company of Los Angeles. The number is most attractively arranged by C. S. DeLano and is scored for steel guitar duet with regular guitar and piano accompaniment. The new song is by Harry Park, of Los Angeles, and is creating a furore on the Western Coast.

From the catalogues of our friends across the sea, The Clifford Essex Company, publishers of B.M.G., comes a new list of fine material, which we have looked over and find most excellent. Joe Morley's new "The Sports Parade" is a rollicking fine march for two banjos and piano, which should be in the library of every ardent banjoist. Morley is the type of banjoist who writes well within the idiom of the instrument, and his work will go on forever. "Twinkletoes," is a caprice type of number by R. Tarrant Baileer Junior, that will appeal to all the lovers of dotted notes and triplets, and we recommend it most highly. It is cleverly arranged for two banjos and piano. "Overture Medley," by Emile Grimsshaw, is a corking good medley for banjo, and introduces themes from "Poet and Peasant," "Maritana" and "Bohemian Girl," in a most unique way, and should go over big as a radio number. It is arranged for two banjos and piano, and also for tenor and plectrum banjo solo.

Four Hawaiian Songs by Will Van Allen is another edition in the Essex catalogue that deserves more than passing mention. In this collection we find "Dreamy Honolulu Moon," "Honolulu Moonbeam," "My Hilo Maid," and "Honolulu Dreams," all by Mr. Van Allen. The two best numbers are "My Hilo Maid" and "Dreamy Honolulu Moon," the latter having considerable sliding effects in both the solo and obligate steel guitar parts. The numbers are all arranged for two steel guitars and regular guitar accompaniment, and the fact that the song copies with piano accompaniment are in the same keys as the guitar parts, makes the numbers doubly attractive.

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