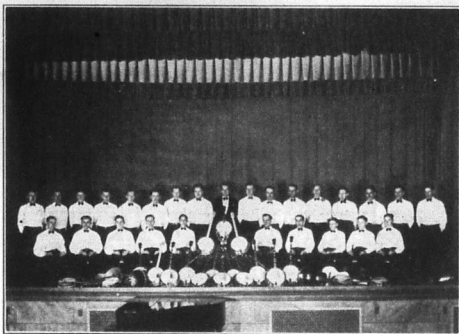


# The CRESCENDO

The Fretted Instrument Journal



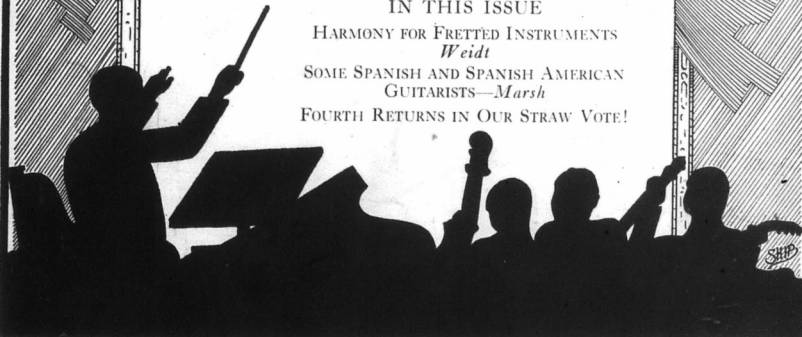
LLOYD HAGADORN'S BANJO BAND, HORNELL, N. Y.

### IN THIS ISSUE

HARMONY FOR FRETTED INSTRUMENTS  
*Weidt*

SOME SPANISH AND SPANISH AMERICAN  
GUITARISTS—*Marsh*

FOURTH RETURNS IN OUR STRAW VOTE!



20 Cents Per Copy

PUBLISHED BY CRESCENDO PUBLISHING CO., 77 WASHINGTON STREET, NORTH, BOSTON  
ADDITIONAL OFFICES: WALTER KAYE BAUER, 252 ASYLUM STREET, HARTFORD, CONN.

\$2.00 Per Year

COPYRIGHT 1931—ALL RIGHTS RESERVED  
PUBLISHED MONTHLY EXCEPT JULY AND AUGUST

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.

## THE CRESCENDO

AMERICA'S FOREMOST  
FRETTED INSTRUMENT JOURNAL

Established 1908

### EDITORIAL STAFF

LAWRENCE F. ASPLIND .....	<i>Managing Editor</i>
WALTER KAYE BAUER .....	<i>Literary</i> "
GEORGE C. KRICK .....	<i>Guitar</i> "
WM. PLACE JR. ....	<i>Mandolin</i> "
SHIRLEY SPAULDING .....	<i>Banjo</i> "
A. JI WEIDT .....	<i>Harmony</i> "
HELENE WUELFING .....	<i>Foreign</i> "

Published Monthly

Articles pertaining to fretted instruments constantly needed. Return postage must accompany all material submitted.

Special solicitor's proposition for dealers and teachers sent on request.

Free Advisory Board service to all readers.

Advertising rates and specifications furnished on request. Forms close on the 15th day of month preceding publication.

## To Start Your Season Right

### Wm. C. Stahl's Method for Plectrum Guitar

Thirty years of experience as a teacher and composer, and years of experience as a publisher who must always understand the needs of both player and teacher, has qualified Wm. C. Stahl to write this exceptional addition to plectrum guitar literature.

Every phase of playing from solo to orchestra has been covered concisely and practically in this work, enabling the novice to play in an orchestra while pursuing the more difficult features of solo playing.

Transcription, duo style, rhythm strokes, chord charts, and the adaptation of chords from banjo and piano parts fully covered, and a wealth of fine solos by the leading writers rounds out a perfect method.

Order Your Copy Now

PRICE \$1.25

## WM. C. STAHL

PUBLISHER

617 N. Second St., Milwaukee, Wis.

## NEW STRINGS

ONCE AGAIN Gibson comes to the front with a valuable service to fretted instrument players—the famous Gibson Mona-Steel Strings are now offered in every type and combination. A complete string service—genuine Gibson quality.

### Heavy Gauge "Jumbo" Bronze Guitar Strings

For the modern type of playing many guitarists prefer an extra heavy gauge string. Gibson has developed this special bronze process string. Per Set \$1.35

### E 7th Tuning Hawaiian Guitar Strings

This new popular style of tuning calls for special strings to get desired effects. Here they are, perfected by Gibson. Per Set \$1.50

### Compound Guitar Strings

Gibson offers a complete line of compound, silk and steel, and gut guitar strings for those who desire this type of string and real quality.

### Hand Polished Strings

Smooth, highly polished strings for all instruments—faster and easier playing—no rasping. Prices slightly higher than regular Mona-Steel Strings.



Send For A Complete  
List Of All Gibson  
Mona-Steel Strings

**Gibson**  
INC.  
Kalamazoo, Michigan

# The PRESIDENT

THE FRETTED INSTRUMENT JOURNAL

## EDITORIAL

### The Political Situation

YES, the two great conventions held at Chicago by the two major parties are now things of the past, but the future of our great country depends on the party elected or re-elected two months from now.

In our editorial of January, 1932, headed "What About 1932?" we made some pungent prophecies about the outcome of those two conventions to the effect that the Democratic party would be chiefly instrumental in dispensing with the much hated Eighteenth Amendment and the Volstead Act. Our friends laughed at us after that wise-crack, but we are now doing the smirking.

Your Editor has always been a staunch Republican and on general party principles will always be a member of the G. O. P., but after the miserable straddling of the prohibition question at the Chicago convention, has decided to support the Democratic nominee, Franklin DeLano Roosevelt, and urges his readers to do likewise. The presidential nominees, however, should be the last consideration with every good American who is interested in the repeal of that damnable amendment that is sapping the very heart-blood of this great and formerly prosperous nation. If your district Congressman is either a Democrat or a Republican and if his record places him in the ranks of the anti-prohibition forces split your ticket and send him back to Washington where he may continue to work for your benefit. The same is true of your U. S. Senator. If they are of the straddlers group or avowed prohibitionists nominate them for oblivion by giving the opponents the vote.

The split ticket is the solution of this coming election and when we have dealt political death to the Blantons, the Borahs, the Sheppards and the rest of the two-timers and keep instead the Binghamms, the Walshes, the LaGuardias, the Becks and the Linthicums and listen to the counsel of such men as Mr. Alfred Sloan of General Motors, Harvey S. Firestone, John D.

Rockefeller Jr. and a host of other financial genius that have committed themselves to repeal, prosperity will return to us again.

Look back over four years, and ask yourself squarely if you want four more years of hypocrisy, bureaucracy, blah-blah, stuffed shirts, promises and poverty. If you do, go out and vote a straight ticket for Republicanism and prohibition evasion; if you do not, cast your vote for Franklin D. Roosevelt and split your ticket as conditions warrant.

### Editor's Teacher Wins Swift Prize

R. H. Prutting of Hartford, Conn., has been awarded the one hundred dollar prize in the twelfth annual competition in music composition offered by the Swift & Company Male Chorus.

Mr. Prutting's composition is a musical setting for "Reveille," a poem by Michael O'Connor. It will be presented for the first time at the annual concert of the Chorus in Chicago this coming winter.

First honorable mention goes to Alexius Baas of Madison, Wisconsin, and second to Dudley Peelle of Baltimore, Maryland.

Judges in the competition this year were Charles J. Haake, H. William Nordin, and D. A. Clippinger. Mr. Clippinger has been the conductor of the Chorus since its inception.

It is interesting to note that Dr. Prutting was the Editor's teacher of harmony and theory for several years. The distinguished musician has the degrees of Bachelor, Doctor and Minister of Music from well known universities and theological schools. Dr. Prutting conducted the Hartford Philharmonic Orchestra for twelve years, and at present is doctor of music at the Hartford Theological Seminary where he succeeded Dr. Waldo Selden Pratt. He is also organist and vocal director of the Central Baptist Church and grand organist of the Connecticut Grand Lodge of Masons. Dr. Prutting is intensely interested in fretted instruments and has fostered concert appearances of the Editor and Frank C. Bradbury on many occasions.

## Musical

Second Congregational Church, May twenty-fourth, at eight p. m. Benefit, Manchester (Connecticut) Vacation Church School.

### PART I

1. a Drifting ..... Williams-Bauer  
b Kismet ..... Henlere-Bauer  
c Picket Guard ..... Merz  
Manchester Plectral Orchestra  
Mrs. Ada N. Merrifield, director
2. Mandolin Solo  
Andante et Polonaise ..... Mezzocapo  
Miss Geraldine Anthony  
Mrs. Merrifield at piano
3. Ladies' Octette  
a Moment Musicale No. 3 ..... Schubert  
b Negro Spiritual (Nobody Knows) Burleigh  
Miss Eva Johnson at the piano
4. Mandolin-Cello Solo  
a Canzone Amorosa ..... Nevin  
b Rosary ..... Nevin  
Mrs. Ada N. Merrifield  
Miss Geraldine Anthony at piano
5. Down Dixie Way (Southern Aires) ..... Odell  
Orchestra
6. Benderson's Stump ..... Adams  
The Twilight Hour ..... Stultz  
Male Quartette
7. Hawaiian Guitar Group  
a Kallma ..... Robert Yan  
b Beautiful Hawaii .....  
c Selected .....

### PART II

8. Fairy Gold Overture ..... Merz  
Orchestra
9. Guitar Duet—Star of the South ..... Williams  
Michael Lucas and Mrs. Merrifield
10. Cornet Solo  
a Remembrance of Liberatti ..... Casey  
b A Dream ..... Bartlett  
Charles Shields  
Miss Pauline Beebe at piano
11. Banjo Duet  
a Water Bug ..... Miles-Bauer  
b Selected .....  
Mrs. Alice McCarthy and  
Francis McVeigh
12. Ladies' Octette  
a Minuet et Marley ..... Beethoven  
b Calm as the Night ..... Bohm
13. Banjo Club  
Dark Blue Blues ..... Stahl-Bauer  
River Stay Away from My Door .....  
Somebody Loves You .....
14. a Twinkling Stars ..... Odell  
b Ghost Dance ..... Salisbury-Bauer  
c Lights Out ..... Mc Coy-Odell  
Orchestra

## Important Announcement

Due to the fact that publication was suspended for the months of July and August, all subscriptions will be advanced two months.

## Harmony for the Fretted Instruments

By A. J. WEIDT  
Composer, and Author of Weid't's Chord System  
PART XV

### Syncopated "Fill In" For Standard Banjo

This is a continuation of the last installment, which applied to "filling-in" in waltz time. For a fox-trot the syncopated style is best to use.

Example No. 1 shows the method of filling-in whole notes. The upper connecting staff shows the melody (indicated by the upper note), the lower notes indicating the intervals of the chord according to the lettered chord below the staff. The second connecting staff shows three different styles of syncopated "fill-in." When two or more whole notes occur in consecutive order or nearly so, it is best to change the style or model of filling-in, in order to avoid monotony, and the player should memorize the three models shown at "a," "b" and "c."

No. 2 shows the manner in which the strings are used no matter what chord is played. The three horizontal lines indicate the first three strings on the banjo (or guitar) counting from the top. See figures at "aa." For the right hand fingering, use the second finger for the first string, the first finger for the second string, and the

thumb for the third string. N. B. Open fifth string not to be used. This rule can be applied to both banjo and guitar.

In No. 3 the melody consists of a dotted half note followed by a quarter note. Notice that the same models of fill-in can be used as for the whole notes shown in No. 1, but the chord change for the quarter note should follow the tied notes, a half beat ahead of time. See dotted lines at "d." The reason for this is that it is very difficult to make a complete change of chords following a detached eighth note, particularly in a fast tempo. Making the change after the tied eighth note will give you more time for the left hand fingering. Notice also that for the above reason, each one of the fill-ins end with a quarter note.

No. 4 shows the manner of filling-in when a tied whole note occurs in the melody. Use the fill-in shown by the dotted line at "e." Consecutive eighth notes cannot be played with full harmony on account of the fast tempo of a fox-trot. But it is possible to play the consecutive quarter notes at "f" with full harmony, although three distinct changes of fingering occur. When a tied whole note occurs at the end of a song chorus, the model shown in the last measure can be used with good effect unless there is an accompaniment by a pianist, in which case it is necessary to use the passing chords that may occur. Note that the last four notes are to be played 8va, which means a barre at the twelfth fret on the banjo and the last note is made with the little finger extended. Notice also that this arpeggio begins and ends with the root, indicated by the letter "R" below the notes. Further illustrations will be shown in the next issue.

### 2nd EDITION IT'S DIFFERENT

The most complete Banjo Manual published for Beginners and Professional players. The correct way to play—NOT JUST A CHORD CHART, but essential technique and Melody Chord style throughout, as used by leading Banjoists. Mr. Weid't is one of Chicago's leading Soloists and Composers, whose instructions are correct.—Retail \$2.00. INVALUABLE TO PROFESSIONAL BANJOISTS Joe Reising's Banjo Stud., 1946 Wilson, Chicago, Ill.

## Concert Artists

WM. PLACE JR.  
MANDOLINIST  
CONCERTS - RECITALS

120 EMPIRE STREET PROVIDENCE, R. I.

SHIRLEY SPAULDING  
BANJOISTE  
CONCERTS RECITALS  
Management—GEORGE W. DeVoe  
New Milford, Conn.

WALTER KAYE BAUER  
MANDOLINIST - CONDUCTOR  
C/o "THE CRESCENDO"  
252 ASYLUM STREET HARTFORD, CONN.

GEORGE C. KRICK  
Concert Guitarist  
RECITALS — INSTRUCTION  
121 West Chelton Avenue  
Germantown, Philadelphia, Pa.

### Whiteman Glorifies The Ukulele

Paul Whiteman, the maestro who symbolized syncopation, and his famous "Chiefains" played a symphonic poem for the ukulele by Peter De Rose and Charles Harold, in which the solo parts were played most effectively by May Singhi Breen, the "Ukulele Lady" on June 26 over WJZ and associated NBC stations.

### Manhattan Mandolin Orchestra Concert

Austrian Hall, New York City, April twenty-third, 1932. Program of original compositions and transcriptions:

1. March ..... G. Sartori
  2. Myrthalla Overture ..... M. Maricchi
  3. Sonata in G. Major .. L. Van Beethoven
  4. Tyrolenne ..... Arr. by Salvetti
  5. Bummel-Petrus ..... Kersten
- INTERMISSION
6. The Song of the Devil (Caprice) G. Sartori
  7. Czardas de Concert .. Arr. by De Filippo
- Mandolin Solo by D. De Filippo
- Guitar acc. by A. Helmbricht
8. Prelude in A Major ..... Fr. Chopin
  9. Sweet Vision (Tango) ..... A. Vliegen
  10. Lieder Pout Pourri ..... B. Bernards

**WEIDT'S CHORD SYSTEM**  
PRACTICAL HARMONY COURSE FOR THE FRETTED INSTRUMENTS  
Wonderful opportunity for Teachers to increase their income.  
Address DEPARTMENT C - WEIDT'S CHORD SYSTEM - BELFORD, NEW JERSEY



## Some Spanish and Spanish-American Guitarists

By WILLIAM SEWALL MARSH

### II

**B**EFORE proceeding with the continuation of these biographies, the first installment of which appeared in the February *CRESCENDO*, I should like to take the space for brief notices of two concerts in Madrid, given by noted guitarists.

On December seventh, 1931, Sáinz de la Maza gave a most interesting and successful concert at the Teatro de la Comedia. The varied program was made up from works by Torroba, Turina, J. Rodrigo, Albéniz, Bach, Mozart, Sor, Pitaluga, Falla, and Granados; and included two compositions by the soloist.

During the week previous Daniel Fortea, noted Valencian guitarist, made one of his rare appearances in concert, in which he demonstrated his artistry of interpretation and genius as a composer. On his program, in addition to his own compositions were those of Sor, Tárrega, and Costa.

In the biographies, we shall take up first an artist who, although he played the guitar, was perhaps better known as a mandolinist:

#### BALDOMERO CATEURA

Born in Palamós (Gerona) Dec. 11, 1856  
Died January 26, 1929

He commenced his musical studies very early, as when he was only eight years old we are told he was studying piano and theory. However, he soon abandoned the piano in favor of the guitar, which he studied with José Pou, also working by himself with Aguado's famous method. One day a bandurria came into his possession, and he immediately conceived for it an extraordinary affection. He made of this instrument an exhaustive study, attaining a thorough mastery of it. He then formed, with Betrán, Hernandez and Más, a quartet which appeared with great success in northern Spain and southern France. Later he formed a quintet, which made its first appearance in Paris, afterwards taking part in various concerts in many of the principal cities of Europe.

While the quintet were in Paris, Cateura became conversant with the mechanism of the Milanese mandolin, strung with single strings, instead of double like the bandurria. He found, however, that the tuning of the Milanese instrument was not adapted to the execution of Spanish music, especially that of Andalusia, with its melodies and harmonies of Arabic character. He therefore devised an instru-

ment that would retain the elegance of the Milanese mandolin, single stringed, but tuned like the bandurria (G, C, F, B, E, A, from the sixth string upward). After much labor and planning, he succeeded in having the body made in Germany, and the instrument was completed in Barcelona. To it he gave the name "Spanish Mandolin," for which he wrote a method and various theoretical works.

Cateura was also the inventor of an ingenious device for the piano, which he called the "pedalier." This was a system of three pedals, by which various shades and tone colors were obtained. It was particularly intended to vary the tonal qualities of the piano to better adapt it as an accompanying instrument for fretted instruments. The device was exhibited at the Exposición de Bellas Artes y de Industrias Artísticas at Barcelona; also at the Exposición del Teatro y de la Música at Paris. It was received very favorably at both expositions, and the French and Spanish press devoted considerable space to comment and praise of the invention. Cateura made many transcriptions of classical compositions for mandolin, with "pedalier" accompaniment.

#### JOAQUÍN CASANOVAS

Born in Sabadell Nov. 25, 1862.

A pupil of Llobet, and a professor at the Conservatorio del Liceo, Barcelona. Casanovas is especially noted for his compositions for guitar, bandurria, and lute, published in Madrid and Barcelona. Some of his compositions have been so successful that they have been arranged for military band, a type of musical organization very popular in Spain.

#### ANTONIO JIMÉNEZ MANJÓN

Born in Villacarrillo (Jaén), 1866  
Died in Buenos Aires Jan. 3, 1919.

Blindness seems to have been an affliction visited upon several notable Spanish guitarists; and Manjón was one of them. Notwithstanding this handicap, he was ranked among the prominent soloists of his time, not alone for his brilliant and well-grounded technic, but also for his most extensive musical knowledge, which contributed to his reputation as a composer.

While still a small boy he was captivated by the many and varied effects possible upon the guitar, and took up his studies with one of Aguado's pupils, under whom he made rapid progress. In his early youth he made a

journey to Portugal. He also passed several years in Paris and London, giving many successful concerts in these two cities.

In 1888 he returned to Spain, giving concerts in all the principal cities. At these concerts he displayed his gift of interpretation by playing the greatest works of Sor and Aguado, his own original compositions, and those of other guitarists; also important transcriptions. Notable among the latter was the Adagio from Beethoven's sonata, *Claire de la Lune*, which Manjón played on a guitar with eleven strings: eight over the fingerboard and three auxiliary. The great Italian guitarist, Carulli, also invented a ten-string guitar (*decacordo guitarra*), having five auxiliary and five principal strings. But somehow these mongrel instruments never attain much of a following, the possibilities of the standard six-string Spanish guitar apparently being quite sufficient to serve the serious musician.

In 1891 Manjón made a successful concert tour of Germany; and in 1893 he went to South America, where he was everywhere enthusiastically received. He finally settled in Buenos Aires. Here he founded a conservatory, which was later subsidized by the Argentine government. His last years were spent in teaching and writing.

Among his compositions were various vocal and instrumental works, including chamber music. His Quartet in G Major, first played in Buenos Aires, was also received with much favor in Paris, Rome and Madrid (1912-1913).

#### FELIX DE SANTOS SEBASTIAN

Born in Matapozuelos (Valladolid),  
July 29, 1874

This eminent mandolinist, violinist and composer was born blind, and pursued his first musical studies at the Municipal School for the Blind, Barcelona. Later he studied with various teachers, including Sarasate for the violin, and the noted Felipe Pedrell for composition. He has been distinguished as a mandolin soloist since his early youth, contributing greatly in restoring the teaching of this instrument in Spain.

Fortunately Santos recovered his sight in 1909 as the result of a surgical operation. In 1916 he founded the Asociación Filarmónica de Mandolinistas, of which he has since been the director. He is also the director of the

Musical School for the Blind, Casa Provincial de Caridad. At the Conservatorio del Liceo, Barcelona, he is professor of plectral instruments; and of band instruments and composition at the Centro Artístico Musical. He is the author of several volumes of studies and methods for the mandolin, his most complete work being *Escuela Moderna de la Mandolina Española o Bandurria*, consisting of nine volumes, ranging from the Elementary Method to the two books of "Artistic Studies," and "Brilliant Studies." For mandolin and piano he has written *Pensamiento and Magdalena*. He is also the author of a treatise on transposition, written in collaboration with his sons.

#### BENITO SARABIA

Born in Tudela (Navarra),  
March 21, 1874

Sarabia is said to be the greatest representative of the guitar in Buenos Aires, where he now resides. His recitals always charm his hearers. He excels in improvisation. Nearly all of his great repertory consists of rhapsodies, or potpourris, either Argentine or Spanish; for although he is not an Andalusian, he has a thorough command of the idiom of that region. He has written a number of popular works, several of which have been published. He is also the author of an Argentine *sarsuela* named *Los Visionarios*, written in collaboration with José M. Vázquez.

#### ENRIQUE GARCÍA

Born in Madrid

Died in Barcelona, Oct. 31, 1922

Although perhaps he is quite as important as the soloist, the constructor of the instrument is frequently ignored. Enrique García was one of the most famous guitar makers. He established himself in Barcelona, after learning his trade in Madrid. It was several years, however, before the quality of his instruments became recognized, and during that time he passed through many misfortunes. Gradually the most eminent guitarists adopted his instruments, and he also found a good market for them in South America. His services were also much in demand in repairing fine instruments of other makers. García's guitars were noted for the volume, richness, and beauty of their tone, and truthfulness of fretting. At present they command a very high price, and are preferred by many to those of any other maker.

On account of his delicate health, and modest and sensitive temperament, García had but one assistant:

#### FRANCISCO SIMPLICIO

Born in Barcelona 1874

who is now carrying on the business, and producing very fine instruments. There is an increasing number who

use his instruments in Spain, among them several soloists, who prefer the Semplicio instruments for their concert work. There is also a large demand for the Semplicio guitars in Argentina and other South American countries.

#### JUAN NOGUÉS PON

Born in Barcelona Dec. 19, 1875

One of Spain's outstanding musical personalities of today; for he is a distinguished guitarist, teacher, composer, critic, writer, and executive.

Like many others, his musical career started very early in life, for we find him, at the age of eleven, studying with Miguel Más Bargalló; and at the age of thirteen appearing in public on various occasions. For practical reasons, he was forced to devote himself to business between the ages of fourteen and twenty-three; but he did not give up his music, devoting all his spare time to practice and study, appearing from time to time in concerts in Barcelona and other towns in Catalonia. In 1894 he obtained the position of professor of guitar in the Municipal School for the Blind. Meanwhile he was studying pedagogy, especially the Montessori Method. In February, 1903, he was appointed professor of guitar and Spanish mandolin at the Municipal School of Music; and in 1910 he was appointed director of the Municipal School for the Deaf, Dumb, Blind and Abnormal, Barcelona. In 1917 this school was reorganized, whereby Nogué was relieved of some of his more confining duties, so that he was able to again enter the concert field. On June twenty-first, 1925, he gave a concert in Madrid, which was received so favorably that shortly after he made a concert tour of Spain, everywhere meeting with great success.

As a composer he is the author of many compositions, among them *Estudio Brillante, Serenata Andalucía, Mazurca*, several preludes, etc. He is the musical critic of "El Día Gráfico," and has contributed articles to various other publications.

#### MIGUEL LLOBET

Born in Barcelona Oct. 18, 1875

Who among guitar devotees has not heard of the great Llobet? Painter, composer, arranger, teacher, and one of the greatest living guitarists—surely Llobet has well earned his niche in the Hall of Fame!

He commenced his musical studies during childhood, both music and painting claiming his attention; but his great love for the guitar caused him to relegate to second place his ambition to be an artist. He studied musical theory at the Municipal School of Music, Barcelona; and the guitar under various teachers, finishing with the noted Francisco Tárrega, whose

method he adopted.

His reputation as a soloist was firmly established while he was still a youth, and at this period he gave many successful concerts throughout Spain.

In 1904 Llobet took up his residence in Paris, where he won new laurels, both as a teacher and soloist. Here he gained the friendship and admiration of such musical notables as Debussy, Ravel, Severac, Schmidt, Dukas, D'Indy, Albéniz, Malats, and Granados. In 1914 he returned to Barcelona, where he gave many recitals under various auspices.

Llobet made many tours throughout Europe and the Americas: 1910, Argentina; 1912, Chile; 1913-14, Germany (Munich); 1915-16, 1916-17, United States; and later, to Austria, Germany, Argentina, and other countries. Everywhere he was acclaimed as one of the most distinguished guitarists of the time.

Among his original composition are *El Testamento de Amélia, L'Heru Ricca; La Filadora, and El Mètre*, which is considered to be his most finished work. His transcriptions for guitar of various compositions by Albéniz, Granados, and others, are considered to be very fine.

Llobet cherished a great and abiding respect and admiration for his teacher, Tárrega; and in a future number there may be space for the beautiful tribute which the *pupil* has written to his beloved master.

WOULD YOU LIKE to read about Rosita Lloret, the charming young woman guitarist? Pedro Moreno, the eleven-year old boy prodigy, Daniel Fortea and Sáinz de la Maza, whose concerts were noted at the beginning of this installment? And others?—Just tell the Editor!

## Junior Mandolin Method

The Mandolin  
More Popular  
Today Than  
Ever Before!

Old Systems Obsolete—New Generation Demands Up-to-date Methods—  
The Santos Junior Method is Peppy, Brisk, Progressive, Yet Thorough. Pupils Like It.

The Mandolin—with its beautiful tones—has made a come back, and what a comeback! You hear them everywhere—radio, stage, concert platform. The progressive teacher will reach into this through the remarkable new publication—the Santos Junior Mandolin Method. Keep step with modern thought.

The present generation wants action and in this new Junior Book every page shows the best and most direct day instruction. A thorough and complete system guaranteed to give the pupil the best and make teaching easier. Great for class instruction. Put your order in the mail today as the first edition will sell rapidly. Tie the copy—worth double.

75c THE COPY

SANTOS PUBLISHING CO., Inc.  
55 ORLEANS ST. ROCHESTER, N. Y.

THE CRESCENDO  
MOON FAIRIES

5

1st MANDOLIN

Dance  
.20 Net

H. F. ODELL

Allegretto M.M. (♩ = 120)

*f* *rit.* *mp* *mf*

*f* *mf* *f* *mf*

*mf* *f* *mf* *f*

*mf* *f* *lento* *lento mp*

Meno mosso

Flute

Mandola

D.S.al *then Trio*

TRIO

*p*

Play lower notes if no Mando Cello or Cello

*ff* *mf* *decres.* *rit. e dim.* *pp* *D.S.al Coda*

CODA

*f* *pp cresc.* *molto rit.* *ff*

THE CRESCENDO  
MEMORIES OF THE DANCE

GUITAR SOLO  
or Harp Guitar

Waltz  
.30

WALTER BURKE

Tempo di Valse

The main guitar solo score consists of seven staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as *mf*, *f*, *cresc.*, *rit.*, and *atempo*. It features numerous fingering numbers (1-4) and string numbers (1-6) written below the notes. Position changes are indicated by "7 Pos." and "8 Pos." above the staff. A "Har" section is marked with "Har 7...5...7...4...3...4" above the staff. The piece concludes with a "Fine." marking.

TRIO

The Trio section consists of three staves of music. It begins with a piano (*p*) dynamic and includes markings for *mf*, *cresc.*, *rit.*, and *atempo*. The notation includes various rhythmic values and string indications. The section ends with a "D.C. al Fine" instruction.

Figures within a circle denote string

THE CRESCENDO  
MOON FAIRIES

7

2nd MANDOLIN

Dance  
.15 Net

H. F. ODELL

Allegretto

*f* *rit.* *mp* *mf* *f* *Ma. Cel.* *1. lento* *2. lento* *D.S. al Coda then Trio*

TRIO

Meno mosso

*p* *p* *rit.*

*f* *a tempo* *ff* *mf* *decr. sc.* *rit. ed. im.* *pp* *D.S. al Coda*

CODA

*pp cresc.* *mf* *molto rit.* *ff*



# JAGGERS

BANJO SOLO

C Notation

A Banjo Elocution

.50

by WARREN N. DEAN

3 Pos.

Allegretto

3 Pos.

5 Pos.

*mf*

5 Pos.

6 Pos.

5 Pos.

5 Pos.

8 Pos.

*Fine*

*ff*

*mf*

4 Pos. 5 Pos.

1 5 Pos. 2 5 Pos.

THE CRESCENDO  
Banjo Solo, C Not.

5 Pos. *mf* x 2 : x 2 : x 2 :

5 Pos. 3 Pos.

6 Pos. 5 Pos.

5 Pos. 8 Pos.

TRIO *f* *cresc.* *p-ff* Dr. Slide 5 Pos. 9 Pos.

5 Pos. 9 Pos.

7 Pos. 8 Pos. 11 Pos.

10 Pos. 8 Pos. 5 Pos.

10 Pos. 5 Pos. 9 Pos.

6 Pos. 9 Pos. 11 Pos. 13 Pos.

THE CRESCENDO  
MOON FAIRIES

PIANO

Dance  
.20 Net

H. F. ODELL

Allegretto

The musical score is written for piano and consists of six systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegretto'. The music starts with a forte (*f*) dynamic in the bass line and a mezzo-forte (*mf*) dynamic in the treble line. The second system continues the piece with a *rit.* (ritardando) marking in the treble line. The third system features a forte (*f*) dynamic in the bass line. The fourth system includes first and second endings, marked with '1.' and '2.', and a mezzo-forte (*mf*) dynamic. The fifth system contains a fortissimo (*ff*) dynamic, followed by a *lento* (slowing down) section with first and second endings. The sixth system is marked 'TRIO' and 'Meno mosso' (slower), starting with a piano (*p*) dynamic. The score concludes with the instruction 'D. S. al (then Trio)'.

THE CRESCENDO

The musical score is written for piano and consists of seven systems of music. Each system has a grand staff with a treble and bass clef. The first system begins with a 7/8 time signature. The music features a complex, rhythmic accompaniment with many chords and some melodic lines. Dynamics include *p*, *pp*, and *rit.*. The second system continues the piece with similar textures and includes a *rit.* marking. The third system features a *ff* dynamic and a *mf* dynamic. The fourth system includes a *decresc.* marking. The fifth system includes a *rit. e dim.* marking and a *pp* dynamic. The sixth system includes a *pp* dynamic and a *mf* dynamic. The seventh system is the coda, starting with a *pp cresc.* marking and ending with a *mf molto rit.* marking and a *ff* dynamic. The score concludes with a *D.S. al Coda* instruction.

THE CRESCENDO  
AT A HONOLULU WEDDING

UKULELE SOLO

(Danza Habanera)

D tuning

.40

WALTER BURKE

Tempo di Habanera

*f* *mf* *f* *mf* *f* *mf* *ff* *mf* *cresc.* *mf* *f* *cresc.* *D.C. al Fine*

D—Down with first finger, U—Up with first finger, R—Roll stroke.  
Tune 3rd 2nd 4th and 1st strings to D, F $\sharp$ , A and B above middle C.

Copyright, 1917, by H. F. Odell & Co., Boston, Mass.



## Pizzitola Musicians Entertain Veteran Masons

Always helpful in the cause of charity and local benefits, Joseph F. Pizzitola and his famous Strummers of Holyoke, Mass., visited the Masonic Home at Charlton on June 11 and gave the old folks there a concert which they will long remember.

On Monday evening, June 6, a joint inter-scholastic concert was presented at Belchertown where Mr. Pizzitola instructs music at the High School in which all of the fretted instrument and violin pupils took part.

Again on Tuesday evening, June 7, at Hadley, Mass., where Mr. Pizzitola instructs at Hopkins Academy, the same routine was followed and also on Friday evening, June 10, at Hatfield, Massachusetts.

In addition to this the Holyoke Plectrum-Symphony gave a concert for the benefit of the unemployed on the succeeding week, which was a tremendous success, if one is to judge by the full column reviews of the local press.

Such efforts may be classed under one caption: "Ambition Personified." Voila!

## Gebelein New Guild President

Conrad Gebelein, the energetic young teacher of Baltimore, and manager of the convention of the Guild in that city, was elected president of the American Guild of Banjoists, Mandolinists and Guitarists at the convention held in Washington on May 12. James H. Johnstone, a real Guild veteran, was elected secretary-treasurer and with these two ardent workers the Guild should enjoy a prosperous year.

## NEW NICK LUCAS SOLOS, METHODS AND FOLIOS

**NICK LUCAS GUITAR METHOD**—(Plectrum)—Complete in 2 Vols. each ..... \$1.00

**NICK LUCAS HAWAIIAN GUITAR METHOD**—Complete in 2 Vols. each ..... \$1.00

\*I highly endorse this method.

Andy Banolla, radio favorite.

**MORRIS MODERN METHOD** for Tenor Banjo. Arranged by N. Lucas. Correct tenor banjo soliloquy. Complete in 2 Vols. each ..... \$1.00

**KEYSTONE FOLIO** for Plectrum Guitar. Easy old time familiar melodies. .... \$1.00

**IMPERIAL FOLIO** for Hawaiian Guitar. Easy familiar melodies. Price ..... \$1.00

**CROWN FOLIO** for Plectrum Guitar. Typical plectrum guitar tunes. .... \$1.00

**PREMIER FOLIO** for Plectrum Guitar. Best guitar solos and duets. .... \$1.00

**LIBERTY FOLIO** for Plectrum guitar. Beautiful collection of real solos. .... \$1.00

**6 ORIGINAL NICK LUCAS GUITAR SOLOS**. Best solo for plectrum guitar. .... \$1.00

**NATIONAL FOLIO** for Hawaiian Guitar. Full instrumental—2 books. .... \$1.00

**PICKING THE GUITAR** by NICK LUCAS. Two most popular Hawaiian guitar solos ever published. Just as featured and recorded by Nick Lucas. Each solo complete with piano and guitar accompaniment (not in separate parts) ..... \$0.75

SEND FOR COMPLETE CATALOG!

Don't forget our new

Nick Lucas Pick for Banjo and Guitar.

**Nicomede Music Co.**

Largest Publishers of Highly Recommended

Methods and

Altoona, Pennsylvania

## "Mothers' Day" Program

Auspices of Dickinson Lodge No. 1137, W. P. O. E., Elk's Auditorium, three p. m. Sunday afternoon, May 8, 1932.

March .. Assumption Abbey Banjo Orchestra, Richardson; directed by Father Adam Hunkler  
Invocation ..... Rev. Ralph Gentle  
Quartette—Selected .. State Teachers College Quartette: Herman Kliek, Henry Hertz, Earl Olsen, Kenneth Mann  
Opening Exercises

Elmore Wecker, Exalted Ruler  
Selection .. Assumption Abbey Banjo Orchestra  
"Remembrance" ..... Esquire W. E. Quinlan  
Solo—"That Wonderful Mother of Mine" .. Marie Lish

Reading ..... Phyllis Schwab  
"Benevolence"

David Davis, Esteemed Lecturing Knight  
Banjo Solo ..... Father Adam Hunkler  
"Protection"

D. A. Cutnaw, Esteemed Royal Knight  
Piano Trio ..... Ray Schnell Triplet  
"Inspiration"

Fred Vercellino, Esteemed Leading Knight  
Chorus—"Little Mother of Mine"—Burleigh

St. Cecilia Chorus;  
directed by Bertha Lefor Becker

Oration ..... Theodore Kellogg  
Solo—"Mother of Pearl" ..... Herman Kliek

Closing Remarks ..... Exalted Ruler  
Benediction ..... Rev. Ralph Gentle  
March ..... Assumption Abbey Banjo Orchestra

## Trade News

Nicomede Music Company, Altoona, Pennsylvania, popular publishers, advise us that they have recently published a Volume II to the Nick Lucas Plectrum Guitar Method and the Nick Lucas Hawaiian Guitar Method. Many shipments on these new books have already been made. The various guitar teachers who have already seen these books have given their highest of recommendation. A record sale is anticipated by the Nicomede Music Co.

## The Hauser Guitar

An Instrument for the Artist

Used exclusively by *Andres Segovia* in all his concerts.

In answer to numerous and persistent inquiries we have made an important arrangement with Mr. Hauser, so you can obtain one of these superlative instruments. Send for descriptive circular.

George C. Rick

121 West Chelten Ave.  
Germantown — Philadelphia

# B.M.G.

ISSUED MONTHLY SINCE 1903  
Edited by Emile Grimschare

HOLDS THE WORLD'S RECORD FOR A MAGAZINE DEVOTED TO FRETTED INSTRUMENTS.

FREE COPY ON REQUEST  
write direct to:

15-AGRAFTON STREET  
NEW BOND ST., LONDON, W. I., ENGLAND

## Mrs. Savage Club In Concert

A very entertaining concert was given on the evening of June 3 at the Roberts High School in Medford, Mass., when Mrs. Ernest A. Savage presented the Banjo and Mandolin Club, assisted by the Vega Club in a diversified program that met with much favor.

The complete program follows:

March—"Down Main Street" ..... A. J. Weid

Combined Clubs

Trumpet Solo—"Liberal Polla" .. J. O. Casey

Banjo and Mandolin Quartette—

Hungarian Dance No. 5 ..... Brahms

Evelyn Doppler Vera Lesman

Irving Barlow Ruth Doppler

Song—"I Hear the

"Brown Bird Singing" ..... Hayden Wood

Richard Churchill

Banjo Mandolin Solo—

"Optimistic Two-Step" ..... Derwin

Irving Barlow

Mandolin Sextette with Saxophone—

"Carita" ..... A. J. Weid

Firsta Tenor Mandola

Miss Marjorie Holt Miss Muriel Chase

Miss Frances Woodward Tenor Guitar

Miss Ruth Spidle Miss Evelyn Doppler

Second Saxophone

Miss Annie Kotack Miss Ethel Hill

Banjo Solo—

a "Cuttin' Up" ..... Ralph Colicchio

b "Turkey in the Straw" ..... arr. Reser

Silvio de Stefano

Saxophone Trio—

"Adoration Waltz" ..... A. F. Otis

Frank Zuffante, Robert M. Hooker

Miss Ethel Hill

Clubs and Vocal Chorus—

"Doan Ye Cry, Ma Honey" .. Albert W. Noll

INTERMISSION

"Father of His Country" ..... E. E. Bauley

Clubs and Vocal Chorus

Mandolin Group—

"Lost Chord" ..... Arthur Sullivan

Piano Accompanyment—

a "My Florence Waltz" ..... Eietta

b Sharpshooter's March ..... Pietro Deiro

Charles Glough

Tap Dance—"Waltz Clog"

Jean Mackin

Mandolin Solo—

"Spanish Dance" ..... Moszkowski

with Doppler

Banjo Quartette with Saxophones

a "Twelfth Street Rag" .. Euday L. Bowman

b "Chequet Club March" ..... Harry F. Reser

Firsta Third

Silvio de Stefano John McCord

John Bethel Saxophones

Second Francis X. Zuffante

Frank McGinley Robert M. Hooker

Saxophone Solo—

"My Reminds" ..... Edw. Lewellyn

Francis X. Zuffante

Banjo Solo—

a "The Cloak and the Banjo" .. Harry F. Reser

b "Hot and Bothered" .. George C. Lehritzer

John McCord

Junior High March ..... A. J. Weid

Words by George F. Weston, Jr.,

Master Roberts Junior High School,

Combined Clubs and Chorus

SEND FOR CATALOGUE OF THE  
Clifford Essex & Son's Famous Solos  
FOR BANJO, PLECTRUM BANJO  
AND TENOR BANJO  
WITH PIANO ACCOMPANIMENT  
Exclusive Distributor in the U.S.A.

Jan. H. Johnstone

934 Osborne Street, Kalamazoo, Mich.

## THE ADVISORY BOARD



SHIRLEY SPAULDING



GEORGE C. KRICK



WM. PLACE



WALTER KAYE BAUER

YOUR PROBLEMS SOLVED BY A STAFF  
OF WORLD RENOWNED AUTHORITIES

C. J. R.—Honolulu, T. H.

One of my greatest troubles in mandolin orchestra work is to get my players to tune their instruments accurately and quickly. Can you suggest anything that would aid me in this respect?

ANSWER

The tuning of the mandolin family of instruments is always a difficulty due to the double stringing and also the effect on the instruments under certain climatical conditions. One very good stunt, is to have all the players purchase tuning pipes and instruct them to keep their instruments always at the pitch of the tuner from one week to the other. This enables them to tune quickly at rehearsals, since there are only slight changes to make in the tuning when instruments are kept at this pitch throughout the week. A great deal of difficulty is experienced, however, due to general laziness on the part of the players who seem to take it for granted that the director will help them after he is out of patience. It is a good stunt to compel these players to tune their own instruments first of all, and then aid the tuning of the instruments of the newer and inexperienced players. Contests for accuracy and speed in tuning with small prizes offered for the winners helps greatly also. (Answered by Mr. Bauer)

O. L. M.—Jackson, Miss.

In looking over a program sent to me by a friend in Europe, I noticed on the personnel the caption "battery." Will you please explain what this is? Also what does the German word "pauken" mean?

ANSWER

The battery of an orchestra is the percussion section which includes tympani, snare and bass drums, bells, glockenspiel, xylophone, chimes, triangle, gong and traps.

The German word "pauken" refers to the tympani or kettle drums. One of the Haydn Symphonies (No. 6 in G major) is commonly called the

"Paukenschlag," or symphony with the kettle drum beats. (Answered by Mr. Bauer)

### Trade News

William C. Stahl has just released from press a brand new revised edition of his famous mandolin method.

The Editor has just completed for Mr. Stahl Volume 2 of the Plectrophone Folio for mandolin orchestra which contains nine famous classics including "Prelude in C# Minor" (Rachmaninoff), "Lustspiel Overture" (Keller-Bela), "Marche Militaire" (Schubert), "Minuet in G" (Beethoven), "Fifth Nocturne" (Leybach), "To The Evening Star" (Wagner), "Polonaise Militaire" (Chopin), "Hungarian Dance No. 5" (Brahms), "War March of the Priests" (Mendelssohn) and ten favorite gospel hymns.

The instrumentation includes: first mandolin, second mandolin, mandola (and third mandolin), mando-cello, guitar, first and second tenor banjos (in one book), banjo (fingers or plectrum or third tenor banjo), and piano-conductor. Manuscript duplicate parts will be issued for flute, oboe, clarinets, bassoon, horns, baritone (cello) banjo, tenor guitar, drums and mando-bass (both notations) at reduced prices for the complete set of the parts desired. The new manuscript duplicates are superior to the old and are done in the new Ditto process on very heavy paper and issued in folder form.

We are much interested in the new Vivi-tone instruments constructed on new and highly scientific methods by that company in Kalamazoo, Mich. The new company is headed by our old friends Lewis A. Williams and Lloyd Loar both formerly with Gibson, Inc. The new Vivi-tone instruments are the inventions of Mr. Loar and are electrically energized.

4 New Solos for the Hawaiian Guitar  
Two sweet melodious numbers and two very snappy marches. As played by the famous "PIRESIDE HAWAIIANS".

Jacob Vollmar, Rochester, N. Y.  
277 Pine Grove Avenue

A Message from Hawaii . . . . . 30  
2nd Hawaiian Guitar  
Call of the Waves . . . . . 35  
Hawaiians on Parade, March . . . . . 35  
On the Air . . . . . 30

All have Regular Gt. Accomp.  
Discount to teachers and dealers.  
Send for complete descriptive circular.

### Martens Mandolin Orchestra Featured

At a delightful concert on May 16 at Stapleton, Staten Island, the Martens Orchestra of West Brighton, N.Y. was the featured attraction and gave a program of exceptionally fine numbers.

The Martens Orchestra is concentrating on the new symphonic plan of instrumentation and its personnel now includes mandolin, mandolas, mandocellos, bass violins, piano, flute, clarinet and drums, and the director is desirous of adding oboe, banjos and guitars and asks that all interested players of these instruments get in touch with him at 37 Lawrence Avenue, West Brighton, on any Friday evening at which time rehearsals are held.

Meteoric March	W. Rice
Sunny Sicily	F. Grey
Aubade Printaniere	P. Lacombe
Yo Te Amo	W. Rolfe
	Orchestra
Estrellita	Ponce
She Never Told Her Love	Hadyn
	W. F. Lynch
In Venice Waters	Valentine Alt
Hark! The Choir	Valentine Alt
	Mandolin: A. Martens
Serenade	Albeniz
Valse Caprice	Cyril Scott
	Vicente De Sola
Soloes	Announced
	Orchestra
Chanson Argentine	N. Leigh
Extase	Canne
Angelus	Massenet
Jota	Granados
	Orchestra
Song Group	Announced
	Miss Vivian Holt
Rondo Capriccioso	Mendelssohn
	Vicente De Sola
Souvenir	Drilla
Poeme	Pillich
	A. Martens
	At the piano: Mrs. A. Martens
Hungarian Dance No. 5	Brahms
Visioni	S. Cambrini
Hungarian Dance No. 6	Brahms
	Orchestra

### Wanted-For Sale

Bargains in used Gibson instruments. Four mandolins, one mandola, two guitars, one tenor guitar, one plectrum banjo, seven tenor banjos at extremely low prices. Send for descriptive price list. The Plectrophone Orchestra, care of The Crescendo.

## Editor's Banjo Band On Publix Stage

Walter Kaye Bauer and his Band of Banjos were featured for a solid week on the stage of the Allyn-Publix Theatre in Hartford the week of June 24 as a special feature of the Publix Jubilee Week.

The band attracted large houses and made a decided hit each evening with its offering of popular and standard music especially arranged for the band by Mr. Bauer.

## Orpheus M. G. & B. Club In Second Annual Contest

We have urged Mr. Geo. F. Smedley the distinguished teacher of New York City, to favor us with a complete program of the Orpheus Club's concert of April 28, and despite the tardiness of this news, we feel that our readers will be interested in the excellent program that follows:

### PART I

- 1 March Español—  
"The Bull Fighter" ..... G. Metello  
The Orpheus Club
- 2 Song—  
a "Little Mother of Mine" ..... Barleigh  
b "Until" ..... Sanderson  
Mr. James Egan
- 3 Hawaiian Guitar Ensemble—  
a Valse—Alatus—Maui Girl ..... Kaai  
b Mexican Folk Song—  
"O Ahi of the Stars"  
Miss Gay Medley, vocalist
- c Popular Potpourri
- 4 Mandolin and Guitar Duet—  
"Czardas" ..... Monti  
George C. Balauro, William F. Kluss
- 5 Compositions and Arrangements written especially for the Orpheus Club by Geo. F. Smedley  
a Capriccio—"La Borchschita"  
b Valse—"Orpheus Club"  
c Characteristic—"The Bells of St. Mary's"  
on Two Chiming Banjos  
Intermission

### PART II

- 1 a La Traviata Fantasia ..... Verdi  
b March Militaire ..... Schubert  
The Orpheus Club
- 2 Guitar Solos—George F. Smedley  
a March from Old German Air Modernized  
b Tambora and Valse Caprice  
(Largo)  
c Allegretto
- 4 Fantasia "The Old South"  
3 Orpheus Banjo Band—  
a Russian Air Varied ..... arr. Paparella  
b Chinese Music ..... William H. Woodin  
c Popular Hits of the Day
- 4 Songs—  
a Bendemeer's Stream ..... Thomas Moore  
b I Feel You Near Me  
Mr. James Egan
- 5 March "Mexicana" ..... Codina  
Finis

## Our Cover Picture

Doesn't this twenty-seven piece banjo band look real business like to you, friend readers? We think so, and we know so, as it is a likeness of the well known Hagadorn Banjo Band of Hornell, N. Y., and you all remember them as prize winners of last year's Santos National Banjo Band Contest.

Mr. Hagadorn, the director of this splendid group, is an exceptionally fine performer on all fretted instruments and a skillful director as well. The members of the band are all pupils of his very successful school at Hornell and experts have told us that the playing of this talented group is mighty hard to beat. Success to you, Lloyd Hagadorn, and keep up the fine work.

## Lewis Pupils In Recital

To an audience of five hundred enthusiastic music lovers, the pupils and ensembles of Leon E. Lewis presented their annual recital at St. Paul's M. E. Church in Manchester, N. H., on June 7. The local press gave very flattering comments on the occasion and Mr. Lewis received several laudations from this same source for his splendid direction and teaching.

### The program follows:

- 1 A Live Wire March ..... Johnstone  
Mandolin Club
- 2 Tenor-banjo—Glad News ..... Stahl  
Raymond Paquin
- 3 Regular Banjo—Lancashire Close ..... Grimshaw  
Nathan Pitts
- 4 Hawaiian Guitar Trio  
In Dreamy Hawaii ..... DeLano  
Eleanor Krauss, Clinton Cardarelli  
and L. E. Lewis
- 5 Spanish Guitars—Elsie Waltzes ..... Hayden  
Melvin Otterson Laurent Cimon  
Clinton Cardarelli L. E. Lewis
- 6 a Silver Sands ..... Gallacher  
b Pleasant Memories ..... Foden  
c Aloha ..... arr. DeLano  
Lewis Hawaiian Orchestra
- 7 Spanish Guitar—La Danse de Nialades Ferrer  
Clinton Cardarelli
- 8 Hawaiian Guitar—Echoes of Hawaii Bacon  
Madeline Ray
- 9 Mandolin Trio—  
Lustspiel Overture ..... Keler-Bela  
L. E. Lewis Gladys Dyer  
Clinton Cardarelli
- 10 Hawaiian Guitar—  
Concert March ..... arr. DeLano  
Desmeiges Simard
- 11 Hawaiian Guitar—  
Honolulu March ..... arr. DeLano  
Arthur Gagne
- 12 Old Favorites ..... arr. Tocaban  
Mandolin Club

## LEFT-HAND CONCERTO WITHDRAWN BY RAVEL

### Refuses to Permit One-Armed Austrian to Alter It

By G. H. ARCHAMBAULT

Paris, April 28.—Maurice Ravel, the French composer, had intended to present two new works during the concert season now closing. One was a concerto for piano and orchestra, which was played for the first time a few weeks ago and which had a very flattering reception.

The second also was a piano concerto, unusual in that it was written for the left hand only. It has yet to be heard, the composer having withdrawn it from the Paris Symphonic orchestra after a dispute with the man for whom he had composed it specially.

The left-hand concerto was written for the Austrian pianist, Richard Wittgenstein, who has but one arm and is the son of a wealthy industrialist. Some weeks ago Ravel was in Vienna for the performance of his other concerto. He met Wittgenstein there and they seized the opportunity to rehearse the other work.

As they played the French composer was astounded to find that his original score had been modified in a number of places. The pianist explained that "he had made some improvements." Ravel expostulated and insisted that his work should be played as written.

Wittgenstein refused. He took the stand that the concerto was written specially for him as a commission, that it was dedicated to him, and that as he was to be the interpreter of the work he had a right to arrange it as he wished for the purposes of his own execution.

Ravel maintained his objections and as he could not convince the Austrian, he decided that the concerto never should be played.

(Copyright, 1932, by  
New York Sun Foreign Service)

## News Notes In Brief

Ralph Bisailon, popular teacher of banjo and guitar of Lewiston, Maine, presented his first pupil recital at the K. of C. Hall on Friday evening, June third.

Several solos, duets and trios were played by the members of the Parkdale, B. M. G. Club on their monthly business and solo night held June 4. Messrs. Ted Hazard (Sr. and Jr.), Geo. Dick and R. J. Nye did the honors for the club.

## THE NEW BICKFORD HAWAIIAN GUITAR METHOD

The most complete book for beginners or advanced.  
See Our 1932 Catalog.

FRED HELTMAN COMPANY  
414 Prospect Ave., S. E. — Cleveland, Ohio

## Walter Jacobs, Inc.

125 BOYLSTON ST., BOSTON, MASS.

One of the World's Largest Publishers of Fretted Instrument Music

Send name and address for free copy of "Just Smile" for banjo hand, and list of folios for banjo, tenor banjo, mandolin, guitar, banjo band, mandolin orchestra, etc.

### Send for My List of

200 compositions and arrangements for HAWAIIAN STEEL GUITAR

Used by teachers everywhere. A course graded from easy first grade numbers to difficult fifth grade work. Ten favorite songs with steel guitar accompaniment. Parts for Hawaiian Orchestra, consisting of second steel guitar, standard guitar, ukulele, mandolin and piano, can be prepared for many of these numbers.

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

### Recital

By pupils of Alice Kellar-Fox, Saturday evening, June fourth, San Francisco, California. Program:

1. Ensemble
  - a Star Spangled Banner . . . . . Key
  - b Love's Awakening Waltz . . . . . Bacon
  - c Cecelian March . . . . . Pesta
- Mandolins: Mrs. W. Lloyd, Mrs. A. Witts, and Mr. Thos. Perez  
Banjos: Miss M. Sheehan and Miss V. Parkinson.  
Guitars: Miss B. Allen, Miss L. Brandon and Mrs. A. K. Fox.
2. Piano Solos
  - a Farewell to the Alpine Sweetheart Op. 172 . . . . . Heins
  - b Spinning Song . . . . . Elmenreich
  - Little Fern Glasson
3. Spanish Guitar Solos
  - a Elegy Op. 19 . . . . . Massenet-Oleott Bickford
  - b Chant Bohemian . . . . . L. de Meyer-Ferric
  - c Carry Me Back to Old Virginia . . . . . Trans. by V. Oleott-Bickford
  - Miss Bess Allen
4. Banjo Solos (Five-string Finger)
  - a Neapolitan Nights . . . . . Zameenik-Fox
  - b Dance of the Phantoms . . . . . Farrand
  - Miss Mary Sheehan
5. Hawaiian Guitar Solos
  - a Himeani Nani . . . . . Arr. De Lano
  - b Aloha Oe . . . . . Arr. De Lano
  - Miss Gene Wagstaff
  - Ukulele accomp. by Mrs. Fox
6. Ukulele Solos and Songs
  - a Five Variations on Home Sweet Home . . . . . Arr. Fox
  - b By the Waters of Minnetonka . . . . . Lieurance-Fox
  - c Medley of Hawaiian Songs . . . . . Arr. Alice Kellar-Fox
7. Tenor Banjo Solos
  - a Kow Tow (Chinese Dance) . . . . . W. K. Bauer
  - b X-N-Trick (Eccentric) . . . . . W. K. Bauer
  - Mrs. Alvina Witts
8. Piano Solos
  - a Valse Chromatique Op. 22 . . . . . Leschetzky
  - b Second Mazurka . . . . . Godard
  - Vera Parkinson
9. Trio
  - a Italian Waltz . . . . . Maruccelli
- Mandolins: Mr. Thos. Perez and Mrs. Alvina Witts  
Guitar: Mrs. Alice Kellar-Fox
10. Hawaiian Guitar Solos
  - a Hawaiian Love Song . . . . . De Lano
  - b Kewpie Rag . . . . . De Lano
  - Alice Kellar-Fox
- Spanish guitar accomp. Miss B. Allen
11. Songs with Steel Guitar
  - a Estrellita . . . . . Ponce
  - b Medley of Hawaiian Ballads . . . . . Arr. Fox
  - Mrs. Alice K. Fox
12. Plectrum Guitar Solos
  - a Where the Skies Are Always Blue . . . . . Walter Kaye Bauer
  - b Espanolada . . . . . Walter Kaye Bauer
  - Mr. Norman Terry
13. Songs with Spanish Guitar
  - a Land of the Sky Blue Water . . . . . Cadman
  - b Auf Wiedersehen My Dear . . . . . Arr. Allen
  - Miss Bess Allen
14. Banjo Duets (Five-string Finger)
  - a Silver Threads Among the Gold . . . . . Arr. Fox
  - b La Castanera . . . . . Arr. Farland
  - Vera Parkinson and Alice Kellar-Fox
15. Songs with Five-string Banjo
  - a Medley of Irish Songs . . . . . Arr. Fox
  - b Medley of Old Coon Songs . . . . . Arr. Fox
  - Alice K. Fox
16. Banjo Solo (Five-string Finger)
  - a Song of the Islands . . . . . King-Fox
  - b Narcissus . . . . . Nevin-Black
  - c A Study in Blue . . . . . Bacon
  - d Mixture from Il Trovatore . . . . . Verdi-Fox
  - e Second Mazurka . . . . . Wienlowski-Farland
  - Miss Vera Parkinson

17. Ensemble
  - a Spirit of America . . . . . Walter Kaye Bauer
  - b Kaloola . . . . . Weidt
  - Mandolins: Mrs. W. Lloyd, Mrs. A. Witts and Mr. Thos. Perez.
  - Guitars: Miss B. Allen, Miss L. Brandon and Mrs. A. K. Fox.
  - Banjos: Miss M. Sheehan and Miss V. Parkinson.
  - Mrs. A. K. Fox and Miss V. Parkinson at the piano.

This program was repeated on Friday, June seventeenth, to another capacity audience.—Ed.

### Waddington Recital Has Capacity House

When Percy Waddington presented his pupil recital last year he was compelled to turn many people away, and consequently hired for this season's recital on June 15 a much larger hall in Hamilton, Canada, only to meet with the same result. Standing room only was the final cry as the exceptional recital began, and here is the interesting program:

#### JUNIORS

- Piano Solo—"Spanish Dance" . . . . . Rathbun
- Lloyd Glenville
- Mandolin and Piano Duet—"Moonlight Polka" . . . . . Brockmeyer
- Ruth and Kathleen Copland
- Banjo Duet—"Plantation Songs" . . . . . Clifford
- Billy Moore and Billy Krebs
- Piano Monologue—"Diary of a Day" . . . . . Erna Swanwick and Mr. Waddington
- Mandolin Solo—"Neapolitan Nights" Zameenik Marie Poyton
- Junior Ensemble—"Marionettes Frolic" "Stabat Mater" . . . . . Weidt
- Billy Moore . . . . . Audrey Taylor
- Billy Krebs . . . . . Marie Poyton
- Arthur Baylis . . . . . Ruth Copland

#### SENIORS

- Hawaiian Orchestra (15)—"Nenth Honolulu's Purpling Skies" . . . . . Burke
- "La Picadora" . . . . . De Presses
- Tenor Banjo Solo—"Southern Echoes" Smeck Lillian Latner
- Mandolin Solo—"Indian Love Call" (Transcription) . . . . . Friml-Kortschak
- Audrey Wodehouse
- Spanish Guitar Duet—"Villare Bella" . . . . . Weidt
- Dorothy Chick and Alec Tolson
- Mando-Cello Solo—"Maecuhla" . . . . . Macmorrhough
- Molly Helliwell
- Hawaiian Guitar Solo—"Gypsy Love Song" . . . . . Herbert
- Dorothy DeAth
- Tenor-Banjo Solo—"Lollipop" . . . . . Reser
- Violet Watson
- Mandolin and Guitar Duet—"Mice and the Trap" . . . . . Kohler
- Lillian Clark and Alec Tolson
- Saxophone Solo—"Sylvia" . . . . . Spenka
- Helen Hellewell
- Spanish Guitar Solos—"Ballade" . . . . . Shand
- "Ballade" . . . . . Alec Tolson
- Hawaiian Guitar Solo—"Vulcan at the Forge" . . . . . Green
- Arnold Greenhough
- Plectrum Guitar Duet—"Bassett March" . . . . . Meyer
- Margaret Hendershot and Cecil Latimer
- The Bohemian Four—"Selection from The Mikado" . . . . . Sullivan
- Mandolin Orchestra—"Berceuse" . . . . . Hlinsky
- "Intermezzo" (Cavalleria Rusticana) Mascagni
- Banjo Banjo—"The Lost Chord" . . . . . Sullivan
- "The Band Parade" . . . . . Stahl-Bauer

### Concert By West Side Plectral Ensemble

Cleveland, Ohio.

E. W. Staebler, director.

- a Boston Commandery . . . . . Carter
- b Valse Lente . . . . . Brunover
- c March Pontifical . . . . . Gounod
- d Song of the Evening Star . . . . . Wagner
- Mandolin Quartette
- a Sweet and Low . . . . . Barnby
- b Consolation . . . . . Mendelssohn
- Banjo Quartette
- a Senator March . . . . . Morris
- b Marion Valse . . . . . Morris
- Mandolin and Guitar
- Irish Medley . . . . . Fairchild
- C. P. Steiner and E. W. Staebler
- Vocal
- a Big Bass Viol . . . . . Bohannon
- b Asleep in the Deep . . . . . Petrie
- c Home on the Range . . . . . Guion

### FOREIGN NEWS

Conducted by HELENE WUELFING

#### GERMANY

Neunkirchen—The Ma-Ko-Ge Neunkirchen opened its winter program in the Community House with a mandolin and zither concert. What this well-trained organization offered was artistic ability for which not a little credit is due the skillful conducting of Director L. Klein. The zither playing was undertaken by the Zither Society of Homburg under Miss Maria Deubel. Her zither solo was an exceptionally fine performance and the ensemble playing showed talent and splendid training. Miss Deubel brought out all the possibilities of this organization under her baton. The arrangement was a folk music evening; thus, besides songs of Beethoven, Schubert and Strauss were heard with appreciation songs deeply rooted in the public. The program was opened with a welcome march followed by a number of Schubert songs. Next, the Zither Club appeared with a group of folk songs including the well-known "Kommt ein Vogel geflogen" (A bird comes flying) coupled with a waltz of Strauss. The combined choir played next a concert overture from Schanno; then came a duet for zither and flute. A characteristic group of folk songs closed the evening. The exceptionally large audience were generous with applause.

Mannheim—On Saturday, October 3, the Club "Rheingold" celebrated its eighteenth anniversary with a well received concert and combined with the Orchestra of Neckerau presented to a full house the following program under the baton of B. Saffering:

- 1—Flora Fantasy
- 2—Greetings to the Homeland
- 3—Nakirts Wedding
- 4—Rejected Love Waltz
- 5—Sleeping Beauty's Wedding March
- 6—On the Beautiful Blue Danube (with male quartette).

## Begin Your Season Right!

USE MATERIAL THAT KEEPS A PUPIL'S INTEREST AND MAKES HIM A REAL PLAYER

### THE ODELL SPANISH GUITAR FOLIO

15 BEAUTIFUL MELODIES OF EASY AND MEDIUM GRADE BY LEADING COMPOSERS

Price \$1.00

### THE ODELL HAWAIIAN GUITAR FOLIO

THE FINEST COLLECTION OF HAWAIIAN GUITAR SOLOS ON THE MARKET

Price \$1.00

### THE CRITERION FOLIO

of Pluricum Guitar Solos  
TEN MARVELOUS SOLOS IN THE UP-TO-DATE STYLE BY WALTER KAYE BAUER

Price \$1.00

### THE ODELL BANJO FOLIO

FIFTEEN CHARACTERISTIC GEMS FOR FIVE STRING BANJO IN BOTH C AND A NOTATIONS

Price \$1.00

### THE ODELL TENOR BANJO FOLIO

A COLLECTION OF EXCEPTIONAL ARRANGEMENTS BY LLOYD LOAR

Price \$1.25

### THE ODELL MANDOLIN FOLIOS Books I, II, III

FAMOUS COMPOSITIONS AND ARRANGEMENTS BY THE LATE H.F. ODELL. SEPARATE PARTS FOR 1st AND 2nd MANDOLIN, GUITAR AND PIANO ACCOMPANIMENT

Price 75c per book

## The Crescendo Publishing Company

252 ASYLUM STREET  
HARTFORD, CONNECTICUT

## Fourth Returns in Our Straw Vote

Well, well! Did you imagine for a moment, folks, that the old mandolin orchestra would continue to lead them all again this month? Just glance over that list of mandolin orchestras and look at the banjo bands and Hawaiian ensembles shrink. We wonder what's the matter with those fellows. Don't you think that they had better send in their votes? Remember: this contest is to show which of the three kinds of orchestras is the most popular, and every vote counts. Send yours in now.

### MANDOLIN ORCHESTRAS

Name	Number of Players	Director	City and State
Hartford Plectral Club	50	Frank C. Bradbury	Hartford, Conn.
Plectrophonic Orchestra	45	Walter Kaye Bauer	Hartford, Conn.
Mandolin Ramblers	5	Evan White	Niagara Falls, N. Y.
Gibsonians	6	Jas. H. Johnstone	Kalamazoo, Mich.
Gibson Mandolin Orchestra	15	Eas. H. Johnstone	Kalamazoo, Mich.
Holyoke Plectral Symphony	60	Joseph F. Pizzitola	Holyoke, Mass.
Ukrainian Mandolin Orchestra	20	Leo Sorochinsky	Rochester, N. Y.
Wolk Mandolin Quartet	4	Mathew Kahn	New York City
Wilson Mandolin Quartet	4	Sol Wilson	New York City
The Mandoliers	5	Carlo De Filippis	New York City
Manhattan Mandolin Orchestra	45	Carlo De Filippis	New York City
Cluck Mandolin Orchestra	35	Aron Wilson	New York City
New York Serenaders	25	William Edward Foster	New York City
Frehiel Mandolin Orchestra	60	Mathew Kahn	New York City
Symphonic Romantique	50	Giuseppe Pettine	Boston, Mass.
Bunce Mando Trio	3	Ethel L. Bunce	Spokane, Wash.
Allegro Mandolin Orchestra	10	Mrs. J. L. Grindle	Hamden, Conn.
Orpheus Club	14	Edward Smedley	Webster, Mass.
Orpheus Mandolin-Guitar Club	25	George Smedley	New York City
West Side Plectral Ensemble	8	E. W. Staebler	Cleveland, Ohio
Bonne Annie Musical Circle	22	A. E. Wack	Milwaukee, Wis.
Wack's Plectrum Orchestra	14	A. E. Wack	Milwaukee, Wis.
Lake Linden Plectral Quartet	4	Adolph Staebler	Lake Linden, Mich.
Willimantic Plectral Orchestra	31	Ada N. Merrifield	Willimantic, Conn.
Krick Mandolin Ensemble	8	Geo. C. Krick	Philadelphia, Pa.
Tschopp Mandolin Orchestra	15	Carl Tschopp	Philadelphia, Pa.
Waddington Venetian Orchestra	40	P. Waddington	Hamilton, Ont., Can.
Seattle Mandolin Orchestra	8	Wm. O'Neill	Seattle, Wash.
The Venetian Trio	3	Mabel Whelan Garthley	Seattle, Wash.
Junior Mandolin Orchestra	6	Mrs. John Gowdy	Almena, Kansas
Brook's Plectral Ensemble	20	Wm. Brooks	Shelton, Conn.

Total Number of Players 670

### HAWAIIAN ORCHESTRAS

Lewis Hawaiian Orchestra	16	Leon E. Lewis	Manchester, N. H.
Niagara Hawaiian Orchestra	50	Evan White	Niagara Falls, N. Y.
Hawaiian Ramblers	5	Evan White	Niagara Falls, N. Y.
Wheeler Quartet	4	Marion Wheeler	Niagara Falls, N. Y.
Wegener Quartet	3	Mabelle Wegener	Niagara Falls, N. Y.
Corey Trio	3	James Corey	Niagara Falls, N. Y.
Aloha Hawaiians	20	Lillian G. Marshall	Hartford, Conn.
Johnson's Quartette	4	Ruth Johnson	Fairfax, Minn.
Hawaiian Vagabonds	6	James Corey	Niagara Falls, N. Y.
Harmony Islanders	12	Rev. A. M. Wright	Cumberland, Md.
Comer's Trio	3	Herbert Comer	Cumberland, Md.
Clavuhn's Club	8	Daniel Clavuhn	Cumberland, Md.
Bunce Hawaiian Players	6	Ethel L. Bunce	Spokane, Wash.
Santos' Hawaiians	30	Don Santos	Rochester, N. Y.
Thompson's Hawaiians	12	Edna Thompson	Rochester, N. Y.
Hawaiian Serenaders	7	Joseph F. Pizzitola	Holyoke, Mass.
Moonlight Hawaiians	6	Joseph F. Pizzitola	Easthampton, Mass.
Waddington Guitar Girls	4	Percy Waddington	Hamilton, Ont., Canada
Waddington Guitar Boys	3	Percy Waddington	Ham., Ont., Can.
Almena Hawaiian Orchestra	5	Mrs. John Gowdy	Almena, Kansas

Total Number of Players 208

### BANJO BANDS

Assumption Abbey Banjo Band	11	Rev. A. F. Hunkler	Richardton, N. D.
Niagara Banjo Band	55	Evan White	Niagara Falls, N. Y.
Banjo Ramblers	5	Evan White	Niagara Falls, N. Y.
Banjomaniacs	5	John Morell	Niagara Falls, N. Y.
Murray Quintet	5	Cornelius Murrey	Niagara Falls, N. Y.
Nudo Sextet	6	Tony Nudo	Niagara Falls, N. Y.
Whispering Banjos	5	Austin Scrivener	Hartford, Conn.
Bauer's Band of Banjos	11	Walter Kaye Bauer	Hartford, Conn.
Parisian Banjo Band	20	Anthony Parisi	Hartford, Conn.
Sterling Banjoists	6	Elmer H. Colclough	New Haven, Conn.
Pizzitola Strummers	9	Joseph F. Pizzitola	Holyoke, Mass.
Banjo Vagabonds	6	James Corey	Niagara Falls, N. Y.
Santos' Banjo Band	80	Don Santos	Rochester, N. Y.
Reining's Banjoists	8	Joe Reining	Chicago, Ill.
Easthampton Banjo Band	11	Joseph F. Pizzitola	Easthampton, Mass.
Bohemian Four	4	Ronald Waddington	Ham., Ont., Can.
Technitone Banjo Band	12	Percy Smith	New York City

Total Number of Players 259



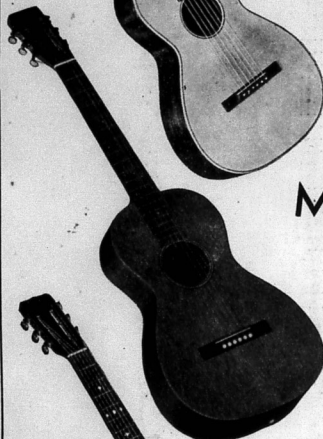
## « ODELL GUITARS »



### Model A

\$15.00

AN unusually well constructed Guitar with light natural finished mahogany body and neck. The top is of selected white spruce. Both top and back edges are bound with black and white purfling and an inlaid purfling design is set around the sound hole. Blackwood fingerboard and bridge, with pearl position dots on fingerboard. The machines are brass finish with black buttons. Full standard size.



### Model B

\$20.00

A BEAUTIFULLY made, low-priced Guitar with body, top, and neck of natural finished mahogany. The body edges of this model are rounded, and a purfling design is inlaid around the sound hole. The bridge is of rosewood with white pyralin bridge pins. Rosewood fingerboard and veneered rosewood peg-head harmonize with the mahogany effect throughout. Pearl position dots are inlaid on the fingerboard. The machines are nickel-plated with white buttons. Full standard size.

### Model C

\$25.00

THIS splendid professional model Guitar has a choice mahogany body. The top and back edges are bound with black and fine white pyralin, and there is a black and white center stripe inlaid in the back. The top is of selected white spruce with black and white inlay around the sound hole. The fingerboard is bound with black and fine white pyralin and inlaid with pearl position designs as illustrated. Black bridge with white pyralin pins. The machines are nickel-plated with white buttons. The entire instrument is highly hand-polished giving it an appearance of a much higher-priced Guitar. Concert size body.

The **VEGA** Co.

155-C COLUMBUS AVENUE, BOSTON, MASS.