

THE
CRESCENDO
A
MONTHLY
PUBLICATION
DEVOTED TO THE
INTERESTS OF THE
MANDOLIN
GUITAR
AND BANJO ~
AND
KINDRED INSTRUMENTS

CRESCENDO PUB.CO.
BOSTON, MASS.

F. G. HALL

10 cents per copy

COPYRIGHT 1915 BY CRESCENDO PUB. CO.

\$1.00 per year

All rights reserved

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

Send 50c for the Book

The Orchestral Drummer

CONTENTS: Small Drum; Diagram, Examples for Practice, the Roll, etc.
Bass Drum; Examples for Practice.

This work is a self-instructor and will help anyone to play the instrument with mandolin orchestra or regular orchestra

A GREAT PATRIOTIC SELECTION



SYNOPSIS: Opening with bugle effect, then patrol movement, finishing with "Star Spangled Banner" and "Yankee Doodle." The Trio introduces "Old Black Joe," "Maryland" and "Arkansas Traveler."

PRICES: 1st Mandolin, 40c. 2d and 3d Mandolins, Mandola, Mando-Cello, Tenor-Mandola, Cello, Flute, Guitar, Piano Accompaniment, each 30c.
COMBINATIONS: Mandolin and Guitar, 60c. 2 Mandolins and Guitar, 80c. Mandolin and Piano, 80c. 2 Mandolins and Piano, \$1.00. Banjo Parts are in A and C Notations. **DISCOUNT ONE-HALF OFF.**

SEND NOW FOR COMPLETE CATALOG OF GUITAR, BANJO AND MANDOLIN MUSIC

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON: 62 Stanhope St.

NEW YORK: 13 East 17th St.

CHICAGO: 316 So. Wabash Ave.

MANDOLIN ORCHESTRA DIRECTORS!

There are times when you desire a good piece for your mandolin orchestra and may be you wonder just what to select. H. F. ODELL has had 30 years of experience with mandolin orchestras. He has made hundreds of arrangements of good pieces, varying from marches to grand opera selections, overtures and suites. He will gladly recommend to any mandolin orchestra director good numbers which he has personally used with his own orchestras, upon request. Don't hesitate to write and ask him to recommend various numbers to you. State the kind of pieces you especially desire, whether marches, overtures, selections, concert pieces, waltzes, songs, etc., what class of compositions your orchestra can handle, your instrumentation and the general style of piece desired. Mr. Odell has been recommending pieces for hundreds of clubs and will gladly do the same for you.

We especially recommend

LADY DAINTY CAPRICE, by H. F. Odell

It is rather an easy number in the keys of G and C. It is very catchy and yet standard in style. The melodies are pretty and the contra strains for the lower instruments are immense. It has been played by the leading college clubs and was played by the mammoth Boston Mandolin Orchestra at the Boston Festival Concert for the second time this year. It is one of the most popular numbers that has ever been issued for mandolin orchestra. Everyone likes it that hears it and we know if you have not already played it, you would enjoy doing so.

PRICES: 1st Mand. 30c; Piano Acc. 40c; 2d Mand. 3d Mand, T-Mdl, M-cello, Flute, Cello, Banjo obl, Guitar Acc. 20c each. M-Bass and Drums 25c each net.

SEND TO ODELL for any music, books, strings or instruments advertised in the Crescendo. We can give you the same discounts you would get from the publishers or dealers and you would have only

ONE ORDER

ONE SHIPMENT

ONE PAYMENT

H. F. Odell's 90 Page Book--The Mandolin Orchestra

Tells about everything connected with a mandolin orchestra. How to form, conduct or play in one. Every player or teacher needs this book. The only one published. **PRICE 50 cts. POSTPAID.**

300

Sample 1st Mandolin Parts, Catalogs of various publishers, including over 2000 M-G & B pieces, List of over 200 Odell arrangements, Our New Issue Plan sent to anyone, anywhere in the world

FREE

H. F. ODELL & CO., 165 Tremont Street, Boston, Mass.

Where there is a VEGA, There you find the... Greatest Musical Efficiency



KITCHENER PLECTRAL QUARTETTE
New York City

The personnel is W. J. Kitchener, 1st mandolin; Miss V. Conklin, 2d mandolin; Miss Julia Greiner, Tenor and Mandolene, Miss Louise Clemenccon, Liuto Moderno

VEGA INSTRUMENTS, especially the Bowl Shape Models easily assist the professional and amateur musician to Higher Musical Ideals.

The Kitchener Plectral Quartette of New York City is one of the oldest and best known musical mandolin organizations of the country. Their annual concerts are a treat to music lovers. Many of these concerts are given unassisted. Mr. D. E. Hartnett says: "Too much importance could not be attached to their concert. The

music held the audience spell-bound for two hours."

At the concert given at St. Paul School, Garden City one of the critics writes: "It was the finest concert ever given in the building. The music was irreproachable."

Let the Vega be a stepping-stone towards your musical success.

New Catalog ready—Vega Mandolin-Banjos—Tenor Banjos—Cello-Banjos and Guitar-Banjos. These are the instruments which are creating a sensation in all parts of the country.

CATALOGS
FREE

VEGA { WHYTE LAYDIE Banjo
TU-BA-PHONE Banjo
BANJO-MANDOLIN

VEGA { Mandolins
Lutes
Guitars

VEGA { Mandolas
Mandocellos
Mando Bass

THE VEGA CO., 62 Sudbury St., Boston, Mass., U. S. A.

Vega Instruments on Sale at

JOHN WANAMAKER, New York City GRINNELL BROS., Detroit, Mich. DENTON, COTTIER & DANIELS, Buffalo, N. Y.
VOLKWEIN BROS., Pittsburgh, Pa. GOLDSMITH'S MUSIC STORE, Columbus, Ohio CRESSEY & ALLEN, Portland, Me.
E. F. DROOP & SONS CO., Washington, D. C. LYON & HEALY, Chicago, Illinois. HAMMANN LEVIN CO., Baltimore, Md.

STEEL DECIDES WORLD - QUESTIONS



phony Orchestras, and EVERY ONE OF THESE IS RUN AT A LOSS AT THE EXPENSE OF PRIVATE CHARITY!

STEEL in these war times comes in .42 centimeter and 75 millimeter and bloomin' three-pounders. But ALL STEEL.

EVERY VILLAGE and every town and every neighborhood in the cities reverberates to STEEL STRUNG PLECTRUM INSTRUMENTS.

True it is that, in deference to bankrupt, charity-directed public opinion, many who take up plectrum instruments don't go far before they drop them. But every day—

The bow and the arrow once solved all of man's problems, from the replenishing of his larder to the maraling of his enemies—both human and animal. And, when surfeited with war and the chase, Mr. Man was wont to twang his bow string, or rub a thong across it, and the result was sweet music to his ears.

For ages the *gut string* was first in war and first in peace. Nowadays it doesn't figure at all in war, and in peace times this, the greatest country on earth, only supports a few—*less than a dozen!*—Sym-

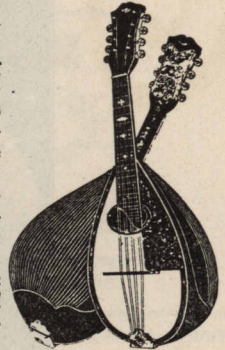
EVERY MONTH—an army of genuinely enthusiastic plectrum instrumentalists grow stronger.

The wealth of the Stotesburys and Higginsons is great and influences public opinion as much as the wealth of the Carnegie and Rockefeller Foundations, which were recently investigated by Government Agents. But PLECTRUM SENTIMENT GROWS!

If you would realize the possibilities and the certainties of the PLECTRUM INSTRUMENTS, hear a Stahl Instrument!

STAHL—the word itself is German for STEEL—though we're strictly American and strictly neutral and have been for generations. AND all the virility, the vigor, the resonance and the ring of tempered steel backed by properly fashioned resonating bodies and sound-boards gives Stahl Instruments a hold on the skirts of the future that won't be shaken loose.

Teachers, Students, Club Directors, Organizers and enthusiasts generally—get the two new Stahl Catalogs and the Stahl Proposition. Boost the instruments the public likes and plays without subsidy! Everything from Ukulele and Banjo-Mandolins to big Bass Mandolins.



WM. C. STAHL, - - - MILWAUKEE, WIS.

Stahl Music, too, is virile! Get Thematic catalogs—send a postal. They're free. Methods, too. Everything for Plectralists

WASHBURN MANDOLINS—GUITARS EASY TO PLAY!



These delightful instruments have been the world's standard of excellence for a generation. Preferred to all other makes on account of the superior tone quality.

**Prices from
\$15 to \$100**

Sold by leading music dealers everywhere. Write for beautiful catalog which gives illustrations of the various styles.

THE NEW IMPROVED WASHBURN BANJO

(Patented)

is the latest thing in Banjo construction. It has an exceedingly snappy, sparkling tone—Pronounced by Ban-

joists the most effective concert Banjo yet produced. Send for Catalog. **Prices, \$15 to \$100.**

Lyon & Healy

CHICAGO

IT IS FOR YOUR OWN INTEREST TO MENTION CRESCENDO WHEN WRITING ADVERTISERS

Important Announcement

New ODELL Mandolin

ORCHESTRA ARRANGEMENTS

The Holy City

Stephen Adams

THIS famous song has just been published for full mandolin orchestra, and may be used as an instrumental number or as a song with mandolin orchestra accompaniment. Good parts for all instruments. Beautiful melody, interesting harmonies. Also an effective teaching piece. Easy.

Played By Grand Orchestra of 300 at the Boston Festival Mandolin Concert, March 23d

I Hear You Calling Me

Charles Marshall

A NOTHER celebrated song arrangement for full orchestra. Sung with tremendous success by John McCormack. Effective as an instrumental piece or song with orchestral accompaniment. Beautiful harmonies. Fine melody. Easy.

PRICES: Mandolin and Guitar, 60c; 2 Mandolins and Guitar, or Mandolin and Piano, 75c; 2 Mandolins and Piano, 80c; 1st Mandolin, 40c; Piano Acc., 50c; 2d Mandolin, 3d Mandolin, Tenor Mandola, Mandocello, Mando-Bass, Flute, Cello, Banjo Obl., Guitar Acc., 30c each. Discount, one-half off.

BOOSEY & CO.

9 E. 17th St., New York, N. Y., 295 Regent St., London, W., England

The CRESCENDO

DEVOTED TO THE INTERESTS OF

The MANDOLIN ORCHESTRA

The Mandolin, Guitar and Banjo

AND KINDRED INSTRUMENTS

VOL. VII.

BOSTON, MAY, 1915.

No. 11



THE LANSING MANDOLIN ORCHESTRA

G. L. Lansing, Director

This organization is known as one of the finest of the eastern orchestras and has been in existence for some years under Mr. Lansing's direction. It is always one of the features at the mammoth Festival Concerts given by Messrs. Lansing and Odell in Boston each year, and also plays a number of engagements in and about Boston. The instrumentation includes 1st and 2nd mandolins, mandolas, mando-cello, guitars, cello, banjos and piano. The repertoire includes the best numbers published for mandolin orchestra.

MUSIC STRINGS ARE FICKLE THINGS

By THOS. J. ARMSTRONG

QF all the erratic and whimsical accessories linked with music, nothing can equal the inconstancy and fickleness of our imported fibrous gut string. Its appearance, as it comes to us wrapped in tin-foil, does not disclose whether it is good or bad; it is a riddle until tried out on an instrument. This is especially true with very thin strings. A violinist or guitarist looks at a thin string with suspicion.

Musical strings are made in Italy, Germany, France and England—the war zone—and after this tangle is straightened out goodness knows what the fitful threads will look like.

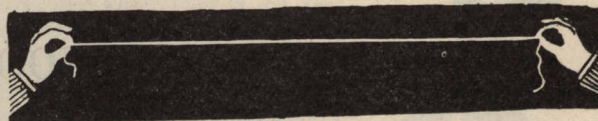
Italian strings rank first in high finish, great durability and purity of sound. String factories at Rome, Naples, Padua and Verona produce vast quantities, most of the work being done in the open air. Strings made in Rome are exceedingly hard and brilliant, and exhibit a slight rough finish. The Neopolitan samples are smoother and softer than the Roman, and also whiter in appearance. Those of Padua are highly polished and durable but frequently false. The Veronese brand is softer than the Paduan and deeper in color.

German strings now rank next to the Italian, Saxony being the seat of manufacture. France turns out a fine line of strings but the smaller sizes lack durability. England makes all kinds; they are durable but unevenly made and have a dark color.

American manufacturers of silk, composition and other various musical strings are just now reaping a harvest, because imported strings, like all foreign goods, have become scarce on account of the terrific European war. Thousands of players, however, prefer the imported gut string. They will put up with all its eccentricities in order to get the tone. For this reason we reprint the following plan for selecting a true gut string:—

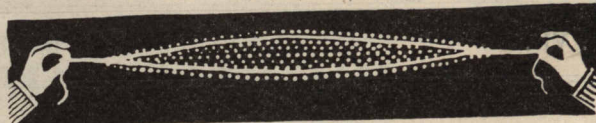
“Here is a method of testing strings which reveals their quality at a glance. By this simple formula one can tell whether a string is true or false, even before it is put on an instrument: Open out the string and take an end of it in each hand—stretch the string between the hands and, while in that position, vibrate one end by snapping it with a finger. While it is vibrating if two distinct images of the string show, the string will generally be found true—if more than two images appear, the string is a false one.”

It might further be stated that these oscillations exhibit defects in either sharpness or flatness. If one clear outline of the string predominates it is sharp; if three or more are present it is flat. According to Charles Albert, who vouches for its value in testing violin strings, the experiment works best when the string is held in front of a dark background.



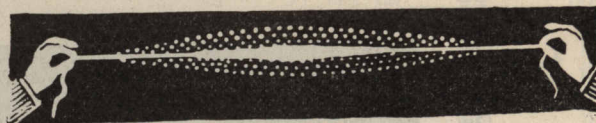
String Held Ready to Vibrate.

Stretched as above, with a strong light striking it, the string can be vibrated with one of the fingers.



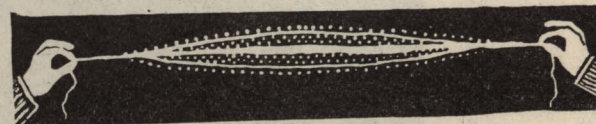
A True String.

When the quiverings take the form of a double curve, as shown, the string is a good one.



This String will be Sharp.

If a single contour appears, surrounded by hazy curves like the above, every position will be sharp and the string might as well be thrown away.



This String will be Flat.

When three distinct outlines are seen it denotes flatness; a fault which, if not too near the string's center, can be overcome by reversing the ends after it has been tried out on an instrument.

THANK YOU!

J. W. McLouth, Grand Rapids, Mich.

“I am more pleased with the *Crescendo* every issue I receive, Mr. Odell. It is the most truly educational magazine the fraternity has to depend on for its light. Mr. Berthoud's department is exceptionally interesting, witty and instructive, as well as Miss Olcott's, which is a credit to the guitar. She treats the subject from a broad and impartial view point, never neglecting the artistic, always knowing just what to say, saying it fearlessly and then knowing just where to stop. Messrs. Lansing and Armstrong need no comment, being too well known in banjodum.”

Frank W. Howell, Brooklyn, N. Y.

“I find the *Crescendo* a little book of great knowledge, and especially enjoy the mandolin page by F. Landry Berthoud.”

Anthony Silvey, Brockton, Mass.

“It certainly is a fine little paper with a large amount of knowledge. When it reaches my home, I have to lay things one side until I have gone through it. Even supper has to wait.”

Frank Bishop

“The *Crescendo* is certainly one big dollar's worth. The music is always good and the reading matter very interesting and instructive.”

H. W. Weinsheimer, Allentown, Pa.

“I have enjoyed reading your paper very much and obtain a great deal of valuable information from it. Your music is always a hit.”

PRACTICAL PRIMARY HARMONY

Written especially for *The CRESCENDO* by I. H. ODELL

(Continued from April Crescendo)

INVERTED BASSES



F the student has faithfully studied and comprehended the preceding lessons, he must have noticed that all the harmony has consisted of the common chords, with the intervals of 1, 3, 5, 8 and the 7th. This is called the fundamental harmony, because it is the basis and foundation upon which rests all future harmonies of musical composition. The bass of these harmonies is called the fundamental bass, in contradistinction to what we call inverted bass, and this inverted bass is simply employing as the bass some other intervals of the same chords with which we have become familiar. He may also have noticed that the fundamental basses have always moved either ascending a fourth or descending a fifth, while the intervals of the chords have moved by seconds and thirds. It is important that these facts should be kept constantly in mind and it will be well to review what has been said on the peculiar character of the four intervals of the dominant chord in lesson 3.

It is evident that if we could only employ fundamental basses our harmonies, even though we have been able to produce a great variety, would become quite monotonous. Our object now is to show how the characteristic difference existing between the progression of the bass and that of the other intervals may be removed and how the bass may be incorporated with the harmony so that it will lose for a while its former characteristics and all monotony will disappear, new effects produced and the whole harmony, differing from any of the former under the four rules and yet without altering the fundamental progression of any of its intervals. The way we may accomplish this effect is to find a bass which in its progression shall take on the character of some other interval of the chord without destroying the foundation upon which the harmony has been constructed. We shall find this bass note, if we select the third of the fundamental bass of a dominant chord as shown in the following example:



The large notes are those always found in the fundamental harmony and the same as have been employed from the first lesson. The dots or black notes in the bass clef represent the fundamental bass. The black notes in the treble clef are those which must be omitted in the chords where the bass is inverted, because the bass is then employed on those intervals. Thus it will be seen that we have employed only the same intervals that constitute the common or tonic and the dominant chords. In bar 1 we have the chord of C as usual with the fundamental bass; at 2 we have the dominant chord to F but with E the 3rd for the bass. Although C

is still the fundamental bass it is omitted and E employed instead and this E is the inverted bass and it being the 3rd interval of this chord, this 3rd must be omitted in the harmony and the resolution is the same as usual. The 3rd (the bass) ascends a half tone to F, the fundamental bass of the chord of F, the 7th (B flat) descends to A the 3rd of the chord of F, the 5th (G) descends to F the 8th of the chord of F, the 8th (C) remains and becomes the 5th of the chord of F. Thus it is shown that there is no difference whatever in the movement of these intervals, even when employing an inverted bass, but a vast difference in the effect which will be distinctly heard if one plays the first three bars.

At 4 we have the same dominant chord but in a different position, resolving as usual; at 6 we have the same dominant chord to D, the fundamental bass of which is A. Here again we wish to employ an inverted bass and again select the 3rd which is C sharp and modulate to D minor. At 8, wishing to return to chord of C, we employ the dominant of that chord and modulate as usual. As the 3rd of the dominant chord is the first interval which presents itself immediately above the fundamental bass, when that 3rd is chosen as an inverted bass it is called

THE FIRST INVERSION OF THE CHORD OF THE FUNDAMENTAL SEVENTH.

The student should now by way of exercise make a number of modulations, first by fundamental bass, then by employing the first inversion as shown in above example. After he has written such modulations and played them and heard the difference in the effect between the fundamental and inverted basses, he may proceed to the study of other inverted basses, previous to which it will be necessary to again call his attention to FIGURING THE INVERTED BASS.

NEWS

The Bickford-Olcott Duettists recently played for the Salamagundi Art Club in New York City. This club has for its members some of the leading artists in the country. Miss Olcott recently played the guitar part in one of Paginini's Quartets for violin, viola, cello and guitar, with two different string quartets in New York.

The fifth annual Boston concert of the Phillips Exeter Musical Clubs was given at Jordan Hall on March 27th. The Mandolin Club and Quintet were under the direction of Leon E. Lewis. The Mandolin Club rendered "Home Circle Overture" (Schlepegrell), and "Estudiantina Waltzes" (Waldteufel). The Quintet played "Remembrance" (Thelma).

A new attachment has recently been patented to produce chords on the guitar. A small box is placed on the strings of the guitar or banjo and a number of little button-like devices extend through holes in the box which upon being pressed silences certain strings and allowing others to vibrate. By selecting the proper buttons, any chords desired may be sounded by a single movement of the hand.

The artists at the Guild concert at Providence, May 24th, will be V. Carli, mandolinist; Julia Greiner, mandoliste; Walter Vreeland, guitarist; Thomas Carey, banjoist; Hazard Quartet; Pettine Philo-Plectra Orchestra, Providence Mandolin Orchestra and Allegro Mandolin Orchestra.



Manufacturers, Publishers,
Teachers and Players

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

BOSTON FESTIVAL MANDOLIN CONCERT

The ninth Boston Festival Mandolin Concert was given in Jordan Hall, Boston, on the evening of March 23rd. A prominent player, a gentleman who has been in the business for many years, stated he had attended many of the large concerts of the country but this concert was the finest and superior to any he had heard in other cities, and to express it in his own language, "The Boston concert puts it all over other concerts in the country."

There is no doubt that the playing of the mammoth Boston Mandolin Orchestra is the finest thing that has ever been done in large mandolin orchestras in this country and the present concert was undoubtedly the best one of the series given by Messrs. Lansing and Odell. The seats were entirely sold out weeks before the concert, therefore there was a very large audience present. The mammoth orchestra was composed of pupils of the following teachers: G. L. Lansing, H. F. Odell, C. Edgar Harper, Geo. Bemis, W. M. Rice, Walter Vreeland, Jos. A. Audet, John S. Stewart, Miss Lena F. Webber, Miss Gladys E. Moore, W. H. Stevens, the Langham Orchestra and the Lansing Orchestra.

The opening number was "A Live Wire March" (Johnstone), directed by Mr. Odell. This is a fine march and was vigorously played by the orchestra. It is one of the best marches of the day and brings out the various voices splendidly. As a b number the orchestra played Raff's famous "Cavatina," directed by Mr. Lansing. The organ was used in this and the effect of this superb selection, with its well known melody, was beautiful.

Mr. John Thomas, known as a "Prince of Entertainers," one of the most celebrated in the country, appeared next and also later on the program. He kept the audience convulsed with laughter.

Mando-cello solos were the next offering on the program. Mr. Odell rendered "Love's Golden Memories," an adaptation of one of his own songs which has particularly sweet melodies and which are well adapted to the mando-cello. His tone production, as always, was very excellent and the number was played with much expression. His second number was his "Fantasticaria," a selection which introduces much rapid execution. He handled the technical difficulties with much ease. As an encore number he played the ever popular "Silver Threads Among The Gold," which is perhaps of the old songs, one of the best adapted to the mando-cello. Mr. Odell has a marvelous control of the tremolo and this number certainly displayed it to good advantage. At the close of his number, a beautiful bouquet of flowers was presented to him.

The next number was "Melodies of the British Isles," finely rendered by the Lansing Mandolin Orchestra under the direction of Mr. Lansing. This orchestra is well known as one of Boston's finest and includes many able players. Its shading and expression was well done.

Mr. Lansing appeared next in two banjo solo numbers, a Fantasia which introduced much difficult technical work and a tremolo piece, "When Twilight Comes To Kiss The Rose Good Night." For an encore number he played a medley of old time jigs. Mr. Lansing has the happy faculty of selecting for his solos banjoistic numbers, well adapted to the instrument. His tone, both in rapid runs and tremolo work is always excellent. He has especially good control of the finger tremolo and both his numbers were extremely interesting. He is undoubtedly one of the best banjoists living and he invariably knows what to play and how to play it. He was also presented with a fine bouquet of flowers.

The mammoth orchestra came next, playing "The Holy City," Mr. Odell directing. This is the first time this number has been rendered at a Boston concert and it is a splendid piece with its beautiful melodies and harmonies and was one of the best numbers of the evening. As an encore number, the ever popular "Lost Chord" was played. As has been

the case in past years, this number was heartily appreciated. The organ was used with both numbers. The two numbers are especially well adapted to the instruments and the effect of both, with their grand climaxes was splendid. "The Cavalry Attack," directed by Mr. Lansing, was a descriptive number, introducing a cavalry charge. Various traps were introduced and the effect was indeed military in character. This number pleased the audience extremely as it was rather out of the ordinary.

Two numbers rendered by the famous Boston Ideal Club were "Dixie Blossoms" and a Potpourri of Popular Airs. The instruments used were banjo-mandolins, banjos and harp-guitar. This world famous organization certainly gets out of these instruments all there is to produce and the playing of the club at this concert was better than ever. The numbers were heartily encored.

The Langham Mandolin Orchestra, directed by Mr. Odell, next played Mr. Odell's new arrangement of a grand selection from "Aida." The number showed the artistic training of this orchestra, its excellent command of difficult execution and its especially artistic expression. At the end of this number Mr. Odell was presented with another large bouquet of flowers which were handed to him by the little six year old daughter of two of the members of the orchestra.

The mammoth orchestra followed, playing two numbers. "The Crescendo March (Odell), directed by Mr. Lansing, and "Lady Dainty" by the same composer, directed by Mr. Odell. Both numbers were well done and especially well received.

The last number on the program was the well known medley "Echoes of '61," introducing the old war songs. At the end of this number an enormous American flag was lowered over the stage as the "Star Spangled Banner" was played.

Mr. Henry E. Pendleton was stage manager and handled the stage expeditiously. As usual many members of the fraternity from various parts of the country were present. Among those noticed in the audience were Mr. Dean of Springfield, C. E. Leighton of Portland, Me., Harry E. Battey and party of Spencer, Franklin Bradbury of Springfield, Vt., Mrs. Emma Winslow of Worcester, with a number of pupils, Jas. H. Johnstone of the United States, a man who has probably covered more territory than any player in the fraternity, and many other well known teachers and players. There were also in attendance representatives of many of the large firms including Oliver Ditson Co., White-Smith Co., Vega Co., Fairbanks Co., C. W. Homeyer & Co., C. W. Thompson Co. and various other New England firms.

The Boston concerts are a remarkable achievement and this one was the climax of the series. Next season Messrs. Lansing and Odell will give their tenth concert in the series which will be a jubilee festival with several surprises.

J. Earl Rabbe has been playing in vaudeville for some time. He has travelled across the country to the Pacific coast and played 15 weeks as a head-line attraction in California. He has played on the Keith's Circuit and is on his way east. He is a member of the Serenaders of New York and has been extremely successful in vaudeville work. During his travels in the past two years, he has composed a lot of new things for various combinations.

A new attachment has recently been patented to produce chords on the guitar. A small box is placed on the strings of the guitar or banjo and a number of little button-like devices extend through holes in the box which upon being pressed silences certain strings and allowing others to vibrate. By selecting the proper buttons, any chords desired may be sounded by a single movement of the hand.

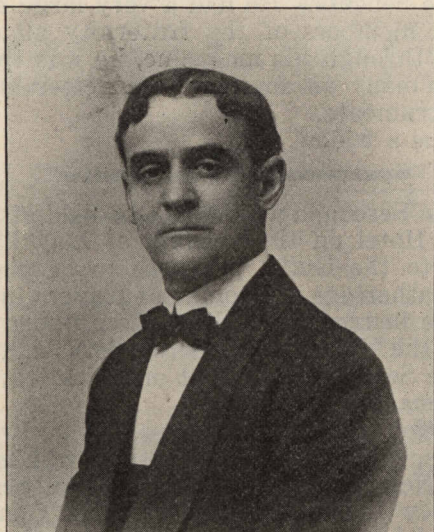
Myron A. Bickford was recently a guest at a dinner given by the Salamagundi Club of New York, to Otis Skinner, the noted actor. During the musical program rendered, Mr. Bickford played the accompaniments of the celebrated Dutch cellist, Wilhelm Durieux.

The Tuxedo Banjo-Mandolin orchestra, K. B. Krans, director, are having a very lively season and doing a large amount of dance work. The club has the dance contract for the Allyn House of Hartford, Conn., and the Country Club, Farmington, Conn. The club has played for dansants or banquets every week night for over a month. Engagements are booked way ahead into June. The club never books less than five men for banquets and seven men for dancing.

The Ideal Banjo Orchestra, composed of members of the Lyric Mandolin Sextet, played a very successful engagement at Mt. Washington, Md., under the auspices of the Mt. Washington Neighborhood Club, March 12th.

PROMINENT TEACHERS and PLAYERS

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



HARRY F. GILL

Harry F. Gill was born in Paterson, N. J. Most of his musical career has been spent in that town and Passaic. To a certain extent he is one of the old timers but he has kept up to date and is in the advance guard of the profession at present. He was one of the pioneers in class teaching and his concerts and classes of pupils show he has been able to secure fine results by that method. He has studios in both towns and has done much playing in concert and vaudeville work.

Mr. Gill's first banjo was one made by himself from his mother's discarded pudding dish. He whittled out the neck with a jack knife from a piece of wood that he found. Later he was given \$3 to buy an instrument with, which made him extremely happy but as this instrument also had its limitations, his mother gave him \$12 with which he bought another instrument from Goldby & Shepard and took lessons of Mr. Shepard. After a short time he became a member of a club of which Mr. Shepard was director. In the club he made quick progress and played 1st banjo, piccolo banjo and banjeaurine. His club work led to his interest in class instruction.

Mr. Gill later took up the study of the guitar and mandolin with G. Alther, a graduate of the Naples Conservatory, and he also took up the violin with Paul de Luppi Bertrand who was formerly connected with the Paris Conservatory. He began teaching the three instruments in a school in Paterson with considerable success. Later he added the violin to the instruments taught. Mr. Gill is now teaching violin in the public schools in Paterson with much success. He says he owes all his success to his good fortune in having had fine teachers in all branches he has studied and to his large practical experience.

At concerts he has had as many as 175 pupils play, many of them little tots only six years old and their work reflects much credit on Mr. Gill as a teacher. He gives one or two concerts every season. He has travelled considerably in vaudeville and lyceum work. His little daughter, S. Jean Gill, is one of his most promising and advanced pupils and often appears with him in concerts.

Mr. Gill has one of the largest classes of pupils of any teacher in the fraternity each year and he is a hustler in every sense of the word.

PIANO TEACHERS

will find the ODELL EDITION of teaching pieces most desirable.
The latest piece is

STACCATO DANCE, by H. F. Odell

2nd Grade, Melodious, Interesting and Instructive. Carefully fingered.
Price, 15 cts. net Postpaid

H. F. ODELL & CO., 165 Tremont St., Boston, Mass.

NOTES ON THE MUSIC

In This Issue in the Order Printed

Love's Idol Gavotte, Frank Sherwood

Mandolin and Piano.

The number should be played in gavotte time throughout carefully observing the accelerandos and ritards. The first strain is played medium loud with the tremolo on the notes indicated. The second strain should be played medium loud and with a decided ritard in the second ending. Then go back to the first full measure at the beginning of the piece, playing the strain through, taking the second ending and from there go to the trio. The trio should begin softly, accelerando in the first measure, ritard in the second. This idea is carried out in several measures throughout this strain. The last strain is a repetition of the first and should be played loud throughout and an effective ritard may be introduced in the last two or three measures. The piece is published for full mandolin orchestra including mandola, mando-cello, flute, cello and banjo in either A or C notation.

The Wolverine March, H. J. Lincoln

Mandolin and Guitar.

This march should be played at a bright tempo throughout, the introduction loud, also the first strain. The second strain begins very loud, accenting all the notes in the first three measures. From then on, play medium loud, then again loud to the end. The first strain of the trio is soft and may be effectively played tremolo throughout with the exception of the 8th notes which should be picked. The next strain is played very loud with decided accents. The last strain, which is a repetition of the trio is played very loud throughout and may be played two ways, first with the tremolo on all notes except the 8ths, which way we prefer, or by picking the quarter and 8th notes and playing only the half notes tremolo. This march is included in the famous Vandersloot No. 9 folio and parts may be obtained for 1st, 2nd, 3rd mandolins, guitar and piano accompaniment and any orchestra part.

Selection from "Il Trovatore," Verdi-Bacon

Banjo Solo.

The first number is the "Anvil Chorus." It is played loud. Most of the runs, it will be noticed, are carefully marked and played in positions which, after a little practise, makes them easier than playing in the usual open positions. This number is generally played loud throughout. Then there is a short 2-4 strain which is played rapidly and a 4-4 strain in the key of E which is played loud and at a fairly fast tempo. The next strain is a march movement and should be played carefully as indicated. The last strain is the famous "Miserere." This is also carefully marked throughout with expression marks, fingering and position marks. Considerable tremolo is introduced here. For the more advanced player or concert performer, this number is excellent and it introduces much of the position work for which Mr. Bacon is famous.

Adios, Lopez-Santisteban

Guitar Solo.

This number should be played at a moderate tempo throughout bringing out the rhythm of the dotted notes and the triplets. The syncopated notes in every case should be broadened out and played in the Spanish dance style, rather than the present ragtime style. The introduction is medium loud. Then the piece is played softly nearly throughout and at the very end, beginning at the second ending, there is a decided ritard and diminuendo to the end. Be careful not to play the piece too fast. It is to be played andante moderato.

ODELL SPECIAL MANDOLIN-BANJO-GUITAR STRINGS

Are the ones that will make your instrument sound just right. True, strong, right gauge, medium price.

Used exclusively by thousands.

MANDOLIN:	Set 40c.	Assorted doz. 60c.
BANJO:	Each 10c.	Set 40c.
GUITAR:	Each 20c.	Set 90c.
		Assorted doz. 1.80

H. F. ODELL & CO., 165 Tremont Street, BOSTON, MASS.

The CRESCENDO

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

HERBERT FORREST ODELL

Editor and Manager

Published Monthly by the

CRESCENDO PUBLISHING CO., Inc.

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

SUBSCRIPTION PRICES

Single Copy	10 cents
Yearly	\$1.00
Canada	\$1.25
Foreign	6 Shillings

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

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

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

We are not responsible for the opinions of contributors.

Address Communications to the Editor.

All Remittances should be made payable to

CRESCENDO PUBLISHING CO.

165 Tremont Street

Boston, Mass.

STATEMENT of the OWNERSHIP, MANAGEMENT, ETC. of THE CRESCENDO, published Monthly, at Boston, Mass. Required by the Act of August 24, 1912.

NOTE.—This statement is to be made in duplicate, both copies to be delivered by the publisher to the postmaster, who will send one copy to the Third Assistant Postmaster General (Division of Classification), Washington, D. C., and retain the other in the files of the post office.

NAME OF	POST OFFICE ADDRESS
Editor.....	HERBERT FORREST ODELL, Boston, Mass.
Managing Editor "	" " " " "
Business Manager "	" " " " "
Publisher, CRESCENDO PUBLISHING CO., Inc., "	" " " " "

OWNERS: (If a corporation, give names and addresses of stockholders holding one per cent. or more of total amount of stock.)

FRANK W. CLARK.....	Williston, Vt.
HERBERT F. ODELL.....	Boston, Mass.
IRA H. ODELL.....	" "

Known bondholders, mortgagees, and other security holders holding one per cent. or more of total amount of bonds, mortgages, and other securities.

None

HERBERT FORREST ODELL, *Editor*

Sworn to and subscribed before me this 15th day of March, 1915.

CHESTER C. FREEMAN, *Notary Public*

[SEAL]

My commission expires February 26, 1920

VOL. VII

MAY, 1915

No. 11

EDITORIALS

Mr. C. L. Partee died in New York city on April 7th from a complication of diseases from which he had been suffering for a number of years.

A large part of Mr. Partee's life was given to promoting the interests of the mandolin, guitar and banjo. For years he was a performer and teacher and in 1894 he established the Cadenza, which he published for about 14 years. This took so much of his time that he gradually gave up teaching. For many years he was located in Kansas City but in more recent years has been located in New York city.

Mr. Partee composed many pieces and made many arrangements. He was also the author of many instruction books. He was one of the founders of the Guild. The Editor well remembers a day in 1902

when Mr. Partee, Mr. Charles Morris, and Mr. I. H. Odell, the first president, met together in the present editorial office of the *Crescendo* and formulated the plans for the first business meeting of the Guild.

Mr. Partee did much to promote the interests of our instruments and to him the fraternity are indebted for many of the ideas from which they now receive the benefits. He had a very large acquaintance with members of the fraternity all over the world and through his magazine, he was the means of helping many an amateur to a better knowledge of the instruments.

He leaves a widow.

The Gala Serenade which is to be held at the Naragansett Hotel on the evening of May 23rd as a reception to the Guild, promises to be one of the greatest gatherings of prominent players in the history of the instruments. It is given under the auspices of the Providence Serenaders and Walter Burke, the Secantreas of that organization, is to be Chief Serenader.

In addition to the members of the Providence Serenaders, it is expected delegations will be present from the New York Serenaders, Boston Serenaders and the New London Serenaders. The General Ensemble, which will include a great many players, will play several numbers under the direction of Walter Burke, H. F. Odell and G. L. Lansing.

Among the artists appearing will be Miss Vahdah E. L. Olcott, the eminent guitariste, Mr. and Mrs. Fred Bacon, Roy Koch, a phenomenal young banjoist, the Pettine Quintet, directed by Mr. Guiseppe Pettine, the Place Quartet, directed by Wm. Place, Jr., G. L. Lansing, banjoist, H. F. Odell, mando-cellist, the Kensmore Club, and it is also expected that Miss Gladys Moore, of Boston, will play banjo solos and Miss Vora Moore, also of Boston, mandolin solos and there will be a number of other attractions.

It will be the first time the Serenaders from various cities have gathered together in this way. The Serenade will begin at 7 P. M. and with the tremendous array of talent, will undoubtedly last for three hours.

What is a tango banjo? In reading various magazines and advertisements we have seen the words "tango-banjo" applied, as we suppose to the mandolin-banjo, but every time we have seen these words, the question has arisen in our minds what is it? Is it a mandolin-banjo strung and tuned like a mandolin or is it a tenor mandolin-banjo strung and tuned like a tenor mandola or is it an octave mandolin-banjo, strung and tuned like an octave mandola?

We suppose that some call it the tango-banjo because there are some orchestras called tango orchestras and again we ask ourselves what is a tango orchestra? Why is the word "tango" used anyway, except when the tango is danced and the tango is rather a back number now. One steps, hesitations, fox-trots and canters are decidedly more popular than the tango.

However, we are not discussing modern dancing, but the instruments that are making the music for them, and it seems to us it would be an excellent idea if a uniform name were adopted for the mandolin-banjo and is there any better name for this popular instrument than "mandolin-banjo?"

The instrument used so much for dancing now is

(Continued on Page 20)

LOVE'S IDOL GAVOTTE.

1st MANDOLIN or VIOLIN.

FRANK SHERWOOD.

Arr.by C. D. Smith.

Musical score for "The Rose Tree" in G major, 4/4 time. The score is written for a single melodic line with a piano accompaniment. The tempo is marked *mf* (mezzo-forte). The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and rests. There are several measures with a "4" above them, indicating a four-measure rest or a specific rhythmic pattern. The score is divided into sections by repeat signs and first/second endings. The first ending leads to a second ending, which then leads to a section marked "D.S. al fine" (Da Segno al fine). The score concludes with a "Trio" section, which is marked "acc. rall." (accelerando, then rallentando) and "a tempo." (return to tempo). The Trio section features a more complex rhythmic pattern with eighth and sixteenth notes.

D.S. al \oplus omitting 1st
End then Trio.

COPYRIGHT MCMI BY C. D. SMITH.

Copyright transfered, MCMXI, to Wm C. Stahl

International Copyright

The Wolverine

MARCH - TWO STEP

1st Mandolin
(or Violin)

HARRY J. LINCOLN

The musical score is written for a 1st Mandolin (or Violin) and a Trio. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two main parts: the 1st Mandolin (or Violin) and the Trio. The 1st Mandolin part begins with a forte (ff) dynamic and features a series of eighth and sixteenth notes, with some measures containing triplets. The Trio part begins with a piano (p) dynamic and features a series of eighth and sixteenth notes, with some measures containing triplets. The score includes various musical notations such as slurs, ties, and dynamic markings (ff, mf, p). The Trio part includes a section marked 'Trio' and a section marked 'ff'.

The Wolverine

11

MARCH - TWO STEP

Guitar (acc.)

HARRY J. LINCOLN.

The musical score is written for guitar (accompaniment) and a piano trio. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The guitar part starts with a *ff* (fortissimo) dynamic and includes various musical notations such as slurs, accents, and repeat signs. The piano trio section, marked 'Trio' and *p ff*, enters in the fifth measure and features a complex rhythmic pattern with many beamed sixteenth notes. The score includes several first and second endings, marked with '1' and '2'. A '3d Pos.' (third position) instruction appears above the piano part in the eighth measure. The piece concludes with a 'Fine.' marking and a 'D.S. al Fine' instruction. The final measure of the piano part is marked with a *cresc.* (crescendo) and a final flourish.

LOVE'S IDOL GAVOTTE.

PIANO or HARP.

FRANK SHERWOOD.

Arr. by C. D. Smith.

Tempo di Gavotte.

The musical score is written for piano or harp in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on a treble staff with a mezzo-forte (*mf*) dynamic. The bass staff provides a simple harmonic accompaniment. The second and third systems continue the melody and accompaniment. The fourth system includes first, second, and third endings, marked with brackets and the text "1st Time only.", "2nd & 3rd Time", and "Last time only" respectively. The piece concludes with a double bar line and the word "Fine." written in italics. The fifth system begins with a mezzo-piano (*mp*) dynamic and the instruction "Legato." in italics. The melody continues on the treble staff, while the bass staff provides a more active accompaniment.

1 2

D.S.al then trio.

TRIO.

D.S.al Fine.

Selections from Il Trovatore.

Anvil Chorus.

1st Banjo.

VERDI.

arr. by F.J. BACON.

10* 1 Bar. 8 Bar. 7 Bar.

10* 10B 8B 7B

6* 6* 3 Bar.

8va 3B 12 17 15 12 5 Bar. *pp*

13B 15 16* 12 Bar. 4 4 2 1 2 1

17 14 19 15B 15B 10B

7* 13B 18 15B 15B 10B 7* 9* 15B 15* 12B 2B 7Bar. *ff* Allegro 8* 5B 4B 2B

6B 8* 7B 2B

Not too fast. *Lively.*

Marziale.

[illegible]

Anvil Chorus. (1st Banjo) ⁵ + ⁵ Thumb notes may be used or not ad lib.

ADIOS

(FAREWELL)

(SPANISH DANCE)

GUITAR.

LOPEZ
Arr. by G. C. Santisteban.

The score is written for guitar in 2/4 time, key of D major (two sharps). It consists of 12 measures. The notation includes various musical symbols such as triplets, slurs, and dynamic markings.

- Measure 1: *mf* (mezzo-forte), triplet of eighth notes.
- Measure 2: *p* (piano), triplet of eighth notes.
- Measure 3: *p* (piano), triplet of eighth notes.
- Measure 4: *p* (piano), triplet of eighth notes.
- Measure 5: *p* (piano), triplet of eighth notes.
- Measure 6: *p* (piano), triplet of eighth notes.
- Measure 7: *p* (piano), triplet of eighth notes.
- Measure 8: *p* (piano), triplet of eighth notes.
- Measure 9: *p* (piano), triplet of eighth notes.
- Measure 10: *p* (piano), triplet of eighth notes.
- Measure 11: *p* (piano), triplet of eighth notes.
- Measure 12: *pp dim.* (pianissimo, decrescendo), triplet of eighth notes.

Other markings include "Bar" (bar line), "6th Bar", "Gr. Bar", "7th", "dolce rall.", "Harm.", "12th", and "rit. e morendo".

Programs of Concerts and Recitals

Ninth Annual Boston Festival Mandolin Concert under direction of G. L. Lansing and H. F. Odell, March 23rd, 1915.

1. (a) March "A Live Wire" Jas. H. Johnstone-Odell
H. F. Odell, Director
- (b) "Cavatina" (with organ) J. Raff-Odell
G. L. Lansing, Director
Boston Mandolin Orchestra
2. Impersonations
John Thomas
3. Mando-cello Solo—
(a) "Love's Golden Memories" H. F. Odell
(b) "Fantasticaria" H. F. Odell
H. F. Odell
4. Medley, "Melodies of the British Isles" .. Arr. H. F. Odell
Lansing Mandolin Orchestra
G. L. Lansing, Director
5. Banjo Solo—(a) "Fantasia" Eno-Morley
(b) "When Twilight Comes to Kiss The Rose
Goodnight" Petrie-Lansing
G. L. Lansing
6. (a) Song, "The Holy City" (with organ) Stephen Adams-Odell
H. F. Odell, Director
- (b) Descriptive, "The Cavalry Attack" .. A. Sartorio-Odell
G. L. Lansing, Director
Boston Mandolin Orchestra
7. (a) "Dixie Blossoms" Wenrich
(b) Potpourri Popular Airs Arr. Lansing
Boston Ideal Club
8. Grand Selection, "Aida" Verdi-Odell
Langham Mandolin Orchestra
H. F. Odell, Director
9. (a) March, "The Crescendo" H. F. Odell
Dedicated to "The Crescendo"
G. L. Lansing, Director
- (b) Caprice, "Lady Dainty" H. F. Odell
H. F. Odell, Director
Boston Mandolin Orchestra
10. Fun Stories
John Thomas
11. War Song Medley, "Echoes of '61" (with organ) Arr. H. F. Odell
H. F. Odell, Director
Boston Mandolin Orchestra

Concert given at Tannersville, N. Y. under direction of F. J. Baldwin, Jan. 30th, 1915.

1. March, "A Live Wire" Johnstone
Mandolin Club
2. Solo, Selected
Miss Allen
3. Piano Solo, Selected
Mrs. Fred J. Baldwin
4. Song, "Love's Old Sweet Song" Molloy
Ladies Quintette
5. Waltz, "Dreaming" Joyce
Mandolin Club
6. Song, "Their Baby Brother"
Male Quartet
7. Solo, Selected
Mrs. Fred J. Baldwin
8. Banjo-Mandolin Solo, "Bashful Bumpkin" Rolfe
Dr. H. G. Baldwin
9. Duet, "A Little of Everything"
"Peggie" and "Bickie"
10. Mando-cello Solo, "Berceuse from Jocelyn" Godard
Mr. Fred J. Baldwin
11. March, "White Star"
Mandolin Club

Program of sixth annual concert by Bailey's School of Music under the direction of E. L. Bailey at Brooklyn, N. Y., Feb. 23, 1915, assisted by the New York Serenaders Mandolin Orchestra and Banjo Club.

1. (a) "Barcarolle" Offenbach
(b) "Humoresque" Dvorak
Violin Class
2. Banjo Solo—(a) "La Infanta" Gregory
(b) "Operatic Rag" Lenzberg
A. L. Douglass
3. (a) "Live Wire March" Johnstone-Odell
(b) "Italian Suite" Allegro Vivo, Tarantella
Gruenwald-Odell
Serenaders Orchestra
F. Landry Berthoud, Director
4. Vocal Solo—(a) "O Promise Me" De Koven
(b) "Spring Song" Huntington-Woodman
Miss Ida Cowen
5. (a) "Haunting Rag" Lenzberg
(b) "Tickle The Ivories" Herzie
The Banjo Bugs
W. D. Kenneth, Director
6. (a) "Frivolezza" F. Landry Berthoud
(b) "My Hero" Strauss-Odell
Gibson Mandolin Club
7. Violin Solo—(a) "Ballade et Polonaise" Vieuxtemps
(b) "Etude" Haydn Paganini
Piet Van Der Meer
8. (a) "Norwegian Slumber Song" Gilder-Odell
(b) "Echoes of '61" Arr. Odell
Serenaders Orchestra
Miss Katherine Luca, Miss Gilder
Mrs. W. D. Kenneth at the Piano

Concert recently given by the Lyric Mandolin Sextet at Baltimore, Md. under direction of Geo. H. McCauley.

1. "Serenade" Herbert
2. "Kuiawuak" Wieniawski
3. Mando-cello Solo, "Modestie" Odell
4. Overture, "Poet and Peasant" Suppe
5. "Song of the Boatman on The Volga" Traditional
6. Soprano Solo, "A Dream" Bartlett
7. "Hungarian Dance, No. 6" Brahms
8. "Shadowland" Gilbert
9. Unaccompanied Mandolin Solo,
"Souvenir de Veneziano" Place
Geo. H. McCauley
10. "Minuet No. 2 in G" Beethoven
11. "Humoresque" Dvorak
12. "Mimi" Leigh

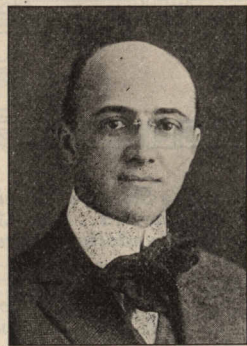
STEEL GUITAR CORRESPONDENCE COURSE

By F. L. LITTIG

A thorough System with exercises and solos in the various Major and Minor Keys, Scales, Chords, Intervals, etc. Explains correct position, proper use of steel, left hand fingering, right hand picking, tremolo and right and left hand Harmonics. Complete Course for Steel Guitar, \$5.00. Correct shape Silvered Steel, .75. Celluloid thumb picks and thimbles, 10c. each. Hawaiian Ukulele Course, Complete, \$3.00. Genuine Hawaiian Ukuleles, play true, \$6.00, \$8.00, \$10.00, \$15.00. Canvas Case, \$1.00.

FRANK L. LITTIG, Music Publisher & Jobber

746 MAPLE AVE., LOS ANGELES, CAL.



MANDOLINISTS ROUND TABLE

Conducted by F. Landry Berthoud

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

A CORRECTION



N last month's R-T "con energico" was translated as "with energetically." Through carelessness on my part this slipped through. Energico means "energetic" or "with energy." Con means "with" so that the expression quoted should have been translated as "with energetic" which is just as meaningless as "with energetically."

If your hobby is Motor Boats or Chicken Raising, Photography or Mushroom Growing, you in all probability subscribe for a magazine which specializes in the particular subject you are interested in.

You subscribe because it is a most valuable means of getting information, of finding out what other enthusiasts in your line are doing, of keeping you up-to-date. One of the most valuable departments in your magazine is the collection of advertisements with which it is supplied. By consulting these you learn of improvements, inventions, implements and materials.

One can glean much knowledge from an intelligent perusal of the ads in ANY magazine. But how much "nearer home" they are when they are all about just those things you spend all your spare time talking or thinking about. There are numerous ways of getting in touch with advertisers. You may read about a new make of instrument and perhaps send for a catalogue! The man who advertises spends money to bring his goods to your attention. It will repay him amply if he arouses interest enough in you so that you investigate what he is advertising.

You are always buying little things, some piece of music or other trifle, do you know what products your own specialty magazine offers—and indorses by printing these advertisements? You can improve your paper's power and usefulness, as well as procure something you need, by informing yourself of the scope and up-to-dateness of its constantly varying advertisements.

We are all very much agog this season over the popularity of the mandolin, or banjo-mandolin, in dance music. But not until today did I know that the mandolin had a little niche across the sea amidst the pathos and sufferings caused by war. Just by way of contrast you will be interested in this American who is now in Paris, and of whom the New York Times says:

"In an annex for soldiers who have lost their sight during the war, among the first twenty men admitted was Joseph Amar, a young American. He is 22 years old and was born in Washington. Amar was at Lyons working for an electrical company

when the war began. He enlisted in the Foreign Legion and took part in dangerous scouting tasks, being especially skillful in throwing hand grenades into German trenches. He lost both eyes by the premature bursting of a grenade thrown by a comrade. The military medal, which is reserved for 'Heroes of France,' has been awarded Amar.

"I am glad to have fought for France and for the justice of the French cause," said Amar today.

"The director of the hospital says the youth has never uttered a word of regret at the loss of his eyes. He will be educated in reading and writing in the manner taught blind persons and will be permitted to adopt any handicraft which he may select. Amar spends his time entertaining his comrades by playing the mandolin."

THE ROUND TABLE BOOK RACK

An intensely interesting biography—among the absorbingly fascinating reading to be found about the Master Musicians—is that of Mozart. It is well worth reading and will supply much food for thought. A very convenient edition is "Mozart" by Eustace J. Breakspeare in the Master Musician Series edited by Frederick J. Crewest, and published by E. P. Dutton & Co., N. Y. Valuable Appendices give a complete list of Mozart's works and a short description of the most important events in his life.

Answering the note of C. C. S., Shelbyville, Ind., would say that it is fairly difficult to recognize any one of the better known makes of mandolin in the cut he encloses. As a matter of fact it looks very much like a purely commercial product such as is manufactured for sale by mail order houses. It is not a Shutt, nor a Stahl, nor a Gibson, nor a Vega, nor a Leland "Mando," nor a Dayton, nor a Weyman "Mandolute." It appears to be an imitation of one or the other of these leading makes.

* * * * *

Apropos this inquiry it is exceedingly interesting to examine the catalogues of the various manufacturers and to note the tendency to a sort of "Reversion to Type." The earliest instruments had precisely the forms now so very generally accepted as "up-to-date."

I have before me a half tone of an "English Guitar" of the eighteenth century that would be right in style now as far as form goes. Another reproduction shows a Cittern used circa 1700 that is almost a counterpart of the modern makes of mandolin. Needless to say many of these old instruments have fantastic shapes and should any adventuresome maker of today dare to reproduce them he would be credited with the production of a freak.

The Chinese, generally accredited with the manufacture of "Master-Freaks," use currently an instrument called Yuen Kim (pardon my Chinese). This is built very simply, like a thin circular box about twelve inches in diameter and two inches thick. A most picturesque neck is fitted to this body and enormous wooden frets are glued onto what we would call the fingerboard and also on the face of the instrument. The bridge is made of some reedy species of wood and the strings are attached to a tail-piece also of wood, of shell-like formation, which also serves as a receptacle for the plectrum when not in use. This plectrum is a piece of tortoise shell rudely cut about $\frac{7}{8}$ of an inch wide by $2\frac{1}{2}$ inches long and more or less of a rectangular shape.

(Continued on Page 21)

GUITARISTS ROUND TABLE

CONDUCTED BY

Miss Vahdah (Ethel Lucretia) Olcott

"The guitar is a miniature orchestra in itself."—Beethoven.

This department is especially for Guitarists, but anyone may ask questions pertaining to the guitar or contribute items. Questions or suggestions will receive due consideration. Address—"Guitarists Round Table," care of The Crescendo.

FAMOUS HYMN WRITER PLAYED GUITAR

It may be of interest to guitarists to know that Fanny Crosby, the noted hymn writer who died on February 12th last at her home in Bridgeport, Conn., played the guitar in her youth, and because of this her fingers became so calloused that it was impossible for her to read by the raised letters, since the fingers were not sensitive enough to read the raised characters.

This famous woman was in her 95th year at the time of her death. She was the author of more hymns than any other writer since the days of Charles Wesley (who, by the way, also played the guitar) and Isaac Watts. She is the author of eight thousand hymns sung today in the Christian churches of the world. She kept up her writing till a short time before her death, though she was in feeble health.

With all these hymns to her credit, she did not begin hymn writing till she was forty years of age, in fact she was over forty. At this time a great many people think they are "too old to learn." Fifty years ago she was best known by her popular melodies which were whistled all over the country, such as "Proud World, Goodbye, I'm Going Home," "Hazel Dell," "The Honeysuckle Glen," and "Never Forget the Dear Ones."

She was born in Putnam County, New York State, March 24, 1820. She married a blind musician, Alexander Van Alstyne, who died many years ago. Fanny Crosby's mother lived to be 102 and her grandmother to be 106. The famous writer retained to the last all her faculties excepting eyesight. She lost this in infancy during a fever when a hot poultice was applied to the eyes, injuring the optic nerve.

At eight years the little girl displayed her first talent in verse by this philosophy of contentment:

*Oh what a happy soul am I;
Although I cannot see;
I am resolved that in this world
Contented I will be.*

*How many blessings I enjoy,
That other people don't;
To weep and sigh because I'm blind,
I cannot and I won't.*

Since her guitar playing in youth prevented her from reading the raised characters, all she learned she memorized from hearing. She was studying for twelve years at the New York Institution for the Blind. She was connected with the institution for an additional twelve years as a teacher, and during this time traveled all over the country declaiming her verses.

OMISSION.

Through some error, part of the answer to the question to L. W., Columbia, Pa. was omitted last month. In regard to the question if Paganini ever wrote any solos for guitar, it is stated by some authorities that this wizard wrote a Concerto for guitar, but that it was never published, as he wrote it for his own use, and that of Ferranti, whose playing enraptured him.

Mr. Jansen informs me that he has recently bought from Madame Giulia Pelzer of London, Giuliani's Third Concerto, Op. 70. This concerto is written for terz guitar with accompaniment of full orchestra. The guitar part is twenty pages long. The orchestral part is scored for 1st and 2nd violin, viola, 'cello, 1st and 2nd oboe, 1st and 2nd fagatto, flute, 1st and 2nd clarinette, and tympani. It is a great work, and as it has long been out of print, is very rarely seen now days. In fact there are so far as known, only a few copies in existence at the present time. Mr. Jansen writes that he hopes to play this concerto in public sometime. We shall hope that there will be an opportunity to play it at a time when a galaxy of guitarists may be present to enjoy it, for it would be a treat indeed.

WHAT SOME OF THE SUBSCRIBERS THINK OF THE BONE BOOK OF "BIOGRAPHIES."

Mr. Samuel G. Danforth, guitar enthusiast of Boston, Mass.

"I have read the 'Biographies' once through, and will read them again after awhile. I have learned much about courage, ambition, trials, music, and some history. It is a fine, valuable book, and certainly keeps one much interested in the guitar."

Miss Dora Helsom, White Bluffs, Washington.
(Member of Miss Olcott's Trio).

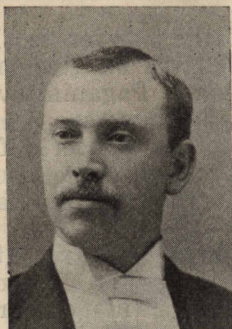
"Last week I received my Bone 'Biographies.' GREAT! I should think they are. They will most certainly be a constant pleasure for me: a regular tonic for any doubts as to the popularity of our instrument, and let us hope that it will again reign."

Miss Nancy Yerkes, Los Angeles, Calif. (Member of Miss Olcott's Trio).

"Since last I wrote you, my 'Biographies' have been delivered to my joy. They are a matter of never ending pleasure and inspiration to me. You may guess my surprise. I had formed no picture of them in my mind, but with all my power could not have pleased my fancy better. They are written with life, outside of the fact that they are rich in generally unknown or overlooked facts, and in a very concise and well organized manner."

Some tardy ones may be glad to know that if they all hurry and speak up at once, they may yet be able to obtain one of these priceless books of "Biographies" of the famous masters of the guitar and mandolin. There are at the present writing only ten of the ordinary edition left. There are surely ten that will want these, and more than ten more that will be deeply disappointed not to have been able to have secured one of these books, but let the ten that want to be sure not to miss the great opportunity of possessing one of these books, hurry with all speed with their names and remittances that I may forward immediately to Mr. Bone. The price of the ordinary edition is Four Dollars and of the deluxe edition, Six Dollars. As this book was only

(Continued on page 20)



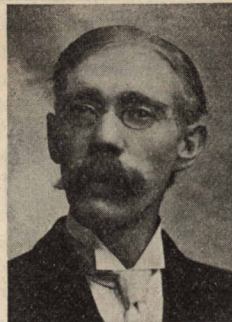
BANJOISTS ROUND TABLE

Conducted by

GEORGE L. LANSING and THOMAS J. ARMSTRONG

:: :: :: Eminent Authorities on Matters Banjoistic :: :: ::

This department is especially for Banjoists but anyone may ask questions pertaining to the banjo or contribute items. Questions or suggestions will receive due consideration. Address "Banjoists Round Table," care of The Crescendo.



KEEPING THE BANJO IN PROPER CONDITION

By G. L. Lansing

THE banjo requires as much care as any other instrument. If dust is allowed to collect under the head and around the brackets it not only looks badly but has a tendency to interfere with the vibration.

When a string begins to fray, remove it at once as it is liable to break any instant and the tone is sure to be impaired. The leader of one of our college banjo clubs in Boston keeps his banjo head spotless by using a very soft rubber on it whenever a spot appears. It will be found much easier to do this than to wait until the head is covered with dirt which has worked in and is almost impossible to remove.

I often see banjo fingerboards which have been neglected until the dust has accumulated and caked on about the frets. It is well to keep a small piece of chamois for the purpose of removing dust after using the instrument. I usually have a new head put in my solo banjo about every nine months at which time I have the metal work burnished.

By following these suggestions, one can have a banjo that is in every way as good as when it came from the maker.

THE PROPER USE OF THE PLECTRUM

One of the hardest things to master in playing with the plectrum is delicacy of tone. Unless the novice begins by striving for the soft quality, it is doubtful if he will ever attain it. I am reminded of a pupil who has been with me for a number of years who plays finely with his fingers. He took up the plectrum style about three months ago. On his second lesson, he remarked that it seemed impossible to obtain anything but a very harsh tone. Upon investigation, I found that his occupation was that of bookkeeper and that in writing, he kept his arm stiff, which caused him to become muscle bound in the wrist. I suggested a gymnastic exercise as follows,—to raise the arm from the elbow, allow the hand to drop forward as far as possible, then to practise swinging the hand sideways at the same time, holding the pick very loosely between the thumb and first finger, keeping the thumb straight. This was to be practised without the instrument. Being a diligent pupil, he went right at it. Inside of two weeks he was able to get a soft tone of excellent quality and had fair control of the plectrum.

The above incident occurred some months ago, and today the gentleman derives much pleasure from playing songs with piano accompaniment, using the plectrum. I might add that being a true

lover of the banjo, he never has given up the guitar or finger style of playing, reads in both notations and thus deserves to be held up as an example for others to follow.

For years it was the custom for nearly all teachers, myself included, to condemn banjo playing with the pick, but after using it for three years and developing tone quality, I see many advantages in its use, not the least of which is the fact of being able to play the melody of any song written for piano.

H. T. V. P.

If a student finds that in alternating in picking with the fingers of his right hand his speed is very slow, less than half of the speed possible in using the thumb and first finger, is there any way in which the speed in alternating with the first and second fingers can be increased or are some individuals hopelessly slow?

Answer. If the fingers are in normal condition steady practise should overcome the difficulty. Some people are however hopelessly slow, others are tone deaf, although they are few and far between. Mr. Joe Morely of London, known as the lightning player, uses the thumb and first finger in nearly, if not all, rapid passages. The late Ruby Brooks did the same.

EDITORIALS

(Continued from Page 8)

a small banjo with a 6-inch to 10-inch head, strung like a mandolin with mandolin strings, tuned and played like a mandolin, therefore it is a **mandolin-banjo**. If a uniform name is not applied to it, it is possible that we shall hear of hesitation mandolins, one step mandolas or fox trot mando-cellos, etc.

This editorial is intended simply to bring before the fraternity the fact that the instrument called a tango-banjo means nothing to the average player or the public. They simply imagine it is some sort of banjo, but do not know what; therefore we respectfully suggest to the manufacturers and to the fraternity in general, to call a spade a spade and name this instrument a **mandolin-banjo**. Then everyone will know what instrument is referred to and as other instruments of the family are already referred to as tenor-banjo, and cello-banjo, is there any more appropriate name for the leading instrument than **mandolin-banjo**?

GUITARISTS ROUND TABLE

(Continued from Page 19)

published by subscription it will never be on sale. Send subscriptions to Miss Vahdah E. L. Olcott, 16 West 101st Street, New York City, N. Y.



SECRETARIES ARE REQUESTED
TO SEND IN NOTICES FOR THIS
DEPARTMENT.

NEW YORK.

F. Landry Berthoud, Secantreas, 664 West 179th St., New York City.

The New York Serenaders celebrated their removal into new and larger quarters by a very enthusiastic Serenade under the generalship of Messrs. Jimmy Johnstone and Charles E. Burch. There was a large attendance and many new faces.

It may be well, on this occasion, to recall a few facts which will be of interest to members and which perhaps are not generally known, and which will perhaps bring home to many a clearer perspective of just what a membership in the Serenaders' means, and what a member's \$1.00 per year procures for him.

Five years ago, a preliminary meeting was held in the parlors of the National Institute of Music through the courtesy of Mr. Myron A. Bickford. This was purely an invitation affair to lay before the guests the "Big Idea."

The "Idea" took hold—and a motion to organize was unanimously carried. As it was originally intended to let each "CHIEF" provide the meeting place, the first regular meeting was arranged for a fortnight hence, in the same rooms, in charge of Mr. Bickford. Before the next meeting arrangements had been made with the Institute to occupy regularly their parlor at a nominal rental of \$1.00 to cover expenses of lighting. Six months later we moved to 34th St. and there our expenses were increased to \$2.00 per night. By another move we got the price jacked up to \$2.50 at No. 13 Park Ave. Returning to 34th street our rent became \$2.84 (about) and now we are disbursing nightly at rehearsals and Serenades, \$4.17.

Meanwhile our dues have remained the same! In the beginning we decided the \$1.00 per annum should cover all expenses of music, postage, etc. No notice was taken of rent. Each member taking the Serenade was to supply his own meeting place which, of course, would be no expense to the Society.

It is perfectly patent, that with constantly increasing expenses and various extras such as music stands, a music cabinet, a mandobass, etc., the revenue derived from members' dues is quite insufficient. Each member is therefore receiving MORE THAN HE PAYS FOR.

It is solely thanks to the Serenaders' Orchestra that all expenses have so far been met. All proceeds of concerts, etc., go into the Serenaders' Treasury and besides, in order to pay for their rehearsal room, each member of the orchestra pays an additional 50 cents per month Orchestra dues.

Having taken up so much space with these remarks I shall give but one program only—that of Messrs. Johnstone and Burch and beg indulgence from the Chief Serenader of March 21st, Mrs. F. Percy White, if notice of her Serenade goes over until next issue.

Serenade, March 17th, '15, Chief Serenaders, "Jimmy" Johnstone and Charles Burch. The G. E. played "A Live Wire March" (Johnstone) and "Norwegian Slumber Song" (Gilder-Odell). Wm. Ed. Foster played two mando-cello solos, "Mazurka" (Popper) and "Hymnus (Holter). Number 3 was the Ideal Banjo Trio of Newark, N. J., Messrs. Ray Gadler, Geo. Miller and Wm. York, who played "Persian Lamb Rag" (Wenrich) and "Selections from Famous Overtures" (arr. Bacon). Stellario Cambria played mandolin solo "Angela e Demoni" (Leonardi). Next came Miss Ruth De Wick who played banjo solo "Summer At Sea" (Jennings). The Banjo Bugs played "Banjo Bugs Rag" and "In the Pines" Waltz (both by Johnstone) and an Operatic Rag. Then came Jimmie Johnstone in tenor mandola solos, "The Holy City" and "Sextet from Lucia." A combination of two banjos, Messrs. Kenneth and Douglas, piano, Mrs. Kenneth and drums, Mr. Fairbank, played "Royal Tourist March" and "Temptation Rag." The G. E. wound up the program with the "Secantreas March" (Lange and Johnstone), Nos. 3 and 4 of "Italian Suite" (Gruenwald-Odell) and "Echoes of '61" (arr Odell).

PROVIDENCE.

Walter Burke, Secantreas, 911 Westminster St., Providence, R. I.

Serenade March 26th, William H. Callahan, Jr., Chief Serenader. The G. E. played "the Starry Jack" (Hildreth), "The Palms" (Faure-Odell), "Persian Princess Overture" (Armstrong), "Second Regiment Connecticut March" (Reeves-Odell), drum solo by Miss Mildred Hazard and "Sun Rays." Walter Burke played banjo solo "Down in Chicken-Foot Alley" (Bascom), Wm. Callahan, Jr., at the piano; Master Melvin Tanner gave readings "The Stolen Custard" and "Lost Tommy;" Giuseppe Pettine played mandolin solo "Mazurka Fantasia Op. 273" (Munier), Mr. Callahan at the piano; Miss Eleanor Nickerson and Miss Susan W. Smith rendered guitar duets, "La Virginella" (Hayden) and "Gavotte" (Munier); Mr. James Chase played banjo solo, and Frederick J. Bacon, who happened in, played banjo solo "Massa's in the Cold Ground" with variations (Bacon) and had to respond to a double encore. The membership of the Providence Serenaders is now almost 70.

BOSTON.

H. F. Odell, Secantreas, 165 Tremont St., Boston, Mass.

Serenade March 26th, A. C. Sherman, Jr., Chief Serenader. The G. E. played several numbers under the leadership of G. L. Lansing and H. E. Pendleton. The Technology Banjo Quartet, composed of Messrs. Achard, Dickson, Moorehouse and Sherman, played "Stop! Look and Listen!" (Allen); Musical Johnstone, "The Man With the Mandolins" who happened to be in Boston at the time, rendered mandola solo "In the Pines" (Johnstone) and "Grand Opera Strains" arranged by himself; Mr. Lansing played banjo solos "Old Folks at Home" and "Alice Where Art Thou," arr. Lansing; Miss Vora I. Moore gave mandolin solos, "Impromptu" (Siegel) and "Twilight Reverie" (unaccompanied) (Brunover). Miss Gladys E. Moore accompanied her on the piano in the first selection. An extra number was put in here, a vocal solo (so says Mr. Sherman) by Mr. Odell, assisted by Mr. Lansing and The Serenaders Chorus entitled, "The Time, The Feed and the People" (Anon), in reality a discussion on the banquet which occurred in April. Mr. T. Frederick Harry, tenor soloist, sang "Invictus" and "A Perfect Day" (Jacobs-Bond), accompanied by Mr. Potter at the piano. A mandolin quintet composed of the Misses Moore and Messrs. Johnstone, Stoye and Sherman played "My Flower of Hawaii" and "Aloha Oe" (arr. by Johnstone). Mr. Frank Bradbury, gave banjo solos, "Amarilis" (Bertholdt), and "Nearer My God To Thee" (arr. Farland). John E. Russell, mandolinist, played "Intermezzo, Cavalleria Rusticana" (arr. Abt), and "A Prayer" (Ettinger), unaccompanied. Mr. Alexander Martin, gave several readings. "Jimmie" Johnstone, played tenor banjo solo, "The Banjo Bugs," a new number by himself, dedicated to the Banjo Orchestra of the New York Serenaders, and the final number was the Technology Banjo Club (Mr. Ross H. Dickson, leader), in an "Indian War Dance" (Anon). A most successful Serenade, with about 150 present.

MANDOLINISTS ROUND TABLE

(Continued from Page 18)

After all, the form does not matter so much, it's the tone we want. Greater demands are made on our instruments nowadays than ever before and although I do not for a moment believe that the majority of mandolin players, or that even the majority of fine mandolin players have exhausted all the "possibilities of the instrument," there seems to exist much room for improvement as regards tonal quality and tonal power (not noise).

One of the most acute impressions of a Concert-goer upon seeing and hearing a large mandolin orchestra for the first time is the very apparent discrepancy between the large number of players and the volume of tone produced!!! Think it over!!!

VANDERSLOOT'S MANDOLIN FOLIOS

Are Acknowledged the Best—The Lasting Kind

ALL INSTRUMENTAL HITS

Nos. 1 to 9 Inclusive—No. 9 Now Ready
Send 25 cents for 1st Mandolin, Postpaid

Catalog will be mailed upon request

Published for 1st and 2nd Mandolins, Cornet, Guitar Acc. and Piano
Acc. Also published for Mandola or 3rd Mand. in separate sheet form

Vandersloot Music Pub. Co., Williamsport, Pa.

OR

H. F. Odell & Co., 165 Tremont St., Boston, Mass.

If you have trouble playing sixteenth notes on the mandolin,
send for

FRIVOLEZZA By BERTHOUD

It is a brilliant little piece. Sounds flashy and difficult
BUT IS VERY EASY HONEST!!! ALL FIRST POSITION
PRICES: Mandolin and Guitar, 40c. Two Mandolins and Guitar, 50c.
Mandolin and Piano, 50c. Two Mandolins and Piano, 60c.

F. LANDRY BERTHOUD, 664 W. 179th STREET, NEW YORK, N. Y.

SELF INSTRUCTOR FOR THE

UKULELE

Or Hawaiian Guitar by George Kia

The Most Successful Method for the Most Popular Stringed Instrument

LEARN AND TEACH THE UKULELE

Over 15,000 instruments used in Los Angeles alone

Special to teachers, 75c per copy, postpaid

R. W. HEFFELFINGER, Publisher : LOS ANGELES, CALIFORNIA

"A LIVE WIRE" March is only one of the many compositions by JAS. H. JOHNSTONE

Send for his "Plectrio," "Chaperone" and "Morning Telegraph" Marches
Solo Mandolin, 30c.; M. and G., 40c.; 2 M. and G., 50c.; M. and P., 50c.; 2 M. and
P., 60c.; T. M.-M. C. and M. B., 20c. net.

Grand Opera Strains, Medley Overture

Solo Mandolin (Duo), 40c.; M. and G., 50c.; 2 M. and G., 60c.;
M. and P., 70c.; 2 M. and P., 80c.

Discount 1/4 Off

JAS. H. JOHNSTONE, 1050 Madison Avenue, Albany, N. Y.

SLEEP, MY LITTLE ANGEL

By Count Minaldi Sigillio

The Sweetest Lullaby Ever Written by Any Mandolinist

Easy, Charming and Very Effective. If you do not care to miss one of
the best mandolin numbers, order a copy to-day.

Prices net. Mandolin and Piano, 35c. Mandolin and Guitar, 30c.
Other parts, 10c. each. Piano Solo, 25c.

THE MESSINA MUSIC CO., 253 W. 112th St., NEW YORK, N. Y.

OH! OH!
16 DECEMBER?

ODELL KRAFT MUSIC COVERS

These new American made covers are just the thing to keep your sheet
music in. Will wear like cast iron. Very inexpensive. Far superior to
manilla. You can't tear them,

Small size for 9 x 12 music. Large size for 11 x 14 music.

PRICES including Postage or Express
East of the Mississippi River

	12	50	100
Small	40c	\$1.00	\$1.75
Large	50c	1.25	2.00
	West of the Mississippi River		
Small	40c	\$1.15	\$2.00
Large	50c	1.40	2.25

SPECIAL DISCOUNT TO TEACHERS AND DEALERS

Sample cover, either size 5 cents

H. F. ODELL & CO., 165 Tremont St., Boston, Mass.

Yours for convenience—The Trinity Music Stand



The evolution of the Music Stand, pro-
duced the Trinity, the Best and only
Complete Music Stand in the World.
Absolutely. The Trinity folder, beautifully
illustrated, shows you the difference
between the old way and the New Way,
sent on request. Ask your dealer to show
you the Trinity.

Agents wanted, liberal commission.

TRINITY MUSIC STAND CO., Box 53, Elmwood Station, Providence, R. I.

HAWAIIAN STEEL GUITAR A Method clear and
simple, containing full
instructions and catchy Hawaiian melodies. Price 50 cts.

Send for List of Sheet Music for Steel Guitar

M. MUNTZ, 94 South 7th Street, San Jose, Calif.

FREE

A copy for Mandolin and Piano or 2 Mands. and Guitar of
the immensely popular march

"THE PRIZE WINNER"

to anyone who will send us the names and addresses of
five players in their vicinity. This march won the prize
in the Crescendo contest last year and you will surely like
it. Simply send us names and addresses as above and
state which combination you desire and it will be immedi-
ately mailed to you postpaid. The names must be those
of actual players of the mandolin, mandola, mando-cello,
guitar, banjo or piano. State after each name the in-
strument played.

H. F. ODELL & CO., 165 Tremont St., Boston, Mass.

THE APRIL NUMBER OF "THE BANJOIST"

(First issue) the NEW monthly B-M and G Journal

Made GOOD

The May number will be twice as good

8 pages of fine solos and duets for the three instruments.
A snappy rag, "Keep Smiling", is one of them. Another
corking cartoon by Don Nevin. Half-tone picture on title
cover of New York "SERENADERS" banjo club. Clever
articles (interesting and instructive) by PETTINE, HART-
NETT and BERTHOUD.

Sample copy, 10 cents. By the year, \$1.00

Address FRED BACON, Plant Bld'g, New London, Ct.

We are agents for the Clifford Essex

BANJO MUSIC

Fine music by such writers as Ossman, Grimshaw, Morley,
Bassett, etc.

A or C Notation

Send for list of seventy pieces

H. F. ODELL & CO., 165 Tremont St., BOSTON, MASS.

Learn the HAWAIIAN GUITAR

As Played in "Bird of Paradise." Send 50c for instructor

JAMES F. ROACH, 246 E. 5th AVE.
CINCINNATI, O.

MAKE MONEY PLAYING FOR DANCING

LANSING'S NEW BANJO METHOD

in C Notation teaches you to play from piano or orchestra music, either
picking or plectrum styles. 60c. by mail.

G. L. LANSING

170a Tremont Street

Boston, Mass.

Pianists!!!

LADY DAINTY

By H. F. ODELL

Just published for Piano Solo (50c). This world famous
piece is most desirable for teaching, recital, or to play
"just for fun." Sent postpaid for 25 cts.

H. F. ODELL & CO., 165 Tremont St., Boston, Mass.

SAY, "I SAW YOUR AD IN 'CRESCENDO'"

MANDOLIN ORCHESTRA MUSIC AT 80 PER CENT. OFF

THIS REFERS TO MONTHLY NEW ISSUES ONLY

USE THIS COUPON

MEANS ONE
DOLLARS
WORTH FOR
TWENTY CENTS

CARL FISCHER, 48 Cooper Sq., New York City

Kindly send New Issues each month, until further notice, at a discount of 80% off, for arr. checked X as follows:

.....MAND. CLUB, of.....1st Mand.,.....2d Mand.,.....3d Mand.,.....Ten. Mdl.,
.....Mdo.-Cello,.....Mdo.-Bass,.....Banjo,.....Gui. Acc.,.....Pia. Acc.

Name,.....Street,.....

City,.....State,.....

I refer to.....

MEANS ONE
DOLLARS
WORTH FOR
TWENTY CENTS

NEW MANDOLIN CLUB PUBLICATIONS

INTERMEZZOS

*Pierrot and Pierrette (Lehar-Tocaben).....B

MAXIXES

Dengoza (Nazareth-Tocaben).....A

MISCELLANEOUS COMPOSITIONS

Aloha Oe (Farewell To Thee) (Liliuokalani-Odell) A

American Patrol (Meacham-Tocaben).....B

*Ave Maria, Meditation (Gounod-Tocaben).....A

*La Golondrina (Serradell-Tocaben).....A

La Lisonjera (Chaminade-Tocaben).....A

Minuet No. 2 in G (Beethoven-Odell).....A

Traum der Sennerin (Labitzky-Tocaben).....A

OVERTURES

Raymond Overture (The Queen's Secret)

(Thomas-Tocaben).....C

POPULAR MUSIC

All for the Girlies (Gilbert).....A

Do You Take This Woman for Your Lawful Wife?

(Von Tilzer).....A

In the Heart of the City That Has No Heart (Daly)A

Last Night Was the End of the World (Von Tilzer)A

Little Bunch of Shamrocks (Von Tilzer).....A

On the Old Fall River Line (Von Tilzer).....A

Tres Chic, One-Step (Caslar).....A

SERENADES

*Serenade from Suite, Op. 3 (Herbert-Tocaben).....A

Serenade (Titl-Tocaben).....A

TANGOS

*Bella Argentina, La (Roberto).....A

Maurice Tango (Hein).....A

Too Much Ginger (Daly).....A

WALTZES

Sing Me the Rosary, Waltz

(Lewis-Klickmann-Tocaben).....A

*Aeroplane Dip, Hesitation (Pryor-Tocaben).....B

Vision of Salome Hesitation (Joyce-Tocaben).....B

*Jolly Fellows (Vollstedt-Tocaben).....B

ONE-STEPS

Nobody Home (Allen-Tocaben).....A

I Wonder What Will William Tell (Daly-Allen-
Tocaben).....A

RAGS

Down Home Rag (Sweatman-Tocaben).....A

LETTERS AFTER TITLES INDICATE PRICES—SEE SCHEDULE BELOW

LISZT SECOND HUNGARIAN RHAPSODY IS POSSIBLE

Just issued for full Mandolin Orchestra. An effective arrangement which can be played by average Mandolin Orchestras and Clubs. Also wonderfully effective for smaller combinations such as Mandolin and Guitar, Two Mandolins and Guitar, Mandolin and Piano, Two Mandolins and Piano, Etc., Etc. For prices see column C in price schedule.

WATCH THIS SPACE EACH MONTH

NEW GUITAR SOLOS

O Belle Nuit (Beautiful Night), Barcarolle, from

Tales of Hoffman.....Offenbach-Tocaben 30

La Paloma (The Dove), Serenade Espagnole

.....Yradier-Sacchi 40

Humoreske, op. 101 No. 7.....Dvorak-Tocaben 40

La Golondrina (Known as the Mexican Home,

Sweet Home).....Serradell-Tocaben 40

American Patrol.....Meacham-Tocaben 50

Discount 50 per cent.

CARL FISCHER COOPER SQUARE New York

PRICE SCHEDULE OF MAND. ORCH. MUSIC

PRICES—Letter after title indicates price. A B C

1st Mandolin.....\$.30 \$.40 \$.50

2nd Mandolin Guitar acc. each......10 .20 .30

3rd Mandolin, Octave Mandola

Tenor Mandola, Mando-Cello

& Mando-Bass (both notations)

each......15 .25 .35

*Flute, Cello, and Regular Orches-

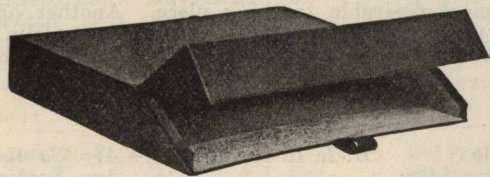
tra Parts Published......15 .25 .35

Piano acc......20 .35 .50

DISCOUNT, 1-2 OFF

OUR COMPLETE CATALOG OF MANDOLIN, GUITAR, BANJO, ETC., MUSIC SENT FREE TO ANYONE

You Need Something TO KEEP Your Sheet Music In



BUY OUR SHEET MUSIC BOX FOLIO

Made of heavy pasteboard covered with finest quality imported paper. Front cover lifts up (see cut), music easily inserted or taken out without moving box. Holds over 100 copies of sheet music or 8 books. Size 14½ x 11 x 2¼ inches. Label on front to put names on. Keeps music clean and neat, free from dust, and is a decided ornament on your shelf, piano, table or counter. Will wear for years.

PRICES Single Box 50 cts. By mail 60 cts. Per Doz. \$4.50
Sent in special light weight pasteboard crate.

Special Discounts to Teachers or Dealers in Dozen or Half Dozen Lots

SEND 60 cts. AND WE WILL SEND YOU ONE BOX
POSTPAID

H. F. ODELL & CO.

165 TREMONT STREET :: BOSTON, MASS.

Good Guitar Pieces

FOR TEACHING OR PLAYING

Interesting, well arranged, the kind guitarists like,
all in the first three grades.

A DREAMLET Waltz Odell .40
GLADNESS Olcott .30
BUMBLE BEE Waltz Morris .30
LITTLE ARISTOCRAT March Rice .30
CLOVER BLOSSOMS Mazurka

AT DUSK Morris .30
MESSAGE OF LOVE Jansen .30
MARCH BRILLIANT Chenet .30
GLISSANDO WALTZ Hayden .30
SUNSHINE FOREVER Morris .30
ELSIE WALTZES Hayden .30
SPECTRE DANCE Odell .30
THINKING OF YOU Morris .30
HOW CAN I LEAVE THEE Jaksch .30
SCHUBERTS SERENADE Hayden .30

TRAUMEREI " .30
SPANISH FANDANGO " .30
OLD OAKEN BUCKET " .30
BLUE BELLS OF SCOTLAND " .30
FAIR HARVARD " .30
HAYDN'S SERENADE " .30
LAST ROSE OF SUMMER " .30
BOHEMIAN GIRL " .30
REVERIE " .30
ROMANCE OF VENICE " .30

Chenet Guitar Folio

Contains 17 easy
guitar pieces,
pretty, well-
arranged. If
bought singly
would cost over
\$5.

PRICE
POSTPAID

50

CENTS

Discount on single pieces, 1-2 off, postpaid

H. F. ODELL & CO., 165 Tremont St.

KNIPFER'S PLECTRUM PLAYING

For Banjo C Notation a new issue will be out May 1st, giving scales on Tuning to D, making it more easy to play violin music. 35c. net.

Published by W. C. KNIPFER, Middletown, Conn.

**MANDOLIN PICKS**

All sizes, shapes, colors, and thicknesses.
From 8 cents a dozen to \$2.50 per gross.

Write for wholesale prices, also folder showing the different styles carried in stock.

The U. S. Manufacturing Co.

Offices: Marine Bank Bldg., Baltimore, Md.

**STOP and LISTEN — "That's some 4th String"**

do they say that about yours? If not you are not using our

"Neverstretch" Banjo 4th — PRICE RIGHT

and String Right

Sample 10c.

Write Today

Also "NEVERFALSE" Strings

Box 135

THE F. J. BACON CO.

Terryville, Conn.

BANJO SOLOS IN C NOTATION Six solos in each book

Book No. 1—Mazie Waltz, Three Star Schottische, Ideal Polka, Victor Parade March, Magnetic Schottische, Victoria Cross March.

Book No. 2—Venita Waltz, Verona Schottische, Mae Belle Schottische, Morrison Banjo March, Ivy Leaf Schottische.

Price 50c per book, 1/2 off, Extra discount to Teachers.

If you do not get more than double value for the price, return them and get your money back.

Send for catalog of Crackerjack Banjo music, A or C Notation.

STEPHEN SHEPARD, 520 East 18th St., PATERSON, N. J.

GUITAR SOLO

The Famous Sextette from Lucia, as arranged by William Foden is conceded by guitarists to be one of the Grandest Solos published. It consists of ten pages of extremely interesting music, with effects not usually found in published arrangements. On his tour across the country, with the Big Trio, Mr. Foden played this piece at all the concerts, and everywhere it was received with great applause. Catalogs of the Foden Special Guitars, Guitar Solos, and Mandolin Club Music Mailed free.

WILLIAM FODEN, 291 Elm St., Arlington, N. J.

FREE TO BANJOISTS!

You want the best possible solos you can get hold of —something bright, catchy, characteristic and original. You want solos that matter, that are effective and not too difficult to play.

We publish nothing but the very best works of the very best composers, for which we pay the very best price.

Will you allow us to prove, in a practical way, the high quality of our publications? Just send your name and address, and we will mail you by return **ELEVEN CHARMING BANJO SOLOS** in A notation, together with particulars of many other delightful issues.

We feel confident that when you have tried over these solos, you will recommend our firm.

All our A notation solos have the C notation printed on the back of each copy.

Write now to **CLIFFORD ESSEX CO.**

15a Grafton St., Bond St.

LONDON, ENGLAND

The

Bickford-Olcott Duettists

are located in New York City this season and are accepting concert dates throughout the East.

Using various combinations of the Mandolin, Guitar, Mando-Cello, Harp-Guitar, Banjo and Piano.

They are the most artistic and versatile combination now in the concert field.

Rates and Specimen Programs On Request

Address, 16 West 101st St.

New York City

RECENT PUBLICATIONS

With every piece composer's name is given, also arranger's. The letters after names indicate grade. E, easy. M, medium. D, difficult.

MANDOLIN

Carl Fischer

Down Home Rag

W. C. Sweatman—Arr. Tocaben, M.

2 Mandolins and Piano

\$.60

A straight ragtime piece arranged for mandolin combinations with mandola and mando-cello and mando-bass. A schottische style of movement throughout with some syncopation. 4/4 alla breve time. Keys of G and C.

Aloha Oe

Queen Liliuokalani—Arr. Odell, E.

2 Mandolins and Piano

\$.60

The first complete arrangement of this very popular Hawaiian song which has been published for full mandolin combinations. The instrumentation published of this arrangement beside the above, includes 3rd mandolin, tenor mandola, mando-cello, mando-bass, guitar accompaniment, and banjo obligato. It is arranged introducing unaccompanied bits for quartet of strings and solo for mandola or mando-cello with the mandolin obligato, in addition to the straight arrangement of the song and chorus, with the first mandolin playing the melody. A rather novel arrangement and very effective for either teaching or orchestra work. Key of C.

Raymond Overture

A. Thomas—Arr. Tocaben, M.

Mandolin and Piano

\$.90

An arrangement of this standard number for 2 mandolins, guitar, piano, 3rd mandolin, tenor mandola, mando-cello and mando-bass. Slightly simplified and all in the first position. Always standard and a very good number for mandolin orchestra. Keys of C and G.

Sing Me The Rosary

Lewis & Klickmann—Arr. Tocaben, E.

Mandolin and Piano

\$.50

A very easy number in waltz tempo throughout. Introduces "I Will Love You When The Silver Threads Are Shining Among The Gold." Can be effectively used either in mandolin orchestra or as a teaching piece. Keys of C and F.

Stellario Cambria

Sleep My Little Angel

Count M. Sigillo, E.

2 Mandolins, Guitar, Tenor Mandola and Piano, \$1.30

A charming number, especially written for the mandolin. Beautiful melodies throughout. Excellent in combinations and a most desirable teaching piece. Another one of the kind of pieces we should have more of for mandolin combinations. 2/4 time. Slow movement. Keys of G and B flat.

GUITAR

Oliver Ditson Co.

Aloha Oe

H. R. H. Liliuokalani—Arr. Santisteban, M.

Like No a Like

Arr. Santisteban, M.

Guitar Solo

\$.40

Another double number. The first is a very beautiful Hawaiian air written by H. R. H. Queen Liliuokalani. Mr. Santisteban has made an excellent arrangement of this in the key of E and it is a very pretty guitar piece. Grateful to play and a good teaching number.

The second number is another well known Hawaiian air, in slow 4/4 time in the key of D. Very easy to play, and has a sweet, interesting melody.

Home Sweet Home

Arr. Santisteban, M.

Nearer My God To Thee

Arr. Santisteban, M.

Guitar Solo

\$.40

A double number, both being well arranged and very effective as a teaching or concert number. Good harmonies. Carefully fingered.

BANJO

Carl Fischer

Down Home Rag

W. C. Sweatman—Arr. Tocaben, M.

Banjo Solo

\$.30

An arrangement of this number for banjo solo and it makes a very effective ragtime number. Keys of E and A. Guitar or piano may also be obtained.

PROMINENT TEACHERS

YOUR PROFESSIONAL CARD INSERTED HERE
FOR \$2.00 PER YEAR IN ADVANCE

Allen, Mrs. Louie M.—345 N. 11th St., Lincoln, Neb. Piano, Guitar, Mandolin and Banjo and Ukulele.

Lansing, G. L.—170a Tremont St., Boston, Mass. Banjo, Mandolin and Guitar.

Odell, H. F.—165 Tremont St., Boston, Mass. Mandolin, Guitar, Banjo and Piano.

Staebler, E. W.—Stop 6, Berea Road, West Park, Ohio. Mandolin, Guitar, Cello.

Tschopp, Carl—1319 Susquehanna Ave., Philadelphia, Pa. Mandolin, Zither, Guitar and Banjo.

Vreeland, Walter F.—178 Tremont St., Room 40, Boston, Mass. Guitar, Mandolin and Banjo. Teacher and Soloist.

CRESCENDO AGENTS

WHERE THE CRESCENDO CAN ALWAYS BE OBTAINED

Boston, Mass.

Vega & Fairbanks Co.

62 Sudbury St.

Oliver Ditson Co.

150 Tremont St.

New Eng. News Co.

93 Arch St.

G. L. Lansing

170A Tremont St.

Brockton, Mass.
Chicago, Ill.

Brockton Mus. Ins. Co.

133 Main St.

Lyon & Healy

Adams St.

Claud C. Rowden

1022 Masonic Tem.

Cleveland, Ohio
Fort Wayne, Ind.
Hartford, Conn.
Los Angeles, Cal.
New York, N. Y.
Philadelphia, Pa.
Pittsburg, Pa.

McMillan & Son Co.

2060 E. 9th St.

Central News Depot

114 W. Berry St.

Farris Music Store

173 Asylum St.

Lindsey Mus. Co.

416 S. B'way

C. H. Ditson & Co.

8-12 E. 34th St.

J. Messina

1339 Ellsworth St.

H. A. Becker

601 E. Ohio St.

Volkwein Bros.

516 Smithfield St.

H. A. Webber

489½ Wash. St.

Goff & Darling

276 Westmin. St.

Alice Kellar-Fox

62 Baker St.

Paul Goerner

307 Eilers Bldg.

C. A. Templeman

3713 Orleans Ave.

Rose Fritz Rogers

114 E. Fayette St.

R. E. Winton

314 Santa Clara St.

FOREIGN

Christchurch, N. Z.
Dunedin, N. Z.
Lechhausen, Aug., Ger.
Gothenburg, Sweden
Kristiania, Norway
London, England
Para, Sur., D. Guiana
Sydney, N. S. Wales
Wellington, N. Z.

Louis W. Bloy
N. Z. B. & T. Soc.
F. Sprenzinger
G. Gerhard Ohrn
K. Berg
Clifford Essex Co.
J. A. Hoyte
Walter J. Stent
J. G. Turner

23 Ingles Bldg.
Princes St.
Wallgatan 27
12 Theresegeade
15a Grafton St.
160 Pontewerf St.
19 Hunter St.
83 Kent Ter.

Back Numbers of the CRESCENDO

ONLY A FEW LEFT

Vol. I. --	11 NUMBERS CONTAINING \$22 WORTH OF MUSIC	50c.
Vol. II. --	10 NUMBERS CONTAINING \$20 WORTH OF MUSIC	50c.
Vol. III. --	10 NUMBERS CONTAINING OVER \$20 WORTH OF MUSIC	50c.
Vol. IV. --	11 NUMBERS CONTAINING \$20 WORTH OF MUSIC	50c.
Vol. V. --	10 NUMBERS CONTAINING \$22 WORTH OF MUSIC	50c.
Vol. VI. --	11 NUMBERS CONTAINING \$25 WORTH OF MUSIC	50c.

SINGLE NUMBERS 10 CENTS

LESS THAN 25 SETS STILL UNSOLD IN EACH VOLUME. MAKE YOUR FILES COMPLETE AND ORDER BACK NUMBERS DESIRED.

LINER AD. DEPARTMENT

Advertisements inserted here for 25 cts. a line, each insertion. Cash with order. Not less than three lines nor more than 8 lines accepted.

SELLING ALL THE INSTRUMENTS of a large Club at 1-3 off real value. Rose-wood Mandola (tenor) \$8. Mando-cello (Martin) \$15. Mandolin (Martin) \$25. Ivory bound concert Guitar (Martin) \$25. 16 String Harp-guitar (Martin) \$75. Latest Mandolin-banjo, all improvements, \$10. Including case with most instruments. H. SPAHR, 481 Palisade Ave., Jersey City, N. J.

HARMONY LESSONS BY MAIL—A practical course by a musician of many years' experience and a member for years of Gilmore's Band. From start to finish my instruction is easily understood. When you get through you will actually have something of value. I. H. ODELL, 165 Tremont st., Boston, Mass.

SEND 10 CTS. for an Odell Genuine Tortoise Shell Mandolin Pick. Won't chip, won't break. Produces a clear tone. H. F. ODELL & CO., 165 Tremont Street, Boston, Mass.

ADVERTISE HERE

Chas. J. Glaubit says:—"I think advertising in The Crescendo is great, I have received so many answers. It travels so far and really gives you good value for little money."

C. A. Templeman says:—"Received three replies to my ad in last Crescendo before I received the paper, and sold all the Instruments I offered for sale."

H. Spahr, Jersey City, N. J.—"Am well satisfied with Liner Ad department. Sold two instruments to two very pleased customers."

Chenet Guitar Studies

The Easiest and Most Practical Course for Beginners. Used and recommended by thousands of teachers. Includes Scales, Chords and Exercises in C, D, G, A, E and F. Short teaching pieces

Try these studies with your beginners

Four Books Each 50c Sheet Music Discount
H. F. ODELL & CO. 165 Tremont St. BOSTON, MASS.

Successful Teachers

USE

The Odell Mandolin Method

The most practical, complete and progressive method published. It contains every possible point about mandolin playing.

Book 1—Beginners; Book 2—Slightly Advanced; Book 3—Advanced; Book 4—Duo, Trio and Quarto forms, Slurred Arpeggio, Right and Left Hand Harmonics. The most complete duo book in the world.

The Odell Method is used by such teachers as

F. Landry Berthoud
Claud C. Rowden
Wm. Fd. Foster
Wm. Place, Jr.
Francis Potter
Walter T. Holt
Geo. C. Krick
C. A. Templeman

J. W. McLouth
Alice Kellar-Fox
K. B. Krans
May Pennington
C. S. Delano
Harry N. Davis
Jos. Wright
Walter J. Stent

AND HUNDREDS OF OTHERS

Four Books, each 75c. Complete \$3.00

LIBERAL DISCOUNT TO TEACHERS

Send for circular giving complete contents and what the leading teachers of the world say about it.

It is also a great Tenor Mandola method.

H. F. ODELL & CO.

165 Tremont St.

Boston, Mass.

COMPOSITIONS and ARRANGEMENTS for GUITAR

By G. C. SANTISTEBAN

{ ALOHA OE!
LIKE NO A LIKE

Hawaiian Air

{ HOME SWEET HOME
NEARER MY GOD TO THEE }

{ ADIOS
IN HAPPY MOMENTS

Lopez
Wallace

BADINAGE

Besides being good numbers for concert or home amusement, they are also fine teaching pieces

Net Price, Each Number, 20 Cents

The DITSON Mandolin Folio

Arranged by H. F. ODELL

CONTENTS

1. Overture, "The Light Brigade".....*R. Gruenwald*
2. The Dainty Shepherdess.....*Henri Beaumaire*
3. Alethea Waltz.....*F. P. Atherton*
4. Fads and Fancies, A Bagatelle.....*R. Gruenwald*
5. The Boys in Khaki, March and Twostep.. *C. W. Bennet*
6. Abila, Intermezzo.....*R. Gruenwald*
7. Sweet Love, Concert Gavotte.....*R. Vollstedt*
8. Simplicity.....*R. Gruenwald*

9. Evening Chimes, Idyl.....*T. H. Rollinson*
10. Forget Me Not, Intermezzo.....*Allan Macbeth*
11. On Tiptoe.....*Lucius Hosmer*
12. Zigzag, Intermezzo Capriccioso.....*Richard Ferber*
13. By Moonlight, Serenade.....*T. H. Rollinson*
14. Norwegian Slumber Song.....*J. Francis Gilder*
15. Springtime Novelette.....*F. P. Atherton*
16. Friendly Greeting March.....*Fred Luscomb*

Instrumentation, 1st and 2nd Mandolins, Guitar and Piano

Other parts for Mandolin Orchestra in Separate Form may be obtained at 40 cents each; if ordered with the books. This is, by far, the finest collection ever offered; no trash or other perishable numbers.

Net Price, postpaid, Piano Book 48c.

Other Books 24 cents each

Postage extra when charged on account

These numbers would cost you six times as much if purchased as separate pieces

EMPIRE GUITARS

Ditson Quality

Prices, \$15.00 to \$75.00

EMPIRE MANDOLINS

Ditson Perfection

Prices, \$15.00 to \$100.00

Music Stands

MANDORES

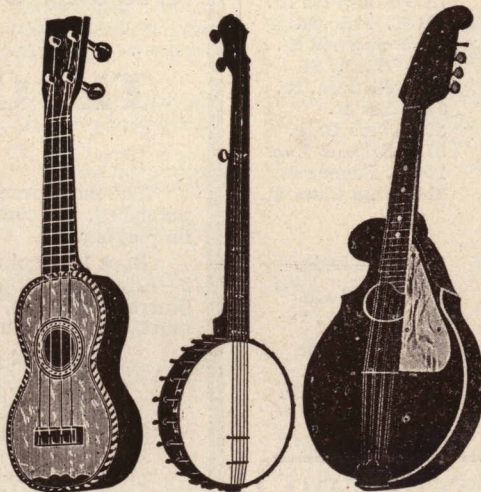
Ditson Beauty

Prices, \$8.00 to \$15.00

UKULELES

Genuine Hawaiian

Prices, \$8.00 to \$15.00



COLE BANJOS

Professional Models

Prices, \$12.00 to \$50.00

BANJO MANDOLINS

Orchestra Favorite

Prices, \$12.00 to \$40.00

Metronomes

Satisfactory Strings and Supplies

Music Rolls and Satchels
Repairing Skillfully Executed

Catalogs Mailed Free
Our Instruments Carefully Tested

Up-to-date
Cases and Bags

OLIVER DITSON COMPANY
150 Tremont Street, Boston, Mass.

CHAS. H. DITSON & CO.
8-10-12 East 34th Street, New York, N. Y.