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VOL. VI.

BOSTON, FEBRUARY, 1914.

No. 8



HAMILTON'S MANDOLIN CLUB.

Hamilton's Mandolin Club of Chanute, Kansas, was organized in the fall of 1912 and has many concert engagements. Many of the members have unusual talent of which space forbids detail of mention. Mr. Hamilton, the director, has been teaching and doing concert work for 20 years. He also has another club, the Progressive Mandolin Club which will be featured in a later issue of the Crescendo. The above organization has a varied program introducing many specialties in addition to the ensemble work. Reading from right to left, the members are E. H. Bussing, Emanuel Anderson, Clyde Flickenger, Myrtle Meredith, Mrs. J. J. Hamilton, Grace Kuklan, Mrs. Emanuel Anderson, Mrs. E. H. Bussing, Marion Flickenger.

## SOME ESSENTIALS OF BANJO TEACHING

*By Emile Grimshaw*

**T**O learn an instrument solely for one's own amusement, or in order to give pleasure to an intimate circle of friends and relatives, is an entirely different matter to studying it in order that music may be seriously adopted as a profession; and if this difference were only more widely realized the average music teacher would have much less to complain of than he has at present.

It does not follow that because a person can play the banjo well, he will also be able to teach it successfully. There are many other things to be considered, things that perhaps, were never more essential than they are today.

Among the upper and middle classes, music is not so generally included in the educational curriculum today as it was some years ago. At one time, no educated person would have cared to admit, for example, that he or she did not play the piano. Nowadays, there are so many other subjects to be learned that music teachers find pupils increasingly difficult to secure. At the same time, it is possible to make a success of music as a profession, but it must be accomplished in a common sense and business-like way. A long list of private pupils is not to be had for the mere asking.

Many aspirants launch themselves out upon a musical career without being in the least fitted for it. Let me not be misunderstood. There is always room and work for competent and genuine teachers, and it is only because so many incapable persons take up the profession of teaching and secure a certain amount of work, that the pinch is felt all round, and the market appears to be overworked. At the present time there are undoubtedly too many music teachers, but not too many good and successful ones by any means.

I have often heard teachers complain that banjo, mandolin and guitar interest in their particular locality was practically dead, and that there seemed to be no enthusiasm whatever.

When I hear this statement, I cannot help wondering if, after all, the teacher is not greatly responsible. Has he ever done much in the way of creating a demand for his services? Has the outside public had sufficient opportunities of hearing the instruments played to good advantage? Or is the public quite unaware of the teacher's existence? Is the teacher sufficiently versed in the essentials of the art of teaching as to be able to deal adequately with any demand that should arise, and can he retain the interest of a player who has once become enthused?

In order to succeed, the ideal teacher must first of all be a thorough musician; he must not only be a master of his instrument, but he must also have studied music both practically and scientifically.

Although the majority of persons who take up the study of the banjo, mandolin and guitar do so as a sort of recreative hobby, rather than from any desire for serious music study, more is expected of the banjo teacher today than was formerly the case. Music progresses with the times, and mere superficial knowledge of simple scales, common chords and banjo literature is not enough.

The more a banjo teacher knows of instruments other than his own particular one, and the greater his knowledge of music in general, the better will he understand both the limitations and peculiar charms of the instrument he means to feature. By learning how to write music, a teacher can give special exercises to suit the particular requirements of each pupil, and thus give that individual attention which is so necessary for rapid progress.

Next in importance to having actual knowledge comes the ability to teach. Many a fine executant is a poor

teacher. To impart knowledge to others requires patience, personality, experience, enthusiasm and tact. As I said before, the majority of banjoists commence studying the instrument merely as an amusement; no two pupils will be found to be exactly alike, and some consideration must therefore be given to their particular likes or dislikes.

The banjo is an instrument that can be made interesting from the very start if taught in a way that appeals to the pupil. Many a student's enthusiasm has been stifled almost at the very start through giving dry as dust exercises, or worrying him into learning the names and positions of notes on the fingerboard that he is not likely to require for months later.

The wise teacher acts in quite a different way. He realizes that the first essential is to keep the pupil enthused; that useful exercises need never be untuneful, and that one of the surest ways to make a pupil overcome future difficulties is to make him feel very pleased with himself at having mastered so well the more simple preliminaries.

Now for the business side of the matter. A teacher of the banjo, mandolin or guitar may be likened to a business man with a marketable commodity. They both have something to sell. It is essential that they should make this fact widely known, and if there should seem to be no demand at the moment, it is of the utmost importance that a demand be created as early as possible.

How then can the banjo teacher create a demand for his knowledge and services? By letting his instrument be played and heard to the best possible advantage and by making use of business methods.

Publicity must be obtained by direct or indirect advertising. Everybody who has anything to sell, whether it be brains or merchandise must seek publicity in one form or another.

In Great Britain, it is considered a serious breach of etiquette for members of the legal or medical profession to advertise in any direct form. Publicity, however, they must have, and it is attained in various subtle and round-about ways.

Personality enters largely into the matter. It is possible to assert oneself, impress others, and at the same time be dignified and modest. The wisest men who serve the public today are those who have learned how to make themselves liked and respected. They realize that an attractive personality is one of the greatest of business assets.

It is good policy to be seen and heard of as much as possible, to take an interest in local affairs such as tennis, cricket, football, hockey, politics or charitable organizations, and by judiciously assisting at such concerts that may be promoted, a capable banjoist will quickly make new friends for himself and the instrument.

A worthy teacher has always a good chance of increasing his clientele by means of personal recommendations. Just as it pays a business man to sell a good article, so does it pay a music teacher to turn out good pupils. Well-taught players, thoroughly satisfied with the progress they have made, and highly appreciative of their master, are valuable and lasting advertisements; while on the other hand nothing could be more harmful to the cause than that the outside public should hear the instruments badly played.

Having acquired or gradually worked up a teaching connection, and having created a certain amount of inter-

(Continued on page 8)



## MY VISIT IN CALIFORNIA, 1913

By *Edw. R. Day*

When ere we speak of mooses, we tremble in our shoeses, And always feel like geoses, for fear we'll say it wrong, So let us speak of cowes, of sheepses, pigses, sowes, And on such things as ploughses, for on those things we're strong.

THE above verse might be in a way capable of conveying to you about how I feel when attempting to describe my visit in California this fall. The great number of places, people and things that I encountered, defy correct pronunciation and baffles description. Consequently I will omit many really interesting things and tell you only of some of the very nice people I met in a musical way, though it is a temptation to mention how little we tender easterners know of the divers pleasures and pitfalls of the golden west.

I left the Empire State in July and returned in November, spending most if not all of the three or four months in California. The scenery that one encounters ere reaching that state beggars description and must be seen to be appreciated. Some faint idea may however be gotten from views of the west but the scenes are very tame when seen on paper compared with nature in all her glory. I will only state that to my way of thinking the mode of transportation and the comfort afforded for the travelling public these days cannot be too highly emphasized for in making the journey one would hardly realize that he were other than in his own home as far as comfort is concerned, so that after five days spent on a Pullman car the only thing that impresses one upon arrival at San Francisco is the knowledge that over three thousand miles intervene between New York City and one's self.

I made no stops in going or returning although I wished very much to do so. On account of overstayng my limit I was obliged to miss some very pleasantly anticipated visits with a number of our good brothers and sisters. While in San Francisco I dropped in for a call on sister Alice Keller-Fox, whose ability as a teacher and performer upon the banjo, mandolin, etc., is too well known to require any elaborating upon, as her association with California Academy of Music bears evidence. I found her busy, pleasant and interesting. Also Mrs. Fox's dog Toodles, a cocker spaniel nine years old, is deserving of mention. This dog apparently can do everything but talk.

I also called at Mr. Samuel Adelstein's studio in San Francisco but was unfortunate in not meeting him, as he too, is very busy and hard to catch unless appointment is made with him.

I next called at the Oakland music house of Sherman, Clay & Co., met Mr. T. G. Townner, Manager of the small goods department, who showed me around and exhibited their stock of mandolins, guitars, banjos and ukeleles. I noticed a great many instruments that are manufactured in the east, represented in this mammoth store, as they carry a very large stock of everything in brass, woodwind instruments, pianos, harps, etc., as well as the small instruments. It seemed like home to see the Eastern houses so well represented not only in this store but in their other music houses in San Francisco and Oakland. Mr. Townner explained that they were doing a very large business and I did not doubt him in the least judging from the numerous auto trucks and wagons constantly moving to and from their stores in both cities. It reminded me in a way of Lyon & Healy's place in Chicago, somewhat smaller, but seemingly fully as complete however. I located Mr.

Richard Carpenter on 14th St., Oakland and found him and his good wife the souls of hospitality. I spent quite a number of afternoons with them, listening to their very fine guitar playing. Never have I heard a finer rendition of Nevin's "Narcissus" than was rendered by these two capable artists. They also played on the Ukelele and mandolin which with the guitar make a beautiful combination. Now I hear someone say "Pray tell what is a "ukelele" for there are perhaps many, who like myself had never heard of the instrument before. The name translated means "Hopping Flea." It is a small instrument, in appearance like a guitar, but smaller than a mandolin and is made of a peculiar wood grown only in the Hawaiian Islands. It is an instrument of the Hawaiians, but very popular among Californians. It is tuned in the treble clef, G on second line, C, first line below E, first line, and A, second space. Gut strings are used and the peculiar crying power and tone must be heard to be appreciated. The playing is done with the fingers of the right hand strumming across the strings and the instrument is very fascinating, especially when used as an accompaniment instrument for singing, etc. The name meaning "hopping flea" is very appropriate for that section of the country for I found them very numerous. In fact it was about the only disagreeable feature that I encountered and is not advertised in the railway folders as an inducement to go to California. I dare not write more of the "California Flea" as a pest, lest I break loose and scorch this copy with my opinion of said "varmint".

While in Oakland I met Mr. J. F. Palmer, a very pleasant and also busy man, who like Mr. Carpenter has a studio at Berkeley as well as at Oakland. Judging from the prosperity of both gentlemen I have no hesitation in stating that they are successful and busy men with a good following. Mr. Palmer extended me many courtesies among them being a visitors permit to inhabit and soak up the environment and atmosphere of the Elks Club, which I found to be a very fine place, occupying two floors in the business section of Oakland, and with every comfort of home. I called on Mr. Carpenter and Mr. Palmer a day or so before I left for home and began to think that I was a Jonah, or an evil genius, indirectly causing disaster. Mr. Palmer had injured the elbow of his right arm and could not play a thing on the guitar or mandolin and upon calling on Mr. Carpenter I found that he, too, had met with a very painful accident. Only the night before, while returning from his studio at Berkeley he was struck by a motor cycle when he was stepping from a street car. Judging from the looks of an \$85.00 mandolin which was under him when he fell after being hurled fifteen feet, it is a wonder he escaped with his life. As it was he suffered only a few painful bruises and a sprained back.

I found the teachers of California to be very broad-minded and well informed people, all worthy and well qualified for their chosen vocation, using the very best methods and commanding a first class teaching rate. I regret that I was unable to visit Los Angeles and meet the teachers there, the next time I shall try to cover the ground more thoroughly. It was indeed a pleasure to meet those that I did though it is impossible here to mention each and every one of the pleasant acquaintances I made, even among musical people. I found several who were members of such lodges as the Elks, Masons, Odd Fellows, etc., Mr. Carpenter for one is a past master of the Sacramento Masonic Lodge. You see brothers and



*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 CONCERT

The mammoth Festival Concert, which has become such an interesting feature of the musical life in Boston, will be given this year in Jordan Hall, at the N. E. conservatory on Tuesday evening, Mar. 24th. This is the eighth of these Festival Concerts which have been given under the direction of G. L. Lansing and H. F. Odell. The concerts are the very largest given in America in a series of this sort. The patronage has increased to such a degree that the minute tickets are placed on sale each year, over one half of the house is immediately sold. At the present writing over 2-3 of the house has been sold for the coming concert in March.

The principal feature at the Boston concerts is the grand orchestra of 300, the largest orchestra in the world. There have been in one or two instances larger bodies of players for single occasions but this organization may be called a permanent one in as much as the members play together year after year. Over one half of the members in the orchestra have played in six or seven of the concerts.

The orchestra has reached such a state of perfection under the careful drilling of the two directors that it renders its numbers not as one would expect from such an orchestra, in an amateur fashion, but with all the musicianship displayed by smaller organizations. Its rendering of the "Lost Chord" accompanied by the organ has been the talk of the mandolin world for some years. It is one of the finest things done by a mandolin orchestra anywhere. This year, on account of having played the "Lost Chord" for the three past years, it was intended to drop this number but so many requests have come in from all parts of New England to again play the "Lost Chord" that the directors have consented to again repeat the number. Other numbers which will be played by the grand orchestra are "Light Of The World We Hail Thee", a splendid anthem, the ever standard "Pilgrim Chorus" from Tannhauser and "Cathedral Chimes" with an interesting chime imitation, the organ being used with all these pieces. In addition, the orchestra will play the new "Crescendo March" which has become so very popular in the last two months, the "Daughters of the American Revolution March", a stirring patriotic style of piece and the "Dancing Girl", a characteristic concert number which proved so popular at the last concert and as a climax to the interesting program, the well known "Echoes of '61" with its descriptive effects will be repeated.

The famous Boston Ideal Club, under the direction of G. L. Lansing will render several banjo numbers. The Langham and Lansing Mandolin Orchestras, two of the leading orchestras of the country, will appear. Mr. Odell will play a new mando-cello solo which he has composed and which will be heard for the first time at this concert. Mr. Lansing will play some of his inimitable banjo solos and another star feature at the concert will be the appearance of John Thomas, the famous humorist, who has returned to the lyceum platform after making a country wide success as "Nish" in the ever popular "Merry Widow". The concert promises to be one of the most interesting in the series and will be largely orchestral.

We recently received a copy of the "Sonatina" a very interesting music magazine published by the American College of Music at Toledo, Ohio. The Editor is Eusebius W. Dodge, the well known teacher. The magazine contains some very interesting, helpful and instructive articles. It is printed on fine paper and the cover is extremely artistic.

Mr. J. B. R. Clemons' new mandolin orchestra made its debut at the opening of the New Mason Hotel on New Year's Eve at Jacksonville, Fla.

The Laurel Sextet of New York city recently played at the Literary Afternoon of the National Society of N. E. Women at the Waldorf Astoria. The members of the Sextet are Mrs. Herold Beach, and Miss Claribel Jeffery, mandolins, Mrs. Arthur H. Bridge, mandola, Miss Minnie Levers, mando-cello, Mrs. Dillage Thompson, guitar and Miss A. Mac Leonard, harp.

F. Landry Berthoud, the founder and director of the orchestra of the Serenades, in addition to giving lessons on the mandola and mandolin at his down town studio, also teaches at his residence at 664 West 179th St., New York city.

The local papers speak very highly of Munro Planque's recent concert at Vancouver, B. C. One paper says "The program was of high order, the work of the players and soloists being of the best." Another paper says: "Mr. Planque scored a great success with his mandolin solo." Both his mandolin and Russian Balalaika Orchestra appeared. The later was especially successful in pleasing the audience.

The W. F. Mandolin club of which Mrs. W. P. Foster is leader, recently played very successfully at a concert given in Seymour, Ct. The local paper, in speaking of the work of the club says, "The W. F. Mandolin Club, in the several years it has delighted Seymour audiences, never played better than it did last night."

#### GUILD CONVENTION NEWS

As previously announced, among the soloists engaged for the convention to be held at Cleveland during the week of April 19th are Ethel Scott, pianiste, J. J. Derris, banjoist, Theodore Peck, mando-celloist and one of the interesting numbers will be a new composition for banjo composed by T. J. Armstrong and to be directed by him. The name of the composition is "Fantasie Militaire" and it is scored for piccolo banjo, banicaurine, 1st and 2nd banjo-mandolin, 1st obbligato banjo, 1st and 2nd plectrum banjos, mando-cello, mando-bass, 1st and 2nd guitar and drums. Mr. Armstrong's capabilities as a composer of banjo music are too well known to need special mention. Undoubtedly this, his latest number, will be a splendid selection and played with this combination, should prove very interesting.

C. A. Templeman, with the Morningside College Mandolin Orchestra, had a very successful concert tour playing several cities in Iowa. The organization had good houses in all places and made a good impression wherever they appeared. There were 12 people in the combination, Mr. Templeman being the Director.

Miss Eleanor S. Hayden's annual concert occurs this year on Feb. 9th at North Cambridge, Mass. in Grantbury Hall. The artists include, in addition to Miss Hayden who plays mandolin, organ chimes and xylophone, Miss Edith Gertrude Wales, pianist, Edwin Byron Powell, violinist, these three composing the Hayden Trio. In addition, Carolyn Foye Planders, reader, will appear and Carl Webster, the well known cellist.

#### SOME ESSENTIALS OF BANJO TEACHING.

Continued from page 6

est, it is well to consider what are the best methods of retaining that interest.

The teacher must keep before him the fact that players who take up the banjo, mandolin or guitar, differ very considerably as a rule from the average music student.

The chief attraction about the banjo is the characteristic quaintness of its tone. All three instruments seem eminently suited for willing away a pleasant hour or two, and the last thing that strikes an uninitiated outsider is that they require serious study as do the violin and piano.

To ask a young enthusiast to learn (as many printed tutors suggest) all the notes on the fingerboard at the first lesson or two, or to give dull exercises and uninteresting pieces, can scarcely be considered a wise policy from any point of view. It is surprising how very interesting many uninteresting things can be made to seem, if they are explained in the right way. Even a clef can be made vastly interesting to a player if the teacher explains how music used to be written before clefs were originated.

A B. M. and G orchestra is an excellent means of keeping pupils interested, and teachers should insist upon young players subscribing to magazines that are devoted to the instruments they play.

I have heard it said that the art of teaching is a gift, but even so, there is much that every teacher can learn in order to fit himself for present day conditions, not all of which is directly concerned with the actual playing of a banjo, mandolin or guitar.

## Prominent Teachers and Players.

## Notes on the Music in This Issue.

In The Order Printed  
**SPECIAL STAHL NUMBER**  
 The Mermaid, *Aubrey Stauffer*  
 Mandolin & Piano

The introduction is played at a moderate tempo and is soft throughout with a ritard in the third measure, at tempo again at the fifth measure. The principal theme begins softly in a sort of a slow march tempo and is soft nearly throughout the strain with slight crescendos at the performers' discretion. The next strain is loud nearly throughout with slight changes. The third strain is a repetition of the first and should be played similarly. The trio begins softly in the same tempo. In the theme in the trio, if played with the mandolin only the small notes in the mandolin part should be played. If used in combinations the first mandolin plays the chords and the melody is played in the lower parts. The Mermaid is scored for full mandolin orchestra and is a charming number especially with all the parts.

**Imperial Unity March, Wm. C. Stahl**  
 Mandolin & Guitar

The introduction is played spiritedly and the first strain begins a little lighter. Four measures from the ending there is a crescendo to loud. The second strain is loud for the first four measures, then soft for four measures, then loud again at the end. The trio is soft with a crescendo at the thirteenth measure returning to soft at the seventeenth then after four measures growing loud again to the end. The entire march should be played brightly and some accents may be introduced which are not marked to obtain the best rendition of the number. It is as all of Mr. Stahl's marches, a bright, melodious composition and is scored for 1st mandolin, 2nd mandolin, octave mandola, 3rd mandolin, guitar, piano, flute and cello, also banjo obbligato in A and C notation.

**Narragansett Schottische, Chas. Berthold**  
 Banjo Duet

One of Mr. Berthold's easy banjo numbers. The whole piece is played at schottische tempo. Care should be taken to hold the dotted notes to their full value or we might say not to play the 16th notes following the dotted notes too quickly. The first strain is medium loud throughout, the second strain loud. The third strain is a repetition of the first, then the trio-strain is played softly throughout although a crescendo may be introduced in the last two measures. The piece requires no special analysis. It is of the easy order which is so desired by teachers or younger players, and for the purpose intended, it is most melodious and interesting.

**Love's Old Sweet Song, Molloy, Arr. Wm. C. Stahl**  
 Guitar Solo

A very easy arrangement of this ever popular old song. It should be played slowly and generally soft throughout although in the second line a crescendo may be introduced for four measures, then the next measure beginning the third line is again soft. Beginning at the 3-4 time measure play softly with slight variation of tone but at the 13th measure a slight crescendo may be introduced with a diminuendo in the last four measures. This is a very grateful little number for teaching or younger players, and this easy arrangement is extremely effective as the song is simple and the simple arrangement is all that is necessary to bring out the beauties of its melodies.



Miss Vera H. Roach

Miss Roach was born in Malden, Mass. in 1894. At the age of six, she began the study of the mandolin. When eight years of age she began to do solo work and has since done a great deal of concert work mostly in the east. She has taught in the Melrose School of Music for four years and also has many private pupils beside doing considerable orchestra work.

For several years she has made a careful study of the violin with good results. The public and press have highly praised her work. She is very active and industrious and has met with much success both as a soloist and teacher. She makes a speciality of the duo style of playing.

Miss Roach first studied with Mrs. Nellie Eibel Friend and Mr. Friend, in speaking of her, says—"Some 13 years ago a little girl came to me seeking instruction on the mandolin. She soon developed into such a remarkable pupil, that I became especially interested in her, not only for her application, her ability to acquire but on account of her strong and pleasing personality. Miss Roach is not only a talented musician but a very capable and efficient teacher. As a soloist she excels in expression and technique." Later, Miss Roach studied with Mr. H. F. Odell to keep in touch with up to date methods.

She has a charming personality and is doing much to promote the interests of the mandolin.

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NO. 8

**EDITORIALS.**

**ABOUT THE SERENADERS.**

*Founded by F. Landry Berthoud.*

Some years ago, Mr. Berthoud was giving a lesson to a young man and he suggested that between lessons the pupil should give as much time as possible to practising with his friends. The pupil replied that he had no friends that played the instruments. This reply certainly jolted Mr. Berthoud who thought New York was big enough to fill every need so he said to the pupil, "How would you like to belong to a little club where you could meet such players, also their teachers?" The idea pleased the pupil so much that Mr. Berthoud decided to start the plan moving right away. He sent a hurry call to Myron A. Bickford, who also saw the importance of the plan and he joined in, in assisting Mr. Berthoud.

On Christmas Eve, 1910, the plans for the Serenaders were laid. On Sunday evening, Jan. 8th, 1911, the two above named gentlemen invited a number of banjo, mandolin and guitar players to meet and discuss the formation of the new society. Mr. Bickford outlined the project. The advantages of such an organization where teachers, pupils and others interested could meet socially, hear some music, play, discuss matters of interest, enlarge their acquaintance—was easily apparent. Those present enthusiastically effected the organization of the first Serenaders; the parent organization. Dues were fixed at \$1 per year. Mr. Berthoud was appointed Secretary-Treasurer and has held that position ever since in the New York Serenaders. The following were charter members in the New York Serenaders, Messrs. Berthoud, Bickford, Burchard, Farland, Fisher, Foster, W. D. Kenneth, White and Miss Cora Butler and Mrs. Berthoud. The New York Serenaders, it will be seen, started with 10 paid members. Since then about 200 have joined and in all there are over 500 members included in the different branches of Serenaders.

The idea has spread to various cities. In Cleveland, Mr. Bickford is at the head of the Serenaders with a fairly good membership. In Chicago there is a large body of Serenaders which was started by Mr. & Mrs. Claud C. Rowden. Boston, in which the Serenaders was started by

G. L. Lansing and the Editor, is the second largest body in the country, having over 150 members. The Serenaders in Providence was started by Messrs. Pettine, Place and Burke and has quite a membership. Similar organizations are being started in many other cities.

The enthusiasm in the Serenaders is perhaps best illustrated by the Boston organization which was started in August and which, in less than three months, had a membership list of 150. No other musical organization which has been started in Boston has met with so much approval and such a splendidly enthusiastic response.

The main object of the Serenaders is purely social. Matters connected with the pleatral instruments are discussed at times. The general program, however, at each Serenade is the playing of the general ensemble under different directors or under the same director. The G. E. includes everyone who desires to play whether they play good, bad or indifferent. It is a sort of "all hands join in" and new music and old music is played. It gives everyone a chance to have some sight reading practise and the great enjoyment of playing with others. A Chief Serenader is elected, appointed or volunteers for each Serenade. In addition to the G. E. he is supposed to arrange a short or long concert program as he desires. It is usual to have six or seven numbers, readings, concerted numbers, or solos on the program.

One very nice point about the Serenaders is that it is an excellent chance for amateurs, the younger players in the fraternity, to play solos before their friends and in almost all the cities, many amateurs have opportunities to play this way that they never would have in any other organization.

There are no regular set by-laws, rules or regulations in the Serenaders, but there are certain understood ideas which any well organized body would recognize. One principal is that anyone who volunteers or appears at the Serenades is not to be criticised but rather praised for his assistance in helping along the movement.

We strongly advise teachers or players throughout the country, in fact all over the world, to form a Serenaders organization. Anyone is at liberty to start one, only in courtesy to Mr. Berthoud, who started the idea, permission should be first obtained from him. We also strongly advise anyone intending to start an organization, to write Mr. Berthoud for a copy of the original invitation which was sent out in N. Y. It is very cleverly and carefully worded, and if sent out in any city or town, it would surely bring together immediately a sufficient number of players to go ahead with the project. We feel sure if the players of the fraternity could see and understand the great benefit, interest and pleasure derived from a Serenaders organization that there would be 1000 different bodies of Serenaders within a very short time.

All it is necessary for one to do is to write to Mr. Berthoud first and get his permission to form a branch of the Serenaders in any respective locality. Then get a few players together, explain to them the idea of the Serenaders, ask them to tell others about it and then call a larger meeting. Elect officers, decide on how many Serenades to have each month, arrange the dues for the next Serenade, appoint a chief Serenader, and there you are. The Crescendo and other magazines are continually printing notices of Serenades as carried out in different cities and in addition to the musical numbers mentioned at Serenades, there are various special Serenades arranged for the different seasons of the year at which more social features may be introduced, in short a Serenaders organization is practically a gathering of friends such as one would have at little informal party in his own home only with the Serenaders, a central meeting place is secured and there is generally a large number present

(Continued on page 24)

# THE MERMAID

1st. MANDOLIN

AUBREY STAUFFER

*Allegro ma non troppo.*

*p* *rit*

*p a tempo*

*rit* *a tempo*

*f* *rit*

*p a tempo*

*rit* *a tempo* *Fine*

Trio *pp* *p*

*f rit* *p pp* *D.C.*

# IMPERIAL UNITY.

MARCH AND TWO-STEP.

WM. C. STAHL.

INTRO.

1st. Mandolin. *ff*

2nd. MAND. *>*

GUITAR. *>*

March. *ff*

*mf*

*cres.*

*f*

*sf*

*f*

*p*

*f*

*f*

1.

2.

Last time only

*sf* Fine.

TRIO.

*p*

*cres.*

*p*

*cres.*

The musical score is written in 2/4 time with a key signature of one sharp (F#). It begins with an 'INTRO.' section for Mandolin and Guitar, marked with accents (>) and fortissimo (ff). The main 'March' section follows, starting with a mezzo-forte (mf) dynamic. It includes various dynamic markings such as crescendo (cres.), forte (f), sforzando (sf), and piano (p). The piece features first and second endings, with the second ending leading to a 'Last time only' section that concludes with a sf Fine. The 'TRIO' section begins with a piano (p) dynamic and includes further dynamic markings like crescendo (cres.) and piano (p). The score is arranged in ten systems of staves.

# IMPERIAL UNITY

13

MARCH AND TWO-STEP.

WM. STAHL.

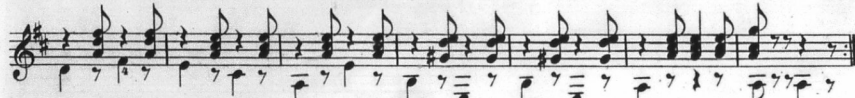
INTRO.

MANDOLINS.

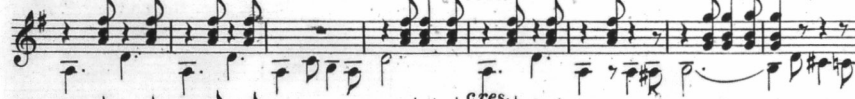
GUITAR.

March.

Guitar. Acc. *ff* *mf*



TRIO.



D. C. Intro al Fine.

## THE MERMAID

PIANO

AUBREY STAUFFER

Moderato

*rit* *a tempo*

*march*

*rit* *a tempo*

To Trio

Fine

WR-Cr Stahl, Milwaukee, Wis.



D.S.al Fine then to Trio

TRIO

*p*

*p* *f*

*f*

*p*

*ff rit.* *dim.* *p*

D.C.include 2d.strain then D.S.al Fine

## Narragansett Schottische.

Charles C. Bertholdt.

SOLO BANJO.

2d BANJO.

*m*

2 Barre Pos.

2 Barre Pos.

*Fine.* *f*

5 Barre Pos.

5 Barre Pos.

3  
*m*  
 2 Barre Pos.

3  
 2 Barre Pos.

TRIO.  
*p*

3 Barre Pos.

3 Barre Pos.

*D.C. al Fine.*

## Love's Old Sweet Song.

J. L. MOLLOY.

Arr. by W<sup>m</sup> C. STAHL.

Andante.

The musical score is written for a single melodic line on a grand staff (treble clef). It is in 4/4 time and marked "Andante". The piece begins with a piano (*p*) dynamic. The first staff contains a series of block chords, some with a grace note. The second staff introduces a simple melodic line. The third staff continues the melody with some rests. The fourth staff features a melodic line with a fermata over the first measure. The fifth staff continues the melody with some rests. The sixth staff features a melodic line with a fermata over the first measure. The seventh staff concludes the piece with a final chord and a fermata.

## PROGRAMS OF CONCERTS AND RECITALS

Concert given by the Langham Mandolin Orchestra, H. F. Odell, director, at Wollaston, Mass., Dec. 2, 1913.

1. March—"The Crescendo" ..... Odell
2. Selection—"H. M. S. Pinafore" ..... Sir Arthur Sullivan  
Langham Mandolin Orchestra
3. Waltzes—"Wedding of the Winds" ..... Hall  
Orchestra
4. Mandolin Solo—"Andante and Polonaise" ..... Mezzacapo  
Miss Lena F. Webber
5. (a) "Melodie in F" ..... Rubenstein  
(b) "The Dancing Girl" ..... Hemy  
Orchestra
6. College Medley—"Collegiums" ..... Arr. Odell  
Orchestra
7. Trio—"Cavatina" ..... Raff  
Messrs Lena F. Webber, Mandolin, Elizabeth Gaskell, cello,  
and Mrs. L. C. Fowle, Piano
8. (a) "Un Peu d'Amour" ..... Leo Silexu  
(b) "The Lost Chord" ..... Sir Arthur Sullivan  
Orchestra
9. Medley—"Echoes of '61" ..... Arr. Odell  
Orchestra

Concert given at Cleveland, Ohio, by the Vio-Plectro Trio Messrs. Frederick Cook, J. S. Copeland and Oscar E. Brooks, on Oct. 23, 1913.

- Ensemble—The Vio-Plectro, Trio  
Selection—"The Daughter of The Regiment" ..... G. Donizetti
- Duet for Violin and Cello  
(a) "Narcissus" ..... Nevin  
(b) "Humoreske" ..... Dvorak  
Messrs. Cook and Brooks
- Vocal Solo—"Nita Gitana" ..... Reginald De Koven  
Miss Osceola Manson
- Ensemble—The Vio-Plectro, Trio  
(a) Valient Volunteer ..... Alfred Cottin  
(b) A Dream ..... Bartlett  
Reading—Selected  
Mrs. Anna Evans
- Duet for Mandolin and Guitar  
"Waltz De Concert" ..... Seigel  
Messrs. Copeland and Brooks
- "Chant d'Automne", Trio  
Solo for Violin (with bird imitations) ..... Tchaikowsky  
Herman  
Mr. O. E. Brooks

- Ensemble—The Vio-Plectro, Trio  
1. "Serenade" ..... Victor Herbert
- Ensemble—The Vio-Plectro, Trio  
"El Solitario Vals" ..... Pomeroy  
Solo for Mandolin—"Bandurria" ..... Stauffer  
Mr. J. S. Copeland
- Reading—Selected  
Mrs. Anna Evans
- Solo for Guitar—"Capricho Arabe" ..... Tarrega  
Mr. O. E. Brooks
- Ensemble—The Vio-Plectro, Trio  
"Marche Militaire" ..... Schubert

Concert given by Pettine's Philoplectra, Club, Guiseppette, director, at Providence, R. I., March 27th, 1913.

1. March—"The Phenomenon" ..... Odell
2. Sextette for six Man lolas ..... Mendelssohn  
(a) Favorite Waltz ..... Mozart  
Miss Wheelock, Miss Choquet and Messrs. De Nicola,  
Newton, Britton and Hunter
3. Overture—Orpheus ..... Offenbach
4. Guitar Solo  
(a) Fantasia on "Bohemian Girl" ..... Balfe  
(b) Song of the North ..... Hayden  
Mr. Di Sandro
- (a) Evening Breeze ..... Langey  
(b) Humoreske ..... Dvorak  
(c) Pizzicato Polka (by request) ..... Strauss
6. Duets for Mandocello and Mandolin  
(a) Serenade ..... Tild  
(b) Alice where art Thou? ..... Ascher  
Messrs. Mangone and Di Iorio
7. (a) The Robin (From Suite "The Land of Birds") ..... Klein  
(b) The Swallows (From Suite "The Land of Birds") ..... Klein  
(c) March—Columbus ..... Pettine

Concert given by Chas. F. Graeber's Mandolin, Banjo and Guitar Club, at San Francisco, Cal., on October 11, 1913.

1. March—"Our Director" ..... Bigelow  
Mandolin Club
2. Soprano Solo  
Miss Amelia Miller
3. Polka—"Influenza" ..... Sartori  
March—Castle Raimondo ..... Bottacchiaro  
Mandolin Club
4. Tenor Solo  
Mr. Victor Detwiler
- Baritone Solo  
Mr. Jas. Detwiler
5. Banjo Solo  
Master Geo. Eveleth
6. Exhibition Dancing  
By Pupils of Miss Doris DeFiddes Dancing Academy
7. Waltz—Tosoro Mio ..... Mecucci  
March—Albanian ..... Hall  
Mandolin Club
8. Exhibition Fancy Dancing  
By Pupils of Miss Doris DeFiddes Dancing Academy
9. Saxophone Solo—Aloha Malange  
Mr. A. H. Waldo assisted by Entire Mandolin Club

Mandolin Orchestra Recital given at Sioux City, Iowa, Nov. 13, 1913, under the direction of C. A. Templeman.

- March—The Crescendo ..... H. F. Odell  
(Dedicated to the monthly magazine The Crescendo.)
- Serenade—Open Thy Lattice ..... Louis Gregh-Potter  
Reading—"The First Settlers Story" ..... Will Cartion  
Oddment—Dance Di Cupid ..... H. F. Odell  
Concert Waltz—Chant Du Gondolier ..... Salvatore Giannini  
Reading—An Old Sweetheart of Mine ..... Riley  
(With Guitar Accompaniment by Mr. Templeman)
- March—The Arbitrator ..... Theo. O. Taubert  
Arr. by Hildreth-Jacobs
- Dance Characteristic—Wooden Shoes ..... Cooke-Odell  
Guitar Duet—"A Dreamlet" ..... H. F. Odell  
Miss Comoli and Mr. Templeman.
- Reading—Jimmie Butler and the Owl ..... Anon  
Medley Overture of National Songs ..... Chas. Miller

Recital by the Templeman Mandolin Quintette, C. A. Templeman, director, at Sioux City, Iowa, October 17, 1913.

- March Militaire ..... Walter A. Boehm  
Overture Venus ..... Carl Tschopp  
The Lost Chord ..... Sir Arthur Sullivan-Odell
- Barcarolle—Beautiful Night ..... J. Offenbach-Odell  
Loves Old Sweet Song ..... J. L. Molloy-Odell
- Dance Characteristic—Wooden Shoes ..... S. Gibson Cooke-Odell  
Reading—An Old Sweetheart of Mine ..... Riley  
(With Guitar Accompaniment by Mr. Templeman)
- Serenade—Open Thy Lattice ..... Louis Gregh-Potter  
Waltz—Chant Du Gondolier ..... Salvatore Giannini  
Medley Overture of National Songs ..... Chas. Miller

Recital by S. A. Thompson's Second Orchestra at Portland, Maine, Dec. 9th, 1913.

1. (a) March—"The New Arrival" ..... Brazil  
(b) Waltz—"Asphodel" ..... Hildreth  
Orchestra
2. Reading  
Miss Buck ..... Selected
3. Schottische—"Four Little Pipers" ..... O'Connor  
Orchestra
4. Guitar Solo—"Woodland Dreams' A Reverie" ..... Weidt  
Miss Thurston
5. (a) "A Trip Down the Mississippi" ..... Martin  
(b) March—"Belle of the Boulevard" ..... Stahl  
Orchestra
6. Mandolin Solo—"Mazurka, No. 9" ..... Pettin  
Miss Reddon
7. Reading  
Miss Buck ..... Selected
8. March—"Class Leader" ..... Gustafsen  
Orchestra



## 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 it. Questions or suggestions will receive due consideration. Address "Mandolinists Round Table," care of the Crescendo.*

### WHY ?

(Continued from January Crescendo.)

In the event of your being able to secure a mandola to rehearse with you and your other mandolin you have accomplished the formation of a **trio**. There is a limited library of compositions for this sort of trio, but among these there are two which stand out by reason of their extreme beauty. The celebrated "Trio in C by Beethoven" originally written for two oboes and English horn and re-written by the composer for two violins and viola is a fairly easy (technically) trio that it is impossible to tire of. New beauties continually come to the light as the trio get more and more acquainted with the work; as it is in four movements one or two of these are sufficient to put upon a program and they make a tremendous effect on mandolins. The other well known trio is called "Terzetto". It was originally written by Dvorak for his children and consequently it looks (and is) simple—in the beginning. But, as the composer warmed up to his work, he forgets his children very evidently, for it becomes extremely difficult particularly for the second. It is rather difficult for mandolins but amply repays any time and study bestowed upon it. There are not an enormous amount of original trios for two violins and cello. I cannot recall any particularly remarkable ones at this moment. A very showy "sonata" for violin with accompaniment of violin and cello from the pen of Paganini is to be had which is very effective on mandolins and at the same time it is quite easy of execution.

The ideal trio is mandolin, mandola and mandocello! There is at once a large library to choose from. For a "young" trio, I would suggest the small "Trio in B flat" by Schubert as not too difficult, very melodious and worthy a place on any program. There are loads of treats in store for the three players who get together regularly and work on these beautiful compositions. It will positively appear to them that they never enjoyed music so well before in all their lives!

The simple addition of one more mandolin to this already enjoyable combination forms the **quartet**. All that has been said of the lesser combinations may now be repeated in favor of the quartet with the addition that there is a repertory for this combination which besides being enormous contains some of the world's greatest musical treasures. The main difficulty consists in knowing which are "grateful" on the mandolins. There are quartets of all grades of difficulty.

The strict "sonata" form in which nearly all quartets are written may appear forbidding at first but when it is discovered that these contain some of the most entrancingly beautiful melodies—some of the gayest, liveliest little dance tunes or the most "catching" kind of light rippling figures—the tremendous bugbear known as **Classical Music** fades away into thin air.

Mostly all the quartets are in the form as handed down to us by the great Beethoven. It was he who took the already well worked up outlines as followed by Haydn and after him, Mozart, and with a few touches of the **Master Hand** evolved the "Sonata Form". At first it was merely a collection of popular dances strung together without any particular relationship other than the key in which they were written. That is the material Haydn found. Beethoven in his immortal symphonies and quartets has set a pattern that is acknowledged to be unapproachable,—inimitable!

It is with reluctance that, as a mandolin player, I must admit that I can not mention some really good work for the quartet composed by a mandolin player! In partial extenuation of this fact I may say that although it has always been the ambition of all big musicians to write for quartet, a comparatively small number of them have ever succeeded in leaving this sort of monument to their fame. It is an extremely difficult form of composition.

There are a few compositions politely called quartets although they are written with piano part and have also a guitar part. I refer to the "Quartetti" of the late Carlo Munier. These are for the most part charming compositions but absolutely **not** quartets!

The one that nearest approaches good music is the "Quartetto in Sol". This has a very ingenious fugue and is better worked up than the others. Two of its movements, the "Quasi Adagio and the "Minuetto" are inspirations.

During his stay in New York, Demetrius Dounis wrote a quartet which is the very best—original for mandolin—quartet I have ever seen. The only trouble with it is that the first part is very nearly unplayable for anyone excepting Dounis himself!

However, let us not be discouraged but simply use some of the time tested material that is within our easy reach—although it be not expressly written for our instrument. Perhaps some day the genius will appear to provide us with that of which we stand in need. By way of information I shall just mention that, for example, certain of Hayden's quartets contain figures and passages that could not have been better fitted to the mandolin had they been written by a good mandolin player!

For the benefit of those players ambitious enough to wish to form a quartet the foregoing has been written. The unflagging work required to properly produce the best results will be repaid a thousandfold and the revived interest and broader conception of things musical will prove enormous compensation in themselves.

The few examples quoted have been chosen with the view of impressing the fact that chamber music is a particular type. Merely playing four parts of a mandolin orchestra arrangement is not quartet playing. Arrangements of ponderous overtures and other orchestral selections have **no place** in a Quartet's repertory. By reason of the lack of the various tone colors of the different instruments of the regular orchestra their performance on a quartet becomes very nearly ridiculous.

This fact alone stands out. There is absolutely **nothing** to prevent your starting a quartet or trio, providing of course you have the instruments and their players, if you feel so inclined. There are no obstacles but those you make for yourself!

The **much exaggerated** difficulties of learning the C clef for the mandola and the bass (and tenor) clef for the mandocello are readily and easily disposed of.

In view of the fact that, no matter what interesting if useless schemes of notation are now being agitated in the mandolin fraternity, you have got to **learn some way** of reading the notes—why not learn the **correct** system?

Continued on page 21



## GUITARISTS ROUND TABLE

CONDUCTED BY  
**ETHEL LUCRETIA OLCOTT**  
 Soloist—Teacher—Composer

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

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.

### "THE GUITAR IN ITS DIFFERENT PHASES."

WE need more guitar soloists to demonstrate the possibilities of the guitar to those who remain in the darkness as to its capabilities. I sometimes think if what few guitar soloists we have, would not be so prone to sit and bemoan the "thanklessness" of their instrument, or rather of the "thanklessness" of the public regarding it, but would get busy and create a demand for the guitar by proving and demonstrating its worth, they would create more of a demand for it, and there would not be so much time, nor so much cause, to wail over the lack of its appreciation.

Think of how few really first class guitar soloists we have here in America, and I believe we have fully as many here as any where abroad. If there were as few good pianists and violinists as there are good guitarists there is no doubt but those instruments would know but a small share of their popularity they now share. Good performers on any instrument do much to popularize that instrument. A "wizard" on the mouth-organ would cause a fad, or a sudden demand for mouth-organs in the places where the "wizard" performed. So much more would this be true of an instrument so charming as the guitar, and so adaptable to so many varieties and styles of music, and so congenial in combination with so many different instruments. I can think of no instrument on which one can derive more pleasure, and few instruments yield as much pleasure in as many different combinations. The guitar with the mandolin in all combinations is too well known to need further mention, as it is also as an accompaniment to the mandola and mando-cello, though with the latter two instruments it is not yet so well known or so often heard, owing to the fact that the mandola and mando-cello as solo instruments are only recently coming into their own, but the more popular they become in that capacity, (and a very great popularity is to be theirs very soon, as soon as we have enough capable soloists to demonstrate those instruments) the more popular will become the guitar as an accompaniment to those instruments.

The guitar with the flute is very effective and was written for in that combination by a number of the old writers for the instrument. A few duets have been written for the oboe and guitar by some of the old masters. The guitar and violin are most beautiful together, especially when the guitarist can play well and does not have to do a perfectly monotonous drum dum dum, or straight, plain accompaniment.

The guitar and 'cello are delightful together, both having deep, rich tones which blend in a most effective manner, tho' this combination also is far more effective when the guitarist has sufficient mastery of his instrument to invade the positions with ease and a technic facile enough to play runs and slurs, etc.

The guitar with the piano, when the guitarist is a good soloist, and can play some of those guitar and piano duets written by the masters of the instruments who gave the guitar something to do aside from plain chords or easy arpeggios, and also when the pianist has sufficient knowledge of the instrument to know that the guitar is not loud enough to permit the pianist to play as loudly as if he were playing a solo. But a poor pianist can spoil the work of the finest guitarist and a pianist with some knowledge of the guitar and enough musical taste to make use of it can make the guitar and piano duet a "thing of beauty". We should hear more of this combination. The guitar as an accompaniment to the banjo is well and favorably known. It is worth a guitarists while too to cultivate sufficient proficiency to be able to do some real work instead of the usual hum drum accompaniment employed in guitar accompaniments.

The guitar as an accompaniment to the voice is in one of its best known fields. We have heard of the guitar with songs even before we knew much about the guitar ourselves. We can always remember the time even when we first began to play, when people used to say, as soon as they learned that we played the guitar, "Do you sing?" And if we should have to admit that to "burst forth in song" was not one of our talents or crimes, (as the case might be) they would look askance at us and wonder why we chose the guitar if we did not warble, for they seemed to have the idea that the guitar was invented for singers only and that to "chord to the voice" was its chief if not only end. The guitar with the voice is indescribably bewitching, and is enjoyable even in a more or less plain or easy accompaniment, but I have always maintained that there is a great triumph and a fat salary awaiting the coy and talented maiden who sings well, at the same time playing her own guitar accompaniment well, beautifully, a real mistress of her instrument. There is at present no one with both these accomplishments to a sufficient degree to command the public attention and the salary they would easily get when "discovered". Those who sing well do not play the guitar at all or else play a "few chords, just to sing by." Those who play the guitar well either have not a good enough voice to win success or else they have not cultivated the voice they possess. There are many singers who could double their success if they could play well on their guitar.

Now last, but not least we come to the guitar in its most charming most bewitching phase, that of a solo instrument, the phase in which it is least known to the general public, and the phase in which it charms more often than in any combination. When in the hands of an artist it never fails to please, and will convert the most skeptical as to its merits when well played.

So guitar students, aim high, when you take up this instrument for which the masters wrote. Even if you want it primarily for your singing or to play accompaniments to some other instrument, study it long enough and seriously enough to be able to play well in the positions so you can play some thing better than the average hum drum accompaniment that is played by the average guitarist (so called) nowadays. And while you are studying the guitar why not learn at least a few solos?

Quotation: "The utterance of life is a song, the symphony of Nature."

### BIOGRAPHIES.

The Biographies of Famous Guitarists and Mandolinists by Philip Bone is now in the printer's hands. Subscriptions for this valuable book may still be sent to Miss Ethel Lucretia Olcott, 604 The Arcade, Cleveland, Ohio.

## 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.*

### A BANJO SOUND-BOARD

By Thos. J. Armstrong

**A** SOUND-BOARD, covering the back of the banjo, will increase the volume of tone wonderfully.

Made of thin wood, or other light material, this simple contrivance reflects the sound waves like a mirror, and prevents the tones from being absorbed by the clothes of the performer.

Every banjoist knows that louder tones come from the back of the banjo than the front. It is only natural that this should be so. A circular rim forming a hollow chamber, open at one end, will collect and augment every sound put into it. These waves of sound will follow the path of least resistance and emerge from the open end. That is just what happens in banjo playing, but, unfortunately, this "open end" is the back of the banjo which does not face the audience but lies close to the players' clothing. Half of the volume of tone is thus absorbed by striking a nonconductor of sound. It is like pointing a microphone away from the audience, and speaking through the horn in front of a heavy curtain.

If it were possible for a banjoist to hold this instrument so that the back of the banjo pointed away from his clothes, 50 per cent more tone would be obtained. This, of course, cannot be done. No player could accomplish much, in a musical way, by holding his banjo in that position, for a banjo is not held that way; its make-up compels the player to hold the back of the instrument towards him; and we must not criticise our banjo makers for neglecting to "place the front where the back ought to be," as Horace Weston once said.

Every banjo manufacturer has tried his hand at capturing these loud tones under the head, and bringing them to the front. George Dobson inserted a metal plate inside the rim; S. S. Stewart experimented for years with a double-head banjo; Joseph Rickett ran a wooden edge around the inner rim; and the "Daynor Banjo" had a circular hole cut in the banjo head. The English zither banjo has solved the problem, in a way, but its tone is altered; being quite different from an ordinary banjo.

In 1876 Frank Goscha, a Philadelphian, invented a "sound reflector" consisting of thin veneer covering the entire back of the banjo. It proved a failure because he glued the device to the rim, leaving no opening for the sound to escape. After winning the name of "sound reflector" it quietly disappeared.

A possible reason for the failure of such attachments may be on account of their being integral parts of the banjo, and were supposed to vibrate in sympathy with the instrument. Whatever the cause, we must acknowledge the strongest tones are never heard at their best; they are only the echos returning, in a feeble manner, from the player's wearing apparel. It remains for us, then, to devise some means of regaining those tones and thereby increase the banjo's power. A plausible solution of this

problem would seem to merely adopt some method of diverting the rear tones and reflecting them, around the banjo, toward the front.

The "sound-board", previously mentioned, does this in a surprising manner. It has been used, by the writer, many years with splendid results, and he has constructed similar "boards" which are being employed, with eminent success, by other banjoists. A brief description of this neat and unobtrusive apparatus will show how easy one may be made from materials such as wood or pasteboard.

At the start it must be understood that this sound-board is nothing but a cylindrical box enclosing the back of the banjo; but its construction demands care that a small, open space separates it from the instrument on the sides and bottom. In beginning the construction cut a strip of very thin wood or heavy pasteboard the exact measurement of the outside circumference of the banjo rim, allowing extra space for the brackets all around the circle. This strip of wood should be a certain width also—2-3 the depth of the rim. Now remove the banjo neck and bend the strip of wood around the rim, over the brackets, until the two ends meet. If the ends overlap cut them off square so that they just touch each other, then fasten them together with glue. A circular bottom, of the required diameter, is then carefully glued on; after which an opening is cut in the side of the box similar in shape to the "heel" of the banjo neck. When dry the box can be removed and replaced again, even when the neck is in the banjo. Before using, however, four little pieces of wood, 1-2 inch square, must be glued on the bottom close to the sides; these little pieces of wood are very essential features, for without them the whole affair is worse than useless. They prevent the banjo rim from reaching the bottom of the box and smothering the tones.

This little reflector is nothing like the sounding board of a musical instrument, for, it does not vibrate at all, it projects the tones forward similar to a music shell enclosing a band or orchestra. In addition to that it is unobservable on the stage; it shields the player's costume from interfering with the tones; and it increases the volume of sound to such an extent that it will surprise and delight the banjoist.

### SAYING SOMETHING

That old wooden tail piece, with holes much too small for the strings—how we smile at it and say nothing; but, when we attempt to run a string through one of the holes and the string bends, and then we wet it and try again and it goes through and strikes the banjo head and we can't get it out—then we stop smiling and say something.

#### ARMSTRONG'S PROGRESSIVE STUDIES

For Mandolin, Banjo, Guitar and Piano Acc. Can be used as Solos, Duets

or Club work. Put in 5 boxes, 50 cents per book.

Advanced Studies same com. 1 book 50 cents each.

"The Sorendalers March" Mand. Solo 50 cents. Discount 1/2 off.

Played by Wesleyan University, Mandolin Club 1912-13, as opening number.

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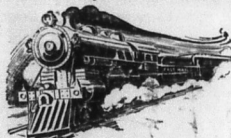
Pub. by W. C. KNIFFER, Cromwell, Conn.

For Sale by H. F. Odell & Co., Boston, Mass.



## Where the Crescendo Goes

On Its Journeys Around the World



Every month a city or town in some part of the world will be visited. A photograph of a subscriber living in that place and a view of some interesting building or street will be printed with a few notes of conditions relating to the mandolin, guitar and banjo in each vicinity.



Nelson C. Powers, a Crescendo subscriber, has written us so interestingly in reference to the beautiful place where he lives that we print the description in his own words.

We are not able to present but one view of Capitola to our readers but we wish to say that Mr. Powers sent us 30 or 40 of the most beautiful photographs of the scenery in and about Capitola that we have ever seen. We only wish space would permit of our printing them complete.

"Capitola is a sea-coast town of approximately 200 resident inhabitants which is increased to 3000 or 4000 during the summer. The town is in Santa Cruz county, the most picturesque county in the country. The topography of the land is best described by characterizing it as a vast natural amphitheatre. To the rear of the town chain on chain of rolling plateaus and ridges alternately timbered and cultivated and bare of vegetation and with intervening canyons and gulches, slope gradually up toward the heavily forested Santa Cruz Mountains which extend in a sweeping curve as far as the eye can reach. The mountains forming the background of this great amphitheatre conform in their sweep to the curve of the shoreline of Monterey Bay, one of the deepest and richest in marine specimens of the bays of the coast. The bay faces the town and forms the bowl of the setting carved by Nature for the witnessing of Her own mammoth dramatic, pictorial and symphonic productions.

An incident of the truly dramatic occurred last fall when a devastating forest fire swept from crest to crest along the mountain rim girdling the low lying land in a cordon of leaping flame with a canopy of smoke and ash extending high into the heavens and spreading fan like over all the region below.



Returning to the sea front and looking toward the left, the shore line in a long sweeping stretch of sandy beach and low lying wooded bluffs and backed in the hazy distance by the surrounding mountain chains half circle the Bay in a long horse shoe curve which comes to an an end where Monterey Point reaches the waters of the Pacific Ocean at a point directly opposite Capitola, 21 miles distant in an air line across the Bay.

To the right of the town a series of wave washed beaches and boldly projecting cliffs complete the horse shoe curve, which extends as far as the city of Santa Cruz with Lighthouse Point at the end. In the offing is seen the boundless sweep of the Pacific Ocean.

A large modern hotel is built right on the beach and a large dining hall and sun parlor overlooks the Bay. Around about are scattered dwellings, cottages and stores and on the cliffs overlooking the town are many more cottages.

The surrounding country affords excellent hunting. The streams abound in various species of small fish and Capitola is noted for its Bay fishing. Whales occasionally put in appearance in this vicinity in pursuit of great schools of sardines. Seals and sometimes sharks of the harmless species make their appearance and speaking from experience, if one happens to be on the last lap of 1-4 mile swim, the appearance of one of the latter will serve to renew ones energy in a marvellous manner. A trolley system extends around the cliffs to Santa Cruz about five miles distant.

Capitola is 83 miles from San Francisco by the mountain division of the Southern Pacific Railway, the shortest route.

Music, while greatly enjoyed by many here, unfortunately is not actually represented by more than a dozen player musicians and the mandolin, banjo and guitar by even less, but at all times and especially in the summer and fall, many musicians from far and near, representing all branches of music, join in with us and we have some right good times musical'ly. We hope someday to build up a large resident mandolin, guitar and banjo orchestra but at present, it is necessary to draw from outside for players.

World travellers say that our site reminds them of the Bay of Naples in its scenery and coloring, they compare our climate with that of the south of France but assure us that no where in the world is there to be found the delightful all year around climate of Capitola. Our climate is delightfully natural and never too extreme. These same travelers say we are asleep, that in the year 1915, when the tread of a horde of homeseekers awakens us, we will realize when, perhaps, too late, the many superior advantages of our little Arcadian world and will then appreciate in bitter fullness the rare combination of mountain, river, sea and shore in such close proximity, which others will have taken from us.

*We yet may be asleep,  
But even so, we dream,  
And in our waking moments  
We add body to our dream."*

## WHY ?

Continued from page 22

I refer to the one which is already a **Universal Language**, recognized as such by all musicians the World over. Once familiar with the bass or alto clef, you will have **nothing to unlearn later** and your musical horizon will not be bounded by a necessarily limited library.

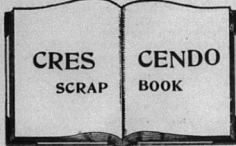
The question **why?** can now be best answered by the **Player himself!** I shall conclude with a quotation from Herbert Spencer:

*There is a principle which is a bar against all information and which will keep a man in everlasting ignorance; that principle is contempt prior to investigation."*

## MY VISIT IN CALIFORNIA, 1913

Continued from page 21

sisters that our California family are well worth knowing. So I will close with the assurance that any and all who attend the Guild Convention at San Francisco in 1915 (should we decide on holding it there) will be assured of a right royal welcome and I feel sure no one would regret the trip.



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

Music Trades recently printed the following notice in connection with a concert given abroad with some of the new Futurist instruments. It seems to us that an orchestra composed of these instruments, using music in the various notations now offered to the musical fraternity would indeed be the climax of musical conglomeration. "Should the vogue of the Futurist cult extend there will be need of adding several new small instruments to the market. Among them will be "Smashers", "Gurglers", "Rustlers" and "Snorters". From Milan comes the following account of a successful Futurist concert:

The first Futurist concert was given here this week at the Storch Theatre under the direction of Signor Marinetti, chief adviser of the Italian Futurists, and the Futurist painter, Russolo, 'Creator of the Art of Noise.'

The concert was orchestral, and presented to an audience of 2,000, amid whom there was much applause, respectful and otherwise. The "musical" instruments used were the invention of the Futurist painter, Ugo Piatti, and consisted of three buzzers, two bursters, one thunderer, three whistlers, two rustlers, two gurglers, one smasher, one strident, and one snorter.

The programme consisted of four 'networks of noises,' entitled, 'Waking Up the City,' 'Motor Cars and Aeroplanes Meeting,' 'Dinner on the Terrace of the Casino,' and 'Skirmish in an Oasis.' At intervals during the concert, Signor Marinetti and Pratella 'defined the inventive and gross insults of the laudatores temporis acti.' After the concert Signor Marinetti wrote out his impressions of it as follows:

"In spite of the inexperience of the performers and an insufficient number of rehearsals, the effects obtained revealed to the hearers new acoustic joys. For instance, the harmonious combination of the bursters, the whistlers, and the gurglers produced a deep emotion of Futurist art which was like nothing experienced before."

### ABOUT THE SERENADERS

(Continued from page 10)

and any lover of the instruments may join a Serenaders organization. It is not confined to players only. Friends of players are welcome to become members.

In the various organizations already formed the dues are \$1 per year which is sufficient to pay for the rent of a hall or meeting place and to purchase the music. Of course the officers are not paid but do the work for the pleasure they derive from it and the expenses are very small. If necessary, an assessment of a few cents could be levied on members for any particular affair. A banquet may be held annually.

The Serenaders will do more to interest people in the plectral instruments than any organization possibly can for the reason that in each respective locality where one becomes a Serenader and pays in, we will say \$1 for a year, he actually gets \$1 worth of pleasure back. The Serenaders is for the fraternity in each respective locality. It is not and could not possibly be controlled by any one clique or come indirectly under the control of any one person or body of persons. It is independent in each locality. It is not under the control of the New York Serenaders whatever. It simply obtains permission by courtesy from N. Y. to organize and is then quite independent from the parent organization and is affiliated with that body only in name and in the spirit of "boosting" the mandolin, guitar and banjo. The organization does not vote on business questions or make recommendations. It is social in every sense of the word and the idea deserves

the hearty support of the entire mandolin, banjo and guitar fraternity throughout the world.

Start a Serenaders in your vicinity. Write Mr. Perthoud for particulars or write the **Crescendo**. We think anyone who joins a Serenaders organization will feel the same as one of the Boston Serenaders who expressed himself as follows: "I never had so much fun in my life as I have at the Serenades and I never have so much real enjoyment in playing with others as I do at Serenades." It costs nothing to start a Serenaders organization. It is a simple process and requires but a little time but on account of its being an independent organization, independent in every sense of the word, it will arouse more interest in any respective locality than any other organization possibly could. In the Serenaders one does not pay in a certain amount of money and then hear the about fun someone is having 3000 miles away, but they have the good times right in their own locality.

**Start a Serenaders. Start it NOW.** No one is too good to be a Serenader. Teachers, players, non-players, anyone, everyone is eligible. In some cities nearly all the teachers and many of their pupils are members, mingling at Serenades in a most fraternal manner. At two of the Serenades in Boston there were over 200 present, including teachers, players, dealers, manufacturers, publishers, singers, readers, etc. What other musical club can create such enthusiasm.

### Coming

An article by the Editor called

### TRANSPONGO

explains how to transpone regular cello music for mandocello and viola music for mandola.

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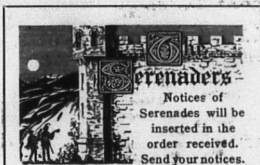
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## PROVIDENCE

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The fifth Serenade was held at the regular meeting place. The program for the evening included the "Phenomenon March", Odell, "Spring Song" Mendelssohn, "Ocean Waves", Colavita (Mr. Colavita is a member of the Serenaders) "Secret from Lucia", Donizetti and "Vigor of Youth" March, Rice, all played by the G. E. A mandolin solo with guitar was played by Messrs. De Iorio and De Sandro, a guitar duet "On The Beach" Gavotte, Burke, by the Misses Nickerson and Smith and the Pettine Quintet played "Simple Avenu", Thome, "Zampa Overture", Herold and "Serenade", Pierre. In spite of inclement weather and the fact that it was the day after Christmas, a goodly number of loyal Serenaders attended on Friday, Dec. 26th. W. S. Marsh was C. S. The G. E. played "Danse di Cupid" and "Romancia" by Odell, "The Swallows" by Klein and "The Butterfly" by Andreeff. The Secretary's report came next after which a trio, W. S. Marsh, first mandolin, W. J. Mowbray, second mandolin and Miss S. W. Smith, guitar, played "Garden of Dreams" and "Elite Waltz". Their playing was highly appreciated. Mr. Marsh then read an original poem written by himself and dedicated to the Serenaders entitled "When the Serenaders Gather In The Evening." It pleased the members greatly. A banjo duet was played by Mr. Marsh and Mr. Burke, followed by a guitar solo by Mr. Burke, "Floyd's Horn". This was well received and he played as an encore "Bonnie Sweet Bessie". Mr. Mangrove played mando-cello solo "Schubert's Serenade" accompanied by Mr. De Sandro on the guitar. The final number was a good night medley. The whole affair was very enjoyable and new members were added to the list.

## BOSTON

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

At the Jan. Serenade the G. E. played "Norwegian Slumber Song", Gilder-Odell; "The National League March" G. Olman; "Just An Easy Motion", Tracy-Odell; "The Crescendo March", Odell, which is very popular. Lorin Bodwell played banjo solos "Yankee Dandy" and "Darkeys Awakening", Lansing, R. B. Stringfield played several very interesting ukelele solos. In one of them he whistled the melody and played the accompaniment on the ukelele. Secantreas H. F. Odell played mando-cello solos "A Dream" and "Silver Threads Among The Gold", Jos. A. Audet played unaccompanied mandolin solos "Come Vay Disconsolate", Siegel and "Cradle Song", Meyer. Erastus Osgood gave two of his extremely funny original monologues and G. L. Lansing rendered two of his inimitable humorous songs with banjo accompaniment. The evening closed with informal dancing. The first annual banquet of the Boston Serenaders will be held at one of the prominent hotels in the early spring.

## CHICAGO.

Mrs. C. R. Rowden, Secantreas, Masonic Bldg., Chicago, Ill.

The Christmas Serenade was held Dec. 10th, the management being entirely in the hands of the ladies with Miss Olivia Schreier as Chief Serenader. The Christmas spirit was everywhere evident. Decorations, festoons of red and green and Xmas bells everywhere. The entire entertainment was furnished by ladies. Santa Claus sent his daughter "Mary Christmas", none other than Claud C. himself gowned in a big apron and bedecked with a huge ribbon hair bow. The girls of the Plectra Orchestra played "Call Me Thine Own" (Halvey) and "Sun Rays" (Morse). The girls missed the boys who are ever confident and have that "go ahead" way with them. Mrs. Rowden played "Believe Me If Ever" and "Then You'll Remember Me" on the mandocello. The audience enjoyed listening as much as Mrs. Rowden played. The ladies Banjo Quintet, namely Mrs. Millie Mudge, banterino, Lucy Mears, piccolo-banjo, Pearl Excell, cello-banjo, Mrs. Rowden, banjo and "Mary Christmas" harp-guitar, played "Martineaux" Overture (Vernet) and "In Idle Moments" Gavotte (Lagartree). Mr. F. Landry Berthoud's article "Why" was next read by Miss Pearl Excell. This splendid article was attentively listened to and apparently appreciated by every Serenader present. The ladies Mandolin Quartet, namely Mrs. Cora Ambrose, 1st mandolin, Pearl Excell,

2nd mandolin, Millie Mudge, mandola and Mrs. Rowden, mandocello, rendered Mendelssohn's "Song Without Words" and "Humoreske" (Dvorak). Next was a novelty, a duet on piccolo-banjo and harp-guitar, two extremes. Mrs. Mudge, piccolo-banjo and Mrs. Rowden, harp-guitar, played "Onion Rag". The G. E., (this time including the boys) played "Evolution Rag". Then came the "Swap Stunt" the exchanging of packages containing various queer articles. Leave it to the ladies to have a real jolly Serenade.

## NEW YORK

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

Dec. 14th the Plectrio were Chief Serenaders. It was an impromptu affair. The assigned C. S. changed her mind the last moment. The Plectrio played the already famous "Serenade" by Cambria which has just been published, also Boccherini's "Minuet". Mr. Cambria played two mandolin solos accompanied by Mr. Scardavone on the guitar. For the first time at a Serenade, Miss Thorndike played guitar solos, "Call of The Bugles" (Vreeland) and "Long, Long Ago" (Burke). The first composer is a member of the Boston Serenaders and the latter, of the Providence Serenaders. W. C. Knifer was the "mysterious host" on the 28th. He provided an unusually interesting entertainment. He himself directed the G. E. which played his own "Serenaders March" dedicated to the Serenaders of New York. As Mr. Knifer is the director of the Wesleyan Mandolin Club, his address explaining college clubs, their musical requirements and advice to those who are planning to "make" a college club were very interesting. A quartet from the Wesleyan Glee Club, Messrs. Crag, Sargent, Fisher and Pitt sang several duets. Mr. Fisher sang two solos accompanied by Miss Kenneth. Gordon Kahn played two violin solos, "Minuetto in Sol" (Beethoven) and "Obertass Mazurka" (Wieniawski).

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Piancino "Sylvia" Ballet)	Scharwenka
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Serenade	Gabriel-Marie
Serenade Badine	Gonand
Simple, The	Morse
Sing, Smile, Slumber (Serenade)	Marce
Sorens, La (Spanish March)	Borel-Lera
Spring Song	Mordeliska
Träumerei	Schumann
Valde Bleu	Schumann
Woging (Valse Intermezzo)	Rosey

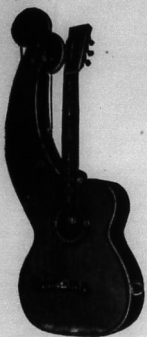
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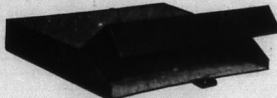
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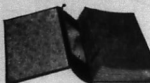
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