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 PUBLICATION
 DEVOTED TO THE
 INTERESTS OF THE
**MANDOLIN
 GUITAR
 AND BANJO**
 OFFICIAL ORGAN
 OF THE AMERICAN GUILD

CREScendo PUB. CO.
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F. & HALL

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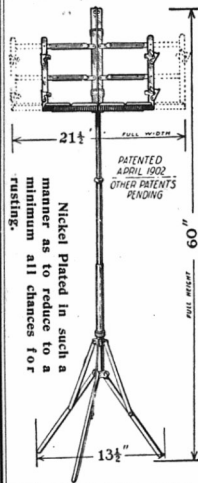
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A GIBSON EDITORIAL

A choir, no matter of how many people, that has but the melody, and also accompaniment cannot find an audience.

A Violin Orchestra, no matter of how many people, that has but the melody, alto and accompaniment, cannot find an audience.

A Band, no matter of how many people, that has but the melody, alto and accompaniment, cannot find an audience.

But the "dark horse" of a Mandolin Club, no matter of how many people that has but the melody, alto and accompaniment, should be liberally patronized, revered and lauded, and if it is not, the people are to blame: "They are cold as bears". "They do not appreciate good music, particularly the classics", (which need of all music, a larger instrumentation.)

Why are perception and reason so drugged in the Mandolin teacher that he does vacuum thinking when he views his own two or three part Mandolin Club and normal thinking when he views (criticizes) the two or three part choir, Violin Orchestra, or band? Is the public to blame if it fails to care for the incomplete Mandolin Club, when every choir, orchestra and band has educated the public to at least four part harmony? Great is the difference between an aggregation (Mandolin Club) and an organization (the Mandolin Orchestra).

If One Would Not Quarrel With His Fellow-man For Waking Him From A Cataleptic Nightmare, He Should Not Quarrel With This Gibson Editorial, Nor Resist Its Truth, But Rather Embrace It No Matter What False Gods God Down.

Mr. Slowboy and Miss Quiverfull are still duetting and trioting whole Mandolin Clubs (like a chorus choir all singing a duet.) Said teachers may be depended upon to stand without hitching no matter how many good things go by (although usually a little more instrument ornamentation will favorably attract them); in fact, there are teachers so chock-full of flim-doodle business they cannot grapple this full grown Club-duetting octopus, hoary with age with its leaching tentacles slowly but surely sapping the teachers' professional life blood. Their first, second and um-tat-tat Mandolin clubs with their tinkling monotony due to lack of contrast in tone coloring have for years been stagnant until these teachers, themselves, have contracted the malaria of contentment and now their tranquil, placid, pale-blooded, sleepy-liver-eyed, slide-easiness keeps them fervently plodding on in their weary treadmill of precedent—ever on the way, but never getting any place—ever learning but never coming to a knowledge of the truth.

False Beliefs Must Be Denied And Cast Out To Make Place For Truth. The Contents Of A Vessel Already Full Can Not Be Added To.

How long will teachers and orchestra leaders remain in league with this duetting devil-fish that feeds you but to bleed you ere you reach the mediocrity plane of musical achievement? And will you now continue to excuse?

Ye of little faith, afraid to fear, afraid to hope that the two instruments you need most can be readily sold. Rise to the height of thy musicianship and cash in your opportunities. Quadruple compound interest by investing in these majestic instruments for your own benefaction, and thus bless the musical education of hundreds to the tune of dollars-in-your-own-cash-drawer, or else get your Club to purchase on their own hook at the above terms.

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— No one builds anything from the top down except the music teacher.

Try Mandolin, Guitar and Mando-cello for a change; then add second Mandolin and tenor Mandola in order of prominence as named, and rejuvenate your impoverished small orchestra with instruments that are correctly voiced. But remember that merely compass of octaves without a definite pitch-quality for the voice each instrument takes as today exists in all makes other than the "Gibson" that it has been our privilege to examine) will never secure for the string quartet contrasts in tone coloring that blend which contrasts are nevertheless necessary for consummate artistry.

Progress Is Not Dead. She Sleepeth.

Ye who force musical emptiness upon the public whine not at lack of due recognition for ye have nothing to recognize. While ye are lulled by the stupefying illusion that thy professional brothers are likewise asleep in the cradle of musical infancy, thousands of them are purchasing "Gibson" tenor Mandolas and Mando cellos and these thy virile brothers, who have learned that discontent under error is preferable to contentment, are cutting the notches on the winning stick, professionally and financially while ye are dreaming away the hours. *

Men Are Chained To Inadequacy Because They Love Their Chains; Because Their Little Temporary Progress Is A Sweet Engaging Sop That Verily Druggeth Their Divinity And Ambition Till They Sleep On To Death In Their I-Can't Philosophy And Paralysis Of Unbelief. How Long, Oh Teacher, Sleepest Thou?

Any Mandolinist can play tenor Mandola or Mando-cello without extra study of finger-board or clef. Particularly are these instruments adapted to old players who think themselves immune to thrills; whose interest has waned and who have a two-part Mandolin-Club-graduation "bee"; also for the pupils the teacher cannot hold. Every teacher has them and is making more. Move them into the Mandola or Mando-cello row; give them a glimpse into the promised land and then shall they say: "The half has never yet been told, old things have passed away and all is become new." And lo, thou shalt continue to feed them and they thee.

Shalt continue to feed them and they thee. But why the "Gibson"? Because a square meal of supriative power of tone, properly voiced is a nutritive succulent put up only under the "Gibson" Brand. The "Gibson" Violin-construction is why. Our Book "F" will tell you. It's free. Contains a long treatise on the Mandola and Mando-cello. A postal to us and Book "F" is yours.

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Mandolin, Guitar and Banjo

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OF THE
AMERICAN GUILD

OF
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THE HOTCHKISS SCHOOL BANJO CLUB.

The Hotchkiss School Banjo Club of Lakeville, Ct., is noted for its excellence, and has supplied the Yale College Banjo Club with many of its members, several recent leaders of the latter being graduates of this school organization. It is coached by Mr. J. J. Derwin of Waterbury, Ct.

The members of the 1908 club whose pictures are above are as follows: Banjeaurines, D. Dewey, Lender, J. M., Tilney, A. F., Jenks, H. A., Pampelly; 1st banjos, F. V. W. Blood, B. Newberry, P. Newberry, C. H. McCall; 2nd banjos, C. G. Bowker, G. B. Blomson, L. F. Carr, D. J. McFerren; guitars, E. J. Brown, L. Selden, P. A. Johnson, H. E. Sawyer; 1st mandolin, G. W. Hinckley; 2nd mandolin, F. J. Phelps; bass banjo, C. W. Smith; piccolo banjo, J. J. Derwin.

A Practical Treatise on the Guitar and Kindred Instruments

By George B. Durkee

How Tone Is Generated By Musical Strings And Propagated Through The Medium Of The Sound-Board.

(Continued from last month)

In order to more fully appreciate how tone is produced by strings, take any musical string, the guitar A string will do, place it guitar fashion on a timber 4 in. x 4 in. or more, twenty-five inches between bearings 3-8 in. high, hitch your string to a screw or wire nail, pass it over the bearings to an ordinary piano tuning pin or violin peg fitted into the timber, and bring it up to the pitch of the A string of your guitar. Now pluck it with your finger, you see it vibrate and bear a barely audible buzzing, which represents all the tone the string can produce unaided by a sound-board. Now sound the same string on your guitar, and note the difference. You hear a beautiful sustained musical tone. Simply because the vibrations of the strings are reproduced on a larger scale in the sound-board, which sets the air contained in the body of the instrument into vibration, and thus the full musical tone is propagated.

The string on the timber fails, because it can only set the small amount of air it comes in contact with into vibration.

Hence it appears that the volume of sound, which can be produced by a musical string, depends entirely upon the amount of air the string can set into vibration through the medium of the sound-board.

In order that the student may appreciate this fundamental principle and place it at par value in his list of acoustic facts it is only necessary to remember that musical sounds, or noise of any kind whatever, cannot be produced in a vacuum.

Hence it follows that the guitar top or sound-board being the medium between the strings and the air vibrations, cannot be too nicely calculated both as to its amplitude of area, and strength of resistance to string tension. To make the top light enough to bring out the great volume of tone, and yet strong enough to keep its original form whereby the finger-board action is preserved intact, is the great desideratum.

This is one of the principal difficulties referred to in the opening part of this article. The guitar top, and piano forte sound-board are precisely alike in construction, and are both in the same boat in regard to retaining their original crowning, which is very slight, and is resorted to for the purpose of preventing the natural fluctuations of the board due to climatic changes, etc. The crown of both these boards is made by clamping them to a concave form-board, while hot, and glueing the curved ribs in place, while in that position. If the guitar top is made with too much crown it is found to be too ridged to vibrate, and if made too nearly flat, it will soon fall and become concave, thereby ruining the finger-board action; therefore, it is of the utmost importance that these parts be thoroughly well matured before assembling in order to retain their original form with the least amount of crown in their construction.

Theoretically it is known that the perfectly flat-board like the telephone disc, is the best form for vibratory purposes, but the fact that it cannot be depended upon to retain its shape under pressure, on account of its fluctuating tendencies bars it out of guitar construction, and the slightly crowned guitar top seems to be the established standard form for this instrument.

However, in contra distinction to the above described standard one of the most enterprising firms in the country have been experimenting for several years on guitars constructed somewhat on this arched principle of the violin, i. e. the tops and backs are carved out of thick boards, the same as violin tops and backs are made. That they have passed through an up-hill journey from the start is no secret, but from recent reports from several sources, some of which are considered quite reliable, their latest productions are first class in every particular. In fact they claim to have revolutionized guitar making completely and it is sincerely to be hoped that with such push and zeal as they have shown that they have accomplished all they claim for they are justly entitled to it. The writer very much regrets that he has not had an opportunity of testing their very latest improved instruments, and therefore cannot speak of them from his own personal knowledge. However, their harp guitars are undoubtedly a great innovation in all mandolin and guitar orchestras, especially where a regular harp is not available.

The finger-board.

A few years ago the editor of one of the magazines for the B. M. & G. asked his subscribers to send in their best ideas on laying out the scale for the fretted instruments. The replies to this request were truly amusing. One from a prominent manufacturer claimed that you must divide the length of the open string into eighteen parts and place the first fret at the first division, then divide the remaining seventeen eighteenths into eighteen parts and locate the second fret at the first of these divisions, and so on through the entire rout, but said he, "when you reach the 7th fret you must set it back a little, because fifths must be tuned a trifle flat." Showing very clearly that he had been fasting at a hotel where the piano tuner was the autocrat of the breakfast table. In other words he was just beginning to hear things about the tempered scale of musical instruments. Another would be teacher in scale drawing recommended practically the same method as the former, but claimed that when you reached the twelfth fret you must put new points in your dividers because the old ones would be entirely worn out, a **Victor Talking Machine Needles**. Judging from the way some musical instrument makers have been known to work a month trying to space out a banjo scale on a brass bar, and then discovered that some of the spaces well up in the scale were greater than the ones adjoining them immediately below, probably the young man was not so far off his reckoning in regard to putting new points in his

(Continued on page 6)

GUILD BULLETIN

Convention News.

Ninth Annual Convention and Concert. Place, Newark, N. J. Dates April 25th and 26th 1910. Manager, A. J. Weidt, 439 Washington St., Newark, N. J.

The program arranged at present is as follows:

Monday, April 25th, 10 A. M. Opening of business convention, with an adjournment at noon. Business meeting resumed in the afternoon.

Monday evening, April 25th Annual Guild Banquet.

Tuesday, April 26th, 10 A. M. Guild business meeting continues. Adjournment at noon and resuming in the afternoon until the business is completed.

Tuesday Evening April 26th, Ninth Annual Guild Concert. Artists already engaged are Valentine Abt, New York, Mandolinist; Geo. L. Lansing, Boston, Banjoist; Geo. C. Krick, Phila., Guitarist; Walter Boehm, Buffalo, Mando-cellist; accompanied by M. A. Bickford on the piano; Miss Lorraine Davies, reader; the Troubadors of Passaic, N. J., Roy W. Burchard, Director; Ideal Banjo Club of Newark; the Whyte Laydie Banjo Club of Newark, A. J. Weidt, Director; and the Newark Mandolin Orchestra of 100 players, A. J. Weidt, Director.

The program which has been mapped out is a very interesting one. The talent for the concert contains a splendid list of the best known artists in the country. Certainly a musical treat is in store for the attending members.

Prices for reserved seats for the concert are 50c, 75c and \$1.00. Members who are to attend the concert should immediately write to Mr. Weidt to reserve seats. Send your money at the same time.

The Official Hotel will be the Continental Hotel. It is expected that all Guild members attending the convention will secure rooms at the Official Hotel and all those who are to attend are advised to secure their rooms in advance so that there will be no delay when arriving at Newark. Remember the dates **April 25th and 26th.**

A. J. Weidt, the manager of the next convention and concert is making elaborate preparations for it and everything points to a very successful convention and concert. The artists already engaged are men of national reputation. One very peculiar thing about the annual convention of the Guild is the fact that each year the number attending is increased, several members who have never attended being among the number. These members invariably continue attending. To a person interested in the development of the mandolin, banjo and guitar in this country, the Convention of the American Guild is the most interesting and pleasant affair one can attend. I have had a number of members say to me after their first attendance at a convention that they never enjoyed themselves so much, anywhere, in their lives as they at the convention. This year the convention is to be held in a very centrally located city, Newark, N. J., only a few minutes from New York City, easily accessible from all eastern points and

the middle west and I urge every member of the Guild to attend this convention.

The hotel bills are always very reasonable. The time lost from lessons by teachers is not worth considering, on account of the real benefit the teachers receive by attending. At a convention the greatest privilege in the world is offered to members, that of shaking hands and "talking shop" with the various noted teachers and players who attend. There are of course some teachers who say there is nothing in it for them to attend a convention, that they can't afford to give up their pupils for two or three days.

Three days spent at a convention would bring to these teachers a broader knowledge of the instruments and they would gain from other teachers ideas which perhaps they had not thought of.

Each member of the Guild not only has a chance to talk with the other members but they can hear the other members express their views, they also have a chance to state their own views on the matters that arise, they may also attend the annual banquet. In addition to this, the member attending has a chance to hear one of the finest concerts given in the country. All these combined, conservatively speaking are worth not less than \$100 to any man or woman who attends a convention.

An especially interesting feature will probably be added to the convention this year, which described in short, is to be as follows: Papers on various vital questions of the day will be read by certain prominent people in the profession and trade and many of these materially affect the trade and profession's interest. After each paper has been read the trade members and the professional members will withdraw separately and discuss for a very few minutes the questions from their side. Then the two bodies will meet again and the question will be discussed at the open convention. There are many reforms in connection with this industry which will greatly assist the business or in plain English the pocketbooks of both the profession and trade, and the discussion of these questions is going to be a tremendous benefit for all. It is therefore hoped that all of our Trade members will be represented and that a large number of the Professional members will attend. The actual questions which will be discussed this year are not positively decided but they will be from among the following: "Why should teachers buy instruments, music and strings direct?" "Why should they buy through dealers?" "Why should music be listed at fictitious prices?" "Why should music be listed at net retail?" "Why should English composers and arrangers use foreign marks of expression?" "Why should instruments be listed at the net selling price?" "Why should instruments not be listed at net selling price?"

It is hoped that each member who is to attend the convention will post himself on these subjects and be prepared to discuss them understandingly. The business convention is to occupy two days and there will be plenty of time to

(Continued on page 2)

THE MANDOLIN ORCHESTRA

By Herbert Forrest Odell

(Continued from December Crescendo)

In large mandolin orchestras it is becoming more and more customary to add one or two double basses. In a small organization the guitars are quite strong enough to furnish all the necessary bass, and especially if a piano be added there is also plenty of bass, but of a pungent quality. The double bass tone is not exactly the same. It is decidedly more sustained. While the use of the double bass is not recommended in small organizations, in medium and large sized orchestras, the double bass is an excellent addition. The bass is peculiarly an instrument that not much notice is taken of until it stops playing and then it is immediately missed. The loud sustained basses are admirable in almost any style of composition. It gives a solidity or foundation tone that no other instrument can. It not only adds to the bass of the guitar or piano but it augments in tone with a sustained power that cannot be produced from the other instruments and while the tone color is somewhat different and the instrument is not an absolute necessity, it is a very useful adjunct.

The arrangement of bass parts in the mandolin orchestras should always be extremely simple. If the bass attempts to do any extraordinary amount of execution the tone will over-balance the tone of the orchestra, therefore when used it should play simply on the ordinary bass notes, short or sustained as occasion requires and very occasionally on a bass run. For instance in the Grand March, from Tannhauser, in the last strain, the double bass would naturally play the long bass run. The bass when played with the bow in the usual manner produces a sustained effect but when played pizzicati it merely augments the guitar. In fact the similarity of tone of a bass played pizzicati and the guitar played as usual with the thumb is almost identical with the exception that the bass has a much larger carrying quality of tone. The pizzicati bass either loud or soft is very good on the lower tones and may be effectively used in the large mandolin orchestras. In overtures or heavy concert selections the tremolo on the bass, which is done with the bow adds a great deal to the foundation tone but if used should not be heard too prominently.

To sum up the double bass is better omitted from small organizations, but in large organizations of from 35 players up, it is a very useful addition. The double bass may be very effectively used if the orchestra is playing for dancing as it brings out the bass rhythm so strongly.

The mando-bass or bass mandolin is of course intended to imitate the double bass. It is not an especially effective imitation.

The instrument at this time is not in use whatever in this country and is used very little in foreign countries. The tuning of the mando-basses in use varies. Nearly every one tunes the instrument differently. On account of the large body of the instrument and the

large strings necessary to produce the low tones the instrument isn't as yet a great success, and we doubt if in the mandolin orchestra it will ever become very popular, for the reason we have already in the mandolin orchestra the guitar or piano to supply the bass and the mando-bass is merely adding more to the bass tones. The instrument, if used usually plays the same bass notes as the guitar with the single pick stroke. It may occasionally be doubled on counter melodies with the cello but it takes the player into the higher positions and as the frets are quite a way apart and the strings are very large it is not advisable. The tremolo effects on the mando-bass are only effective when performed by a very skillful player. In small organizations this instrument is entirely unnecessary. In large orchestras it does no harm and not very much good although it adds somewhat to the bass of the guitars. If clubs can obtain a person who can skillfully play the tremolo on the mando-bass, then it might reduce the pungency of the guitar into a more sustained quality of tone which would be effective. In as much as the bass and accompaniment of the mandolin orchestra are quite well taken care of by the guitar section or the piano it seems almost unnecessary to add any other bass instruments. Personally I much prefer in large orchestras to add the regular double bass when more bass is really necessary, than to add the mando-bass. I have never seen a mando-bass in the U. S., but I have played upon two or three in London, and after a careful trial of them I came to the conclusion that they would not be especially effective or at all popular, or really necessary.

(Continued in February Crescendo.)

A Practical Treatise on the Guitar and Kindred Instruments.

(Continued from page 4)

dividers. The strangest thing of all in regard to scale drawing is that all who attempt it, employ the eighteenth division, because some other equally ignorant person has told them the secret and when they get as far as the twelfth fret and discover that it fails to reach the center of the string where it should be, they imagine that they must have made a mistake and start all over again.

The whole trouble with the 18th scheme is that it is not the correct division, it is all wrong, *voila tout*. This can be proven by trying it mathematically. If by using 18 as a divisor you cannot land the 12th fret in the center of the string, you never can hope to do so with your dividers mechanically. Yet this system has been published in banjo journals, etc., for several decades as the correct and only way to design a perfect scale for the fretted instruments. Theobald Boehm, the great inventor of the Boehm Flute employed this same system in locating the note holes in his flute. His final innovation in flute construction in 1845 of making the calibre bore the same throughout the entire length of the body of the instrument, made it possible to apply the same scale as that of the fretted instruments, but prior to this the bodies and bore of flutes had been made conical, in which case the note holes had to be located by experimenting, and tested by ear, so that a flute maker had to be an expert musician with a correct musical ear as well.

(Continued in February Crescendo.)

THE CARE OF THE BANJO.

By George L. Lansing.

Probably no instrument requires more careful attention to keep in proper condition than the banjo. Doubtless many performers who read the following, will recall numerous experiences of a similar nature. One evening not long ago, I called upon an old friend who has been a player for years. Before leaving he asked me to play a selection and produced a banjo of a reputable make, but imagine my feelings when in looking at it I found the head so limp that one could press it in until it touched the stick underneath. The strings were old, the second one being smaller than the first and most of the strings were frayed out. The bridge also had no emery on the feet. It was almost an insult to ask a person to play on an instrument in this terrible condition, especially as the owner of the instrument had been a well known amateur banjoist for some time.

I have had many experiences like the above, the memory of which perhaps prompted me to select this subject for my article in this issue of the CRESCENDO.

The late Ruby Brooks once told me that he always kept one of his banjos in the best playing condition, that he permitted no one to touch it, always kept it tuned up to pitch and by doing this had little or no trouble with it.

There is no secret about the way one should care for the instrument. All that is necessary is to follow a few common-sense rules.

Always keep the head tight. If it breaks have a new one put on. The heads on my banjos are hard as a board. Two of them have not been reheaded for over a year at that.

Use only the best strings. If a string is false when first put on, remove it and try the other end. Never keep a false string on the instrument.

Never lower the strings after using the banjo. Novices usually imagine that it is necessary to loosen all the strings when putting the instrument away. It is a bad thing to do as it weakens the strings and makes it impossible to keep them in tune.

Do not play with the fingernails unless you use wire strings, which I trust you do not.

The leading performers keep their instruments in the best playing condition. They usually cut off the remaining ends of strings instead of winding them into a coil and tucking the coiled strings under the pegs. They also wipe off all the dust and occasionally rub the rim and metal work with a piece of chamois. Dirt and dust interfere with good vibration. I have observed that usually a clean "well groomed" banjo sounds better than one that is dusty.

The time spent in keeping your banjo in good trim will repay. I have known A. A. Farland to spend a whole forenoon getting his banjos into proper playing condition. He would never tolerate a false string.

Of course those who use silk strings have little or no difficulty in this respect, but my opinion is that most artists prefer gut strings except in humid weather.

Teachers can by their influence assist their pupil considerably in taking good care of their instruments and particularly by setting a good example, which I am sorry to say they frequently fail to do.

I have often been asked about the proper pitch by pupils who have small sized banjos. If your instrument is 11" by 19" or larger tune to C. If 10½" by 18", D is better unless you use heavier strings than usual.

The C tuning is now used almost universally and in view of this fact it is much better to use a banjo large enough to sound full and resonant at that pitch.

Guild Bulletin.

(Continued from page 5)

discuss these matters without rushing them through as we have at former conventions.

It has been suggested that a new class of members to be called "Club Members" be established in the Guild. The idea is for various large amateur clubs to become Guild clubs upon payment of a very small fee entitling each member in the club to hold a club member's Guild membership card. The idea is in clubs of from 5 to 100 members that each member shall pay dues each year, the sum to be 10c, 15c or 25c whatever is decided upon. For instance in a club of 8 members, the dues would be \$2.00, 25c for each member. In a club of 20 members the dues would be \$5.00, each member paying 25c.

Ladies and Gentlemen of the Guild, this is the idea. Think it over. It is a very important one and the membership of the Guild, by having the added class of Club Members would easily pass the 500 mark in a very short time. The question to decide is, what is the best way to carry this matter out and the rates of membership. This matter will be settled definitely at the convention.

Walter A. Boehm has been appointed "Poet Laureate" to the Guild and during 1910 will furnish with the aid of his "typewriter" some fine specimens of "handt pickt poultry." Boehm seems to have a happy faculty for producing either mirth or seriousness. His present "burst of indignation" proves the former and his past splendid articles on correct instrumentation and harp-guitars, prove the latter. Probably he has inherited the proverbial love for doing things thoroughly generally attributed to the Teutonic race. "Vatch der February noomer."

H. F. ODELL, Secretary-Treasurer.

Recent New Members.

PROFESSIONAL

Henry Haug 270 Woodward Ave., Detroit, Mich.
Mrs. J. F. McQuillen 270 Woodward Ave., Detroit, Mich.
Henry F. Newmarker 252 Asylum St., Hartford, Conn.
J. H. Anthony Lamoni, Iowa.

TRADE

The Bauer Co. 730 Girard Ave. Phila., Pa.

Crescendo Round Table.

For Teachers, Players, Dealers, Manufacturers and Publishers. Anyone may contribute to this department Stories, Poems, Ideas and Opinions. Send in anything you wish only please make it short.

NEW YEAR RESOLUTION.
I will pay bills promptly all this year
and keep my credit good.

A Burst of Indignation from Buffalo.

The postman handed me your December CRESCENDO at 8 A. M. today and by 12.45 I had found that exasperating little black thread and got the wrapper off with little trouble although at the expense of having missed my lunch.

That was bad enough but imagine my ruffled state of mind when I turned to page 20 and found my name mixed in with "lemons, pickles and mercury thermometers." Had I had one of the latter it would have enabled me to register the exact degree of heat generated by reading the article.

Only a few months ago E. R. Day of this city tried to slander my stainless reputation by publicly telling the world, in the columns of the CRESCENDO that I could not find the C sharp on my saxophone, but bless you, do you hear me ventilating my troubles in print when this same party tries to play a cornet in my home. Listen boys, here is the bald, naked truth and these "facts are sassy arguments:" The last time Day played his cornet in my home, it cost me the price of 65 mandolin lessons to replace the shingles on my roof that he blew off. I ask you in good faith, iss dot a vay to treat a schgentleman?

But to return to my grievance against the Sage of Michigan. Here are the real facts, stripped of diplomacy and politeness, for truth seeks neither place nor applause, bows at no human shrine; she merely asks a hearing.

When Williams got to Philadel,
We asked a party, "Can you tell
Where can we get something to eat?"
Said he, "Right there, it can't be beat."

So in we went to get a bite,
Inside no waiters were in sight,
Remember that wherein we went
It was an auto-restaurant.

Soon we got "wise" to work the game,
Said Lewie, "Drop in a nickel, Boehm,"
Drop one yourself oldt coldidge chump,
To earn der nickles makes me jump.

"Had I your piece, "March Milltaire,"
That brings in "mon" from everywhere.
I'd try this slot for apple-pie,"
Said L. A. W. therwise, wise guy.

"You've got your 'Gibson Eminence,'"
Arranged by Odell, great, immense,
And 'Gibson King,' remember too,"
I said to him from Kalamazoo.

So Lewie dropped his nickel in,
But nothing doing greeted him,
"I'll show you how to do it Lew,"
And played a nickel for some 'ew.

The stew came out with some racket,
Like opening strains of "Red Jacket,"
"Good boy Walt, thank you very much,
It's very hard to beat the Dutch."

"Doandt say noddings but keep der change,
Leaf it to me, I vill arrange,
To get der breakfast goot undt hot,
Right here undt quivck upon der spot."

So Guilders when they say I'm slow,
Hereafter you tell them to go,
To Philadel where they can say,
Boehm got his auto-elumna.

I hope this holds Lew for awhile.
When he dropped nickels I did smile.
Had I not showed him, you can bet
He would be dropping nickels yet.

Now Mister Odell bleas tell me
Who sedt I had a dark lady,
Den in your February number
He'll git some Blitzen too undt Thunder.

If you don't tell me quivck undt right,
I'll git Gus Kliemann, Krick undt Weidt.
Ve Schoimins is a awful crowdt,
Ven I pring Knipfer. **Den look oid.**

Ven I blay down py Captain Weidts
Make my debuttal in pink tights,
Tink you I vant der goits to giggle,
Handt me ver lemon undt der pickle.

Schee wiz dot makes me oo so madt!
To so be insultationed yet,
I'd rather be at home undt blay
My "Vyte Laydie" mit D. L. Day.

The Power of Music.

By Alice C. Broughton.

I am glad to see that the world is waking up to the necessity of securing good teachers in music. People have been humbled long enough. I have heard teachers say when a pupil comes to them who learned very rapidly they would keep them back as much as they could to get more money out of them. Shame on such teachers. That brings to my mind the story about the doctor, who it is said worried himself sick because he happened by mistake, to give a patient something which cured him, said he, "How could I have made such a mistake? I meant to live off of that man for two years yet, and now I have spoiled it all by curing him." I am sorry to know we have music teachers who follow this same line of thought the doctor did, losing sight of true principle. However as such wonderful progress is being made in music, teachers will have to brush up their understanding of it and do the right thing by all. There is no grander field than that which opens to the music teacher who is progressive and studious, seeking for the best and most practical method of teaching, if he is devotedly consecrated to the work of imparting all of the principles that are possible to each scholar.

Music has been known to cure the sick. Music is inspiring. Music is elevating. The wonderful Bonaparte, whose mighty energy and indomitable power, knew the magnetic power music had over both mind and body, and when his soldiers were about to go into battle, he promptly ordered the bands to strike up and the charge to be sounded, the influence was instantaneous and electrical. He knew it would fill them with new life and energy. Music is purifying and with its refining influences will elevate, and strengthen everyone both mentally and physically. Madame De Stael says: "Music is foreign to any base or artful sentiment, that it is not pure to the pure only, that it is pure to all." D'Aubigne says that, "Music and poetry came down from Heaven and will be found there again."

Thank You, Gentlemen.

Gentlemen: Pittsburg, Pa.
I want to say that the CRESCENDO is one of the best musical magazines that has ever come to my notice and the article on the mandolin orchestra is alone worth more than the subscription price.

F. G. KOTTMAN.

Dear Mr. Odell: Brooklyn, N. Y.
The CRESCENDO cannot be beaten in my estimation. It is better each month and we certainly long for it. The credit is all yours and we congratulate you for the good work you are doing.

Fraternally,

CHARLES GLAUBITZ.

Prominent Guild Members.

Secretary for Australia.



WALTER J. STENT.

Walter J. Stent was born in 1861 of a musical family of ten, all of whom are teachers, composers and players of the viola, cello, double bass, flute and piano. He first commenced the study of the banjo without a teacher, but with a thorough knowledge of the theory of music and an excellent command of the piano in 1881. In 1888 he first took up the study of the mandolin under Signor G. Podenzana of Spezia and was associated with him for a number of years in concert work.

Mr. Stent has been located in Sydney as a teacher and public performer since 1883, at which time he formed the American Banjo Club with 3 banjeurines, 2 firsts, 2 seconds, piccolo banjo and bass banjo and guitar. This organization had excellent success for several years. Mr. Stent then formed the Sydney Plectra Society of 40 members, which has been doing a large amount of public work up to the present time.

Mr. Stent has a file of old programs which show that he has given an average of nearly 50 concerts yearly for the last seven years and the popularity of the instruments has increased each year as they have become better known and the services of the Plectra Society are in great demand for all kinds of functions from Vice Regal Garden parties to smokers.

Mr. Stent is a firm believer in the future of the banjo, mandolin and guitar and recognizes to the full, the responsibility resting upon present day teachers and proper methods of instruction.

Mr. Stent is held in great respect in his own country and by his many friends in England. He does a large business as a teacher and public performer. He is in close communication with all the countries interested in banjo, mandolin and guitar, and has constantly on hand the best music and instruments.

By unanimous vote of the officers of the American Guild, Mr. Stent was recently appointed the local Secretary of the Guild for Australia. He takes great interest in the organization and the Guild is very fortunate in having so able a representative in Australia.

Opinions.

Toledo, Ohio.

"The CRESCENDO is the best one I have seen yet."

MADGE E. POTTS.

Wilmington, Del.

"The CRESCENDO is a world of interest to mandolin players. It has lots of points for players and I think it will do me a lot of good."

WILLIAM M. MILLER.

New Westminster, B. C.

"I find that there is a lot of information to be obtained in the CRESCENDO. I hope you are having a lot of new subscribers."

A. E. BETTLES.

Los Angeles, Cal.

"You certainly have a splendid paper and your push behind it will surely make it a leading publication."

C. S. DELANO.

Questions and Answers.

This column open to all. Send in your questions.

QUESTION—Why is the violin-cello music instead of always being written in the bass clef sometimes in the tenor and even treble? Why should it not always be in the bass and marked 8va when to be played above the bass staff? If this were done, would it not be much easier for the cellist to read? B. O. W.

ANSWER—Answering the first part of your question will say you are not aware that the best writers for the 'cello today almost invariably use the bass clef entirely, even when the 'cello plays as high as high C and high D thus avoiding the various changes of clef. The more modern arranger and composer contends that the 'cello player should be able to read notes just as high above the staff as a flute player and we agree with them because the educated 'cello player of today is probably more versed in various clefs than any other orchestral musician.

Answering the second part of your question will say that it is much better to leave the 'cello always in the bass clef and mark 8va above the notes when it is to play very high than it is to change the clef. It is still better however to write the notes as in the first part of the answer, above the staff. The real reason why the 'cello part is sometimes written in the tenor and sometimes in the treble clef is that it was customary to avoid writing the notes so high above the staff and by using either the treble or tenor clef which most 'cello players are quite conversant with this could be avoided.

If you will examine the latest compositions and arrangements published by the leading houses however, we think you will find that the bass clef is used almost entirely except in some arrangements where the publisher has not been progressive enough to see the trend of the times.

QUESTION—A pupil has a guitar and has used steel strings on it because he found he could not keep E gut strings on it. They all broke below the first fret. What is the best way to remedy this? F. K.

ANSWER—Many players have trouble with gut strings on a guitar and usually there is either something the matter with the strings or with the instrument or with the way the strings are picked. We wish to state emphatically that we do not advocate the use of steel strings on the guitar. We much prefer the gut strings. If the guitar which your pupil has is a standard make, the length of the fingerboard should be correct, therefore that doesn't cause the breaking of the strings. If the strings break at the nut or bridge, take a small rat-tail file and file the groove in which the string rests. Sometimes a sliver of wood will wear on a string and cause it to break. If the string breaks at the fret look all the frets over for a little sharp edge on someone of them. If the breaking is not caused by any of these things, look at the pupils fingernails and see that the fingernails are cut short so they will not touch the strings when playing, also use only the finest gut strings. If none of these points remedy the breaking of the strings you may rest assured that something is the matter with the instrument and should be gotten rid of and a new instrument of proper dimensions purchased.

QUESTION—Is it not a good policy to keep the fingernails of the right hand clipped closely to keep from cutting the gut strings or is it better to let them grow long, as some authorities claim the latter is an advantage in playing? F. K.

ANSWER—Certainly the fingernails of both hands should be clipped closely. The fingernails should never be allowed to touch the strings when playing. We should not recognize as an authority anyone who claims that the fingernails should be allowed to grow long, that is so long that they touch the strings when playing.

The CRESCENDO.

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

HERBERT FORREST ODELL,
Editor and Manager.

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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.

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VOL. II. JANUARY 1910. NO. 7.

EDITORIAL.

HAPPY NEW YEAR

We wish every member of the profession and trade a Happy and an extremely Successful and Prosperous New Year.

GOING OUT OF BUSINESS

Is what many manufacturers and publishers might well have as a heading for their letter heads and other advertising matter. There are actually some firms in this country doing business or trying to who do not believe in advertising. Their reply is that they have nothing to advertise or at other times they say "we don't believe in advertising", or they say, it doesn't pay them. Their most frequent reply however is that "when business is good, we don't care to advertise and when business is poor, we can't afford to." It seems to us that a business firm that doesn't advertise regularly and steadily occupies a strange position in the business world. Such firms depend almost entirely upon what business happens to come to them. We especially invite our subscribers to consider for a moment the fact that the interest in the music business today is created largely by those firms who advertise persistently and consistently. We believe it is for the advantage of our subscribers and readers to give liberally of their patronage to those houses whose business announcements are found regularly on our advertising pages.

It is an established fact that a customer will get better service and better goods from those progressive houses who believe in advertising, who believe in their goods enough to offer them for sale publicly by advertising and who show by the fact that they do advertise that they are up-to-date in every respect.

If a firm is up to date in its business methods it is proof conclusive that the goods of the firm are also up to date. The firm whose business methods have brought them success are those who have been continual advertisers, and the successful teachers are those who have advertised persistently year in and year out whether business was good or bad. On the other hand, we find that those teachers and firms who are continually crying "hard times" are not persistent advertisers. Some do not advertise at all. Others advertise just once and expect the world is going to run and leap to secure their goods.

Among advertising men it is sometimes said that a man's first advertisement introduces him to his customers. His second advertisement causes them to take notice. The third advertisement brings a request for catalogs and circulars and the following advertisements bring the orders. This has been proved in hundreds of cases, therefore we say whether you be manufacturer, publisher or teacher, advertise persistently. Keep everlastingly at it and there is no reason why orders should not come to those who may not at the present time be as successful as those we know are extremely successful.

With the new year we find evidence of greatly increased prosperity in the musical world. Teachers from various sections report that business is great. Publishers and manufacturers are working night and day to supply the ever-increasing demand. We can't help but feeling that much of the interest manifested in this country today is due largely to the publication of the two magazines devoted to the instruments and we believe with the hearty co-operation of the profession and trade with the magazines that the present good business will continue for an indefinite period.

It is with much regret and sympathy for his bereaved family that we announce the death of Chas. J. Dorn, who died very suddenly while on the train on his way to Orange, Mass., on Dec 1st. He was born in Boston, Oct. 29th, 1839. Mr. Dorn leaves a widow, a son and a daughter. He was considered one of the greatest guitar writers in America and in his younger days was considered one of our best guitar soloists. He was passionately fond of this instrument and his compositions and arrangements are well known to almost all guitarists. He was one of the most expert piano tuners and was well known among musicians generally, also among piano manufacturers in Boston and New York, as he has represented a number of them as traveling salesman.

NEXT MONTH

Another instalment of Geo. B. Durkee's article on "The Guitar and Kindred Instruments", another instalment of "The Mandolin Orchestra" by H. F. Odell, "The Future of the Mandolin Orchestra" by T. H. Rollinson, another "Outburst" by Walter Boehm,—New Questions—New Music and other valuable and interesting information.

IN THE NEAR FUTURE

"The B. M. & G in England" by A. DeVolke, "Illegal Reproduction of Music" by C. L. Partee, "The Guitar and It's Music" by Ethel L. Olcott, "Hints on Expression" by Giuseppe Pettinae, "Thwarting Stage Fright" by L. A. Williams, "Musical Freaks" by E. R. Day.

LOVE'S OLD SWEET SONG.

J. L. MOLLOY.

Arr. by GEORGE BARKER.

12 Har.

Andante con moto.

GUITAR.

① FINE.

②

③

②

① 2.1 Pos.

①

① DC.al Fine.

VALSE BALLETT.

La Petite Danseuse.

.80

GEO. LOWELL TRACY.

Arr. by H. F. ODELL.

1st MANDOLIN.

Intro. Moderato.

f *p rall.* *fs*

Valse Moderato.

p *a tempo.* *rall.* *p* *mf* *animato.* *f* *mf grazioso.*

schers. *p* *mf* *p*

f *mf* *p* *cantabile.* *p*

ff *D.S. al* \diamond

\diamond CODA.

p cresc. e accel. *ff* *ff*

VALSE BALLET.

13

GUITAR.

La Petite Danseuse.

.20

GEO. LOWELL TRACY.

Arr. by H. F. ODELL.

Intro. Moderato.

Mand.

Arr. by H. F. ODELL.

The musical score is written for guitar, mandolin, and cello/mandolin/piano. It begins with an 'Intro. Moderato' section in 3/4 time, marked with a forte 'f' dynamic. The main section is a 'Valse Moderato' in 2/4 time, starting with a 'rall.' (ritardando) and 'p' (piano) dynamic, then moving to 'a tempo' and 'mf grazioso' (moderato-forte, gracefully). The score includes various dynamics such as 'p', 'mf', 'ff', and 'cresc. e accel.'. There are also markings for 'animato' and 'cantabile'. The piece concludes with a 'CODA' section marked 'p' and 'cresc. e accel.', ending with a 'D.S. al fine' (Da Segno al fine) instruction. The score features numerous chords and arpeggios, with some notes marked with '8' and '0' to indicate sub-bass string positions on a harp guitar.

WILD AND SWEET.

QUICKSTEP.

(C NOTATION.)

By J. C. FOLWELL,
Composer of "Silver Wings?"

Introduction.

1st Banjo
Bass to D.

2d Banjo
Bass to C.

2 Pos

5 Pos

10 Pos

ff

mf

7 Pos

f

mf

f

9 Pos

9 Barre 5 Pos

Fine.

Published by J. C. Folwell.
428 Haddon Ave. Camden, N. J.

Copyright 1909 by J. C. Folwell.

5 Pos

ff *p*

ff

p

TRIO.

D. S. al fine then Trio.

2 Barre

f *p*

5 6 6 Pos 5 Barre 2 Barre

f

p

D.C. Intro. al fine.

Ohio Field.

1st Mandolin. MARCH & TWO STEP.

Dedicated to New York University Musical Clubs.

HARRY S. SIX.

INTRO

f *mf* *ff*

Marcia.

TRIO.

pp *mf* *ff* *Fine.*

Ohio Field.

MARCH & TWO STEP.

17

Guitar acc.

HARRY S. SIX.

INTRO

f *mf*

Marcia.

ff

TRIO

p *mf* *ff*

Fine.

D.S. al Fine.

Copyright MCMIX by Harry S. Six Publ. Co.

SOLO BANJO.

(A Notation.)

Evening Song.

S. N. LAGATREE.

Op. 24, No 1.

Andante e Sostenuto.

Tremolo.

The musical score is written for a solo banjo and consists of 12 staves. The key signature is G major (one sharp) and the time signature is 2/4. The tempo and mood are marked 'Andante e Sostenuto' with a 'Tremolo' instruction. The score includes various dynamics: *p* (piano) at the beginning and on the 3rd, 6th, and 10th staves; *mf* (mezzo-forte) on the 5th staff; *pp* (pianissimo) on the 9th staff; and *ppp rit.* (pianissimissimo, ritardando) at the end. Performance instructions include 'rall.' (ritardando) on the 7th and 8th staves, and 'dim. e rall.' (diminuendo e ritardando) at the bottom. The score features numerous slurs, ties, and fingerings (e.g., 1, 2, 3, 4) for the left hand. A repeat sign with first and second endings is present on the 7th staff.

PROGRAMS OF CONCERTS AND RECITALS

Program of the Tenth Annual Joint Concert by the Glee, Mandolin and Banjo Clubs of Yale and Harvard, given at Symphony Hall, Boston, Mass., November 19, 1909.

PART I.

1. "In Lover's Lane" Pryor
Yale Mandolin Club
2. "The Night is Still" Willis Clark
Harvard Glee Club
3. "The Stadium" Arranged by Rice
Harvard Banjo Club
4. a "Mother of Men" Hooker-Bingham
b "Oh, Lovely Maid" Goodale, '89 S
Yale Glee Club
5. "Les Patineurs" Waldeufel
Harvard Mandolin Club
6. "Coon's Birthday" Linske
Yale Banjo Club
7. "The Veery" (Whistle by Mr. Hewes) Goodale, '89 S
Yale Glee Club
8. Hungarian Dance No. 6 Brahms
Harvard Mandolin Club
9. "Under the Double Eagle" Wagner, arr. by Rice
Harvard Banjo Club
10. "Johnny Schmoker" Arr. by Raphaelson
Harvard Glee Club
11. "Highwayman's Song" Woodman
Mr. Lohmann and Yale Glee Club
12. "Spanish Dance" M. M. Bartholomew, '08 S
Yale Mandolin Club
13. a "Bright College Years" Durant, '81
b "Fair Harvard" Gilman, 1811
Yale and Harvard Glee Clubs

Program of Eleventh Annual Concert of the Pine Street Methodist Episcopal Church at Williamsport, Pa. November 29, 1909, under the direction of Gustav J. Kilemann.

PART I.

1. Life's Lighter Hours, Gavotte Caprice Wells-Smith
Gibson Quintet
2. a His Lullaby Carrie Jacobs Bond
b Home Song Ellis
Miss Eleanor Dawson
3. Miserere, from Il Trovatore Verdi
Danse di Cupid, Oddment Odell
Gibson Quintet
4. Pro Patria, Recitation Miss Roberta E. Swartz
5. I Dreamt I Dwelt, from Balfe's Bohemian Girl J. Cheshire
Harp Solo
Miss Julia Kilemann
6. a Serenata Moszkowski
b Hungarian Dances No. 7 Brahms
Gibson Quintet
7. Good Bye Tosti
Miss Eleanor Dawson
8. Mighty Lak a Rose } Violin and Harp }
Cradle Song Eth. Nevin }
Hauser
Misses Clara Sebring and Julia Kilemann
9. A Telephone Romance, Recitation Miss Roberta E. Swartz
10. Bonny Eloise, Clarinet Solo Masten
Mr. E. Claude Emich
11. Sextet from Lucia (by request) Donizetti-Odell
Gibson Quintet
2. Biff Perkins' Toboggan Slide, Recitation Miss Roberta E. Swartz
3. March Celeste, Harp Solo John Cheshire
Miss Julia Kilemann
4. Solare, Valse Ballet Th. S. Allen
Gibson Quintet
5. Ben Bolt Miss Eleanor Dawson
Miss Julia Kilemann
6. Reverie, Mando-cello Solo Fauconier-Boehm
Miss Julia Kilemann
7. Fifth Nocturne, Op. 52, Violin and Harp J. Leybach
Misses Clara Sebring and Julia Kilemann
8. a Sunbeams and Shadows Keiser
Especially written for the Gibson Quintet by Walter Boehm,
b Barcarolle, from Tales of Hoffmann Offenbach-Odell

Program of concert given recently at Victoria, B. C., by W. Plowright's Mandolin, Banjo and Guitar Orchestras.

- 1 a March, "Dixie Doodle Girl" Powell
b "Dreaming" J. Anton Dailey
Orchestra
- 2 Flute Solo, "Hearts and Flowers" Tobani
Mr. J. C. Darling
- 3 Recitation Mrs. Switzer
- 4 a "Spanish Gaiety" Eno
b Schottische, "Trading Smiles" Don Ramsay
Alexandra Mandolin and Guitar Club
- 5 Song, "Love's Echo" Newton
Miss Cocker
- 6 Comic Song Sergeant Rondeau
- 7 Cake Walk, "Kentucky Wedding Knot" Turner
Alexandra Mandolin and Guitar Club
- 8 Recitation Mrs. Switzer
- 9 Song, "La Serenata" Braza
Miss Cocker
- 10 Comic Song W. G. Plowright
Mandolin Obligato
- 11 a "Sweet and Low" Barnby
b "Topeka" Jones
Orchestra

Program of Concert given by the Edgewood Mandolin Orchestra, William Kottman, Director, Edgewood, Pa., November 9, 1909.

PART I.

- a Overture, The Wanderer Amssen
b March, Dixie Twilight Johnson
Edgewood Mandolin Orchestra, W. Kottman, Director
- Quartette, a Steamboat Medley
b Shine on Harvest Moon
Imperial Male Quartette
- Guitar Solo, Song of the Angels (Reverie Celestial) Blake-Persley
Miss Selma Kottman
- Reading, How Ruby Played Carl M. Carothers
- Reverie, Romance of a Rose O'Connor
Orchestra
11. Selection, Sextet from Lucia di Lammermoor Donizetti-Odell
Orchestra
- Song, Annie Laurie Imperial Male Quartette
- Banjo Solo, Down South Myddleton
Fred Batchelder
Piano accompaniment by Miss Flora Kottman
- Reading, a Two Sides to a Question
b The Neighbors Carl M. Carothers
- a Miserere from Il Trovatore Verdi-Odell
b The Gibson is King Williams-Odell
Orchestra

Program given at Loyal Sons Entertainment at Oakland, Cal. November 19, 1909.

PART I.

- 1 March, "Pontificate" Christian Church Orchestra, J. H. Mansfield, Director
- 2 Impersonations Mr. Walter Scott
- 3 Selection, Mandolin and Guitar Trio Mrs. L. M. Jenkin, Volney Jenkin, J. H. Mansfield
- 4 Cornet Solo Professor Hearn
- 5 A few Moments of Music Jay Roberts and Gus Roberts
- 6 German Bandonian and Violin Keime and Kneaur
11. PART II.
1 "His Old Sweethearts" A Sketch
H. E. Grey and the "Posers"
2 Vocal and Instrumental Selections Hawaiian Quartet
3 "Hearts and Flowers" Mansfield Mandolin Orchestra of 12 Pieces
- 4 Indian Club Swinging J. A. Augustus
- 5 Selection Christian Church Orchestra

PERSONAL NOTES

We have just received the following letter which we think is interesting on account of the experiences which the writer has had.
Gentlemen: Topeka, Kansas.

Have just returned from a five months trip in the west going up and down the coast from "Old Mex" to B. C. I think the outlook in the west is very bright but like the CRESCENDO I don't think they are much ahead of the east. I did no teaching but played in many places and they were always interested, in some places enthusiastic. I met some people who do not like the mandolin, however I converted most of them after playing. Again I found in the west the same enemy to fight we have in the east, the CHEAP JOHN instruments, although the grade used now is 50% better than five years ago. I enclose \$1.00 for my renewal to the CRESCENDO.
Yours very truly,

GRANT MANNIS.

The Tuxedo Club of Hartford, Conn., K. B. Krans, Director, plays somewhere almost every night. November 12th it played for the Army and Commission Banquet at which President Taft was the guest of honor.

The Edgewood Mandolin Orchestra, under the direction of William Kottman, recently gave a concert at the Edgewood Club which was extremely successful. Over 300 attended and were very appreciative. This orchestra is practically the only one in Pittsburg that has a tenor mandola and mando-cello. Mr. Kottman deserves a great deal of credit for his efforts in increasing the interest of the instruments in his vicinity.

Mr. and Mrs. F. J. Bacon are playing in vaudeville and are booked up to the middle of May.

The 11th annual concert of the Pine Street Methodist Episcopal Sunday School was held on the evening of Nov. 25, 1909, at Williamsport, Pa. The concert was an exceptional success, there being over 800 paid admissions. The concert was under the direction of Mr. G. Klemann. The selections the audience seemed to take the greatest interest in were the "Sextet from Lucia" and "Beautiful Night" from Tales of Hoffman.

J. J. Hamilton is not only well-known as a teacher, but he has made an excellent reputation as a composer and as a man of wide experience. In renewing his subscription to the CRESCENDO he writes us as follows: "I am sending you \$1.00 for 12 months more of the CRESCENDO. I like the magazine extra well. I desire to say that I enjoy the Music Department of your magazine just a little better than almost anything that comes to my studio in that line."

J. H. Anthony, the well-known teacher of Lamoni, Ia., and director of the Imperial Symphony Club of that city reports that business is very excellent. Mr. Anthony has just entered the American Guild as a professional member.

Mrs. Alma J. Morse has entirely recovered from her recent injury and has completed her moving. She is now located in her new home, 168 Washington Ave., Kingston, N. Y. Mrs. Morse writes us that it is a great task to move from Vermont to New York and in moving, she states she "took everything including the gold fish." Mrs. Morse began teaching in her new location the first of January.

William G. Plowright of Victoria, B. C., reports that he is having the busiest season in his 16 years of teaching. We predict that Mr. Plowright's business will be even larger as he has recently sent in his application to the American Guild and Guild teachers as a rule all do a good business.

The Plectrum Society, Valentine Abt. Director, will play at New Haven, January 16th.

Mr. and Mrs. C. S. DeLano and son left Los Angeles, Dec. 20th for a concert trip playing in various cities and towns in Arizona, New Mexico, Colorado, Missouri, Kansas, Iowa and Illinois. The trip will cover a month's time.

In sending in his subscription to the CRESCENDO, A. E. Bettles of New Westminster, B. C., writes us as follows: "Enclosed find \$1.25 for one year's subscription to the CRESCENDO. I am well satisfied that the above magazine is what it is claimed to be. I find there is a lot of information to be obtained from it and I hope you are having a lot of new subscribers. I play the mandolin, and of course some of the music in it is for that instrument, so I can now look for something new every month."
We appreciate Mr. Bettles kind opinion.

William M. Miller of Wilmington, Del., in sending in his subscription writes us: "I think that little book is a world of interest to mandolin players and I like it very much. It has a lot of pointers for players and I think the CRESCENDO has done me lots of good. Will try to get you some new subscribers."

Mr. Edwin Beal of Ursina, Pa., is extremely busy this season teaching not only in Ursina but also in Somers, Pa. He is also directing a band of 25 members and a mandolin orchestra of 10 members.

We had an interesting chat with Mr. D. L. Day of the Fairbanks and Vega Co., recently and he told us a great deal about his very successful trip in which he covered the territory from Bangor, Me., to Chicago, Ill., stopping for a short time in such cities as Albany, Rochester, Buffalo, N. Y., Toledo, O., and many others. He called on the Gibson people in Kalamazoo, Mich., and it happened that Mr. Joseph Oettinger of the Musicians Supply Co., was also in Kalamazoo at the same time. Mr. Day reports that there is a great increase of interest in the instruments especially for club work all over the country and he received a great many orders for goods, in fact the Vega Company has been extremely busy of late and for the last two months have been working every night to catch up with back orders. Mr. Day also reported a tremendous increase in the work of the American Guild and he said the teachers and players in many cities stated they intended joining them.

Miss Madge E. Potts of Toledo, Ohio, is director of the mandolin and guitar department at the Toledo College of Music. She states that the interest in this department is steadily increasing and she says that she has reason to believe that this year's work will be more successful than ever before. In subscribing to the CRESCENDO, Miss Potts says: "I think the CRESCENDO is the best one I have seen yet."

In renewing his subscription to the CRESCENDO, H. A. Tilton of Philadelphia, Pa., writes: "I am well pleased with the CRESCENDO. It has some very good points."

That man Burchard of Passaic is a peculiar fellow. He is a great reader and has a habit of knowing what's what in musical literature as well as music. He recently wrote to H. F. Odell & Co., after having played "Beautiful Night" recently published by that firm, as follows: "I consider that when you know of the existence of such gems and do not at once publish them for full mandolin orchestra you are guilty of a most serious crime against the musical public. What are publishers for, but to give us the best literature they have? Not to do so is a sin of omission analogous to standing on the bank and letting us drown for want of a few feet of rope. Never mind if it does cost money. You will get your reward hereafter."

H. M. Warren has been engaged as instructor and director of the University of Oregon Mandolin Club also the Y. M. C. A. Mandolin Club. Mr. Warren states that he will give up traveling and will devote all his time to teaching, of which he has a lot to attend to.

RECENT AND RELIABLE PUBLICATIONS

Recent Publications.

With every piece composer's name is given, also arranger's. The letters after names indicate grade—E, easy—F, Medium—D, Difficult.

MANDOLIN.

Cundy-Bettoney Co.

Czardas, Dance Styrienne G. Michael—Arr. G. L. Lansing, M
Full Mandolin Orchestra \$2.50

A bright Hungarian style of movement, allegro, 2-4 time in the keys of D minor and F major. Vigorous and interesting. A good number for clubs. Excellent for teaching.

DOUBLE NUMBER

In Spring Time Chas Frank Arr.—G. L. Lansing, M
Maria-Mari R. Di Capua—Arr. G. L. Lansing, M

Two numbers printed on the same sheet. The first is a bright scherzo 3-8 movement in the keys of F and B flat. An extremely good club number.

The second is a Neapolitan Serenade which is quite popular abroad. Andantino, 6-8 time in the key of C. Easy parts for all instruments. Both numbers are excellent for teaching purposes.

Serenade Mandoline A. Jungmann—Arr. G. L. Lansing, M
Full Mandolin Orchestra \$1.55

A celebrated number by a well-known writer. 3-4 time. Key of A minor and C. Similar in style to the Bolero or Polonaise movement. A number which might be used for either teaching or club work.

Oliver Ditson Co.

Battleship Connecticut March J. M. Fulton—Arr. H. F. Odell M
Mandolin and Piano \$.40

A rousing 6-8 march arranged for full mandolin orchestra, one of Fulton's great successes. Is being played by bands and orchestras everywhere and it may also be heard on talking machines a great deal. One of the best marches published for mandolin orchestra. A great club number. Keys of D and G.

National and Patriotic Melodies Arr. H. F. Odell, E
Mandolin and Piano \$.70

An arrangement for full mandolin orchestra. Several well-known airs which are useful for mandolin orchestra or clubs on many occasions. Includes the "Marseillaise," "Watch on the Rhine," "Russian Hymn," "Maple Leaf Forever," "America," Austrian National Hymn and the Star Spangled Banner. Arranged

in good singable keys for the average medium voice. May be played singly or as a continuous medley. Very good also for teaching. Keys of C, G and F.

Over the Waves, Waltz J. Rosas—Arr. H. F. Odell, M

Mandolin and Piano \$.50

An arrangement for full mandolin orchestra of this celebrated standard waltz which is always melodious and equally as desirable for concert work, dancing or teaching. Keys of G and E. Good parts for all the instruments.

BANJO

Walter Norwood.

Melody in A Banjo Duet M. J. Bickford, M
\$.30

An extremely pretty tremolo banjo piece. A real duet, the second banjo playing various obligato effects. Equally desirable for teaching or concert work. Andante movement. Keys of A and E.

Under the Clouds March C. H. Minter—Arr. W. A. Norwood, M
Banjo Solo \$.30

A bright medium grade 6-8 march in the keys of A, E and D. An excellent teaching number.

Reliable Publications.

Many pieces published within the last ten years are quite as desirable as new ones. These listed are proven successes.

MANDOLIN

Oliver Ditson Co.

Selection, Carmen Bizet—Arr. H. F. Odell, D
Mandolin and Piano \$1.20

The finest arrangement of this ever popular opera on the market. Arranged for full mandolin orchestra including tenor mandola and mando-cello. Introduces several of the best known melodies. A tremendously effective number for mandolin orchestras with good mando-cello solo. Interesting parts for all the instruments in the keys of D, E minor, E major, C, F and G. Various tempi.

BANJO

H. F. Odell & Co.

Woodland Park Waltzes Thos. Glynn, M
Banjo Duet \$.40

One of Glynn's most celebrated numbers. Extremely melodious and of the real banjo sort which made Glynn so famous. Keys of A and D. Excellent for concert work or teaching.

Personal Notes.

The employees of the Oliver Ditson Company and their friends recently held a Musicales and dance at one of the large halls in Boston. This house, by the way, is now 76 years old and has been catering to the musical public during all those years yielding a tremendous influence in the music business of this country.

Francis Potter, the eminent mandolinist of Omaha, Neb., recently had an offer from the Orpheum Circuit for a 10 weeks booking, but refused it as he is doing such a tremendous business in his own town.

Miss Anna Nielson of Hoquiam, Wash., is at Melbourne, Fla., for the winter.

Harry Sanxay of Napa, Cal., is creating considerable enthusiasm in the three instruments through his mandolin orchestras at Rutherford, Oakville and Yonetville, Cal.

The first annual concert of the Troubadors under the direction of Roy W. Burchard, was recently held at Passaic, N. J. The Troubadors themselves have accomplished more than any string instrument club in Passaic and can fairly be classed with the leading clubs of the state. Each and every member displayed a sound knowledge of his instrument and the effect was fine. Among the assisting artists was Alfred A. Farland, the eminent banjolist. Mr. Farland's ability and artistry is too well-known to need comment. Mr. Burchard is an enthusiastic and hearty worker in the interest of the three instruments.

A Crescendo Advice Program.

Mandolin Orchestra program numbers tried and found of real merit. Keep for reference.

CRESCENDO PROGRAM NO. 5.

- 1 MARCH, "The Meteor" W. M. Rice
H. F. Odell & Co.
- 2 OVERTURE, "Pique Dame" Suppe-Odell
Cundy-Bettoney Co.
- 3 WALTZ, "Gibson Eminence" L. A. Williams
Lewis A. Williams.
- 4 SELECTION, "Il Trovatore" Verdi-Odell
Cundy-Bettoney Co.
- 5 a GAVOTTE, "Yellow Jonquils" Johanning
b "Valse Ballet" Froxy
White-Smith Co.
- 6 MANDO-CELLO SOLO—
Intermezzo, Cavalleria Rusticana Mascagni-Odell
Gibson Co.
- 7 a INTERMEZZO, "Myopia" A. B. Wilson
Jaques Pub. Co.
b MARCH, "The Phenomenon" H. F. Odell
H. F. Odell & Co.
- 8 CAPRICE, "Militaire" T. H. Rollinson
Oliver Ditson Co.
- 9 WALTZES, "Symposia" Bendix-Odell
Oliver Ditson Co.
- 10 MARCH, "Battleship Connecticut" J. M. Fulton
Oliver Ditson Co.

TRADE AND PUBLISHERS NOTES.

One of the standard banjos of the world is the "Stewart Thoroughbred" for professional or amateur work. The Stewart banjos have long held a reputation for their excellence and are used by many of the leading artists of the world. They are accurately fretted. They have 22 frets and are built for discriminating players. The business of the **Bauer Co.**, who manufacture this banjo is increasing wonderfully. Players are advised to write for the Stewart catalog. See ad.

Glad tidings for the banjoists. **D. E. Hartnett** will shortly place upon the market a new Tone Lever, an attachment for the banjo which will permit of graduating a tone from pp to ff. In other words, similar to the damper pedal of the piano. The tone will be under perfect control, and to the banjoist a new field of interest and pleasure will be opened. Many compositions do not admit of a banjo obbligato, but by attaching the new Hartnett Tone Lever to the instrument, the banjo will be effective in all sorts of combinations and arrangements. **H. F. Odell** in his mandolin orchestra arrangements will arrange a banjo part for every number in which the use of the new Tone Lever will be indicated. We advise all banjoists to place an advance order for one of these attachments. The use of the Hartnett Tone Bar and the Hartnett Tone Lever will increase the results which may be obtained from an instrument not less than 50%. Complete circular with full description of the attachment may be obtained. See **D. E. Hartnett's** ad on page 2.

One of the finest numbers for the piano which we have had the pleasure of examining is the "Dance of the Wood Nymphs" by **Albert Kussner**. As a teaching piece it is superb. This is only one of the excellent numbers by this well-known writer which may be obtained from **L. C. Kussner**. See ad.

The new **Ditson Trade** catalog is without doubt the greatest trade guide ever issued. The **Oliver Ditson Co.** will shortly issue a mandolin orchestra arrangement of the famous song "Sweetest Story Ever Told" also a beautiful selection from "Maritana." In addition they will issue two celebrated waltzes, "Estudiantina," by Waldteufel and "Over the Waves" by Rosas, also an extremely dainty number by T. H. Rollinson, "By Moonlight." These numbers are all arranged for full mandolin orchestra by **H. F. Odell**. Teachers and players are advised to send for their complete catalogs and thematic lists. See ad on page 2.

The Vega Mandolins and Vega Banjos are having an extremely large sale this season. "Quality and Good Workmanship" is the motto of the company. The following letters received by this company are selected at random from among the many they are receiving daily.

Transvaal, South Africa.

"I am in receipt of the consignment of instruments, mandolin, banjo and guitar which, I am pleased to say, are entirely satisfactory in every way and I wish to thank you for your selection. The \$125 Vega Mandolin I received from you three or four weeks ago has proved a really fine instrument well made and finished, every note being wonderfully clear and sweet and has a great carrying power. It is honestly, by far, the best mandolin I have ever played on during my 12 years' experience. I shall be most pleased to recommend same to anyone requiring a first class instrument."

E. R. STANLEY JONES.

"Meriden, Ct.

I am pleased to inform you that business is rushing. Have sold three Fairbanks Banjos and four Vega Mandolins this week and the outlook is for one of the best seasons I ever had.

W. C. KNIPFER.

BANJO STUDIES

REVISED EDITION

BY

GRANT BROWER

Part I, Part II, Part III (Banjo Gems)

Teachers using them once will be convinced that these Studies produce the most telling results.

During December 1909—January, February 1910, sold at special Introductory Price.

25c Each Part

JOHANN SCHICK'S MUSIC HOUSE
956 3rd Ave., N. Y. City

BANJO TRIOS

The only banjo trios published with piano acc. ad. lib. using regular banjos. Complete as Solos.

Sevilla, Waltz di concert.

Colored Promenade, March.

Tiedled to Death, Rag time Two Step.

These prices are net, Solo 20c, 2nd Banjo 10c, 3rd Banjo 10c, Piano acc. 15c.

Send for thematic catalog of our other publications for banjo club and mandolin orchestra.

PERCY M. JAKUES PUB. CO., Jacksonville, Fla.

Diamonds Sparkling ?

Yes, the **DIAMOND CITY MARCH** is sparkling all over this country, and this country is full of **Wise Teachers, Players, enthusiastic pupils** who know a good one, and who are now playing "The Diamond City March." Full club arrangement by **H. F. Odell**. The parts are only 20 cts. each, except 1st Mandolin part 30 cts. The Piano part 40 cts. 2nd and 3rd Mandolin, Tenor Mandola, Mandocello, Flute, Guitar, Cello and Banjo parts. Usual discounts.

Address:

D. ACKER, 61 So. Main St., Wilkes-Barre, Pa.

Keep your eye on "Yours truly." The next one will soon be out and will be a winner of the first degree.

The Grant Brower Banjo Studies published by **Johann Schick** are heartily recommended for use by discriminating teachers of the banjo. They contain many valuable technical points and not only are they instructive but pupils invariably like to play the studies. See ad.

Among the especially interesting numbers recently issued by the **Cundy Bettoney Co.** whose mandolin orchestra catalog is assuming large proportions, is a selection from "Il Trovatore" arranged by H. F. Odell. This company has issued several of the best known standard overtures among them being "Pique Dame" Suppe, "Beautiful Galatea" Suppe, "Orpheus" by Offenbach and the only complete arrangement of the famous "William Tell" overture. These numbers are all arranged by H. F. Odell. See ad.

When such men and women as Samuel Siegel, Valentine Abt, Signor Tomasso, and such great artists as the DeReskes and Madam Calva praise the quality of the Washburn instruments, there is a reason. The reason is that the Washburn instruments have a superb tone quality and an accuracy of scale which is desired by every player. The Washburn catalog describing fully the many excellent qualities of the instruments will be mailed free to any one sending their name and address to **Lyon & Healy**. See ad.

The **F. B. Haviland Pub. Co.'s** folio contains about a score of numbers which if purchased separately would cost \$3 or \$4. These numbers include the well-known melodies of many of the old masters and the complete folio may be purchased for only 25c. See ad.

Many teachers and players desire to make arrangements for their mandolin clubs but sometimes do not know how. **C. W. Wilcox** makes a business of teaching you how. See ad.

The Mills Adjustable Music Stand is proving more popular every day. The desk can be pulled out so that three or four pieces of music can be placed on it side by side. It is an extremely useful stand. See the **Mills Music Stand Co.** ad.

The **F. J. Bacon Co.** are offering a sample of their famous banjo, violin and guitar strings for only 10c. Their strings are true, of the proper gauge and are used by many leading players exclusively. See ad.

William C. Stahl makes two kinds of mandolins, gourd and violin model and they are both excellent in regard to tone quality and action of fingerboard. He also publishes some especially good teaching and club music, and in addition some excellent methods for the three instruments. Many progressive teachers are taking agencies for the Stahl goods. See ad.

Many amateurs have recently purchased a Trinity Music Stand which is especially adapted to the requirement of amateur players, combining as it does, 3 articles in one, a music stand, a stand case and a music roll, all in one compact parcel. A circular describing the stand will be sent upon request. See **Hope Music Stand Co.** ad.

A mandolin pick which is constantly breaking is a nuisance. **Louis F. Wright's** ebonite pick can't break. It bends but never breaks and it is extremely reasonable in price. With every dozen picks the purchaser is presented with two pieces for mandolin and guitar. See ad.

White-Smith Co. have an excellent new issue proposition for players of the mandolin. Players who subscribe to their new issues at once will receive some excellent numbers which this company has in reserve. Two recent publications are "Yellow Jonquils" and "Valse Ballet," both equally desirable for teaching or club work. This company has recently issued a new catalog containing their complete list of mandolin, banjo and guitar music and among the pieces mentioned are hundreds which are very desirable for teachers' use. Teachers and players are advised to communicate with this company. See ad.



Romance and Reality

The weird tales told by some manufacturers about their instruments reminds one of the far-fetched romances of the early ages. They print stuff bearing no relation to musical facts but is designed to bewilder the reader and hypnotize him into buying their product. So in trying to support absurd and impossible claims they ring in all irrelevant subjects from the Walls of Jericho to the Psychology of a Peanut. Now to reality. **The Stahl hand-made Mandolins, Guitars and Banjos** are the best on earth for good sound reasons: 25 years experience, the finest materials, the best mechanical skills, the most careful study of musical laws and rigid inspection of every detail are employed in making them. **The result is perfection and the prices are right.** Send for catalogue of both. Gourd shape and violin model Mandolins, Harps, Guitars, etc.

WM. C. STAHL
211 Grand Avenue, Milwaukee, Wis.
Maker of the loudest and sweetest toned mandolins, guitars and banjos in the world



THE DESPAIRING BANJOIST SAVED BY BACON'S NEVERFALSE WATERPROOF BANJO STRINGS

WHY NOT SEND 10 cts. FOR A SAMPLE VIOLIN, BANJO or GUITAR STRING

The **F. J. BACON CO.**
Bristol, Conn.
Dept. C.

S. N. LAGATREE'S

New Graded Course for Mandolin

In Five Books. Each 50 cents.

Books 1, 2, 3, covering every technical point used in first position, now ready.

"The most perfect and satisfactory mandolin course I have ever seen in all my 20 years experience."—B. V. Kershner.

THE LAGATREE PUB. CO., Detroit, Mich.

SENT FREE

Illustrated Thematic Catalogue of

Albert Küssner's Compositions

You no doubt know his **Floon Floths**, the collection of three melodies, and will enjoy having a Thematic Catalogue of all his compositions.

Floon Floths is also published for Mandolin, Guitar, Orchestra and Band.

Memories and The Evening Hour for the Harp—arranged by Alfred Kastner of the Royal Academy, London, England. **Jasmine Waltz** for Orchestra.

L. C. Küssner, Publisher
Lincoln Park Station Chicago, Ill.

The Crescendo

Paul Eno not only writes good banjo pieces such as "Plantation Symphony" and "Banjoisticus," but he has recently composed one of the sweetest mandolin duos it has been our pleasure to hear, entitled "Sans Adieu" which can be purchased for only 20 cents. See **Maximum Pub. Co.** ad.

"Gibson Eminence" Waltz and "Gibson is King" March are being used by hundreds of clubs. They may well be called something different. Players and teachers are advised to order them from **L. A. Williams**.

Walter Boehm has composed some fine things for mandolin orchestra. His "Rialto" and "Red Jackets" Marches are especially good. Try them and see for yourself. See ad.

M. B. White issues a thematic catalog showing minatures of his excellent numbers for mandolin orchestra and also his progressive mandolin studies. He has an excellent catalog and players are advised to send for his catalog.

The **Hogue Pub. Co.** have just issued a new piece entitled, "Way Down in Georgia." This company have issued a large number of excellent things for banjo, mandolin and guitar. Players are advised to send for their catalog. See ad.

The "Ohio Field March" has been added to the repertoire of many clubs this season. It has just the swing to make it popular. See **Harry S. Six** ad.

Reading music at sight is not especially hard, neither is memorizing music. Both of these are taught in the books published by the **Memory Library**.



The
"SYMPHONY"
Harp Guitar

Amazes and delights everyone. The most wonderful tone ever produced by a guitar comes from the "Symphony," **Greatest Volume and Sweetest Quality.** It has five extra bass strings of powerful, deep, rich tone like a harp. They make playing easier. Flats are as easy as any other key. New and beautiful effects produced after only a few minutes' practice. Leading artists are playing it with great success. An ordinary guitar has nothing like the power of a "Symphony." Write for free illustrated catalog and artists' testimonials. We ship the "Symphony" on approval.

W. J. DYER & BRO.
Dept. 85, ST. PAUL, MINN.

10c. OHIO FIELD MARCH 10c.

Until Feb. 1st. if you mention the **CRESCENDO**, for Banjo Solo or Mandolin Orchestra 10c each part. Send for a New Imperial Banjo String; positively true and damp proof, and what a big tone they give. First, Second or Third 10c each. \$1.50 per bundle of 50.

HARRY S. SIX PUB. CO., New Rochelle, N. Y.

New! "Way Down in Georgia" 1910
MARCH

A new Beauty for Guitar! Just published! This is a splendid number. Just try it and see. Special price—G. Solo 10c; G. acc. 6c; Piano acc. 10c; Banjo Solo 10c; Mandolin Solo 10c; 2nd Banjo 6c; 2nd Mandolin 6c.

THE HOQUE MUSIC CO. - Washington, Georgia

Whenever one goes to the theatre, a concert, a hotel or cafe where there is an orchestra, one is almost sure to hear a certain catchy refrain of a well-known melody which some do not know the name of. It is an indescribable melody haunting and lasting. It is a melody which will remain popular for years and the name of it is "Amina," published in every conceivable way by **Jos. W. Stern Co.** This company also has another number in their catalog which has met with tremendous success, the ever popular "Glow Worm." This company publishes hundreds of numbers equally as good. They will be pleased to send catalogs. Address, Jos. W. Stern & Co., 105 West 38th St., New York City.

The "Diamond City" March published by **D. Acker** is certainly one of the best syncopated marches on the market today. It is very catchy. It is very catchy and the arrangement which is by H. F. Odell, includes many little twists and turns in the harmony instruments which produces in club work humorous and interesting effects. The number is good either for teaching and club work. See ad.

The Gibson Mando-cello is so near the tone of the real cello that it is almost impossible to distinguish between the two. When instruments as splendid in tone as the Gibson Tenor Mandolas and Mando-cellos can be purchased at such reasonable prices, we cannot understand why mandolin clubs do not add them to their instrumentation. Many players are not familiar with the tone of the Gibson guitars, but upon examining them, it will be found that the Gibson guitar has a peculiar penetrating quality of tone of great carrying power. A very noticeable point about the Gibson instruments is their extreme accuracy in pitch with every note on the fingerboard. For instance, all the closed notes at the 12th fret are exactly in unison with the harmonics at the same fret on any string. The **Gibson Mandolin-Guitar Co.** have just issued one of the best known standard waltzes for full mandolin orchestra arranged by H. F. Odell, namely "Jolly Fellows" Waltz by Volstedt.

"IF IT'S OUR PUBLICATION, IT'S GOOD"

WANTED - MANDOLIN PLAYERS who have not received a copy of "Sans Adieu," a beautiful musical conception for the Mandolin, written in duo, trio and quartette style by Paul Eno, a harmonist of rare ability. Contains beautiful harmonies and melodies. Within the reach of the average player. **Don't fail to add this to your repertoire.** Price 50c. Discount 1-2 off. Catalog.

THE MAXIMUM PUBLISHING CO., 1524 Chestnut St., Philadelphia, Pa.

The "WRIGHT" MANDOLIN PICKS

Genuine Ebony. Beveled Edges. Never Slip or Break. Improve Tone.

<p>Four Grades of Flexibility</p> <p>No. 525 Soft.</p> <p>No. 524 Med. Soft.</p> <p>No. 523 Flexible.</p> <p>No. 522 Very Flexible.</p>	 <p>Price postpaid, 10c each.</p> <p>Mention "Crescendo" and we will send free with order for 1 doz. Picks. 2 fine selections for Mandolin & Guitar.</p>
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LOUIS F. WRIGHT Winsted, Conn.

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23. **Carmen Bracelet**. Highly polished and engraved with heart shaped locket top. Very desirable. Given for Eight Subscriptions or Four Subscriptions and \$2 extra.

24. **Plain Round Bracelet**. Plain polished or Roman finish. Snap lock. Given for Five Subscriptions or Two Subscriptions and \$1.10 extra.

Trump Pencil Holder.

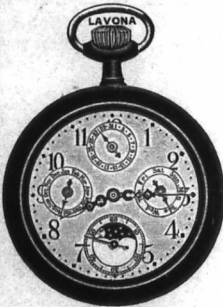
Given for only One Subscription. For holding short ends of pencils. 5 in. long with clamp to hold pencil securely. Long red rubber with clamp. An extremely serviceable article.

Calendar Watch.

Gun metal case. Given for Ten Subscriptions or Five Subscriptions and \$2.25 extra, or Two Subscriptions and \$3.50 extra.

Silver case given for Fifteen Subscriptions or Eight Subscriptions and \$3.00 extra, or Three Subscriptions and \$5.00 extra.

An extremely useful Watch. Tells the time of day, day of the week, month and day of the month, seconds and phases of the moon. Scientifically made, reliable timekeeper. Simple setting arrangement. Revolving moon mounted on blue, with white stars. Main dial tinted in colors. A perpetual calendar for your desk or pocket.



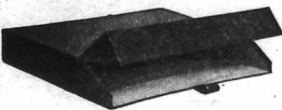
Silver Chatelaine Watch.

Given for Six Subscriptions or Three Subscriptions and 85 cts. extra, or One Subscription and \$1.65 extra. A charming ladies watch with dainty dial with large figures and small figures for minutes. Beautifully engraved case, chased border. A very desirable watch.



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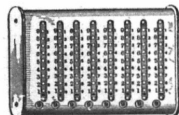


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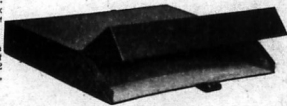
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