

RESCENT

A fretted instrument monthly for
BANJO, MANDOLIN, GUITAR



ANDRES SEGOVIA

First Honorary Member
American Guild of B. M. & G.

(turn to page 5)

20 Cents Per Copy

PUBLISHED BY H. F. ODELL COMPANY
COPYRIGHT 1929-ALL RIGHTS RESERVED

\$2.00 Per Year

ENTERED AS SECOND CLASS MATTER JUNE 9, 1909, AT THE POST OFFICE AT BOSTON, MASSACHUSETTS, UNDER ACT OF MARCH 3, 1879
Printed in U. S. A.

The CRESCENDO

FRETTED INSTRUMENT JOURNAL

Andres Segovia Presented with First Honorary Membership to the Guild

Encourages Movement for Finer Music

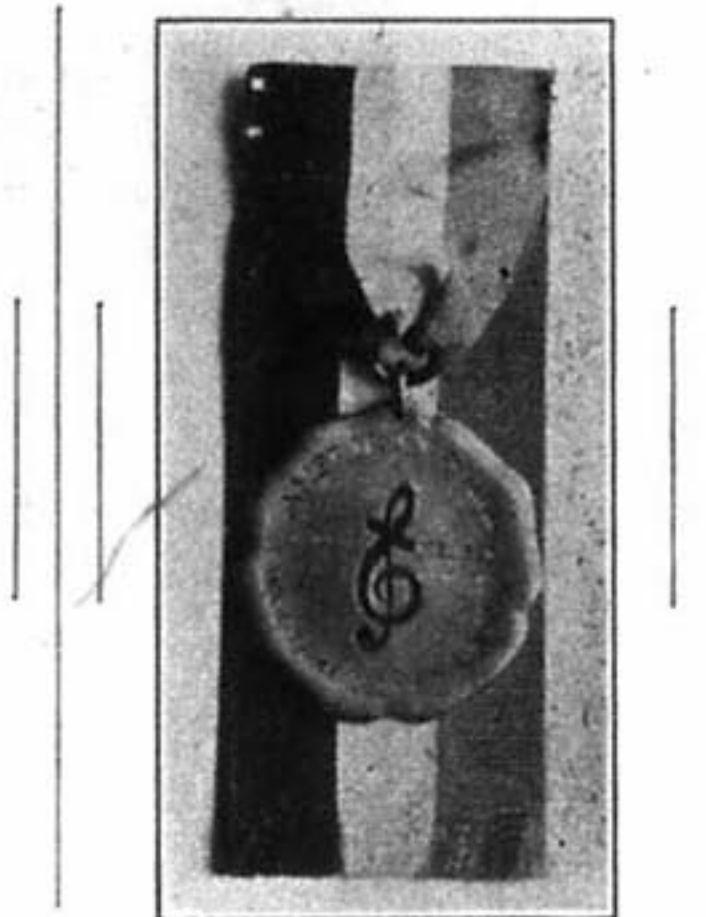
ON March 15, at the Hotel Statler of Boston, the American Guild of Banjoists, Mandolinists and Guitarists were represented by a delegation of many of the leading musical trades of Boston at a reception tendered to Andres Segovia, the eminent Spanish guitarist now touring the country, for the purpose of presenting him with the American Guild's first honorary membership and token.

The reception was presided over by the American Guild's national secretary, Adolph F. Johnson, who addressed Andres Segovia as follows:

"First, may I scan the early history of the guitar and its capability of expressing the highest musical sentiment.

"The guitar has an aristocratic and ancient pedigree and, according to Ernest Biernath, its origin dates back to 3000 B. C. During religious ceremonies, it is said, that the Babylonians, Egyptians and Hebrews used instruments very similarly shaped to the guitar of today and that the chief musician was held in high regard and esteem by the entire nation.

"The guitar found its way from Asia Minor to Greece and Rome, then later to Spain, Italy and Germany. Through the Medieval Ages it continued to capture the heart of the troubadour, king and peasant, rich and poor, reaching the height of popularity in the nineteenth century. Garulli, Carcassi, Sor and Giuliani showed to the music loving world the wonderful possibilities and beauty of the guitar. Such famous composers as Beethoven,



The Guild's Medal of Honor

Mozart and Hayden also played this captivating instrument, and that great Paganini wrote many remarkable duos for the guitar and the violin, and performed them in concert.

"Today there are but a few eminent artists who can say they have appeared before the public as celebrated guitarists. Among them is a gentleman whom the American Guild of Banjoists, Mandolinists and Guitarists hold in high regard. This celebrated guitarist has for the past seven or more years been exciting the various European capitals by his guitar performance. Critics are quoted with saying: 'Here is an artist who, without a doubt, stands in relation to the instrument of his choice as Casals does to the cello, and Heifetz to the violin.'

"Andres Segovia—in appreciation for the increased interest

which you have created in the guitar through your concert tour in the United States and in recognition of your masterful ability and expressive powers on the guitar, the American Guild of Banjoists, Mandolinists and Guitarists take great honor in presenting you with their first honorary membership."

Senor Segovia was born in 1896 in Jaen, a small village near Granada, Spain, and has been playing as a guitar soloist ever since he was fifteen. In appearance he resembles the auto-graphed portrait painted by Miguel del Pino (such as illustrated on the front cover). Many suggest his likeness to Franz Schubert.

William Place Jr., prominent Guild artist member, writes of Andres Segovia in his concert review for the Worcester Daily Telegram:

"Heralded by press comment bristling with more extravagant superlatives than ever have been accorded a fretted instrumentalist in this country. . . . If the artist (Segovia) had accomplished nothing more than a presentation under major American management, an unprecedented achievement in the history of the guitar, the cause of the plectral instruments would be deeply indebted. . . .

"Like most musicians, guitarists are usually specialists, one a master of punteado, another of rasgueado, but Senor Segovia is equally proficient and throws in a veritable polychrome of new tone qualities for good measure.

—please turn to page 7.

annual conventions for the purpose of transacting business and the conservation of its professional and trade interests.

Mr. Buttleman also brought out a few facts concerning the fretted instrument promotional campaign which is underway at the present time under the supervision of the National Bureau of the Advancement of Music, and promoted in conjunction with the American Guild. This bureau was the sponsor of the Music Memory Contest, School Band Contest and many other musical activities.

Senor Segovia was very much impressed with the principles of the American Guild and expressed his profound wishes that the Guild continue with the work which they are doing in promoting further and greater interest in the guitar as well as other fretted instruments. It is his purpose, he went on to tell, that his concert tour should create further interest in the instrument of his choice, the guitar, and hopes that his efforts have not been in vain. The American audiences have shown a greater appreciation for the guitar than was expected on his first American tour in 1928, and firmly believes that the guitar will again enjoy the recognition that it had in the days of Sor.

The token presented to Andres Segovia was a medal of gold bearing the official Guild seal beautifully engraved on the face, with the words "Honorary Member." On the reverse side was engraved the following: "Presented to Andres Segovia, March 15, 1929, Boston, Mass."

Among those present at the reception were Adolph F. Johnson, national secretary of the American Guild, and editor of the *Crescendo*; Clifford V. Buttleman, former Guild's secretary, and editor of *Jacobs' Orchestra Monthly*; Herbert Fandel, manager of the Vega Company; Fred Tessin, manager of Homey's Music Company, and president of the Music Trades Round Table of New England; Harold Burke, manager of Oliver Ditson Company, Musical Instrument Department; William J. Parker, New England representative of the Music Trades; Prof. Guillermo Hall, head of the Language Department of Boston University; and E. Clayton Blake, local associate member of the Guild.

Andres Segovia—Cont.

His numbers are well chosen and pleasantly balanced and the program is filled with the cream of guitar literature. . . ."

Professor Guillermo Hall, head of the language department of Boston University, acted as the Guild's interpreter, bringing more clearly to the understanding of Senor Segovia, Mr. Johnson's message and the conversations of those present.

Mr. C. V. Buttleman, former national secretary of the Guild,

outlined to Senor Segovia the history and purpose of the American Guild of Banjoists, Mandolinists and Guitarists.

The American Guild was first organized in 1902 at Boston, Mass., as a national organization founded with the object to promote, advance and maintain the artistic, musical and mercantile interests of the instruments from which the name of the organization is derived; by encouraging and inducing a high standard for the music, in publication, composing and arranging; by holding