

VALENTINE ABT.
America's Napoleon of Mandolin Virtuosity.



The prodigious skill of this consummate artist as a technician, and his soulful interpretation of the greatest music of master minds, compel the passive, indifferent music lover's faintest glow of interest to change to ardent enthusiasm for the prince of instruments—the Mandolin—for he (the player) has seen a great light—the actual demonstration of the Mandolin's possibilities developed to its uttermost.

“Having had ample time to demonstrate the value of the ‘Gibson’ instruments of the Mandolin and Guitar family in solo, chamber, and symphonic playing, I can conscientiously state that the ‘Gibson’ has given excellent satisfaction.

“In addition to carrying power, ‘The Gibson’ has a beautiful quality peculiarly its own, the voicing of each instrument for its respective part fitting and being in full accord and harmony with the other parts.

“The instrument construction is so revolutionary and satisfying in meeting the demands of the connoisseur, it makes the Gibson Company practically the pioneer of plectrum instrument making in America.”

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Seldom have we received in a single testimonial letter such specific, analytical statements and condensed, pertinent reasoning as the following letter of Mr. Abt. It is indicative of a most masterly understanding of the needs of the string section of the Mandolin Orchestra.

“I use four ‘Gibson’ Mando-basses in the New York Flectrum Orchestra.

My experience teaches me that on a percussion instrument the amplitude of vibration of a given tone lessens till the tone ceases, while on a bowed instrument the amplitude of a given tone remains the same till the tone ceases. Thus the bowed instrument tone has a prominence among plectral instrument tones that

gives it too much individuality to satisfactorily lose itself in a blended tonal mass. Hence the ‘Gibson’ Mando-bass is decidedly preferable to the bass viol in the Mandolin Orchestra, and for the same reasons I find any bowed and plectra instruments are not best used together, especially on the same part.

Contrasts of tonal colorings are wanted rather than contrasts of vibrational amplitudes having sameness of coloring.

“The ‘Gibson’ Mando-bass makes possible the completion of the Flectral Quintet with each instrument under the above same law of variance in vibrational amplitude—a feat heretofore impossible, or if possible a foreign make of Mando-bass had to be used that failed to harmonize with the painstaking voicing existing throughout the Gibson Mandolin family.

However, I find the most replete argument for the ‘Gibson’

Mando-bass is its deep, prolonged baying that rises from the foundation of the tonal structure and sifts through the various voices, coloring each with endless variety, according to combinations of instruments, voices and registers, omitted or employed.”

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Good Reader, belief, supposition, inference, conjecture and the like are outside of real understanding. Which have you? The latter may be yours by getting our FREE book of 84 pages, 90 cuts, and subject matter on instrument construction, instrumentation, orchestration, great American and European artists and orchestras—a book packed with ideas for him who wishes to think in new channels rather than to drift in the old, who wishes instead of a mind full of second-hand ideas, a mind content with clear understanding; a terse compilation of virile truth for the teacher and player of strings. WRITE TODAY.

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