

Eighth Annual Mid-West National Band Clinic

DECEMBER 15, 16, 17, 18, 1954

SHERMAN HOTEL



CHICAGO, ILLINOIS

OFFICIAL PROGRAM

WEDNESDAY, DECEMBER 15, 1954

6:00 P. M.—Registration on Mezzanine Floor

8:30 P. M.—United States Air Force Band—Grand Ballroom (Page 7)

THURSDAY, DECEMBER 16, 1954

9:00 A. M.—Cass Technical High School Band of Detroit—Grand Ballroom (Page 9)

11:00 A. M.—“How Would a High School Bandsman Pass An Armed Forces Band Inspection”
Lt. Col. S. E. Mear, U. S. A., Retired—Grand Ballroom.

Chairman, Dr. Raymond F. Dvorak, University of Wisconsin
Percussion Ensemble under the supervision of Robert Buggert, University of Wichita
Chairman, Haskell Harr, VanderCook College—Louis XVI Room (Take Stairway—
Up one Flight)

1:15 P. M.—North Chicago Grade School Band—Grand Ballroom (Page 11)

3:00 P. M.—“Rehearsal Techniques”—Dr. Raymond F. Dvorak, University of Wisconsin—Grand
Ballroom. Ensemble from CYO Band of Chicago, Ralph J. Meltzer, Director,
Thomas Fabish, CYO Music Supervisor

Chairman, Clarence Sawhill, University of California
Trombone-Baritone Clinic, Hugh McMillen, University of Colorado—Louis XVI Room
Chairman, Harold Bachman, University of Florida

4:00 P. M.—“The Percussion Section Accessories”—Haskell Harr, VanderCook College—Grand
Ballroom—Chairman, William Ludwig, Jr., Chicago

“Fund Raising” Panel—Lyle Atkins, Carthage; James Keith, Pekin; F. C. Kreider,
Collinsville—Louis XVI Room—Moderator, F. C. Kreider

5:30 P. M.—VanderCook College Reunion

8:00 P. M.—Greensboro Senior High School Band—Grand Ballroom (Page 13)

8:45 P. M.—“Adjudication School” at Intermission of Greensboro Band Concert—Grand Ballroom
Adjudicators: Harold Bachman, William D. Revelli, Clarence Sawhill

9:15 P. M.—Greensboro Concert Continued—Grand Ballroom

FRIDAY, DECEMBER 17, 1954

9:00 A. M.—Cornet-Trumpet Clinic—Don Jacoby, Staff Trumpeter with A. B. C.—Grand Ballroom
Chairman, Howard Lyons, Chicago

10:00 A. M.—Brass and Reed Ensembles from the Muskegon, Michigan, H. S. Band—William
Stewart, Director—Grand Ballroom

“Band Parents Associations and Their Functions”—Panel: Paul DeLand, Vice-President,
Pekin Grade School Band Parents; Robert Baldwin, President, Maine Township
H. S. Band Boosters; Charles Thompson, President, East Aurora Band Boosters
Moderator—Howard Lyons, Chicago—Louis XVI Room (Take Stairway—Up One Flight)

11:00 A. M.—“New Sounds from the Band”—Harold Walters, Narrator—Grand Ballroom

Chairman, H. E. Nutt, VanderCook College
Saxophone Clinic—Sigurd Rascher, Shushan, New York—Louis XVI Room
Chairman, Miss Bessie Barnes, VanderCook College

1:30 P. M.—Davenport High School Band—Grand Ballroom (Page 15)

3:30 P. M.—Brass and Reed Ensembles from the Beloit, Wisconsin, H. S. Band—Don Cuthbert,
Director—Grand Ballroom

“How To Do ‘This and That’ Better”—H. E. Nutt, VanderCook College—Louis XVI
Room

Chairman, Charles Peters, Joliet Grade Schools

4:30 P. M.—Clarinet Clinic—Robert E. Lowry, Morningside College—Louis XVI Room

Chairman, Forrest McAllister, Editor, The School Musician

5:30 P. M.—Modern Music Masters Installation—Louis XVI Room

8:00 P. M.—VanderCook College Band—Grand Ballroom (Page 17)

8:45 P. M.—Style Show of Band Uniforms—Grand Ballroom. Planned and Produced by George
Myers, Portage Township Senior H. S., Gary, Indiana

9:30 P. M.—VanderCook College Concert Continued—Grand Ballroom

SATURDAY, DECEMBER 18, 1954

9:00 A. M.—Kiel Municipal Band—Grand Ballroom (Page 19)

11:00 A. M.—The Band of the Royal Canadian Air Force Training Command—Grand Ballroom
(Page 21)

1:00 P. M.—Grand Finale Banquet—Bal Tabarin (6th Floor—Take Elevator from same Floor as
Grand Ballroom at close of R. C. A. F. Concert)

Master of Ceremonies—Dr. Raymond F. Dvorak

Banquet Speaker—Dr. Edwin Franko Goldman, Conductor, Goldman Band, New
York City

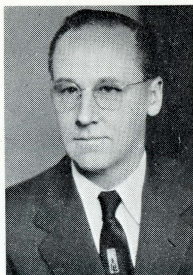
Official Program and Information Handbook — Price One Dollar

Please Bring Your Program to All Sessions—One Copy Only Is Free To Each Registered Guest

Lowry clarinet clinic



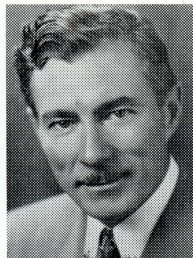
Raymond F. Dvorak
Master of Ceremonies



Lee W. Petersen
Exec. Secretary



H. E. Nutt
VanderCook College



Howard Lyons
Lyons Band



William Lyons
Lyons Band

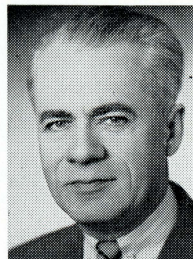
Your Hosts Welcome You To The 8th Annual Mid-West National Band Clinic

IN

"A Tribute To Sousa"

IN THE CENTENNIAL YEAR OF HIS BIRTH

1854-1954



C. L. McCreery
Lyons Band

CONTRIBUTORS

We wish to gratefully acknowledge the generous support of the following contributors who have helped make possible this Eighth Annual Mid-West National Band Clinic.

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W. F. L. Drum Co., 1728 No. Damen, Chicago, Ill.

Companies sponsoring the Band Uniform Style Show and Hosts of the Grand Finale Luncheon, Saturday, Complimentary to Directors attending the Clinic, to whom a special Thank You is extended:

The Craddock Uniforms, 1211 Grand Avenue, Kansas City 6, Missouri
De Moulin Bros. & Co., Greenville, Illinois
Fruhauf Southwest Uniform Company, 312 E. English St., Wichita, Kansas
Stanbury & Company, 720 Delaware St., Kansas City 6, Missouri

We wish to extend our thanks to the following men who have given much information and advice in perfecting the pages of this Official Handbook of Materials: Rodney K. Cummings of Educational Music Bureau; Nick King of Carl Fischer, Inc.; and Gene Gamble of Gamble Hinged Music Co. We also acknowledge the valuable contribution of Mr. George Myers and his Models of the Portage Township Senior High School of Gary, Indiana, in preparing and presenting the Uniform Style Show.

LYONS BAND INSTRUMENT CO.
VANDERCOOK COLLEGE OF MUSIC

MEN—PLEASE CHECK YOUR WRAPS — We ask this in order to insure the comfort of all and the maximum seating capacity at all times.

MID-WEST CLINICIANS 1954



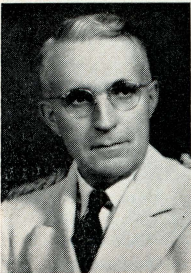
George Myers
Portage Twp. Senior
H. S., Gary, Ind.
"Style Show"



**Dr. Edwin Franko
Goldman, Goldman**
Band, N. Y. City.
"Banquet Speaker"



S. E. Mear
Lt. Col. U. S. A. Ret.
"Band Inspection"



Harold Bachman
University of
Florida
"Adjudication
School"



Clarence Sawhill
University of
California
"Adjudication
School"



Wm D. Revelli
University of
Michigan
"Adjudication
School"

Organizations Which Have Appeared at the Mid-West Clinics — 1947-1953

Barrie Collegiate Institute Band—Barrie, Ontario, Canada—W. Allen Fisher, Director—1952.
Beaumont Cougar Band—Beaumont, California—John Shafer, Director—1953.
Brownsville, Texas, High School Band—James R. Murphy, Director—1950, 1952.
Catholic Youth Organization Band of Chicago—Thomas F. Fabish, Director—1948, 1949.
Christian Brothers High School Band of Memphis, Tennessee—Ralph G. Hale, Director—1951.
Cresbard, South Dakota, High School Band—William E. Klitz, Director—1953.
Hobart, Indiana, High School Band—Richard Worthington, Director—1948, 1949.
Joliet Grade School Band—Charles Peters, Director—1948.
Joliet Township High School Band—Bruce Houseknecht, Director—1947, 1949.
Lutheran High School Choir of Racine, Wisconsin—H. C. Wegner, Director—1951.
Mason City, Iowa, High School Band—Paul W. Behm, Director—1952.
Miami, Florida, Senior High School Band—Al G. Wright, Director—1951.
Michigan City, Indiana, Grade School Band—Fred Weber, Director—1950.
Muskegon, Michigan, High School Band—William Stewart, Director—1950.
Muskegon, Michigan, High School Orchestra—William Stewart, Director—1952.
McAllister Memorial Band of the American Legion—Joliet, Illinois—A. R. McAllister, Jr., Director—1953.
Oxford, Michigan, High School Band—Kenneth Bovee, Director—1951.
Plainfield Grade School Band—William Johnston, Director—1951.
Sterling Grade School Band—Cloyd Meyers, Director—1952.
Territorial Staff Band of the Chicago Salvation Army—Captain Bernard Smith, Director—1950, 1951, 1953.
United States Air Force Band—Washington, D. C.—Colonel George S. Howard, Director—1953.
VanderCook College of Music Band of Chicago—Richard Brittain, Director—1947 through 1953.
Waukegan Grade School Band—Bernard H. Stiner, Director—1953.
West Aurora High School Mixed Chorus—Sten Halfvarson, Director—1950.
Wisconsin Rapids, Wisconsin, High School Band—Roger Hornig, Director—1952.
Worthington, Minnesota, High School Band—Gerald Niemeyer, Director—1953.

MID-WEST CLINICIANS 1954



F. C. Kreider
Collinsville



James Keith
Pekin

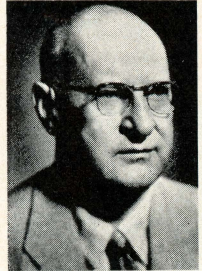
"Fund Raising"



Robert W. Buggert
University of
Wichita, Kansas
"Percussion
Ensemble"



Hugh McMillen
University of
Colorado
"Trombone-
Baritone"



Haskell Harr
VanderCook College
"Percussion
Accessories"

MID-WEST CLINICIANS 1947-1953

Robert Abbott, Milwaukee, Wisconsin—Baton Twirling, 1948.
Lyle Atkins, Carthage, Illinois, Public Schools—Directors' Panel, 1953.
Alfred Barthel, Former Member Chicago Symphony Orchestra—Oboe, 1950.
John Beckerman, VanderCook College—Flute, 1948, 1950, 1951, 1953.
C. W. Bemer, Superintendent of Schools, Muskegon, Michigan—Administrators' Panel, 1952.
T. R. Bowman, Principal, Barrie Collegiate Institute, Ontario, Canada—Administrators' Panel, 1952.
Richard Brittain, VanderCook College—Clarinet, 1948, 1949.
Forrest Buchtel, VanderCook College—Unusual Instruments, 1949.
Eugene Carrington, Allied Radio Corporation, Chicago—Binaural Recordings, 1952.
Mr. and Mrs. John P. Cerminaro, Orange, Texas—Bengal Debs Popular Orchestra, 1953.
Don Cuthbert, Beloit, Wisconsin, High School—Marching Band, 1949.
Roscoe Davis, DeMoulin Bros. & Co., Greenville, Illinois—Style Show, 1952, 1953.
Raymond F. Dvorak, University of Wisconsin—Master of Ceremonies, 1947, 1948, 1950 through 1953.
Alvin Edgar, Iowa State College, Ames, Iowa—Marching Band, 1948.
Ronald J. Elliott, Switzer Bros., Cleveland, Ohio—Fluorescent Lighting, 1951.
Tom Fabish, CYO Band, Chicago, Illinois—Saxophone, Marching Band, 1948, 1951.
L. Fruhauf, Fruhauf Southwest Uniform Co., Wichita, Kansas—Style Show, 1952.
James Gross, Urbana, Illinois, High School—Oboe, 1948.
Haskell Harr, VanderCook College—Percussion, 1948, 1949, 1951.
Arthur Harrell, Supervisor of Music, Wichita, Kansas—Forum, 1951.
Mark Hindsley, University of Illinois—Marching Band and "Tune As You Play", 1948, 1952.
Norman Hinkley, Portage, Wisconsin, High School—Directors' Panel, 1953.
Robert Hoffman, Goldman Band, New York City—Clarinet, 1953.
Marguerite Hood, Past President MENC—Forum, 1951.
Nilo Hovey, Jordan Conservatory, Indianapolis, Indiana—Clarinet, 1950.
Colonel George S. Howard, Conductor, U. S. Air Force Band, Washington, D. C.—Speaker, 1953.
David Hughes, Jordan Conservatory, Indianapolis, Indiana—Orchestra, 1950.
Arnold Jacobs, Chicago Symphony Orchestra—Bass, 1952.
Stefan Jones, High School, Miami, Florida—Marching Band, 1950.
Lawrence Johnston, Bosse High School, Evansville, Indiana—Marching Band, 1949.
William Johnston, Plainfield, Illinois, Public Schools—Directors' Panel, 1953.
John Kendall, American Music Conference, Chicago—Forum, 1951.
Everett Kessinger, University of Illinois—Marching Band, 1953.
T. Howard Krueger, Elmhurst College, Illinois—Trombone-Baritone, 1952.
Sam Lantz, Fechheimer Bros. Co., Cincinnati, Ohio—Style Show, 1952, 1953.
Jesse L. Lasky, Pioneer Hollywood Movie Producer—Speaker, 1952.
Jack K. Lee, University of Arizona, Tucson—Marching Band, 1952.
Cecil Leeson, Cary, Illinois—Saxophone, 1949.
Clifford P. Lillya, University of Michigan—Clinician, 1947.

MID-WEST CLINICIANS 1954



Don Jacoby
Staff Trumpeter
With A. B. C.
"Cornet-Trumpet"



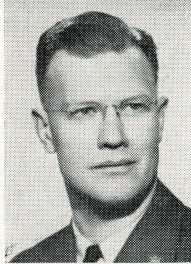
R. E. Lowry
Morningside
College
"Clarinet"



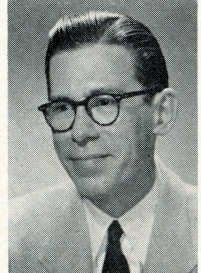
Harold Walters
Composer
"New Sounds"



Sigurd Rascher
Shushan, N. Y.
"Saxophone"



Don Cuthbert
Beloit, Wisconsin



William Stewart
Muskegon, Mich.

"Brass and Reed Ensembles"

MID-WEST CLINICIANS 1947-1953

W. F. Ludwig, Jr., W. F. L. Drum Co., Chicago—Percussion, 1948, 1949, 1952.
W. F. Ludwig, Sr., W. F. L. Drum Co., Chicago—Percussion, 1948, 1949, 1952.
Howard Lyons, Lyons Band Instrument Co., Chicago—Clinician, 1947 through 1953.
Rafael Mendez, Trumpet Virtuoso, Mexico and Hollywood—Cornet-Trumpet, 1952, 1953.
Forrest McAllister, Editor "The School Musician"—Clinician, 1949, 1951.
C. L. McCreery, Lyons Band Instrument Co., Chicago—Saxophone and Clarinet, 1948, 1949, 1951.
Hugh McMillen, University of Colorado, Boulder—Trombone-Baritone, 1950, 1951.
Vernon Nickell, Superintendent of Public Instruction, Springfield, Illinois—Forum, 1951.
H. E. Nutt, VanderCook College, Chicago—Clinician, 1947 through 1953.
Ernest Ostwald, Uniforms by Ostwald, Staten Island, New York—Style Show, 1953.
Harry Peters, Fredonia, New York, State College—Double Reeds, 1953.
Lee W. Petersen, Executive Secretary, Mid-West National Band Clinic, 1947 through 1953.
Frank Piersol, Iowa State College, Ames, Iowa—Marching Band, 1951.
Lillian Poenisch, VanderCook College, Chicago—Clarinet, 1948, 1951.
Reid Poole, University of Florida, Gainesville, Florida—French Horn, 1948.
Max Pottag, Former Member, Chicago Symphony Orchestra—French Horn, 1948, 1949, 1950, 1953.
Dr. Sigfred Prager, University of Wisconsin, Madison—Speaker, 1947.
Sigurd Rascher, Shushan, New York—Saxophone, 1951, 1952.
William D. Revelli, University of Michigan, Ann Arbor—Clinician, 1951, 1952, 1953.
O. H. Roberts, Attorney, Evansville, Indiana—Speaker, 1949.
Harold Rogers, Valparaiso, Indiana, High School—Director of Style Show, 1952, 1953.
Traugott Rohner, Editor, "The Instrumentalist"—Marimba, 1951.
Robert Rosevear, University of Toronto, Canada—French Horn, 1951.
Hale J. Sabino, Celotex Corp.—Acoustics, 1951.
Don Sartell, Editor, "The Drum Major"—Baton Twirling, 1948.
Lawrence Shpoiser, Superintendent of Schools, Mason City, Iowa—Administrators' Panel, 1952.
Dr. Frank Simon, Middleton, Ohio—Cornet, 1948, 1949.
Leonard B. Smith, Detroit, Michigan—Cornet-Trumpet, 1950, 1951.
Hobart Sommers, Assistant Superintendent, Chicago Public Schools—Speaker, 1948.
William Stanbury, Stanbury & Co., Kansas City, Missouri—Style Show, 1953.
William Stewart, Muskegon, Michigan, High School—Marching Band, 1949, 1950.
Gilbert Waller, University of Illinois, Urbana—Orchestra, 1952.
George Waln, Oberlin College, Ohio—Clarinet, 1949.
Fred Weber, Public Schools, Michigan City, Indiana—Forum, 1951.
William Willett, State College, Fredonia, New York—Clarinet, 1952.
Albert Willis, Executive Secretary, Illinois H. S. Association—Administrators' Panel, 1952.
Al G. Wright, Purdue University, Indiana—Marching Band, 1950.
Beulah Zander, State Supervisor of Music, Springfield, Illinois—Forum, 1951.
Avedis Zildjian—Percussion, 1950.



**Colonel
George S. Howard**

THE UNITED STATES AIR FORCE BAND

COLONEL GEORGE S. HOWARD, Director

The United States Air Force Band is a musical organization with an unsurpassed record of accomplishment. Organized in June, 1942, it has in a brief twelve years achieved a position unique in musical circles and has captured the fancy and the imagination of music lovers of four continents.

High on the list of its notable achievements is the phenomenal success which it has enjoyed in the role of a good-will ambassador. Pioneering in a theory that a musical organization could become an ideal ambassador of a nation, the success with which its five international tours have met is nothing short of spectacular.

The interest taken in these concerts by foreign nations is unparalleled. On some of these occasions, the U. S. A. F. Band plays before more people in a single performance than many a musical organization does in a period of two years. More astonishing is the fact that these appearances have been proven to be all-time prize crowd-gatherers exceeding any previous event regardless of its nature or magnitude. These history breaking attendances have occurred in practically every one of the twenty six countries in which the band has appeared. This has occasioned some sources to remark that the stadium that the U. S. A. F. Band couldn't fill has yet to be built. Of much more importance, however, is the fact that these concerts are met with an unduplicated enthusiasm that is reflected in popular, official and critical acclaim.

Stressing versatility, the U. S. A. F. Band is ONE organization that is capable of resolving itself into a 100-piece marching band, a 90-piece symphony orchestra, an 85-piece symphonic band, a 25-voice glee club (the "Singing Sergeants"), 5 dance bands (including the "Airmen of Note" and the "Crew Chiefs") and numerous chamber and instrumental groups. Versatility is further accented from a musical performance standpoint inasmuch as the organization does not subscribe to the widespread belief that a musical unit had to be either "long hair" or "jazz". It performs any given type of music with the highest professional standard and presents programs that are designed to satisfy every appetite from "opera" to "be-bop" from "symphony" to "swing".

Its membership has been hand-picked as the result of auditioning more than 1,400 professional musicians. Those selected came from a wide variety of musical organizations ranging from the Philadelphia Orchestra to the Honolulu Symphony, from the Tommy Dorsey dance band to the Arthur Pryor concert band. Collectively, they are former members of 20 different symphony orchestras and 16 "name" dance bands.

Frequently referred to as a "Symphony In The Sky", this colorful aggregation has presented its internationally acclaimed art in North America, Europe, Africa and Asia. It has concertized before a total of 10,000,000 people in the United States, Canada, England, Scotland, Ireland, Wales, Germany, Austria, France, Belgium, Luxembourg, The Netherlands, Denmark, Italy, Greece, Turkey, Lebanon, Egypt, Libya, French Morocco, Iceland, Newfoundland, Labrador, Trieste, Tangier and The Azores. Probably the world's most travelled musical organization, it has appeared in 19 world capitals, Washington, Ottawa, London, Paris, Berlin, Rome, Vienna, Brussels, Dublin, Athens, Glasgow, Copenhagen, Amsterdam, Luxembourg, Ankara, Beirut, Cairo, Reykjavik and Rabat.

It has played to 100,000 people nightly for 17 consecutive nights at Chicago's Soldier Field. At Toronto's Exhibition Grounds it played to 50,000 people daily for 34 days. The U. S. A. F. Band had an audience of 130,000 people at Berlin's Olympic Stadium, 175,000 people at New York's Idlewild Airport while at Soesterburg, Holland it played to a record breaking 250,000 people. It holds additional attendance records at London's Royal Festival Hall, Edinburgh's Princess Gate Gardens, Dublin's Theatre Royal, Glasgow's Green's Playhouse, Copenhagen's Tivoli Gardens, Chester (Wales) City Square, Trieste's San Giusto Castle, Luxembourg's Place D'Armes, Bordeaux' Jardin Publique, Nurnburg's Haupt Marktplatz, Linz' Hauptplatz, Passau's Nibelungen Hall, Heidelberg's Thingstaette, Chaumont's Stade Voltaire, Nancy's Jardin Publique, Beirut's Hippodrome, Cairo's Republic Square, Bonn's Stadtpark, Regensburg's RT Field, Stuttgart's Palace Square, Wiesbaden's Kurpark, Tangier's Marshan Stadium and Washington's Capitol Plaza.

Having the distinction of being the only American musical organization privileged to play for the Royal Garden Party at Buckingham Palace, the United States Air Force Band was also honored by Mr. Leopold Stokowski who presented it with his personal band library on January 8, 1954. The USAF Band's precision, versatility, interpretation and genuinely human appeal has made it a sensation wherever it appears.

WEDNESDAY EVENING, DECEMBER 15, 1954

8:30 P. M.—CLINIC CONCERT



THE UNITED STATES AIR FORCE BAND

Colonel George S. Howard, Conductor

Warrant Officer Harry H. Meuser, Assistant Conductor

TITLE	COMPOSER	PUBLISHER	SIZE	YR. PUB.	GRADE
Overture—Coriolan (4101)	Beethoven	Fischer	Quarto	1939	Difficult
Vocal Solo-Prologue (Pagliacci) (4102)	Leoncavallo	Schirmer	Quarto	1892	
M/Sgt. William Jones, Baritone Soloist	arr. Cray†				
Legend (4103)	Creston	Leeds	Quarto	1945	Difficult
*Cuban Fantasy (4104)	Kepner†	Summy	Quarto	1954	Medium
1. Native Dance					
2. The Sea					
3. Havana Terrace					
The Singing Sergeants (4105)	Lt. Robert L. Landers, Director				
Medley of American Favorites	arr. Genuchi†		Quarto		
	Rodgers				
With A Song In My Heart	arr. Werle†	Harms	Quarto		
M/Sgt. William Jones, Baritone Soloist					
Bolero (4106)	Ravel	Elkan-Vogel	Octavo	1931	Difficult
INTERMISSION					
Overture—Princess Jaune (4107)	St. Saens	Fischer	Quarto	1929	Medium
	Verdi				
Vocal Solo—La Donna E. Mobile (4108)	arr. Werle†	Schirmer	Quarto	1913	Medium
S/Sgt. William DuPree, Tenor Soloist					
March of the Little Leadin Soldiers (4109)	Pierne	Boosey-Hawkes	Quarto	1948	Medium
A Feat for Clarinets—Dizzy Fingers (4110)	arr. Beeler		Quarto	1948	Medium
Two Contemporary Dances	Confrey	Mills	Octavo	1923	Medium
* a. Fandango (4111)	Perkins				
b. Russian Sailors Dance (4112)	arr. Werle†	Mills	Quarto	1954	Medium
	Gliere	Fischer	Quarto	1937	Difficult
*The Typewriter (4113)	Anderson				
M/Sgt. Edward Grace, Typewriter Soloist	arr. Werle†	Mills	Quarto	1954	Medium
A Bit of American Jazz—					
Gremlins Ball (4114)	Hill	Fischer	Octavo	1944	Medium
March—The Stars and Stripes					
Forever (4115)	Sousa	Church	Quickstep	1897	Difficult
A Salute To The Armed Forces					
of the United States (4116)	arr. Cray†		Quickstep		Difficult

The Star Spangled Banner

† Member, The United States Air Force Band.

* Numbers marked (*) are 1954 publications which are reviewed on Pages 22 through 31.

Every number of all eight bands will be recorded by the "On The Spot Recording Co." Directors interested in buying any of these recordings may leave their orders at the "On The Spot Recording Co." booth in the Display Area outside the Grand Ballroom. Recordings will be mailed about January 15.

Grade and High School Students Not Admitted Until 5 Minutes Before Concert Begins.



Harry Begian

MUSIC AT CASS TECHNICAL HIGH SCHOOL — 1919-1954

Detroit, Michigan

HARRY BEGIAN, Director of Bands

The Cass Technical High School Concert Band of Detroit, Michigan is an integral part of one of the most complete music curriculums in the United States. Members of this band attend a high school for specialists in science, mechanics and arts. Although most of the Concert Band members are Music Department majors, twenty-two are from other departments through-out the school. An education at Cass Technical High School is geared to: (1) train the student in his specialty so that he may pursue it upon graduation from Cass, and (2) meet all pre-requisites for college entrance. This two-fold preparation for work or college is rather unique, and therefore Cass attracts a serious type of student. Any high school student in Detroit having a C or better scholarship record may choose to attend Cass Technical High School.

The music program at Cass, started in 1919 by Mr. Clarence Byrn, was hailed as being far ahead of its time. At its inception it was a four-year vocational music program designed to prepare students for the many jobs then available in the playing field. During this era many Cass graduates joined the professional music ranks and to this day hold envious positions in symphony orchestras, concert bands, radio, and dance bands. At present there are fourteen members of the Detroit Symphony Orchestra who are Cass alumni.

Sound movies and the coming of age of radio and the recording industry eliminated many of the musical job opportunities, and it was then that the Cass Music Curriculum was changed to meet the needs of the times. No longer was the stress towards preparing the student for the performing field primarily, but toward securing a college preparatory diploma with special emphasis in music. This was a realistic step toward preparing graduates for music job opportunities which seemed to be, and still are to be found in the public and private music-teaching fields. Mr. Glenn L. Klepinger, who succeeded Mr. Byrn as Cass Music Department Head, has been largely responsible for carrying on and further directing this realistic approach to music job opportunities.

Students now entering Cass must pass qualifying tests in their major field, and are classified as a String, Wind, Percussion, Piano, Harp or Vocal Major. If a student performs well enough upon entrance into the music department, he is assigned to one of the large ensembles. Ensembles at Cass are grouped into two categories, performing and training. The Concert Band, Symphony Orchestra, A Capella Choir and Harp and Vocal are of the former type, while Varsity Band, Beginning Orchestra, Reserve Band, Boys Chorus and Girls Glee Club are of the latter. Where interests of the students coincide, small ensembles are formed which meet once a week after school.

The band gives two formal concerts each year, and features outstanding guest and student soloists on each. The orchestra and choir also give their own concerts. All revenue from concerts goes toward department maintenance; however, the proceeds from this year's Band Concert have helped finance the band's appearance at the Mid-West National Band Clinic.

Although 75% of the members of the Cass Band study privately on their instruments, it is interesting to note that twenty-seven members have only been playing since coming to Cass in the tenth grade. Of the five double-reed players, only one had played her particular instrument before the tenth grade, and only five of the nine flutists had any flute playing experience prior to their entrance to Cass.

Department requirements for graduation from the present three-year music curriculum include one year of musical elements, piano, voice, and harmony. Also, the student must for one year study a minor instrument, take a course in elementary arranging, and meet all pre-requisites for college entrance.

Harry Begian has been Director of Bands at Cass since 1947. Prior to that he directed the MacKenzie High School Band of Detroit and was for one year a special instructor in the Band Department of Wayne University in Detroit, Michigan. Mr. Begian has appeared with the Cass Band at the University of Michigan Band Conductor's Workshops for 1952 and 1953, and has for the past two summers been a member of the Summer Music Faculty of Wayne University. He has appeared as adjudicator, guest conductor, and clinician in his native state of Michigan, and is a charter member of the ASBDA and Gamma Omicron Chapter of Phi Mu Alpha Sinfonia. In addition to directing the Concert Band at Cass, Mr. Begian also directs the Marching and Varsity Bands and teaches classes in Wind Instruments and Elementary Arranging.

THURSDAY MORNING, DECEMBER 16, 1954

9:00-10:45 A. M.—CLINIC CONCERT

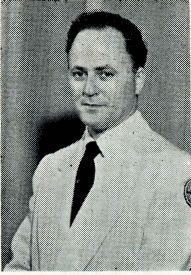


CASS TECHNICAL HIGH SCHOOL BAND — Detroit, Michigan

Harry Begian, Director

TITLE	COMPOSER	PUBLISHER	SIZE	YR. PUB.	GRADE
Hail Detroit (4201)	Smith	Bandland	Quickstep	1951	Medium
Trauersinfonie (4202)	Wagner	Associated	Quarto	1949	Easy
*Pas de Six from "William Tell" (4203)	Rossini	Ludwig	Quarto	1954	Medium
Introduction and Samba (4204)	Whitney	Bourne	Quarto	1948	Medium
Don Sinta, Saxophone Soloist					
Nobles of the Mystic Shrine (4205)	Sousa	Fox	Quickstep	1923	Medium
William D. Revelli, University of Michigan, Conducting					
Toccata and Fugue in D Minor (4206)	Bach	Fischer	Quarto	1942	Difficult
Pavane for a Dead Princess (4207)	Ravel	Weaner-Levant	Quarto	1944	Easy
*Bugler's Holiday (4208)	Anderson	Mills	Quarto	1954	Medium
George Washington Bridge (4209)	Schuman	Schirmer	Quarto	1951	Medium
Beside Thy Cradle, Here I Stand (4210)	Bach	Kjos	Octavo	1938	Easy
Glenn L. Klepinger, Cass Music Department Head, Conducting					
March for Americans (4211)	Grofe	Robbins	Quarto	1942	Medium
Ferde Grofe, Composer, Conducting					
Two Woodland Sketches (4212)	MacDowell-Johnson	Rubank	Quarto	1953	Easy
Leonard Falcone, Michigan State College, Conducting					
Three Sketches for Band (4213)	Morrissey	Marks	Quarto	1954	Easy
Homer La Gassey, Instrumental Music Supervisor, Detroit, Conducting					
*Mid-West Glory (4214)	Edwards	Kjos	Quickstep	1954	Easy
Austyn R. Edwards, Composer, Conducting					
Cortege and Scherzo (4215)	Moussorgsky	Omega	Quarto	1952	Medium
San Francisco el Grande (4216)	Lecuona	Marks	Quarto	1954	Easy
Graham T. Overgard, Wayne University, Conducting					
Berceuse and Finale (4217)	Stravinsky	Marks	Quarto	1941	Med. Diff.
Rakes of Mallow (4218)	Anderson	Mills	Quarto	1952	Medium
*La Mascarada (4219)	Walters	Rubank	Quarto	1954	Easy
Pines of the Appian Way (4220)	Respighi	Ricordi	Quarto	1948	Difficult

* Numbers marked (*) are 1954 publications which are reviewed on Pages 22 through 31.



Frank Laurie

NORTH CHICAGO GRADE SCHOOL BAND

North Chicago, Illinois

FRANK LAURIE, Director

Since the introduction of instrumental music in the District No. 64 Grade Schools of North Chicago, Illinois, nine years ago, the progress of this young band has been outstanding. Starting with a mere handful of instrumentalists, the band program now boasts a yearly average of 180 members from approximately 800 students in grades 4 through 8. Of the 180 children in the program, the groupings are divided as follows: Concert Band, 85; Prep Band (Preparatory group) 65, and the balance in the category of beginners.

Approximately 60% of the school district's enrollment is comprised of children of government employees (Navy, Veterans Administration, Etc.), and though these people are in the North Chicago School District for limited periods of time, the Band program is not denied these youngsters. From year to year, the Band Department must accept its membership loss through parent transfer along with 8th grade graduations.

A normal year's activities for the North Chicagoans includes:

- 2 Public Concerts (Average attendance, 1,000)
- 6 Club or Group Concerts (P. T. A., Band Parents, Veterans' Hospital, etc.)
- 7 Parades (local and nearby communities)
- District and State Solo-Ensemble Contests
- District and State Band Contests

In order to meet with the band's many public appearances, Mr. Laurie conducts a part-time summer program. This summer schedule consists of bi-weekly rehearsals for the Concert Band, sectionals for the Prep Band, and group lessons for the Beginners.

More and better instruments are continually being added to the Band Department of North Chicago. Nearly all of the school-owned instruments are in constant use by the Concert Band. At present the department owns the following: 1 oboe, 1 bassoon, 2 bass clarinets, 2 baritone saxophones, 5 basses, 1 string bass, 4 baritones, 5 French Horns, 3 mellophones, and a complete set of percussion.

Assisting in the physical preparations of the Band's many functions is the enthusiastic North Chicago Band Association, comprised of parents of all the school instrumentalists. This organization has aided the band considerably in the purchase of many necessary items. The \$500.00 annual Band budget offered by the Board of Education is usually augmented by \$1,000.00 raised by the Parent group, and \$1,000.00 raised by the band at its public concerts.

Mr. Laurie, who has been the band's director the past 8 years, handles the entire Band program of the Grade Schools. All work is done in heterogeneous groups, with each beginner and Prep Band member receiving a total of 1 hour per week of school time for instruction. The Prep Band holds 1 rehearsal per week (after school), beginning 6 weeks prior to its two concerts with the Concert Band. The Concert Band members are given one sectional lesson per week on school time (35 minutes), but rehearse an approximate total of 5 hours per week before and after school hours.

A very small percentage of the North Chicagoans have the advantage of private lessons. With the exception of 5 or 6 children who study privately during a school year, all the instruction is done at school under Mr. Laurie's direction.

With the splendid cooperation of the school administration, the staff, and the community itself, this young band is helping to weld together a community spirit that is obvious to the 12,000 residents of North Chicago.

Evidence of the musical progress in North Chicago is shown by the beginning of a string program. This program, with a separate instructor, was begun this school year.

On September 7, 1954, the new North Chicago Community High School opened its doors to the community. Both Band and Choral departments of the High School are already enthusiastically under way.

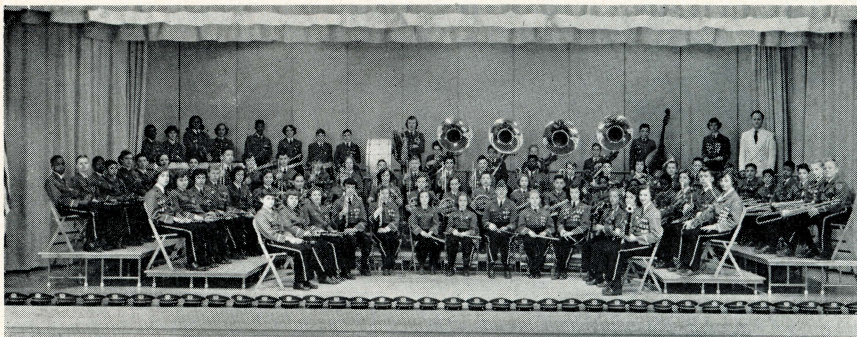
Within the Concert Band, Mr. Laurie is ably assisted each year by Officers elected by the children. The officers (President, Secretary, Treasurer, and Librarian) handle all details connected with the operation of a successful school band. Records are kept on each Concert Band member, and those with exceptionally good records (30 to 40 youngsters) at the end of a school year, are invited to a Band-Parent sponsored "Trip to the City" with all expenses paid. Keeping the band active, in a variety of activities, is a prime factor in holding the interest of the "little music masters".

Arthur J. Katzenmaier, Superintendent of Schools, made the following comments at a meeting of parents and teachers recently:

"The band program in the North Chicago schools has been an outstanding public relations endeavor. It has been an excellent example of good teaching, creating a harmonious feeling between school and the community. It seems to me 'the know-how and spirit' of the band director has been the vital factor in bringing about such a fine program. This is teaching at its best".

THURSDAY AFTERNOON, DECEMBER 16, 1954

1:15-2:45 P. M.—CLINIC CONCERT



NORTH CHICAGO, ILLINOIS, GRADE SCHOOL BAND

Frank Laurie, Director

TITLE	COMPOSER	PUBLISHER	SIZE	YR. PUB.	GRADE
Conroe, March (4301)	Cannan	Kjos	Quickstep	1953	Easy
*Snow Mountain, Overture (4302)	Akers	Kjos	Quarto	1954	Easy
Desert Star, Baritone Solo (4303)	Davis	Ludwig	Octavo	1952	Medium
Soloist, John Perry, Grade 8					
*Tenderly (4304)	Gross- arr. Herfurth Morris		Quarto	1954	Easy
*Main Street, U. S. A. (4305)	Morrissey	Morris	Quarto	1954	Medium
*Gem Grade School Band Folio No. 1	arr. Barnes	Shapiro- Bernstein	Quarto	1954	Easy
1. Safari (4306)	Marteau				
2. Old Spinning Wheel (4307)	Hill				
Scepter of Liberty (4308)	Olivadoti	Rubank	Octavo	1941	Medium
John Paynter, Northwestern University, Conducting					
Dancing Reeds (4309)	Eisch	Leonard	Quarto	1954	Easy
Clarinet Trio—Penny Walkanoff, Grade 8; Mariellen Baker, Grade 7; Dorothy Stack, Grade 7					
Legendary Air (4310)	Erickson	Bourne	Quarto	1953	Easy

Our Instrumental Program at North Chicago—Arthur J. Katzenmaier,
Superintendent of the North Chicago District No. 64 Schools

*Aztec, Overture (4311)	Frank	Rubank	Octavo	1954	Easy
La Rougette (4312)	Bennett	Mills	Quarto	1941	Difficult
Piano Soloist, Jeannette Benson					
Manhattan Beach, March (4313)	Sousa- Buchtel	Kjos	Quickstep	1949	Easy
Joseph Adgate, Director of the North Chicago High School Band, Conducting					
Cachuca (4314)	Morrissey	Hansen	Quarto	1953	Easy
Clarence Sawhill, University of California, Conducting					
*Mills "Pops" Concert Band Book	Buchtel	Mills	Quarto	1954	Easy
1. Come Back to Sorrento (4315)	DeCurtis				
Forrest Buchtel, Composer, Conducting					
2. Orpheus In A Jam (with apologies to Offenbach) (4316)					
*The Adventures of Pinocchio (4317)	Yoder	Kjos	Quarto	1954	Easy
Paul Yoder, Composer, Conducting					
*Lochinvar (4318)	Buchtel	Kjos	Quarto	1954	Easy

* Numbers marked (*) are 1954 publications which are reviewed on Pages 22 through 31.



Herbert Hazelman

THE INSTRUMENTAL MUSIC PROGRAM GREENSBORO, NORTH CAROLINA PUBLIC SCHOOLS

HERBERT HAZELMAN, Supervisor of Instrumental Music
and Director of the Senior High School Band

DAVID M. ARNER, Assistant Director

GEORGE D. TOENES, Assistant Director

Greensboro is situated in Piedmont, North Carolina, a section blessed with natural resources, not the least of which is the highest percentage of school age children in the United States. Couple this circumstance with a rate of growth which has seen the city triple its population since 1930 (30,000 to 90,000) while remaining near the bottom in per capita income, and one can appreciate the Gargantuan effort put forth by school officials and citizens in providing an enriched school program which is second to none in the South and which will compare favorably with any in the country.

Greensboro pioneered in the development of North Carolina's school band and orchestra movement during the early 1920's but saw most of its highly developed program swept away during the depression years. In 1936, the present director of the Greensboro Senior High School Band began a rebuilding program with 13 students, instruments salvaged from pre-depression days, and a \$300.00 budget. From this humble beginning has grown a department which today includes 9 full-time and 5 part-time instrumental teachers carrying on band and orchestra work in each of the city's 22 elementary, 6 junior high, and 2 senior high schools.

Classroom teachers, under supervision, give pre-band and pre-orchestra instrument experience to all primary grade pupils. In the grammar grades, itinerant teachers meet bi-weekly classes in string and wind instruments. There are bands and orchestras in all junior and senior high schools and in many cases the directors also teach the instrument classes in their feeder schools.

The annual budget varies with needs, but once allotted by the school board, it is disbursed as the instrumental supervisor directs. This policy has enabled the Greensboro schools to provide complete basic instrumentation for all junior and senior high schools and a central library containing practically all band and orchestra music published since 1935 and a complete selection of standard works. Each student provides his own instrument for beginning class work. Changes to school-owned instruments for the purpose of instrumentation are made in junior high school. An expert repairman in a completely equipped, school owned shop, keeps all school-owned equipment in excellent repair through a system of preventive maintenance.

The Greensboro Senior High School instrumental department consists of a training band of 40 relatively inexperienced players, an activities band of 60 more advanced ones, and a concert band of 100. These groups and the 85 piece symphony orchestra each rehearse for five 50-minute periods a week during the school day. The marching band, consisting of two identical 70 piece units, rehearses after school during football season only.

The flexible schedule in a school of 1600 students and a co-operative principal allow section rehearsals during study periods. Two junior high school directors, whose schedules are so arranged, act as assistants to the director with these small groups. Since economic factors and lack of teachers make the taking of private lessons almost non-existent in this part of the country, this is the only individual attention possible for bandmen.

The marching band presents half-time shows at all home football games and travels to out-of-town conference games. It also accepts invitations to perform at several college games each fall. The concert band plays the best in band literature in its four formal concerts and two school assembly programs each year. This group also participates in the state music contest-festival and has fulfilled many engagements as a reading band in new music clinics. The activities band furnishes music for such school functions as basketball games, May Day, and assemblies. It also shares two of the formal evening concerts with the concert band.

The success of the instrumental music department of Greensboro's schools is not measured in enrollment, system, or organization, but in terms of teaching the performance of and appreciation for the highest art — music. A degree of this success can best be noted by this fact. The administration, school board, fellow students, and citizens of the community supplied the \$7,500.00 necessary to bring this band to the Mid-West National Band Clinic through paid admissions — to 3 band concerts!!

THURSDAY EVENING, DECEMBER 16, 1954

8:00 P. M.—CLINIC CONCERT



GREENSBORO, NORTH CAROLINA, SENIOR HIGH SCHOOL BAND
Herbert Hazelman, Director

TITLE	COMPOSER	PUBLISHER	SIZE	YR. PUB.	GRADE
Choral from 32 Moravian Chorals (4401)	arr. Neuman	Brodt	Quickstep	1954	Easy
*Theme and Variations from String Quartet Opus 18 No. 5 (4402)	Beethoven-Reed	Mills	Quarto	1954	Medium
Concert March, Pieces of Eight (4403)	Jenkins-Neff	Ditson	Quarto	1954	Medium
Frederick Fennell, Eastman School of Music, Conducting					
Polacca from Second Concerto for Clarinet (4404)	Weber-Brown	Boosey-Hawkes	Quarto	1949	Medium
Soloist, George Toenes					
*Trompette et Tambour (4405)	Bizet-Barnes	Bourne	Quarto	1954	Med. Easy
Raymond F. Dvorak, University of Wisconsin, Conducting					
*Spiritual from Symphony 5 1/2 (4406)	Gillis-Bainum	Boosey-Hawkes	Quarto	1954	Easy
Glen Cliffe Bainum, Conducting					
*The Man Who Invented Music (4407)	Gillis	Mills	Quarto	1954	Difficult
David Arner, Narrator					
*The Typewriter (4408)	Anderson-Werle	Mills	Quarto	1954	Medium
Traugott Rohner, Conducting					
The Invincible Eagle (4409)	Sousa	Presser	Quickstep	1951	Medium
Clarence Sawhill, University of California, Conducting					
Siegfried's Rhine Journey (4410)	Wagner-Calliet	Remick	Quarto	1939	Difficult
Das Pensionat (4411)	Von Suppe	Ludwig	Quarto	1948	Med. Easy
"Adjudication School"—Harold Bachman, Clarence Sawhill, William D. Revelli					
Michigan March (4412)	Goldman	Chappell	Quickstep	1954	Med. Easy
William D. Revelli, University of Michigan, Conducting					
*Gypsy Gayety (4413)	Bennett	Mills	Quarto	1954	Easy
David Bennett, Composer, Conducting					
Napoli (4414)	Bellstedt	Simon	Octavo	1934	Difficult
Trumpet Solo, Don Jacoby, Staff Trumpeter with A. B. C., Chicago					
*Caribeana (4415)	Poole	Belwin	Quarto	1954	Medium
Harold Bachman, University of Florida, Conducting					
Ballet Parisien (4416)	Offenbach-Isaac	Fischer	Quarto	1953	Med. Easy
Merle Isaac, Composer, Conducting					
Pride of the Mid-West (4417)	Edwards	Kjos	Quickstep	1953	Easy
Austyn R. Edwards, Composer, Conducting					
Country Dance (4418)	Fred	Belwin	Quarto	1953	Medium
Herbert Fred, Composer, Conducting					
*Trauer Marsch (4419)	Mendelssohn-Leidzen	Associated	Quarto	1954	Easy
H. E. Nutt, VanderCook College, Conducting					
Georgia Buck (4420)	Stringfield	Brodt	Octavo	1950	Med. Easy
	McHugh-Yoder				
*A Melodic Caravan (4421)		Big 3	Quarto	1954	Med. Easy
Paul Yoder, Composer, Conducting					

* Numbers marked (*) are 1954 publications which are reviewed on Pages 22 through 31.

Adjudication Sheets used this evening are compliments of the National Interscholastic Music Activities Commission (an Auxiliary of the MENC) 64 E. Jackson Blvd., Chicago. All types of Adjudication Sheets (Solo, Ensemble, and Organization for both Instrumental and Vocal) are available at a nominal price. Write them for complete details.



INSTRUMENTAL MUSIC PROGRAM DAVENPORT PUBLIC SCHOOLS

Davenport, Iowa

F. E. MORTIBOY, Supervisor of Instrumental Music

ERNEST BEERENDS, Assistant Director

F. E. Mortiboy

The instrumental music program in the Davenport Public Schools begins with string classes in the fourth grade. This is the only class instruction in the program and is continued for one year only. The balance of instruction is given in short private lessons. Woodwind, brass and percussion students start with lessons in the fifth grade. String pupils receive one fifteen minute lesson each week and others receive one ten minute lesson per week. This program is carried on from the fifth grade through high school. Elementary school bands and orchestras are maintained on an area basis, meeting once each week after school. In junior high schools, bands and orchestras meet twice each week for fifty minute periods in the regular school schedule. The lesson period is taken out of other class time. In high school, band meets five periods per week; orchestra also five periods, with the wind complement meeting for two of those.

The school population is about 11,000, of which 6,500 are enrolled in the elementary (1 through 6); 2,400 in three junior high schools (7-8-9); and 2,100 in senior high school (10-11-12). Enrollment in instrumental music will run about 300 in elementary, 250 in junior high and 175 in senior high. The present band membership is 115. During football season this is one band, and during concert season the group is broken into two sections three of the five days each week. As both sections meet at the same hour, the assignment to section is very fluid and normally will run about 85 in first and 30 in second section.

There are six instrumental teachers. In two of the junior highs, one man has both band and orchestra with the help of a woodwind teacher one day each. He also teaches in his "feeder" elementary schools. In one junior high there are two men, one doing band work and one orchestra, each with the usual "feeder" elementary buildings. At present there are twelve elementary schools. The Supervisor of Instrumental Music and Director of the High School Band spends most of his time at high school and has the assistance of a string man one and one-half days and a woodwind man two and one-half days.

There is an extensive program of solo and ensemble participation in the state contest. Large groups do not enter in the state contests, but do participate in a non-competitive two-day festival with two other schools. Most of the large group competition in the last few years has been in the Chicagoland Music Festival, winning first four times, and in the Riverview Park Mardi Gras, in which first place was also won.

A six weeks' summer program for all elementary and junior high students includes band on two levels, string ensemble on two levels, and beginning classes for all instruments. The high school band has a four weeks' program which includes three park concerts, and usually winds up with a trip to Chicago, either for the Chicagoland Festival or the Riverview Park Mardi Gras. This trip, plus the two day festival with Burlington and Ottumwa, make up the trips for the year for the entire group.

The budget this year for new and replacement instruments is \$3,500. The budget for music and repairs is \$1,340. Uniform replacement, contest and festival trips, etc. are financed from the proceeds of season ticket sales and the annual variety minstrel show. These two activities will net about \$4,250. for the vocal and instrumental departments. Students pay for their own meals on all trips.

A very active Parents' Club takes over much of the responsibility for the annual variety show and contributes much to the success of other projects. The school administration has been most co-operative in all ways. A fine physical plant and money for equipment are provided. The Principals are most helpful in scheduling students for band and orchestra and for lessons. Just this year, a remodeling project at the high school provided twelve sound treated practice rooms. A new junior high school, presently under construction, will contain one of the most up-to-date music wings. Due to the combined cooperation of school administration, faculty, directors, parents, and students, the Davenport instrumental music program ranks with the finest in the nation.

FRIDAY AFTERNOON, DECEMBER 17, 1954

1:30-3:15 P. M.—CLINIC CONCERT



DAVENPORT, IOWA, HIGH SCHOOL BAND

F. E. Mortiboy, Director

TITLE	COMPOSER	PUBLISHER	SIZE	YR. PUB.	GRADE
*The Nutmeggers (4501)	Osterling	Bourne	Octavo	1954	Medium
*Bathsheba (4502)	Singer	Fox	Quarto	1954	Med. Easy
Finale Symphony No. 5 (4503)	Shostakovitch	Boosey-Hawkes	Quarto	1947	Difficult
*Canzonetta, Multiple Flute Solo (4504)	Tschaikowsky	Southern (Texas)	Quarto	1954	Med. Easy
Royal Fireworks Music (4505)	Handel	Music Press	Quarto	1941	Medium
Solo de Concours (4506) Marcia Mortiboy, Clarinet Soloist	Rabaud	Andraud	Quarto	1913	Difficult
The Girl I Left Behind Me (4507)	Anderson	Mills	Quarto	1953	Medium
Carnival of Venice (4508) Sigurd Rascher, Saxophone Soloist	arr. Rascher	Chappell	Quarto	1936	Difficult
Sea Chantey (4509) Frederick Ebbs, University of Iowa, Conducting	Fred	Belwin	Quarto	1953	Medium
On The Mall (4510) Dr. Edwin Franko Goldman, Goldman Band, New York City, Conducting	Goldman	Fischer	Quickstep	1923	Medium
Espana Cani (4511) Ernest Beerends, Assistant Director, Davenport High School Band, Conducting	Marquina	Marks	Quarto	1954	Medium
*Emblem of Honor (4512) Harold Bachman, University of Florida, Conducting	Danburg	Remick	Octavo	1954	Med. Diff.
Chorale Prelude in E Minor (4513)	Reed	Hansen	Quarto	1953	Easy
*Sky Jockey (4514) Austyn R. Edwards, Composer, Conducting	Edwards	Barnhouse	Quickstep	1954	Medium
The Girl In Satin (4515)	Anderson	Mills	Quarto	1953	Med. Easy
The Baton Twirler (4516) Forrest McAllister, Conducting	Smith	Bandland	Quickstep	1954	Easy
Prelude and Fugue in D Minor (4517)	Bach	FitzSimons	Quarto	1953	Med. Easy
Manhattan Beach (4518) Paul Yoder, Composer, Conducting	Sousa-Yoder	Fischer	Quickstep	1952	Med. Easy
Sanctus (4519)	Palestrina	Elkan Vogel	Quarto	1940	Easy

* Numbers marked (*) are 1954 publications which are reviewed on Pages 22 through 31.

Every number of all eight bands will be recorded by the "On The Spot Recording Co." Directors interested in buying any of these recordings may leave their orders at the "On The Spot Recording Co." booth in the Display Area outside the Grand Ballroom. Recordings will be mailed about January 15.



Richard Brittain

THE VANDERCOOK COLLEGE BAND

RICHARD BRITTAIN, Director

The VanderCook College Band was first organized under the personal direction of Mr. H. A. VanderCook for the purpose of studying interpretation of school band materials, demonstrating rehearsal techniques, reading manuscript compositions of students and faculty, and improving performing ability and musicianship of students. Because VanderCook College is a teacher training institution, the teaching angle has always been stressed in ensemble work.

On June 1, 1954, after forty-five years on Chicago's west side, VanderCook College of Music moved to a new temporary location at 3219 South Michigan Avenue, adjacent to the 110 acre campus being developed by Illinois Institute of Technology. Academic and educational courses are taken at Illinois Tech. and out of town VanderCook students are housed in the Illinois Tech dormitories and apartments, enjoying the eating, shopping and recreation facilities of their new Commons Building.

Faculty, graduates, students, former students and friends of VanderCook are now busy in a campaign to raise \$300,000 for a new two-story fire-proof building specially designed to meet the needs of the various subjects and activities of VanderCook College. With the facilities provided by this new building the research and practical training program of VanderCook College will move forward with renewed vigor.



1954 SUMMER SESSION BAND

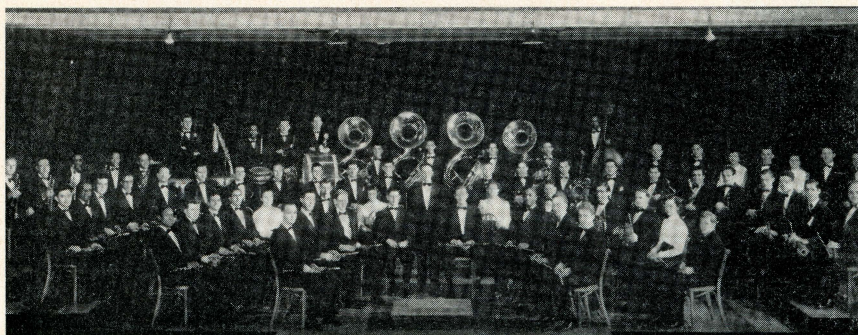
VanderCook College of Music Announces Its 1955 Summer Session—June 20 to July 29, 1955. Practical and interesting courses leading to Bachelor or Master of Music Education Degrees For Band, Orchestra and Choral Directors—Outstanding Faculty—Tuition \$12 per Semester Hour. Approved for Veteran Training under the G. I. Bill of Rights. Special Work in Marching Band and Band Pageantry. High School Student Summer Program with Scholarship Rates Offered H. S. Students and 1955 Graduates.

Rooms will be reserved for everyone requesting them in the new modern dormitories and apartment buildings of the Illinois Institute of Technology, adjoining VanderCook College. Enrollments are now being accepted for the Spring Semester, which begins February 7, 1955; the Summer Session June 20—July 29, 1955; and the Fall Session, which begins September 12, 1955. For complete courses of study and description of subjects, tuition fees, housing and other expenses, write to The Registrar. Please indicate courses you are interested in: Bachelor of Music Education, Master of Music Education, Special High School Courses.

VANDERCOOK COLLEGE OF MUSIC — 3219 South Michigan Avenue — CHICAGO 16, ILLINOIS

FRIDAY EVENING, DECEMBER 17, 1954

8:00 P. M.—CLINIC CONCERT



VANDERCOOK COLLEGE OF MUSIC BAND, CHICAGO

Richard E. Brittain, Conductor

TITLE	COMPOSER	PUBLISHER	SIZE	YR. PUB.	GRADE
March Opus No. 99 (4601)	Prokofieff	Leeds	Quarto	1946	Medium
Maid of Asturia Overture (4602)	Secchi	Fischer	Quarto	1937	Difficult
Concerto for Trumpet (4603)	Haydn	Chappell	Quarto	1948	Medium
a. Andante b. Allegro	Larry Buchtel, Soloist	Forrest L. Buchtel, Conducting			
Czech Rhapsody (4604)	Weinberger	Mercury	Quarto	1942	Difficult
La Rougette (4605)	Bennett	Mills	Quarto	1941	Medium
Harp Soloist—Miss Lorraine King, Minneapolis Symphony Orchestra					
David Bennett, Composer, Conducting					
Harp furnished through the courtesy of Lyon & Healy, Chicago					
*Hi-Falutin' Hoedown (4606)	Simeone	Shawnee	Quarto	1954	Medium
*Pageant for Band (4607)	Persichetti	Fischer	Quarto	1954	Medium
Dr. Edwin Franko Goldman, Goldman Band, New York City, Conducting					
*Haskell's Rascals (4608)	Yoder	Kjos	Quarto	1954	Medium
Percussion Soloists—Haskell Harr, William Ludwig, Jr., Robert Buggert					
Paul Yoder, Composer, Conducting					

8:45 P. M.—Style Show of Band Uniforms. Planned and directed by George Myers, Portage Township Senior High School, Gary Indiana. Models are members of Mr. Myers' Band.

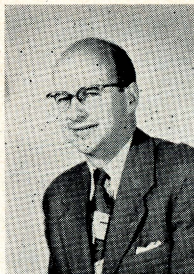
Uniform Companies participating:

The Craddock Uniforms, Kansas City, Mo.
De Moulin Bros. & Co., Greenville, Ill.

Fruhauf Southwest Uniform Co., Wichita, Kan.
Stanbury & Company, Kansas City, Mo.

Festal Day March (4609)	Buchtel	Barnhouse	Octavo	1934	Medium
*Brazilianaire (4610)	Bennett	Fox	Quarto	1954	Easy
		Southern			
*Texas Tempo March (4611)	Moore	(Texas)	Quickstep	1954	Easy
Donald I. Moore, Composer, Baylor University, Conducting					
*Lumberjack Overture (4612)	Reed	Hansen	Quarto	1954	Medium
Harold Bachman, University of Florida, Conducting					
*Scotch Folk Song Suite (4613)	Davis	Ludwig	Quarto	1954	Easy
Albert Davis, Composer, Phoenix, Arizona, Conducting					
La Chica Cubana (4614)	Nyquist	Belwin	Quarto	1953	Medium
H. E. Nutt, Dean of VanderCook College, Conducting					
*Blues in the Band (4615)	Baroni	Fischer	Octavo	1954	Medium
Delfo Baroni, Composer, Conducting					
*March King, J. P. Sousa (4616)	Smith	Associated	Quickstep	1954	Medium
Leonard Smith, Composer, Conducting					
*Icarus, Tone Poem (4617)	Johnson	Fischer	Quarto	1954	Easy
Al Wright, Purdue University, Conducting					
*Curtain At Eight (4618)	Walters	Rubank	Quarto	1954	Easy
Harold L. Walters, Composer, Conducting					
*Prelude & Fugue in F Minor (4619)	Bach	FitzSimons	Quarto	1954	Medium
Glen Cliffe Bainum, Conducting					
*Caribbean Carnival (4620)	Bennett	Kjos	Quarto	1954	Easy
Richard Worthington, Associate Conductor, VanderCook College, Conducting					
*Triumphal March (4621)	Rozsa	Robbins	Quarto	1954	Medium
Thomas Fabish, Conducting					
*Pleasant Valley Overture (4622)	Hansen	Ludwig	Quarto	1954	Medium
*Rompin' Stomp (4623)	Gillis	Mills	Quarto	1954	Difficult
*Velvet Glove (4624)	Spina	Morris	Quarto	1954	Easy
*Ceremonial March (4625)	Morrissey	Remick	Quarto	1954	Medium

* Numbers marked (*) are 1954 publications which are reviewed on Pages 22 through 31.



Edgar P. Thiessen

THE KIEL MUNICIPAL BAND

Kiel, Wisconsin

EDGAR P. THIESSEN, Director

The unique position this organization has attained in the music world is aptly expressed in this passage from Clyde Hostetter's feature story, NOW YOUR TOWN CAN HAVE A BAND, in the June, 1953, issue of "Pathfinder". "Kiel's 40-piece band is one of the best in the country — it's been called the 'ideal small town band' — yet the town numbers only 2,129."

Kiel's interest in music goes back to 1886 when its first band, the Kappelle Des Kiel Musik Verein, was organized. In 1895 it became known as the Kiel Arion Band and Orchestra, and in 1921 the Junior Arion Band was created to further exploit the interest in music already instilled in Kiel's youth. In 1928 emerged the Kiel Municipal Band as we know it today. Individual lessons were given until 1930, after which the then new and rapidly developing high school music program resulted in the addition of a growing number of members. World War II also played an important role in the band's history. The demands of the Armed Forces depleted its ranks to such an extent that women were admitted for the first time. Today they represent an important segment of the personnel. The fact that the present membership includes a mother as well as three father-daughter duos bears this out.

The band has been unusually fortunate in having had only two conductors in its twenty-six year history. J. G. Zwickey was appointed in 1928 and held the position for six years. Kiel's own Edgar Thiessen, a product of the Junior Band, assumed the directorship at the age of 20 and at the time was believed to be the youngest bandmaster in the state of Wisconsin as reported by "Economist Magazine." Today four "graduates" of the Municipal Band head music departments in state high schools.

The source of the band's personnel is not only the local high school, but also music lovers of surrounding communities, some members driving as far as 15 miles to attend the twice-a-week rehearsals the year around. These enthusiastic musicians are rewarded with a small annual bonus based on their attendance. Faithful members receive further recognition in the form of 5-10-15-20 and 25 year service awards which are presented at an annual Christmas party. Those with the best attendance are rewarded in a special way with prizes donated by local merchants. This party and other band functions are made possible through the co-operation of parents, husbands and wives who serve on various committees. Such all-around community support is essential in maintaining a successful voluntary organization.

Originally the band was financed with monthly dues paid by members and local business men. Card parties, movies, barn dances, etc. were staged to raise additional funds. These sources soon proved inadequate and, as a result, the City Council voted an annual appropriation of \$850, but as the membership grew and the financial needs increased, it was necessary to supplement this appropriation. Since 1933 the Band and local Fire Department have sponsored a mammoth annual picnic, the proceeds of which are shared, each organization receiving between \$2,000 and \$2,500.

With this well-established financial program the band now owns several of the larger and more costly instruments as well as all uniforms, and a music library valued at \$5,000. Members desiring to purchase their own instruments are aided with financial loans.

The band's administration consists of a Board of Directors, including three business and professional people, two band members, and its Musical Director

Exchange concerts with neighboring communities, free local indoor and outdoor concerts, some featuring guest soloists and conductors, constitute the basic program for the year. Continued interest is maintained with an annual trip sponsored by the band and sometimes combined with a music festival. In recent years the band has participated in such competitive events as the Cedarburg (Wisconsin) Music Festival, the South Milwaukee Spectacle of Music, the Waterloo (Canada) Band Festival, and the Chicago-land Music Festival, the latter by virtue of a first place award at South Milwaukee.

The success story of the Kiel Municipal Band is typically American,—combined community effort to provide opportunities in the field of music to its citizens of all walks of life.

SATURDAY FORENOON, DECEMBER 18, 1954

9:00-10:45 A. M.—CLINIC CONCERT



KIEL, WISCONSIN, MUNICIPAL BAND

Edgar P. Thiessen, Director

TITLE	COMPOSER	PUBLISHER	SIZE	YR. PUB.	GRADE
Spirit of Freedom (4701)	Cooper	Fox	Octavo	1953	Easy
Light Cavalry (4702)	von Suppe	Fillmore	Quarto	1922	Difficult
Clarinet Cake (4703)	Hermann	E. M. S.	Quarto	1954	Medium
Old Vienna (4704)	Bergeim	Boosey-Hawkes	Quickstep	1951	Easy
Joseph Bergeim, Composer, Conducting					
*Overture in Classical Style (4705)	Carter	Bourne	Quarto	1954	Medium
*Harmonica Player of New Orleans (4706)	Miller	Elkan-Vogel	Quarto	1954	Medium
Thendara (4707)	Whitney	Boosey-Hawkes	Quarto	1948	Difficult
Wisconsin Forward Forever (4708)	Sousa	Harms	Quickstep	1940	Medium
Dr. Raymond F. Dvorak, University of Wisconsin, Conducting					
Highlights from Oklahoma (4709)	arr. Yoder	Williamson	Octavo	1954	Medium
*Short Piece for Band (4710)	Helbig	Bourne	Quarto	1954	Medium
*Campus Festival (4711)	Savino	Mills	Quarto	1954	Medium
Golden Rule (4712)	Goldman	Fox	Quickstep	1950	Medium
Dr. Edwin Franko Goldman, Conducting					
*La Fiesta (4713)	Paulson	Pro Art	Octavo	1954	Medium
Baritone Vocal Solos (4714)					
a. Eri Tu from the Masked Ball	Verdi	B. M. I.	Quarto	1940	Medium
b. One Alone from Desert Song	Romberg	Harms	Octavo	1951	Easy
c. My Faith Looks Up To Thee	Mason	Rubank	Quickstep	1952	Easy
Earl Thiel, Baritone Soloist					
*High Barbary (4715)	Jackson	Bourne	Quarto	1954	Medium
*Kentucky Trotter (4716)	Perkins	Mills	Quarto	1954	Medium
Green Acres (4717)	Morrissey	Witmark	Quarto	1953	Medium
New Colonial (4718)	Hall	Church	Quickstep	1901	Medium
National Spirit (4719)	Humel	Fischer	Quickstep	1948	Medium

* Numbers marked (*) are 1954 publications which are reviewed on Pages 22 through 31.



**Flying Officer
Clifford Hunt**

THE R. C. A. F. TRAINING COMMAND BAND

FLYING OFFICER CLIFFORD HUNT, C. D., Bandmaster

When it comes to sweet music the Royal Canadian Air Force Training Command Band ranks among the highest of the nation's interpreters of either the full orchestral score, martial music or the syncopated beat.

By ordinary standards the history of the R. C. A. F. Training Command Band is not a long one. It dates back to the days of the Second World War when, in 1940, Flying Officer Clifford Hunt, C. D., of Hamilton, Ontario, the present bandmaster, was given the task of gathering together and directing a group of musicians at R. C. A. F. Station Camp Bordeon, one of the R. C. A. F.'s major flying units at that time. After four years of playing in Canada at numerous functions in connection with the war effort, the band proceeded overseas in 1944 where it became known as the No. 6 Bomber Group Band.

Today's Training Command Band still has a number of the original No. 6 Bomber Group Bandsmen on its rolls and those together with others from an equally famous wartime band, the R. C. A. F. Overseas Headquarters Band, formed the nucleus of the present band when it was organized in 1946.

A musicians band by any standard of comparison the Training Command Band has within its ranks no less than twenty members who have played in military or other brass bands for most of their professional careers; to four of these at least, those careers started at the early age of eight and have continued uninterrupted ever since. Twelve of the members have studied at either, or through affiliation with, the Royal Ontario Conservatory of Music at Toronto, Ontario, one of the nation's foremost musical colleges.

More than ten members of the Training Command Band have been associated with outstanding Canadian symphony or philharmonic orchestras. Many have played with well-known dance and entertainment organizations and list among their associations such well-known personages in the Canadian field of Music as Mark Kenny, Bert Niosi, Paul Firman, Morgan Thomas, to mention but a few. Three members of the band are composer-arrangers, one a vocal soloist, and one a choir-master and organist. Over thirty-five of the forty-six members making up the full band play more than one instrument and at least eight members play anywhere from four to seven different instruments.

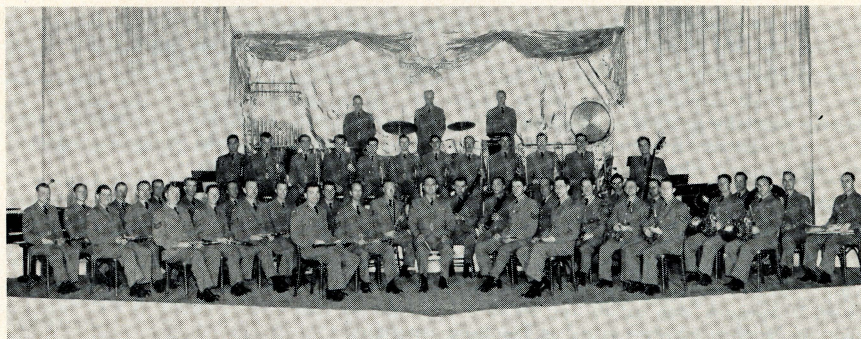
Training Command Band has played numerous engagements throughout Canada and with the exception of very few weeks of the year is on continuous tour performing at various R. C. A. F. Stations and isolated units, or fulfilling other military assignments. The band is well-known to Canadians everywhere, having played at The Canadian National Exhibition as well as at numerous fairs, civic functions and celebrations.

Last year the band travelled by aircraft to the United Kingdom and the Continent, where it entertained American, British, French, Belgian and Netherlands personnel as well as Canadians. This tour commenced on September 14th and the band engagements began at Fontainebleau, France on the 16th of September. From that date onward until October 21st the band satisfactorily completed twenty-four engagements many of which entailed two or more concerts. These concerts covered everything from hospital performances to outdoor concerts at such historic places as the Palace de Esplanade Park, Metz, France, the park of the Kaurhuis Speilbank in Baden-Baden, Germany, the town hall at Zweibrücken, Germany, the beautiful park of Nottingham Castle in England and the famous Victoria Embankment Park in London. During their stay in England the band had two recording sessions with the British Broadcasting Corporation. Throughout the whole tour it received the highest praise, both from those in the musical world, as well as from service and civilian audiences. This summer the band played as the guest band at Canada's outstanding musical festival held at Kitchener-Waterloo.

In Canada the Training Command Band travels in its own specially designed bus and whether the assignment is one calling for an informal concert at an Air Force unit or a gala performance in some metropolitan center the announcement of the appearance of this band evokes wide-spread interest and delight. Wherever the Training Command Band performs one could well paraphrase the words of Tennyson and say "there is sweet music here"; indeed.

SATURDAY FORENOON, DECEMBER 18, 1954

11:00 A. M.-12:45 P. M.—CLINIC CONCERT



THE BAND OF THE ROYAL CANADIAN AIR FORCE TRAINING COMMAND
Flying Officer, C. O. Hunt, Bandmaster

TITLE	COMPOSER	PUBLISHER	SIZE	YR. PUB.	GRADE
Introduction "Some Call It Canada" (4801)	Pomeroy				
March "On Parade" (4802)	Sousa	Fischer	Quickstep	1921	Easy
Overture "Forza del Destino" (4803)	Verdi	Fischer	Quarto	1946	Difficult
Moderne "Prima Donna" (4804)	Gould	Mills	Quarto	1939	Medium
Concerto for B-flat Cornet and Military Band (4805)	Wright	Chappell	Octavo	1942	Difficult
1. Allegro; 2. Canzonetta; 3. Rondo					
Soloist—Musician Kenneth Moore					
Paraphrase on Musetta's Waltz from La Boheme (4806)	Puccini- Harding	Kjos	Quarto	1953	Medium
W. Allen Fisher, Barrie Collegiate Institute, Barrie, Ontario, Canada, Conducting					
Suite from "The Nutcracker" (4807)	Tschaikowsky	Fischer	Quarto	1934	Difficult
1. Overture Miniature			5. Dance Russe Trepak		
2. Marche			6. Dance Chinoise		
3. Dance Arabe			7. Dance des Mirlitons		
4. Dance de la Fee—Dragee			8. Valse des Fleurs		
March "Illinois" (4808)	Goldman	Boosey- Hawkes	Quickstep	1953	Medium
Dr. Edwin Franko Goldman, Goldman Band, New York City, Conducting					
Fantasy "The Three Bears" (4809)	Coates	Chappell	Octavo	1938	Difficult
March "L'Infatigable" (4810)	de Celles		Quickstep	1954	Easy
Maurice de Celles, Composer, Quebec, Canada, Conducting					
*Suite "West Point Suite" (4811)	Milhaud	Associated	Octavo	1954	Difficult
1. Introduction; 2. Recitative; 3. Fanfare					
*Selection "Allerseelen" (4812)	Strauss	Ludwig	Quarto	1954	Medium
Tenor Solos (4813)					
1. E Lucevan la Stella from La Tosca, Puccini					
2. Flower Song from Carmen	Bizet				
3. Homing	del Riego-Ford				
Soloist, Musician Tom Magee					
March "Nulli Secundus" (4814)	O'Neill	Waterloo	Quickstep	1931	Easy
Dr. Charles O'Neill, Conducting					
Finale "Tap Roots" (4815)	Skinner	Skinner	Octavo	1950	Medium

The R. C. A. F. March Past

THE STAR SPANGLED BANNER

THE QUEEN

The Band of The Royal Canadian Air Force appears through the kind permission of Air Vice-Marshel J. G. Kerr, C. B. E., A. F. C., C. D., Air Officer Commanding, Training Command, Royal Canadian Air Force.

* Numbers marked (*) are 1954 publications which are reviewed on Pages 22 through 31.

1:00 P. M.—Grand Finale Luncheon in Bal Tabarin Room—Sixth Floor. Complimentary to Directors who have attended the entire Convention, courtesy of the following Uniform Companies:

The Craddock Uniforms, 1211 Grand Avenue, Kansas City 6, Missouri

De Moulin Bros. & Co., 1070 South Fourth Street, Greenville, Illinois

Fruhauf Southwest Uniform Co., 312 E. English St., Wichita, Kansas

Stanbury & Co., 210 West Eighth Street, Kansas City 6, Missouri

Master of Ceremonies—Dr. Raymond F. Dvorak, University of Wisconsin

Speaker—Dr. Edwin Franko Goldman, Conductor of The Goldman Band, New York City

REVIEW OF 1954 BAND PUBLICATIONS

Each of the 1954 band publications listed on pages 22-31 has been reviewed by the publisher especially for the 1954 Mid-West Handbook. Facts contained in the review are listed in the following order: Title—Composer—Publisher—Size—Type of Number—Grade of Difficulty—Review.

- Abe Lincoln (Gettysburg, 1863)**—Gillis—Mills—Quarto—Narrator and Band—Medium Difficult. Lincoln's famous address composed for concert band and narrator by the well-known American composer. An ideal composition, effectively scored, for your special or general program.
- Alaskan Night**—Frangkiser—Belwin—Quarto—Overture—Easy. An impressionistic composition portraying the long Alaskan nights.
- Allerseelen (All Souls Day)**—Strauss—Davis—Ludwig—Tone Poem—Quarto—Medium. Serious music of this favorite, great Strauss' Art song, in the form of a free setting for Band. A tone poem, of great beauty, it demands tone control for the long tones and is Wagnerish in style. It will add another Strauss work of worthwhile music to the Band repertoire.
- All-Star Entrances and Fanfares**—Bainum-Yoder—Kjos—Quick-Step—Band Book—Medium Easy. A new idea in football band books comprising seven novel field entrances complete with individual charts and synchronized music in every player's part.
- American Cadet**—Castle—Pro Art—Quickstep—March—Easy. This snappy number will be another gem for your marching band repertoire.
- American Farmer**—Beeler—Hansen—Quarto—Overture—Easy. Walter Beeler whips "Farmer In The Dell", "Old MacDonald Had A Farm", "The Old Oaken Bucket", "The Little Brown Church", "Billy Boy" and "Goodnight Ladies" into a colorful school band overture. An early grade band favorite.
- American Minstrel**—Foster—Herfurth—Hansen—Quarto—Overture—Easy. A tribute to Stephen Foster, weaving this minstrel's best tunes into an easy, colorful fantasy arrangement by C. Paul Herfurth.
- American Railroader**—Gass—Hansen—Quarto—Overture—Easy. A descriptive, easy presentation of early American railroading songs, including "My Lulu", "My Dads's The Engineer", and "She'll Be Comin' Round The Mountain".
- April Interlude**—Johnson—Shapiro, Bernstein—Quarto—Overture—Easy. A better than average overture for this degree of difficulty. Contains interesting rhythms and mood changes. Approximate playing time, 5 minutes
- Asleep In The Deep**—Petrie-Walters—Rubank—Octavo—Solo With Band—Easy. Solo for E-flat or BB-flat Bass, Baritone or Baritone Saxophone. Band parts are within the range of players who have studied 1½ years, solo part for students with about 2 years experience. Melody is paraphrased in three separate styles and contains no complicated patterns; effective use of pyramid scoring. Suitable for solo by entire section with band accompaniment.
- Azalea Trail**—Bennett—Fischer—Quarto—Overture—Easy. Outstanding descriptive overture with interesting harmony and rhythm throughout. Highly recommended for contest, festival, or concert. Widely used in sight reading contests last spring. Playing time approximately 4½ minutes.
- Aztec**—Frank—Rubank—Octavo—Overture—Easy. An easy overture for program or festival performance suitable for students with 1 to 2 years experience. The melodies are Indian in character with interesting parts scored for all sections of the band. No complicated rhythmic patterns.
- Ballade In D-Minor**—Brahms-Walters—Rubank—Quarto—Program—Medium Easy. A medium easy band arrangement of the Brahms Opus 10, No. 1 for piano. Excellent for program work or for developing better intonation and balance, not only for the entire band, but also between the various choirs within the band.
- Ballet Music from "William Tell" (Pas de Six)**—Rossini-Hanson—Ludwig—Quarto—Program—Medium. A Brilliant Transcription of this favorite. It is the Wedding Dance of the three couples and winds up in wild abandon, making it an attractive program number for Class A and B bands. Has contest-festival possibilities.
- Band Combos No. 4**—Beeler-Gass—Hansen—Quickstep—Band Collection—Easy to Medium. Polkas and waltzes, originals and arrangements, for every indoor and outdoor occasion. Pep assemblies, basketball, baseball, etc., in the effective band combo scoring.
- Band-O-Rama**—Mesang—Hansen—Quickstep—Band Collection—Easy to Medium. Sixteen new, easy, diversified compositions by Ted Mesang for concert and parade performance, including overtures, waltzes, marches, serenades, chorals and novelties.
- Bathsheba**—Singer, arr. by Cailliet—Fox—Quarto—Tone Poem—Medium. Interesting melodic line and rhythm combine to paint a tonal portrait of Bathsheba, mother of King Solomon.
- Battle Hymn of the Republic**—arr. Baroni—Summy—Octavo—Chorus (SATB) and Band—Easy. An extremely effective band-choral setting, featuring trumpets and drums. No technical difficulties in any parts. May be used for audience participation in place of mixed chorus. Wonderful program material.

REVIEW OF 1954 BAND PUBLICATIONS

- Bayou Tune**—Morrissey—Hansen—Quarto—Program—Easy. Now Morrissey has written an original bayou song for elementary bands.
- Beowulf**—Beach—Remick—Quarto—Symphonic Sketch—Medium Difficult. A symphonic sketch based on the earliest and greatest Anglo-Saxon epic. The mood of the merry-making in the great mead-hall followed by the dread-filled dreams of men awaiting the battle with Grendel the dragon is most expressively caught. Playing time 7 minutes.
- Big Time March Book**—arr. Buchtel—Kjos—Quickstep—Collection of Marches—Medium Easy. Fifteen of the favorite marches of all time by Sousa-Weldon-Hall-Chambers and others in new, simplified arrangements.
- Big Top Overture**—Bowles—FitzSimons—Quarto—Overture—Easy. A good solid Class C or D overture which captures in modern sound the romance and gaiety of a bygone era. Will make a limited instrumentation sound much bigger and less-skilled musicians sound impressive. Playing time about 5 minutes.
- Black Canyon of the Gunnison**—Erickson—Bourne—Quarto—Tone Poem—Medium. Descriptive tone poem. Many contrasts in rhythm and tempo. Written for and performed at the Western State College Summer Clinic. Full score published.
- Blue Horizons**—Cailliet—Kjos—Quarto—Tone Poem—Medium. A delightful Cailliet original composition with a distinctive modern feeling—effectively scored for the concert band.
- Bluejackets on Parade**—Goldman—Robbins—Octavo—March—Medium. A new march by one of America's outstanding bandmasters, dedicated to the United States Navy, and arranged by Erik Leidzen.
- Blues in the Band**—Baroni—Fischer—Octavo—Modern—Easy. This one really swings. Starts nice and easy and gradually builds up to a rocking climax—and it's so easy to play. You will want to play it again and again.
- Bombasto**—Farrar-Walters—Rubank—Quickstep—March—Medium. This arrangement is somewhat easier than the original due to the elimination of passing tones in a few of the melodic runs.
- Boosting The Old High School**—Wilkes-Yoder—Kjos—Quickstep—School Song—Easy. A new band arrangement of a well known school song with appropriate lyrics.
- Brass Band Blues**—Hathaway—Robbins—Octavo—Blues—Medium. An original blues composition with a solid beat arranged by the composer for concert band in the true modern jazz idiom. A fine change of pace on any program.
- Brazilianaire**—Bennett—Fox—Quarto—Samba—Moderately Easy. Native Brazilian rhythm affords an interesting musical tour with David Bennett as guide.
- Brigadoon Band Show**—Loewe and Lerner, arr. by Lee—Fox—Quickstep—Band Show—Easy. A half-time band show with appropriate formations of selections and continuity from the Broadway Hit Musical "Brigadoon".
- Brighton Beach**—Latham—Summy—Quarto—Concert March—Easy. An effectively-written march with no difficulties of range or ornamentation. Fine program material. Playing time about 3 minutes 15 seconds.
- Broadway Overture**—Beeler—Hansen—Quarto—Overture—Medium. Walter Beeler recreates the moods of the early jazz age with an overture including, "Oh By Jingo", "Apple Blossom Time", "Put Your Arms Around Me" and "You Made Me Love You".
- Bugler's Holiday**—Anderson-Edwards—Mills—Quarto—Trumpet Trio—Medium. Leroy Anderson's trumpet trio transcribed for trio and band by Michael Edwards from the composer's original score. A most effective number. Playing time 2 minutes, 30 seconds.
- Campus Festival Overture**—Savino-Yoder—Mills—Quarto—Overture—Medium. Domenico Savino and Paul Yoder have combined to create an interesting and practical overture which should make a fine Class C contest number. Playing time 4 minutes, 40 seconds.
- Campus Polka**—Klein—Remick—Octavo—Polka—Easy. A fast moving rousing polka that is not difficult to perform. Most suitable for use at pep rallies and similar lively events. Playing time 2 minutes 15 seconds.
- Cantabile from Cesar Franck Symphony**—Gardner—Staff—Octavo—Concert—Medium. Another fine addition to the Staff Band Library of transcriptions from the classics. Here is a sure fire, fool proof and practical band arrangement by Maurice Gardner.
- Canyon Passage**—Tarver—Belwin—Quarto—Overture—Medium. Picturing the tranquil beauty of a canyon in the west.
- Canzonetta**—Tschaikowsky-Schinstine—Southern (Texas)—Quarto—Program—Medium to Difficult. This is the second movement to the Tschaikowsky violin concerto in B-flat Major. Arranged as a solo for violin, clarinet, or flute, with band accompaniment. A program number all good bands should have.
- Caribean**—Poole—Belwin—Quarto—Latin in Character—Medium. An interesting concert number with audience appeal.

REVIEW OF 1954 BAND PUBLICATIONS

- Caribbean Carnival**—Bennett—Kjos—Quarto—Paso Doble—Medium. A new Bennett original in bright Paso Doble style—Sure-fire program opener or contest warm-up number.
- Carnival of the Animals (Second Suite)**—Saint Saens—Cray—Elkan-Vogel—Quarto—Collection—Medium. Contains 1. Elephants, 2. Hens and Roosters, 3. Fossils; movements from this unusual and well-known suite. A very effective transcription for band, catching the humorous and different instrumental effects. A truly remarkable program number of fine musical and educational value.
- Ceremonial March**—Morrissey—Remick—Quarto—Concert March—Easy. A stirring new Grand March in the Morrissey manner. Full-bodied in tone, and resounding in a rhythmic, melodic line, this is the perfect number for the less experienced band requiring music for "an occasion". Playing time 4 minutes, 25 seconds.
- Challenger Concert Folio For Band**—Frank, Hummel, Whistler—Rubank—Quarto—Collection—Easy. Large size concert folio suitable for second and third semester students. Third cornet, third trombone and fourth horn parts have been left out of the standard instrumentation. Contents are unusually varied by type of composition and style of scoring with particular thought for teaching problems. Students will find satisfaction in playing music with a "full band sound" that is within their comprehension.
- Chorale and Alleluia**—Hanson—Fischer—Quarto—Selection—Medium Difficult. Dr. Howard Hanson completed "Chorale and Alleluia" in January, 1954, his first composition for band. What a glorious one it is. Straight forward and pleasingly non-disonant music. No extreme ranges. No great technical demands. Well cued. A masterpiece for band. Commissioned by Dr. Edwin Franko Goldman for the A. B. A. Mercury Record LP No. MG/40011.
- Christmas Greetings March**—arr. Walters—Rubank—Quickstep—March Easy. A very easy quickstep size Christmas march medley suitable for parade or Christmas program processions. Includes "Deck the Hall", "Jolly Old St. Nicholas", and "O Tannenbaum".
- Cielito Lindo**—Ortone—Pro Art—Quarto—Waltz—Easy. A really interesting arrangement for the beginning band. Sounds full with practically any instrumentation. Large notes for easy reading.
- Cleveland Press March**—Levine—Gate—Quickstep—March—Medium. A modern march by the famous trumpeter of NBC's Lower Basin Street show. Features interesting counter-melodies and sax section "organ" effect. Playing time 2 minutes, 50 seconds.
- Collegiate**—Jaffe-Bonx—Shapiro, Bernstein—Quickstep—March—Easy. A favorite for either indoor or outdoor use. Football field formation included.
- Come Back To Sorrento**—DeCurtis-Walters—Rubank—Quarto—Solo with Band—Medium Easy. Solo for B-flat Cornet or Trumpet with band accompaniment. Written so it can be performed in a conventional style or in the modern manner with lip bends, short rips, etc. Cornet playing range is in the staff except for two or three times when the melody goes to A-flat above. Band accompaniment suitable for Class C band.
- Concerto in G-Minor for Piano (First Movement)**—Mendelssohn-Dahnert—Summy—Quarto—Show Piece—Medium Difficult. A transcription for piano and band of a brilliant piano show-piece. Band parts feature woodwinds, and cross-cueing makes this number possible for smaller bands. Full score available.
- Cotton Bowl**—Sturchio—Southern (Texas)—Octavo—March—Medium. A fine concert-type march, dedicated to Irving Dreibrod and Frank Malone, who arranged programs for the Cotton Bowl Games for several years. Will be used for the first time at the Bowl Game on January 1, 1955.
- Cuban Fantasy**—Kepner—Summy—Quarto—Suite—Medium Difficult to Difficult. A brilliant Latin-American Suite in three movements: "Native Dance", "The Sea", and "Havana Terrace". Originally written for and performed by the Air Force Band. Excellent program material.
- Cumana**—Allen-Bennett—Hansen—Quarto—Latin-American Novelty—Medium Difficult. The standard Latin-American favorite arranged for the first time for band by David Bennett. A brilliant highlight for your program.
- Curtain At Eight**—Walters—Rubank—Quarto—Program—Medium Easy. The "show tune" idiom of this number reflects the hurry and excitement, the glitter and glamour of the Show World. Medium easy grade with the highest cornet and clarinet notes G and D respectively.
- Dixieland Blues Band Book**—arr. by Warrington—Robbins—Quickstep—Collection—Medium. A collection of the best in Dixieland arranged by John Warrington for school bands. Will provide unusual new material for Football Games, Basketball Games, Pep Rallies, as well as every outdoor and indoor school program.
- Dixieland Jingle Bells**—Blanc—Gornston—Quickstep—Novelty—Easy Medium. A novelty which may be used as a Christmas number, but will serve at any time of the year when a sparkling spot is desired on a program. Lots of appeal for audience and players. Playing time 2 minutes, 55 seconds.
- Donkey Tango**—Mesang—Hansen—Octavo—Novelty—Medium. The humorous story and sonorous melody of the dancing donkey with narration, makes this a light and successful program addition for your concert.
- Dwight D. Eisenhower March**—Lavalle-Stargen—Sole Agent, Sam Fox—Quickstep—March—Moderately Easy. Based on the initials D. D. E.
- Elegie Militaire**—Miller—Belwin—Quarto—Characteristic—Medium. Written especially for the dedicatory ceremonies of the band shell, erected on the banks of the Allegheny River in Oil City, Pennsylvania in memory of General George C. Rickards.

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- Emblem of Honor**—Danburg—Remick—Octavo—Concert March—Medium Difficult. An original march with broad symphonic investiture. It's title is derived from the brief musical quotations of the bugle call "To The Colors". Playing time 4 minutes.
- Escort Of Honor**—Walters—Rubank—Quickstep—March—Easy. An excellent 6/8 march for parade work.
- Fall In**—DeGuisto—Blanco—Fischer—Quickstep—March—Easy. Official marching song of the V. F. W. Also an unusually easy and snappy march. Try this one for basketball games, marching or concert. Singing chorus included.
- Fandango**—Perkins—Werle—Mills—Quarto—Latin-American—Medium. A good tune cleverly arranged by Floyd Werle to provide program material in Latin-American rhythm. Playing time 3 minutes, 40 seconds
- Fanfare Modulations**—Walters—Rubank—Quickstep—Fanfares—Easy. At last, "bridge work" that will enable the busy high school director to perform an entire football show without stops or drum beats between numbers. Designed for interlude purposes between compositions in unrelated keys when a continuous musical sequence is desired. 30 different key combinations can be "bridged" easily regardless of the rhythms involved.
- 48 Stars and The Red, White and Blue**—Howard—Morris—Quickstep—March—Medium. A favorite march with the U. S. O., and constantly programmed on Service Band Broadcasts.
- Fra Diavolo Overture**—Auber—Gardner—Staff—Octavo—Medium. Long a favorite on orchestral concerts, this overture by the French composer Auber is certain to win equal demand and recognition for band performance. A brilliant, colorful and practical arrangement by Maurice Gardner.
- Freedom's Foundation**—Loboda—Mills—Quickstep—March—Medium. A stirring march by Samuel Loboda, written for and dedicated to Freedom's Foundation, Valley Forge, Pennsylvania, out of respect for its credo and its accomplishment.
- Friends of Old**—Ostling—Bourne—Octavo—March—Medium. This concert march may be used at any spot on a program, but is especially designed for use as a concert finale, with flutes and piccolos, cornets and trombones featured "out front".
- Gate City**—Weldon—Walters—Rubank—Quickstep—March—Medium Easy. This all-time favorite, introduces Swanee River and Dixie, in a new practical arrangement that is playable by the average high school band.
- The Gem Grade School Band Folio No. 1**—arr. by Barnes—Shapiro, Bernstein—Quarto—Collection—Very Easy. Planned to meet a present day need for easy band material. Large Notes, Concert Size. Excellent training material for elementary bands and interesting recreational material for junior high bands. 8 line conductor score.
- The Gem Jamboree Combo Band Book**—arr. by Bennett—Shapiro, Bernstein—Quickstep—Collection—Easy. For parade, pep rallies, sporting events, etc. Twenty-four popular standard favorites, arranged in simplified scoring (13 books).
- God Of Our Fathers**—arr. by Lavallo—Stargen—Sole Agent, Sam Fox—Quarto—Sacred—Moderately Easy. Optional choral part. Adaptation for Band of well-known hymn. Different sections of the band are used to give this number color, depth and stature.
- Golden Spurs**—Rhodes—Boosey Hawkes—Quickstep—March—Medium. A new processional march from the pen of the Music Director of the British Brigade of Guards Bands.
- Greensleeves**—Traditional—Dillon—Hansen—Quarto—Folk Song—Easy. This beautiful English folk-song has been arranged to be playable and to sound full by the youngest band.
- Gridiron Pageantry**—Walters—Rubank—Quickstep—March—Easy. A medley of college songs—"Alma Mater", "Rambling Wreck from Georgia Tech", "The Eyes of Texas".
- Gun Smoke**—Bennett—Kjos—Quickstep—March Eccentric—Medium. The spirit of the Old West in march tempo—complete with rolling hoof-beat rhythm and pistol shots.
- Gypsy Gayety**—Bennett—Mills—Quarto—Rhapsody—Medium. Compiled and arranged by David Bennett in gypsy rhapsody form with a maestoso introduction, a slow 2/4 with an accelerando to vivace and continuing with typical tempo variations. Excellent Class C contest number.
- Gypsy Love Song, Paraphrase from "The Fortune Teller"**—Herbert—Walters—Rubank—Quarto—Program—Medium Easy. The Gypsy Love Song is one of the best known numbers from Victor Herbert's "Fortune Teller". Scored in march tempo, this paraphrase arrangement will be popular with both audience and performers. Medium easy, but with many bright and unusual effects in the scoring.
- The Happy Wanderer**—Moller—arr. by Heine—Fox—Quickstep—Novelty—Easy. A marching band arrangement employing simplified scoring of the hit song.
- The Happy Wanderer**—Moller—arr by Yoder—Fox—Octavo—Novelty—Easy. A concert band arrangement of the hit song with optional choral parts (SATB, TTBB, SSA, SAB, 2 part).
- The Harmonica Player of New Orleans**—Miller—Elkan-Vogel—Quarto—Descriptive—Easy. An original and attractive work containing catchy tunes and rhythms with the New Orleans Creole flavor.
- Haskell's Rascals**—Yoder—Kjos—Quarto—Snare Drum Trio with Band—Medium. A novel trio for three snare drums with band accompaniment—fast and flashy—dedicated to Haskell Harr, William F. Ludwig and Bob Buggert.

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- Here They Come**—Walters—Rubank—Quickstep—March—Easy. An easy "Greeting March" containing "How Do You Do?", "When Johnny Comes Marching Home", "Hail, Hail The Gangs All Here".
- Hey Rube**—Mesang—Hansen—Octavo—Novelty—Easy. A country caper capturing the carnival spirit and humor in music, featuring a well-known theme. A slick, short novelty and encore number.
- Hidden Valley**—Johnson—Pro Art—Octavo—Overture—Easy. Subtle harmonies in a skillfully constructed composition by a master craftsman in the band field. Will prove interesting to the student, director and audience. Class C or D.
- Hi-Falutin' Hoedown**—Simeone—Shawnee Press—Quarto—Concert Novelty—Medium. An imaginative and engaging setting of the old Ozark fiddlin' tune—"Arkansas Traveler" which presents the theme followed by lively variations in the form of a square dance, boogie bounce and a concert hall opus.
- High Barbary**—Jackson—Bourne—Quarto—Selection—Easy. Barbary Coast sailing tunes are given an exceptionally lyrical treatment in this Leroy Jackson arrangement. Especially good for young bands. Full score published.
- High Plateaus**—Nyquist—Belwin—Quarto—Overture—Medium. An effective overture, colorful, interesting and of rare tonal beauty.
- Hostrausers**—Chambers—Walters—Rubank—Quickstep—March—Medium Easy. This arrangement is scored a minor third lower than the original, and in a brighter key which makes it easier for all sections of the band.
- Huckleberry Finn**—Beeler—Hansen—Quarto—Program—Easy. A rollicking, picturesque instrumental portrait of the Mark Twain character.
- Hymn of Praise**—Mozart-Tolmage—Staff—Octavo—Concert—Easy. A new adaption of Mozart's "Ave Verum". May be used together with Staff Choral No. 207 for combined Band and Mixed Chorus.
- Icarus**—Johnson—Fischer—Quarto—Tone Poem—Easy. Just plain wonderful—Full sounding even with small instrumentation. Skillfully constructed with nice contrast, interesting harmony, and very nice melody. Full score available. Playing time 4 minutes.
- In A Clock Store**—Vitto—Fischer—Quarto—Descriptive—Easy. Perfect program piece. All clocks in the store come alive for listener as well as player. You will program it again and again if you give it a chance to be heard. Don't miss "In A Clock Store". It's easy and fun to play.
- In The Mood**—Razaf-Garland—Shapiro, Bernstein—Quickstep—Popular Standard—Easy. This is a must for every marching band. Charles Lee Hill arrangement.
- Italian Caprice**—Tschaikowsky-Gass—Hansen—Quarto—Program—Easy. The beautiful and exotic Italian Caprice treated for the elementary band. Good classical music excellently arranged.
- Jazz Rhumba**—Palange—Boosey Hawkes—Quarto—Concert and Encore—Medium. A lilting Latin-American number in the light "pops" idiom. Introduced only a few months ago, it is well on its way to becoming an instrumental hit, both here and abroad.
- Joanne Elizabeth**—Sperti—Pro Art—Quickstep—March—Easy. A sparkling new march with a solid beat.
- John Philip Sousa Centennial**—Fletcher—AMP—Quickstep—March—Easy. A solid swinging 4/4 march in the Sousa style, for parade and concert.
- John Philip Sousa Centennial March Book**—arr. by Fletcher—AMP—Quickstep—March Book—Easy. 10 original Sousa marches, including "King Cotton", "Stars & Stripes Forever", "Semper Fidelis", "Washington Post", "El Capitan", "Liberty Bell", "Manhattan Beach", and others. Plus 4 new marches by Sousa associates dedicated to the march king.
- Kentucky Trotter**—Perkins-Werle—Mills—Quarto—Light Program—Easy to Medium. A very practical program piece. Rhythmical, tuneful and interestingly arranged by Floyd Werle. Playing Time 2 minutes, 45 seconds.
- Kin**—Frankiser—Fischer—Quarto—Overture—Easy. Overture of marked contrasts and appealing melody. Every section has a chance to shine. Much interest from beginning to end. Fine for festival, concert, or C and D contests. Playing time 3 minutes, 30 seconds.
- Kismet**—Borodin—Beeler—Hansen—Quarto—Overture—Easy. A concert band adaptation of the song successes from the Broadway musical hit "Kismet", based on themes of Borodin, featuring "Stranger in Paradise", "Baubles, Bangles and Beads", etc.
- La Fiesta**—Paulson—Pro Art—Quarto—Overture—Easy. A gay, melodious work which carries the listener to the sunny shores of Spain. An easy, full sounding overture.
- La Gazza Ladra (The Thievish Magpie)**—Rossini—arr. by Cailliet—Sam Fox—Quarto—Overture—Difficult. A brilliant transcription of one of Rossini's most famous overtures. A major contribution to band literature. Playing time 9 minutes.
- La Mascarada**—Walters—Rubank—Quarto—Paso Doble—Medium Easy. A new and effective paso doble that is not difficult at a fast tempo. All instruments are scored within a limited range—a true paso doble of medium easy difficulty.
- Landscape**—Akers—Kjos—Quarto—Scene Picturesque—Easy. A really fine piece of music in the form of a tone poem for the younger bands—slow moving and melodic with a very effective harmonic setting.

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- The Last Round-Up**—Billy Hill—Shapiro, Bernstein—Quickstep—Popular Standard—Easy. A well-balanced arrangement by Paul Yoder of this all-time standard favorite. Field formation included.
- Legions of Victory**—Beeler—Hansen—Quarto—Concert March—Medium. An original, colorful concert march by Walter Beeler, in a majestic cantabile style.
- Liberty Bell, The**—Sousa-Walters—Rubank—Quickstep—March—Medium Easy. A new arrangement of this Sousa favorite playable by the average class C band. Edited by Frank Simon.
- Little Bop Riding Hood**—Foreman—Belwin—Octavo—Novelty—Very Easy. Portraying this famous nursery rhyme in a most interesting manner with a narrator.
- Lochinvar**—Buchtel—Kjos—Quarto—Overture—Easy. Buchtel's latest original overture for young bands—tuneful and interesting in all parts—minimum ranges for all instruments.
- Londonderry Air**—arr. Walters—Rubank—Quarto—Program—Easy. A special arrangement with 20th century harmony and instrumentation. The first part is marked "rubato", giving the director a free hand in moulding the number to fit audience and performers, followed by a section marked "strict tempo". Excellent program number for Class C band.
- Los Picadores**—Caneva—Remick—Quarto—Overture—Easy. An original, easy overture for symphonic band. Ernest O. Caneva is a well-established composer and this new Spanish flavored opus adds much to his already fine reputation. Playing time 5 minutes.
- Love Thoughts**—Pryor-Johnson—Rubank—Octavo—Solo with band—Easy. This solo for trombone and band is the same solo part available in sheet form. Band parts are easy, about class D. Solo part, about grade III with a straight melodic line and no variations. One of the earlier compositions of Arthur Pryor.
- Lumberjack Overture**—Reed—Hansen—Quarto—Overture—Medium. For the first time the rugged, rollicking folk songs of the American Woodsman are arranged instrumentally in this impressive overture for band.
- Main Street, U. S. A.**—Morrissey—Morris—Quarto—Overture—Easy. A brilliant piece, descriptive of the Main Street of any large American City, exhibiting the technique and excitement for which this composer is so famous.
- Make Way For Melody**—Metcalfe—Fillmore—Quickstep—March—Very Easy. Another very easy march to take its place among the other Fillmore Library greats such as "Military Escort", etc. Horns have melody parts practically throughout. Each section has parts of interest. Fine for general use, contest, or festival.
- The Man Who Invented Music**—Gillis—Mills—Quarto—Narrator and Band—Medium Difficult. A fine work for narrator and band. The narration, a natural for young people's programs yet interesting to the adult, by Don Gillis and Claris A. Ross. The music is imaginative, vigorous and entertaining. A high spot in any program.
- Many Times**—Stahl, arr. Haufrecht—AMP—Quickstep—Popular Waltz—Easy. No matter how "Many Times" you play this beautiful ballad, you and your audience will never tire of its haunting melody.
- March For Americans**—Grove—Robbins—Quarto—Concert March—Medium. An original concert march by one of America's foremost composers with a new and stirring arrangement by David Bennett. Magnificent finale for any concert or program. Playing time 4 minutes.
- The March King**—L. B. Smith—AMP—Quickstep—6/8 March—Easy. Dedicated to John Philip Sousa. A rousing march with a lilting trio recalling the heyday of Sousa's band.
- March Nonpareil**—O'Neill—AMP—Quickstep—March—Easy. Crisp alle breve march with a forward drive; part of the Sousa Centennial Series.
- March On America**—Walters—Rubank—Quickstep—Easy. A very easy march utilizing America in the trio.
- A Melodic Caravan**—McHugh—Robbins—Quarto—Descriptive—Medium. Five outstanding compositions that were used in motion pictures expertly woven together by Paul Yoder to make a noteworthy addition to the repertoire of any band. Playing time 5 minutes, 15 seconds.
- Midnight Bells**—Heuberger-Kreisler-Mesang—Hansen—Quarto—Program—Easy. The popular Viennese melody arranged for the first time in an easy band arrangement.
- Mid-West Glory**—Edwards—Kjos—Quickstep—March—Easy. This rousing new 6/8 March by the composer of "Pride of the Mid-West", the hit of last year's Clinic, is equally Outstanding. Both are a "must" for Concert Stage, Gridiron, or Parade for every caliber of band. You'll like it.
- Mills "Pops" Concert Program Band Book**—Buchtel—Mills—Quarto—Program—Easy. Distinctive stylings of appealing favorites for the development of the young band. Fourteen selections suitable for programs. An eight line conductor's score is provided.
- Mississippi Mud**—Cavanaugh-Barris—Shapiro, Bernstein—Quickstep—Popular Standard—Easy. Charles Lee Hill arrangement. A real 'Swingeroo'.
- Mister Peepers**—Green-Beeler—Hansen—Quarto—Program—Easy. This most famous television program theme song is a delight wherever performed. Here is an ideal program number for every grade of band.

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- Mister Sandman**—Yoder—Morris—Quickstep—Novelty—Easy. The successful hit song in a novelty scoring by Paul Yoder.
- Moonlight**—Beethoven, arr. by Finlayson—Boosey Hawkes—Octavo—Concert and Reading—Easy. Finlayson has transcribed sections of the First Movement of Beethoven's "Moonlight Sonata" in the usual exciting treatment identified with his arrangements.
- Music Campers March**—Akers—Fischer—Quickstep—March—Easy. Very easy march dedicated to the Ohio University Music Camp, Athens, Ohio, Charles Minelli, Conductor. Highly recommended for indoors, outdoors, marching, or concert. Highest note in first clarinet is C, and first cornet G. No awkward fingerings or technical difficulties.
- Navy On Parade**—Fultz—Fischer—Quickstep—March—Medium. Stirring march, fine melody. Excellent contrast. Superior scoring. Dandy for parade, concert, contest, or festival.
- The New Yorker**—Hathaway—Hansen—Quarto—Program—Easy. A musical toast to New York town utilizing "East Side, West Side", "The Bowery", and "Hot Time In The Old Town Tonight" written for concert programming by elementary bands.
- The Nutmeggers**—Osterling—Bourne—Octavo—Concert March—Medium. This young composer has given us a "new sound" in this brilliant concert march. A program "topper" for any band, large or small.
- One God**—Drake—Shirl—Mesang—Hansen—Quarto—Popular Sacred Song—Easy. A choral festival number adaptable to all choral arrangements of the song by Dr. Harry Wilson.
- The One Rose**—Lyon—McIntire—Shapiro, Bernstein—Quickstep—Popular Standard—Easy. Paul Yoder arrangement. Field formation included.
- Open Doors**—Deniston—Bourne—Quarto—Overture—Easy. An easy overture with a great big sound. Descriptive writing with contrasting moods and rhythms. A wonderful sight reading number.
- Original Suite, An**—Jacob—Boosey Hawkes—Quarto—Concert—Difficult. This work, originally published in 1926, but unavailable for more than ten years, has been brought back into print this year. It is one of the first major contributions to original band literature.
- Overture In Classical Style**—Carter—Bourne—Overture—Medium. Concert overture with alternating fast and slow sections. Recommended for contest and festival use. Full score published.
- Ozark Dawn**—Frangkiser—Fischer—Quarto—Tone Poem—Easy. Rhythmically and harmonically in a semi-modern vein. Something new and different for your festival or program. Fine for class C or D contest. Eight-line full score only. Playing time 4 minutes, 30 seconds.
- Pageant For Band**—Persichetti—Fischer—Quarto—Selection—Medium Difficult. Dr. Vincent Persichetti completed "Pageant" in January, 1953. Commissioned for A. B. A. by Dr. Edwin Franko Goldman. Opens in slow tempo with horn motive that is used in both sections of the piece. Great band music.
- Pajama Game**—Reed—Hansen—Quarto—Overture—Medium. An overture based on the Broadway musical success including "Hey There", "Hernando's Hideaway", "Steam Heat".
- Parade of The States Combo Band Book**—arr. by Bennett—Shapiro, Bernstein—Quickstep—Collection—Easy. For parade use, rallies, sports events, etc. 12 easy arrangements of tunes related to certain states. For example, "Beautiful Ohio" for Ohio, etc. Melody occasionally allotted to trombones-baritones.
- Pavane**—Faure—Norman—Staff—Octavo—Concert—Easy. This composition by Gabriel Faure has hitherto been unknown to the band repertoire and now becomes a welcome addition to the ever growing catalog of fine Staff band arrangements.
- Pavane**—Ravel—Beeler—Hansen—Quarto—Program—Easy. This delicate, sonorous Ravel composition has been tastefully arranged in an easy manner by Walter Beeler.
- Pentatonic Fantasy**—Gardner—Staff—Octavo—Novelty—Medium. A new original for Band by Maurice Gardner. Clever and scintillating, yet easy for the average band to perform. Here is a highly effective show piece designed to highlight your next band program.
- Persian Carnival**—Barnes—Bourne—Quarto—Concert Piece—Medium. A wonderful program number designed for audience appeal. Effective use of percussion section featuring Greek cymbals, tambourine, gongs, tom toms, etc. Full score published.
- Pigskin Mambo**—Reed—Hansen—Quickstep—Novelty—Medium. Here's the mambo dance form in a special, rousing band melody for assemblies, football and basketball programs.
- Pilgrimage**—Rusch—Belwin—Quarto—Overture—Easy. A short potpourri type overture, simple in structure and melodic in character, all parts are to their easiest and most effective range.
- Pinocchio**—Yoder—Kjos—Quarto—Descriptive Overture—Medium Easy. A musical portrayal of the famous wooden puppet in Collodi's well-known story—ideal program music for all bands.
- Pleasant Valley Overture**—Hanson—Ludwig—Quarto—Overture—Medium. By the composer of "Green Meadows", it contains expressive melodies, subtle harmonies and comfortable ranges for all instruments.

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- Polevetsian Dance**—Borodin—Gardner—Staff—Octavo—Concert—Medium Easy. Here is a complete arrangement of the recently popularized melody by Borodin. This is in keeping with Staff's policy of always maintaining good taste in its transcriptions and arrangements.
- Port Royale**—Frangkiser—Pro Art—Octavo—Overture—Easy. A new descriptive overture of unusual interest. Changing tempos and colorful themes make it excellent for program or contest use. Class C or D.
- Prairie Lament**—Walters—Rubank—Quarto—Program—Easy. The melodic line of *Prairie Lament* is based on the traditional cowboy song "Oh Bury Me Not On The Lone Prairie". Walters has skillfully woven this melody into a colorful tone picture with an underlying rhythmic background characteristic of the great Western plains.
- Prelude & Fugue In F-Minor**—Bach—Moehlmann—FitzSimons—Quarto—Prelude & Fugue—Medium Easy. The latest in the series of Bach Preludes and Fugues transcribed by Moehlmann. Truly great music and a wonderful experience for bandmen. A welcome relief for "non-melodic" instruments, but sufficiently cued for solidity. Will give an almost unbelievably beautiful tone to the band.
- Prelude and Rondo from "Suite for Band"**—Tuthill—Summy—Quarto—Suite—Medium Difficult to Difficult. First and last movements of the "Suite for Band". Other two movements available on rental from the publisher. Winner of the Columbia University Prize in 1947. Excellent for concert. Full score available.
- Prince Valiant**—Mesang—Hansen—Quickstep—Overture—Easy. Chivalrous knighthood in its many heroic musical colors. An extremely easy, delightful overture for young bands.
- Reeds In Front**—Walters—Rubank—Quickstep—March—Easy. As the title implies, the reeds are featured throughout this march.
- Romance 'N Rhythm (Band Book)**—arr. Hathaway—Bourne—Quickstep—Standard Pop Tunes—Easy. A collection of fourteen "standards" given the Hathaway "swing arrangement" treatment. Includes such favorites as "All Of Me", "I'll Get By", "I Never Knew", "San Antonio Rose", "Moon Over Miami", "I'm Confessin'", "Me and My Shadow", etc.
- The Rompin' Stomp**—Gillis—Mills—Quarto—Novelty—Medium Difficult. A smart Don Gillis rhythm composition. Interesting brass figures. Results will justify the work put in preparation.
- Rosary, The**—Nevin—Walters—Rubank—Quarto—Program—Very Easy. A new arrangement that adds a surprising freshness to this familiar title. A popular selection, excellent for teaching the band phrasing and balance between sections. Very easy, playable by second and third semester students.
- Scotch Folk Song Suite**—Davis—Ludwig—Quarto—Suite—Medium. A colorful scoring of three charming Scotch folk songs—"Auld Rob Morris", "Loch Lomond", and "John Anderson" (march with Bagpipe effects). Excellent for Festivals, Contest or Concert use. Entertaining as well as good music.
- Shine**—Mack-Brown-Dabney—Shapiro, Bernstein—Quickstep—Fox Trot—Easy. This new arrangement by Charles Lee Hill is a must! Lively, bouncy fox trot tempo.
- Short'nin' Bread Special**—Hathaway—Bourne—Octavo—Novelty—Easy. An exciting novelty based on the traditional tune. Features band using "hand clap", singing players and soloists who can "ham it up". Optional choruses of lyrics easily memorized.
- Short Piece For Band**—Helbig—Bourne—Quarto—Concert—Medium. A 2½ minute opener—very flashy arrangement using high reeds and brasses. Modern harmonies and exciting rhythms. Full score published.
- Side By Side**—Woods—Shapiro, Bernstein—Quickstep—Popular Standard—Easy. A Charles Lee Hill arrangement of this old favorite. A welcome addition to your library.
- Silver Mountain**—Barnard—Pro Art—Octavo—Overture—Easy. This fine imaginative overture will capture and hold the interest of band and audience. Well-balanced instrumentally and rhythmically, yet easy to perform.
- Sir Lancelot**—Ryberg—Witmark—Quarto—Overture—Medium Difficult. The renowned knight errant commemorated fittingly in this well-knit overture. Jean B. Ryberg, clarinetist with the Kansas City Civic Orchestra, has effectively caught the feeling of knighthood. A thoroughly practical and playable concert number. Playing time 8 minutes.
- Skip To My Lou**—Herfurth—Bourne—Octavo—Folk—Very Easy. This arrangement was designed for junior bands. Very easy, yet gives a very full sound. Published with seven-line conductor score.
- Sky Jockey**—Edwards—Barnhouse—Quickstep—March—Medium. A sparkling new march by the composer of "Pride of the Marines". It has fine melody throughout, enhanced by nice work for the heavy instruments, together with good marching rhythm. Good enough for the best, yet playable by the average band.
- Slavonic Festival**—Scarmolin—Belwin—Quarto—Overture—Medium. This overture is designed to paint a musical picture of peasant life in the Balkans. All the happy, carefree moods of its people are herein portrayed musically.
- Sleepers, Awake**—Bach—Tolmage—Staff—Octavo—Concert—Medium Easy. A beautiful transcription of the organ chorale prelude by John Sebastian Bach. Arranged by Gerald Tolmage.

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- Snow Mountain**—Akers—Kjos—Quarto—Overture—Easy. An easy overture for the younger bands in the distinctive style of Howard Akers. Clean-cut writing for all sections with effective dynamic contrast.
- Soliloquy For Trumpet (or Cornet)**—Morrissey—Morris—Quarto—Solo—Easy. A brilliant, stylized solo for Trumpet or Cornet, by the very popular American composer.
- Sousa Band Fraternal March**—Buys—AMP—Quickstep—March—Easy. Commemorating the 100th Anniversary of John Philip Sousa's birth, this snappy march carries on the Sousa tradition.
- Southern Four**—Palange—Presser—Octavo—Novelty—Medium. Features Dixieland Combo with band accompaniment (clarinet, tenor sax, trumpet and trombone). Splendid novelty, accompaniment is rather easy but it requires 4 good "Dixielanders" and lots of rehearsal for finished performance.
- Southern Spirit**—Mesang—Southern (Texas)—Quickstep—March—Easy. Used as sight-reading march in several states. Typically solid, full and playable, as are all the Mesang marches.
- Southland**—Hovey—Belwin—Octavo—March—Medium. A fine march effective in concert program as well as on the street or field.
- South Of The Border**—Kennedy—Carr—Shapiro, Bernstein—Quickstep—Popular Standard—Easy. Paul Yoder arrangement. Suitable for parade or football band show. Field arrangement included.
- Spiritual From "Symphony 5 1/2"**—Gillis arr. Bainum—Boosey Hawkes—Quarto—Concert—Medium. An exciting transcription for band by one of the leading band arrangers. This was first arranged and performed from manuscript for the American Bandmasters' Association in 1952 and, now, in printed form, is introduced for the first time at the Midwest Band Clinic.
- Stand By March**—Castellucci—Fischer—Quarto—March—Medium. When Cecil B. DeMille was searching for fine, sturdy march material for "The Greatest Show On Earth", he turned to Louis Castellucci. The result was this great march. Available on RCA Victor records. Playing time 2 minutes, 30 seconds.
- Sweetheart of Sigma Chi**—Yoder—Morris—Quarto—Popular Standard—Easy. The all-time favorite in a very warm arrangement by Paul Yoder, featuring a solo for trombone.
- Swing with 6 and 6 Band Book**—arr. by Hathaway—Southern (Texas)—Quickstep—Band Book—Medium. An excellent swing band book containing 6 well-known folk tunes and 6 best-known spirituals, all arranged in the fine swing arrangements of Hathaway. A solid, swingy, playable book that audience and students alike will love.
- Ta-Ra-Ra Boom-De-E**—Sayers—Walters—Rubank—Quickstep—March—Easy. Arranged as a march, a waltz and finally a swing chorus; trombone glissando used.
- Tarkio**—Frangkiser—Belwin—Quarto—Overture—Easy. A melodic and easy overture. Good contest and concert material.
- Tenderly**—Herfurth—Morris—Quarto—Popular Standard—Easy. The familiar standard in a romantic, yet simple, arrangement by Herfurth.
- Tennessee Tech Fight Song**—Yoder—Kjos—Quickstep—School Song—Medium Easy. A solid school fight song with lyrics that can be adapted to your own school.
- Texas Tempo**—Moore—Southern (Texas) Quickstep—Fast March—Easy. A march designed for the fast marching band. Just the march for which many a band director has been looking.
- Theatreland**—Strachey—arr. Brown—Boosey Hawkes—Octavo—Encore or Curtain-raiser—Medium. Bright, glittering "curtain-raiser" by the composer of "These Foolish Things".
- Theme and Variations**—Beethoven—Reed—Mills—Quarto—Serious Program—Medium. A transcription for concert band of the theme from Beethoven's "String Quartet", Opus 18, No. 5 by H. Owen Reed. A fine serious number for program or contest giving every section of the band a prominent part.
- Themes from the "Nutcracker Suite"**—Tchaikowsky—arr. by Johnson—Belwin—Quarto—Selection—Medium. This selection of the most popular themes from this ballet offers a variety of instrumental color and effect that make use of the full resources of the concert band.
- They Were Doin' The Mambo**—Yoder—Morris—Quickstep—Novelty—Easy. The first successful mambo which sparked the popularity of this form, in an authentic arrangement by Paul Yoder.
- 32 Marchettes**—Walters—Rubank—Quickstep—March Folio—Easy. An easy march folio containing the trio of 32 standard marches arranged for sports events—standard instrumentation. Two numbers are in 4/4 meter for processions or half-time ceremonies. To facilitate the planning of maneuvers a chart in the conductors score indicates the duration of the other 30 titles.
- Three Cardinals**—Davis—Ludwig—Quarto—Trumpet Trio (Modern) with Band or Piano—Medium. An attractive concert program number, includes a Blues, Bounce and Dixieland Jazz Finale, within the range of Class C or B bands but recommended for any concert band.
- Three Mood Fantasy**—Sperti—Pro Art—Octavo—Overture—Easy. A varied and melodious Class D overture. Its changing moods make this number a welcome addition to any program.
- Through The Years**—Youmans—Miller—Quarto—Program—Medium. A fine arrangement by Eric Leidzen of this well-known composition, which may be played with or without a cornet or trombone solo. Makes a fine program number. Playing time for complete arrangement 4 minutes. For solo with optional ending 2 minutes.

REVIEW OF 1954 BAND PUBLICATIONS

- Thunderbird Overture**—Lang—Morris—Quarto—Descriptive—Medium. Commissioned by the Pontiac High School Band, this work contains original themes of the Indians who originally inhabited that area. A show piece with brilliant passages for all sections of the band.
- Till Eulenspiegel's Merry Pranks**—Strauss—Walters—Rubank—Quarto—Tone Poem—Medium Difficult. Adapted to medium difficulty, playable by a class B band. The length has been cut to 8 minutes. This arrangement is not a chopped-up medley, and will prove satisfactory to those familiar with the original. Practical playing range for high school students. Full score available.
- To A Wild Rose**—MacDowell—Norman—Staff—Octavo—Concert—Easy. Edward MacDowell's immortal piano piece in a new and beautiful arrangement. Scored to sound big and sonorous at the very first reading.
- Toccata and Fugue In C**—Bach, arr. Plater—Boosey Hawkes—Quarto—Concert—Difficult. Continued demand for this concert number, long unavailable, has prompted its re-issue.
- Tomboy**—Duncan, arr. Richardson—Boosey Hawkes—Octavo—Encore—Medium. A fast-moving, gay number in the light "pops" idiom.
- Trauer-Marsch, op. 103**—Mendelssohn, arr. by Leidzen—AMP—Quarto—Solemn March—Easy. From the Goldman Band Library. Dignified solemn march and trio with compact, full harmonies. Effective original band music from the 19th century.
- A Tribute To Glenn Miller**—Gass—Hansen—Quarto—Overture—Medium. There will never be a greater exponent of American dance rhythms than the late Glenn Miller. As a tribute to this master, in his famous style, Henry Gass has arranged an Overture including "Tuxedo Junction", "Jersey Bounce", "American Patrol", "Little Brown Jug".
- A Tribute To Sousa**—Whitney—Remick—Quarto—Paraphrase—Medium Difficult. An exciting paraphrase based on excerpts from some of the best known works of the world renowned composer and band leader. Playing time 6 minutes.
- Triumphal March**—Rozsa—Robbins—Quarto—Processional—Difficult. An original composition from the motion picture "Quo Vadis" scored for band by Erik Leidzen. It is a stirring Processional featuring brilliantly scored brass and dynamic percussion. Can also be used as a concert march. Playing time 3 minutes, 30 seconds.
- Triumphant**—Herfurth—Bourne—Octavo—Processional—Very Easy. Another Herfurth arrangement for junior bands. Especially recommended for assembly programs and graduation exercises. Seven-line score.
- Trompette et Tambour (Opus 22)**—Bizet—Barnes—Bourne—Quarto—Concert—Medium. A delightful work by Bizet skillfully arranged by Barnes. Effective use of woodwinds and lower brasses. Full score published.
- Truax Field**—Mesang—Southern (Texas)—Quickstep—March—Easy. The last in a series of Mesang marches we will publish. Just as good as all the others we publish.
- The Tsar's Bride**—Rimsky-Korsakov, arr. by Harding—Kjos—Quarto—Overture—Medium Difficult. This brilliant transcription of magnificent music for band has just been completed by Dr. A. A. Harding as the most recent addition to his series of classics for the concert band.
- Twinkle, Twinkle, Little Star**—Piket—AMP—Quarto—Novelty—Medium. Variations for concert band on everybody's favorite nursery tune, spiced with pungent modern harmony. Brass, woodwinds and percussion have ample opportunity to demonstrate their sonorities.
- Two Marches For Band (Bach & Beethoven)**—Erickson—Bourne—Quarto—Classical Marches—Easy. Two classical marches never before published for band. "Entre'e" by J. S. Bach and Beethoven's "Opus 45". Excellent for contest. Full score published.
- The Typewriter**—Anderson—Werle—Mills—Quarto—Novelty—Medium. Leroy Anderson's popular novelty transcribed for band by Floyd Werle. A real typewriter part is included but alternative is provided. An unusual and appealing number.
- Velvet Glove**—Spina—Lang—Morris—Quarto—Novelty—Easy. An enticing novelty featuring the cornets and the clarinets.
- Viennese Melody**—Gaertner—Kreisler—Reed—Hansen—Quarto—Program—Easy. A nostalgic picture of Old Vienna, based on the famous Gaertner-Kreisler melody.
- West Point Suite**—Milhaud—AMP—Quarto—Concert Suite—Medium Difficult. Concert suite in 3 movements: Introduction, Recitative, Fanfare. Commissioned for sesquicentennial celebration at West Point. Vigorous contemporary style with brilliant fortissimo finale, by one of the world's foremost composers.
- Whistling Boy**—Davis—Kjos—Quarto—Concert Novelty—Medium Easy. An original novelty in a modern setting—catchy theme for whistling contrasting with full sounds in all sections.
- Yale Medley**—arr. by Yoder—Feist—Quickstep—College Medley—Medium. Four famous Yale College songs arranged in a fine medley by Paul Yoder. Good for Football Games, Basketball Games, Pep Rallies, etc.

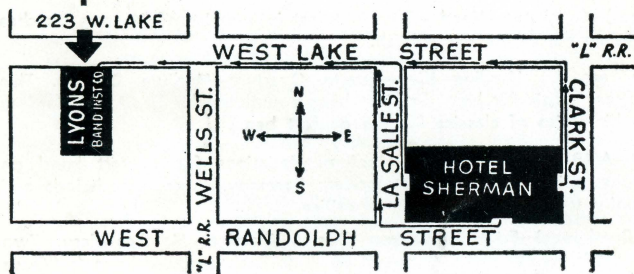
Welcome

TO THE MID-WEST BAND CLINIC

The Lyons Band Instrument Company's offices, showrooms and repair department are only a three minute walk from the Sherman Hotel.

Open house will be held in our service and repair department all during the Clinic sessions.

We hope you will come over and meet the experts that serve you, whether it is to present some problem that we can help you solve or merely to say "hello".



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