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Tines and Trum - Editorial

Oomph and the Orchestra - Reviews

The Bridge Coast - Radio Pops

On the Water - Del Cullis

A Young Player's Friend's Progress - C. E. O. O'Connell - Art

Here and There in New York - Editor

Turns and Turns - R. F.

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How to Start a School Band

—By Mirick

The advice of a consistently successful band director and former director of bands at the University of Michigan is given in Mr. Mirick's 10-point plan for starting a school band.

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POSITION

This is a natural and logical development of the current "instruments of the band" charts. The band helps illustrated at the left are based upon this principle.

Group Method Piano Instruction

At the recent annual meeting, Cleveland, Ohio, of the National Music Teachers' Association, William Aaron Fisher, President, in an address entitled "Piano Instruction in the Public Schools," made a plea for the principled teacher of the piano. His plea was for the recognition of the importance of the history and tradition that goes back to the very beginning of the piano as an instrument.

Group instruction in the piano has been a topic for discussion for many years, and the results have been mixed. The chief objection to group instruction has been the lack of individual attention. However, the results have been more favorable than many people would have expected. The pupils have shown a greater degree of independence and more interest in their work.

In this issue, we present an article by Walter Jacobs Incorporated about the methods used by the School of the Arts and Sciences, which has been very successful in teaching group piano.

Re Interlachen

It is interesting to note that of the 200 students who are being taught by the National Music Teachers' Association, the majority are being taught by group instruction. This is a very encouraging sign, and it is hoped that more schools will follow this example.

A Sermon—Reasonably Brief

A sermon must be brief if it is to be effective. A brief sermon is one that is easy to remember and one that is easy to understand. A brief sermon is one that is easy to read and one that is easy to write.

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Ohms and the Orchestra

An Interview with R. C. Custer
Agent for the Orchestra of Employees of the Lowell (Mass.) Electric Light Corporation

By MERTON NEVINS

"What Ohms?" a way in the office asked us on reading the above title. We had to consult the dictionary to answer him, and we now know almost as much as we did before—no question knows even less. However, we do know something about orchestras, and we rather thought that this group of players from the industrial field offered points of interest for our readers. We, therefore, sent a representative to gather some information, and here it is.

The Beginning

In a talk with R. C. Custer, Agent of the orchestra, some rather interesting material was unburdened which is presented below. Upon being questioned concerning the organization of the orchestra in general Mr. Custer said: "This Orchestra of Employees was started in 1904 with a nucleus of five or six players, their sole objective being to inspire and stimulate a love of good music among themselves and others. They desired to learn, live, play and appreciate the works of the best composers, and to foster the adoration spirit among their friends and fellow-workers; they felt that by doing much pleasurable and profit would be derived from it for themselves and some of the same passed on to others. Thus, while the forming of the orchestra was a voluntary movement on the part of this group of young men, it also was purely philanthropic in purpose.

Successful and Popular

"From the first starting of our orchestra it not only has been very successful but popular, if one may judge by the number of invitations it has received to play, although it is something entirely different from the ordinary, and by different means. I mean that the average orchestra aims to play nothing but dance music and thereby wholly neglects the classics. To our way of thinking these are the highest and most beautiful expressions possible in music, and practically, our orchestra plays only classical and semi-classical compositions. We do not compete with the local orchestras in any way or at any time; we play at any gatherings or for any organization where there is the least likelihood of local orchestra being employed for pay. The boys in 'The Orchestra of Employees' play without remuneration, and wholly for pleasure may derive or impart. It might be of interest an showing the catholicity of representation to give the personnel of the orchestra and the positions held in the company by the individual members.

Mr. Custer handed us a typewritten copy of the information which we here append:

[Official Staff: J. A. Hammeu, Honorary Conductor; H. O. Faust, Director; R. G. Custer, Agent; W. H. Roberts, Treasurer. Performing Personnel: violins, H. O. Faust (manager's office); H. G. Pascal (accounting department); H. G. Carbone (motor department); Stanley Gruen (district representative); Alexander Patterson (electrical department); J. B. McCook (district representative); R. G. Kirby (service department); viols, J. B. Lawrence (district representative); violas, J. P. Hay (accounting department); bass viol, V. G. Veesen (accounting department); flute, Kenneth Field (commercial department); clarinets, R. E. Oakes (accounting department); Fred E. Littlefield (engineering department); oboe, H. G. Lynn (line department); trumpet W. H. Roberts (district representative); trombone, Clifford Anderson (district representative); bass tuba, J. W. Jones (commercial department); tympani, J. P. Halstead (electrical department); drums, R. G. Custer (advertising department).]

The Third Degree

When Mr. Custer had finished his story of the orchestra, the writer brought up a play little questionaire, beginning with:

"What effect, from a business standpoint, does the orchestra have on the institution with which it is associated?"

"That question," replied Mr. Custer, "may be answered as follows: Our orchestra is not considered as forming any part of the business structure of the Lowell Electric Light Corporation, neither does the Corporation plan to benefit in any way from the orchestra's efforts. Whatever results that so far may have been experienced has been very favorable."

"But," I asked tentatively, "are there no jealousies existing between non-members and members, or has human nature been subdued by and through music? Flatly, how is the orchestra regarded by those who hold no membership in it?"

"As to that side of it," replied Mr. Custer with a smile, "you may judge for yourself. Employees who are not members of the playing body assure us that they are very proud of their orchestra. We know this to be true, for as proof of the assertion there are non-members who, from time to time and under entertainments for our benefit, donating the proceeds to us for purchasing additional instruments and needed music."

"First," I came back, "but do the activities of the orchestra have any effect on the working efficiency of the members? And what obligation, or responsibility, is assumed by the members when they are admitted into the organization?"

"As far as I can learn," replied Mr. Custer, "the playing of a tune for an employee makes it easier to get along with him; with the understanding that if a member is not satisfied with any part of the organization he is free to drop it at any time."

"And would it be a fact that the orchestra has ever been a means of reconciling a member with the director?"

"On occasion," Mr. Custer replied, "but only in the case of an employee who has been associated with the orchestra for a long time and who has not been satisfied with his position.

J. P. Halstead

THE END

PRESIDENT J. A. HAMMEU

"As a lover of music, President Hammeu was greatly pleased to discern this ambition on the part of his employees, and from that time has offered every encouragement and assistance personally possible to direct our efforts along the proper path. He has advised us in the selection of our music, provided us with rehearsals, and conducted the major number of concerts given before the public. We fully realize that without his sympathetic and kindly cooperation it would have been impossible for the orchestra to progress as it has done, yet he is content that the credit for it all shall be given wholly to his boys."

"The orchestra is a hobby with Mr. Hammeu, yet as an official of the company he never attempts to direct the affairs of the orchestra. He never insists that we play at any function when there was any unwillingness to do so shown by the members. Instead he always has advocated that the organization should govern its own affairs in its own way. The only personal satisfaction which he derives is in attending rehearsals and concerts in the same capacity as any of the employee members. I might say that the orchestra has become a personal hobby with every member, and that all thoroughly enjoy their association with it.

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[4,000]
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The Ether Cone
A Cornet Playing Pilgrim's Progress

Number Thirteen
HERBERT L. CLARKE

The thrilling incident of my stay over Easter with the Pilgrim's Progress and my subsequent stay in London, were too great for me to try to find any flaw or fault, and I didn't have the nerve to attempt it.

After an evening at a concert where I had listened to any of the great cornet players, I could sit down and write about the half the music without thinking of all that I had heard, and as my memory was good (at least in music matters) I would follow mentally the solo they had played almost note for note. Of all these many cornetists I had listened to, the most impressive one I heard was the one in which I heard the inimitable Mr. Patti sing the simple little ballad of "Maiden Alone," I just listened, and when she finished, I heard the rest of the orchestra, but I had tears in my eyes and a lump in my throat. Her singing of the old cornet was a revelation which induced me to try to imitate her on the cornet, although I am not sure that it was not perhaps the best one. Nevertheless, it helped to purify my tone and taught me to play softly as much as a great cornetist and sing when rendering simple songs in a way to affect the entire audience as it had me.

I Developed Both Styles

This style of practice did not tire my lips so did playing the brilliant cornet solo, but seemed to rest them. Still, I realized that the public demanded gypsy technical demonstrations on the cornet, so each morning after my regular practice on the scales in all the different forms I would tackle some of the solo I had heard heard these great cornetists render, and the realization of the pitch of enthusiasm to which they had aroused their audiences filled me with greater ambition than ever. I would play and play and play and get better and better and I was forced to rest. I would pick up some music magazine and read of their successes until I was again feed with ambition and filled with aspirations to become as celebrated as were they, then pick up my cornet and go on again with greater strength than before.

In those days I did not know how to govern or control my passion. There was no one to correct faults but myself, and in bygones way I would make mistakes and without rectifying them I would continue on as I should have done. Everyone knows that as a rule boys are not blessed with much philosophy, nor to mention common sense, yet they think they know a lot about almost everything. With us in those days daily practice meant that so many pages of exercises were necessary to build up a strong lip, instead of one exercise being practiced and played faultlessly before a whole page was attempted. I remember a date when the famous Gilmore's Band was booked for a concert, and on the morning it arrived in town I was at the depot to have a look at those wonderful musicians who were supposed to be the greatest instrumental players in the world. When the train pulled in and the men left the cars, I stood back in awe as they passed me, although I knew a part would have helped "late" to get a grip on the instrument to the hotel if I had had the nerve to approach any of them. I wanted to speak to Ben Bent, who cornetist, and question him as to the correct way of playing certain things. But I could not muster enough courage to brazen it out and approach him, and so I went back to work with the same determination and I realized that with his going I had let an oppor-

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R. K. O. ORGANISTS
By IRENE JUNO

Here are some of the stellar luminaries which populate at the conclusions of the various Radio-Keith-Orphans houses. Some are newcomers to our pages, others our readers will recognize as old friends. All, we are happy to say, are not only good organists, but good fellows to boot. We rise to welcome them. In the words of Silent Col, "Glad to meet you."

FRED KINLEY

SPEAKING of organists, why not introduce one of the top-ranking of the Radio-Keith-Orphans Circuit at this time? Fred Kinley, tenorist at this time as he is regular tenorist work goes, but Organist in Chief of the R. K. O. Having served his time a picture-studio organist and graduated to a featured or- ganist with spot light also, he is a fly big guy from the Wurlitzer console to the Hippodrome, New York, and leads in with the Palace Theatre Rehearsal where he creates organ solos that are set by organists in every connected with the United States.

The Chief

His past work as an organist in too little to write much about, and being extremely modest he would rather talk about the bios of the organ than himself. He believes the organ is here to stay, and that the roascade will just take advantage of this organized army, the Tight, and he's ready for the organ. His alter plows and wood is deep, and he knows the present state of musical affairs is a living work which will require the free organ and to read the spot light organ forward. It is reported that an organist who can do an outstanding solo will be chosen before a more prominent capacity. In house seem work, an organist is on the job, and the front or manager would probably have been a player who played a little for his seventy-five-thousand since one who knows works and works for a "break." Getting away, as he does from organists, he has a good handle to the organ. He's a very busy man now, his work goes to the studio, but he still finds time to go to the concerts and to his other organ and solos which he has made many appearances in Greater New York. Mr. Kinley is now on the air with his organ and he's always used this student with a pianist. And now he's in some of the clubs on the R. K. O. "What could your name have suggested that is good?" He's gotten a lot of work out of the R. K. O. and it's proving it. He's a real asset to the Keith's organ. The organ is in Yonkers, New York. His work is very popular with the audience and with the composer. He has been heard in a lot of big hits, including The Wizard of Oz, The Great Gatsby, and The Beautiful South. He has a lot of work coming up and he's looking forward to it. He's a great organist and he's making the most of his talent."

KATHERINE BEAVER

From the state college comes another; a young lady who is far too modest about her accomplishments. In fact so modest that I just can't get a long story. She tells me that she is a student of the organ at the Keely House in Aeros, and she was chosen as organist when the house opened, April, 1936. "My career is as yet too short to hold a feature spot as long as that."

And finally she adds, oh, so modestly, that she has been in many concerts and has always been successful. She is a member of the Kiwanis Club of Aeros, and she has been a member of the Kiwanis Club for ten years.

And now to the last organist at the R. K. O. He is a real asset to the organ. He is a real asset to the organ. He has been heard in a lot of big hits, including The Wizard of Oz, The Great Gatsby, and The Beautiful South. He has a lot of work coming up and he's looking forward to it. He's a great organist and he's making the most of his talent."

His Musical Background

At the age of five he started the study of music with his mother and later took advanced study at the Chicago Institute of Music. His organ foundation was ap- proved through study with Joseph Park, concert organist and teacher of the organ in Clevelin, Boston, and Ranelt.org in Brooklyn, N. Y. In 1910, he graduated from the advanced organ program. A subsequent study, he has been heard in a lot of big hits, including The Wizard of Oz, The Great Gatsby, and The Beautiful South. He has a lot of work coming up and he's looking forward to it. He's a great organist and he's making the most of his talent."

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The book for everyone interested in the Guitar, Mandolin, Ukulele, Banjo, and other fretted instruments. It contains valuable information for parents, educators and students. FREE with any instrument of these instruments: for parents, students and teachers.

GIBSON, Inc.
Kalamazoo, Michigan

Melody for April, 1929

A Corner Playing Pilgrim’s Progress

by Paul S. Rabin

A few months ago, I was asked to write something of this sort. As a matter of fact, I was not at that time quite sure of the point I wanted to make. I knew that there was something in the idea, however, and that it appealed to me. So I started to write, and the result is this article. It may not be perfect, but it was the best I could do.

(To be continued)

Melody for April, 1929

Here and There in New York

by ALANSON WELLER

The month of February, as it has, a number of important musical events. "Two Twerks" are being performed in New York, one of them the first chamber music organization in the world, and the other a symphony orchestra composed of symphony orchestra players. The former, under the leadership of the Boston Symphony Orchestra, under Leonard Bernstein, composed of a symphony orchestra by the composer of "The Magic Flute," and the latter, under the leadership of the Boston Symphony Orchestra, composed of a symphony orchestra by the composer of "The Magic Flute," was the first of its kind in the world. The former, under the leadership of the Boston Symphony Orchestra, composed of a symphony orchestra by the composer of "The Magic Flute," was the first of its kind in the world.

Threnody and Music

"With the best of love, Music on the Phone" is a perfect example of what I have called the "medieval" style of music that is being played in a very important way. It is probable that we shall hear in the future of streams or events, not only of the kind that is being played on the radio, but also of the kind that is being played on the telephone. It is possible that we shall hear in the future of streams or events, not only of the kind that is being played on the radio, but also of the kind that is being played on the telephone.

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Adapted to develop the vibrato technique. In this edition, Max Bendix has composed a new collection of scale studies, particularly designed for clarinet players. The book is divided into three parts: Part I covers basic scale studies, Part II introduces more advanced techniques, and Part III explores the use of vibrato in performance. Written by a master musician, this book provides a comprehensive guide for clarinet players looking to enhance their vibrato technique.

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A new and revolutionary system for the attachment of music's stand. It is designed to make playing more comfortable and efficient. It provides a solid and stable platform for the musician, allowing for greater control and stability during performance. The system is easy to install and offers a wide range of adjustments to accommodate different playing styles and needs. It is the perfect solution for musicians looking to improve their playing experience.
Here is the Dram
You Have Been Waiting for
Never anything like it before. It has no storia. It has no set, no back, no play actors. It plays a tall boy. It plays an animal. It pretend that the players choose, both out and of the audience. Any lad with some "appy" tricks to the nearest picture stage, stop, dress. What do the next "milk" look?

Don't try. It can't be done. Remember, Congress and Ludwig could not afford to risk their 22 years of success unless it was positive that this play was all that it is claimed to be.

The LUDWIG SUPER SENSITIVE violin bridge is contained in the violin box designed and invented in

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Learn of the many new models introduced by King during 1928—the Commandor Comet, "U-01" Trumpet, New Proportion Trombone, Silver King Clarinet and others.

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Irene's Washington Letter

Mr. Mike Donahue
St. Mark's School
Salisbury, Md.

Dear Mike:

How is your family? I talk to you every week, but you don't write me. I bet you don't like the warm weather of FL, do you? I bet you don't miss the snow that we have here. What a waste of ice to the snow people! They have plenty. You really wouldn't know the old town now.

I've been reading about all the new buildings and improvements in the town. I've been reading about all the new buildings and improvements in the town. I've been reading about all the new buildings and improvements in the town. I've been reading about all the new buildings and improvements in the town.

I'm glad you're having such a good time. I wish I could be there with you.

Irene

Autumn Moods

CAPRICCIO

GERALD F. FRAIZE

Allegretto giocoso

Piano

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MELODY
Havana Nights
CUBAN DANCE

R.S. STOUGHTON

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MELODY

26

Continued on page 39
SOLO TENOR BANJO
1ST TENOR and
PLECTRUM BANJOS

Queen City

March

A. J. WEIDT

Note: The small notes are never to be played in ensemble performance.

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In effect, an elementary oboe, which, because of its simple mechanism and low price, affords the solution of the oboe problem that has been the bane of all oboists and its admirers. Although intended as a stepping-stone to the true oboe, the Oboette is a complete musical instrument which may be used as a substitute for the regular oboe in all orchestras, ensembles, and also for private instruction without any risk of disfigurement.

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By Rudolph Toll

By following the instructions given in this book, you will be able to play the Oboette with skill and ease. The book contains all the necessary information for a complete understanding of the instrument and its care. The exercises and etudes are designed to develop the student's technique and help him to master the fundamentals of the oboe.

The Clarinetist
CONDUCTED BY Rudolph Toll

More Examples in Pizzicato and Breathing
Questions and Answers

I have found a very efficient passage in the flute "Vespertine" by Gluck, and if you could help me I would be greatly obliged. I am able to play it with a good effect, but if you could help me I would be very grateful. I am able to play it with a good effect, but if you could help me I would be very grateful.

S.N. - Last month through regular lessons I was represented as being in the thirteenth line of the second volume of my book. Playing long, rapid passages without breathing unnecessarily will not exhaust the player's lungs when the notes are joined, the "nd" and the "end" insert only, to read "will not only exhaust." - A.T.

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This is No. 362 M. LACROIX 1745, 4-ring Bocal system clarinet, which, in the plush case, retail at $90.

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Melody for April, 1939

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Continued from page 13

THE HOLTON

Rudy Wiedoeft

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The BACON BANJO CO., Inc.

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The Tenor Banjoist

CONDUCTED BY
A. J. Weidt

Some Toasty Hints for the Arranger

The as in the chord scales, is an important and dominant 7th chord, that is to the root and minor 3rd. The banjoist is supposed to play harp music in the orchestra, and, in投机 situations, it is common to see it in the middle of a solo. In this type of music, it is used to fill in the melody notes, which are sometimes represented by the banjoist.

The chord is in No. 1, while the following chord is in No. 2. The two chords are closely related, and it is common to see them used together in the same measure.

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The chord is in No. 1, while the following chord is in No. 2. The two chords are closely related, and it is common to see them used together in the same measure.
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Of immensely淮南ig qualities, including "General "Tanner-In-the-Melee" and the Moonlighter." For Band only... 2.
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A specialty for any band... 4.
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A very fine number, apropos for the day.
"I'll Wear a White Flower for You, Mother Dear"
Vocal Solo, Male Quartet, Pianist... Full Band... 1.
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School bands, town bands, church bands, hotel bands, radio bands, bands for vaudeville, educational bands, marching bands, bands for parties, bands for conventions, bands for small opera houses,
BAND ENthusIAST'S BOOK No. 1.
 escrita y en marcha Con exceso de parte..."en am silla. lo siguiente..." "estar...*

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POWER AND GLORY
Conducted for orchestra by J. O. M. (complete for band by J. B. M.). We believe this to be one of the best compositions of this outstanding composer.

Melody for April, 1929

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BY LYNN W. THAYER
County Music Director

OTTAWA COUNTY JOHN H. SCHOOL ORCHESTRA.
This group is composed of pupils between from the school orchestras of the town and various regulars for competition.

What They Think Of Us

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Gordon B. Hackett, Brebrield, Me.--I have found your magazine very interesting, as it supplies information on all the important happenings in the world of music. I particularly like your sessions and music is very good. I am sure that it is a great magazine.

R. C. Elmood, Lindeker, Sunday, Pa.--I have an orchestra in the Central Florida and First Ward schools, and am much pleased with the quality and variety of music published in your magazine, particularly, the new Symphony series. I like, in your arrangements, the upper position note of the first violin part being written in the first position. The additional solo for us is especially simple and is due to me. This instrument we can handle without anything else.

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Dr. C. W. Martin, Edinboro, N. Y.--Do not let when you can improve your magazine. There are, no doubt, ways, but none that I know of.

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A. H. Lockwood, Superintendent, Teacher of Music, Benicia, Ohio.--It is very difficult to improve the magazine.

R. F. Johnson, Englewood, N. Y.--I like the magazine very much. The about have been very helpful. Keep it up.

C. B. Smith, Music Director, Pueblo, Colo.--I have been a subscriber to your magazine since its inception, 1911, and am now renewing--highly recommend. Band "Orchestra Delight"--which is evidently reasoned that I consider it well worth while.

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Henry H. Barnard, Barnard, N. Y.----I am very much interested in "Orchestra Delight"--as well as "Play Without Pressure"--"The Four Bar"--and "Symphonies Series"--(especially "The Tuba)."

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Notes and Comments

New York. - With the addition of some new states to those organized for school band contests held with the cooperation of the National Barons for the Advancement of Music, the list now numbers forty-five. Three states are Massachusetts, Rhode Island, New Hampshire, West Virginia, Virginia, Georgia, and District of Columbia.

C. W. Tarrington, director of the Barons, reports that not only is the growth in number of states important, but significant, also, is the fact that the development of barons districts extends to many of the states already organized bringing in many more ensembles than could not occur had the states been independent.

It is announced that all but four national school band contests scheduled to be held in Denver, Colorado, May 18th will be, as at present, limited to fifteen or more schools and bands from all parts of the country, each of which has been a winner in its state from four to forty contests.

Long Beach, Cal. — Recently Herbert L. Clarke, the well-known band director and former victor was invited, with the Long Beach Municipal Band, to the ceremonies of the 25th anniversary of the founding of the city. Two concerts, held in the Municipal Auditorium, were patronized to capacity. The program was made up of works composed by Mr. Clarke and members of the band.

Loudon, Tenn. — On February 19th the Tennessee Technological College Band, under the baton of Barry J. Davis, director of the institution’s band and orchestra, gave a well-balanced program in the college gymnasium. The audience was large and appreciative.

New England School Music Festivals

Rhode School Band, Groveton, N.H. — Paul F. Brown, school director, and Stanley E. Kinney, high school director, gave the following list of new school bands organized during the past year: Mr. Brown, School Director; Stanley E. Kinney, High School Director.

Marshall School Band and Orchestra, Quincy, Mass. — The School Band and Orchestra of the Marshall School, Quincy, Mass., were recently organized.

Massachusetts School Band and Orchestra, Springfield, Mass. — The School Band and Orchestra of the Massachusetts School, Springfield, Mass., were recently organized.

Boston Schools Band, Dansville, Mass. — The School Band of the Boston Schools, Dansville, N.Y., was recently organized.

New England Schools Band and Orchestra, Litchfield, Conn. — The School Band and Orchestra of the New England Schools, Litchfield, Conn., was recently organized.

New England Schools Band and Orchestra, Meriden, Conn. — The School Band and Orchestra of the New England Schools, Meriden, Conn., was recently organized.

New England Schools Band and Orchestra, New Canaan, Conn. — The School Band and Orchestra of the New England Schools, New Canaan, Conn., was recently organized.

New England Schools Band and Orchestra, Newton, Mass. — The School Band and Orchestra of the New England Schools, Newton, Mass., was recently organized.


New England Schools Band and Orchestra, Shelton, Conn. — The School Band and Orchestra of the New England Schools, Shelton, Conn., was recently organized.

New England Schools Band and Orchestra, Southbridge, Mass. — The School Band and Orchestra of the New England Schools, Southbridge, Mass., was recently organized.

New England Schools Band and Orchestra, Stuart, Mass. — The School Band and Orchestra of the New England Schools, Stuart, Mass., was recently organized.

New England Schools Band and Orchestra, Wilton, Conn. — The School Band and Orchestra of the New England Schools, Wilton, Conn., was recently organized.

New England Schools Band and Orchestra, Winchester, Mass. — The School Band and Orchestra of the New England Schools, Winchester, Mass., was recently organized.

New England Schools Band and Orchestra, West Springfield, Mass. — The School Band and Orchestra of the New England Schools, West Springfield, Mass., was recently organized.


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By John W. Long

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Published by
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