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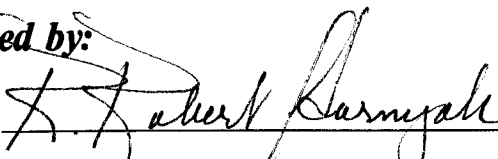
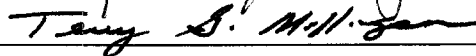
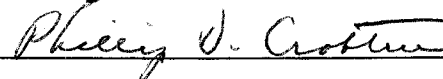
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I hereby recommend that the thesis prepared under my supervision by JAMES M. KLEIN

entitled THE LIVE RADIO BROADCASTS OF THE ARMC
BAND, 1929-1939: PROGRAMMING AND INFLUENCE ON
EMERGING BAND REPERTOIRE

be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF MUSICAL ARTS IN WIND CONDUCTING

Approved by:

THE LIVE RADIO BROADCASTS OF THE ARMCO BAND, 1929-1939:
PROGRAMMING AND INFLUENCE ON EMERGING BAND REPERTOIRE

A thesis submitted to the
Division of Graduate Studies
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PREFACE

On a December morning in 1920, Frank Simon, in between seasons as cornet soloist and assistant conductor of the Sousa Band, led a group of nineteen employees of the American Rolling Mill Company of Middletown, Ohio through a rehearsal of band music. On that day was born the Armco Band, an organization which soon thereafter would set the standard by which other industrial bands were measured.

The American Rolling Mill Company, commonly called Armco, was from its inception in 1900 a pioneer and innovator in steel research engineering and in employee benefits. The merger of these two talents, the progressive thinking of Armco, and the musical insight and organizational skill of Frank Simon served to produce the "World's Greatest Industrial Band" and perhaps one of the finest concert bands this country has ever known.¹

It is the purpose of this research to explore the history of the Armco Band through the 1920s and '30s, and to focus particular attention on a series of radio programs from 1929-1939 which were broadcast to the nation over the N.B.C. radio network. Because the development of the concert band in this country's public schools and colleges seemed to parallel the rise of the Armco Band, these radio broadcasts

¹The name, the "World's Greatest Industrial Band" was used frequently in advertisements from 1928-1939. This name appears frequently in the personal correspondence of Frank Simon, as well as in magazines and other periodicals such as the Armco Bulletins.

had the potential to have a noticeable effect on the programming of these school organizations.

To explore the possible effects that these programs had on secondary school band programming, the repertoire of the Armco Band radio programs has been compared to the secondary school "National Contest Lists" from 1930-1939. In addition, the possible effect these broadcasts had on college programming has been examined utilizing the programs of the University of Illinois Band from these same years.

The purpose of this research, however, has been limited in scope. The intent of this study is only to present evidence which suggests that the Armco Band programs did positively affect school band programming. The conclusions, then, should not be viewed as a comprehensive statement of these relationships, but rather as a basis for further study and research.

It is hoped that this research will stimulate interest in other research of the early periods of the school band movement in this country, and perhaps demonstrate that industry and music can become partners in enterprise which can be mutually beneficial to both concerns.

For their unselfish help, this writer wishes to express his sincere thanks to Dr. David Simon, son of the late Frank Simon, Mr. Sam Ashworth, who had the foresight to collect materials of the Armco Band before they were lost, and to Dr. R. Robert Hornyak, who supervised this thesis and my program of study at the University of Cincinnati.

"ARMCO SPIRIT is a comprehensive vital force which finds expression in the practical application of policies builded on a platform of Christian principles, in which selfish purpose has no place.

"ARMCO SPIRIT combines in proper proportion a spirit of fairness, a square deal always, both in theory and practice; a big broad view of every problem, cutting out all narrowness and littleness; a spirit of unselfishness, of loyalty, of courtesy to and consideration for the other fellow.

"ARMOC SPIRIT is, in fact, simply an exemplification of the highest standard of real American citizenship."

from Armco Bulletin, March-April, 1925

CHAPTER I

THE ESTABLISHMENT OF THE INDUSTRIAL BAND AT ARMCO

The Early Days of the American Rolling Mill Company

To understand the industrial band first requires some knowledge of the industries which sponsor bands. In the case of the American Rolling Mill Company (Armco) of Middletown, Ohio, some awareness of the history of the company and the attitude of both labor and management help in understanding why a band sponsored by this particular organization became so successful.

The American Rolling Mill Company came into being almost by accident. George M. Verity, founder of Armco, came into the steel business quite vicariously. The son of a Methodist preacher in southern Ohio, Verity moved to Cincinnati after graduation from high school to pursue a course of study at Nelson's Business College in January, 1884. Although Verity had planned to become a banker at the completion of his studies, the death of Jean Standish's father in the summer of 1884 changed his plans. Verity had met Miss Standish that summer at a camp sponsored by the Cincinnati Conference of the Methodist Church and when her father died, Verity offered to manage the family-owned grocery store located on Pearl Street in downtown Cincinnati.¹

¹Christy Borth, True Steel (Otterbein, Ohio: The Otterbein Press, 1941), pp. 39-41.

After a few years Verity sold the Standish store. Upon the recommendation of one of his teachers at Nelson's Business College, he found a job managing a small sheet metal shop located at the Public Landing in Cincinnati. Although he knew little about the steel industry, he was willing to learn and always seemed to listen to his employees. As one of his early workers remarked:

As long as he wants me I'll go along with him. I figure you can't go wrong going along with a man who knows how to listen to you and makes you feel . . . with him instead of for him.²

Since the sheet metal roofing business at this time was very competitive, Verity organized a Sheet Metal Roofing Association to foster cooperation between his competitors.³ Approached a few years later about building a steel mill in the area to roll sheet metal for use in industries similar to the one he managed, Verity was enthusiastic about the idea. He surveyed possible sites in both Zanesville and Middletown and put together a plan to raise one half of the \$800,000 needed to open a mill. However, the partner who agreed to raise the other half of the needed capital lost his promised support and, as a result, the partnership fell through. Nonetheless, Verity decided to go ahead with the plans. With the assistance of William T. Simpson, a friend who knew mill processes, Verity decided on the Middletown site, raised the needed capital, and opened the American Rolling Mill Company on July 12, 1900.⁴

²Ibid., p. 56.

³Ibid., p. 65.

⁴Ibid., p. 86.

From the beginning, Armco was noteworthy for several reasons. It was the first steel mill in the country to combine the conversion of pig and scrap iron to sheet metal and sheet metal into finished products under one roof. It was also one of the first mills using the new open hearth process for making steel. Most important, though, was George Verity's belief in labor-management cooperation in achieving goals. As he stated in the early days of Armco:

I firmly believe that our present weaknesses can be converted into our main source of strength if all men in our organization can be made to realize that it is our mutual interest to understand one another's problems.⁵

This belief in the worth of employees helped the company through its first years.

The result of this employee-oriented attitude caused the formation of the American Rolling Mill Mutual Benefit Association in 1903.⁶ Although originally organized as a mutual benefit insurance organization, it later became an organization for the promotion of social and recreational activities.⁷ Armco was perhaps the only steel company with such a benefit program for employees and was years ahead of other industries in its thinking.

As the company grew, so did the scope of the Association's activities. It sponsored everything from social and athletic events to concert series, dramas, festivals, and study clubs. Armco was also

⁵ Ibid., p. 109.

⁶ The name was later changed to Armco Association.

⁷ Bennett Chapple, Forty Years with Armco (Middletown, Ohio: Armco Steel Corporation, 1964), p. 248.

the first to pioneer employee representation in the management decision process. Among other Armco firsts in meeting employees' needs was the formation of a safety committee in 1910 to help lower the accident rate.⁸ Armco was among a few companies to build a hospital for employees.⁹

In addition, Amrco was an innovator by publishing an employee magazine, in 1913. These Bulletins not only gave each employee an idea of what was happening in all aspects of the company, they also emphasized safety standards, granted recognition for service, and gave news about the Association's activities.

It is not surprising, then, that a company so interested in the welfare of its employees, definitely an innovation in the predominantly "hire and fire" attitude of most industry management of this time, would also be a pioneer in steel research. Between 1910 and 1920, Armco led the entire steel industry in innovations. These included: the first mill to combine the production of raw materials into finished products under one roof; the first mill to supply steel with high magnetic qualities for use in the infant electrical industry; the first mill to produce rust-free steel for wire fencing, culverts, irrigation systems, and underground tanks; and the first mill to design special iron to hold porcelain permanently for use in

⁸The role that safety played in Armco plants is evident by the inclusion in every Armco Bulletin, a section on the latest safety features and precautions. Cash incentives were offered for teams with the best safety records. A safety contest was held in 1925 and a trophy given to the group with the best safety record.

⁹Borth, True Steel, p. 204.

refrigerators and porcelain-lined cooking utensils. Shortly after 1910, Armco was also the only mill to provide the auto industry with silver finish auto steel which could easily be molded into automotive bodies.

In 1919, the Armco management formally wrote a set of policies, a "bill of rights" for the operation and management of the company. This document, titled "Armco Policies" stated the rights of employees, pledged good faith to the community, and guaranteed honesty to customers. These policies, based on the belief of George Verity in providing for the mutual welfare of all workers in the mill, remain as the basis for all company decisions today. One excerpt from the document which sums up the attitude of Armco reads:

To secure such a result [a profit] in the largest measure, its organizers believe that it would be necessary to adopt and practice such policies as would bring about a condition of mutual confidence and create a spirit of sympathy and of real co-operation between the members of its working organization, its customers, its stockholders, and the citizens of the communities in which its plants would be located.¹⁰

The first twenty years of Armco proved that a small company committed to quality, research, and employee welfare could survive and prosper among the large steel producers of the period. Armco may have been one of the first industrial democracies in America.

¹⁰"Armco Policies," The American Rolling Mill Company, 1919. (Many of the sources used in this paper are from Armco publications. In most cases the articles are not signed. As a result a format similar to the one used in this footnote will be followed throughout the paper.)

The Idea of a Band

By 1920, the Armco Association sponsored several activities for the benefit of mill workers. Semi-pro athletic teams, especially baseball and basketball, competed with other industrial teams. The Cincinnati Reds were even at one time invited to come to Middletown and play the Armco team.¹¹ From the beginning, the Association had been housed in the Sorg building in downtown Middletown, but as a result of its expanded activities, in 1921, the Association moved to new quarters in the Malkes-Sohniges building down the block.¹² Although it sponsored a concert series, the Association had not considered sponsoring a band. The attitude changed, however, when one of Armco's sister plants in Zanesville, Ohio started one.¹³ In Zanesville, the local association had begun to sponsor a band as early as 1919. It maintained, in addition to a band, a drum corps, as mention was made of the purchase of eight "Aida" trumpets for this organization in a June, 1919 Bulletin.¹⁴

Perhaps what stimulated interest in forming a band at the main offices in Middletown was the appearance of the Zanesville Band in Middletown on National Armco Day, September 25, 1920. Although only twenty-eight in number, the Zanesville Band opened the festivities by

¹¹Sam Ashworth, former Armco employee, Interview, 25 June 1981.

¹²Chapple, Forty Years with Armco, p. 250.

¹³Although the headquarters of Armco was in Middletown, the company also operated plants in Zanesville and Columbus.

¹⁴"Armco Band Notes," Armco Bulletin 7 (June 1919):214.

marching to Armco Field and playing a short concert on the steps of the main building. Later that evening, the band gave a concert featuring Mrs. Nell Bunnell Smith as vocal soloist and Middletown's own Frank Simon, soloist with the Sousa Band, as cornet soloist.¹⁵

The management at the Middletown headquarters watched the progress of the Zanesville Band on National Armco Day with great interest. A call for the formation of a band at Middletown first appeared in the October, 1920 Bulletin:

National Armco Day proved beyond any question or doubt the need of a good band composed of Middletown people. There have been several attempts made in the past to organize an Armco Band, and the failure of these attempts should not prevent us from making another attempt to organize this much needed organization at this time. Armco should have a band of 100 pieces. . . . 'Lets go bandmen' and get this thing started without any further delay.¹⁶

Another call appeared in the November Bulletin:

A high grade Armco band would be the most popular attraction not only for Armco but for the entire community, and it is hoped by the end of another year that this much needed organization will be brought together under a competent leader.¹⁷

By December, however, a Middletown Drum Corps had been organized under the direction of Ben Finkbone of the Galvanizing Department.¹⁸

In addition, the manager of the Association had contacted Frank

¹⁵"National Armco Day," Armco Bulletin 7 (November 1920): 420.

¹⁶"Band," Armco Bulletin 7 (October 1920):397.

¹⁷"Armco Band," Armco Bulletin 7 (November 1920):413.

¹⁸"Band and Drum Corps," Armco Bulletin 7 (December 1920): 509.

Simon about helping to organize a band from among the employees of the mill.¹⁹

Frank Simon suggested that a questionnaire be sent to everyone employed at Armco to determine how many workers had ever played in a band, how many owned instruments, their previous experiences, and other relevant questions. The results of this questionnaire showed that only nineteen employees had ever played in bands and most did not own instruments.²⁰

However, at the insistence of the Association manager, this group of nineteen employees got together one Sunday morning in December, 1920. Armed with the simplest music he could find, Frank Simon led them through a rehearsal. As Simon remarked looking back on that rehearsal:

I can not recall in my long experience of ever having heard a worse performance. What they lacked in musical ability was more than made for in their enthusiasm.²¹

Although Frank Simon saw his interest in getting the band started as just being helpful, soon a committee approached him and asked him to meet with them and George Verity. At that meeting, Simon was asked what the next step should be in order to form a band at Armco. He advised that a leader should be found that was a good organizer, possessed much more patience than he did, and had a good

¹⁹ Frank Simon was in between seasons with the Sousa Band, where he served as Cornet Soloist and Assistant Conductor.

²⁰ Frank Simon, Personal letter to Philco Corporation, no date, Simon Archives, Cincinnati, Ohio.

²¹ Ibid.

knowledge of working with men. Even though Simon knew musicians and bandleaders from many areas, he could not offer a name to suggest to the committee.²² It was at that point that Verity offered Simon the job. Although he initially refused, after the assurance of Verity that he would have full cooperation from both the company and the Association, Simon agreed to at least consider the offer.

Frank Simon

Although the formation of an industrial band was not without precedent in this country, Frank Simon had a hard decision to make. The oldest industrial band known was the Altoona Works Band of the Pennsylvania Railroad, organized in 1853 by William Boyden. By 1898, over one thousand industrial bands were active in America and, by 1920, the Missouri-Kansas and Texas Railroad boasted seven bands each with a full-time music supervisor.²³ However, the possibility of forming a band at Armco after the rehearsal Simon had heard on that December morning must have been the main thing on his mind as he considered this offer.

Frank Simon was born in Cincinnati on November 26, 1889, son of Sol and Bertha Simon, operators of a dry goods store in Middletown. At age eleven Frank Simon began to study the cornet with the leader of the local municipal band in Middletown.²⁴ The decision to study

²² Ibid.

²³ Alberta Graham, Great Bands of America (New York: Nelson and Sons, 1951), p. 127.

²⁴ "Music Man," Cincinnati Alumnus, June 1966, p. 22.

the cornet met with much opposition from his parents and uncles. They were opposed to having a musician in the family and argued that the music profession offered little opportunities. The young boy persisted, however, and finally won.²⁵ When he was only twelve, Simon made his conducting debut with the Middletown Municipal Band.²⁶

After a year of lessons with the local director, the teacher moved away and suggested that Simon travel to Cincinnati, about thirty miles south, to study with William J. Kopp, Principal Trumpet of the Cincinnati Symphony Orchestra.²⁷ Although Simon made rapid progress, after two years Kopp suggested that he study with Herman Bellstedt, famous cornetist formerly with Sousa's Band. After an audition Simon was accepted.²⁸ During the time that Simon took lessons in Cincinnati, he had to travel by train once a week from Middletown. He recalls his mother's words as he stepped on the train each week, "Make good my son; you will never know how hard it was for me to get this money together."²⁹ While a student of Kopp, Simon joined Kopp's Band in 1909 and one year later joined Weber's Prize Band of America located in Cincinnati.³⁰

²⁵ Frank Simon, "The Best Advice I Ever Had," Triad (March 1960): 59.

²⁶ Cincinnati Post, 30 January 1967.

²⁷ "Music Man," p. 21.

²⁸ Simon, "Best Advice," p. 59.

²⁹ Ibid.

³⁰ "Frank Simon, Director of Music," Armco Bulletin 8 (January 1921):41.

Simon became a member of the Cincinnati Symphony Orchestra conducted by Leopold Stokowski at the age of 23. Unfortunately, the orchestra repertoire for Simon, a trumpet player, was not very interesting. The opportunity to observe some of the best conductors of the day, however, taught Simon much about conducting that he would apply later in his own band. Simon's real interest was in becoming a cornet soloist and, in 1914, the opportunity he had waited for all of his life arrived.³¹

Herman Bellstedt, who wrote arrangements for the Sousa Band, learned of the impending retirement of Herbert L. Clarke, solo cornetist with the band. Bellstedt suggested to Sousa that Simon would be able to take Clarke's place. Without hearing Simon play, Sousa hired him as cornet soloist, based entirely on the recommendation of Bellstedt.³²

Simon had been with Sousa's Band for seven seasons when he was first approached by Armco about forming a band. Perhaps the reason he finally accepted the job lies in the hometown advantage Middletown offered.

Frank Simon grew up in the shadow of Armco. His parents still lived there in 1920, and since he was an only child, his parents, especially his mother, encouraged him to consider the Armco offer seriously. Because his parents were becoming old, Simon consented.

³¹Simon, "Best Advice," p. 59.

³²"Music Man," p. 22.

He probably also sensed the growing difficulty Sousa was having engaging concerts and booking tours with the growing popularity of the phonograph and jazz music.³³ Upon looking back at this major decision of his life, Simon remarked:

After serious consideration for a week, in which I could not decide what to do, I finally with great reluctance, but with determination to succeed in this new adventure, resigned my splendid position with Mr. Sousa, and gave every ounce of thought to the new task before me as conductor of an embryonic, worse than amateur band.³⁴

The Early Armco Bands

With great pride Armco announced the engagement of Mr. Simon as Music Director. It was described in the Armco Bulletin as "one of the greatest events in the history of the Armco Association." The Bulletin went on to say:

Armco is very fortunate to announce that Mr. Frank Simon, world's greatest cornetist, will be director of our band. Every rehearsal is equal to a music lesson for each player.³⁵

On January 7, 1921, with only five rehearsals and with just forty players, the Armco Band presented its first performance.³⁶

The next documented appearance of the band was at the opening of the baseball season on April 30, 1921. It is speculated, however, that other concerts had been given since January. In his address for the baseball opening, George Verity, president, noted the work of the band:

³³ Harry Schwartz, Bands of America (Garden City, N.Y.: Doubleday and Co., 1957), pp. 289-307.

³⁴ Simon, Letter to Philco.

³⁵ "Armco Band," Armco Bulletin 8 (January 1921):39.

³⁶ Ibid., p. 40.

We take off our hats to the men in this group. We pledge them our steadfast support and our unlimited appreciation for all of the helpful and inspiring pleasure they will give us.³⁷

By the opening of the baseball season, the band had grown to fifty members and had led the parade in new uniforms "in a manner that was very creditable," after which they gave a concert on Armco field.³⁸

During the summer, the band played at the baseball games the first Sunday of each month, and presented a half dozen concerts on Armco Field on Friday evenings. Usually between seven and ten thousand people gathered to hear these concerts, but by the end of the summer the crowd was estimated at twelve thousand.³⁹ To facilitate the growth of the band in this initial six month period, Frank Simon furnished free lessons, either privately or in classes for every member who joined the band. In addition, for interested workers who did not own instruments, the Association would buy the instrument for the employee and then open an account and deduct a certain amount out of each paycheck. Simon also was able to secure a number of used instruments in Cincinnati which could be purchased by prospective band members.⁴⁰

By September, Armco had formed a symphony orchestra of sixty members, including the wives and children of some employees. Arrangements were made to develop a large choral society as well. An Armco

³⁷"Address by President George M. Verity," Armco Bulletin 8 (June 1921):67.

³⁸*Ibid.*, p. 69.

³⁹*Ibid.*

⁴⁰Frank Simon, Speech to Middletown Optimist Club, no date given, Simon Archives, Cincinnati, Ohio.

girl's chorus was already active, but it was the intention of Simon to add male voices. It was planned that during the winter months, these organizations would alternate programs on Friday nights and include guest soloists from the area and from Cincinnati in the programming.⁴¹

On December 18, 1921, The Armco Symphony Orchestra and Chorus presented a combined concert under Simon's direction. The event was presented in the Sorg Opera House in Middletown and apparently was performed to a capacity audience, as it was estimated that between four and five hundred people had to be turned away at the door.⁴² The orchestra and chorus performed a second concert in February, 1922 and although several Bulletins mention the preparation of the band for a winter concert, one was not given that year.⁴³

Even though the growth in quality and number of employees involved during the first year must have been encouraging to the workers at Armco, Frank Simon looked at the year's activities in this way:

It was no bed of roses; the first year nearly caused a nervous breakdown--not because of any lack of co-operation or interest on the part of the men or the sponsors--the results were so discouraging that many a night after rehearsal I would slink home thru [sic] streets and alleys ashamed and bored at what I had to endure and bemoaning the fact that I had lost or

⁴¹"Armco Association Club Notes," Armco Bulletin 9 (January-February 1922):25.

⁴²"Armco Musically," Armco Bulletin 8 (September-October 1921):115.

⁴³Ibid.

rather given up a position in the world's best band to conduct the world's worst.⁴⁴

The second season of band concerts opened July 16, 1922, at Armco Field. The advertising promised a "much improved" band over the previous summer playing a "better quality" of music.⁴⁵ At the close of the summer season of Friday night concerts, a series of six monthly winter concerts was planned to be held at the Strand Theater in Middletown. Each concert featured a guest soloist, and season tickets were sold to help offset the cost of hiring soloists.⁴⁶ By the fall, little mention was made of the orchestra or chorus in the monthly Bulletins; apparently these organizations had yielded to the growing interest placed in the band.

In the fall of 1922, the Armco Band made its first recording for the Genett Record Company. The proceeds from the sale of the records were used for the development of the band.⁴⁷ Still, to Simon, the progress of the band seemed slow. It was at this time that he decided that it would be easier to recruit good players who were not presently Armco employees, but were industrially inclined, rather than try to teach good mill workers to play an instrument. One such musician was Bill McFee, a trombonist with Barnum and Bailey's

⁴⁴ Simon, Letter to Philco.

⁴⁵ "Band Concerts," Armco Bulletin 9 (May-June 1922):113.

⁴⁶ "Armco Band Concerts," Armco Bulletin 9 (November-December 1922):247.

⁴⁷ Ibid.

Circus Band. Simon arranged a position for him as a writer in the public relations section of Armco.⁴⁸ So successful was this new type of recruiting, that within several years Simon had thousands of applications of men who desired to become affiliated with Armco and particularly with the Armco Band. Through this plan the band steadily grew to sixty players; those original members who could keep up with the new skilled performers remained while those that could not gradually dropped out. It is important to note, though, that no one was ever forced out.⁴⁹

By the opening of the concert season, June 15, 1923, the Armco Band, with its new personnel, had made considerable improvement in quality. Concerts always included guest soloists both from the ranks of the band and from talent in the local area. In addition, the bandstand was remodeled so that the band would be seated in tiers. This arrangement not only aided the acoustical properties of the ensemble, but also gave the audience a good view of every band member.⁵⁰

In just three years, the band had grown from nineteen members to almost seventy, and had progressed in quality from a "worse than amateur" band to a semi-professional organization. Even those members who were members of the original nineteen players were now proficient performers, having had three years of lessons on their

⁴⁸ Interview with Sam Ashworth, former Armco employee, Middletown, Ohio, 25 June 1981.

⁴⁹ Simon, Letter to Philco.

⁵⁰ "The Armco Band," Armco Bulletin 10 (May-June 1923):143.

instruments. The improved quality of the band can be documented, because for the August 2 program the band changed its entire program at the last moment as a tribute to the death of President Warren G. Harding, who died that very day.⁵¹

The winter concerts of 1924 continued but were moved to the newly built Middletown High School Auditorium. For the series of six concerts, a season ticket could be bought for \$3.50.⁵² The day of the summer concert series of 1924 was moved to Thursday evenings, with additional concerts on selected Sunday afternoons. Total attendance at the summer series was estimated to be over one hundred thousand.⁵³

The Armco Band, 1925-1928

By the opening of the winter concert series in 1925, Frank Simon had established the finest industrial band in America. Although the band had originally met only once a week, on Wednesday evenings, by this time the band was rehearsing twice a week and the workers were being paid for their services at concerts. Depending on their chair, the musicians earned between four and eight dollars per performance. In this manner, an incentive was always present for each player to earn the top rate, and, as a result, no one ever missed a rehearsal,

⁵¹"Armco Bank Concerts," Armco Bulletin 10 (August 1923): 187.

⁵²"Winter Concerts," Armco Bulletin 10 (December 1923): 317.

⁵³"Armco Band Notes," Armco Bulletin 11 (September 1924): 210.

and all kept themselves in good playing condition.⁵⁴ Also, if a band member worked the evening shift when the band rehearsed, he was allowed to come to rehearsals and still receive full pay from his mill job.

The band office staff also grew significantly. Altogether seven men were on full-time salary. In addition to performing library, publicity, and office duties, each held a first chair position in the band. With this arrangement the first flute, oboe, clarinet, horn, bassoon, and trombone could be selected from among the best performers in the country.⁵⁵ The band rehearsed in special quarters in the Association building and each member of the band was also a member of the local chapter of the American Federation of Musicians, the international musician's union.

The winter season of 1925 saw the addition of two new features to band concerts. One was the introduction of two string basses to the instrumentation of the band and the other was the issue of handsome souvenir programs to concert patrons. Altogether, eight concerts were presented in the High School Auditorium with soloists coming as far away as New York to appear with the band.⁵⁶

The entrance of the band into radio broadcasting, however, was the most notable feature of the winter season. On January 26, the

⁵⁴ Simon, Letter to Philco.

⁵⁵ Ibid.

⁵⁶ "Armco Band," Armco Bulletin 12 (September-October 1925): 212.

band appeared on the WSAI-Enquirer program. A review in the Cincinnati Enquirer the following day confirmed the broadcast's success:

It was Middletown's purpose all the time to waft its musical tides this way--not merely to entertain but to conquer. And Middletown did conquer. Middletown was triumphant in a musical sense, charming Cincinnati with music and song, and at the finish receiving the acclaim of radio lovers of the city of rivers and hills.⁵⁷

Included on the radio program were Martha by Flotow, the serenade Rococo, Scenes from Carmen, Suite de Ballet by Lacombe, and Bone's Trombone and Eliza by Fillmore.⁵⁸ The vocal soloist was contralto, Mrs. Paul J. Banker of Cincinnati.⁵⁹

On Thanksgiving Day, 1925, the Armco Band again gained attention by playing on the Dayton News Radio Show broadcast over WLW in Cincinnati. At this time, WLW was the only station in the country to broadcast with 500,000 watts of power. On a clear day, the station could be heard as far away as St. Louis, Missouri or New Orleans, Louisiana.⁶⁰ Since this broadcast reached a large part of the country, letters were received from several states applauding the band's efforts.

Not to be outdone by the other newspapers, the Times-Star of Cincinnati invited the Armco Band to appear on their program,

⁵⁷ Cincinnati Enquirer, 27 January 1925.

⁵⁸ Full names of composers and arrangers were not given.

⁵⁹ Cincinnati Enquirer, 27 January 1925.

⁶⁰ Dick Perry, Not Just a Sound, the Story of WLW (Englewood Cliffs, N.J.: Prentice Hall, Inc., 1971), p. 48.

January 4, 1926, also broadcast over WLW. Response from this program included 212 letters from thirty-four states and two provinces in Canada.⁶¹

The band also began to expand its activities outside Middletown with live performances. A series of concerts were presented in Hamilton, Ohio on February 11, March 18, and April 8, 1926, sponsored by the Hamilton Republican News for the benefit of the Newsboy's Band.⁶²

In the summer of 1926, the band performed eighteen concerts. Although the band was attired in new uniforms, the most notable addition to the concert series was the opening of the new band shell at Armco Field. During the previous winter, the Armco management had made preparations to build a new bandshell for the summer series. The shell, designed by Frank Holton and Company of Elkhorn, Wisconsin, was built on the principle of an enormous sounding box. It was constructed of wood, with two holes similar to the "F" holes of a violin on either side of the shell's interior.⁶³ The shell was dedicated at the July 29 concert and met with high critical acclaim. The Middletown News-Journal provided this review of the new facility:

The paper's opinion was shared by all who attended. The shell fulfilled the highest expectations of those who were in charge of its construction. . . . Those present last night realized that they were hearing sounds from the new stand with far more distinctiveness than ever was possible in the old one.⁶⁴

⁶¹"Band Broadcastings," Armco Bulletin 13 (January-February 1926):25.

⁶²Ibid.

⁶³Frank Simon, Personal letter from the Holton Company, May 27, 1926, Simon Archives, Cincinnati, Ohio.

⁶⁴"The New Band Shell," Armco Bulletin 13 (July-August 1926):170.

The winter series of 1926-27 was again a great success. The band broadcast another program on the Dayton Daily News program in early October, and a series of eight concerts rounded out the winter season. Simon had again imported more fine musicians to work for Armco and the results of the steady progress made by the band were noted by several newspaper writers. At the second concert of the winter series, one reviewer wrote:

The band was never better than it appeared last evening. The woodwind section is much improved. The horns, a full quartette, all now residents of the city, and the trombones and euphoniums were particularly effective last night.⁶⁵

This program began with Liszt's Les Preludes, excerpts from the Symphony No. 6 by Tchaikovsky, Old Comrades March by Tieke, and Valse Triste by Sibelius. Soloists were Ruth Morris, violinist from Cincinnati, and Lydia Cleary Dozier, coloratura soprano, also of Cincinnati. It is interesting to note that often soloists were not accompanied by the band. In this performance only Ms. Dozier appeared with the band; Ms. Morris was accompanied only with piano.⁶⁶

The band's popularity grew so quickly that by 1928, the band made a concert tour of Ohio, Indiana, and West Virginia, presenting concerts for the Yost Superior Company of Springfield, Ohio, the Business and Professional Women's Club of Mansfield, Ohio, the A. E. Stan Co. and Chamber of Commerce of Zanesville, Ohio, the Osiris

⁶⁵ Middletown News Signal, 4 February 1927.

⁶⁶ Ibid.

Temple of Wheeling, West Virginia, and the Pittsburgh Railways Co., of Pittsburgh, Pennsylvania. Typical of the remarks received concerning the tour are those made by Bryce C. Browning, manager of the Zanesville Chamber of Commerce:

Several of our local musical critics have informed me, however, that you are guilty of misrepresentation in your advertising. Your ad states that it [Armco Band] is 'America's Greatest Industrial Band'. These folks feel that if you are believers in the policy of 'truth in advertising', it will be necessary for you to remove the word 'Industrial' from this statement.⁶⁷

Guaranteed receipts of \$1,200 a day further demonstrated the popularity of the band.⁶⁸

The highlight of the year was the appearance of the band at the Canadian National Exposition in August. The band was selected as the only American band to play daily the entire week. Playing two concerts each day, the band not only spread the word of Armco and the name of Armco to an international audience, but also received accolades from all present. A letter from the manager of the exposition best sums up the sentiments:

We wish to take this opportunity of stating that the Armco Band made a tremendous hit with our patrons, and was a success from every angle. I have heard nothing but praises for the band. . . .⁶⁹

⁶⁷ Bryce Browning, Personal letter to Ernest Glover, February 16, 1928, Simon Archives, Cincinnati, Ohio.

⁶⁸ Simon, Letter to Philco.

⁶⁹ C. W. Ross, Personal letter to Ernest Glover, March 5, 1929, Simon Archives, Cincinnati, Ohio.

To show their appreciation, eleven thousand people, one third the population of Middletown, turned out for the homecoming concert held September 13. To the band members, this hometown crowd reminded them of their stay in Toronto where they played for ten thousand people daily.⁷⁰

For their appearance at the Exposition, the band was paid \$6,500.⁷¹ The band had also performed for the Ohio State Fair. Not only was the band paying its way, but it was also returning a profit to the Association. The good will and good name that Armco enjoyed as the result of the band's radio broadcasts and tours helped to make the Armco name and Armco products household words. This was possibly the best "free" advertising Armco ever enjoyed.

Rough Times Ahead

The activities of the band continued throughout 1929. The band again presented a winter concert series and played a summer series at Armco Field and Armco Park. They also appeared on another radio broadcast the fourteenth of February.⁷²

With the crash of the stock market and the panic and depression which resulted, Armco, like other industries, was forced to curtail almost half of its personnel. With this massive layoff, about half of the members of the band also found themselves without jobs. As a result, the Armco Band as an organization of Armco employees had to be discontinued.

⁷⁰Middletown Journal, 5 September 1928.

⁷¹Simon, Letter to Philco.

⁷²"Tune in on February 14 on WLW and hear the Armco Band," Ingot Iron Shop News, February 1920, p. 1.

CHAPTER II

REORGANIZATION OF THE ARMCO BAND -

BROADCASTING TO THE NATION

Advertising on Radio

All was not lost as the Great Depression entered the industrial plants of America. Although the Armco Band composed of employees of the mill no longer existed, Frank Simon offered an alternative to keep the name of Armco and the sounds of the Armco Band before the public. He suggested that Armco sponsor a professional band composed of the finest musicians in Cincinnati and use this band in a series of broadcasts over the radio.

At first the proposal met with resistance. No company had ever used the radio to advertise a raw product such as steel. However, Bennett Chapple, then vice-president for publicity liked Simon's proposal. After all, Armco, always an industry leader, was the first steel industry to advertise in the Saturday Evening Post in 1914.¹ As a result, other industries followed Armco's initiative. It made sense to Chapple that Armco also set the pace by sponsoring a radio program. As Chapple stated:

¹"1931 marks the 25th Anniversary of Armco's National Advertising," Ingot Iron Shop News, April 1939, p. 1.

Telling the people that "Armco" on steel was a mark of quality had the same significance as the stamp of sterling on silver.²

Simon's plan was finally accepted and he began to assemble a band of fifty people. He secured all the woodwind, brass, and percussion players of the Cincinnati Symphony Orchestra, along with some of the best players from the old Armco Band, and a few of his best students from the Cincinnati Conservatory of Music.³

With this reorganized band, the company sponsored a series of twenty weekly broadcasts on Tuesday evenings from ten to eleven, beginning in November, 1929. The programs were highlighted by the appearance of guest soloists and by talks on the discovery of iron and developments in the iron and steel industry by Bennett Chapple, the "Ironmaster".

The First American Bandmasters Convention

While in the midst of its first season of radio broadcasts, the Armco Band and Frank Simon also made plans to host the first annual convention of the American Bandmasters Association in March, 1930. This infant organization was less than a year old, having been formed July 5, 1929, by about ten bandmasters who met at the invitation of Edwin Franko Goldman, conductor of the Goldman Band of New York City.

²Bennett Chapple, 70 Years in 70 Minutes (Middletown, Ohio: The American Rolling Mill Co., 1922), p. 59.

³Simon, Letter to Philco.

This meeting was called to "raise the standards of bands and band music".⁴ At the meeting Edwin Franko Goldman was elected as first president, and Frank Simon, in attendance, suggested that Middletown be used as the site for the first convention.

A formal request was made by the Middletown Civic Association and in a reply, Goldman assured the Middletown Association that their invitation would receive serious consideration. He went on to add:

For a long time, I have known of the wonderful things that are being accomplished in your town through your fine band, and nothing would please me more than to be able to have our next meeting at Middletown.⁵

The first convention was indeed held in Middletown, March 13 through 16, sponsored by Frank Simon and the Armco Band. The citizens of Middletown rolled out the "red carpet" as they were hosts to thirty of the country's greatest bandmasters, including John Philip Sousa; Edwin Franko Goldman; A. A. Harding, University of Illinois; G. Cliff Bainum, Northwestern University; Henry Fillmore of Cincinnati; and Karl King, director of the Ft. Dodge, Iowa Municipal Band.⁶

In addition to business meetings, clinics, and banquets, other events of the convention included a trip through the Armco Mills and a trip to Cincinnati, where the bandmasters were guests at a concert

⁴"Address of President Edwin Franko Goldman," American Bandmasters Annual, 1932, p. 4.

⁵Edwin Franko Goldman, Personal letter to the Middletown Civic Association, July 23, 1929, Simon Archives, Cincinnati, Ohio.

⁶Ray Dvorak, "To Raise the Standards of Bands and Band Music," The Musical Observer (June 1930):17.

of the Cincinnati Symphony Orchestra conducted by Fritz Reiner. John Philip Sousa guest conducted the orchestra in two of his marches, El Capitan and The Stars and Stripes Forever.⁷

The convention highlight was the concert given by the Armco Band on Sunday afternoon. This was the first time that so many distinguished band conductors had the opportunity to conduct the same band on the same concert. The concert was in two parts, the first half broadcast over WLW and five other radio stations from New York to Kansas City, while the second half featured bandmasters conducting their own compositions.⁸ A new march, The Ironmaster by Peter Buys, was also premiered on this occasion.⁹

In a letter from Frank Simon to Edwin Franko Goldman following the convention, the success of the whole meeting is recalled:

All Middletown is still walking on thin air after the concert of last Sunday and I agree with you, that the entire event was the greatest thing of its kind ever held in the world. I realized that it was absolutely necessary to start the A.B.A. off with a bang so that it would attract the attention of the world, and from all the publicity accounts of it, which are pouring in with every mail, it accomplished just that.¹⁰

A broadcast had again brought the Armco Band to millions of Americans. Simon also took the opportunity in the remaining concerts of the radio

⁷ Middletown News-Signal, 15 March 1930.

⁸ Edwin Franko Goldman, "Account of the First Annual Convention."

⁹ Middletown News-Signal, 15 March 1930.

¹⁰ Frank Simon, Personal letter to E. F. Goldman, March 20, 1930, Simon Archives, Cincinnati, Ohio.

season to publicize the American Bandmasters Association by playing compositions written by members.

Continuing the Radio Series

At the conclusion of the first season of radio broadcasts, the Armco management sent post card inquiries to their sheet metal clients to determine whether response was sufficient to continue these broadcasts for a second season. In addition, a booklet was made of the talks given by the "Ironmaster," Bennett Chapple, during the broadcasts and was made available to the public free of charge.

Apparently reaction to this first series was quite favorable, as the Armco management gave approval to air a second series to start October 23, 1930, again over WLW in Cincinnati. Included in this announcement to Armco distributors were instructions on how they could profit from these broadcasts by running ads in their local newspapers. A sample advertisement was even provided by the company.¹¹ Armco management greatly realized the soft approach to advertising that these concerts provided. Their message was subtle yet powerful. Their goal was to make Armco a household word, so that a customer would ask if the products they bought were made of Armco steel.

A third series of broadcasts began October 19, 1931 on Monday evenings. The company provided large poster advertisements for each of its distributors to display in their shop windows and stickers to

¹¹"Armco Band Broadcasts from Station WLW again this year," Ingot Iron Shop News, October 1930, p. 1.

be placed on all letters to help stimulate interest in these programs.¹²

It was also with this series of broadcasts that the Armco Band began to further the cause of the public school band contests by playing a competition number from the "National Contest List" on each program. Since Simon had been engaged many times during the preceding years to judge these contests, it seemed a way for him to promote the quality of these contests by giving a professional model for public school teachers and students to follow. The company seized upon this opportunity to aid in local advertising by instructing their field representatives to send a letter to the newspaper and school in their area a few days before their own particular contest number was played by the Armco Band.¹³

As the fourth series of broadcasts began on October 25, 1932, the Armco management wasted no time in instructing dealers how to get the most out of the Armco Band broadcasts. The company provided sample advertisements for newspapers and sticker advertisements for letters. The message was simply "to inform people who buy sheet metal products and have sheet metal work done that Armco Iron and Steel sheets are of the highest quality and thoroughly dependable."¹⁴

With the broadcast of November 10, the "Ironmaster" inaugurated yet another innovation. The programs were, for the first time,

¹²"Armco Band on the Air Again," Ingot Iron Shop News, October 1931, p. 1.

¹³Ibid.

¹⁴"Popular Armco Band returns to the air to help you increase your sales," Ingot Iron Shop News, October 1933, p. 1.

distributed by seventeen stations of the National Broadcasting Company's Blue Network.¹⁵ Although the 500,000 watt WLW station was able to reach most areas of the country, if the weather was bad oftentimes programs would be faint or filled with so much static as to be almost incomprehensible in distant areas. With the addition of local radio stations joining the transmission, these problems could be eliminated.

Also the company replaced the familiar stories about the iron and steel industry with brief human interest conversations between Frank Simon and Bennett Chapple, the "Ironmaster". Armco defended this new approach saying:

These are to be advertising broadcasts, to be sure, but the kind of advertising that people will gladly listen to. . . . They [advertising statements] will be worked in indirectly and interestingly, this carries more conviction.¹⁶

Post cards were also provided to the local dealers with their names imprinted on them for local distribution before the series began.

The sixth series aired Sunday, September 30, 1934, and further expanded the broadcasting area via N.B.C.'s Red Network in conjunction with the Southwestern Group of radio stations incorporating twenty-six stations nationwide. Also, with the beginning of this series, with the final announcement of the program three different scripts were read, one in Cincinnati, one in St. Louis, and another in the West. Each of

¹⁵"Armco Broadcasts on Blue Network," Ingot Iron Shop News, November 1933, p. 1.

¹⁶"We're on the Air," Ingot Iron Shop News, March 1935, p. 1.

these advertisements could then be programmed to the particular needs and interests of a specific section of the country and allowed Armco to spread its message to a more select audience.

In addition to talks by the "Ironmaster," the programs also included an announcer who acted the part of Master of Ceremonies for the programs. In the early broadcasts, Dirword Kirby served as the announcer. Kirby later gained nationwide fame on N.B.C. television.¹⁷ Later Peter Grant, a local announcer in Cincinnati fulfilled this role. Together, these men, in conjunction with the N.B.C. producers who came from Chicago each week for the programs, had to time very line of script and musical selections to the precise second.¹⁸ The tempos that Simon sometimes took on the final composition of the program were determined by the length of time remaining at the end of the broadcast.¹⁹

The seventh season, inaugurated on October 28, 1935, was similar to other years in programming, but was shorter in length than previous years, being only thirteen weeks long. Possibly the greatest feature of this season of broadcasts was the holding of the sixth annual convention of the American Bandmasters Association in Cincinnati at the Netherland Hilton Hotel. At the March 10 radio broadcast, eight

¹⁷ Interview with Dr. David Simon, son of Frank Simon, Cincinnati, Ohio, 29 June 1981.

¹⁸ Ibid.

¹⁹ "We're on the Air," p. 4.

famous conductors gathered to conduct the Armco Band. Included were Dr. J. J. Grainger and Captain Charles O'Neill from Canada; Edwin Franko Goldman; Karl King; Lt. Charles Benter, conductor of the Navy Band; Herbert L. Clarke, conductor of the Long Beach Municipal Band; Captain Taylor Branson, conductor of the Marine Band; and A. R. McAllister, conductor of the National Champion High School Band of Joliet, Illinois. In addition, Frank Simon had just been elected president of the Association.²⁰

Aside from the radio program, the highlight of the convention was a concert by the Armco Band in Cincinnati's Music Hall on Friday, March 8. The program included a premiere performance of a work by Ferde Grofe titled, Rhapsody in Steel, which was inspired by the composer's visit to the Armco Mills a few months before. Also, for this composition, the band had to be augmented to one hundred pieces.²¹ Grofe was serving as arranger for the Armco Band at this time, a position he held for three years.²² Many of his compositions and arrangements highlighted the band's programs.

One of the more interesting broadcasts occurred during the eighth season. The day before the program of February 2, 1937, Cincinnati had been hit with one of the worst floods in the city's

²⁰ The Cincinnati Enquirer, 2 March 1935.

²¹ Louisville Times, 9 March 1935.

²² Dr. David Simon, Interview.

history. As a result, water covered the entire first floor of the WLW building. In order to broadcast the program, the equipment had to be moved by boat to a second floor window. Since water covered the first floor, the elevators were not working. The equipment then had to be carried up the stairs to the broadcast studio. Even with the proper equipment, the building was without heat and the musicians, clad in heavy coats, shivered their way through the program.²³

New Innovations

With the ninth season of broadcasts, which began January 2, 1938, the programs featured the introduction of soloists, selected from students who won high recognition at their state and national contests.²⁴ Frank Simon had heard most of these students from his travels throughout the country judging these events. A different soloist appeared with the band each broadcast. One of the most notable of these students was Robert Marsteller, a young euphonium player from Colorado Springs, Colorado, who later became Principal Trombone of the Los Angeles Philharmonic Orchestra and Professor of Trombone at the University of Southern California.²⁵ Another was Jennings McClain, a cornetist from Texas, who after graduating from

²³ Ibid.

²⁴ "Armco Band back for ninth season," Ingot Iron Shop News, December 1937, p. 1.

²⁵ "'Sheet Metal in the Home' is theme for Armco Broadcast on March 6," Ingot Iron Shop News, February 1938, p. 1.

the Cincinnati Conservatory became a member of Phil Spitalny's All Girl Band with a salary of \$25,000 annually.²⁶

It was also during this series of broadcasts that Bennett Chapple, the "Ironmaster", became ill and was unable to do the weekly programs. His replacement, a Mr. Prosser, was obviously not as popular as Chapple, as Frank Simon relates in a letter to Chapple:

We are all "fed up" with the importance of Mr. Prosser, who has now had to find a hat two sizes larger than the one he had prior to the opening of the season. He makes a "hit" with me when he criticizes the intent of the composer. You would think that he was some super-Toscanini by the way he acts.²⁷

The results of a survey in Variety magazine also revealed the popularity of the Armco broadcasts. The programs were rated second only to the Amos and Andy Show.²⁸

The End of An Era

The final season of radio broadcasts began Sunday, January 15, 1939, with the largest network hook-up in the series history. A coast-to-coast network of forty-two stations brought the Armco Band programs to the nation.²⁹ Again the programming of student soloists was utilized, and, in addition, a gold medal for distinguished musicianship was awarded to each student.³⁰

²⁶ Dr. David Simon, Interview.

²⁷ Frank Simon, Personal letter to Bennett Chapple, March 15, 1938, Simon Archives, Cincinnati, Ohio.

²⁸ Ibid.

²⁹ "Armco Band Back for Tenth Season," Ingot Iron Shop News, November-December 1938, p. 1.

³⁰ Ibid.

The effects of these ten years of broadcasting for Armco and for band music can only be estimated. As Frank Simon suggests:

The schools of the nation held it as the ideal band and [announcements of] our weekly programs were to be seen in the music departments of every school, college, and university in the land.³¹

As preparations for the 1940 season were discussed, Armco had to cancel its advertising program, including the popular "Ironmaster" radio programs, since the company had to retool to meet the increasing demand for military supplies for the war effort in Europe. Just as with the stock market crash ten years earlier, which dismantled the original Armco band, so the greater need for attention to the war effort brought the end of the radio programs. As a result, twenty years of the "World's Greatest Industrial Band" came to an untimely close.

Programming and Repertoire

The radio programs of the Armco Band were broadcast to a mass audience which had an undetermined level of music training. With this in mind, Frank Simon structured the programs of these broadcasts in a manner similar to the way John Philip Sousa and Patrick Gilmore had done with their professional touring bands in the late nineteenth and the early part of the present centuries. These organizations, also performing for a mass audience, were successful by programming marches and other compositions that were light in character. If a

³¹ Simon, Letter to Philco.

longer more serious composition was performed, a short light piece like a march or novelty number followed. As both Sousa and Gilmore had learned, "novelties and light numbers included in the otherwise heavy program were necessary to draw the crowds and send them away happy and pleased."³²

Also prominent on the programs of the touring bands were character pieces, short compositions designed to express a single mood or emotion with little change in tempo, dynamics, or style of writing. Novelty numbers, designed to elicit laughs from the listening audience, were also included. Many of the novelty numbers were accompanied by skits or other antics on the part of the conductor or musicians.

Another integral part of this type of programming was the inclusion of guest soloists, both singers and instrumentalists, performing popular tunes of the time or favorite arias from operas and operettas. For instrumental soloists, the most frequently used form was the theme and variations, where a simple theme based on a popular song or common tune was followed by three or more variations designed to display the soloist's virtuosity.

A typical program of Armco Band radio broadcast opened with a march, followed by a second light piece such as a waltz, intermezzo, dance, or humoresque. Next, a longer composition was usually performed, such as a transcription of an orchestral work, an arrangement

³²Schwartz, Bands of America, p. 21.

of a piano composition, or a suite of several movements. For certain programs, a soloist was highlighted in place of a longer "featured" composition. After the solo or feature number, one or two more short, light numbers followed and the program always closed with a march. One reason for ending with a march was that these pieces could easily be extended or shortened by using repeated sections. If the broadcast was running long the repeated sections could be eliminated, and if the broadcast needed more time all of the repeated sections could be utilized.³³

Most of the compositions in any program did not exceed three to four minutes in length. As a result, instead of one or two longer compositions similar to the program of a symphony orchestra, the radio broadcasts contained between six to eight shorter pieces. Altogether, the musical portion of the broadcast could not exceed twenty-one minutes and thirty seconds, the remaining eight and a half minutes were used for announcements introducing each composition, the talk by the "Ironmaster," and the final commercial announcement at the conclusion of each broadcast.³⁴

Several programs each season centered around themes. The most popular theme was an "All Sousa Program" consisting of several marches, a solo piece, novelty numbers, and usually a longer more

³³"We're on the Air," Ingot Iron Shop News, March 1935, p. 1.

³⁴Ibid.

serious composition, all works written by Sousa. Other themes centered around a group of composers from a particular country such as a program of "All French Composers," "All American Composers," or "All Scandinavian Composers." Another theme used material based on a single idea, such as an "All Irish Program." Although, in this instance, composers' works from several different countries might be represented, each composition dealt with the same subject matter. In addition, programs falling on or near national holidays usually featured special music designed to fit the occasion. Special arrangements were common for Christmas and New Year's Day. The conclusion of each broadcast season usually was marked by the playing of "Auld Lang Syne."³⁵ With the introduction of student soloists in 1938, a guest soloist appeared on every broadcast. For a specific listing of repertoire performed on these broadcasts, consult Appendix A.

³⁵ See Appendix A.

CHAPTER III

THE SCHOOL BAND MOVEMENT

In many respects, the development of the band in the public schools and colleges of America paralleled the growth of the industrial band at Armco. The two decades between 1910 and 1930 saw a tremendous growth in the number of instrumental organizations in the public schools alone. Before 1910, only a handful of bands and orchestras were active in the public schools. However, by 1930, as the "Ironmaster" radio programs began, over 150,000 students were involved in bands and orchestras nationwide. In this year forty states also sponsored music contests.¹

Early Beginnings

Although the period from 1910 to 1930 witnessed a tremendous growth in school instrumental music programs, the development of music as a discipline taught in public school education was slow to gain acceptance. Music was first introduced as a subject in the public schools in Boston, in 1838, but not without a struggle of eight years led chiefly by Lowell Mason. Even by the close of the Civil War,

¹J. E. Maddy, "Instrumental Music Department," Music Supervisors Journal (October 1930):49.

only 150 cities nationwide were teaching music in public education.²

Even for those schools that had music instruction in the curriculum, instrumental music was not offered. One reason for the lack of instrumental music instruction may have been the absence of a European model. In Europe, the state, not the public schools, maintained musical organizations.³ Another reason was that Americans, in general, were not exposed to much instrumental music. Before radio and the phonograph, only people who lived in large cities which maintained orchestras or bands were exposed to any measurable degree to live instrumental music. However, in the last fifteen years of the nineteenth century, professional touring bands and orchestras brought live music for the first time to a large audience of Americans.⁴

Several professional orchestras, including the Boston Symphony, the Theodore Thomas Orchestra, and the Damrosch Orchestra made frequent tours in this country.⁵ It was on the model of Theodore Thomas' touring orchestra from Brooklyn, that Patrick Sarsfield Gilmore first initiated the idea of a touring band.⁶ John Philip Sousa was perhaps

²Edward Birge, "Public School Music, 1838-1938," Music Educators Journal (February 1938):13.

³Gerold Prescott, Getting Results with School Bands (New York: Carl Fischer, Inc., 1958), p. 4.

⁴Birge, "Public School Music," p. 146.

⁵Ibid.

⁶Richard Goldman, The Wind Band (Boston: Allyon and Bacon, Inc., 1946), p. 72.

the most successful conductor of a touring band, first with the Marine Band and later, in 1882, with his own professional band. In the thirty years that Sousa toured, he covered the United States countless times, Europe four times, and the world once.⁷

As a result of the tours, millions of Americans were exposed to live instrumental music. During this period, the establishment of municipal bands also gained momentum. By 1890, it was estimated that over ten thousand professional and municipal bands were active in the United States.⁸

Although professional and municipal bands enjoyed great recognition and success in the last decades of the nineteenth century, instrumental music was slow to gain acceptance in the schools. The first known band sponsored by a public school was not established until 1857 at the Farm and Trades School in Boston. Even then, the band began only with tissue paper combs to which were later added three violins, a saxhorn, a coropea, and a small drum.⁹

School orchestras were somewhat more common than bands in public schools since many school-age children studied string instruments with private teachers. Early orchestras included those established in Aurora, Illinois in 1878, in Wichita, Kansas in 1896, and most

⁷Schwartz, Bands of America, p. 189.

⁸Glen Yarberry, "An Overview of the Past, Present, and Future of the Band Movement in America," Journal of Band Research 14 (Spring 1979):2.

⁹Alberta Graham, Great Bands of America, p. 171.

notably in Richmond, Indiana in 1898.¹⁰ These orchestras helped to introduce instrumental music to the public schools. Often started by one of the teachers who had a background of orchestral experience, these ensembles met after school and received no academic credit. However, these initial efforts aided the acceptance of school bands a decade later.

In the colleges and universities, instrumental groups were also slow in developing. By 1884, a band was mentioned in the school annuals of the University of Michigan; however, the band was not officially recognized by the Board of Regents until 1895.¹¹ Similarly, a band existed at the University of Illinois as early as 1867, although little mention was made of the organization until the band performed at the World's Columbian Exposition at Chicago in 1893.¹²

By 1900, fundamental changes were beginning to take place in the public schools. For the first time schools began to assume responsibilities that previously had been the domain of the home and church. The most notable of these changes with respect to music instruction was the acceptance by schools of the responsibility of providing leisure-time activities for students.¹³

¹⁰ Birge, "Public School Music," p. 162.

¹¹ Graham, Great Bands of America, p. 163.

¹² Calvin Weber, "Albert Austin Harding: Pioneer College Bandmaster," Journal of Band Research 3 (Autumn 1966):6.

¹³ Emil Holz, "The National Band Tournament and its Bands," Journal of Band Research 3 (Autumn 1965):19.

Instrumental music gained favor as "the added utility of orchestras and bands in connection with school and community entertainments and other functions and the broader appeal which this type of participation had for students" was realized.¹⁴ Another factor which helped the growth of public school instrumental programs was the introduction of class instruction in instruments, first introduced by Albert G. Mitchell of Boston in 1911.¹⁵

The introduction of school music journalism appeared in 1900 with the appearance of the School Music Monthly published by Philip Hayden and School Music published by Helen Place.¹⁶ This, together with the formation of professional teacher's organizations, such as the Music Supervisors National Conference, helped to produce a favorable climate in which instrumental programs could develop.

The results of these new trends produced positive results. By 1909, thirty grade school orchestras were active in Los Angeles, forty in Kansas City, and twenty-nine in Oakland.¹⁷ The school band also gained momentum around 1910. In 1909, W. Otto Miersno formed a band in Connersville, Indiana and J. M. Thompson formed one in Joliet, Illinois.¹⁸

¹⁴ Charles Richter, Success in Teaching School Orchestras and Bands (Minneapolis: Paul A. Schmidt Music Co., 1945), p. 1.

¹⁵ Birge, "Public School Music," pp. 189-90.

¹⁶ Ibid., pp. 141-42.

¹⁷ Ibid., p. 125.

¹⁸ Ibid.

Several other factors may have influenced the growth of bands at this time. The demand for professional band players was at its peak in 1910. Jobs were plentiful, not only with the touring bands, but also in theaters, dance halls, and city parks. Also, the military began to establish R.O.T.C. units in schools, many of which had bands.¹⁹

The Effects of World War I

The real spark that ignited nationwide interest in public school bands, however, was World War I. This country, during the war, was saturated with band music. Every military camp had a band and educators began to realize the importance of band music to stir the emotions.²⁰ Needless to say, the power of music, especially band music, was given much credit in the winning of the war.²¹ Perhaps a government publication of 1933 best describes the effect that World War I had on the acceptance of music in the schools:

As with other subjects of the school which provided particularly for social development, the World War called attention to the value of musical knowledge for the common man, and the decade since has witnessed an evolution of offerings prophetic of the future place of music in the training of citizens.²²

World War I stimulated the growth of bands in other ways. It provided a large group of band musicians trained by the government,

¹⁹Holz, "National School Band Tournament," p. 19.

²⁰Prescott, Getting Results, p. 3.

²¹Many sources present this point, especially in the Music Supervisors Journal. One excerpt from the September, 1917 issue helps clarify this point. The article, "Music in War," includes a quote by Major General J. Franklin Bell which reads: "Singing men are fighting men. You don't know how much farther men can march when they sing."

²²Prescott, Getting Results, p. 2.

many who became teachers in the schools at the close of the war.²³ As a result, the number of school bands began to grow at an unprecedented rate. In addition, colleges and universities began to offer programs of study to train the potential school music teacher.

As the war came to a close, so did the era of the professional bands. With the introduction of radio and the phonograph, it was no longer necessary to travel to concerts to hear band music. With the change of silent movies to sound in the early '30s, the need for theater orchestras also diminished. The emergence of a new form of popular music, swing, further fueled the demise of professional concert bands.

The music industry, particularly music publishers and instrument manufacturers, sensing the decline of professional band activity, saw in the educational system a new market for their products. As a result, new equipment and teaching materials were developed especially for the instrumental music educator.

The School Contest Movement

In 1923, the Band Instrument Manufacturers Association, along with other components of the music industry, sponsored the Schools Band Contest of America. The contest or "tournament," as it was advertised in the newspapers, was held in Chicago on June 4, 5, and 6.

²³Theodore Norman, Instrumental Music in the Public Schools (Ann Arbor: Deward Bros. Inc., 1939), p. 7.

Initially, plans anticipated participation by over two hundred bands. However, only thirty did participate, fifteen of which were from the Chicago area.²⁴

Contests had been held for school bands before the 1923 Schools Band Contest in North Dakota in 1918, in Kansas, Michigan, and Oklahoma in 1920, and in Iowa in 1923.²⁵ The Chicago contest, however, was the first contest that was national in scope, although only nine states were represented. The contest was judged by Lt. William H. Santlemann, Director of the United States Marine Band of Washington, D.C., and the winner of the contest was the Fostoria High School Boy's Band of Fostoria, Ohio.²⁶

The Music Supervisors National Conference had not concerned itself with instrumental music to any large extent before 1923 but, as a result of the success of the Chicago contest and the desire of music educators to have more involvement with future contests that were national in scope, the Conference formed a Committee on Instrumental Affairs to oversee future band contests in the United States.²⁷ Much criticism of the first national contest in 1923 centered around the commercialism involved by having the contest sponsored by industry rather than the schools.

²⁴Holz, "National Schools Band Tournament," p. 17.

²⁵Robert Bianco, "The Secondary School Band Competition-Festival in the State of Ohio from 1924 to 1969," Ed.D. dissertation, University of Cincinnati, 1970, p. 9.

²⁶Ibid., p. 12.

²⁷Ibid., p. 23.

The Committee on Instrumental Affairs set up a system of state and regional elimination contests which would precede the national contest.²⁸ In addition, the Committee set stringent requirements for the eligibility of bands, for performance standards, and for adjudication procedures.²⁹ Finally, the Committee developed a selected repertoire list from which a required band number would be selected for each contest and from which participating bands could select a second number.³⁰

In 1924 and 1925, no national contest was held since the Committee had ruled that no national contest could be held until at least three regions had contests. In 1925, however, ten states held contests, and in 1926, a national contest was held in Fostoria, Ohio.³¹ By 1930, forty states were holding contests and forty bands appeared at the national contest.³² In 1923, 1,050 bands participated in state band contests, with all but four states represented.

Other actions by the Committee which fostered the development of instrumental music in the '20s included the establishment of the National High School Orchestra in 1926. This orchestra played for the

²⁸Ibid., p. 24.

²⁹Holz, "National Schools Band Tournament," p. 20.

³⁰Bianco, "School Band Contests in Ohio," p. 24.

³¹Birge, "Public School Music," p. 193.

³²Maddy, "Instrumental Music Department," p. 49.

Department of Superintendence of the National Education Agency in their Dallas meeting of 1927. As a result of their performance at the convention, a resolution was passed by the body which stated: "Be it resolved that music and art be given everywhere equal consideration and support with other basic subjects."³³ Since interest in the band contests had grown so rapidly in only a few years, the creation of a National Orchestra Contest was begun in 1929. In addition, the Committee opened the National Music Camp at Interlochen, Michigan in 1928.³⁴

By 1935, the colleges and universities had taken over the training of school music teachers from the Singing School Conventions, and by 1930 50 percent of U.S. colleges and universities accepted music for academic credit.³⁵ The National Band Association was organized in 1926 and the National School Orchestra Association in 1929.³⁶ The tremendous growth of bands in such a short time led William D. Revelli, then Director of Bands at the University of Michigan, to remark in 1937:

From 15-20 piece bands, located over various widespread areas--unrecognized by administrators, school patrons, or the state--playing compositions inferior in quality and arrangement, under conditions totally unsuited to the occasion, have grown, within the past 15 years, our modern concert bands.³⁷

³³ Norman, Instrumental Music in the Public Schools, p. 9.

³⁴ Ibid.

³⁵ Maddy, "Instrumental Music Department," p. 49.

³⁶ Ibid.

³⁷ William D. Revelli, "The School Band Movement," Music Educators Journal (March 1937):32.

By 1929, as the Armco Band began to broadcast its "Ironmaster" programs, over 150,000 students were participating in instrumental music in the schools. Driven by the attention given to band music as a result of World War I, the numbers of government trained teachers in the public schools, and the rise of school band contests, the band had become a permanent fixture in the public school curriculum. As a result, the nation was ready for the programming that the Armco Band programs were to offer.

Repertoire

By 1930, the contest system that was to govern the organization and administration of the school band competitions was firmly rooted. Each band competing in the contest was required to perform three compositions. The first of these was a march "of the quick-step variety" chosen by the director of the participating band. The second composition was the required number selected for the particular contest by the contest committee. A third number could then be chosen from a supplied list of sixty or more suggested compositions.³⁸

In addition, in the early days of these contests, bands were also expected to prepare three or four marches to be played together with all the other bands participating in the contest in a "massed band" performance at the conclusion of the competition. This practice

³⁸"Test Pieces for Band," Music Educators Journal (September 1934):71.

was suspended in 1935. Apparently the size of the massed groups, because of growing interest in contests, became too large for performance.

The schools were divided into classes according to school population, and the level of difficulty was appropriately graded to school size. As a result, the repertoire played by school bands during the '30s was controlled to a large extent by the content of these contest lists. Although in 1933, only sixty compositions were on the contest list, by 1938, the list had grown to over one hundred-fifty compositions. In addition to new music written for band and arrangements of piano pieces, many compositions were simplified arrangements or complete transcriptions of orchestral works, including overtures, opera scenes, and excerpts from symphonies. For a complete listing of the content of these lists, see Appendix B.

CHAPTER IV

COMPARISONS AND CONCLUSIONS

Restatement of Purpose

The purpose of this research was to trace the development of the Armco Band of the '20s and '30s along with the school band movement of this same period. This survey demonstrates that conditions existed where these two areas of development of band performance might have had a positive effect on each other. In particular, the radio broadcasts of the Armco Band between 1929 and 1939 appeared as the contest movement in the public schools had become firmly rooted in the educational system. Similarly these programs appeared as colleges and universities had assumed the role for training the potential band conductor. By broadcasting to the nation coast to coast, via the 500,000 watt station WLW of Cincinnati in conjunction with the N.B.C. Radio Network, these radio programs were perhaps the first regular series of band music to reach such a large audience.¹

To demonstrate the possible effect that these radio broadcasts had on the school band movement in public schools and colleges, two sources of information have been examined. First, the repertoire of

¹The Goldman Band of New York City, as well as the Navy and Marine Bands, were also presenting programs on the radio at this time.

the Armco Band radio programs was compared with the "National Contest Lists" from 1930-1939. These lists comprised the official contest repertoire prepared by the Music Supervisors National Conference, to be performed for state, regional, and national contests sanctioned by that organization.

Secondly, the repertoire of the Armco Band broadcasts has been compared to the programs of the University of Illinois Band from these same years. The University of Illinois Band was chosen since, during this decade, this organization enjoyed a reputation as a leader in the college band movement. In addition, the conductor of the Armco Band, Frank Simon, and the conductor of the Illinois Band, A. A. Harding, knew of each other's work as a result of their combined efforts in the formation of the American Bandmasters Association in 1929.

This study was limited to these two factors, since it is the purpose of this research only to present evidence which suggests the possibility that the Armco Band radio programs positively affected school band programming. The scope of this study has also been limited by available records and by the reliability of information contemporaneous with these developments.

The Effect on Public School Band Repertoire

By comparing the programming of the Armco Band radio programs with the approved contest lists sanctioned by the Committee on Instrumental Affairs of the Music Supervisors National Conference, certain deductions can be made.²

²The name of the Music Supervisors National Conference was changed in 1932 to the Music Educators National Conference.

Frank Simon had a great interest in school bands and school band contests. He traveled all over the country each year serving as a judge for various state and regional contests. In 1931, he began programming compositions found on the national contest list as a part of his weekly Armco broadcasts. In 1932, Simon expanded this effort to include compositions which state contest committees had selected for individual state contests. In addition, Simon, in 1938 and 1939, with the aid of the Armco Association, sponsored students who obtained high honors at these contests, to come to Cincinnati and perform as guest soloists on the Armco Band programs. It is apparent, then, that Simon was well acquainted with the problems and needs as well as the programming of school bands during this period. As a result, he gave the school bands in this country a professional band model to hear, a band playing compositions that were also being performed by various school band organizations. The hope of Simon was to raise the quality of school bands by giving professional quality performances of the same repertoire.

The management of Armco saw this program of public school involvement as an opportunity to localize their advertising campaign. In notices to their field representatives, the Armco management suggested that the local schools be contacted when the particular composition from their state contest list was performed by the Armco Band.

More specifically, two conclusions can be drawn. First, as already stated, the programming of the Armco Band radio programs included compositions that were on the current contest lists. Since

the school band contests were held in the spring of each school year, only those compositions appearing on the fall and winter broadcasts prior to the spring contest have been enumerated. Unfortunately, not all the programs for the broadcasts are extant, so the comparison must be confined to the information which is available.

In 1932, only two numbers appeared on the Armco broadcasts that were also on the National Contest List, Egmont Overture by Beethoven and In Bohemia by Hadley.³ However, by 1933, six compositions from the contest list were included in the Armco programming. These compositions follow:

Wagner - Rienzi Overture

Verdi - Aida Selections

Ravel - Bolero

German - Three Dances from Henry VIII

Drumm - Irelandia Tone Poem

The Rienzi Overture by Wagner was the Class A (largest schools) required number, while the remaining numbers appeared under "Suggested State Contest Required Numbers." Since Frank Simon was programming required state contest numbers from selected states by this time, it is possible to assume that these compositions had been selected by state contest committees as required numbers. In addition, the following marches, also played on the 1932-33 Armco broadcasts were included under the

³Names of arrangers and first names of composers do not appear in most material examined. Therefore only last names of composers have been used to aid in uniformity.

recommended list of marches for "massed band" performance. These include the Ironmaster March by Buys and The Stars and Stripes Forever March by Sousa.

Unfortunately, the repertoire from the 1933-34 broadcast season is not available, so no comparison with the 1934 contest list can be made.

In 1935, however, the following compositions from the contest list appeared on Armco programs from the 1934-35 season. These include the Merry Wives of Windsor Overture by Nicolai and the Courts of Granada by Chapi. The Merry Wives of Windsor was one of the Class A compositions suggested for state competitions, while the Courts of Granada appeared on the general list, a list from which bands could choose a second number for state contests.

The 1936 contest list included two numbers performed by the Armco Band, Valse Triste by Sibelius, from the suggested list for state competitions and Finlandia, also by Sibelius from the permanent selective list for band. From 1937 two compositions appear on both the contest list and Armco broadcasts from the 1936-37 season. These include Reflections in a Modern Mood by Busch and From a Japanese Screen by Ketelby, both appearing on the annual selective list.

In 1938, a number of compositions programmed during the 1938 broadcasts were taken from the contest list:

Sousa - By the Light of the Polar Star

Charrosier - Two Little Japs

Howland - Mood Mauve

Strauss - Mobile Perpetuum

Sullivan - Iolanthe Overture

Arnold - Skyliner March

The 1939 contest list contained only one number programmed by the Armco Band, "The Great Gate of Kiev" from Pictures at an Exhibition by Moussorgsky. In this manner, it may be seen that the repertoire of the school band contest list did positively affect the programming of the Armco Band over a period of time.

A second conclusion is that several compositions included on the national contest lists may have been the result of airings by the Armco Band of these same compositions in seasons prior to the publishing of a particular year's contest list.

For example, on the 1934 contest list, two compositions appeared which had not been on contest lists from previous years. These compositions, however, had been programmed by the Armco Band in broadcasts prior to the 1933-34 season. Finlandia by Sibelius, one of the Class A required state numbers, was heard on the Armco broadcast of December 27, 1932, while Manhattan Beach, a march by Sousa suggested for mass band playing, was played by the Armco Band December 12, 1932.

Similarly, on the 1935 contest list, The William Tell Overture by Rossini from the selective list for state contests was programmed by Armco, January 10, 1933, while the 1936 list provided six compositions heard previously on Armco programs, two of which were on the list for the first time, Valse Triste by Sibelius, first heard on the

December 27, 1932 broadcast and In a Monastery Garden by Ketelby, programmed by Armco November 29, 1932.

The 1937 list also provides three compositions which had not, until that time, been on the suggested list for contests, compositions which were heard in earlier seasons on Armco broadcasts. These included, Reflections in a Modern Mood by Gribbel, a Class B required number, programmed January 8, 1936, From a Japanese Screen by Ketelby, first aired on the broadcast of December 23, 1935, and Humoresque by Dvorak from the January 8, 1936 program.

The list of 1938, however, best illustrates the relationship between pieces programmed on the radio programs and numbers which later appeared on the contest list. By the Light of the Polar Star by Sousa programmed on March 3, 1933 was a number from the Class B suggested list while La Paloma by Yradier, first heard on the February 12, 1936 broadcast was from the Class D list.

However, many numbers appearing for the first time on the 1938 selective contest list had been played previously in performances by the Armco Band. On this list several "interesting new numbers that have come to the attention of the committee" may have been stimulated by Armco Band broadcasts. These include:

<u>Composer</u>	<u>Composition</u>	<u>Armco Program</u>
Alford	<u>Skyliner</u>	November 29, 1936
Brahms	<u>Hungarian Dances Nos. 5 and 6</u>	December 12, 1932
Calliet	<u>Memories of Stephen Foster</u>	February 12, 1936

<u>Composer</u>	<u>Composition</u>	<u>Armco Program</u>
Delibes	<u>Sylvia</u>	December 6, 1932
Gliere	<u>Russian Sailor's Dance</u>	January 27, 1935 March 24, 1935 March 4, 1936
Grainger	<u>Children's March</u>	December 23, 1935
Grofe	<u>On the Trail</u>	January 20, 1935 February 24, 1935 December 16, 1935 February 16, 1937
Ketelby	<u>The Clock and Dresden Figures</u>	January 6, 1935
Malneck	<u>Park Avenue Fantasy</u>	December 2, 1935
Mozart	<u>The Marriage of Figaro Overture</u>	December 16, 1935
Rimsky-Korsakov	<u>The Flight of the Bumblebee</u>	February 6, 1936
Strauss	<u>Voices of Spring</u>	February 24, 1935

Since the radio broadcasts of the Armco Band reached the entire country, most members of the committee which prepared the contest lists would have had access to these programs. One person in particular was A. A. Harding, then Director of Bands at the University of Illinois. Harding was frequently a member of the committee which prepared the contest lists and, because of his friendship and respect for Simon, he would often ask Simon if he had any new arrangements or compositions from the Armco Band broadcasts that could be included on the forthcoming contest list. In a letter to Simon, Harding makes such a request, "I would be glad to have you read with my Concert Band 2 or 3 numbers

from your library that you think would make good numbers for next year's contest list."⁴

It is apparent, then, that the broadcasts of the Armco Band may have positively affected the repertoire selected for the national, state, and regional school band contests to some degree. Unfortunately, not all of the programs of the Armco broadcasts are available, as, possibly, more compositions would appear both on Armco broadcasts and school contest lists.

The Effect on College Programming

To demonstrate the possible effect that the Armco broadcasts had on college repertoire, the programs of the Armco radio broadcasts have been compared with the concert programs of the University of Illinois Symphonic Band from the same period. In addition, a file of correspondence between Frank Simon and A. A. Harding, then Director of Bands at Illinois, was examined to help establish to what extent the Armco programs may have affected programming at the University of Illinois.⁵

The Illinois band was chosen for this research since it enjoyed a reputation as a leader in the college band movement of the 1930s. By 1933, the Illinois Symphonic Band was presenting weekly radio broadcasts over the local Urbana station, WILL, in addition to a shorter

⁴A. A. Harding, Personal letter to Frank Simon, December 12, 1936, Harding Archives, University of Illinois.

⁵This file of correspondence covers a fifteen year period from 1929-1945. As a result, a comprehensive view of all written communications between Harding and Simon is available during the years examined.

series broadcast each winter over WGN in Chicago. In short, the Illinois band was held in high regard throughout this country. As Ernest Glover, Simon's assistant conductor, stated in a letter to Harding, "You have every right to be proud of your organization, which in my opinion stands unchallenged as 'The World's Greatest College Band'.⁶

Also housed at the University of Illinois was a large portion of the Sousa Library given to the University in 1932, the year of Sousa's death. Since Frank Simon was cornet soloist and later assistant conductor of Sousa's band for seven seasons, Simon knew this library well. It is not surprising, then, that Simon often wrote Harding requesting various pieces from the Sousa Library which he used on the Armco Band radio programs.

Harding was also apparently a frequent listener to Armco broadcasts. Often, mention is made in his correspondence with Simon of his enjoyment of the Armco programs. Typical is an excerpt from a letter to Simon which reads:

I have thoroughly enjoyed the broadcasts you and your fine band have put on the air. . . . It is a fine thing for the modern band movement to have such a fine example as your organization heard on the air.⁷

Harding would also post all advertising for the Armco programs and encourage his students to listen.

⁶Ernest Glover, Personal letter to A. A. Harding, April 6, 1938, Harding Archives, University of Illinois.

⁷A. A. Harding, Personal letter to Frank Simon, November 27, 1935, Harding Archives, University of Illinois.

Although some numbers programmed by the Armco Band also appear on Illinois programs of the same season, the number of works which appear on both bands' programs is not sufficient to draw any significant conclusions. However, several works appear on Illinois programs the season after the same pieces were programmed by Armco.

The 1935-36 season of the University of Illinois Band clearly shows several works heard on the Armco broadcasts from the season before:

<u>Composer</u>	<u>Composition</u>	<u>Armco Program</u>
Grainger	<u>Shepherd's Hey</u>	January 20, 1935
Grofe	<u>On the Trail</u>	January 26, 1935 February 24, 1935 December 16, 1935
Grofe	<u>Mardi Gras</u>	February 10, 1935
Grofe	<u>Comic Strip</u>	March 17, 1935 December 2, 1935
Ketelby	<u>From a Japanese Screen</u>	December 23, 1935

Similarly, several works appear on the 1936-37 Illinois programs which had been programmed earlier by Armco:

<u>Composer</u>	<u>Composition</u>	<u>Armco Program</u>
Gliere	<u>Russian Sailor's Dance</u>	January 27, 1935 March 24, 1935
Grofe	<u>Comic Strip</u>	April 8, 1936
Malneck	<u>Park Avenue Fantasy</u>	December 2, 1935

Harding seemed particularly interested in a December 2, 1935 broadcast of the Armco band, as he states:

I was particularly interested in the modern numbers on your programs and am going to remind you of your promise to let me have first crack at them after you have broadcast them.⁸

Other letters written to Simon by Harding suggest that works programmed on the Illinois Band programs were first heard on the Armco broadcasts. A letter from April, 1932, asks Simon to send the Kreisler Tambourin Chinois and Simon's Cincinnati Post March which Harding was intending to use for a clinic for public school directors. In a letter to Harding, Simon confirms sending in November, 1932, When Yuba Plays the Rumba on Tuba played earlier by the Armco Band. Harding again, in December, 1935, requested Simon to send copies of several of Grofe's arrangements heard on the radio programs. Other requests to borrow music played by the Armco Band occur frequently.

In this light, it seems reasonable to conclude that the repertoire performed by the Armco Band during the radio broadcasts did positively affect to a measurable degree the programs of the University of Illinois Symphonic Band. In addition, there is evidence to suggest that certain works programmed by the Armco Band were heard first by Simon in performances of the Illinois Band. For example in August, 1937, Simon requested an arrangement of the "Finale" from the Symphony No. 4 by Brahms. Similarly, in January, 1936, Simon requested Manhattan Masquerade and Reflections in a Modern Mood from the Illinois library. As a result, as with the national contest list for public school band contests, the repertoire of the Armco Band not only affected the programming of the Illinois, Band, but the reverse is also true.

⁸ Ibid.

Although the Illinois program is one isolated example of the many college bands that were active during this period, this survey demonstrates that the nationwide Armco broadcasts did affect college programming to some degree, especially the programs of the University of Illinois Band. It may then be conjectured that similar results may be obtained by a comparison between other college programs and the Armco radio program's repertoire.

Although it has been beyond the scope and intent of this research to do more than suggest that the nationwide radio programs broadcast by the Armco Band between 1929 and 1939 positively affected the repertoire of the school bands of this same period, it is hoped that this report will foster further studies and analyses of this period of band music. With the development of the band in the public schools, as well as the colleges and universities in the 1920s and '30s, a new repertoire was beginning to emerge, a repertoire of music written especially for performances by band organizations. Stimulated by the band contest movement, as well as by professional organizations like the American Bandmasters Association and the National School Band and Orchestra Association, major composers such as Percy Grainger, Arnold Schoenberg, Ottorino Respighi, Virgil Thompson, and Walter Piston, among others, turned their compositional efforts to the band. As a result, many compositions which are today an integral part of the band repertoire were written during the period of the Armco Band broadcasts. The thesis that these broadcasts had a positive effect on this emerging repertoire suggests that other sources of information can also be

consulted which may support this conclusion. As a result, an industrial band such as the Armco Band, intended for advertising a company's products, can also have an effect on other bands and the repertoire which was contemporaneous with it.

APPENDICES

APPENDIX A

MATERIAL PROGRAMMED BY THE ARMCO BAND ON LIVE RADIO BROADCASTS

(Taken from the transcription discs
of the original broadcasts)

October 25, 1932 (American Composers)

Simon - Camp Hook March¹
Woodin - Tartar Dance
Macdowell - To a Wild Rose
Hadley - In Bohemia Overture
Herbert - Enduring Melodies
Sousa - Century of Progress March

November 1, 1932

Clarke - Long Beach is Calling March
Gagnier - Toronto Bay
Bellstedt - Faniculli Faniculla, Fantasie
Rasbach - Trees Cornet solo
Chapi - Courts of Granada, Moorish Suite

November 8, 1932 (French Composers)

Turlet - Regiment de Sambre et Meuse, March
Chaminade - Variation from the ballet, Callirhoe
Massenet - Sunday Evening in an Alsacienne Village
Ravel - Bolero
Saint-Saens - Scenes from Samson and Delilah
Pierne - School of Little Fauns
Berlioz - "Hungarian March" from Damnation of Faust

November 22, 1932

Lassilli - Vanquished Army March
Saint Saens - Ballet Music from Henry VIII
Smith - The Three Kings Cornet trio
Mascheroni - Espagnole, Waltz
Schubert - Moments Musical
King - Pride of the Illini, March

¹Since few arrangers or first names of composers are given in these sources, only the last name of the composer has been given for uniformity.

November 29, 1932 (English Composers)

Alford - The Vanished Army, March
 Fletcher - Fifinette, Intermezzo
 Elgar - Scene Espagnole
 Sullivan - Gems from the opera, H.M.S. Pinafore
 Ketelby - In a Monastery Garden
 Coleridge-Taylor - Tarrantelle Fretillante
 J. Ord Hume - Soldiers of the Entente, March

December 6, 1932

Davis - The Flower Pageant, March
 Kreisler - Tambourin Chinois
 Delibes - Ballet Suite, Sylvia
 Rasbach - Trees, Cornet solo
 Grainger - Country Gardens
 Sousa - The Charlatan, March

December 13, 1932 (German Composers)

Wagner - Festival March from Tannhauser
 Brahms - Two Hungarian Dances 5 and 6
 Beethoven - Overture to Egmont
 Strauss - Wine, Women, and Song, Waltz
 Schubert - Moments Musical
 Unrath - Hohenzollern Ruhm, Military March

December 20, 1932

Miller - The Palmyra Spectator, March
 Schmelling - A Spanish Dance
 Orem - American Indian Rhapsody
 Bohm - The Bee, Flute solo
 Dvorak - Humoresque
 Douglas - Hush, Descriptive piece
 Sousa - Hands Across the Sea, March

December 27, 1932 (Scandinavian Composers)

Svendsen - Swedish Coronation March
 Grieg - Peer Gynt Suite No. 1
 Sibelius - Finlandia
 Sinding - Rustle of Spring
 Sibelius - Valse Triste
 Halvorsen - March of the Bojaren

January 3, 1933

Lake - Parade of the Gendarmes, French March
 Adams - The Bells of St. Mary's
 Wagner - Overture to Rienzi
 Ketelby - The Clock of the Dresden Figures
 Calliet - Duet for Oboe and Bassoon, Terzetto
 von Blon - Sounds of Peace, March

January 10, 1933 (Italian Composers)

Gabbetti - Royal Italien, March
 Mascagni - "Intermezzo" from Cavalleria Rusticana
 Verdi - "Grand Scene" from the opera, Aida
 Nutile - Mama mia, Cornet solo
 Ponchielle - Dance of the Hours
 Rossini - "Finale" from William Tell

January 17, 1933

Ganne - March Lorraine
 Herbert - Gems from the Comic Opera Successes of Victor Herbert
 Bellstedt - Comin' Thru the Rye, Humoresque
 MacDowell - The Witches' Dance, Xylophone solo
 Lacombe - Rigaudon, French dance
 Grabel - Parade of the Tinker Toys
 Klinger - Queen City, March

January 27, 1933 (Russian and Polish Composers)

Rachmanioff - Prelude in C-sharp minor
 Tschaikowsky - "Waltz" from the ballet Sleeping Beauty
 Rimsky-Korsakov - "Gypsy Scene" from Capriccio Espagnole
 Paderewski - Celebrated Minuet
 Chopin - Prelude and Minute Waltz
 Ippolitov-Ivanov - March of the Sirdar

February 3, 1933

Sousa - The Bride Elect, March
 Kreisler - The Old Refrain
 Friml - Melodies from Three Musketeers
 Gagnier - Palace Pier, March
 Bizet - Scenes from the opera Carmen
 Kreisler - Polinelle
 Harper - The Fencing Master, March

February 10, 1933 (Miami Night)

Bellstedt - Hail! Hail!, March
 Romberg - Favorite Melodies from The Student Prince
 Burke - Miami March Song

February 17, 1933

Brand - Spirit Invincible, March
 Pryor - The Whistler and his Dog
 Lake - The Evolution of Dixie
 Simon - Camp Hook, March
 Rollinson - Columbian Polka, Cornet solo
 McCoy - Lights Out, March

February 24, 1933 (Spanish Composers)

Franco - Aguero, March
 Granados - "Intermezzo" from the opera Goyescas
 Yradier - Souvenir of Melodies
 Valverdi - La Mandolinata, Cornet solo
 Borel-Clerc - La Sorella, March

March 3, 1933 (Sousa Program)

Sousa - El Capitan, March
 Sousa - Girls Who Have Loved
 Sousa - Manhattan Beach, March
 Sousa - Nymphalin, Violin solo
 Sousa - By the Light of the Polar Star
 Woodin - Franklin D. Roosevelt, March
 Sousa - Lily Bells, Cornet solo
 Sousa - The Stars and Stripes Forever, March

March 17, 1933 (Irish Program)

Fulton - Tipperary, March
 Grainger - An Irish Tune from the County Derry
 Drumm - Irelandia
 Balfe - Killarney, Cornet solo
 Herbert - Melodies from Eileen
 Lampe - I'm on my Way to Dublin Bay, March

March 24, 1933

Roberts - Pomp and Chivalry, March
 Herbert - Air de Ballet
 Chabrier - Espagna
 Bizet - Carmen Fantasie, Tuba Solo
 Debussy - Golliwogg's Cake Walk
 Walker - Legionnaires of the U.S.A., March

March 31, 1933 (Canadian Composers)

Hughes - The United Empire, March
 Hayward - To Thee I Sing
 no composer given - Souvenir of Quebec
 Venzina - Overture, The Gallant Artilleryman
 Gagnier - Toronto Bay, Waltz
 Seitz - The World is Waiting for the Sunrise, Baritone solo
 Gagnier - Ca-Na-Ex, March

April 7, 1933

Hughes - United Empire, March
 Schinke - By the River Ganges
 Wiedoeft - Valse Vanite, Saxophone solo
 Mendelssohn - "Scherzo" from Midsummer Nights Dream
 Lincke - The Glow Worm
 Goldman - A Tribute to Sousa, March

April 14, 1933

Bellstedt - Armco Greets You, March
 Wood - Fairy Dreams
 von Weber - Oberon Overture
 Simon - Willow Echoes, Cornet solo
 Slater - Piccolo Pic
 Buys - The Iron Master, March

April 21, 1933

Meyers - Game Preserve, March
 Sousa - Who's Who in Navy Blue, March
 Stolz - Two Hearts in Three Four Time
 Thomas - I'm Fair Titania, Soprano solo
 German - "Torch Dance" from Henry VIII
 Tossini - Overture to William Tell
 del Acqua - Villanelle, Soprano solo
 no composer given - Comin' Thru the Rye, Soprano solo
 Missud - The Glorious 26th, March

January 6, 1935

no composer given - Festival Day, March
 Grainger - Country Gardens
 Mascagni - "Grand Scene" from Cavalleria Rusticana
 Grofe - Grofe Medley
 Ketelby - The Clock and Dresden Figures
 Coleridge-Taylor - Hiawatha
 no composer given - Royal Decree, March

January 13, 1935

Schubert - Marche Militaire
 Hadley - Suite of the Flowers
 Nicolai - The Merry Wives of Windsor, Overture
 Simon - Because, Cornet solo
 Grofe - Grofe Medley
 Davenport - Salute to Albania, March

January 20, 1935

Halverson - March of the Bojaren
 Schnelling - Spanish Dance
 Lively - Within the Walls of China
 Grofe - On the Trail
 no composer given - Maria, Soprano solo
 Marie Houston, soprano
 Grainger - Shepherd's Hey
 Sousa - Semper Fidelis, March

January 27, 1935

Scouton - On to Victory, March
 Gounod - Melodies from Faust
 Tchaikovsky - Dance from the Nutcracker Suite
 no composer given - Ole King Cole, Quartette
 Commander's Quartette
 Grofe - Grofe Medley
 Gliere - Russian Sailor's Dance
 Gershwin - Strike up the Band
 Rekendorf - Across the Rockies, March

February 3, 1935

Goldman - On the Air, March
 Chapi - Courts of Granada
 Grofe - Grofe Medley
 no composer given - Ida Dolti, Cornet duet
 Latter - Three Blind Mice
 Bagley - National Emblem, March

February 24, 1935

Bellstedt - Armco Triumphant, March
 Tchaikovsky - Hungarian Dance
 Strauss - Voices of Spring
 Grofe - On the Trail
 no composer given - "Sometimes I Feel Like a Motherless Child" from
 Zandana Sketches
 Wagner - Under the Double Eagle March

February 10, 1935

Sousa - The Gladiator, March
 Ponce - Estreletta
 Hosiner - Southern Rhapsody
 de Qaltz - Aubade, Woodwind trio
 Fenboque, flute; Dandois, oboe; Basset, clarinet
 Grofe - Mardi Gras
 O'Neill - Nulli Secundus, March

February 17, 1935

Desormes - General Boulanger, March
 Ponchielle - By Waters Minnetonka
 no composer given - Brothers of Romany
 Burke - Miami March Song, Miami Male Chorus
 Grofe - College Medley
 Goldman - On the Campus

March 3, 1935

Fucik - Entry of the Gladiators, March
 Lacombe - Pantomine, Suite
 Grainger - Spoon River
 no composer given - Two Grenadiers, Baritone solo
 Sherwood Cain, baritone
 Sullivan - H.M.S. Pinafore
 van Leeveven - Being very much in a hurry, Flute solo

March 17, 1935 (Irish Program)

Lampe - I'm on my Way to Dublin Bay
 Grainger - Irish Tune from the County Derry
 Drumm - Irelandia
 Grofe - Mickey Mouse
 Balfe - Killarney, Cornet solo
 O'Donnell - At the Pattern
 Sousa - Hands Across the Sea, March

March 24, 1935

Nassbaun - The March King, March
 Grofe - Rhapsody in Steel
 Hadley - Egyptian
 van Leeveven - Being very much in a hurry, Flute solo
 Alfred Fenboque, flute
 Gliere - Russian Sailor's Dance
 Sousa - The Stars and Stripes Forever, March
Auld Lang Syne

November 4, 1935 (Sousa Program)

Sousa - King Cotton, March
 Sousa - "Summer Girl" from the Suite Maiden's Three
 Sousa - U.S. Field and Artillery, March
 Sousa - Excerpts from El Capitan
 Sousa - Lily Bells, Cornet solo
 Sousa - The Stars and Stripes Forever, March

November 11, 1935 (Veteran's Day)

no composer given - March of Legion
 no composer given - The Trumpeter, Trumpet solo
 Hubert Kochritz, trumpet
 no composer given - French March
 Rece - Dear old Pal of Mine, Cornet solo
 Alford - Colonel Bogey, March
Star Spangled Banner

November 25, 1935

Alford - Glory of the Gridiron, March
 Hadley - Ballet of Flowers
 Tchaikovsky - "March" from the Sixth Symphony
 Newman - Street Scene
 Sousa - The Fairest of the Fair, March

December 2, 1935

Gault - Musical Mentor, March
 Grofe - Comic Strips
 Alford - Sunrise, March
 Malneck - Park Avenue Fantasy
 no composer given - Roll Along Prairie Moon, Cornet solo
 Alford - Purple Carnival, March

December 9, 1935

Sousa - Hands Across the Sea, March
 Grainger - Shepherd's Hey
 Thomas - Polonaise from Mignon
 Herbert - Spanish Serenade
 Saint Saens - In Sight of Algiers
 Ketelby - In a Chinese Temple Garden
 Tchaikovsky - "Dance Trepak" from Nutcracker Suite
 Hupfeld - When Yuba Plays the Rumba on Tuba
 William Bell, tuba
 Sousa - The Stars and Stripes Forever, March

December 16, 1935

Ketelby - With Honor Crowned, March
 Mozart - Overture to the Marriage of Figaro
 no composer given - Side Partners, Cornet duet
 Marbley, Hasteller, cornets
 Grofe - On the Trail
 King - Purple Pageant

December 23, 1935

Goldman - Children's March
 Ketelby - From a Japanese Screen
 Grofe - Christmas Eve
 de Waltz - Aubade, Woodwind trio
 Fenboque, flute; Dandois, oboe; Basset, clarinet
 Engleman - A Doll House
 no composer given - Skip Along, March

January 8, 1936

Fillmore - Footlifter, March
 Horlick - Black Eyes
 Verdi - "Dance of the Moorish Slaves" from Aida
 Grofe - Mardi Gras
 no composer given - Marlboro Theme, Clarinet solo
 Don Basset, Clarinet
 Gribble - Reflections in a Modern Mood
 Miescer - Mt. Lebanon High School, March

January 15, 1936

Chambers - Chicago Tribune, March
 Delibes - "Hunting Scene" from Sylvia
 Ravel - Bolero
 Speaks - Sylvia, Cornet solo
 Amber MacStnaley, cornet
 Joesel - Parade of the Tin Soldiers
 Chopin - Prelude and Minute Waltz
 Goldman - Franklin Field, March

January 24, 1936 (Incomplete)

deCapua - Beneath my Window, Cornet solo
 no composer given - On Wisconsin, March
 Tchaikovsky - Russian Dance
 Strauss - Cincinnati Symphony Circle, March

January 30, 1936

Goldman - On Parade, March
 Tchaikovsky - Dance of the Marionettes
 Nicolai - The Merry Wives of Windsor, Overture
 Donizetti - Sextet from Lucia
 Simon, Glover, Munger, Polce, Lenon, Baldwin, soloists
 Hildreth - Dixie Divides
 Sousa - Diplomat, March

February 6, 1936

Buys - Shotarean, March
 Tchaikovsky - "Hungarian Dance" from Enchanted Lake
 Wagner - Ride of the Valkyries
 Pryor - The Whistler and His Dog
 Lacombe - Rigadon
 Turner - Darkies Jubilee
 Sousa - Washington Post, March
 Rimsky-Korsakov - Flight of the Bumblebee
 Carter - Boston Commandery, March

February 12, 1936

Holmes - March Heroic
 Yradier - La Poloma
 Sullivan - "Entrance of Peers" from Iolanthe
 Bagley - National Emblem, March
 Calliet - Songs of Stephen Foster
 Sousa - Wisconsin to the Front, March

February 19, 1936

Klohr - Vibulance, March
 Buys - Kadlerdescofe
 Slater - Cheery Song
 Miami Male Chorus
 Kreisler - Tambourin Chinois
 Burke - Miami March Song
 Tchaikovsky - Dance from The Nutcracker Suite
 Goldman - Cheerie, March

February 26, 1936

Bellstedt - Armco Triumphant, March
 no composer given - Chinese Dance
 Sibelius - Finlandia
 no composer given - Song of the Bayou
 Sousa - Easter Sunday on the White House Lawn
 Alford - Radio Movie
 no composer given - Uncle Tom's Cabin
 Benter - Camerons, March

March 4, 1936

Buscher - Attorneys and Counselors of Law, March
 Ketelby - In a Persian Market
 Gliere - Russian Sailor's Dance
 Durant - Valse de Concert, Xylophone solo
 George Carey, xylophone
 Alter - Manhattan Masquerade
 no composer given - U.S. Army Band, March

March 11, 1936

de Luca - Tenth Olympian, March
 Charpentier - Coronation of the Muse
 Hadley - "Irish" from Silhouettes
 Slater - Piccolo Pic
 Herbert - Natoma
 King - Trooping Days, March
 Sousa - Diplomat, March

March 18, 1936

Drumm - Conquerers, March
 Sinding - Rustle of Spring
 Ponchielle - Dance of the Hours
 Sousa - Jack Tar, March
 Schubert - Moments Musical
 Heneberg - Triplets of the Finest, Cornet trio
 Hafslider, Markley, Hinkle, soloists
 Huffer - March of the Champions

March 25, 1935

Fillmore - His Honor, March
 Ippolitov-Ivanov - Procession of the Sirdar
 Gilbert - In the Night
 Verdi - Quartet from Rigoletto
 Fillmore - Comin' Round the Mountain
 Sousa - Semper Fidelis, March
Auld Lang Syne

November 29, 1936 (Incomplete)

no composer given - Football Medley
 Alford - Skyliner, March
 Herbert - Serenade Espagnole
 no composer given - Knightsbridge March
 Sousa - Manhattan Beach, March

December 22, 1936

Sousa - Semper Fidelis, March
 no composer given - Parade of the Wooden Soldiers
 Reeves - Second Connecticut Regiment, March
 Goldman - Stepping Along, March
 Ketelby - From a Japanese Screen
 Grofe - Christmas Eve

December 29, 1936 (Incomplete)

Buys - Iron Master, March
 Herbert - Bandinage
 Turllet - Regiment de Sambre et Meuse, March

January 5, 1936

Brand - Spirit Invincible, March
 Guion - Turkey in the Straw
 Grofe - Three Musketeers
 Sousa - Free Lance, March
 Kreisler - Tambourin Chinois
 Drumm - Rookies, March

January 12, 1937

Sousa - Solid Men to the Front, March
 Curzon - Cachoocha
 Goldman - University, March
 Goldman, conducting
 Fillmore - Americans We, March
 Fillmore, conducting
 Hupfelt - When Yuba Plays the Rumba on Tuba
 William Bell, tuba

January 19, 1937

Woods - Man of the Hour, March
 Charrosin - Two Little Japs
 Ippolitov-Ivanov - Opening of the Procession of Sirdar
 Goldman - Southern Echoes, March
 Herbert - Panamericana
 Sousa - Jack Tar, March

February 2, 1937

Drumm - Conquerers, March
 Gagnier - Toronto Bay, Waltz
 Saint Saens - French Military March
 Sousa - The Aviators, March
 Grofe - Huckleberry Finn

February 9, 1937

Folmes - March Heroic
 Verdi - "Moorish Dance" from Aida
 no composer given - Chocolate Soldier
 Texidor - Amparita Roco, March
 Grieg - March of the Dwarfs
 Sousa - The Federal, March

February 16, 1937

Benter - Camirous, March
 no composer given - The Smithy
 Chopin - Military Polonaise
 Sousa - The Thunderer, March
 Grofe - On the Trail
 Desormes - General Boulange, March

February 23, 1937

Alford - Vidette, March
 Guion - Arkansas Traveler
 Friml - "Firefly" from Friml Melodies
 Sousa - King Cotton, March
 Clarke - Flirtations, Cornet trio
 Simon, Teimeyer, Schaefer, cornets
 Goldman - The Third Alarm, March

January 2, 1938

Pryor - Will Rogers, March
 Charrosin - Two Little Japs
 Sullivan - Iolanthe Overture
 Clarinet solo
 John Smith, Clarinet
 Swenson - Carnival in Paris
 Herbert - Serenade Espagnole
 no composer given - Knightsbridge, March
 Sousa - Manhattan Beach, March

January 9, 1938 (Incomplete)

Colby - March of the Pioneers
 Curzon - Zinsaresco
 Saxophone solo

January 16, 1938

Hindsley - Music in the Air, March

Dvorak - Humoresque

Bassoon solo

Meuser, bassoon

Friedman - Slavonic Rhapsody

Yradier - La Paloma

Goldman - Chimes of Liberty, March

January 23, 1938 (Incomplete)

Sullivan - "Finale" from Iolanthe

Gliere - Russian Sailor's Dance

Sousa - Fairest of the Fair, March

January 30, 1938

Alford - Skyliner, March

Chopin - Polanaise

Cornet trio from Richmond, Indiana

Moussorgsky - "Coronation Scene" from Boris Godounov

Franco - Aguero, March

Grofe - Mardi Gras

February 6, 1938

no composer given - Spirit of Texas, March

Fletcher - Grand March in F

Herbert - Gypsy Love Song

Flute solo

Rosalie Radcliff, flute

no composer given - Italian Concert Piece

February 13, 1938

Goldman - Abraham Lincoln, March

Strauss - Perpetual Motion

Trombone solo

Joseph Bejcek, trombone

Howland - Mood Mauve

Grofe - Huckleberry Finn

Reeves - Second Connecticut Regiment, March

February 20, 1939

no composer given - In Springtime, March

Ketelby - From a Japanese Screen

Sibelius - Finlandia

Oboe solo

Denneth Greenburger, oboe

Alford - Cheribirbin, March

Grainger - Londonderry Air

no composer given - El Albenico, March

February 27, 1938 (Incomplete)

Gagnier - Toronto Bay, Waltz

no composer given - Dance Rumba

Goldman - Stepping Along, March

March 6, 1938 (Incomplete - Sousa Program)

Sousa - King Cotton, March

Sousa - By the Light of the Polar Star

Cornet solo

Robert Nagle, cornet

Sousa - Bride Elect, March

March 13, 1938

Carter - Boston Commandery, March

Haley - A Bit of Irish

Trombone solo

Jack Krueger, trombone

Rimsky-Korsakov - "Cortege" from Mlada

no composer given - Swinging the Ingots

Mear - Interlochen Spirit, March

January 15, 1939 (Incomplete)

Goldman - Jubilee, March

Rimsky-Korsakov - "Cortege" from Mlada

no composer given - Happy Days, Cornet solo

Verna Kellog, cornet

January 22, 1939 (Incomplete)

Chapi - Courts of Granada

no composer given - Ragamuffin Polka

no composer given - Rifle Regiment

January 29, 1939

no composer given - Steel Men, March
 Delibes - Hunting Scene
 no composer given - Sylvia, Cornet solo
 Doris Fox, cornet
 Rossini - William Tell Overture
 no composer given - Swinging the Ingots
 Sousa - Semper Fidelis, March

February 5, 1939

no composer given - Knightsbridge, March
 Strauss - Perpetual Motion
 no composer given - Debutante, Cornet solo
 Vernon Wells, cornet
 no composer given - African Harlem
 Tchaikovsky - "Trepak" from The Nutcracker Suite
 Sousa - Sabre and Spurs, March

February 19, 1939

no composer given - Hail to the Spirit of Liberty, March
 Strauss - Excerpts from Die Fledermaus
 Solo by Buddy Meyer
 no composer given - Merry Widows, March
 Tchaikovsky - Suite No. 3 in G Minor
 Sousa - Bride Elect March

February 26, 1939 (Incomplete)

Hadley - In Bohemia
 Pryor - The Whistler and His Dog
 Mear - Interlochen Spirit, March
 King - Hawkeye Glory
 Grainger - Londonderry Air
 Goldman - Echo Waltz, Cornet Trio

March 12, 1939

Fillmore - Will Rogers, March
 Sibelius - Finlandia
 with Miami Male Chorus
 Trombone solo
 Dave Falvay, trombone
 Wagner - Ride of the Valkyries
 Romberg - Stout Hearted Men, March
 no composer given - March on Andantino, Moonlight and Roses
 Alford - Starlight
 Sousa - Manhattan Beach, March

APPENDIX B

NATIONAL CONTEST LISTS, 1931-1939

1931 National Contest Required Numbers

- Class A - Wagner, Entry of the Gods into Valhalla
- Class B - O'Neill, Knight Errant
- Class C - Gounod, Prelude to Faust

1932 National Required Numbers

- Class A - Hadley, In Bohemia
- Class B - Hadley, Youth Triumphant
- Class C - Roberts, Urbana Overture

Suggested State Required Numbers

- Class A - Goldmark, Sakutala Overture
Thomas, Raymond Overture
- Class B - Mozart, Don Juan Overture
Frazee, The Land of Romance Overture
- Class C - Coerne, Exaltation
de Lully, Menuet du Bourgeoise Gentilehomme
- Class D - Losey, The Premier Overture
Barbett, Trailing Arbutus

List of Optional Pieces

1. Tchaikovsky - Finale from 4th Symphony
2. Mendelssohn - Fingal's Cave Overture
3. Hadley - In Bohemia
4. Wagner - Die Meistersinger Overture
5. Goldmark - Sakutala Overture
6. Schubert - Unfinished Symphony (First Movement)
7. Tchaikowsky - "Allegro con Gracia" from Sixth Symphony
8. Weber - Der Freischutz Overture
9. Wagner - Prelude to Lohengrin
10. Beethoven - Egmont Overture

List of Optional Pieces, 1932 (continued)

11. Tchaikowsky - "Andante and March" from Pathetique Symphony
12. Herold - Zampa Overture
13. Saint Saens - La Princess Juan Overture
14. Christianson - Norwegian Rhapsody
15. Hadley - Youth Triumphant Overture
16. Wagner "Introduction to Act III" from Lohengrin
17. Schubert - Rosamunde Overture
18. Rossini - Semiramide Overture
19. Suppe - Pique Dame Overture
20. Elgar - Pomp and Circumstance March No. 1
21. Thomas - Raymond Overture
22. Hayward - In a Spanish City Suite
23. Weber - Abu Hassan Overture
24. Mozart - Don Juan Overture
25. Bellini - Norma Overture
26. Gounod - Le Reine de Saba, Grand March
27. Luigini - Ballet Egyptian
28. Coates - Suite, The Four Ways
29. Suppe - Light Cavalry Overture
30. Haydn - "Andante" from Surprise Symphony
31. De Luca - Legions of Ancient Rome
32. Berlioz - Rakoczy March
33. Sousa - "The King of France" from The Three Quotations
34. Bizet - Intermezzo from L'Arlesienne Suite
35. Lavallee - The Bridal Rose Overture
36. Roberts - Urbana Overture
37. Busch - Hymn and Processional
38. Frazee - Land of Romance Overture
39. Losey - Overture Premier
40. Brockton - The Black Rose Overture
41. King - The Wanderer Overture
42. Coerne - Exhaltation
43. Chenette - Southern World Overture
44. Ketelby - Sanctuary of the Heart
45. Barnhouse - Paraphrase on Pilot Me
46. Wagner - Tannhauser Selection
47. Chopin - Mazurka
48. Deppen - A Japanese Sunset
49. Jensen - The Happy Wanderer
50. de Lully - Menuet du Bourgeoise Gentilehomme
51. Losey - Forest Whispers
52. Beethoven - German Dances
53. Haydn - Menuet de Boeuf
54. Clarke - At the Spinnet
55. Ghys - Louis VIII Gavotte
56. Barbett - Trailing Arbutus

1933 National Required Numbers

- Class A - Wagner, Rienzi Overture
 Class B - Weber, Peter Schmoll Overture
 Class C - Hildreth, One Beautiful Day

Suggested State Contest Required Numbers

- Class A - Lachner, Turandot Overture
 Hadley, Alma Mater Overture
 Goldman, University, Grand March
- Class B - Christiansen, First Norwegian Rhapsody
 Beethoven, "Larghetto" from Second Symphony
 Barnhouse, Panorama Overture
- Class C, D, and Junior High Schools
 Delamater, Grandiose Overture
 King, Monster Overture
 Verdi-Fillmore, Aida Selection
 Sullivan-Maddy, The Lost Chord

Selective List for Band

1. Wagner - Rienzi Overture
2. Tschaikowsky - 1812 Overture
3. Liszt - Les Preludes
4. Wagner - Entry of the Gods into Valhalla
5. Dvorak - Bohemia Overture
6. Weber - Oberon Overture
7. Respighi - Huntingtower Ballad
8. Tschaikowsky - "Andante Cantabile" from the Fifth Symphony
9. Schuman - "Finale" from Fourth Symphony
10. Ravel - Bolero
11. Glinka - Ruslan and Ludmilla Overture
12. Ketelby - Chal Romano Overture
13. Weber - Peter Schmoll Overture
14. Sousa - Under the Cuban Flag
15. Lachner - Fest Overture
16. Hosmer - Northern Rhapsody
17. German - Three Dances from Henry VIII
18. Hadley - Alma Mater Overture
19. Luigini - Ballet Russe
20. Kistler - Prelude to Act III Kunihiid
21. Wallace - Maritana Selection
22. O'Neill - Knight Erant Overture
23. Elgar - Pomp and Circumstance March No. 5
24. Busch - Prelude
25. Svendsen - Norwegian Rhapsody No. 2

Selective List for Band - 1933 (continued)

26. Wagner - Flying Dutchman Overture
27. Drumm - Irelandia
28. Christiansen - First Norwegian Rhapsody
29. Suppe - Isabella Overture
30. Glinka - Valse Fantasia
31. Goldman - University, Grand March
32. Balfe - Bohemian Girl Selection
33. Sousa - The Red Man and the Black Man
34. Kawalski - Salut a Pesth, March
35. Eilenberg - King Mydas Overture
36. Busch - Rustic Scene
37. Hildreth - One Beautiful Day Overture
38. Deluca - Harmony King Overture
39. Brockton - The Talisman Overture
40. Roth - Olympian
41. Baumann - Mignonette Overture
42. Drumm - Meditation
43. Beethoven - "Larghetto" from Second Symphony
44. Barnhouse - Panorama Overture
45. Delemater - Grandiose Overture
46. Deppen - Eleanor
47. Mozart - Menuet in E flat
48. Wagner - Album Leaf
49. Colby - Message of the Chimes
50. King - Little Monster Overture
51. Verdi - Aida Selection
52. Taylor - Victory Overture
53. Beethoven - Andante Cantabile
54. LeRoy - Princess Tiptoe
55. Benson - Romance
56. Sullivan-Maddy - The Lost Chord
57. Roberts - Venetian Serenade
58. Batiste - Pilgrim's Song of Hope
59. no composer given - Ay-Ay-Ay-
60. Chennette - Organ Melody

1934 National Required Numbers

- Class A - Goldmark, In Springtime
 Class B - Fauchet, Symphony in Bb - Fourth Movement
 Class C - O'Neill, The Silver Chord

State Contest Numbers

Class A - Sibelius, Finlandia
 Friedman, Slavonic Rhapsody
 Suppe, Cinderella Overture

Class B - Grieg - Huldigungsmarsch
 Gault - Spiritual Rivers
 Beghon - Prelude

Class C - Gillette - Cabins
 Fulton - Suite Espagnole
 Roberts - Pomp and Chivalry

Class D and E

Goldmark - Bridal Song
 Holmes - Hermit of Kildare, Overture
 Dvorak-Fisher - Goin' Home

Selective List for Band

1. Goldmark - In Springtime Overture
2. Berlioz - Roman Carnival Overture
3. Saint Saens - Dance Macabre
4. Verdi - Sicilian Vespers Overture
5. Saint Saens - Phaeton
6. Wagner - Scene from the Nibelungen Ring
7. Respighi - Huntingtower Ballad
8. Ferroni - Spanish Rhapsody
9. Sibelius - Finlandia
10. Fauchet - Symphony in Bb, Fourth Movement
11. Goldmark - In the Garden
12. Friedman - Slavonic Rhapsody
13. Rossini - Semiramide Overture
14. Beethoven - Coriolan Overture
15. Roussel - Glorious Day
16. Lalo - Norwegian Rhapsody
17. Lassen - Fest Overture
18. Rossini - Barber of Seville Overture
19. Wagner - Lohengrin Selection
20. Wagner - Huldigungsmarsch
21. Tschaikowsky - The Enchanted Lake
22. Suppe - Cinderella Overture
23. Boccalari - Dance of the Serpents
24. Balfe - Bohemian Girl Overture
25. Suppe - Franz Schubert Overture
26. Flowtow - Stradella Overture
27. Grieg - Huldigungsmarsch
28. Busch - Chippewa Lament
29. Lacome - Mascarade Suite
30. Gault - Spiritual Rivers

Selective List for Band (continued)

31. Suppe - Light Cavalry Overture
32. Sousa - Tales of a Traveler
33. Safranek - Atlantis
34. Grieg - Wedding Day at Trolhaugen
35. Beghon - Prelude
36. Delibes - "March and Procession" from Sylvia
37. Carver - Glaucus and Scylla
38. Suppe - Poet and Peasant Overture
39. O'Neill - The Lost Chord
40. Gillette - Cabins
41. Hildreth - Carillon Overture
42. Petrella - Ione Overture
43. Bendel - Sunday Morning at Glion
44. Fulton - Suite Espagnole
45. Losey - Overture Finale
46. Hadley - "Prelude" from Suite Ancienne
47. Mozart - Minuet in Eb
48. Holmes - Hermit of Kildare Overture
49. Keler-Bela - Lutspiel Overture
50. Goldmark - Bridal Song
51. Hildreth - Mystic Knights Overture
52. Holmes - Shepherd of the Hills Overture
53. King - Fountain of Youth
54. Karoly - Attila Overture
55. Delamarter - Dream Ship Overture
56. Roberts - Pomp and Chivalry
57. Gounod - March Romaine
58. Gounod - Dio Possente
59. Eilenberg - Manikin Overture
60. Weber - Weber Suite
61. Grieg - Grieg Suite
62. Taylor - Victory Overture
63. Wiegand - Intermezzo
64. Dvorak-Fisher - Goin' Home
65. Arr. Roberts - Nobody Knows de Trouble I've Seen
66. Rubinstein - Romance
67. Gregh - Quietude

1936 State Contest Numbers

- Class A - Nicolai, Merry Wives of Windsor Overture
 Massenet, Phedre Overture
 Fauchet, Symphony in Bb, First Movement
 Mendelssohn, Ruy Blas Overture
- Class B - Safranek, Don Quixote
 Mendelssohn, Son and Stranger Overture
 Bizet, "Prelude" from L'Arlesienne Suite No. 1
 Suppe, Morning, Noon, and Night Overture

1935 State Contest Numbers (continued)

Class C - Richards, A Night in Tripoli Overture
 Holmes, Trojan Prince Overture
 Beethoven, "Andante" from First Symphony
 Hildreth, Woods in Autumn Overture

Classes D and E

Holmes, Cavalcade Overture
 Morris, Diana Overture
 DeLamater, Colosseum Overture
 Taylor, The Oracle Overture

Selective List for Band

1. Wagner - Flying Dutchman Overture
2. Beethoven - Lenore Overture No. 3
3. Chapi - The Courts of Granada
4. Saint Saens - "Bacchanale" from Samson and Delilah
5. Verdi - Force of Destiny Overture
6. Franchetti - Symphony in Eb Minor
7. Weber - Euryanthe Overture
8. Weinberger - Polka and Fugue From Schwanda
9. Mendelssohn - "Andante con moto and Saltarello" from Italian Symphony
10. Colby - Headlines
11. Tschaikowsky - Troika and Traineaux
12. Rossini - William Tell Overture
13. Wagner - Parsifal Selection
14. Nicolai - Merry Wives of Windsor Overture
15. Massenet - Phedre Overture
16. Gomes - Il Guarany Overture
17. Fauchet - Symphony in Bb, First Movement
18. Beethoven - "Andante" from Fifth Symphony
19. Hosmer - Southern Rhapsody
20. Mendelssohn - Ruy Blas Overture
21. Smetana - Dances from The Bartered Bride
22. Lacome - La Feria
23. Haydn - Military Symphony, First Movement
24. Safranek - Operatic Masterpieces
25. Keler-Bela - Templeweihe Overture
26. Safranek - Operatic Masterpieces
27. Mendelssohn - Son and Stranger Overture
28. Bizet - "Prelude" from L'Arlesienne Suite No. 1
29. Suppe - Morning, Noon, and Night Overture
30. Suppe - Wanderer's Hope Overture

Selective List for Band - 1935 (continued)

31. Jensen - In the Tavern
32. Bach - Sleepers Wake
33. Vandercook - Overture Symphonique
34. Lortzing - Undine Overture
35. Richards - A Night In Tripoli Overture
36. Holmes - Trojan Prince Overture
37. Sousa - The White Man
38. Beethoven - "Andante" from First Symphony
39. Sullivan - "Entrance of Peers" from Iolanthe
40. Hildreth - Woods in Autumn Overture
41. Gounod - Prelude to Faust
42. Holmes - Cavalcade Overture
43. Benter - Habanera
44. Hildreth - Society Suite
45. Bennett - Manrico Overture
46. O'Neill - Mademoiselle Coquette Entr'acte
47. Massenet - Chorus of Romans
48. Coate - Eclipse Overture
49. Grieg - Heart Wounds
50. Morris - Diana Overture
51. Atherton - Springtime
52. Hazel - Olive Branch Overture
53. King - The Wanderer Overture
54. Morris - Naomi Overture
55. Grunenfelder - Komet Overture
56. Zamecnik - Men of Sparta
57. Kreisler - The Old Refrain
58. DeLamater - Colosseum Overture
59. Reynard - Legend of a Rose
60. Taylor - The Oracle Overture
61. Haydn - Suite
62. Akimenko - On the Volga Overture
63. Deppen - In the Garden of To-Morrow
64. Weber - Suite
65. DeLamater - Melody Parade
66. Beethoven - Suite
67. Holmes - Any Selection from Holmes Band Book
68. Chappel - Any Selection from Chappell Concert Folio

1936 National Contest Required Selections

- Class A - DeNardis, Universal Judgement
 Class B - Clarke, Fraternity Overture
 Class C - Boyer, Ariane Overture

Suggested State Contest Numbers

- Class A - Gagnier, Queen of Hearts, Overture
 Hadley, Youth Triumphant Overture
 Busch, Hymn and Processional

Suggested State Contest Numbers - 1936 (continued)

Class B - Hedman, Svan Dufva Overture
 Holmes, Safari Overture
 Sibelius, Valse Triste

Class C - Bizet, "Intermezzo" from L'Arlesienne Suite II
 Coerne, Exaltation
 Holmes, Saskatchewan Overture

Class D and E
 Goldmark, Bridal Song
 Sullivan, Mikado Selection
 Morris, Valedictorian Overture

Annual Selective List for Band

1. Wagner - Tannhauser Overture
2. Rimsky-Korsakov - "Festival at Bagdad" from Scheherazade
3. Franchetti - Symphony, First Movement
4. DeNardis - Universal Judgement
5. Tschaikowsky - Two Excerpts from Pathetic Symphony
6. Friedemann - Slavonic Rhapsody No. 2
7. Messenger - The Two Pigeons
8. Gagnier - Queen of Hearts Overture
9. Clarke - Fraternity Overture
10. Mozart - Idomeneo Overture
11. Wood - May Day Overture
12. Bach - Choral Prelude
13. Thomas - Raymond Overture
14. Marschner - Hans Heiling Overture
15. Hadley - Youth Triumphant Overture
16. Meyerbeer - Fackeltanz
17. Hedman - Sven Dufva Overture
18. Nicode - In the South Overture
19. Busch - Hymn and Processional
20. Lillya - Childhood Fantasie
21. Boyer - Ariane Overture
22. Holmes - Safari Overture
23. Howland - Mood Mauve
24. Buchtel - Mirage Hongroise
25. Sousa - The King of France
26. Sibelius - Valse Triste
27. Beethoven - Eccosiasies
28. King - Vision of Cleopatra Waltz
29. Calliet - Memories of Stephen Foster
30. Ketelby - In a Monastery Garden

Annual Selective List for Band (Continued)

31. Chopin - Military Polonaise
32. Bizet - "Intermezzo" from L'Arlesienne Suite II
33. Morris - Fiesta Overture
34. Holmes - Tarantella
35. Massenet - Angelus
36. Goldmark - Bridal Song
37. O'Neill - Remembrance
38. Tschaikowsky - Suite
39. Schubert - Andante in C Major
40. Wagner - "Elsa Entering the Cathedral" from Lohengrin
41. Verdi - Pilgrims Chorus
42. Verdi - Chorus from Ernani
43. Lake - Democracy
44. Bach - Fervent is my Longing and Little G Minor Fugue
45. Coerne - Exaltation
46. Gillette - Vistas
47. Planquette - Chimes of Normandy
48. Sullivan - Mikado Selection
49. Flotow - Martha Selection
50. Lehar - Merry Widow Selection
51. Holmes - Saskatchewan Overture
52. Deppen - Japanese Sunset
53. Morris - Valedictorian Overture
54. Brahms - Waltz Op. 39 No. 15

1937 Recommended State Required Selections

Class A - Dvorak, "Finale" from New World Symphony
 Wagner, Liebestod
 DeRose, Deep Purple
 Richards, Triumph of Alexander Overture

Class B - Leidzen, Springtime Overture
 Sullivan, Iolanthe Overture
 Rimsky-Korsakov, Korsakov Selection
 Gribbell, Reflections in a Modern Mood

Class C - Hildreth, Sir Galahad Overture
 King, Sunny Spain Overture
 Bach, Joy of Man's Desiring
 Zamecnik, The Scarlet Mask Overture

1937 Recommended State Required Selections (continued)

Classes D and E

Beethoven, "Larghetto" from 2nd Symphony
 Holmes, Panora Overture
 Wagner, Tannahuser Selection
 Flotow, Martha Selection
 Colby, Message of the Chimes
 Morris, Majestic Overture

Annual Selective List for Band

1. Dukas - The Sorcerer's Apprentice
2. Rimsky-Korsakov - Scheherazade, Part II
3. Franck - "Finale" to Symphony in D Minor
4. Tschaikowsky - 1812 Overture
5. Liszt - Hungarian Rhapsody No. 3
6. Moussorgsky - "Coronation Scene" from Boris Godounow
7. Dvorak - "Finale" to New World Symphony
8. Weber - Oberon Overture
9. Puccini - Madame Butterfly Selection
10. Wagner - Liebestod
11. Tschaikovsky - Andante in mode di canzona
12. Prokofief - March and Scherzo from Love of Three Oranges
13. Tschaikowsky - "Andante Cantible" from Fifth Symphony
14. Elgar - Bavarian Dances
15. Ketelby - Chal Romano Overture
16. Richards - Triumph of Alexander
17. DeRose - Deep Purple
18. Leidzen - Springtime Overture
19. Sousa - Selection from Looking Upward Suite
20. Ketelby - With the Romanian Gypsies
21. Lotter - Three Days
22. Wood - Apollo Overture
23. Howland - Legend of the Pines
24. Sacchine - Pantomime
25. Gomes - Il Guarany Overture
26. Sullivan - Iolanthe Overture
27. Holmes - Daphnis Overture
28. Hayward - The Corsair's Bride Overture
29. Elgar - Pomp and Circumstance March No. 4
30. Herbert - Festival March
31. Gribbel - Sicilienne
32. Bach - Prelude
33. Busch - Reflections in a Modern Mood
34. Rimsky-Korsakov - Korsakov Selection
35. Calliet - Strains from Erin
36. Ketelby - From a Japanese Screen
37. King - Sunny Spain Overture
38. Hildreth - Sir Galahad Overture
39. Goldman - University, Grand March
40. Hicks - Tournament Overture

Annual Selective List for Band (continued)

41. Beethoven - "Larghetto" from Second Symphony
42. Bach - Kom Susser Tod
43. Frazee - Land of Romance Overture
44. Bach - Joy of Man's Desiring
45. Eilenberg - King Mydas Overture
46. Zamecnik - The Scarlet Mask Overture
47. Dvorak-Calliet - Humoresque
48. Holmes - Panora Overture
49. Wagner - Tannhauser Selection
50. Fibich - Poem
51. Flotow - Martha Selection
52. Yoder - Southern Cross Overture
53. Thiele - The Veteran Overture
54. Drum - Meditation
55. Sullivan - Pirates of Penzance Selection
56. H. Weber - Artists Festival
57. Morris - Majestic Overture
58. Beethoven - Andante Cantible
59. Colby - Message of the Chimes
60. Lehar - Frasquita Serenade

1938 Selective Competition List

- Class A - Bach-Abert, Chorale and Fugue in G Minor
 Berlioz, Beatrice and Benedict Overture
 Berlioz, Overture to Benvenuto Cellini
 Borodin, Prince Igor Overture
 Friedmann, Slavonic Rhapsody No. 1
 Glinka, Ruslan and Ludmilla Overture
 Leidzen, Holiday Overture
 Liszt, Les Preludes
 Saint Saens, Phaeton
 Tschaikowsky, "Finale" to Fourth Symphony
 Verdi, La Forza del Destino Overture
 Wagner, Wotan's Farewell and Fire Charm Music
 Wagner, "Prelude" from Lohengrin

- Class B - Christiansen, Second Norwegian Rhapsody
 Flotow, Stradella Overture
 Gault, Spiritual Rivers Overture
 Guentzel, The Wanderer's Call Overture
 Mendelssohn, Son and Stranger Overture
 O'Neill, Builders of Youth Overture
 Schubert, Rosamunde Overture
 Secchi, Maid of Astria Overture
 Sousa, By the Light of the Polar Star
 Suppe, Franz Schubert Overture
 Wagner, "Introduction to Act III" from Lohengrin
 Wood, Mannin Veen
 Wagner, Wagnerian Selection

1938 Selective Competition List (continued)

Class C - Bach, Joy of Man's Desiring
 Boieldieu, Calif of Bagdad Overture
 Gibson, West by East Overture
 Grieg, Wedding Day at Troldhaugen
 Haydn, The Heavens are Telling
 Hildreth, Soldier of Fortune Overture
 Hildreth, The Witch of Endor Overture
 Kistler, "Prelude" to Kunihild
 Leidzen, Debonnaire Overture
 Tschaikowsky-Yoder, Selection of Tschikowsky Melodies
 Yoder, Arabian Nights Overture
 Yradier, La Paloma

Classes D and E

Bizet, "Prelude" from L'Arlesienne
 Brahms, Waltz
 Buchtel, The Narrator Overture
 Goldmark, Bridal Song
 Homles, Diana Overture
 Massenet, Prelude
 Mozart, Menuet
 Schubert, Andante con moto
 Shepard, Gallantry Overture
 Sibelius, Finlandia Excerpt
 Skeat, Magna Cum Laude Overture
 Tschaikowsky, Waltz, Op. 30 No. 8
 Tschaikowsky, Morning Prayer
 Tschaikowsky, Master Series

1939 Selective Competition List

Class A - Tschaikowsky, Capriccio Italien
 Liszt, Hungarian Rhapsody No. 1
 Tschaikowsky, 1812 Overture
 Tschaikowsky, Symphony No. 6
 Weber, Euryanthe Overture
 Smetana, Libussa Overture
 Moussorgsky, Pictures at an Exhibition
 Schubert, Unfinished Symphony, First Movement
 Beethoven, Egmont Overture
 Cherubini, Anacreon Overture
 Rimsky-Korsakov, "Polonaise" from Christmas Night
 Thomas, Raymond Overture

1939 Selective Competition List (continued)

Class B - Rossini, Barber of Seville OvertureHadley, Concert OvertureKeler-Bela, Romantic OvertureSuppe, Jolly Robbers OvertureSuppe, Morning, Noon, and Night in ViennaWagner, "Elsa's Procession" from LohengrinBrockton, American Crusader OvertureGildreth, Schubert SelectionLacome, Masquerade SuiteGuentzel, Frontier OvertureFlotow, Martha OvertureHicks, Tournament OvertureClass C - Bach, Sleepers WakeGrieg, Peer Gynt SuiteMendelssohn, "Pilgrims March" from Italian SymphonyKeler-Bela, Lustspiel OvertureBuchtel, Doublin Holiday OvertureSchmidt, Amphion OvertureHildreth, The Old Man o' the MountainYoder, Mozart SelectionSkornicka, Overture MilitaireYoder, Midnight Sun OvertureJohnson, Pendragon OvertureKing, Old Vienna OvertureFulton, Cyrene OvertureKetelby, Sanctuary of the HeartWeber, Weber Suite

Classes D and E

Rosenkranz, Dorothea OvertureHolmes, Sandra OvertureKetelby, Bells Across the MeadowThomas, King Arthur SelectionWagner, Walther's Prize SongGauteir, Le SecretWagner, Pilgrim's ChorusChambers, Old Church OrganDvorak, Goin' HomeGrieg, Grieg SuiteLenikow, Cossacks' Invocation and DanceHolmes, Dauntless OvertureSkeat, Honor Student OvertureTaylor, Prince and Jester OvertureThomas, Cliffe OvertureMascagni, "Intermezzo" from Cavalleria Rusticana

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