

## CHAPTER 35: THE GOLDEN AGE OF WIND BANDS, PT. 2—CASE STUDIES

*Case studies are said to be an intensive study, which is defined as an in-depth study of few units with multiple variables. The purpose of intensive studies is to get as complete a picture as possible of a situation, a phenomenon or event.--*

Linnéa Krusenvik, "Using Case Studies as a Scientific Method: Advantages and Disadvantages"<sup>1</sup>

A Case Study in Repertoire: Thomas Preston Brooke

A Case Study in Amateur Bands: Wayne County, Pennsylvania

*Honesdale and its bands*

*The Silver Cornet Band*

*Broad's Band*

*The Honesdale Band*

*Lawyer's Band*

*The Maple City Band*

*Other Wayne County bands*

*Aspects of amateur wind bands*

*Personnel*

*Instrumentation*

*Repertoire*

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A Case Study in African-American Wind Band: Perry G. Lowery

A Case Study in Wind Band Evolution: Patrick Conway

*Youth and career as a band musician*

*Conway's early career as leader*

*Conway's band turns professional*

*The salad days for Conway's band*

*World War I and Conway's band school*

*Conway's final years*

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<sup>1</sup> Found at <http://www.diva-portal.se/smash/get/diva2:1054643/FULLTEXT01.pdf>.

## Summary and Conclusion

## Bibliography

### A case study in repertoire: Thomas Preston Brooke<sup>2</sup>

Thomas Preston Brooke was born in Dubuque, Iowa in 1856. He studied trombone and, as a young man, he went to Boston to study music theory and harmony. While still a student, he composed marches. When he showed them to Patrick Gilmore, Gilmore immediately agreed to have his band play two of them, and he allowed Brooke to conduct Gilmore's band during those performances. Later, after an audition, Gilmore hired Brooke as a trombonist, and Brooke remained with Gilmore for two years. In 1880, he returned to Dubuque.

Sometime in the 1880s, Brooke and his family moved to Chicago, where Brooke formed and led one or more bands. By 1893, he had formed the band with which he would become famous, the Chicago Marine Band. That band consisted of 50 musicians and, as with similar bands of the time, it included well-known soloists and vocalists.

The Chicago Marine Band was touring nationally by 1896 or 1897. The band rapidly became one of the most popular organizations in the country and remained so for at least a decade. In addition to Brooke's success as a bandleader, Brooke also enjoyed success as a composer. Altogether, he composed two comic operas, many concert works, and more than 200 marches and two steps.<sup>3</sup>

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<sup>2</sup> For recordings of numbers composed by Brooke, see the Discography of American Historical Recordings website, located at [https://adp.library.ucsb.edu/index.php/talent/detail/43550/Brooke\\_Thomas\\_Preston\\_composer](https://adp.library.ucsb.edu/index.php/talent/detail/43550/Brooke_Thomas_Preston_composer), accessed 11/5/19; almost all of the information in this subsection is taken from "Brooke's Marine Band: 1856-1921" [author unknown], at the Basin Street website, located at <http://basinstreet.com/wp-content/uploads/2016/09/17-Brookes-Band.pdf>, accessed 10/12/19. For sheet music of compositions by Brooke (arranged for piano) and solos written by Brooke or his bandsmen, see the end of that article.

<sup>3</sup> Brooke's compositions include *Gilmore's Triumphal March* (1886), the *New Liberty Bell March* (1894), *The Popular Swing March* (1894),

This subsection is devoted to elucidating the repertoire played by the Chicago Marine Band from 1897 to 1906, during the period of Brooke's greatest popularity. Brooke was a transitional figure who publicly declared that he was uninterested in educating audiences and simply wanted to entertain them.<sup>4</sup> The New Orleans *Times Democrat* of July 26, 1897 put it this way:

The attendance and applause at Athletic Park every night demonstrate the fact that Brooke and his Chicago Marine Band have gained the favor of the public, and are sustaining the reputation of the organization as a purveyor of popular music. The programmes are made up with the idea of catering to the loves of this class of music, while here and there are interspersed classical numbers whose rendition shows the ability of the band to successfully hand the heavier selections.

Brooke also aimed at a younger audience and, sometime after 1902, embraced what passed for "ragtime," which was enjoying a great deal of popularity at the time. Some of this so-called "ragtime" was what we would agree today to be ragtime,<sup>5</sup> but it was more often cakewalks, coon songs, buck and wing music, and Tin Pan Alley's version of "ragtime" (ex.,

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*Chicago Two Step* (1895), *Pansy Dance* (1895), *Cycle Queen* (1896), *Sweet Little Maggie Reilly* (1896), *Our Nation's Guard* (1898), the *New Century March* (1899), the *Manisot March* (1900), *The Buffalo March* (1901), and *Salute to Mexico* (1906).

<sup>4</sup> He also tried the usual strategies for attracting people to hear his band, including announcing yet another "World's Largest Tuba" to be played by the band. He also took some unusual publicity steps, including hiring a female cornetist, something unheard of among national and regional bands. That cornetist, Alice Raymond, took the *first* cornet chair, and did just fine, thank you. The lesson, however, was lost on most other bandleaders. An exception came with the Barnum and Bailey's hiring of female cornetist Jessie Miller as a soloist during the 1906 season.

<sup>5</sup> See, for example, his performance of Tom Tutpin's classic, *A Ragtime Nightmare*, published by Will Rossiter in 1900, on June 22, 1902.

“Alexander’s Ragtime Band”). Brooke was not the only bandleader who played syncopated music. Most notably, Arthus Pryor had specialized in promoting such music, with the Sousa band as early as the 1890s and, later, with his own band. Indeed, as syncopated music became increasingly popular, any band that wanted to attract a diverse audience had to play that music. Brooke, however, embraced ersatz ragtime so fiercely that when he obtained an extended engagement in Cincinnati, he announced that Wednesday performances would be all “ragtime.”<sup>6</sup> Of course, this was probably a move to attract young, “ragtime” enthusiasts who would come to the all-ragtime evenings, thus allowing Brooke to play other types of music for the rest of the public without contaminating (and alienating) them with all that “ragtime” stuff. He adopted a similar policy in New Orleans in 1906, as is shown below. As you can see, once he started providing all-ragtime evenings, he stopped including such music in his other performances. Still, in his all-ragtime evenings, Brooke was a precursor of the syncopated dance bands of the teens and twenties of the 20<sup>th</sup> century.

We begin with the Marine Band’s performances at Athletic Park, New Orleans from July 4 1897-May 26, 1899:

July 4, 1897

March, “Port Henry” .....	Brook
Czardas, “Lost Love” .....	Braham
Medley of Street Songs, “A Good Thing” .....	Beyer
Polka, “So, So” .....	Brook
Grand American Fantasia	
Caprice, “The Whistling Minstrel” .....	Tobani
Overture, “Semiramide” .....	Rossini
Two Step, “The Cycle Queen” .....	Brook
(Respectfully dedicated to the cycling ladies all over the world)	
Valse Suite, “Charming” .....	Waldteufel

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Descriptive Fantasia, "In a Bird Store"..... Orth  
 Mosaic from "Utopia, Limited" .....Sullivan  
 Intermezzo, "The Little Flatterer" .....Ellenberg  
 Grand March and Chorus from T] "Tannhauser" .....Wagner  
 Piece de Salon, "The Sword Dance" .....Volker  
 March, "The Rialto" .....Brook

July 5, 1897

March, "Salute to New Orleans" .....Brooke  
 Czardas, "Lost Love" .....Braham  
 Medley of Street Songs, "A Good Thing" .....Beyer  
 Pice de Salon, "Heart Throbs" .....Ellenberg  
 Melodies from "In Gay New York" .....DeWitt  
 Overture, "Rienzi" .....Wagner  
 Russian mazurka, "La Czarine" .....Ganne  
 To step, "The Popular Swing" .....Brooke  
 Episode militaire, "The Cavalry Charge" .....Laders  
 Synopsis: Morning of the battle; infantry approaching with fifes and drums; cavalry in the distance, coming nearer and nearer until they charge upon the enemy; cavalry, infantry and artillery in the melee of battle; defeat of the enemy; cavalry pursuing in the distance.  
 Mosaic from "Prince Ananais" .....Herbert  
 Valse Espagnole, "La Serenata" .....Jaxone  
 Polka caprice, "The Water Mill" .....Tilliard  
 Air, with variations, "My Old Kentucky Home" .....Dalbey  
 First variation, barrytone; second variation, cornets in unison; third variation, clarinets in unison; fourth variation, basses and trombones; fifth variation, piccolos and petite clarinets. Finale.

July 8, 1897

March. "Triumphal" .....Brooke  
 Intermezzo. "Smiles and Tears" .....Voelker  
 Spanish valse. "Santiago" .....Corbin  
 Caprive heroid. "Lutnow's Wild Hunt" .....Weiss  
 Overture. "Maritana" .....Wallace

Polka caprice. "Folie".....French  
 Air for monster bass. "Rocked in the Cradle of the Deep"....Knight  
 Idyllic ballet. "Suite".....Ellenberg  
 Melodies from "The Wizard of the Nile".....Herbert  
 Southern scene. "The Pickanninies on Parade".....Barnard  
 Gavotte. "Atavin".....Brooke  
 March and chorus. "Hail, Bright Abode" from  
 "Tannhauser".....Wagner

July 10, 1897

March, "Salute to Mexico".....Brooke  
 Spanish Mazurka. "Senorita".....Walker  
 Polka caprice. "Pitter Patter".....Brooke  
 Intermezzo. "Hearts and Flowers".....Tobani  
 Mosaic from "The Gaiety Girl".....Jones  
 "Torchlight Dance" (No. 1).....Meyerbeer  
 Overture, "William Tell".....Rossini  
 Andante—Morning in the Mountains, Allegro con fuoco—The  
 Storm. Andantino—The Calm After the Storm. Allegro  
 Vivace—The Storm Chase.  
 "Invitation to the Waltz".....Weber  
 Two step. "The Chicago".....Brooke  
 Grand scene from "Il Trovatore".....Verdi  
 Introducing the famous "Anvil Chorus." In playing this number  
 Mr. Brooke will be assisted by a flambeau club with flash  
 torches to give the forge some fire effects, and a brigade of  
 red-shirted anvil beaters. He will also introduce a battery of  
 electric cannon, fired in exact time with the music from the  
 band stand by means of an electric key-board.<sup>7</sup>  
 Melodies from "The Lady Slavey".....Kerker  
 Humoresque. "Symphony No. 1".....Dalbey  
 Valse suite. "Dance of Love".....Gung'l  
 Galop caracteristique. "The Coach Whip".....Brooke

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<sup>7</sup> What, no dancing bears?

July 16, 1897

March. "Colotone".....	Brooke
Rondo. "American Belles".....	Francis
Introduction and Waltz. "Wine, Women and Song".....	Strauss
Excerpts from "A Trip to Africa".....	Sape
Overture. "Rienzi".....	Wagner
Med: (a) "Pilgrims' Chorus"	
(b) "Sublime Evening Star" from "Tannhauser".....	Wagner
Grand Potpourri on the works of Beethoven.	
Wedding March.....	Mendelssohn
Patrol. "The Brownies".....	Ellenberg
Mazurka di Concert. "Thalia".....	Congy
Fanfare militaire. "March of the First".....	Brooke

July 17, 1897

March—"St. Louis Exposition".....	Brooke
Gavotte—"Voila Tout".....	Voelker
Valse Suite—"Crive".....	Severance
"The Sultan's Dance".....	Daniels
Overture—"Fest".....	Lortsing
Serenade for flute and horn.....	Tittl
Grand Descriptive Fantasia—	"A Trip to Midway Plaisance"..Dalbey
Medley of Street Songs—"A Base Hit".....	DeWitt
Mosaic from "Eminie".....	Jacobowsky
A Chinese Episode.....	Brodix
Patrol—"Guard Mount".....	Ellenberg
March Heroique—"Entre Triumphal".....	Bach <sup>8</sup>

July 18, 1897

March. "Wide Awake".....	Brooke
Gavotte. "Viola".....	Hill

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<sup>8</sup> I never knew that Bach wrote a triumphal march in French.

Intermezzo. "Hearts and Flowers".....	Tobani
Mosaic from "The Gaiety Girl".....	Jones
Torchlight Dance No. 1.....	Meyerbeer
Overture, "William Tell".....	Rossini
Andante–Morning in the mountains, Allegro con fuoco–The storm. Andantino–The calm after the storm. Allegro Vivace–The chase.	
"Invitation to the Waltz".....	Weber
Two step. "The Chicago".....	Brooke
Grand scene from "Il Trovatore".....	Verdi
introducing the famous "Anvil Chorus." In playing this number Mr. Brooke will be assisted by a flambeau club with flash torches to give the forge-fire effects, and a brigade of red-shirted anvil beaters. He will also introduce a battery of electric cannon, fired in exact time with the music from the band stand by means of an electric keyboard.	
Melodies from "The Lady Slavey".....	Kerker
Humoresque. "Symphunny No. 1".....	Dalbey
Valse suite. "Dance of Love".....	Gung'l
Galop caracteristique. "The Coach Whip".....	Brooke

July 25, 1897

March–"The Marines".....	Brooke
Melodies from "Robin Hood".....	DeKoven
Habernera–"La Belle Creole".....	Herman
Russian Mazourka–"La Czarina".....	Ganne
Caprice Heroique–"The Awakening of the Lion".....	DeKontski
Overture–"Jubilee".....	Weber
Twostep–"The Cycle Queen".....	Brooke
Gavotte–"The Belle of New Orleans".....	Liberatti
Cornet obligato by Mr. P.C. Nielson.	
Mosaic from "La Cigale".....	Audran
Descriptive Piece–"In a Clock Store".....	Orth
Synopsis–The apprentice opens the clock store in the morning and winds up the different clocks, the ticking of which is illustrated by the music, which gradually develops into a musical imitation of a clock store. The cuckoo clock strikes the	

hour, after which the deep sounds of another clock is [sic] heard. The alarm clock then rings a merry rattle, striking by another clock in harmony with the music. The apprentice then whistles a little tune. After this the clock that contains the chimes gradually runs down and stops. The boy winds it up again, and then the miniature chimes of a Scotch cathedral are heard in the distance. Now that all of the clocks are in running order, the apprentice looks after his other work, and we leave the clock store.<sup>9</sup>

Street Song Medley—"All Around the City".....Beyer  
 Valse Suite—"Charming".....Waldtenfel  
 Galop—"Shoot the Chutes".....Brooke<sup>10</sup>

August 22, 1897

March, "Kayuga".....Brooks<sup>11</sup>  
 Polka, "A Midnight.....Waldteufel  
 Mazurka, "Thaila" [sic].....Cook  
 Valse Suite, "Autigraph".....Strauss  
 Melodies from "A Trip to Chinatown".....Gaunt  
 Overture, "Poet and Peasant".....Suppe  
 Grand Selection from "Faust".....Gounod  
 Solo for mezzo soprano, page's aria from  
 "Les Huguenots".....Meyerbeer  
 Miss Sybil Sammis  
 Air with variations for all instruments,  
 "My Old Kentucky Home".....Dalbey  
 Descriptive Fantasia, "Sunrise in Summer".....Le Thierre  
 Street Song Medley, "Around the Metropolis".....Beyer  
 Czardas, "Last Love".....Braham

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<sup>9</sup> This sort of thing is why art music lovers hate program music. Consult the "Battle of Prague" for more information.

<sup>10</sup> "Shoot the Chutes" was a ride at Athletic Park.

<sup>11</sup> No doubt this and the attribution for the last number on the program should have been "Brooke."

Habanara [sic], "La Belle Creole" .....Yobani  
 Finale, "Shooting the Chutes" .....Brooks

August 29, 1898

March—"From Ocean to Ocean" .....Brooke  
 Serenade—"Hearts and Flowers" .....Tobani  
 Valse Italiane—"La Serenata" .....Jaxone  
 Quartette for Saxophones--"Festival March" .....Buchtel  
     Messrs. Mitchell, Ocasek, Shoub and Peterson  
 Piece Militaire—"The Cavalry Charge" .....Luters  
 Overture—"Orpheus" .....Offenbach  
 Melodies from "Utopia Limited" .....Sullivan  
 Solo for Mezzosoprano—"I Heard a Song....."  
     Miss Sibyl Sammis  
 Ballet Music from "William Tell" .....Rossini  
 Piece Characteristique—"The Mill in the Forest" .....Eilenberg  
 Medley—"A Jolly Night" .....Beyer  
 Gavotte—"Voila Tout" .....Voelker  
 Med: (a) "Pickanninies Dance" .....French  
     (b) "Pickanninies on Parade" .....Barnard  
 Finale—"Say Au Revoir, but Not Good-By" .....Warren

May 7, 1899

March--"Off to the Park" .....Brooke  
 Overture—"Poet and Peasant" .....Suppe  
 Intermezzo—"The Little Coquette" .....Ellenberg  
 Scenes Populaires—"The Winner" (new) .....Mackie  
 Solo for Piccolo—"The Birds of Spring" .....Cox  
     Mr. Marshall Lufsky  
 Med: (a) Valse de Ballet—"Flirtation" .....Steck  
     (b) March—"Our Nation's Guard" (new) .....Brooke  
 Piece Militaire—"Charge of the Cavalry" .....Luders  
 Waltz Selections from "The Idol's Eye" .....Herbert  
 An Idyl of the Road—"The Tamp" (new) .....Laurendeau  
 Suite—"Peer Gynt" (No. 1) .....Grieg  
     (a) Morning in the mountains

- (b) Anita's dance
- (c) The Imps of the mountain chasing Peer Gynt.
- Grand Caprice Heroique—"Hongroise" .....Ketterer

May 26, 1899

- March, "The United States Cruiser New Orleans" .....Brooke
- Air de Ballet, "Dance of the Wine Jugs" .....Chaminade
- Cake Wak, "Alabama Dream" .....Brooke
- Mosaic from "La Cigale" .....Audran
- Overture, "Robespierre" .....Litolff
- Med: (a) Water scene, "Narcissus" .....Nevin
- (b) march "Our Nation's Guard" .....Brooke
- Romanza, "As Pure as Snow" .....Lange
- Ballet music from "Faust" .....Gounod
  - (a) Valse de ballet
  - (b) Entry of the Nubian Slaves
  - (c) Pas seul de Cleopatra
  - (d) Pas seul of Helen
  - (e) Bacchanale and entry of Phryne.
- Scenes populaires, ""The Best Ever" .....Mackie
- Gavotte, "Pretty Pauline" .....Laurendo
  - Cornet obligato by Mr. Llewellyn.
- Waltz melodies from "The Wizard of the Nile" .....Herbert
- Carnival procession, "Mardi Gras" .....Bach

The following programs come from the Chicago Marine Band's performances at another New Orleans amusement park, West End, between April 28, 1901 and June 22, 1902:

April 28, 1901

- March, "The Battle of the Waves" .....Hali
- Intermezzo, "The Ballet Girl" .....Bendix
- "Plantation Pastime" .....O'Hare
- Overture, "Poet and Peasant" .....Suppe
- "Romanza for trombone" .....Stacy
- Chas. E. Stacy

Melodies from "The Burgomaster".....Luders  
 Introducing: "We Always Work the Public," "The Little  
 Soubrette," "The Dutch Cadets," "Cupid Does Not Marry," "I  
 Love You, Dear," "We Are Civilized," "The Tale of a Kangaroo,"  
 and "The Liberty Girl."  
 March, "The Buffalo".....Brooke  
 Dedicated to the Pan American Exposition, Buffalo.  
 Overture, "William Tell".....Rossini  
 Andante, "Morning in the Mountains;" allegro con fuoco, "The Storm;"  
 andantino tranquillo, "The Calm After the Storm;" allegro vivace, "The  
 Chase."  
 Duet for cornets, "The Monarchs".....Knoll  
 J.D. and E.B. Llewellyn.  
 Mosaic from "La Traviata".....Verdi  
 Valse suite, "The Wedding of the Winds".....Hall  
 Gems from "The Jolly Musketeers".....Edwards  
 Medley, "The Blue and Gray".....Chattaway  
 Introducing: "The Sousa Girl," Story of the Rose," "I Couldn't  
 Stand to See My Baby Lose," "Molly Malone," "Chicken" and  
 "The Blue and the Gray."  
 A Jersey review, "The Mosquitos Parade".....Whitney  
 Waltz, "Phroso".....Furst  
 Idyllic, "The Briar Rose".....Bailey  
 Chinese medley, characteristique, "Fan Tan".....Anthony  
 Finale, "West End".....Brooke

April 27, 1902

March Militaire—"First Brigade".....Weldon  
 A Novelette—"In a Cozy Corner,".....Miss Grace Kimball  
 Valse de Concert—"Wilhelmina".....Hall  
 Overture—"The Festival".....Lassen  
 Written on the theme, "How Can I Leave Thee."  
 Trombone Solo—"Love Thoughts".....Pryor  
 Mr. James Cooper.  
 Fragments from the opera "Attila".....Verdi  
 Grand Mosaic--"Echoes from the Metropolitan Opera  
 House" (New York).....Tobani

Entr' Acte and Valse Intemezzo--"Cupid' Pleadings".....Voelker  
 Solo for Cornet--"Song of Triumph".....Weir  
 Mr. Bert Brown  
 A Humorous Fantasy in Four Scenes--"A Morning in Noah's  
 Ark.....Rollinson  
 Gems of Melody from "The Rogers Brothers in  
 Washington".....Levi  
 Introducing: Opening chorus, "Diplomacy," "Watermelon  
 Party," "In the Swim," "Ma Ebony Belle," "Get Next to the Man  
 with a Pull," "My Little Bunco Queen," "Wedding of the Reuben  
 and the Maid."  
 Entr' Acte--"Spring Morning Serenade".....Lacomb  
 A Rustic Tone Picture--"The Jays of Jayville".....Laurendeau  
 Melodies from the Musical Comedy "Dolly Varden".....Edwards

May 19, 1902

March, "Port Henry".....Brooke  
 Waltz, "The Spanish Beggar Girl".....Orth  
 Gems from "The Princess Chic".....Edwards  
 Rondolinetto, "At Midnight".....Waldteufel  
 Overture, "Masaniello".....Auber  
 Romanza, "As Pure as Snow".....Lange  
 Caprice for Piccolo, "The Turtle Dove".....Damare  
 Mr. John Kilburz  
 Scene from "Il Trovatore".....Verdi  
 Melodies from "The Mikado".....Sullivan  
 Gavotte, "Pretty Pauline".....Laurendeau  
 A Kalamazoo Episode, "Celery Tops".....Simons  
 Finale, "Dreamy Eyes".....Lampe

June 4, 1902

March--"The Quill Section".....Rollinson  
 Gavotte--"Under the Moon".....Reusch  
 Scenes from the Opera "Tannhauser".....Wagner  
 Valse Intermezzo--"Flirtation".....Steck  
 Overture--"Fingal's Cave".....Mendelssohn



The following programs were performed at the Pan-American Exposition in Buffalo, New York from September 13 and 26, 1901:

September 13, 1901  
1:30-3:30 P.M.

March, "King Pop".....Brooke  
March, "Ludovic".....Herold  
Solo for cornet, "Beloved"..... Oliver  
    Mr. Edward B. Llewellyn  
Selections from "The Singing Girl".....Herbert  
    INTERMISSION 10 MINUTES  
Ballet Music from "The Queen of Sheba".....Gounod  
Russian Mazurka, "The Czarine".....Ganne  
Entr' acte, "The Ballet Girl".....Bendix  
Melange, "The Blue and Gray".....Chattaway  
    Introducing: "The Sousa Girl"--"Story of the Rose"--"I Couldn't  
    Stand to See My Baby Lose"--"Molly Malone"--"Chicken" and  
    "The Blue and Gray."

7:30 to 10:00 P.M.

Grand March and Chorus, "Hail, Bright Abode" from  
    Tannhauser.....Wagner  
Overture, "Rienzi".....Wagner  
Song for Euphoneum, "O Thou Sublime Evening Star" from  
    "Tannhauser".....Wagner  
Grand Fantasia from "The Ride of the Walkure".....Wagner

INTERMISSION 10 MINUTES

Divertimento on Chinese Melodies, "The Feast of the  
    Lanterns .....Glover  
"The Buffalo March".....Brooke  
    Dedicated to the Pan-American Exposition  
Two Gems from "Pagilacci" (The Clown).....Leoncavallo  
    (a) Prologue  
    (b) Intermezzo

Medley of Street Songs, "Our Favorites".....Chattaway  
Introducing—"Give Me back my Liz," "I Can't Tell Why I Love  
You," "Lam, Lam, Lam," "Goodbye Dolly Grey," "Just  
Because She Made Dem Goo Goo Eyes," "If Dat's Society,  
Excuse Me," "No North and South To-Day," and "The Village  
Belle."

September 26, 1901  
2 to 4 P.M.

March, "Exposition".....Brooke  
Overture, "Masaniello".....Auber  
Valse Espangole, "Santiago".....Corbin  
Medley, "Ye Olden Times".....".....Beyer

INTERMISSION 10 MINUTES

Scenes from the opera "The Black Hussar".....Millocker  
Solo for Euphoneum, "Le Success".....Holt  
Mr. Frank Chimera  
Rondo capriccio, "Pitter Patter".....Brooke  
March Heroique, "Le Carnival Inferno".....Choucols

7:30 to 9:30 P.M.

March. "America Forever".....Pauli  
Overture, "Pique Dame".....Suppe  
Med: (a) Entr' acte, "The Caress".....Barrett  
(b) "The Buffalo March".....Brooke  
Dedicated to the Pan-American Exposition.  
Solo for Coronet, "Sea Flower".....Rollinson  
Mr. James D. Llewellyn

INTERMISSION 10 MINUTES

Melodies from "Maid Marian".....De Koven  
Melodies from "Robert the Devil".....Meyerbeer  
Intermission, "Cupid's Pleadings".....Voelker

A Southern Scene, "Happy Lil Mose".....Duggan  
Street Song Melodies, "Merry Melodies".....Smith

The following programs were performed at a new venue opened by Brooke, the Brooke Winter Garden in New Orleans from October 28, 1906 to January 13, 1907:

October 28, 1906

### PART FIRST

March Militaire, "Salute to New Orleans".....Brooke  
Valse di Concert, "Roses of the South".....Strauss  
To the ladies of New Orleans  
A Novelette, "Laces and Gaces".....Salzer-Bratton  
Selections from "Forty-five Minutes from Broadway".....Cohan  
Introducing: "I Want to Be a Popular Millionaire," "Mary's  
a Grand Old Name," "Forty-five Minutes from Broadway,"  
"So Long Mary" and finale.

### PART SECOND

Overture Solenelle, "1812".....Tschaikowsky  
A Tyrolean Scene, "The Warbler's Farewell".....Moses  
Quartette from "Rigoletto".....Verdi  
Grand Fantasia, "Echoes from the Metropolitan Opera House,"  
New York.....Tobani  
Introducing gems from "The Queen of Sheba" (Gounod);  
"Tannhauser"--Song to the Evening Star--(Wagner); "The  
Nibelungen" (Wagner); "Pagliacci"--The Clown-- (Leoncavallo);  
"Invitation a la Valse" (Weber); "Cavaleria Rusticana"  
(Mascaguli [sic]); Rhapsody Hongroie"--No. 2-- (Liszt)

### PART THIRD

Mosaic from the Opera "Carmen".....Bizet  
Danza Mexicana, "Roses and Thorns".....Rideugue  
Finale, "The Whirling Dervishes".....Rollinson

November 6, 1906

March, "The Pasing Show" .....	Dr. T.A. Duggan
Concert waltz, "Wilhelmina" .....	Hall
Solo for cornet, "Victoria" .....	Knoll
Mr. Paul Leresch	
Mosaic from the opera "Faust" .....	Guonod
Overture, "The Queen's Secret" .....	Thomas
Entr' acte, "March of the Toys" from "Babes in Toyland" .....	Herbert
Flower Song, "The Story of the Flowers" .....	Oatman
Grand descriptive fantasia, "Shepherds' Life in the Alps" .....	Kilug
Medley populaire. "Morse's Melodies" .....	Morse
Containing: "When Mose with His Hand Leads the Band," "Just a Little Rocking Chair and You," "I'll Always Wear Your Image in My Heart," "Oh, What a Night to Spoon," "Keep on the Sunny Side," "It's All for You," "Daddy's Little Girl," and "Starlight."	
Nocturne, "Monastery Bells" .....	Wely
Danza Mexicana, "Palmetto" .....	Whitney
Finale, "Park Point" .....	Brooke

November 8, 1906

March, "Salute to Mexico" .....	Brooke
Valse Suite, "La Serenata" .....	Jaxone
Solo for euphonium, "Down in the Deep" .....	Petrie
Mr. Frank Chimera.	
Gems from "Mm'selle Napoleon" .....	Luders
introducing: Opening of Act I, duet, "Then as Now," "The Brave Soldier Boys," "The Lion and the Mouse," "The a la Mode Girl," "The Glory of France," "The Genius Exhibited," "Le Rigodon."	
Overture, "Orpheus" .....	Offenbach
Intermezzo, "A Southrn Belle" .....	Eugene
Meditation Religeuse, "The Last Hope" .....	Gottschalk
Scenes fro the opera "La Sonnambula" .....	Bellini
Melodies from "Winsome Winne" .....	Kerker
Concert Polka, "The Clock Ticks" .....	Arnstein
Serenade, "Melody of Love" .....	Engleman
Finale, "King of the Road" .....	Rollinson

November 8, 1906

March, "The Kansas City Stars" .....Liberati  
Waltz melodies from "King Dodo" .....Luders  
Solo for cornet, "The Three Graces" .....Morrison  
Mr. Joseph Kariovsky  
Scenes from the opera, "The Bohemian Girl" .....Balfe  
with incidental solos by Mr. Ewing, clarinet; Mr. Kariovsky,  
cornet, and Mr. Chimera, euphoneum.  
Overture, "Der Freischutz" .....Weber  
Paraphrase on the song "Forsaken" .....Kretschmer  
Dance of the Hours from "La Gioconda" .....Ponchiello  
Ballet music from "Carmen" .....Bizet  
Melange populatire, "Phoebe Snow of Buffalo" .....Rosales  
Introducing: "Miss Phoebe Snow of Buffalo," "Would You?,"  
"When the Summer Breezes Blow," "Fio, Fio, Fio," and "Say,  
Man, Yo' Got No Home."  
Intermezzo Espagnole, "Havana" .....Morse  
A tone poem, "Sunbeams and Shadows" .....Keiser  
Finale, "At the Fair" .....Burrell

November 14, 1906

Introduction de rag, "Dixie Belles" .....Seymour<sup>12</sup>  
Selected rages from "The Isle of Spice" .....Schiindler  
Old-time levee scenes, "The Darkies' Jubilee" .....Turner  
High class rags from "Wonderland" .....Herbert  
A ragtime overture, "Blue Belle" .....Chattaway  
A rag solo for cornet, "Sympathy" .....Williams  
Mr. Fred Furman  
A ragtime humoresque, "And They All Walked Away" .....Hacker  
An operatic bundle from "The Royal Chef" .....Jerome  
A modern ragtime mosaic, "Merry Melodies" No. 7 .....Mills  
An Alabama echo, "Silence and Fun" .....Mullen

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<sup>12</sup> This is the idiocy that sprinkling faux French liberally gets you into.

Another little one, "Poppies".....Moret

November 17, 1906

Fanfare Militaire, "March of the First".....Brooke  
Introduction and Waltz, "Haunting Eyes".....Bochau  
Solo for cornet, "The Rosary".....Nevin  
Mr. Joseph Kariovsky.  
Scenes from "The Wizard of the Nile".....Herbert  
Overture, "Mignou".....Thomas  
Intermezzo and waltz, "Whispering Flowers".....Von Bion  
Humoresque, "The Jayville Cornet Band".....Laurendeau  
Mosaic from the opera "I Lombardi".....Verdi  
Melodies from "Love's Lottery".....Edwards  
Novelette, "Lords and Ladies".....Salzer  
Mexican dance, "Chloe".....Aviles  
Finale, "The Free Lance".....Sousa

November 18, 1906

### MATINEE

March, "Port Henry".....Brooke  
Concert waltz, "Charmeuse".....Eugene  
Irish gavotte, "The Hose [sic?] of Erin".....Herman  
Solo for piccolo, "Through the Air".....Damm  
Mr. Julius Furman  
Scenes from the opera, "The Serenade".....Herbert  
Overture, "Poet and Peasant".....Suppe  
Entr' Acte, "In the Mill" (Ellenberg).  
Two gems from "Tannhauser".....Wagner  
    (a) "Thou Sublime Evening Star;"  
    (b) "Pilgrim Chorus."  
Gems from "The Royal Chef".....Jerome

### EVENING

March, "The Battle of the Waves".....Hall



Sextette from the opera "Lucia".....Donizetta<sup>13</sup>  
Messers Karlovsky, Forman, Smith, Clarke and Berger  
Selections from "Romeo and Juliet".....Gounod  
Scenes from "Fantana".....Hubbell  
A Greek intermezzo, "Iris".....Ephraim  
Finale, "John Dough".....Sloane

December 9, 1906  
Matinee concert at 3 p.m.

March, "The Popular Swing".....Brooke  
Concert waltz, "Golden Sunset".....Hall  
Intermezzo, "Andna [?]".....Grey  
Solo for trombone, "Love Thoughts".....Pryor  
Mr. Albert Clarke  
Scenes from the opera "Mlle. Modeste".....Herbert  
Overture, "Crown Diamonds".....Auber  
Song for soprano, "Happy Days".....Strelenski  
Miss Lillian Berry Reid  
Meditation religieuse, "The Lat Hope".....Gottschalk  
Suite, "Peer Gynt".....Greig<sup>14</sup>

Evening concert 8 o'clock.

March, "The Stars".....Clarke  
Valse di concert, "The Meeting".....Rosey  
Solo for cornet, "The Song of Triumph".....Wier  
Mr. Joseph Karlovsky  
Medley, "Popular Melodies".....Kreme  
Overture, "Morning, Noon and Night".....Suppe  
Solo for soprano, "My Heart Is Yours".....McPherran  
Miss Lillian Berry Reid  
Tyrolean, "The Warbler's Serenade".....Tobani  
Selections from the opera, Romeo and Juliet".....Gounod

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<sup>13</sup> Obviously, that should be "Donizetti."

<sup>14</sup> Equally obviously, this should be "Grieg."

Gems from “Fantana”.....Hubbell  
 A Greek intermezzo, “Iris”.....Ephraim  
 Finale, “Park Point”.....Brooke

December 12, 1906

The first rag, “In Zinzibar”.....Edwards  
 Rags gathered by “The Sho Gun”.....Luders  
 An Egyptian raglet, “A Stroll Thro’ Cairo”.....Derwin  
 Some ragtime airs to whistle, “Merry Melodies” N. 5.....Mills  
 Overture of rags, “Popular Kentucky”.....Mills  
 A bundle of rags for the Xylophone, “Dots and  
 Dashes”.....Nate J, Moore

Mr. Frank Vesely.

A coon oddiity, “Mississippi Pag [sic?]”.....Krell  
 A lot of new ones from “Wonderland”.....Herbert  
 Ragtime pictures, “Annheuser Push”<sup>15</sup>.....Johnson  
 A Spanish rag, “La Zurita”.....McPherran  
 Fiinale rag, “Minstrel Jokes”.....Hall

December 26, 1906

### AFTERNOON CONCERT AT 3

March, “The Right of Way”.....Shoub  
 Waltz, “At the Matinee”.....Howe  
 Intermezzo, “Zophiel”.....Hildreth  
 Song for cornet, “Star of My Life”.....Oliver

Mr. Paul Leresche

Fantasia Hongroise.....Tobani  
 Overture, “Eureanthe”.....Weber  
 Transcription, “Alice, Where Art Thou?”.....Hazel  
 Polka caprice, “Dear Violet”.....Von Blon  
 Scenes from “A Society Circus”.....Klein

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<sup>15</sup> It’s hard to tell if this is a typo or a parody . . . or something else.  
 A popular song of the time was “Under the Annheuser *Bush*.”

EVENING CONCERT AT 8

March, "Col. Stuart's" .....	Weldon
Introduction and waltz, "Wilhelmina" .....	Hall
Solo for cornet, "Song of Triumph" .....	Weir
Mr. Joseph Karlovsky	
Melodies from "The Prince of Pilsen" .....	Luders
Overture, "The Merry Wives of Windsor" .....	Nicolai
Solo for xylophone, "Elfin Pranks....."	Vesely
Mr. Frank Vesely	
Selections from the opera "La Tosca" .....	Puccini
Scene from "Il Trovatore" .....	Verdi
Melange populaire, "The Chief" .....	O'Hare
A Persian intermezzo, "Iran" .....	Judson
Finale, "At the Post" .....	Dalbey

January 8, 1907

PART FIRST.

Introduction de Rag, "Yankee Sluffle" [sic].....	Moreland
Some Old Time Rags, "The Right Kind" .....	Smith
Containing: "Whistling Rufus," "Heather Bells," "The Sultan," "I'm Living Easy," "You're Just the Same as Every to Me," "If I Only Had a Job," "Tell Her to Come to Me," and "Collnetta."	
An Indian Raglet, "Ramona" .....	Johnson
Ragtime Selections from "Wonderland" .....	Herbert
Introducing: "Hail, Hail," "Hallow'een," "Jagrafree," "The Nature Class," "When Perrico Plays," "The Only One," "Indian Dance," "Popular Panline," "I and Myself and Me," "Loves Golden Days," and "Companions of the Blade,"	

Intermission ten minutes

PART SECOND

Overture di Ragioso, "Minstrel Medley" .....	Stern
Containing: "Polly Prim," "You're as Welcome as the Flowers in	

May," "Egypt," There's a Little Street in Heaven called  
 Broadway," "Starry Night for a Ramble," "Every Day Is  
 Sunshine When the Heart Beats True," "A Big Indian Chief."  
 A Jolly Rag, "Fun at Rehearsal".....Leresche  
 In which the boys annoy the soloist some.  
 Rags for the Xylophone, "Dots and Spots" .....Hans Lind  
 Mr, Frank Vesely.  
 Miscellaneous Rags: "Bit's of Romick's Hits" No. 1.....Lampe  
 Introducing: "My Irish Indian," "The Troubadour," "I'm Longing  
 for My Old Kentucky home" [capitalization in original], "On a  
 Summer Night," "Moonlight," "Won't You Fondle Me," "In the  
 Shade of the Old Apple Tree," "My Hindoo Man," "Farewell, Mr.  
 Abner Hemingway" nd "I'm Ging Back, Back to Baltimore."

Intermission ten minutes

### PART THIRD

Ragtime Fragments from "Sleeping Beauty and the  
 Beast" .....Chattaway  
 Introducing: "Come Out Dinah on the Green," "Three Women  
 to Every Man," "Little Boy in Blue," "Katy Did," "Tell Me, Dusky  
 Maiden" and "My Princess Zulu Lulu."  
 A Rural Rag, "The Cows in the Cotton" .....Hall

January 13, 1907

March Militaire, "With Trumpet and Drum".....Weldon  
 Valse Suit [sic?], "American Citizen" .....Whitmark  
 Solo for cornet, "Under Southern Skies" .....Andauer)  
 Mr. Fred Forman  
 Scenes from the opera "Doria" .....Celtier  
 Overture, "The Camp in Silesia" (Meyerbeer).  
 Solo for Cornet, "Myrte" .....Petite

Master John DeDroit<sup>16</sup>

Ballet Symphonique.....	Chaminade
(a) Scarf Dance	
(b) Variations	
(c) Caprice	
Descriptive Fantasia, "Shepherd's Life in the Alps" .....	Kling
Selections from "Erminie" .....	Jakobowsky
Air de Ballet, "Titania" .....	[illegible]
Finale, "Razzle Dazzle" .....	Brooke

As you can see, as was true of many other leaders of wind bands, Brooke included light and programmatic art music, instrumental and vocal music from operas, other theatrical music, dance music, and popular songs in his repertoire. He differed from some other bandleaders in that his repertoire included fewer "serious" pieces of art music, particularly after 1902, and included more popular pieces, particularly pieces that were ostensibly African-American influenced. Here are the songs influenced by or parodying African-American music excerpted from the previous programs, date by date:

8/29/98:	Med: (a) "Pickanninies Dance" .....	French
	(b) "Pickanninies on Parade" .....	Barnard
5/26/1899:	Cake Wak, "Alabama Dream" .....	Brooke
9/13/01:	Medley of Street Songs, "Our Favorites" .....	Chattaway
	Introducing—"Just Because She Made Dem Goo Goo Eyes," "If Dat's Society, Excuse Me,"	
9/26/01:	A Southern Scene, "Happy Lil Mose" .....	Duggan
4/27/02:	"Watermelon Party," "Ma Ebony Belle,"	
6/22/02:	Grand Fantasia on Songs of the South—"Reminiscences of the Plantation" (Chambers), arranged especially for this band, introducing "My Old Kentucky Home," "The Camptown Races," "Old Uncle Ned," "Jubilee Song," "Walk Around," "Suwanee River," "Old Zip Coon," "Old Black Joe," "Essence of Ole	

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<sup>16</sup> This is almost certainly the man later known as a jazz cornetist, Johnny DeDroit, who was a "child prodigy." As a teen, DeDroit played with many of the well-known groups in New Orleans, his home town.

Virginny,” “Nellie Grey,” “Nelly Bly” (with variations for cornets), “Dixie (for vaiations): first variation, petite clarinet and piccolo; second variation, for the entire B flat clarinet corps; third variation, B flat cornets in unison; fourth variation, basses. Concluding with “Massa’s in the Cold Ground,” with variations for all reed instruments.

- The Nigger’s Dream–”The Ragtime Nightmare” .....Turpin<sup>17</sup>
- 11/8/06: Melange populatire, “Phoebe Snow of Buffalo” .....Rosales  
Introducing: Say, Man, Yo’ Got No Home.”
- 11/14/06: Old-time levee scenes, “The Darkies’ Jubilee” .....Turner  
High class rags from “Wonderland” .....Herbert  
A ragtime overture, “Blue Belle” .....Chattaway  
A rag solo for cornet, “Sympathy” .....Williams  
Mr. Fred Furman  
A ragtime humoresque, “And They All Walked Away” ..Hacker  
A modern ragtime mosaic, “Merry Melodies” No. 7 .....Mills
- 11/21/06: A popular raglet, “Dusky Princess” .....Klohr  
Ragtime airs from “Tabasco Land” .....Dillon  
A ragtime patrol, “Passing the Cotton Fields” .....Clark  
A tangle of new ones, “Bits of Remick’s Hits” (No. 2)....Lampe  
Overture of Rags, “The Pearl and the Pumpkin” .....Bratton  
Some rags for xylophone solo, “Cherry” .....Moret  
Mr. Frank Vesley.  
An Indian rag, “The Sun Dance” .....Friedman  
Picked over rags from “Miss Dollie Dollars” .....Herbert  
Rags yo’ sure know, “Merry Melodies” (No. 6).....Mills  
An Algerian rag, “Numa” .....Allen  
A down-town raglet, “The Goo-Goo Man” .....Jerome
- 12/12/06: The first rag, “In Zinzibar” .....Edwards  
Rags gathered by “The Sho Gun” .....Luders  
An Egyptian raglet, “A Stroll Thro’ Cairo” .....Derwin  
Some ragtime airs to whistle, “Merry Melodies” N. 5.....Mills  
Overture of rags, “Popular Kentucky” .....Mills

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<sup>17</sup> Will Rossiter published Tom Turpin’s *A Ragtime Nightmare* in 1900.

A bundle of rags for the Xylophone, "Dots and ashes" .....Nate J, Moore  
Mr. Frank Vesely.

A coon oddiity, "Mississippi Pag [sic?]" .....Krell  
A lot of new ones from "Wonderland" .....Herbert  
Ragtime pictures, "Annheuser Push" .....Johnson  
A Spanish rag, "La Zurita" .....McPherran  
Fiinale rag, "Minstrel Jokes" .....Hall

1/8/07: Introduction de Rag, "Yankee Sluffle" [sic].....Moreland  
Some Old Time Rags, "The Right Kind" .....Smith  
Containing: "Whistling Rufus," "Heather Bells," "The Sultan," "I'm Living Easy," "You're Just the Same as Every to Me," "If I Only Had a Job," "Tell Her to Come to Me," and "Collnetta."  
An Indian Raglet, "Ramona" .....Johnson  
Ragtime Selections from "Wonderland" .....Herbert  
Introducing: "Hail, Hail," "Hallow'een," "Jagrafree," "The Nature Class," "When Perrico Plays," "The Only One," "Indian Dance," "Popular Panline," "I and Myself and Me," "Loves Golden Days," and "Companions of the Blade,"  
Overture di Ragioso, "Minstrel Medley" .....Stern  
Containing: "Polly Prim," "You're as Welcome as the Flowers in May," "Egypt," "There's a Little Street in Heaven called Broadway," "Starry Night for a Ramble," "Every Day Is Sunshine When the Heart Beats True," "A Big Indian Chief."  
A Jolly Rag, "Fun at Rehearsal" .....Leresche  
In which the boys annoy the soloist some.  
Rags for the Xylophone, "Dots and Spots" .....Hans Lind  
Mr. Frank Vesely.  
Miscellaneous Rags: "Bit's of Romick's Hits" No. 1.....Lampe  
Introducing: "My Irish Indian," "The Troubadour," "I'm Longing for My Old Kentucky home" [capitalization in original], "On a Summer Night," "Moonlight," "Won't You Fondle Me," "In the Shade of the Old Apple Tree," "My Hindoo Man," "Farewell, Mr. Abner Hemingway" and "I'm Ging Back, Back to Baltimore."

Ragtime Fragments from “Sleeping Beauty and the Beast” .....Chattaway  
 Introducing: “Come Out Dinah on the Green,” “Three Women to Every Man,” “Little Boy in Blue,” “Katy Did,” “Tell Me, Dusky Maiden” and “My Princess Zulu Lulu.”  
 A Rural Rag, “The Cows in the Cotton” .....Hall<sup>18</sup>

The general tendency toward African-American music and other forms of syncopated music would become stronger as dance music came to be provided by smaller and more flexible units than the large wind bands of the golden age. Such a smaller unit would be characteristic of the syncopated dance bands of the teens and twenties.<sup>19</sup>

In addition to his career as a bandleader, Brooke was also an inventor and businessman. He was the president and general manager of the Brooke-Williams Company and the inventor of the Aeromobile and the Brooke Aeronautic engine. He also worked for 15 to invent a new type of airplane wing. The War Department asked Brooke to move the prototype to the Great Lakes Naval Training Station for testing. When the United States entered World War I, Brooke’s wing somehow got lost in the shuffle. The year after the war ended, Brooke discovered his plane at the Training Station, stripped of its wings. Despite repeated requests for an accounting, the War Department gave no explanation for what happened to Brooke’s wings. Brooke became convinced that the War Department had stolen his design and cheated him out of the credit and profits that should have accrued for his work. He was so distraught by what he believed the War Department had done that he became ill and was confined to bed for

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<sup>18</sup> I’ve left out songs that I only suspected of being influenced or parodying African-American music. One such example is found in “The Blue and Gray” medley on April 28, 1901. The medley includes a song only identified as “Chicken.” I strongly suspect that this is the minstrel and coon song that was variously known as “Dat’s de Way to Spell Chicken” or “C-H-I-C-K-E-N.”

<sup>19</sup> While we’re at it, also note the program for November 6, 1906. It includes a performance of a “Medley populaire. ‘Morse’s Melodies’.” One of the songs included in that medley was “Keep on the Sunny Side.” We’ll get back to that in a future chapter.

nearly two years. He died in Chicago on September 9, 1921, believing he had been victimized by the “billion dollar air board scandal.”

### A case study in amateur bands: Wayne County, Pennsylvania<sup>20</sup>

Wayne County, Pennsylvania is located in the northeastern part of Pennsylvania. It is on Pennsylvania’s border with New York state, and it is due east of such upstate New York towns as Kingston, Poughkeepsie, and Newburgh. In the second half of the 19<sup>th</sup> century, Wayne County was a largely agricultural region. Its largest town was Honesdale (population 4,000-5,000). Smaller towns and villages in Wayne County included Waymart and Starrucca (each about 400 persons), Prompton (about 250 persons), and Bethany (about 125 persons). All parts of Wayne County benefited in the postwar era from the growing tourism industry (and from the pressing desire of millions of people to escape temporarily from New York City).<sup>21</sup>

#### *Honesdale and its bands<sup>22</sup>*

Honesdale, just on the east side of the Pocono Mountains, became the largest town in Wayne County thanks to its location between the Pennsylvania coal fields on the west side of the Poconos and the Hudson

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<sup>20</sup> Information in this section comes almost entirely from Kenneth Kreitner, *DISCOURSING SWEET MUSIC: BRASS BANDS AND COMMUNITY LIFE IN TURN-OF-THE-CENTURY PENNSYLVANIA* (Univ. of Illinois: Urbana, IL, 1990). I cannot recommend this book strongly enough to anyone interested in the golden age of wind bands. It is a unique look at the amateur bands of the period, a subject rarely addressed by most examinations of that era.

<sup>21</sup> By 1901, there were about 50 places in Wayne County that took in summer borders.

<sup>22</sup> I’ve included some information relevant to Hawley in this section. Hawley was about ten miles southeast of Honesdale and was the second largest town in the county, with somewhat less than 2,000 citizens. It was quite similar to Honesdale in most respects.

River, 108 miles to the east. A gravity railroad<sup>23</sup> transported coal over the Poconos to Honesdale. There, it was offloaded onto barges and transported via canal 108 miles to the Hudson River, then down the Hudson to New York City. By the time the canal closed at the end of the 19<sup>th</sup> century, railroad lines had taken the canal's place as a primary mode of commercial transportation. The town also had a riverfront because it spread out along the Lackawaxen River.

Although Wayne County was largely devoted to agriculture, Honesdale included such light industry as flour and lumber mills, glassmakers, a shoe factory, and a clothing manufacturer. In addition, the town was home to a quarry and a creamery. Honesdale also included such independent members of the craft and building trades as carpenters, blacksmiths, tinsmiths, masons, dressmakers, and printmakers, as well as the normal run of retail merchants. Members of the usual professionals—doctors, ministers, teachers, and lawyers—were also residents. Honesdale had a central gas supply by the 1850s, central water and some sewers in the 1860s, and electric lights in the 1880s.<sup>24</sup>

As you might expect, Honesdale contributed the largest number of bands to the Wayne County postwar musical scene. To understand the

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<sup>23</sup> A gravity railroad is a railroad built on an incline. This allows cars to coast down the incline with their speed controlled by brakes. The cars are then hauled back up the slope by means of animals, a powered engine, or by a cable or chain attached to a stationary engine. A roller coaster is one example of a gravity car.

By the way, Honesdale is also known as the birthplace of the American railroad. The Delaware and Hudson Canal Company, which owned the gravity railroad over the Poconos, imported a locomotive called the Stourbridge Lion from England in 1829 to haul coal over the mountains in place of the gravity railroad. But the locomotive was an early model that proved too heavy and underpowered to traverse American mountains, and the experiment proved a failure. Nevertheless, this was the first try at an American railroad.

<sup>24</sup> The streets were not paved, however, until 1914, with the coming of substantial numbers of automobiles. Paved streets were not very practical until the number of horses doing rude things on them was seriously reduced.

social and economic environment that shaped those bands, we need to look at the social organizations which hired bands, the events for which those bands were hired, and the available performance sites in Honesdale.

Honesdale was typical of small towns in the postwar era in the sort of organizations that were part of community life. It was home to such civic organizations as the Protection Engine Company No. 3 of Honesdale,<sup>25</sup> the Honesdale Improvement Association, the Wayne County Teachers' Institute, and the Women's Christian Temperance Union. Honesdale's fraternal organizations included the Improved Order of Red Men, the Independent Order of Odd Fellows, the Ancient Order of Hibernians, the Knights of Columbus, the Junior Order of United American Mechanics, the Ladies of the Maccabees, the Royal Arcanum, the Fraternal Order of Masons, and a post of the Grand Army of the Republic. At one time or another, the town boasted of a Maennerchore society, a Liederkrantz society,<sup>26</sup> the small (and temporary) Honesdale Philharmonic Society, and the Orchestra of the Young People's German Society. The Honesdale community also included a Baptist church, a Methodist Episcopal church, a Presbyterian church, a Lutheran church, and a Catholic church.

Events for which bands were hired or at which they played for free were the Memorial Day parade and cemetery ceremonies,<sup>27</sup> the Fourth of July, Christmas, and New Year's celebrations; picnics, dances, concerts, parades, conventions, and fundraisers held by the various civic and fraternal groups; baseball games; political rallies; private parties; visits by

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<sup>25</sup> That is, the major town fire fighting company. There were others as well.

<sup>26</sup> A Maennerchore society and a Liederkrantz society are organizations devoted to singing harmonized German art songs.

<sup>27</sup> In the post Civil War era, Memorial Day was a more important holiday than even the Fourth of July. This was due to the enormous number of casualties resulting from the Civil War and due to the influence of chapters of the GAR (*i.e.*, the Grand Army of the Republic, the fraternal organization of Union veterans of the Civil War).

notable individuals or groups; departures or arrivals of military units;<sup>28</sup> and concerts, dances, and picnics held as fundraisers by the bands themselves.<sup>29</sup> Potential performance sites for brass bands included the court house (for political events), the Athletic Park (for baseball-related performances), Bellevue Park, Riverside Park, Russell Park, Central Park, the Eddy Hotel, the Wayne County Hotel, Maennerchore Hall and Park, Liederkrantz Hall, the Opera House (Honesdale), the Standard Opera House (Hawley), Pioneer Hall, the Star Rink, and an armory.<sup>30</sup> There was no permanent band shell until one was erected in Russell Park in 1899. There was a temporary bandshell in an area that had previously been used as a lumberyard, but it was used only briefly in 1899 before the permanent shell was erected. Until then, bands playing outdoors had to perform on level ground and risk the same weather that the audience endured, unless the band's sponsor threw up a temporary shelter..

Local history states that Honesdale's first band was a temporary conglomeration of whatever musicians were available to celebrate the first trip of the *Stourbridge Lion*. The failure to mention such a band in newspaper accounts seems to indicate that such a band never existed, despite local history to the contrary.

More certain was a band organized by Allen Plum in the 1840s. He organized a band upon his return from playing bassoon in the army. In addition to his bassoon, the band included a clarinet, two French horns,

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<sup>28</sup> Band playing at the arrivals and departures of military units or important personages was encouraged by the fact that until 1900 the railroad station was located about a mile south of central Honesdale. This prompted military parades to and from the station or prompted stuffing a VIP in a carriage and impressing him or her with a full-blown band parade into town.

<sup>29</sup> In smaller villages, laying the cornerstone for a substantial new building could also call for a band.

<sup>30</sup> There was also one (and possibly two) performance at the Baptist church . . . which is not surprising, since the minister led one of Honesdale's bands. The Methodist Episcopal church in the town of Equinunk also hired a band on occasion. As a rule, however, instrumental music was disfavored in churches.

two trombones, and an ophicleide.<sup>31</sup> The band premiered at the town's memorial of the death of President William Henry Harrison in April 1841 and was in existence for several years. The band's last appearance was at a parade and picnic in celebration of the Fourth of July. After paying a new instructor \$100 for a month's teaching and one of the trombonists' learning a new instrument for the occasion, passing the hat among the celebrants elicited a donation of only slightly over \$8. Disgusted, the band publicly told the town off on the spot and and disbanded.

Several bands existed in a somewhat fluid state in the 1840s, with musicians moving in and out of groups and bands appearing and disappearing. Two relatively stable units did emerge, however, in the 1840s: the Silver Cornet Band and Broad's Band.

### *The Silver Cornet Band*

The Silver Cornet band began in the early to mid 1840s. It consisted mostly of men working at the town boat yards. The men were coached by clarinet player Dr. Harley Olmsted. The band members were not wealthy, and they began their music lives with instrument issues (spelling and punctuation in the original):

Band instruments are generally expensive affairs and consequently the fit out of the impecunious youth with unsympathetic fathers generally consisted, at first at least, of the wreckage of defunct bands in the vicinity. We believe that the first instruments in use here, came from Montrose and Dundaff, much older towns. And a motley lot they were. The old copper key bugle led the list. It had the true horn shape but it was covered all over with keys, looking like so many huge warts. The keys were moved by long levers convenient for manipulation and in the hands of an artist were capable of giving forth pretty good music—at all events the best of its

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<sup>31</sup> The ophicleide was played by Zara Arnold. Arnold was named the leader of the band when it was discovered that he had money to blow on band expenses. He started on the clarinet, but his continuing inability to master that or any other instrument saw him gradually descend from clarinet, to French horn, to trombone, and finally to ophicleide.

day. The bugle idea extended down to the extreme end of the band. The base orphiclide, was a collection of pot curves small or great, fastened along the sides of brass cylinders as big as a sewer pipe. . . . The melodies of the bands were generally played by the clarionets E flat and B flat, and flutes and bugles also in the same keys. The bases were the E<sup>b</sup> and B<sup>b</sup> orphiclides and the filling up between these ends was accomplished by the following: French horns with a bell like a morning glory and an infinitude of twists and curls and loose crooks for change of keys, which were generally carried on the arm of the player when not in use. There were no keys upon the instrument, but the tones between its harmonic sounds, the first, third, fifth, and octave, were produced by the aid of the performer's fist which was thrust as was required more or less deeply in its yawning mouth. I was a good "mellow horn" and is used to-day in all of the best orchestras without change. Then there were the slide trombones in different keys. Having no valves or keys, every sound was a rich "open note" and consequently good. It is still the main reliance of most military bands and an orchestra without would be impossible. The clarinet, the flute, the horn, and the trombone survive, but the rest are only found in museums.

We must not forget the trumpet, which was also made in E<sup>b</sup> and B<sup>b</sup>. The trumpet was the bane of all bandsmen. No self-respecting man with a spark of music in his soul, or who otherwise stood well in the community would touch it. . . . Where the trumpet secures its loud and overpowering sound no one knows. . . . The band masters know it and dread it, and consequently fill the music up with plenty of rests. . . . [W]hen [the trumpeter] begins the rest may as well stop. . . .

The arrangement of music in those days differed considerably from that of the present. Now the custom is to have such an elaborate scoring as to confuse the listener, to have half a dozen at once playing different solos, so that no one can tell who is leading. In the old scores, after a noisy introduction, which gave every one a chance, the music simmered down to a solo—a popular song, or what not, with a simple accompaniment by the band. Generally the solo would include a duet with another of the small horns, and during the piece somewhere there would be a solo for the bases. We must

confess to a partiality for the old music.<sup>32</sup>

In fact, it was a lack of experience and inferior instruments that necessitated the band's limitation to very simple pieces. Another member reminisced regarding the early playing of the Silver Cornet Band, "If I remember rightly our chief reliance was placed upon 'Kinloch O'Kinloch,' 'Pleyel's Hymn.' and 'Araby's Daughter.' We made demonstrations on 'Wood-Up' and 'Wrecker's Daughter,' but with very little satisfaction to ourselves and still less to our listeners."<sup>33</sup>

John Littlewood took over as instructor of the Silver Cornet Band in 1847. Littlewood also started another band of young men and eventually merged the two groups to form the Juvenile Brass Band. This band had more modern instrumentation, including such valved brasses as two cornets, three E $\flat$  tenor horns, two baritone horns, and a bass horn.<sup>34</sup> This band survived throughout the 1850s, despite changing membership and changing instructors. In 1860, the renamed Silver Cornet Band bought silver instruments, indicating a level of success and townsfolk satisfaction that had been missing in the 1840s. By then the band consisted of two E $\flat$  cornets, two B $\flat$  cornets, three E $\flat$  tenor horns, two baritone horns, an E $\flat$  tuba, and two drummers. The band played for militamen departing for the Civil War, but the war eventually broke up the band: Four bandsmen left for war, and only two returned. The band then fell apart.

### *Broad's Band*

The main alternatives to the Silver Cornet Band from 1849 on were the bands led by John Broad. These were officially named Johnny Smith's Band, Beck's Band, Bierman's Band, Diller's Band, Karlake's Band, and Sehl's Band, but Broad was usually the driving force behind them. The

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<sup>32</sup> Quoted in Kreitner, *DISCOURSING SWEET MUSIC*, pp. 24-25. For explanations of some of the instruments and other matters included in this quotation, see the chapter entitled *ART MUSIC IN ANTEBELLUM AMERICA*, subsection *Wind Bands*.

<sup>33</sup> Quoted in Kreitner, *DISCOURSING SWEET MUSIC*, p. 23.

<sup>34</sup> These were then-modern over the shoulder instruments

town generally just referred to the unit as “Broad’s Band” and didn’t worry about the *nom du jour*.<sup>35</sup> These various bands suffered from a membership that included many transients, so the band was always in the process of training new musicians. Things improved in 1858 with the addition of Henry Diller, an experienced and talented performer on the alto horn, and William and Harry Karlake, both dedicated to the long haul. In 1860, the Broad Band, too, bought silver instruments identical to those bought by the Silver Cornet Band. But the Civil War broke up Broad’s Band, too: Five of its members went to war and only three returned.

Remnants of Broad’s band seem to have survived, however, and new formations made up of old Broad Band members appeared later in the 1860s. This included a band of six men, including four ex-members of the Broad Band, who contracted to provide music for a traveling circus.

Band activity in Honesdale was sporadic in the 1870s. For the centennial celebrations in 1876, Honesdale had two local bands and also hired two other, outside bands (which may be an editorial comment on the adequacy of the two local bands). Broad’s band reappeared in 1877, but by 1879, the firemen’s parade hired a band from Scranton. By then, Honesdale had no local band . . . or no local band worth hiring for the firemen’s parade.

### *The Honesdale Band*

The local band situation changed somewhat in 1880, the year that the Honesdale Band was formed. The band existed off and on through the 1880s and 1890s. The unit settled down by about 1897, when this article appeared in the local paper:

Our Honesdale Band, under the leadership of Daniel Storms, has always furnished us good music, but not enough of it. The boys have resolve to try and give us better than ever this season and have already commenced their rehearsals. They need new uniforms very much and in order to secure them they will give a series of hops with full orchestra at the opera house once a week. . . . The boys say that

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<sup>35</sup> Since Broad was the one consistent presence in the bands, after each breakup the pieces of the new band tended to coalesce around him.

if the Court House stoop<sup>36</sup> or other suitable place is provided with seats or lights they will give free out door concerts once or twice a week during the summer. We hope our public spirited citizens will encourage them in every way. There is nothing that adds more pleasure to residence in a town than a good, well equipped band, not too chary of its music. Help our boys.<sup>37</sup>

The following is a list of the performances of the Honesdale Band from April 1897 through September 1899. The list includes the date of performance, the location of the performance, and the performance sponsor. Where a performance took place outside of Honesdale, the name Farview, Hawley, Shohola Glen, Scranton, Lake Ariel, White Mills, or Narrowsburg to indicate a performance in that town or village. Where just "Honesdale" is given, the event included a parade or procession through the streets of the town::

1897		
4/24	Opera House	Benefit dance for Honesdale Band
4/28	Opera House	Benefit dance for Honesdale Band
5/5	Opera House	Benefit dance for Honesdale Band
5/29	Honesdale	Memorial day parade & cemetery observances
c.5/30	Baptist Church?	Concert for Baptist church
6/16	Farview	Excursion for Lutheran Church
6/17	Honesdale	Procession and dinner for Honesdale Liederkrantz and Forest City Maennerchor
7/7	Maennerchor Park, Hawley	Excursion for Maennerchor
7/19	Central Park	Concert for Red Men
7/20	Shohola Glen	Picnic for Red Men

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<sup>36</sup> This is an old Dutch word that New Yorkers, Philadelphians, and watchers of *Hey, Arnold!* will recognize. It means a brick, stone, or concrete block of steps leading to an home entry door that's raised above ground level.

<sup>37</sup> Quoted in Kreitner, *DISCOURSING SWEET MUSIC*, p. 27.

7/30	Honesdale	Seven-county veteran reunion parade & concert
c.8/4	Lake Ariel	Odd Fellows reunion
8/12	Shohola Glen	Picnic for Methodist-Episcopal Sunday School
8/18	Honesdale	Parade and picnic for St. Joseph's Society
10/15	Honesdale	Parade for Protection Engine Co. #3
11/3	Pioneer Hall	three dances
11/18	Liederkrantz Hall	Concert for Liederkrantz
12/25	Armory	Social for the benefit of the Honesdale Band
		1898
3/17	Honesdale	St. Patrick's Day parade
4/27	Honesdale	Parade to depot for Company E, Spanish-American war
5/17	Rail station	Meeting visitors for Red Men
5/18	Court House	Public reception for Red Men
5/9	Honesdale	Parade for Red Men
5/30	Honesdale	Memorial day parade, concert in park, & cemetery observances
5/?	Scranton	Parade for German Catholic Societies of Pennsylvania
6/7	Scranton	Parade for Hibernians
7/4	Honesdale	Fourth of July parade and ceremonies in Riverside Park
8/2	Central Park	Concert for Odd Fellows
8/3	Lake Ariel	Excursion, parade, and picnic for Odd Fellows
8/16	Central Park; Scranton	Excursion, parade, & picnic for Honesdale Liederkrantz (& poss. parade in Honesdale)
9/15	Court House	Speech by candidate for governor
9/16	Allen Hotel?	Supper for J. Wanamaker before political rally
10/13	Honesdale	Parade for Protection Engine Co. #3

		1899
5/30	Honesdale	Memorial Day parade & cemetery observances
6/24	Florence Thtr., White Mills	Concert & ball for Honesdale Band
7/3	G.W. Searle's house	Social for Ladies of Maccabees
7/4	Narrowsburg	Fourth of July celebrations
7/31	Russell Park	Concert for Red Men
8/1	Lake Ariel	Excursion for Red Men
9/7	Irving Cliff	Concert for Liederkrantz
9/27	Liederkrantz Hall?	Entertainment for Liederkrantz <sup>38</sup>

Kreitner provides three excerpts of newspaper articles covering Honesdale Band performances, one describing the 1899 Memorial Day celebration, one the 1998 annual Firemen's parade, and one an outdoor concert in 1897 with the Mozart band of Carbondale. The first two are long, but they are worth giving in full. All three provide excellent examples of what small town celebrations and concerts with a brass band were like. First, the celebration of Memorial Day:

Memorial day was bright and clear. The showers of the night before left muddy roads, but that made it seem more real to the veterans of the two wars.<sup>39</sup> The town was well decorated with flags in honor of the occasion. Lawyer's band<sup>40</sup> escorted Companies E and L from the armory and the Honesdale band brought the Pioneer Corps to the place of formation at the corner of Main and Eighth streets. The line was thus formed by Major Whitney, in uniform, the marshal of the day:

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<sup>38</sup> From Kreitner, *DISCOURSING SWEET MUSIC*, pp. 28-29.

<sup>39</sup> That is, the Civil War and the Spanish-American War.

<sup>40</sup> This wasn't a band of lawyers (god forbid). It was a band led by Edwin Lawyer. We'll talk about it in a bit.

Police on foot  
Mayor and council in carriages  
Lawyer's Band  
Co. L, N.G.P., Capt. Osborne  
Pioneer Corps  
Honesdale Counceil, J.O.U.A.M.<sup>41</sup>  
Clergy and choir in carriages  
Honesdale Band  
Co. E, 13<sup>th</sup> Reg., P.V.I. Lieut. Dodge  
G.A.R. Post, H. Wilson, Com.  
Disabled Veterans in carriages

At the high school building, the pupils in charge of Prof. March, W.W. Baker, Misses Gillen and Lee fel in line.

The line of march was down Main to Fourth, to Second, to Twelfth, to Main, to Fourteenth, to Glen Dyberry, where details were dispatched to decorate the graves.<sup>42</sup> Minute gund were fired from Beers' Hill by the Post artillery squad during the moving of the procession. The proram at the cemetery was as follows: Dirge by Lawyer's band; reading list of deceased comrades by Adj. Keeler; vocal quartet, "Silent Heroes," by A. J. Rehbein. J.J. Curtis, Medames I.J. Ball and C.E. Baker; patriotic address by H. Wilson, esq.; ritualistic mermorial service; "Peacefully Rest" by the quartet; address by Rev. W.H. Swift; dirge by Honesdale band; volley by squad under command of Lieut. Lane, Co. L, 11<sup>th</sup> Reg., N.G.P.; benediction by Rev. J.P. Ware; taps by bugler H. Parrish.<sup>43</sup>

The following describes the Firemen's parade:

The 45<sup>th</sup> annual parade of Protection Engine Co. took place last Thursday evening; was most successfully carried out, and far

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<sup>41</sup> That is, the Junior Order of United American Mechanics.

<sup>42</sup> This custom, observed in many parts of the country, especially the South, was why the holiday was often called Decoration Day.

<sup>43</sup> Quoted in Kreitner, DISCOURSING SWEET MUSIC, pp. 30-31.

surpassed any previous efforts. The following was the order and line of march.

#### LINE OF MARCH

Down Main to 4<sup>th</sup>;; 4<sup>th</sup> to 2d; 2d to 9<sup>th</sup>; 9<sup>th</sup> to 3d; 3d to 10<sup>th</sup>; 10<sup>th</sup> to 2d; 2d to 12<sup>th</sup>; 12<sup>th</sup> to Main; Main to North Park; countermarch of Engine House.

#### ORDER OF MARCH

Form in front of the Engine House, in the following order:

Mounted Police  
Carriages with Burgess and Town Council  
American Flag  
Honesdale Band  
Alert Fire Company, of Texas<sup>44</sup>  
Torch Boy–Banner–Torch Boy  
Hawley Band  
R.W. Ham Steamer  
Protection Engine Co. No. 3  
A.M, Atkinson Steamer  
Horse Hose Truck  
Darktown Fire Brigade<sup>45</sup>  
Mounted Police  
Drum Major  
Band  
Mayor of Darktown  
Honorary Members  
Darktown Fire Brigade  
Hose Truck  
Engine Drawn by Horses

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<sup>44</sup> That's Texas Township, not the state.

<sup>45</sup> This was a burlesque, minstrel version of a fire brigade. Such things were regarded as humorous in those days. Some historians opine that people weren't as smart as people are today, which is a fairly damning thing to say of anyone, but this sort of crap supports the contention.

Many dwellings and stores were brilliantly illuminated and there was a generous display of Old Glory all through the town. Twenty-eight of the marching men of No. 3 carried lanterns with red, white and blue globes, which presented a very pleasing and attractive appearance, and elicited frequent and hearty applause, they executed a number of manoeuvres during the parade, including the formation of a Greek cross. The company never appeared to better advantage. The sidewalks were lined with dense masses of humanity. The firemen were liberally supplied with Roman candles and red fire, 40 pounds of the latter being burned along the line of march.

The Alert Hook and Ladder Co. , of Texas [Township], 40 men, were attired in a uniform comprising black pants, blue shirts with the initial "A" prominently displayed, and blue caps. Their truck is a beauty, and is fully supplied with every requisite. The men carried lanterns with red globes. One would have to travel a great distance to find a better organized company or a more thoroughly equipped truck.

The Darktown Fire Brigade, under Foreman Robert M. Dorin [a member of the Honesdale band], secured an unlimited amount of applause, with their gorgeously arrayed Drum Major and fourteen musicians. It would be almost an impossibility to fully described their uniforms and instruments, and the firemen were a good second in every respect. Such music was never heard before in our borough. The whole contingent, honorary members included, numbered about 40. Their steamer comprised a hogshead<sup>46</sup> mounted on a buckboard wagon, with a stove pipe smoke stack, a boat pump, and everything else in keeping. The motive power of the engine was unique, consisting of a diminutive white pony and of a large, raw-boned dark horse. The driver was Capt. Stephen F. Wells.

The Darktown police and foreman were mounted on hobby-horses, and fully sustained their parts.

One Darktownner had a bottle some four feet high, and a tin dipper strapped to his back. One was fully attired as a woman and

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<sup>46</sup> A hogshead is a medium-large sized barrel. And I can't help it if the author doesn't know how to use "comprised" . . . I'm only quoting here, Jack.

trundled a baby carriage with a large doll for an occupant, and led a pickaninny by the hand. Another was fitted with stilts, mounted on a little pony, and kept step with the animal.

At the conclusion of the parade all participants repaired to the firemen's headquarters, and were liberally supplied with coffee, sandwiches, cigars, etc.

The armory was packed on Friday evening for the concert and reception for the firemen. "The Yachting Glee" and "The Night Alarm" were evidently the favorite numbers of the audience.<sup>47</sup>

Finally, here's the concert in Central Park, given by the Mozart band of Carbondale and the Honesdale Band:

The Park concert given on Monday evening by our Carbondale and Honesdale bands was greatly enjoyed by our people. The Mozarts, of Carbondale, were engaged by the Red Men to accompany their society to a picnic in Shohola on Tuesday, and as they were here over night, and were to play at Centra Park, the ladies of the Improvement Society thought to turn an honest penny by furnishing refreshments to the listeners. Platforms, with arc lights had been arranged at both end[s] of the park for the musicians, and south of the fountain a number of daintily dressed tables had been placed for the cream and other ices. Over them on wires strung from tree to tree, were a myriad of Chinese lamps, all of which gave a very gay and festive air to the scene. Three or four thousand men, women and children were in and about the park during the two hours of the concert, while the porches of the surrounding residence were alive with people enjoying the spectacle and the music. Our prettiest girls attended the tables as waitresses, and the ices were of the best. Red fires on the outside lighted up the drooping foliage and threw a beautiful, rosy, misty light on the happy young folks—and older ones as well—that patiently marched from one end of the park to the other in order to better hear the really excellent music of the bands as they alternately played. The programmes of both bands were mainly made up of "concert pieces," and were listened to with the greatest

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<sup>47</sup> Quoted in Kreitner, *DISCOURSING SWEET MUSIC*, pp. 31-33.

pleasure. The Mozart if generally recognized as one of the best bands in this vicinity. They gave been most carefully drilled, and play with much taste. They have an excellent set of instruments, which showed by their polish the loving care bestowed upon them by their owners. Our own band, which is seldom heard except while on the march, surprised every one by their really good music. Altogether it was a matter of common remark that there had never been a more enjoyable outdoor entertainment in every way than the Red Men's concert.<sup>48</sup>

During the winter, the band played at Christmas and New Year's celebrations and hld dances to raise money for instruments, uniforms, and sheet music.

A hint as to the quality of the Honesdale Band is in the previous quotation's comment that the crowd was surprised that they played "really good music" at the concert. Another indication that the band was musically shaky can be found in the fact that when a new band appeared, it quickly supplanted the Honesday Band.

The new band was the Lawyer's Band, founded by Edwin Lawyer. It appeared in late 1898. Many members of the Honesdale Band defected to the new band, yet another sign that the better musicians in the Honesdale Band were unhappy with the quality of the older unit.<sup>49</sup> It consisted of 17 instruments and openly announced that it was an improvement over the Honesdale Band (which was unlikely to create warm feelings between the two groups). When the Lawyer's band gave its first concert on St Patrick's Day of 1899, it invited the Honesdale and Hawley bands to join it in the celebration. Only the Hawley band showed up.

Having two major bands in town created difficulties for the press. Generally, the hometown paper does all it can to bolster the hometown band. With two bands, the paper has to be sure not to praise one band at

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<sup>48</sup> Quoted in Kreitner, *DISCOURSING SWEET MUSIC*, pp. 33-34.

<sup>49</sup> If you're a decent musician, playing with an incompetent one becomes more unbearable the longer you do it. Of course, when you leave the people you leave behind don't take it well, since they usually (but not always) know they're incompetent. Having been on both ends of such transactions, I know that it's not a happy moment for either party.

the expense of the other . . . which can be difficult when one band is clearly better than the other. When a local paper reviewed the Memorial Day celebration described above, it wrote that “It would take an expert bandman to say which played the better.”<sup>50</sup> I’ll bet it wouldn’t.

By the summer of 1899, the Lawyer’s band was giving nearly three times as many performances as the Honesdale Band. September 27, 1899 was the last known performance of the Honesdale Band.

### *Lawyer’s Band*

Lawyer’s Band formed in early December 1898, partly from defectors from the Honesdale Band. The band practiced twice a week, and it aimed at being ready to concertize in the summer. It was apparently called the Ideal Band early in its history, but the name Lawyer’s Band was soon adopted. Although it had planned to give its first public performance at a concert on St. Patrick’s Day in 1899, it showed up four days earlier to escort Company E, returning from the Spanish-American War, from the train station to town. Both the parade and the St. Patrick’s Day concert were successes. The band next gave a benefit ball to raise money for uniforms.<sup>51</sup> By then, the band had 18 members. Not all of the instruments in the band can be identified, but the group seems to have consisted of a piccolo or flute, a B $\flat$  clarinet, four B $\flat$  cornets, three alto horns, two valve trombones, a slide trombone, a tenor or baritone horn, a tuba, a snare drum, and cymbals.

One difference between the Honesdale Band and Lawyer’s Band is reflected in their uniforms. The Honesdale Band wore an older style of uniform, with elaborate braid and epaulettes. Lawyer’s Band’s uniforms reflected more current military practice, consisting of unadorned jackets and soft caps. The implication of such a uniform was that the band intended to be musically up to date.

Performances of Lawyer’s band were of the same sort as performances of the Honesdale Band. The following is a list of the known performances of Lawyer’s Band. All performances are in Honesdale except those given as Farview, Lake Ariel, Scranton, or White Mills::

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<sup>50</sup> Quoted in Kreitner, *DISCOURSING SWEET MUSIC*, p. 39.

<sup>51</sup> The benefit raised \$75, and the uniforms were ordered in April.

		1899
3/13	rail station	Company E returns from war
3/17	armory	Concert & dance band benefit
4/3	Upper Main St.	playing in the street?
4/3	armory	Dance for Red Men
5/5	J.W. Kressler's lawn	Concert
5/16	Russell Park	Concert
5/23	Russell Park	Concert
5/30	Honesday	Memorial Day parade & cemetery observances
5/30	Athletic Park	Baseball game
6/7	J.W. Seamans' lawn	Ladies of Maccabees festival
6/16	Russell Park	Concert
6/23	Russell Park	Concert
6/30	Russell Park	Concert
7/4	Bellevue Park	Picnic for Texas #4 Fire Co.
7/14	Russell Park	Concert
7/21	Russell Park	Concert for the Odd Fellows
7/22	Farview & Honesdale	Odd Fellows reunion & parade in Honesdale
7/31	Russell Park	Concert for the Red Men
8/1	Lake Ariel	Excursion for the Red Men
8/11	Russell Park	Concert
8/18	Russell Park	Concert
8/25	Russell Park	Concert
9/1	Russell Park	Concert
9/7	Russell Park	Concert
9/14	Russell Park	Concert
9/26	armory	Concert & ball band benefit
10/5	Scranton	Firemen's parade
10/12	Honesdale	Firemen's parade, Protection Engine Co. #3
10/20	Baptist church	Musical festival
		1900
2/17	Opera House,	Concert & dance

## White Mills

Lawyer's Band was also notable for one accomplishment that had eluded the Honesdale Band for years: It managed to get a bandstand erected in Russell Park in 1899. Russell Park had previously been a lumber yard owned by Henry Z. Russell, and both the park and the bandstand were created by him for the purpose of developing a space for the band. The bandstand and park were not intended to be permanent, as they were on prime real estate. The May 16, 1899 concert was the inaugural concert for the bandstand, and both Lawyer's Band and other bands used it over the next several years.<sup>52</sup>

Six programs of performances by Lawyer's Band have survived, and they give a reasonable picture of the band's repertoire:

### Kessler's lawn, 5/5/99:

#### Part I

March—Salute to Trenton.....	Albert Winkler
Overture—Little Beauty.....	Ben J. Dale
Loving Hearts Gavotte.....	Theo. M. Tobani
March—Princeton Cadets.....	W. Durand

#### Part II

Selection—Waiting for You, Sweetheart.....	M.D. Pelmer
Galop—Volante Galop.....	A. Catozzi
Heap Big Injun War Dance.....	Geo. Southwell
Dedicated to Buffalo Bill's Wild West	
March—Valley Forge.....	J.H. Wadsworth

### Russell Park, 6/16/99

March, Masked Battery.....	W. Buckley
Song, Banner of the Sea.....	arr. by Sousa
Overture, The Cracker Jack.....	Mackie
March, The Silver Jubilee.....	A. Winkler
Selection, In Old Madrid.....	Laurendeau
Overture, Little Beauty.....	Benj. Dale
March, Jasper Jenkins Cake Walk.....	H. Vogel

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<sup>52</sup> It appears to have existed as late as 1903.

Galop, The Club.....Laurendeau

Farview, 7/21/99

March, "Champion".....Rockwell  
Overture, "Little Beauty".....Dule [Dale]  
Trombone solo, "Love's Old Sweet Song"  
Fred C. Gill  
March, "Silver Jubilee".....Winkler  
Waltz, "Danny Murphy's Daughter".....Engle  
Medley, "Yanke Hask".....Miller  
Waltz, "Just One Girl".....Mackee [Mackie]  
March, "Lehigh Valley".....Scholl

Russell Park, 7/31/99

March—Silver Jubilee.....Winkler  
War Dance—Heap Big Injun.....Southwell  
Trombone Solo—"In Old Madrid".....Troterrer  
Cake Walk—Dance of the Dofunnys.....Walker  
Schottisch—Comique.....Miller  
March—Salute to Trenton.....Winkler  
Cake Walk—"Marfy and Liz".....Miller  
Medley—Yankee Hash.....Miller

Armory, 9/26/99

The Crackerjack Medley Overture.....Mackie  
The James Park March.....Miller  
Intermezzo Sinfonico.....Mascagni  
Cavalleria Rusticana  
Masked Battery Q S.....Buckley  
Love's Old Sweet Song, tromb'e solo.....Malloy  
Jasper Jenkins' De Cake Walk Coon.....Vogel  
Character Two-Step  
Just One Girl, waltz.....Mackie  
Serenade, the Old Church Organ.....Chambers

Opera House, White Mills, 2/17/00

Overture—Cracker Jacks.....Mackie  
March—James Park.....Miller

Cornet Solo—Love’s Old Sweet Song.....	Malloy
Edward Lawyer	
March—Silver Jubilee.....	Winkler
Overture—“Waiting for You, Sweetheart”.....	
Trombone Solo—Romance.....	Bennett
F.C. Gill	
March—True to the Flag.....	F.V. Blon
Overture—Yankee Harp.....	Miller

The repertoire is clearly that of a band starting out, given the amount of repetition of some numbers. But it’s also the repertoire of a new band that’s rapidly developing new pieces.

Kreitner also cites a performance given by Lawyer’s Band in which the band appeared in a program with other local talent on October 20, 1899. This was probably fairly typical of small-town entertainment, and it’s worth quoting the newspaper review of the event in full. The review is also typical of small-town newspaper coverage of local events.<sup>53</sup>

The music festival under the auspices of the P.A.S. of the Baptist church, on Friday night last, was a grand success. The excellent program was rendered to a large and appreciative audience. The programs were in the form of an invitation which stated that the object of the entertainment was to procure the wherewithal to purchase the winter’s fuel and each person was requested to bring the price of 100 pounds of coal in a silken bag which was enclosed. The Society received \$66.01 in the little sacks and \$14 from the sale of homemade candy.

The program opened with two selections by Lawyer’s Band, the celebrated “Silver Jubilee March” and “Waiting, Sweetheart, for You.” The band was stationed in the gallery and the applause they recieved demonstrated that the best people of Honesdale appreciate good

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<sup>53</sup> The secret to understanding what *really* happened when you read small-town coverage of an event is to look for what *isn’t* said. If the writer tells you that the singer’s words were clearly understood and delivered in a full tone--and nothing else-- you can bet that the singer sang so flat that no one was sure what key she was in.

band music. Mrs. Wm. Clark sang "Out on the Deep." Mrs. Clark has a good contralto voice and her selection was well rendered. Her accompanist was Miss Carrie A. Kalisch. Isabel C. Harroun, accompanied by Mrs. Jessie Dolmetsch, captured the audience by singing "A Simple Little String" in such a pleasing manner that she was encored. Mrs. J.H. Whalen recited "Skip's Ride" in a manner that disclosed the fact that singing is not her only accomplishment.<sup>54</sup> She has a full, clear, round tone of voice and in both singing and speaking every word is heard and understood. "Io Vivo, E T'amo,"<sup>55</sup> was the title of the duet so well rendered by Mr. and Mrs. A.K. Harroun. They would not respond to an encore. F.C. Gill's trombone solo was well executed and heartily applauded, as was Mrs. Dolmetsch's piano solo.

The second part opened with "Intermezzo Sinfonico" by the band. Mesdames A.C. Tolle and T.. Crossley maintained their popularity with Honesdale music lovers in their duet "Good Bye, Ye Flow'rets Fair." Miss Grace Whitney was their pianist. A German legend was told in poetry by Miss Eleanor S. Kimble. The story was well interpreted, clearly enunciated and gave ample scope to her elocutionary ability. "A Haydn Trio" was sweetly executed by Dr. E.W. Burns, violin, A.M. Leine, 'cello, and Mrs Dolmetsch, piano. The harmony and blending of the tones of the three instruments were perfect. The baritone solo "Just as of Old," showed the great compass of A.K. Harroun's voice. As a soloist Mr. Harroun has few equals in this section. The last number of the program was the serenade, "The Old Church Organ" by the band.

After the entertainment the band was given an oyster supper in the parsonage. Post prandial addresses were made by Rev. H.J. Whalen, F.P. Kimball, Edward Lawyer, F.C. Gill, R.M. Doran and Mr. E.W. Burns. Just before leaving the band played a serenade in front

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<sup>54</sup> Remember, this is the era in which public declamation was considered its own art form . . . and it was a highly artificial one at that.

<sup>55</sup> That is, "I live and I love you." Notice the idiotic comma after the title. This is one of the major punctuation sins. It's the equivalent of writing "John, hit the ball" when you mean "John hit the ball."

of the parsonage.<sup>56</sup>

After reading newspaper coverage of Lawyer's band over its lifespan, he concludes that the group was probably an improvement over the Honesdale Band and a music step up for the town. Despite this, Lawyer's band collapsed a little over a year after it began. The causes were three-fold. First, the musical instructor of the band, Fred Gill, left town to join a circus band in Columbus, Ohio.<sup>57</sup> Second, the leader of the band, Edwin Lawyer, disappeared from the rolls. We don't know what happened—putsch, physical ailment, left town, death, or lost interest. Third (and possibly a cause of the other two), Lawyer's Band merged with the old Honesdale Band in the spring of 1900.

### *The Maple City Band*

Fourteen members of Lawyer's Band and seven members of the Honesdale Band formed a new band in April of 1900, the Maple City Band. The band was initially led by David Gill.<sup>58</sup> For unusual reasons, the band's premiere took place at the memorial Day ceremonies in Waymart, rather than in Honesdale—the Honesdale G.A.R. couldn't come up with the \$40 needed to hire the band, leaving Honesdale without music for its Memorial Day observances. It is hard to tell from existing photographs the entire instrumentation of the Maple City Band, but it's fairly clear that the band included an E $\flat$  clarinet, three B $\flat$  cornets, an alto horn, a mellophone of some kind, a valve trombone, three tenor or baritone horns, a tuba, a bass drum, a snare drum, and cymbals.

The new band used the Russell Park bandstand sparingly, and it traveled more than had previous Honesdale Bands. Otherwise, its list of appearances resembles that of both the Honesdale Band and Lawyer's Band. Two programs exist describing the music played by the band:

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<sup>56</sup> Quoted in Kreitner, *DISCOURSING SWEET MUSIC*, pp. 51-52.

<sup>57</sup> The fact that Gil was joining a circus band is a tribute to his competence. Circus bands required top musicians.

<sup>58</sup> He was replaced by John Neuser in the summer of 1901.

Lake Lodore, 8/5/00

March Teddy's Terriers.....	Crosby
Overture, The Crackerjack.....	Mackie
Concert Waltz, Minerva.....	Miller
March, The Blue and the Gray.....	Chattaway
Serenade, The Old Church Organ.....	Chambers
Overture, Olympia.....	Miller
Cake Walk, Levi Jackson.....	Winkler

Program of the Knights of Columbus concert to be held on Tuesday evening, Aug. 21, in Russell park: March, The Citizen Soldier. Tayron; selection, The Irish Artist, Vernon; baritone solo, Euphonious, Miller, by John Broad; march, Union Forever, Souton; serenade, Peaceful Slumbers, Miller; overture, Olympia, Miller; march, The Nation's Pride, Scouton.<sup>59</sup>

The Maple City Band was the first local band to make a recording of itself, on a "graphophone" owned by a local citizen. Unfortunately, the recording has apparently not survived. The band also managed to acquire a showy band wagon.

In its leadership, its personnel, and its marketing, the Maple City Band was a successor to Lawyer's Band. It's original leader, David Gill, was the brother of the instructor of Lawyer's Band, Fred Gill. Most members of the band had been members of Lawyer's Band. And the Maple City Band aggressively sought jobs as Lawyer's Band had. The Honesdale Band had taken a more passive approach to acquiring jobs. And there was one more similarity to Lawyer's Band: The Maple City Band maintained high musical standards, and it received positive reviews from outsiders. This was a band that Honesdale could be proud of.

*Other Wayne County Bands*

Six other bands in Wayne County during the golden age of wind bands are worth noting: the Equinunk Band, the Lake Como Band, the Pleasant Mount Band, the Eddy Cornet Band/Hawley Band, the Beach

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<sup>59</sup> Quoted in Kreitner, DISCOURSING SWEET MUSIC, pp. 58, 60.

Lake Band, and the Gouldsboro Band. These bands will each be addressed briefly. In addition, nine other bands from Wayne county will be described in passing.

### *The Equinunk Band*

Equinunk was a small town of about 400 persons on the Erie Railroad liine.<sup>60</sup> The earliest record we have of a band in Equinunk is September 1880. Charles E. Wright, the leader of the Pleasant Mount Band, was the band's instructor. The band then disappeared from view (and probably from existence).

In 1886, a new Equinunk Band reappeared, led by Rev. C.W. Alberti of the Methodist Episcopalian church. Initially, there were local doubts regarding its survival, based in part on the godawful noises coming from the band's practices. The band was mostly beginners on their instruments, hence the noiises. But, as it happened, Alberti was an expert cornetist and capable of whipping a band into shape without delay.<sup>61</sup> A Christmas night performance was sufficiently successful that the town was willing to give the new band the benefit of the doubt. By February, the town was becoming enthusiastic. By August, the local newspaper was laying the praise on thick.

The Equinunk band was, at first, comprised of an E $\flat$  clarinet, two E $\flat$  cornets, three B $\flat$  cornets, two alto horns, two tenor horns, a baritone horn, a B $\flat$  bass horn, a bass drum, a snare drum, and cymbals. The band practiced twice a week. The band evidently had money and considerable confidence, because some members paid top dollar for their instruments. For example, the baritone horn cost \$75 (Sears offered them for \$10.65 to \$16.70, and high end dealers for \$35.00 to 121.50) and \$90 for a bass horn (Sears asked \$11.45 to \$19.10, with high end dealers at \$37.50 to \$149.75). Where the money came from is uncertain, since almost all of the musicians were teenagers or very young adults. Shortly after the band recived uniforms, the band consisted of one B $\flat$  clarinet, three B $\flat$  cornets,

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<sup>60</sup> "Equinunk" is an approximate combination of "aqua" for water and "nunk," a local native name for "trout."

<sup>61</sup> He also had occasional help in tutoring band members from a visiting "Professor Sophia."

two alto horns, two tenor horns, a trombone, a baritone horn, two E ♭ basses, and three percussion instruments.

By the spring of 1897, the band was playing regularly and had become popular in the community. Their schedule of performances resembled that of the Honesdale Band and Lawyer's Band, except they played more picnics and fewer parades in the summer and more dinners and fewer dances in the winter. This probably reflected social life in a much smaller town than Honesdale. Picnics occupied a third of the band's performances. Winter concerts generally included other forms of local talent on the bill. What was unusual about the Equinunk band was that it had a connection to the Methodist church through its director, and many of its indoor concerts were held in the church sanctuary. The fact that most of the citizens belonged to the church also created an equivalency between the church and the community that encouraged a blending of church and town affairs.

The band continued to play after Rev. Alberti was transferred to another church, although it is not known how long they remained in existence. There is some reason to believe that the town's enthusiasm for the Equinunk Band outran the band's capabilities. At one point, the newspaper ran a story lauding the band for winning second prize in a band competition. The newspaper failed to mention that only two bands had competed. Regardless of their competence, the town seemed to believe that their band was an important part of community life.

### *The Lake Como Band*

Lake Como was a town in central Wayne County about six miles west of Equinunk.<sup>62</sup> Originally, the band had 11 members. The Lake Como Band (also known as the Keystone Band) was founded in early 1896 by J.D. Skellett of Starrucca, a town of about 400 people approximately eight miles north of Lake Como.<sup>63</sup> At one time or another, three other Skelletts, Edward, Charles, and Walter, were also members of the Lake

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<sup>62</sup> Because of the proximity of Equinunk and Lake Como, the two bands found themselves playing at the same events on occasion.

<sup>63</sup> When he gave up leadership of the Lake Como band, it was taken over by his brother, S.J. Skellett.

Como band. Skellett was also involved in other bands in the area. Thus, when the Lake Como band played a benefit concert for the Lake Como Band on July 30, some members of the Starrucca Band, which was also led by Starrett, played with the Lake Como Band, and other members of the Starrucca Band played with the Stevens Point Band, which also participated in the event.

The benefit concert on July 30 was an excellent example of small town entertainment. In addition to selections by the band, the entertainment consisted of a cornet-organ duet, with J.D. Skellet on the cornet; a song by J.D. Skellett accompanied by the zither; a trio performed by J.D. Skellet and A.S. Coon on harmonicas and S.J. Skellett on bones; a fife and drum number; a cornet duo performed by J.D. Skellett and Wayne Lakin (also a member of the Lake Como Band); and a vocal duet from G.C. Reynolds and daughter Verna. As you can see, the talent and push of J.D. Skellett dominated the area's musical scene.<sup>64</sup>

As was true of the Esquinunk Band, the Lake Como Band's bread and butter played many picnics in the summer and private entertainments in the winter, along with the occasional holiday celebration and public event. What made the band's reputation, however, wasn't a performance but a poem. On August 3, 1898, *The Wayne Independent* of Honesdale published a poem about the Lake Como Band written by J.H. Coghlan, a summer resident of Lake Como:

### Como's Band

The grand old town of Como lies resting 'neath the hills,  
While its waters run on daily, in quiet rippling rills;  
And its sights and sounds are glorious—in fact, are simply rand,  
But there is one thing does excel all else—it's the music of the band.

It's a fine, quaint village, and its people seldom go  
To other towns or cities, because business is too slow;  
They love to stay in Como and cultivate the land,

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<sup>64</sup> It was said the J.D. Skellett could play any instrument. Between J.D. and the rest of his family, local events seem to have been severely overstocked with Skelletts.

And they never tire listening to the music of its band,

There's Jonathan will vow to you that 'though his hair is gray,  
He has lived his life in Como—he couldn't go away,  
And when he asks you for a hew, then gives you the glad hand,  
He will tell you there is nothing that can equal Como's band'

And Como is so healthy—they never seem to die,  
But dry up like the Autumn leaves, then hasten to the sky,  
'Tis said when some of them before St. Peter stand,  
They're shocked to find he never heard of Como or its band.

And Como's lovely maidens go on practice nights to hear  
The band boys in their club room, and fill the place with cheer;  
'Tis then the boys will play their best, and show that they've got  
sand,<sup>65</sup>  
By the music they will give you, they try "to beat the band."

Now the nights are warm for playing, this I think you will admit,  
But the boys don't seem to mind it, not even a little bit;  
Each one has got his girl, and by her he's gently fanned,  
Oh, I'd like to be a member of the lucky Como band.

The poem prompted interest and puzzlement throughout the county. There was a division of opinion as to how serious the poem was and to what extent it was intended as humor or, even, satire. In any case, the band benefited from the interest in the group created by the poem: Among other things, it was invited to perform at the Wayne County fair, and its performance received good reviews. The band, however, seems to have faded away after that performance.

### *The Pleasant Mount Band*

Pleasant Mount was located about ten miles southwest of

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<sup>65</sup> Another way of saying that someone's got grit or fierce determination.

Honesdale. It was located within two miles of one railroad line and within three miles of another, which would explain why a small town could be described as including “two good hotels, six stores and saw and grist mills.”<sup>66</sup> It was home to the Pleasant Mount Academy, a private school that enrolled students from all over Wayne and Susquehanna counties. The school included a music curriculum, and members of the Pleasant Mount band plus string players from the college managed to form a small orchestra that lasted for at least a half dozen years.<sup>67</sup>

The first Pleasant Mount Band was in existence by 1880 and was led by Charles Wright. This leader was sufficiently skilled that he was occasionally brought in to Equinunk to help train the town’s new band. Other than that, we know little about this band.

We do know that a Pleasant Mount Band probably used the name “Belmont Band” in late 1896, with the name changed to the Pleasant Mount Band in the spring of 1897.<sup>68</sup> On April 7, 1897, the band received its first press coverage as the Pleasant Mount Band. That year, the group performed at an entertainment for the Red Men, at the Memorial Day parade, for the Fourth of July celebration, at an Odd Fellows’ picnic, and at a fundraiser for the band itself. Throw in concerts, private parties, socials, and a couple of appearances accompanying a play,<sup>69</sup> and that pretty much covers the kinds of appearances of the Mount Pleasant and from 1897-1901. The town lacked a bandstand, so outdoor concerts were rare. As with the Equinunk and Lake Como bands, performances could include all

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<sup>66</sup> Quoted in Kreitner, *DISCOURSING SWEET MUSIC*, p. 99.

<sup>67</sup> Honesdale also had an orchestra for a short time with, again, members of the current band also playing in the orchestra.

<sup>68</sup> This supposition is based on the fact that Belmont is nothing more than a crossroads just outside of Pleasant Mount. Thus, references to a Belmont Band in 1896 probably refer to an early version of a Pleasant Mount Band. Whether this was a continuation of the old band led by Charles Wright or an entirely new band is unknown.

<sup>69</sup> The band members put on the play as well as playing the music. If the newspaper reviews were any indication, the band should have stuck with playing music.

sort of acts, not just the band.

The leader of the Pleasant Mount Band (and of the Pleasant Mount Orchestra) was violinist E.W. Wright, who was possibly a relative of the Charles Wright who led the first Pleasant Mount Band. His leadership lasted until 1900 when he was replaced by Arthur Curtis. Wright continued in the band as a member and a soloist, however. A "Prof. Mikrantz" of Orson was also imported in October of that year to train the band, reportedly with good results.

By late 1897, the band had about 20 members. Unfortunately, there is no information about the band's instrumentation.

### *The Eddy Cornet Band/Hawley Band*

Hawley was a prosperous town about ten miles southeast of Honesdale. It was the county's second largest town, with somewhat less than 2,000 residents. The town benefited from the gravity railroad, the canal, and service by railroad lines. It was home to a silk mill, a glass works, a knitting mill, flour mills, and a weekly newspaper.

The Hawley Band began in an unknown date as the Eddy, Cornet Band. The group played dates under that name as late as June 1897. It then reorganized and reappeared in September of that year as the Hawley Band. Although mostly outdoor performances by the band appear in the local paper, it's likely that these reached the newspapers because they were the most conspicuous performances, with indoor performances going underreported. The reported outdoor performances included the usual parades, holiday celebrations, picnics, and escorting guests and troops to and from the train station, as well as a political rally, a street serenade, and a cornerstone laying for a new Catholic Church..

The band may have consisted of about 20 musicians, but, again, we don't know anything about the group's instrumentation. Reports of the band's activities ceased after July of 1900, which is when the Hawley Band may also have ceased. Suspicions that the band folded are supported by the fact that the Beach Lake Band provided the music for Hawley's Memorial Day observances in 1901.

### *The Beach Lake Band*

The Beach Lake Band was located in the village of Beach Lake in

Berlin township about nine miles from Honesburg. The band was in existence before 1897 and after 1901. Little is known about the musicians other than the fact that in 1899 the band had 13 members. The band practiced twice a week and, unlike other bands, they practiced while marching through the streets in good weather. Berlin did not have its own Memorial Day observances, so the Beach Lake Band was free to sell its services on that day to other towns. Their performance at a Republican political rally on September 29, 1900 elicited the following comments:

A grand McKinley and Roosevelt rally took place at Milanville last Saturday afternoon and evening, marked by the attendance of many Republicans and their families. . . . "Old Glory" was hoisted to the top, saluted by the Beach Lake band, with a chorus of cheers from the crowd in attendance. The band is an excellent one, and its members are intelligent and gentlemanly young men. Through the afternoon and evening they gave selections of patrioti and other airs, at the Beach mansion, at the acid factory, and at the meeting.<sup>70</sup>

Beach Lake was a resort village, and the band was reported as serenading guests at a boardinghouse on at least one occasion. Another quote is worth giving here, as it sheds an interesting social light on band activity. On August 6, 1900, the band went about six and half miles away to Tyler Hill to participate in a fair and festival. According to the local paper:

The Beach Lake band were there and added much to the pleasure of the evening. They serenaded our obliging postmaster, C.M. Pethick, made a call at our pretty Laurel Lake, and I heard one of them say, "This was his first visit to Laurel Lake, although he had always been a resident of Beach Lake." . . . Some of our young men were equally pleased with the Beach Lake young ladies who accompanied the band. Who can tell what may occur before we have another fair?<sup>71</sup>

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<sup>70</sup> Quoted in Kreitner, *DISCOURSING SWEET MUSIC*, p. 117.

<sup>71</sup> Quoted in Kreitner, *DISCOURSING SWEET MUSIC*, p. 118. Nothing was said about the reaction of the Tyler Hill young women to the male band members. But I will again paraphrase here something once said by B.B. King: Anyone who ever picked up a guitar for any reason other than

### *The Gouldsboro Band*

Gouldsboro is a village in the very southernmost part of Wayne County, far removed from Honesdale. The town band was formed relatively late, in 1900. Surprisingly for a small community, the band consisted of 22 members. We don't know, however, what instruments the band members played. The band was unusual in that it legally incorporated in 1901, something that, apparently, most bands did not do.<sup>72</sup>

The first printed reference to the Gouldsboro Band came on August 15, 1900. The occasion was a reunion of the Geary family:

As the twilight slowly disappeared, the Gouldsboro band, marching to drum beat, assembled before the house, and by the light of their blazing torches delighted all with their music. The unselfish kindness of the band boys, who had thus honored the family, was rewarded by an invitation to partake of ice cream and water melon. These were so greatly appreciated that the band again assembled, endeavoring to excel its former efforts.<sup>73</sup>

The band was probably at least competent. A newspaper in another town in which they played for an Odd Fellows' picnic remarked that "the boys make good music."<sup>74</sup>

### *Miscellaneous Wayne County bands*

We also know just a bit about nine other possible Wayne County bands. We'll go through these pretty quickly.

The Carly Brook Band, from a town near Honesdale, was mentioned

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attracting women was an idiot.

<sup>72</sup> Musicians develop hives any time they are connected with lawyers or legal proceedings. I am somewhat of an anomaly as a musical lawyer. My only excuse is that I was musical for 40 years before I was a lawyer.

<sup>73</sup> Quoted in Kreitner, *DISCOURSING SWEET MUSIC*, p. 118.

<sup>74</sup> Quoted in Kreitner, *DISCOURSING SWEET MUSIC*, p. 119.

in the Honesdale newspapers, but the reference was sketchy. This may have been a new brass band, but it also may have been a dance band instead.

A Clinton Band was reported as playing for Memorial Day observances in Waymart on May 29, 1897. As far as is known, however, there was no band in Clinton township at this time, so the reporter may have been mistaken about the band's provenance. It may have been the next band on this list.

The Farno Band was named for a crossroads on the western part of the county, an area also known as Clinton Centre. There is, however, only one mention of the band, and it was in conjunction with a picnic at Waymart at which the Pleasant Mount Band also was reported as playing. Now, Arthur Curtis from Farno became the leader of the Pleasant Mount Band in 1900. It may well be that he and a few Farno musicians, supplemented by members of the Pleasant Mount Band, played at the Waymart engagement. In that case, there never was an independent Farno band.

A Hines Corners Band was referred to on May 18, 1898. Supposedly, such a band was reported as being "reorganized." Since there was no later reference to the band, we have to assume that the reorganization didn't take.

A Maplewood Band was popular in that town in the 1880s or early 1890s. The band folded, and an attempt in May 1898 to restart the organization was unsuccessful.

There is some mystery about a Starrucca Band that may also have been mistakenly called the Sherman Band. Starrucca and Sherman are in the northernmost parts of Wayne County. A Starrucca Band had been founded in 1882 and consisted of 18 members under the leadership of Professor S.V. Stockman. Later, the band would be led by J.D. Skellett. It may have dissolved in 1897 when Skellett took over leadership of the Lake Como Band. In 1893, the *Hancock Herald* reported that a Sherman band made good music. And in 1897, the Sherman correspondent for *The Wayne Independent* referred to a band as the "home" band for Sherman. There is no other record of a Sherman Band. It may be that the Starrucca Band or the Lake Como Band was regarded as Sherman's home band, but that is not certain.

In March of 1898 there were rumors that a Varden Band was organizing. Nothing came of it.

A report in White Mills, which is between Honesdale and Hawley, reported on February 24, 1897, "The cornet band will hold a ball at the opera house on Saturday night." It is not known if this referred to an otherwise unknown White Mills band or one of the bands from Honesdale or Hawley.

### *Aspects of amateur wind bands*

To better understand the bands of Wayne County, we need to look at their personnel, instrumentation, repertoire, and finances.

### *Personnel*

In general, Wayne County bands were composed of 16-18 men.<sup>75</sup> The musicians in these bands were mostly students or young males who we would call today "blue collar." These were men in their teens or early 20s. They were students, industrial or agricultural laborers, craftsmen, clerks, and salesmen. There were some older in the bands, and these may have served as mentors or keepers of tradition. Band members were not wealthy, so bands typically needed to hold benefits to pay for instruments and uniforms. In addition, having so many working men in a band made it likely that one or more musicians would be unable to make a day trip to perform because they could not be excused from work. That must have made finding substitutes a regular practice.

Postwar Wayne County bands did not follow the practice of forming ethnic bands that was followed in some cities. Honesdale did have at least one German band before the war, but in the postwar era the Wayne County Germans tended to funnel their musical ethnic urges into the Maennerchor and Liederkranz rather than into wind bands.

Although most musicians lived relatively close to their practice area, some had to travel six or seven miles to rehearsals and performances. In a day when the fastest common form of travel was the horse, this must

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<sup>75</sup> Women were discouraged from playing wind instruments and drums because that was regarded as "unladylike." Wind instruments made the cheeks puff up until you looked like a chipmunk, and banging away on a drum . . . well, *really!*

have been difficult to manage.<sup>76</sup>

The organization of these bands is unclear.<sup>77</sup> McCOSH'S GUIDE FOR AMATEUR BRASS BANDS recommended a president, a vice-president to take over in the absence of the president, a secretary to maintain all correspondence, a treasurer to handle money matters, and, when the band's repertoire was large enough to warrant it, a library. How many bands adopted such an organization is unknown. As a practical matter, the conductor was usually the dominant voice in a band, particularly if the conductor were the most musically knowledgeable member of the group (as, presumably, he should be). Conductors not only conducted the band but, because the conductor knew the *whole* band better than did any single player, he usually had an outsized voice in repertoire and personnel changes. The conductor was often called the "instructor," which implies that most conductors were also music teachers (brass instruments were not taught in schools in this period). Many conductors, too, were soloists on one of the band's instruments, which further enhanced their position as the most musically knowledgeable member of the group. On occasion, however, a conductor's musical expertise ran dry, and bands would bring in an instructor from the outside for a price.<sup>78</sup>

Nearby bands sometimes acted as "sister" bands, exchanging personnel and ideas and sharing performance space. In Wayne County, such pairs of sister bands included Equinunk-Lake Como, Honesdale-Carbondale, and Pleasant Mount-Uniondale.

### *Instrumentation*

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<sup>76</sup> Train travel was possible, of course, but there were generally no more than three trains a day along any particular line . . . and going to and from rehearsal would need to use two of them. It is unlikely that two such trains would accommodate an evening rehearsal schedule.

<sup>77</sup> D.S. McCosh, *McCOSH'S GUIDE FOR AMATEUR BRASS BANDS: CONTAINING INSTRUCTIONS IN THE ELEMENTARY PRINCIPLES OF MUSIC; TO WHICH IS ADDED A SHORT TREATISE EXPLANATORY OF THE DUTIES OF A DRUM MAJOR* BY MAJOR F.W. PUTNAM (Lyon & Healy: Chicago, 1880).

<sup>78</sup> Some bands paid their own conductor for giving musical instruction; others did not.

To much greater extent than today, rural bands of the 19<sup>th</sup> century were constrained by availability: You were unlikely to find an ophicleide player in a rural county of Pennsylvania. Thus, any band was likely to be a compromise between what was ideal and what was practical. Fortunately for postwar bands, valves and families of matched horns made learning a brass instrument and switching to another brass instrument when that became necessary was much easier than had been the case before about 1850.<sup>79</sup> Families of saxhorns and imitation saxhorns were all played the same way, so changing from one brass instrument to another was not terribly difficult. A good brass band balanced E<sub>b</sub> and B<sub>b</sub> cornets for melody and upper range harmony, E<sub>b</sub> alto/tenor horns for harmony and pulse, baritone horns and trombones for drive, and E<sub>b</sub> or B<sub>b</sub> horns or BB<sub>b</sub> horns for bass.

Although most experts argued against it, reed instruments and piccolos were making their way into the amateur brass band by the 1890s, largely thanks to the example of Patrick Gilmore. To that example would soon be added the example of John Philip Sousa, whose non-brass instruments ranged from piccolo to contrabassoon. Both men led groups heavy with reeds, and other bands began to add reeds, too. The B<sub>b</sub> and E<sub>b</sub> clarinets and the D<sub>b</sub> piccolo were the most common additions. Flutes, saxophones, oboes, and bassoons appeared here and there, but they didn't become popular until the 20<sup>th</sup> century. In addition, professional bands encouraged by their example the use of trombones. The instrument would become increasingly common with the growing reputation of Arthur Pryor, the great trombone soloist, arranger, and conductor with the John Philip Sousa band.

Using the catalogues of instrument dealers and the recommendations dealers made for band instrumentation, Kreiigner assembled a list of the instruments recommended for a nine-man band at various times from 1850 to 1919. The following table is a version of Kreitner's own table, giving a good visual display of what was regarded as the ideal small band and how that ideal changed over time:

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<sup>79</sup> See the chapter entitled ART MUSIC IN ANTEBELLUM AMERICAN, subsection *Wind Bands*, for a discussion of this. Families of valved instruments made the golden age of winds bands possible.

	E <sup>b</sup> Clar	E <sup>b</sup> Cor	B <sup>b</sup> Clar	B <sup>b</sup> Cor	E <sup>b</sup> Alto	B <sup>b</sup> Ten	B <sup>b</sup> Bar	B <sup>b</sup> Bass	E <sup>b</sup> Bass
1850s	0	2	0	2	2	2	1	1	1/1
1866	0	2	0	2	[3]	2	1	0	1/1
1875	0	2	0	2	3	2	1	0	1/1
1880	0	2	0	2	3	2	1	0	1/1
1881	0	2	0	2	3	2	1	1	1
1888	0	2	0	2	3	2	1	1	0/1
1891	0	2	0	2	3	2	1	1	1
1891	0	2	0	2	3	2	1	0	1/1
1897	0	2	0	2	3	2	1	1	1
1897	0	2	0	2	2	2/1	1	1	0/1
1900	1	0	2	3	2	1/1	1	0	1/1
1902	0	1	0	4	2	2	1	1	1/1
c1919	1	0	2	2	2	0/2	1	1	0/1

[ ] indicates a number corrected from a misprint  
a slash indicates tenor horn/trombone or small E<sup>b</sup> bass/large E<sup>b</sup> bass  
The chart does not address percussion instruments.

In general, the chart shows a greater variety of instruments as time goes on and a greater use of clarinets.

Here's a comparison between Sears' ideal instrumentation for various brass with the actual instruments found in some Wayne County groups:

	Sears 12	Equinunk 1897	Equinunk 1898	Sears 14	Lawyer's	Sears 13	Maple City
piccolo	0	0	0	0	1	0	1
E <sub>b</sub> Cor	0	1	0	0	0	0	1
B <sub>b</sub> Clar	0	0	1	0	1	0	1
B <sub>b</sub> Cor	2	3	3	3	4	2	3
E <sub>b</sub> Alto	3	2	2	3	3	3	2*
B <sub>b</sub> Ten	2	2	2	2	0	2	1
B <sub>b</sub> Bar	1	1	1	1	1	1	2
B <sub>b</sub> Bass	1	1	0	1	0	1	0
E <sub>b</sub> Bass	1	0	2	2	1	2	1

\* indicates that the actual instruments were upright alto and mellophone  
Sears recommended three percussion instruments for each combination of

brass without specifying what those percussion instruments should be. All four bands had one bass drum, one snare drum, and 1 set of cymbals each.

In general, the comparisons show an excess of cornets at the top end and a shortage of bass instruments at the bottom end. Also, the later-arrived bands joined the contemporary trend toward the clarinet and piccolo in advance of Sears' more conservative recommendations. In addition, not shown on the list is that the Maple City band had a valve trombone and Lawyer's band had three trombones. In this respect, too, they were more modern than Sears. The trombones, too, helped compensate for a shortage of saxhorns in the bass. In general, then, despite an excess of cornets, the combinations of the three bands listed here are not unreasonable, and they evidence a recognition of cutting-edge trends in instrumentation. Still, they almost certainly constitute a compromise between the ideal and the practical."<sup>80</sup>

The *ad hoc* nature of some of the amateur bands of the day was reflected in the way in which sheet music for amateurs was scored. For example, Lyon and Healy's *Quickstep Journal* series of the 1870s and early 1880s advertised itself as "Arranged for brass and reed bands." The arrangements included parts for piccolo, E $\flat$  clarinet, two B $\flat$  clarinets, two E $\flat$  cornets, two B $\flat$  cornets, three E $\flat$  alto horns, two B $\flat$  tenor horns, a B $\flat$  baritone horn, a B $\flat$  bass horn, two tubas, a snare drum, and a bass drum. But the series also asserted, "Although all of the above parts are published, every piece in this collection can be played complete with one E flat Cornet, two B flat Cornets, two E flat Altos, one B flat Tenor, Baritone and Tuba." In other words, there was a great deal of doubling in the arrangements, so bands had considerable flexibility in fitting their own instrumentation to printed sheet music.

Fundamentally, amateur wind bands played in four layers. The bottom layer was a rhythm layer that also focused on the root notes of the harmony. This layer included a tuba or E $\flat$  bass playing notes on the beat. The part could be doubled an octave higher by a trombone and/or a B $\flat$  bass horn, with the rhythm reinforced by a bass drum. The next layer up

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<sup>80</sup> Keep in mind, too, that the chart is merely a still from a moving picture. The bands probably changed personnel and instrumentation fairly frequently. That's one of the blessings and curses of amateur bands.

consisted of alto and tenor horns and trombones and, often, a B $\flat$  cornet. These instruments played notes off the beat, reinforced by the snare drum, and added harmony to the lower part. The third level consisted of cornets, clarinets, and possibly a piccolo playing melody in two octaves. The fourth level could be comprised of cornets, clarinets, a piccolo, or any medium-ranged horn playing a counter-melody. Doubled parts may jump from one octave to another and may not be doubled note for note.

### *Repertoire*

Kreitner used the available programs from the Honesdale, Lawyer's, and Maple City bands and newspaper reports to assemble a composite repertoire for the bands of Honesdale. Kreitner presents those compositions in alphabetical order. Below is a re-arrangement of the listed repertoire according to the type of music represented by each piece. The composer and date of copyright of each piece (if any) is also given. Where I have added information not included by Kreitner, I have Italicized it::

#### Marches/Two-Stps<sup>81</sup>

The Blue and the Grey.....	Chattaway (1900)
Champion.....	Rockwell (1896)
The Citizen Soldier.....	Tayron (n.d.)
Colonel Roosevelt's March.....	Farrar (1898)
Crack o' the Whip March.....	<i>Henry</i> (1901)
The Crackerjack <sup>82</sup> .....	Brown (1906)

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<sup>81</sup> For all practical purposes, these two designations were identical. Most marches of the period were called a "march and two-step." Where a piece was listed solely as a two-step, I have marked it with a #.

<sup>82</sup> Kreitner wasn't sure if this was a march or an overture or whether it was written by Nick Brown or Mackie-Beyer. The title of the published work is *The Crackerjack; march and two-step*. It was written by Nick Brown and arranged by Mackie Beyer. Kreitner doubted, however, that this was the arrangement played by Lawyer's or the Maple City ands, both of whom payed it.

The Dominion March <sup>83</sup> .....	Beebe (1898)
Hands across the Sea.....	Sousa (1899)
The James Park.....	Miller (n.d.)
King's Champion.....	Baker (1897)
Lehigh Valley.....	Schroll (1897)
Masked Battery Q.S.....	Buckley (1893)
The Nation's Pride.....	Scouton (1898)
Popular Swing# <sup>84</sup> .....	Miller (n.d.)
Princeton Cadets.....	Durand (1896)
Salute to Trenton March.....	Winkler (1898)
Shot and Shell.....	Yule (1896)
Silver Jubilee March.....	Winkler (n.d.)
Teddy's Terrors.....	Crosby (1898)
True to the Flag <sup>85</sup> .....	Blon (1898)
Two Step.....	Bone (n.d.)
Union Forever.....	Scouton (1899)
Valley Forge.....	Wadsworth (1899)

#### Dances

The Club [galop] <sup>86</sup> .....	Laurendeau (n.d.)
Comique [schottische].....	Miller (n.d.)
Danny Murphy's Daughter (waltz).....	Engle (n.d.)

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<sup>83</sup> Kreitner was not sure if this was a march or an overture. I was unable to find any information about the matter.

<sup>84</sup> This may be a bit of plagiarism. Kreitner lists the piece as a two-step. I was unable to find a copyright date for a piece by Miller, but there is a composition called "*The Popular Swing March; or Two Step Dance*" by T.P. Brooke, copy right 1894 by S. Brainard's Sons, Chicago.

<sup>85</sup> Franz von Blon wrote the *True to the Flag March*, and recordings of it were made by the US Marine Band and Creapore's band in the 1920s. Kreitner also lists L.P. Laurendeau, probably as the arranger of the piece.

<sup>86</sup> L.P. Laurendeau wrote *The Watermelon; a club jig* (described as a "four-step") and copyrighted it in 1897 or 1898. Could the title on the Lawyer's Band program be a garbled version of this?

Echoes from the Circus [galop].....	Clement (n.d.)
Inaugural [waltz].....	Grambs (n.d.)
Just One Girl [waltz].....	Udall, Mackie (1898)
Loving Hertz Gavotte.....	Moses-Tobani (1887)
Volante Galop <sup>87</sup> .....	Catozzi (1901)

### Overtures

Cardinal.....	Losey (1897)
Consolatrix.....	Ditzel (1895)
Little Beauty.....	Dale (1897)
Lyric.....	Bach <sup>88</sup> (n.d.)
Olympia.....	Miller (n.d.)
Le Souvenir.....	<i>Bouillon</i> (n.d.)
Waiting for You, Sweetheart <sup>89</sup> .....	Dale (n.d.)
Yankee Harp.....	Miller (n.d.)

### Minstrel

Dance of the “Do-funnies”.....	Walker (1898)
Jasper Jenkins de Cake Walk Coon.....	Vogel, Recker (n.d.)
Levi Jackson [cakewalk].....	Winkler (n.d.)
Marfy and Lize [cakewalk].....	Miller (n.d.)

### Selection<sup>90</sup>

In Old Madrid.....	Trotère/Landreau (1898)
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<sup>87</sup> Kreitner notes that the band probably did not play the published arrangement.

<sup>88</sup> The composer’s name is given as “Christoph Bach.” I have a hard time believing that the reference is to *Johann* Christoph Bach, unless considerable modifying was done by an arranger.

<sup>89</sup> Kreitner wasn’t sure if this was an overture or a song (*i.e.*, a “selection”).

<sup>90</sup> This seems to have been a catch-all category. Mostly, the pieces so denominated appear to have been songs or other popular pieces..

Irish Artist.....Vernon (1895)  
 Notre Cher Alsace<sup>91</sup> .....Smith (n.d.)  
 {see also Overtures, “Waiting for You, Sweetheart” as possible “selection”}

#### Miscellaneous

Azure Lake [fantasia]<sup>92</sup> .....Mullot (n.d.)  
 Euphonious [baritone solo].....Miller (1887)  
 Heap Big Injun War Dance [“war dance”]<sup>93</sup> .....Southwell (1898)  
 Intermezzo Sinfonico.....Mascagni (c.1890)  
 Love’s Old Sweet Song [trombone or cornet solo]<sup>94</sup> .....Molloy (1898)  
 The Old Church Organ [serenade]<sup>95</sup> .....Chambers (1907)  
 Peaceful Slumbers [serenade].....Miller (n.d.)  
 Romance [trombone solo].....Bennett (n.d.)  
 Solo for Baritone [serenade].....Losey (n.d.)  
 The Star Spangled Banner [patriotic song]<sup>96</sup> .....Smith (n.d.)  
 Tenting Tonight<sup>97</sup> .....Kittredge (1864)  
 Yankee Hash [medley].....Miller (n.d.)

Kreitner gives two reasons for the lack of copyright information: The

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<sup>91</sup> *The Lyttleton Times* of Christchurch , New Zealand, in its May 24, 1882 edition, p. 1, announced a concert in which one of the selections would be “Notre Cher Alsace” and gave the composer as “B. Smith.”

<sup>92</sup> The British paper, *The Freemason*, July 3, 1880, p. 1, gives the composer of the piece as “E. Mullot.”

<sup>93</sup> That was the program’s characterization of the piece.

<sup>94</sup> Kreitner also gives the name Laurendeau, probably as the arranger.

<sup>95</sup> Kreitner again notes that the published arrangement was probably not the one performed.

<sup>96</sup> The listed name, Smith, probably denotes the arranger.

<sup>97</sup> I’m assuming that this is the wartime and postwar favorite, “Tenting on the Old Camp Ground.”

titles may have been so garbled in newspaper reports of what was performed or the material was written locally and never copyrighted. Since much of the non-copyrighted material consisted of dances, overtures, and minstrel numbers, pieces that amateurs would have little difficulty producing,<sup>98</sup> the second possibility seems a likely explanation in many cases. That possibility is also supported by the frequency with which certain names appear on music without a copyright date, such as Miller and Winkler. They were probably local composers whose creations were kept in the band books of the musicians for whom they wrote. The compositions may also have been shared with other bands.

There are few compositions by the leading composing bandleaders of the day. This is probably because (1) such pieces were too difficult to play and (2) they were written for reed-heavy bands. Still, new arrangements could have been written for pieces popular with national bands, so these two possibilities don't entirely explain the absence of such works in the Honesdale repertoire.

Notice, too, that the repertoire has lots of light pieces and only one art song (the intermezzo from Mascagni's *Cavalleria Rusticana*). This is probably a reflection of the limited musical abilities of most of the bandsmen.

The relative degrees of skill exhibited by band members also played a role in determining which instruments they played. D.S. McCosh's *Guide for Amateur Bands* recommended the following:

To decide about players for the different instruments, let the best musicians take the E $\flat$  Cornet, 1<sup>st</sup> B $\flat$  Cornet, and Bariton. Next select a large good natured gentleman for the Tuba, and one with some ability for the 2<sup>nd</sup> B $\flat$  Cornet. The 1<sup>st</sup> and 2<sup>nd</sup> Altos and 1<sup>st</sup> and 2<sup>nd</sup> Tenors are about equally difficult. For the bass drum, have some one who will keep good time, and for the small drum it is well to have a man who has played before either in a martial or a brass band.<sup>99</sup>

It is unlikely that even the cornet players would be regarded as good

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<sup>98</sup> Don't be fooled by the word "overture." The term could be used at the time to refer to any instrumental piece you didn't march or dance to.

<sup>99</sup> Quoted in Kreitner, *DISCOURSING SWEET MUSIC*. p. 169.

amateur players today. As Kreitner notes, the level of difficulty in the average piece intended for amateurs in the 19<sup>th</sup> century is well within the capabilities of the average junior high band.<sup>100</sup>

### *Finances*

Amateur bands had two major expenses: instruments and uniforms. Bands varied in who paid for instruments. Some bandmen bought their own; other bands owned, in whole or part, the instruments the men played. If a band were to buy all its instruments outright (and some bands did just that) the cost could run anywhere from less than \$100 for bottom of the barrel instruments to close to \$1,000.<sup>101</sup> Somewhere between \$250 and \$500 was typical. The cost of uniforms varied a great deal. The older style of uniform, popular until the 1990s, required considerable braid, piping, and epaulettes, all of which elevated the cost. The simpler uniforms of the late 1990s, reflecting contemporary changes in military uniforms, was less costly. Price depended, too, on whether the uniforms were bought pre-made (something that only began after the Civil War) or if made by a local tailor or dressmaker. Pre-made uniforms, including coat, pants, and hat, ran from \$11.70 to \$31.15, depending upon how elaborate the uniform was. The simpler outfits favored by Lawyer's Band and the Maple City Band ran from \$12.95 to \$21.50. Thus, a band of 15 people could be outfitted for \$200 to \$300 with store-bought uniforms.

In addition to these major expenses, there were other expenses that a band often incurred. Unless the band included musicians capable of tutoring beginners or the inept, the band needed to bring in an instructor to teach band members to read music and play competently. Again, prices of tutors varied considerably, depending upon the band's degree of

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<sup>100</sup> Today's collegiate band would have whopped ass.

<sup>101</sup> In the 1908 Sears catalogue, new instruments were priced approximately as follows: E $\flat$  cornets, \$15-\$21; B $\flat$  cornets, \$17-\$26; alto horns, \$17-\$28; tenor horns, \$21-\$33; Baritone horns, \$24-\$45; E $\flat$  bass horns \$35-\$60; helicon E $\flat$  bass (*i.e.*, a tuba), \$60-\$89; valve trombones, \$18-\$31; slide trombones, \$14-\$23; clarinets \$10-\$20; and piccolos 45 cents to \$1.65. Higher priced instruments were largely distinguished by nickel or silver plating. Used instruments, of course, could cost less.

hopelessness and its desired level of expertise. One band paid an instructor an annual salary of \$500. Most bands did not strive for a level of competence that necessitated a year's worth of study.

Continuing expenses for a bands were sheet music, rental of halls, transportation, advertising, and programs. Sheet music for the average composition cost about \$1 fo music for the entire band. The other four expenses were probably minor. One fundraiser for the Pleasant Mount Band took in \$20, with \$5 of that representing expenses. There is no reason to believe that this was atypical.

Income came from a variety of sources. Some towns—but probably not many—gave some financial support to a town band. More frequently, a wealthy citizen or one or more businesses provided funding for a band. Indeed, many businesses took pride in having their own band, one which (of course) was not only a musical endeavor but also a constant source of advertising. But for most bands, the better part of their funding or all of it came from fees and ticket sales. Fundraisers usually brought in anywhere from \$15 to \$25.<sup>102</sup> We know that the Maple City Band charged \$40 to play for Memorial Day because the newspaper reported that the band played elsewhere when the Honesdale branch of the GAR couldn't come up with the fee. Picnics in the summer and dinners, dances, and concerts in the winter probably represented the most common money-earners for bands. Bands often sold tickets for a dance plus dinner. A newspaper story announcing an upcoming event with the old Eddy Cornet Band ran as follows:

The Eddy Cornet Band will give a ball in the Star rink next Monday night. The music will be furnished by an orchestra of 20 pieces.<sup>103</sup> Dancing tickets, 50 cents, supper, 50 cents per couple. The generosity of these boys in dispersing good music upon our streets and at public gatherings should be reciprocated by a liberal public patronage next Monday night, as there is considerable expense

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<sup>102</sup> The Equinunk Band bragged that they once took in \$113 at a picnic.

<sup>103</sup> That was probably the band itself. Remember, the word "orchestra" covered everything from the New York Philharmonic to two fiddles and a washboard.

attached to the equipping and practicing for such good music, as our citizens have enjoyed from this band recently.<sup>104</sup>

It's unlikely that the average amateur band made a great deal of money. They should probably be regarded as non-profit enterprises participated in mostly for the fun of it.

### A Case Study in African-American Wind Band: Perry G.Lowery<sup>105</sup>

Soon after the Civil War, four black regiments, two cavalry and two infantry, were sent to frontier posts in Texas, Louisiana, Arkansas, and the Dakotas.<sup>106</sup> These units included regimental bands. Over the following years, these bands played for civilian audiences as well as performing field duties and laying for military affairs. They soon gained a reputation for producing superb music and were much in demand among civilians on the frontier.

At that time, wind bands were as popular among African-Americans as they were among whites, and many African-American communities had their own bands. These regionally and nationally popular African-American bands played to both black and white audiences. Thanks to campaigns by Benjamin "Pap" Singleton and Columbus M. Johnson, many black families were encouraged to migrate to eastern Kansas to escape the oppression they lived under in the ex-slave states.<sup>107</sup> The result was that eastern

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<sup>104</sup> Quoted in Kreitner, DISCOURSING SWEET MUSIC. p. 178.

<sup>105</sup> The most important work consulted in writing this section was Clifford Edward Watkins, SHOWMAN: THE LIFE AND MUSIC OF PERRY GEORGE LOWERY (Univ. Press of Mississippi: Jackson, MI, 2003).

<sup>106</sup> All-"colored" units were authorized by the Congressional Act of July 28, 1866.

<sup>107</sup> The reception African-Americans received in Kansas was better than the life they had known in the old South, but it was far from perfect. African-Americans proved up land of their own as homesteaders, sent their children to public schools, established their own churches, joined community life, were elected to public office, and took part in such social

Kansas was an unusually fertile breeding ground for African-American brass bands. It would be the home of the Eureka Band, the Dispatch Band under Prof. George W. Jackson, the Cactus Blossom Drum Corps and Brass Band, the Midland Band, and the Central Band. But perhaps the most important band in eastern Kansas after the Civil War was a small family band called the Star of the West Band because it was an incubator for the band's youngest member, Perry G. Lowery.

The career of Perry George Lowery demonstrates the gradual evolution that most musicians made in belonging to poor--then decent--then excellent bands. It also exemplifies life in the minstrel and circus bands of the period and demonstrates the sorts of opportunities open to African-American bands and musicians in the postwar period.

Lowery was born in Reece, Kansas to Andrew and Rachel Liggins Lowery in 1869.<sup>108</sup> He was the eighth child born in the family, and his family was a musical one. Together, they formed the Star of the West Band, and the group was well-regarded by the local population. Perry played snare drum in the group. When his older brothers left the family, Perry was forced to leave school to help with farm work. He found an old cornet in the attic and began practicing with it. This got him banished to the barn while blowing, which was probably just as well: With no one around to make remarks, he developed as he saw fit. After several years of serenading the barn, he was ready to play in public. He briefly played in

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groups as the Temperance Union. Cemeteries were segregated, but some black decedents were buried in the white cemetery. Unfortunately, by the early 20<sup>th</sup> century, relentless racist propaganda from the usual moronic degenerates spiked white intolerance. While most citizens probably did not espouse these racist views, they were not so bothered by them that they got off their butts to hang a few of the offenders as an experiment in community outreach.

<sup>108</sup> Some Kentucky sources say that Lowery was born in that state before his family moved to Kansas. I'm going with Watkins and Abbott & Seroff on this one, as opposed to going with state boosterism. See Watkins, *SHOWMAN*, p. 4, and Lynn Abbott and Doug Seroff, *RAGGED BUT RIGHT: BLACK TRAVELING SHOWS, "COON SONGS," AND THE DARK PATHWAY TO BLUES AND JAZZ* (Univ. of Mississippi: Jackson, MS, 2007), p. 159.

a local band, then he looked to tour.<sup>109</sup>

Lowery's first job was with the new Great Wallace Circus, based in Peru, Indiana. He stayed with Wallace during the 1893 season (and would return in 1894). For the winter season of 1893-94, Lowery joined P.T. Wright's Nashville Students, a minstrel and variety troupe that had no connection to Nashville and were not students. To understand this, we have to look at the history of the various groups of so-called Nashville Students.

There were two groups calling themselves "the Nashville Students" in the 1890s. Neither of the members of these groups were students or from Nashville. The name "Nashville Students" was an attempt by the groups to associate themselves with the Fisk University Singers, student performers from the Nashville school who achieved great popularity in the postwar era.<sup>110</sup> The two professional groups of supposed "Nashville Students" were H.B. Thearle's Original Nashville Students and P.T. Wright's Nashville Students Colored Comedy Company. Thearle's group was a fairly straightforward concert company of singers of spirituals.<sup>111</sup> Their only concession to variety entertainment was an occasional skit in plantation

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<sup>109</sup> Mention here should be made of two individuals who served as early mentors to Lowery. One was his half-brother, trombonist Edward O. Green (Lowery's father remarried a widow with children after his first wife died). The other was another trombonist, George Bailey, an experienced performer with a national reputation. Bailey was responsible for helping Lowery get his first jobs.

<sup>110</sup> The career of the Fisk University Singers is discussed in the next chapter. Their popularity and success as fundraisers for their school led other African-American student groups to duplicate their success at fundraising by sending groups of students singing spirituals out to tour. It also led to professional groups who were unconnected with colleges to adopt names that implied that they were students fundraising for colleges.

<sup>111</sup> They were sometimes called a "jubilee" company. I'm trying to avoid using that term in this period, since there is a style of gospel singing in the 20<sup>th</sup> century called "jubilee," and I'd like to avoid confusion between spiritual singing and that style of gospel singing if possible.

costumes.<sup>112</sup> The group was organized in 1878, and by 1883-84 traveled across the United States, particularly in the west, as part of the Redpath Lyceum Bureau. As was usual for this sort of entertainment, they were touted as “retaining the old Southern style, and giving a truthful representation of the negro as he appeared in the days of slavery.”<sup>113</sup> Since the group almost certainly sang in four-part harmony with “cultivated” voices, claims of authenticity were largely fiction. The second group of Nashville Student’s, P.T. Wright’s group, was organized in 1888 . . . which didn’t stop them from claiming an 19-year history as an organization in 1892. This company was not a concert group but an all-out minstrel and variety show. By the end of 1891, they added a band and orchestra to their troupe, and were billed as “the Nashville University Students and P.T. Wright’s Colored Concert Co., with brass band and orchestra.” Since the term “orchestra” was used at the time to refer to any collection of musicians, its difficult to determine what significance the word had in this context. Lowery was a member of the Concert Band by August of 1893.<sup>114</sup>

A turning point came in 1894, when he won a cornet solo competition at the Hutchinson, Kansas Musical Jubilee.<sup>115</sup> Midwest newspapers took

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<sup>112</sup> We know of two instances of such skits: “Rasper’s Birthday, or the ‘Possum Supper” in 1886 and “The Exodusters” in the 1890-91 season. In addition, an article in the *Louisville Courier Journal* of March 21, 1886 noted, “At each entertainment a musical sketch will be given , introducing the company in plantation characters.” Quoted in Lynn Abbott and Doug Seroff, *OUT OF SIGHT: THE ROSE OF AFRICAN-AMERICAN POPULAR MUSIC, 1889-1895* (Univ. of Mississippi: Jackson, MS, 2002), p.170.

<sup>113</sup> Quoted in Abbott & Seroff, *OUT OF SIGHT*, p. 170.

<sup>114</sup> In late June of 1894, Lowery was expected to play at a benefit for the Walnut Valley Band of Kansas. In writing an article previewing the performance, the *Parson’s Weekly Blade* (June 30, 1894) noted that “Prof. Lowery is known all over the State as one of the best Triple Tongue Soloists in the West. He took second prize at the great contest in this state.” Quoted in Abbott & Seroff, *OUT OF SIGHT*, p. 402.

<sup>115</sup> The prize for winning this competition may have been a scholarship to the Boston Conservatory, where Lowery would later study.

note of his victory and his mastery of his instrument. Unfortunately, Lowery was laid up with pneumonia for a time during the 1894-95 season. Upon his recovery, he returned to Wright's Nashville Students and was named the leader of the band in August 1895. The following is an article in the Indianapolis *Freeman*,<sup>116</sup> published October 19, 1895:

The company is now in the tenth week and doing wonderful business. The manager, Mr. P.T. Wright, assures us he has the best company he has managed for ten years. , making the best colored show on the road. Their comedians, Mr. Al F. Watts and Mr. James White, the latter a native of this city, and the leading figure with the Georgia Minstrels are making a decided hit. The company has three ladies this season, Mrs. C.C. Smith, the great prima donna[;] Mrs. Nettie Goff, the lady trombone soloist, and Mrs. Ida Lee-Wright, who last season won a world's reputation as a serpentine dancer, is now doing a wonderful new dance. Their band is the topic of all newspapers in every city they appear. Their bandmaster, P.G. Lowry, the greatest colored cornet soloist the world had ever known

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<sup>116</sup> *The Freeman*, which began publication in 1883, was one of the country's major African-American newspapers. It had extensive coverage of black entertainers. Other major African-American newspapers included *The Cleveland Gazette* (1883-1940s), *The New York Globe* (1880-84), *The [New York] Freeman* (1884-87), *The New York Age* (1887-1960s), *The Detroit Plaindealer*, the *New Orleans Weekly Pelican*, the *Richmond Planet*, the *Topeka Weekly Call*, the *Kansas State Ledger*, the *Kansas City American Citizen*, the *Parsons Weekly Blade*, and the *Leavenworth Herald*. Beginning with New York City's *Freedom's Journal* in 1827, there were ten such newspapers extant by 1870, 30 by 1880, and 154 by 1890. Most, however, were local and short-lived publications. Most covered black entertainment, even if only for the purpose of announcing available performances. A few, such as the Indianapolis *Freedman*, aimed, too, at the entertainers and theater owners, announcing available jobs, available major performers, announcing new troupes, reviewing new shows and new venues, examining entertainment trends, and passing on show business gossip. They were a support system for matching performers with jobs and matching theaters with shows.

is well pleased with his band, out of a band of nine he has six soloists without himself. B.G. Green, the trombone soloist, is the feature of the evening's concert and P.A. Woods[,] owing to his masterly powers on his chosen instrument as a baritone soloist, he [sic] has a clear field. The band master says that he can put on any kind of a solo that may be called the limit of his instrumentation. The other soloists that are making hits are Messers. John Stewart, on tuba and C.F. Alexander as saxophone soloist, the musical wonder who is master of all the standard musical instruments. The band master, P.G. Lowery, was presented with a beautiful gold badge from the company on the 11<sup>th</sup> of October, at the company's cost of \$20.00[.] J.H. Heard, the sword walker, is making a great hit assisted by Jno. Stewart, the wire walker. The orchestra is justly named the Big Four, under the direction of C.F. Alexander, the company is comprised of perfect ladies and gentlemen and deserve great credit.<sup>117</sup>

To bring himself back into the thick of things after his full recovery, Lowery published the following "Challenge to the World" in 1896 in the *New York Clipper*, a leading theatrical trade paper: "I claim the honor of being the greatest colored cornet player on earth, and will meet any colored cornet soloist in a contest for a purse of from \$100 to \$600, said challenge expiring Aug. 1. New soloists come on or get back."

Lowery continued to tour with Wright's Nashville Students until the end of the 1897-98 season. He left in June, after Wright had died the previous March. When he left, Lowery's band consisted of one clarinet, four cornets, two alto horns, one trombone, one baritone euphonium, one tuba, and three percussion instruments. This balance of instruments would later become standard during the 20th century.

Lowery left the Students to participate in the 1898 Trans-Mississippi Exposition in Omaha, one of the largest expositions of the century.<sup>118</sup>

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<sup>117</sup> Quoted in Abbott & Seroff, *OUT OF SIGHT*, p. 402 (except where noted, punctuation is in the original). This quotation gives some idea, at least, as to what was meant by an "orchestra." Evidently, it consisted of four persons.

<sup>118</sup> The Exposition included thousands of exhibits; ethnic villages of Moors, Germans, Chinese, and African-Americans; a Japanese tea

Lowery gave exhibitions of his solo prowess to great applause: The *Indianapolis Freeman* dubbed him “the pride of the Trans-Mississippi Exhibition . . . .” The paper later described his playing as “remarkable for its limpid and singular purity. His triple-tongue and execution is equal to any of the leading white soloists of the country.”<sup>119</sup> Even more noteworthy was the cutting contest between Lowery and cornetist W.C. Handy, who had earlier described Lowery as “blowing . . . as to suggest that he might have been Gabriel’s right-hand man.” According to reports, neither could outplay the other, and both parted as friends . . . and remained friends for the rest of their lives. Both esteemed the other and spoke well of them.

By November of 1898, Lowery was leading the J.E. George Concert Band, which toured with the Georgia Up-to-Date Minstrels. He quickly expanded the band, thus allowing him to play music of every sort, including art overtures. The following excerpt from the *Freeman* gives an idea of the nature of the Up-to-Date Minstrels’ show and Lowery’s place in it:

The show opens with an overture entitled “Little Harry,” by Harry Gilliam which never fails to start the show going. . . . The ladies of the company deserve special mention. They display great taste in their songs, dances and specialty work.

The olio opens with P.G. Lowery, the great cornet soloist, which never fails to start the wheel rolling nicely, followed by the Woods, Fountain B. and Carrie in songs, trombone solos and cake walking specialty which never fails to catch. Jack M. Oliver in his monologue and parody singing is exceedingly clever and never fails to receive three or four encores nightly. The Gilliams, Harry L. and Bessie, they never fail to leave the audiences hollowing [sic] for more. Julius Glenn and A.T. Gilliam close the olio in their new act, entitled “Zizz,” which keeps the people in an uproar from the time

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garden; and demonstrations of the latest technological advances. President McKinley kicked off the Exposition by pressing a button in Washington that started the fair. He also read a speech by telephone to the governor of Nebraska at the Exposition, who then passed it on to the waiting crowd.

<sup>119</sup> Quoted in Watkins, *SHOWMAN*, p. 34. Jazz trumpeter Lee Collins later described him as the greatest cornetist he ever heard.

they enter until they beg for permission from the audience to let them go.

Then comes the 48 minute last act entitled “Georgia Up-to-Date.” Much credit is due the author Mr. Jack Oliver. The feature of the last act is a song and dance by three of the leading ladies: Miss Bessie Gilliam, Miss Nettie Titus, and Miss Carrie B. Wood. Everything is running nicely and the gentleman in white appears every Sunday.<sup>120</sup>

Audiences applauded the band enthusiastically. When Lowery left the Up-to-Date Minstrels in April 1899, the band was called “P.G. Lowery’s Famous Concert Band with the Georgia Up-to-Date Minstrels.”

In the spring of 1899, Lowery became the leader of the “colored contingent” of the Forepaugh-Sells Brothers Circus. This well-known sideshow band and collection of minstrel acts, originally part of the Sells Brothers Circus, had previously been led by Solomon P. White, beginning in 1889. The circus advertised the group in 1897 as “winning much applause, on parade and under tent, for their excellent music. ‘Lucky Jim Jackson’s Jubes’ also come in for their share of liberal applause for the unrivalled camp-meeting shouting.”<sup>121</sup> To understand the significance of what Lowery did with this sideshow musical group, you have to know something about the history of African-Americans in the circus in the United States.

The first group of non-musical, genuine blacks (rather than blacked-up whites) to appear under the big top in a previously all-white circus was the King Charles Troupe, a group of basketball-playing unicyclists who first appeared in Irvin Feld’s Circus in 1968. That’s not a typo: It took until the late 1960s before African-American acts were allowed to be part of the main show under the big top (*i.e.*, the main tent). Until then, they were figuratively in the back of the bus in the sideshow tents, known as the “sideshow annex” (a term that referred both to the sideshow tent and to the

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<sup>120</sup> Quoted in Watkins, *SHOWMAN*, p. 35. “The gentleman in white” was slang for the paymaster.

<sup>121</sup> Quoted in Abbott & Seroff, *OUT OF SIGHT*, p. 376. The “Jubes” were a jubilee group that was one of the minstrel acts.

acts that played in it).<sup>122</sup> Acts playing in the annex were also known as “white tent” acts.

African-American sideshow acts in the average circus typically consisted of either a minstrel show or a band. A major touring circus would include both a minstrel show *and* a band. The band did not usually consist of more than 10 musicians. The band would march in the parade along with the white band that played under the big top. It would also play outside the sideshow tents to attract customers.<sup>123</sup> The minstrel group would perform as one of the acts in the sideshow tent, accompanied by a musical group of up to 10 instruments (often consisting of members of the band with, perhaps, a banjo, fiddle, or bones substituted for other instruments). This musical group would also accompany other sideshow acts and play incidental music while the acts changed. The only time a sideshow act or the “colored” band made it to the big top was when there was an “after concert,” a performance after the main circus had ended and for which the audience paid an additional fee.

The importance of the African-American annex bands increased in the 1890s, largely thanks to such African-American bandleaders as J.O. McNutt, Janes Wolfscale, and Solomon P. White. These leaders created top-notch bands and, in addition, they began adding singers and skits to the band’s performances. Beginning in 1889, Solomon P. White was the leader of the African-American unit in the Sells Brothers Circus, the predecessor of the Forepaugh-Sells Brothers Circus.

This was the sort of musical group that Lowery inherited in 1899. He sent out a call for top-notch musicians and performers in April, and by the

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<sup>122</sup> The American circus has a long and disgraceful history of racism, about as long and disgraceful as the history of racism in American art music.

<sup>123</sup> In the 1910s, these bands played the proto-blues and proto-jazz of the period, serving as a pathway by which whites further developed a taste for African-American influenced music. This was also a path by which blacks heard some of the latest popular music being produced by African-Americans. *Much* more on this in a later chapter. If you want to get a jump on this sort of music, see Peter C. Muir, *LONG LOST BLUES: POPULAR BLUES IN AMERICA, 1850-1920* (Univ. of Illinois: Urbana, IL, 2010).

end of the month the unit was in rehearsal. This new version of the unit expanded the size of the band and the number of associated acts. Essentially, Lowery expanded the unit to make it a minstrel and vaudeville unit, such as he had known in the P.T. Wright Nashville Students. The *Indianaopolis Freeman* lauded the idea:

The colored band and vaudeville show idea is the newest novelty in the circus line, and long may it live for no greater drawing card is before the American people today than a genuine troop of colored minstrel performers accompanied by a good band and orchestra. Other shows will follow. The start was all that was necessary. And no cleverer set of gentlemen than Prof. Lowery and his band members, and no better set of performers than his vaudevillians could have been endorsed by Mr. Connors (of Forepaugh-Sells Bros.) to make the maiden effort, which has proven a multiplicity of successes. May it every prosper.<sup>124</sup>

The *Freeman's* prophecy proved correct. As the paper later noted:

The Branch of the colored show business known as circus minstrels and vaudeville had its beginnings with P.G. Lowery, the renowned cornetist and bandmaster. This was at Madison Square Garden, New York, with the Sells and Forepaugh Circus. Previous to that time, the colored department consisted of a band of eight pieces, seated like the circus blues.

At present, every company has a large stage, where there are nicely covered chairs, presenting a neat and attractive appearance. This helps both the audience in appreciating and also helps the performers, who do better work under better conditions.

Since Lowery's initiative all have fallen in line—the little [shows] and the big ones—until at this time, no less than fourteen white tents are giving employment to big colored companies. P.G. Lowery's

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<sup>124</sup> Quoted in Clifford Edward Watkins, "P.G. Lowery and His Musical Enterprises: The Formative Years," in George R. Keck and Sherrill V. Martin, eds., *FEEL THE SPIRIT: STUDIES IN NINETEENTH CENTURY AFRO-AMERICAN MUSIC* (Greenwood Press: New York, 1988), p. 66,

company has always numbered from eighteen to twenty-two people.<sup>125</sup>

The *Feeman* contended that Lowery always had the best band of his kind.

At the beginning of his second season with Forepaugh-Sells, the *Indianapolis Freeman* of May 5, 1900 observed:

One of the principal attractions of the parade was P.G. Lowery's band of 14 selected musicians, his bandwagon being the largest on parade, a brilliant blue, trimmed in gold color—his band uniformed in a dark blue new uniform trimmed with gold braid. Every department is much larger this season. Lowery opened with a band of 14, an orchestra of 8, a lady quartette and Mr. William Sherrah's Quartette from Kansas City, Mo., making a company of 22 people.<sup>126</sup>

Known as P.G. Lowery's Concert Band and Vaudeville Company, Lowery's unit was capable of playing classical overture, patriotic tunes, marches, and waltzes. The music that was in greatest demand from them, however, was ragtime and "coon" songs. The latter included performances by the band's singers of such popular songs as "Just Because She Made Dem Goo Goo Eyes," "Every Race Has a Flag but the Coon," "Tell Me Your Dreams and I'll Tell You Mine," "I Ain't Got No Friends or Family Now," "Sing Me a Song of the South," "The Honolulu Dance," "I Wouldn't Leave My Home If I Were You," "My Baby Gal," "The Congregation Will Please Keep Their Seats," "If You Love Your Baby Make Them Goo Goo Eyes," "I Ain't Got No Time to Be Your Baby," "Warm Baby from the South," "Sweet Norine," "Little Georgia Rose," and "My Lady Lu." The Sherrah Quartette was one of the most popular acts in the annex, and the group also toured in the off season with Swain's Nashville Students. Two members of the quartette, William Sherrah and F.R. Brooks, doubled as comedians in the

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<sup>125</sup> From the *Indianapolis Freeman*, July 10, 1910, quoted in Watkins, SHOWMAN, p. 38. The "orchestra" is the group that accompanied the performing acts.

<sup>126</sup> Quoted in Abbott & Seroff, RAGGED BUT RIGHT, p. 159. To make the math come out right, you have to assume that the members of the orchestra were also members of the band.

company. The group was so popular that Forepaugh-Sells regularly included the group in the after concert under the big top.<sup>127</sup>

Included in the early Lowery band were several musicians who were or were soon to be famous. Charles Elgar doubled on second alto and violin. He would later lead Elgar's Creole Orchestra, a dance band that began recording in 1926. Moe McQuitty had played with Lowery in Wright's Nashville Student band and would play with him in the off-season in Swain's Nashville Students. He was known for "stinging 'em on his new four-valve Boston musical euphonium."<sup>128</sup> William May was an outstanding bass player and soloist who had joined the Sells Brothers Circus under Solomon White.<sup>129</sup> And Skip Farrell was advertised as the "king of the trap drummers," and he challenged all comers to compete with him.

In those days, most of the band musicians doubled in musical or non-musical roles, especially in small companies. Members of the band, an act that could stand on its own, might also play in a smaller orchestra that accompanied other acts and played while acts were changed. Orchestral players might play instruments other than those they played in the band, such as banjo, guitar, mandolin, or violin. Other band members might hold administrative jobs with the band or with the company as a whole. Still other band members might have their own acts as singers or comedians.

The circus season ran from mid spring to late fall. In the circus off-season, beginning in November 1899, Lowery formed a band and joined W.I. Swain in forming Swain's Original Nashville Students<sup>130</sup> as the

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<sup>127</sup> Having given you the names of some of the performers, it's important to emphasize that the performers changed pretty frequently, even in the middle of the season. Eventually, though, Lowery would find several singers who would come back to him season after season.

<sup>128</sup> Quoted in Abbott & Seroff, *RAGGED BUT RIGHT*, p. 160. McQuitty would continue to play in minstrel and vaudeville bands until his death in 1937, including Mahara's Minstrels led by W.C. Handy.

<sup>129</sup> He would also be in the Cole Brothers Circus Band led by Lowery when Lowery made his last tour in 1942.

<sup>130</sup> If you've found a good name, don't be afraid to overdo it. That's why New York City has Ray's Pizza, Ray's Original Pizza, Original Ray's

featured cornet soloist. Lowery continued with the Forepaugh-Sells Brothers Circus band in the circus season until 1905 and in Swain's Original Nashville Students band in the off-season for most of the next decade. Many of the musicians and performers with Lowery's circus troupe returned in the off-season to tour with Lowery then as well.

Well worth noting is Lowery's willingness to add new styles of music to his repertoire. During the late 1890s, Lowery's band played arrangements of ragtime pieces by Scott Joplin and other composers. In fact, Lowery and Joplin were friends.<sup>131</sup> In 1900, his circus band included as clarinetist and orchestra leader Wilbur Sweatman, one of the pioneers of early jazz (more on him in a future chapter). Lowery played the usual wind band repertoire, but he also included newer types of music in his band books.<sup>132</sup>

Over the next few years, Lowery began replacing the term "minstrel" with "vaudeville." Indeed, he specifically advertised that his show was *not* a minstrel show. Lowery also developed his "Progressive Musical Enterprise" a sort of one-stop shopping for sideshow and vaudeville acts. The Enterprise developed and managed acts that it then sent out to other

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Pizza, and at least three other versions of Ray's Pizza. In any case, the troupe seems also to have been billed under other names as well as the Nashville Students. For example, in the fall of 1899, it was performing as P.G. Lowery's Vaudeville Show, complete with a then 17-year old Bessie Gillam singing "coon" songs. See Abbott & Seroff, *RAGGED BUT RIGHT*, p. 23. At times, too, it was billed as P.G. Lowery's Nashville Students.

<sup>131</sup> Joplin dedicated his "A Breeze from Alabama" to Lowery, and a photograph of Lowery adorned the cover of the sheet music. Lowery was described as the "World Challenging Colored Cornetist and Band Master."

<sup>132</sup> Lowery wrote an article for the *Indianapolis Freeman* entitled "The Cornet and Cornetists of To-day." He named those African-Americans whom he regarded as the leading cornetists of the period, including bandmasters Harry Prampin, W.C. Handy, Henderson Smith, James Lacy, and R.N. Thompson; established cornetists Joe Dobbins, Elmore Dodd, N.R. Walker, A.H. Montgomery, Eugene McDonald, and Buddie Robinson; and up-and-coming cornetists George Bryant, J.J. Smith, and James Wilson.

shows. It also managed other shows of its own. During 1903, for example, Lowery founded a second, slightly smaller vaudeville company under the direction of H. Qualli Clark. The unit was called the P.G. Lowery Unit No. 2 and was sent out to tour as part of the Luella Forepaugh-Fish Wild West Company. The wild west show went bankrupt sometime between May and July, however, and Unit No. 2 dissolved. Other acts groomed and managed by the enterprise over the next few years fared better.

Also in 1903, Lowery visited the St. Louis World Fair and wrote a review of what he found. Part of that review is worth including here for the light it sheds on the evolution of style in African-American wind bands:

For the past few years, I have made a careful study of our musicians and their rapid progress. We find some localities musical organization[s] that even the most cultured listener is forced to give heed. We are rapidly leaving the rude shores of random work and landing on the cultured shores of musical accomplishments. Even the old self-made system of loud, noisy playing is becoming a thing of the past, but tone culture, perfect attract [sic], the closest attentions that is [sic] paid to the principle[s] of music, is fast bringing our colored bands and orchestras on a level with our best white bands; and to exemplify my statement, I will place for your criticism the famous World's Fair Band of St. Louis, a musical organization that stands second to none in the city.<sup>133</sup>

By then, too, Sam Lucas was touring with the Nashville Students, performing and serving as stage manager.

Lowery took on other projects during the first decade of the 20<sup>th</sup> century. This included, for example, helping Professor W.A. Kelly of Pittsburgh, director of Kelly's Famous Band and Orchestra, with directing the group and teaching music at Kelly's studio in 1904-05.<sup>134</sup> At about the same time, Lowery was working with the band attached to Mahara's

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<sup>133</sup> From the *Indianapolis Freedman*, November, 14, 1903, quoted in Watkins, SHOWMAN, p. 53.

<sup>134</sup> It is likely that the unit changed its name to the Commercial Band of Pittsburgh, a group that marched in Teddy Roosevelt's inaugural parade.

Minstrels, getting it into shape for the coming season. In 1907, Lowery joined with James Wolfscales of the Cole Brothers Vaudeville, and J.E. “Pap” Adams of the Great Norse and Rowe’s Vaudeville Annex to create a “combination,” a rough-and-ready labor organization to protect African-American performers. That year, Lowery also developed the Knights of Pythias Band in Pittsburgh.<sup>135</sup>

Lowery left the Forepaugh-Sells Brothers Circus and began touring with the Great Wallace Circus in the 1905 season. He continued to tour in the off-season with the Nashville Students. In 1907, the Wallace company had morphed into the Carl Hagenbeck-Wallace Circus. A review of the band in the *Indianapolis Freeman* during that season’s tour gives a good description of what the band was like (and, by implication, what other bands were like):

On entering the sideshow, which is the Mecca for those who love fashionable vaudeville, you will first see Prof. Lowery and his concert band. This band will impress the visitor very much on account of its not equaling the average “colored” band—that is, they render music like Creatore’s band.<sup>136</sup> Prof. Lowery has full control of his men, and every time he waves his baton, it is not a sound of harshness that you hear; it is simply melody, because Lowery has learned his men what reading and melody are, and that no man must fake in his organization.

That Loewry and his band will draw lovers of good music was a self-evident fact. . . . Lowery manages to get astonishing effects from his instrumentalists. They owe their conception to his vivid imagination, and their execution to a marvelously well-drilled number of his bandsmen. His staccato chords come upon one with the startling suddenness of an electric shock. They make one jump with their unexpectedness; they are like the crack of a Mauser rifle, when

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<sup>135</sup> Many African-American entertainers were members of the Knights of Pythias. However, the general population of African-American men tended to belong to the Elks.

<sup>136</sup> For a discussion of Giuseppe Creatore’s band, see the chapter entitled THE GOLDEN AGE OF WIND BANDS: FROM AFTER THE CIVIL WAR TO THE 1920s.

playing grand opera. Let them play you a rag, and you cannot help but dance and feel happy, because they have a lovely swing to their playing.<sup>137</sup>

The article also gave some credit to the white sideshow manager, Ben McFarland, for giving African-American employees every chance to make a name for themselves.<sup>138</sup>

The 1908 season with Hagenbeck-Wallace saw Lowery's largest team yet, and that sizable operation continued in the 1909 season with the same circus. A change came in the 1909-10 off-season, however. Instead of touring as the Nashville Students, Lowery's unit toured under the name Lowery and Morgan's Mighty Minstrels. The show was a minstrel-vaudeville hybrid, with a minstrel first part and a second part something along the lines of a drama stitching together various acts, as had been evolved by the Nashville Students. The afterpiece for the 1909-10 season was a sketch about two tramps who travel while impersonating the world champion boxer, Jack Johnson, and his trainer.

In the 1910 season, Lowery toured again with Hagenbeck-Wallace while also supplying a sideshow through his Progressive Musical Enterprise for the revived Forepaugh-Sells Brothers Circus.<sup>139</sup> Although Lowery's units toured in the 1910-11 off-season, Lowery himself stayed in Columbus, Ohio, where he operated his Progressive Musical Enterprise. The growing popularity of African-American annex shows made the Enterprise highly successful. The golden age of the annex band is generally regarded as having begun in 1910 with an article printed in the Indianapolis *Freeman* on July 9, 1910. The article ran in the entertainment supplement with a picture of Lowery on the front page. The article identified Lowery as the originator of the minstrel and vaudeville annex

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<sup>137</sup> From the *Indianapolis Freedman*, August 10, 1907, quoted in Watkins, SHOWMAN, p. 64-65.

<sup>138</sup> McFarland was called the "Abe Lincoln of show business." It's a sad commentary on the times that someone was able to win so much praise merely for not behaving like a swine.

<sup>139</sup> That circus had been bought by Ringling Brothers, who revived it for the 1910 season.

show, declaring,

Since Lowery's initiative all have fallen in line—the little ones, the big ones—until at this time no less than fourteen white tents are giving employment to big colored companies. . . . The number promises to increase since the features have proven popular, hence mean money to show managers.<sup>140</sup>

An article in the same newspaper the following January went into more detail regarding Lowery's innovations:

The present outlook is that there will be more circuses carrying colored companies this season than ever before. Most of the circuses offer engagements to ladies and gentlemen in their band and minstrel departments. This branch of the profession was first introduced in 1899 by Prof. P.G. Lowery, with the Forepaugh-Sells circus in Madison Square Garden, New York City, with a company of twenty-three musicians and performers. He then opened an avenue that is now offering engagements to over four hundred musicians and performers. Previous to this time the circuses only carried a band of not exceeding ten pieces.<sup>141</sup> At that time S.P. White was the highest promoter, being the only colored or white bandster carrying a circus to Australia, South America and to other foreign countries. Returned from the work in 1898, taking up concert work strictly, and today he wields the baton over one of the best concert bands in the United States, the Ninth O.N.G.

Since the close of the season of 1910 we find six circuses are advertising for colored band and minstrels that have never carried a colored company before. . . . By the combination of the band and minstrel it gives a larger band, so much so, as to handle popular and standard overtures. We hope to see all of the bands capable of handling overtures like P.G. Lowery's and R. Roy Pope's.

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<sup>140</sup> Quoted in Abbott & Seroff, *RAGGED BUT RIGHT*, p. 161.

<sup>141</sup> By the 2<sup>nd</sup> century, Lowery's circus band generally consisted of about 22 players.

A few of the hustling managers that are busy arranging for the season of 1911 are P.G. Lowery for the Hagenbeck-Wallace, Prof R. Roy Pope, or the Ringling Bros.; James Wolfscale for the Forepaugh-Sells; Wm. Reid for the Floto Show; Bismark [Ferris] for the Two Bills, and H.L. Rawles for the Howe's Great London Show. . . We look forward to the greatest season ever known in the history of the circus business.<sup>142</sup>

Yet another article in the *Freeman* described the functioning of an annex band, using Pope's Ringling Brothers annex band as an example:

Prof. Pope and his band, gaily uniformed, held a conspicuous place in the parade and rendered music that brought applause from admirers all along the line. The organization furnishes the greater part of the entertainment in the Annex. The fifteen men, with pretty dark blue, well-fitting uniforms, are correctly arranged on a raised platform, seated on red-covered chairs, with the director in the center. Selections are given at the introduction of each wonder and accompanying each act and at intervals.<sup>143</sup> The minstrel part is exceptionally good. The jokes are all new and clean. The middle is taken care of in a faultless manner by Mr. William Walker, while the comedy is splendidly given by Messrs. James Jackson, Walter Hinton, and Whitney Viney. The singing is very good, showing to an advantage the well-controlled voices of the different men. The orchestra, led by Mr. W.E. Barbour, violinist, a particularly pleasing. There is no doubt whatever as to the excellency of this organization. . . Every detail is under the personal direction of Prof. Pope.<sup>144</sup>

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<sup>142</sup> Quoted in Abbott & Seroff, *RAGGED BUT RIGHT*, p. 161. "O.N.G." stands for "Ohio National Guard."

<sup>143</sup> I take this to mean that music from the band introduced and accompanied each act and played music while acts were being changed.

<sup>144</sup> Quoted in Abbott & Seroff, *RAGGED BUT RIGHT*, pp. 161-62. Some of these band/minstrel/vaudeville units were all male. But most carried at least one and usually two women as singers or as a novel female interlocutor. In the 1911 season, Pope became the first bandleader in the

Of the ten big sideshows listed in a January 28, 1911 *Indianapolis Freeman* article, six of the managers or directors of the units came from the Enterprise. The Enterprise also had three shows on the road in the 1911 season. The large bands and accompanying acts then popular as circus sideshows were direct imitators of the Lowery show that first appeared in Madison Square Garden with Forepaugh-Sells in 1899 and that Lowery had maintained since then.

Despite competition from Pope and other annex band leaders, Lowery remained the biggest name in the field. Lowery's bands were especially known for their balance of instruments, technique, and clear tone. It was not at all unusual for Lowery and his band to be fêted with celebrations in their honor, given by the local authorities or by local bands (including, on at least one occasion, white bands). Observers noted that Lowery's band was immediately recognizable as musically superior to competing bands, and the band was known as "The School of Music." Rising stars sought membership in the band to improve their technique under Lowery's tutelage.<sup>145</sup>

Nearly as popular as the band was Lowery's minstrel show. The *Indianapolis Freeman* described the 1913 show as follows:

The members of the minstrel first part all strive hard to give the public the latest and most popular songs published, hence their rank as the best minstrel show under canvas. Stage Manager A.A. Wright calls rehearsal promptly every Monday morning and nearly all turn on a new song every week.

The daily program is divided into three different shows. The first show opens with J.L. Edwards singing "Floating Down the River," followed by Miss Callie Vassar, our versatile interlocutor, singing "My Man" to a finish. "Slow Kid" (U.S.) Thompson closes with his

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20<sup>th</sup> century to forego his earlier minstrel show in favor of an all-band annex unit. His aim was to demonstrate that African-Americans could entertain audiences without resorting to minstrel stereotypes.

<sup>145</sup> The band also included novelties in its act, including Earl Granstaff's dancing and playing the trombone simultaneously and Lester Davis's playing two cornets at once.

characteristic song, "Fifteen Cents." On No. 2 show, Carrie Gilbert scores heavily singing "I Want Mt Man." Miss Gilbert has fast come to the front as sobrette of the classy kind. J. Bryant, our baritone, renders "Dinah Lee" effectively, then comes Earl Granstaff that Memphis Boy, singing "That Dangerous Rag" and "Sooney Dance" in a way that is bound to go over.

The third show completes the song repertoire with Mrs. J.L. Edwards, prima donna, who handles that beautiful ballad, "When I Lost You," with all the taste and finish that characterizes our best sopranos. Tony Barefield, basso profundo of known fame, sings "Out Where the Breakers Roar" in his own pleasing manner and always wins the favor of the most fastidious. . . .

[Callie Gilbert is] a splendid interlocutor. Her voice rings out clear and distinct. She takes charge after the opening chorus. Her singing numbers are "In My Harem" and "My Man." She is a winner and a favorite of the crowds.<sup>146</sup>

The year 1913 also found Lowery touring in the winter season with a group billed as P.G. Lowery's Dixie Fashion Plate Minstrels, working in conjunction with Alex and Mabel Tolliver. Mabel's specialty was her singing, while Alex's was roller skating. They had just lost a third member of the act, Eddie "Peg" Lightfoot, a one-legged dancer who went violently insane. Alex Tolliver would later become noted for leadership of The Smart Set touring group.<sup>147</sup>

In the 1914 version of the circus show, songs included "It Was Me, Kid," "While Dancing Around," "Down in Chattanooga," "Smother Me with

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<sup>146</sup> Quoted in Abbott & Seroff, *RAGGED BUT RIGHT*, pp. 196-97.

<sup>147</sup> Well, one of the Smart Sets, anyway. "Smart Set" was another "Nashville Students/Ray's Pizza" moniker, sort of a five-finger franchise. The Smart Set was first created by Ernest Hogan and Billy McClain as an up-to-date, vaudeville-dominated form of minstrelsy. Other "Smart Sets" followed in their wake. Tolliver's Smart Set at one point billed itself as the Original Smart Set Company, and it split off a pseudopod called the Wells Smart Set. I swear, I'm not making any of this up.

Kisses," "O That Band," "The Good Ship Mary Ann," "That Colored Regimental Band," "Let Bygones Be Bygones," "Keep Out of My Dreams," "Just for Tonight," "You Won My Heart," "Ballin' the Jack," "I Love the Ladies," "Twentieth Century Rag," "Ruben Tango's Huskin' Bee," "Ragtime Dream," "Camp Meeting Band," "Get Out and Get Under," "On the Way to Mandalay," and "The Memphis Blues." The latter three songs were sung by Callie Vassar, and, based on her performance of "The Memphis Blues," she was advertised as "our very own Sophie Tucker."

Lowery quit the Hagenbeck-Wallace Circus after the 1914 season when the management demand that the troupe double canvas (*i.e.*, serve as roustabouts, setting up and tearing down the show) in addition to performing.<sup>148</sup> He served as bandmaster for Richard and Pringle's Georgia Minstrels in the 1915 season, then he returned to Hagenbeck-Wallace the following season when that circus suffered from Lowery's absence and rescinded its demand that his unit double canvas. The 1916 unit included a quartette that doubled in the band and starred Carrie Gilbert, now married to Lowery. That year's songs included "Close to My Heart," "Morning Noon and Night," and "Walking the Dog." The band's big number was W.C. Handy's "St. Louis Blues." The band now consisted of two clarinets, three cornets, two alto horns, two trombones, one baritone horn, two bass horns (one E and one BB), bass drum, snare drum, and cymbals.

In 1917, Lowery's Minstrels included the songs "Hide Away Down in Iowa," "What Do You Want to Make Those Eyes at Me For," "Paradise Blues," "Pray for the Lights to Go Out," and "It Takes a Long Tall Brown Skin Girl to Make a Preacher Lay His Bible Down." There was plenty of competition that year. African-American sideshow bands included Wolfscale's Band (the Barnum and Bailey Circus), J.C. Mile's Annex Band (the Cole Brothers Circus), Arthur A. Wright's Band (the John W. Sparks Show), Eugene Clark's Band (La Tena's Circus), P.A. Venable's Band (the Ringling Brothers Circus), Bismark Ferris's Band (the A.G. Barnes Circus), T.E. White's Band (John Robinson's Circus), R.H. Loveless's Band (the

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<sup>148</sup> The circus had been bought the previous year by the United States Amusement Company. This was the first effort by the owners to subject the circus to drive-by management. Lowery told them to insert their management where no one would care to look for it. Management caved when the audiences followed Lowery.

J.H. Eschman Circus), Edward Rucker's Band (the Jess Willard-Buffalo Bill Cody Wild West Show), and J.S. Rigger's Band (the Coop and Lentz Three Ring Circus). In addition, Elmer H. Payne's Band was the only African-American band working under the big top.

The heightened war effort in 1918 made travel difficult (train travel was dominated by shipping military personnel and goods), discretionary spending was reduced by war taxes and buying bonds, and musicians and other performers were being drafted. In October, the deadly Spanish influenza began to spread, creating quarantines of entire cities and a dread of going out in public. Lowery did not tour with the circus that year. Instead, he toured with Lowery's Greater Minstrels. The Minstrels closed the season early, due to travel difficulties, whereupon Lowery directed an African-American community band at a munitions plant in Nitro, West Virginia

Things began to return to normal in 1919. Lowery caught a break: His Band and Minstrels were hired as annex entertainment by the newly-formed Ringling Brothers and Barnum and Bailey Circus. By then, blues and jazz had moved into public consciousness.<sup>149</sup> In 1920, Lowery began referring to his band as a jazz band. The group performed such pieces as "P.G. Blues" and "Trombonology," while Carrie Gilbert sang "I'm Gonna Jazz My Way Right through Paradise" and "Never Let No One Man Worry Your Mind."

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<sup>149</sup> Prof. Irvin Brown's band and minstrels with the Gentry Brothers Circus, carried three blues singers (Fisher Handy with "Alcoholic Blues"; Effie Moore Brady with "Kansas City Blues"; and Pearl Alford with "Tishomingo Blues." F. Bennett Hargroave's Band and Minstrels (with the Rhoda Royal Circus and the Old Buffalo Wild West Show) advertised a jazz band as part of the act. By 1920, many sideshow rroups were describing themselves as "jazz bands." "Blues" in this context generally referred to pop songs with some blues indicia, including blued notes, although some singers (ex., Ma Rainey) were probably performing songs that we would regard as blues today. The word "jazz," as used at the time, covered a multitude of sins. It included syncopated dance music, stomps, ragtime, eastern stride, western boogie, New Orleans creole jass bands, and anything else that was (1) black, (2) loud, (3) rhythmic, and (4) unfamiliar to whites.

A milestone occurred in 1920, when Lowery returned to the Ringling Brothers Circus. Lowery's band became the first African-American band to be part of the Grand Entry and perform under the big top.<sup>150</sup> Lowery also split off a sideshow orchestra led by trombonist Water Coleman. An article in the November 13, 1920 Indianapolis *Freeman* described Lowery's tour and band of that year:

October 27 marked the closing date of the most successful season experienced by P.G. Lowery and his band. The entire season was one ideal trip, opening in New York City, March 25, traveling through thirty states. P.G. Lowery's band did great credit to themselves, also their director in their six weeks engagement in the Madison Square Garden, New York City. The engagement consisted of the grand entry and playing a featured act in the big show performance, including full salary and expenses. . . . The formation of the band was very good and the parts were artistically handled by each member. William Blue, the clarinetist from St. Louis, proved himself a feature in the band. Next comes the cornet section, featuring Thomas May, the old reliable circus performer, who has held the solo seat for years, assisted by R.Q. Dickerson, one of St. Louis' best cornetists, ably assisted by Richard Jasper of Huntington, W. Va. The alto section was 1<sup>st</sup> class. This rank as filled by Ed Tolliver, of Washinton, D.C., and C.W. Evans of Louisville. Both of these were well up in the circus business. Next to mention was the trombones. This end was handled by R.H. Horton of Chicago, H. Lankford, of St. Louis, and A.H. Bass, of St. Louis. Too much cannot be said of the three men. Winston Walker of St. Louis and A. Zoo Robinson [sic]<sup>151</sup> of New Orleans, were the two baritones of merit. Mr. Walker bids fair

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<sup>150</sup> This was due not only to the excellence of Lowery's band, but also to the lobbying of Merle Evans, the long-time bandmaster of the Ringling Brothers bands. You've probably never heard of Merle Evans. We'll be back to him, however. In the world of circus bands, Merle Evans was one step above the angels and a half-step below god.

<sup>151</sup> This was actually Alvin "Zoo" Robertson, who wintered with John Robichaux's Orchestra at the Lyric Theatre in New Orleans. He later played piano in J.W. Walker's Syncopated Dance Orchestra.

to be the greatest baritone of his race, while Mr. Robinson is not only an artist on baritone but a 1<sup>st</sup> class trombonist. Walter Coleman, the trombonist from Columbus, O., led the orchestra and doubled in band. The name Wm. May is sufficient, the name stands for the best in the business. . . . Last but not least, is the drum section. This part was manipulated by Jas. Holmes, of Melford, Del. and Victor Miller, of Chicago, Ill. Mr. Lowery wishes to thank each and every one for their conduct and courteous work in making the Lowery band a pattern for all bands.<sup>152</sup>

Members of this band would later be recorded as members of Fate Marable's Society Syncopators, Benny Washington's Six Aces, the Cotton Club Orchestra, the Missouriians, the Cab Calloway band, the Red Allen Orchestra, and Dewey Jackson's Peacock Orchesra, Charles Creath's Jazz-O-Maniacs, and with Louis Armstrong. After 1920, however, Lowery never again referred to his band as a jazz band.

In 1921, the band was particularly noted for playing the standard overtures, especially Suppé's *Morning, Noon and Night*, Wallace's *Maritana*, and Verdi's overture to *Il Trovatore*. Lowery established a home in Cleveland, Ohio, which would be his home for the remainder of his life, and he devoted considerable time to training bands.<sup>153</sup> Indeed, he quit the band playing at Ringling Brothers in 1923 and devoted the next three years to training bands.<sup>154</sup> Lowery returned to conducting the Ringling Brothers annex band in 1926, but by now his band, although still excellent, was no longer at the forefront of musical trends.

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<sup>152</sup> Quoted in Abbott & Seroff, *RAGGED BUT RIGHT*, pp. 204-05.

<sup>153</sup> A special project was the Silver Seal Ladies' Band, which came to be recognized as the best women's band in the country. Lowery also was part of an effort by the Cleveland Elks lodge to create a temporary circus in Cleveland to raise money for a new music venue.

<sup>154</sup> Lowery's old assistant conductor, Thomas May, took over as leader of Lowery's band, continuing to play at Ringling Brothers.

Lowery's band left Ringling Brothers in 1931.<sup>155</sup> He continued to work as a sideshow band for a number of circuses, including the Robbins Brothers Circus, the Downie Brothers Circus, and the Cole Brothers Circus. He died in 1942 after completing the 1942 season with his band and minstrels. He died admired by all African-American musicians of his day, both for the quality of the bands he led and for his playing on the cornet.<sup>156</sup> Bunk Johnson used to brag that he once played with Lowery's band.<sup>157</sup> You don't brag about something like that unless your listeners would think that it was a big deal. And Lowery was a *very* big deal.<sup>158</sup>

### A Case Study in Wind Band Evolution: Patrick Conway<sup>159</sup>

The wind bands of the golden age cannot be fully understood unless

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<sup>155</sup> Circus bands were about to experience 10 years of declines, mostly thanks to changes in musical style. The decline only worsened during the 1930s and the Great Depression. We'll be talking more about all that in a future chapter.

<sup>156</sup> According to New Orleans cornetist Lee Collins, Lowery could hit C over high C "like it was nothing at all . . . ." W.C. Handy rated him as one of the very best cornet players in the world.

<sup>157</sup> Probably untrue; Johnson didn't have the reading chops to stay with Lowery. And Johnson's nickname name was appropriate.

<sup>158</sup> Lowery was inducted into Coney Island USA's Sideshow Hall of Fame in 2011.

<sup>159</sup> For a discography of Conway's recordings, see Frederick Williams, "Appendix II: The Conway Band Recordings, 1912-1922, in Fonder, PATRICK CONWAY, pp. 269-91. Recordings released after 1920 were made from masters cut in 1920 or earlier. Alternatively, see the *DAHR: Discography of American Historical Recordings* website at [https://adp.library.ucsb.edu/index.php/talent/detail/49438/Conway\\_Patrick\\_conductor](https://adp.library.ucsb.edu/index.php/talent/detail/49438/Conway_Patrick_conductor). For a generous sampling of Conway's recordings, see the Library of Congress's *National Jukebox* at <http://www.loc.gov/jukebox/artists/detail/id/3674/>, accessed 11/1/19.

you have some understanding of how economic and social forces affected the development of these bands. It is helpful, therefore, to examine a band or bandsman in detail over the course of a career to see what happened over that career and why it happened.

Patrick “Patsy” Conway is a good choice for such an examination, for two reasons. First, Conway’s career illuminates the amateur bands, the local professional bands, and the top-of-the-line professional bands of the period. Thus, examining Conway’s career provides insight into the full range of the wind bands of the golden age. Second, a superb source exists for that examination, Mark Fonder’s *PATRICK CONWAY AND HIS FAMOUS BAND*.<sup>160</sup> Fonder’s book serves as the basis for this subsection.

### *Youth and career as a band musician*

Patrick Conway was born on July 4, 1865 and was usually known as Patsy or Pat.<sup>161</sup> Both his parents had been born in Ireland. His father, Martin, had been a grenadier in the army, then a gardener on an Irish estate. After his employer died, Martin emigrated to the United States to start a new career, planning to send for his wife, Bridget, and their daughter, Anna, once he was established. Martin fought with the Union Navy in the Civil War but was discharged with tuberculosis. Bridget and Anna arrived in the United States in late 1863 or early 1864. The family moved to Troy, New York, then, while moving from Troy to Homer, New

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<sup>160</sup> (Meredith Music Pubs.: Galesville, MD, 2012). This long-researched book was assembled from Conway’s own newspaper clippings, publicity materials, and other personal items; contemporary newspaper and magazine articles; interviews with Conway’s descendants, friends, schoolmates, neighbors, band members, students, and other parties with first-hand information about Conway and his band. It is built on the sort of research that makes me regret leaving academe. If you have *any* interest in the age of wind bands, you *must* own this book.

<sup>161</sup> Given the neatness of Conway’s birthdate and the lack of a birth certificate, one can’t help but be suspicious of the assertion of the Fourth of July as a birthdate for a patriotic band leader, particularly given the examples of George M. Cohan and Louis Armstrong in wrongly asserting that date as their own birth dates.

York, Patrick was born just outside Troy.

Martin Conway earned a decent living in Homer as a gardener, tailor, and cigar maker.<sup>162</sup> The family grew to include, in order, Anna; Patrick; Martin, Jr.; Johnnie; and Rose. The older children attended the Homer Academy and Union School, whose curriculum included instruction in vocal music. Patrick liked school and had plans to attend college, but events intervened.

Tuberculosis was a disease that, in Conway's time, was not curable. The disease might lay dormant or static for years, then begin to progress again. That is what happened to Martin, Sr. The disease gradually reduced him to an invalid, then he died in 1881. Moreover, tuberculosis is highly contagious. The children caught the disease, and Anna died soon after her father. Later, the disease also claimed Johnnie and Rose.

As Patrick's father became an invalid, the duty to support the family fell on Patrick, as the oldest son.<sup>163</sup> He left school and took a job at the Cage and Hitchcock Carriage Factory for 75¢ a day, payable monthly.<sup>164</sup> While he was working in the carriage factory, friends bought Conway a \$15 cornet in the belief that it would improve his lungs and help him fight off tuberculosis. Offering to teach Conway to play his new instrument was Charles H. Bates. To explain why Bates' offer was a big deal, we have to back up for a bit.

The pride and joy of Homer, New York was the Homer Cornet Band. The Homer Village Board decided in 1874 that the village needed a band to make it stand out from similarly-situated villages as a swell place to come and start a business or set up a medical practice. Somehow, the

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<sup>162</sup> Homer had two main industries: The Cage and Hitchcock Carriage Factory (primarily manufacturing sleighs . . . which, trust me, was *the* most reliable form of transportation in upstate New York in the winter) and the cigar factory owned by Charles L. Brown, W.O. Bunn, and Charles Maas.

<sup>163</sup> I can personally testify that, even today, being the oldest son is no treat (unless you live in one of those weird families where the oldest son's crap doesn't stink). Myself, I'd rather have root canal.

<sup>164</sup> The multiplier to put that sum in today's dollars is about 27. Thus, Conway was earning somewhat more than \$20 a day in today's money.

town found the money to start such a band (this might have involved public funds, a subscription, member contribution, or some combination of these). By July of 1876, a 14-piece brass band had been formed. The band had chosen to play over-the-shoulder instruments, which meant that they intended to do actual marching as they played.<sup>165</sup> The band included an E $\flat$  cornet, a B $\flat$  cornet, three alto horns, two B $\flat$  tenor horns, a baritone horn, a B $\flat$  bass horn, a tuba, tenor drums, a bass drum, and cymbals. The band played for parties, dances, political meetings, tavern singalongs, serenading local and visiting bigwigs (and band members' sweethearts), escorting fraternal organizations to conventions, celebrating the dedications of buildings and the openings of retail stores, memorializing holidays,<sup>166</sup> and, most important, playing for the entertainment of the townspeople. It was an essential part of community life.

As thousands of towns did in those days, Homer built an eight-sided gazebo for a bandstand in the town square. The Cornet Band played there summer evenings, with hundreds of townsfolk gathered to listen. The band played until it was too dark to read the notes . . . then the townspeople chipped in to light the music so that the band could play even longer. Some measure of what the Cornet Band meant to the town of Homer can be gotten from the wonderful, ornately-carved bandwagon that the town

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<sup>165</sup> Today, we're used to brass instruments whose bells face forward. But those are impractical instruments for a band that is meant to lead a march. The band is usually at the *head* of a march. If you have forward-facing instruments, the sound is projected *away* from the marchers. Beginning in pre-Civil War days, the brass instruments of choice for a band that intended to lead marchers were instruments whose bells went over the player's shoulder and faced *backwards*, so the marchers could hear them clearly and stay in step. The Homer Cornet Band's choice of backward-facing instruments, then, says something about what roll the band expected to play in performing. As it turned out, however, they were wrong: They didn't do as much march leading as concertizing, for which forward-facing horns are preferable.

<sup>166</sup> It was absolutely unthinkable for any self-respecting town to celebrate the Fourth of July without a band. That would have been worse than Christmas without Santa Claus (who was just on the rise among the middle class at that time).

gave to the band, funded in large part by donations from the town's citizens and by donation of the body of the wagon by the local carriage factory. The bandwagon was, by any standard, magnificent:

It weighs 1765 pounds; has a car break [sic] of great power. The running part is painted a beautiful straw color, the ground work is white with a wine-colored body panel . . . The ornamentation and scroll work are really superior. There are various devices and portraits upon the side and back some of which represent spring, winter and autumn. Upholstered in a rich Brussels carpet, it can be covered with an oil cloth blanket 18 feet square. It is provided with cupboards for the carrying of instruments and picnic supplies. In short, the carriage is one of the finest pieces of mechanism of its kind.<sup>167</sup>

The town not only attended the band's performances, but also its rehearsals. Indeed, the local paper had to announce when rehearsals would be closed, on those occasions when private rehearsals were necessary.

In addition to the band's instruments described above, there was one more instrument in the band . . . a solo cornet played by the band's leader, Charles H. Bates. Bates was a strict leader, with, for example, 50¢ fines (*i.e.*, \$13.50 or so today) for unexcused absences. As was the case with most local bands, Bates was always on the prowl for new members to expand and improve the band. By 1884, the band had grown from 14 members to 25.

Bates' grand coup was organizing three annual band conventions in Homer. The first convention was held in November 1877, and it attracted bandsmen, other musicians, and the merely musically interested from towns in a 50 mile radius. He also managed to hire the well-known bandleader, Thomas H. Rollinson, from Willimantic, CT to work with participants and lead two concluding band concerts and to obtain additional instruction from professors Philip Maurer (cornet) and H. Schellenberg (clarinet/oboe), both from Syracuse. The convent included exhibits by instrument makers and performances of increasingly difficult

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<sup>167</sup> Quoted in Fonder, PATRICK CONWAY, p. 11.

pieces over the four-day convention. Rollinson used many of his own pieces, which were closely harmonized so as to discourage harmonic improvisation on the part of participants. The final concert consisted of a band of 60 musicians playing the following program:

1. Sea Kin.....T.H. Rollinson  
Full Band
2. Snare Drum Solo by W.W. Winchester
3. Piano Solo by Paul Thouret
4. Vocal Trio: "Thee Only" .....Attila  
Messrs. Murphy, Daehler, Arnold
5. Violin Solo: "Polonaise".....Wieniawski  
Prof. Wm. Schulze
6. Brass Sextette: "How Can I Leave  
Thee".....arr. by T.H. Rollinson  
Messrs. Rollinson, Brown, Bates, Freeman, Babcock and Fenner
7. Nightingale Waltz.....T.H. Rollinson  
Full Band

INTERMISSION

1. Cornet Solo by Alex Brown.....Gabriel
2. Vocal Duet: "The Fisherman"  
Mrs. Sears, Mr. Murphy
3. Trombone solo: "Polka".....T.H. Rollinson  
N.A. Bates
4. Male Quartette  
Messrs. Murphy, Daehler, Arnold, Burdick
5. Violin Solo: "Valse de Conert".....Dupuis  
Prof. Wm. Schulze
6. Cornet Solo: "Amazon Polka".....Rollinson  
T.H. Rollinson
7. Anvil Chorus.....Verdi  
Full Band

The audience and critics received the concert enthusiastically, and the band surprised Rollinson with a specially-made conductor's baton. In short, the convention proved thoroughly satisfactory to all involved.

Two more conventions were held in neighboring towns, and Rollinson became a consultant to the Homer Cornet Band, twice conducting it in the next year. The band's repertoire at this point included the following; *Golden Crown Overture* (Hermann), *Tanz Jubel Polka* (Baur), *Approach of Spring Waltz* (Zikoff), *Meteor Galop* (Rollinson), *The "What Is It" Medley* (Byer), *Le Diadem Overture* (Hermann), *Swamp Angel Quickstep* (Wilder), *Cupid's Arrow Galop* (Hall), *Eastern Star Quickstep* (Rollinson), *Andante and Waltz* (Hall), *Trombone Polka* (Rollinson), *La Crusade Jig* (Bates),<sup>168</sup> *Fiddle of St. Waast Overture* (Reeves). *Blue Danube Quickstep* (Keller), *The Troop Andante and Waltz* (Heinecke), *Conersation Schottische* (Huntington), and *Home Quickstep* (Rollinson). It's a fairly safe guess, given this repertoire, that the Cornet Band played for dances. The Cornet Band established a sufficient reputation that Patrick Gilmore picked the band as one of four to accompany his own band at one of his festival performances in Syracuse.

A continuing sticking point for the band, however, was finances . . . which was a problem for almost every local band in the country. The village agreed that they needed the group, but there was considerable debate over how to fund it. The bandsmen themselves were amateurs with day jobs, although they were paid a small amount for their participation. But such expanses as instruments, repairs, music, travel, and uniforms represented a significant investment and had to be paid for somehow. All sorts of methods were tried: donations, ticket sales to concerts, a voluntary band tax, charges for private appearances, and fundraisers.<sup>169</sup> The latter were especially important, and they included serenading rich folk, for-fee picnics and excursions (complete with concert, of course), and raffles. Despite all these efforts, the band often ran in the red, and band members were forced to dig into their own pockets to pay for such things as uniforms. As was typical then and remains typical now, everyone wanted the benefit but few wanted to pay for it. Times change; human

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<sup>168</sup> This was probably N.A. Bates, who played baritone horn in the Homer Cornet Band.

<sup>169</sup> The town also loaned the band money for some exigencies, but, of course, these had to be paid back, so they weren't a source of income.

nature doesn't.<sup>170</sup>

This is why Charles H. Bates' offer to teach Conway to play the cornet was a big deal: Bates was the leader not only of the most important band in town but of a band that had developed a regional reputation.<sup>171</sup> Bates would give Conway his practical musical education.

In 1880, a labor dispute at the carriage factory shut down operations for a time.<sup>172</sup> Conway went to work with his brother, Martin, at the local cigar factory. One of the owners of the factory, Charles Maas, was a trombonist in the Homer Cornet Band, and he hired both Conway brothers. And, about that time, Martin began studying the trombone.

In the meantime, the band was running into hard times. Between the trouble at the carriage factory and a slowing national economy, the town of Homer was facing economic trouble. That meant a slump in donations to the band and ticket sales. The band engaged in stepped-up fundraising, including selling ice cream and strawberries at concerts and holding picnic excursions. The band also sought out paying gigs outside of town, traveling to Niagara Falls; Whitney Point, NY; Auburn, NY; and even to Washington, D.C. for the parade of the Sumter Corps (a group of Civil War

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<sup>170</sup> Which is why *real* socialism—that is, government control of the means of production, and not the social security/Medicare/unemployment insurance stuff that Republicans *call* “socialism” to scare people—is doomed to failure. It assumes that human beings are good and uncorrupted by power. Human beings aren't good or bad. We have both those words in our vocabulary because human beings are capable of being both (sometimes on alternate Tuesdays). Only the young (and unreconstructed members of the Popular Front, like Bernie Sanders) believe in socialism in the United States. When you get older, you lose your shiny faith in the value of good intentions and the brotherhood of man and start locking your car door.

<sup>171</sup> There's no record of the year in which Conway began taking cornet lessons. The best that can be said is that it was sometime between 1880 and 1886, that is, between the ages of about 15-21.

<sup>172</sup> The strike against the carriage shop and the owners' responses made a pro-unionist for life out of Conway. As my Teamster grandfather would have said, “That's what happens when you piss off an Irishman.”

veterans).

Conway made his first known appearance as a cornetist with the Homer Cornet Band in 1887 when he performed the “Surf Polka” as a solo at the Keator Opera House in Homer. From that time on, Conway began playing at all sorts of functions, including appearances as a soloist without the band.<sup>173</sup> He was getting enough work that on the 1890 census he listed himself as a musician rather than as a cigar maker.

Even with the Cornet Band’s increased fundraising, the group slid further into debt. By 1890, Conway had been elected one of the two band trustees and had to assume the burden of dealing with the band’s finances. After trying several fundraising schemes, Conway took a break to make a winter tour as a soloist with the orchestra for the Guy Brothers Minstrel Show. Conway’s return to Homer was welcomed by the Cornet Band: By then, he was a noted soloist who could attract patrons to the Cornet Band’s concerts.

Despite the band’s best efforts, the group went broke in 1892.<sup>174</sup> The village of Homer repossessed the band’s instruments in lieu of the band’s repayment of loans from the village. The Homer Cornet Band dissolved.

What replaced the band was a new unit, cobbled together from members of the Homer Cornet Band, the also recently-dissolved Hitchcock factory band, and some members from the rapidly-failing Cortland City Band.<sup>175</sup> The new band was called the Cortland City Band. Since the original Cortland City band and the Homer band were rivals who had about

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<sup>173</sup> One such appearance was at a meeting of the Women’s Christian Temperance meeting. This is as good a time as any to note that Conway neither drank nor smoked. He was, however, totally addicted to ice cream and, especially, pie (which he frequently had for breakfast). Conway did not eat a meal without pie.

Among the other gigs that Conway secured was as an accompanist to the local square dance fiddler, “Happy Bill” Daniels. I would have liked to have heard that odd combination.

<sup>174</sup> Keep in mind that this was the beginning of the country’s worst recession until the Great Depression of the 1930s.

<sup>175</sup> Today, Cortland is best known as the site of one of the colleges of the State University of New York system.

the same love for each other as the Boston Red Socks and the New York Yankees, this was not a cosy gathering full of good will. An exchange of bouquets between the rival factions helped.<sup>176</sup> Bates was once again the leader of the new band, and Conway was elected band manager. The final band consisted of four cornets, five clarinets, two saxophones, three alto horn, four trombones, one baritone horn, two bass horns, and two drums.

### *Conway's early career as leader*

In 1893, Charles Bates suffered a severe stroke that left him physically incapable of conducting the band. Conway was elected to take over as leader.<sup>177</sup> His musical education from Bates, his experience as a band trustee for the Homer band and as manager of the Cortland band, and his acknowledged skill as a soloist made him the logical choice for leader. From that point on, Conway was always the leaders of a band until he retired.

Conway took over the Cortland band at a pivotal moment in band history in the United States. The combined example of, first, Gilmore's band and, next, Sousa's band was rapidly changing the band repertoire. Increasingly, bands were playing arrangements of orchestral art music in their performances. To make this shift, they had to change the proportion of brass and winds in the band, with reed instruments at least equaling brass in number and, in the better bands, outnumbering brass by as much as two to one.<sup>178</sup> Reeds were need because their sonority resembled that of stringed instruments, so they were needed as substitutes for the

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<sup>176</sup> Outraged citizens of Homer who lost their band to their despised rival, Cortland, immediately tried to resuscitate the defunct Homer band. But since the best musicians had all defected, the new Homer band stunk. It was subject to embarrassment when outside bands were hired to celebrate events in Homer, rather than subject everyone to the dismal tootlings of Homer's new band.

<sup>177</sup> He was also married that year, which was an event of more interest to him than to us.

<sup>178</sup> Brass instruments are louder than wind instruments. To get a balanced sound, then, you need more winds than brass.

orchestra's violins (clarinets), violas (saxophones), and cellos (oboes and bassoons). Thus, changing repertoire meant changing instrumental composition. Moreover, having a band made up of a ton of reed instruments meant that the numbers once played by a brass band were now going to sound different with all those reed instruments chiming in. Traditional brass band numbers had to be re-arranged for the newly-constituted wind bands.<sup>179</sup> Both Bates and Conway were aware of this shift in band repertoire and composition, and each worked to keep the new Cortland band current.<sup>180</sup>

What finally gave Conway national recognition as a band leader was a series of band competitions held as part of the annual convention of the Central New York Volunteer Firemen's Association.<sup>181</sup> The CNYVFA conventions were gala events that drew crowds from all over central New York, with as many as 20,000 spectators attending. In addition to professional workshops and discussions, the conventions included

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<sup>179</sup> One solution to the problem of what to do with all those reeds was to give the brass and reeds separate voices, with each voice answering the other. That solution was tried by several bands in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, but it would not become widespread until the 1920s and 1930s as a method of actualizing in the big jazz bands the African-American predilection for call-and-response structures.

<sup>180</sup> Notice that the original Homer Cornet band was a brass band that included no reed instruments. A decade later, the Rollinson-led band convention included a clarinet specialist as an instructor. Then, the new Cortland band of 1892 included seven reed instruments. Gradually, the local and regional bands of America were shifting to follow the lead of the top national bands.

<sup>181</sup> New York State long relied on volunteer firemen rather than professionals. When I was a kid in th 1950s, incredibly loud sirens were scattered all over town. When the siren went off, volunteers drove like crazy for the firehouse or went straight to the site of the fire. Unfortunately, someone had the bright idea of putting one of those sirens on top of the public library. You'd be reading a book quietly among the shelves, and then suddenly you were in the middle of the end of the world. I'm surprised that there weren't more coronaries among the patrons.

exhibitions of various firefighting techniques, competitions among firefighters from various towns in firefighting-related skills, equipment displays, vendors, gambling, and a grand parade. Since towns took nearly as much civic pride in their volunteer firefighters as in their bands, this was another opportunity for a town to win prizes that allowed its citizens to throw out their chests and sneer at the inferior citizens of the town next door. Naturally, the grand parade was led by one or more bands. Equally naturally, there were band concerts at the convention. And where many bands want to obtain a coveted opportunity to play for large crowds, band competitions will follow close behind . . . especially given that the convention was already stuffed full of town-against-town competitions. Thus, beginning in 1879, the second year of the convention, the CNYFVA annual get-together included a band competition.

Fifteen bands and one fife and drum corps took part in the 1894 CNYFVA convention. Of these, six decided to take part in the band contest, including the new Cortland City Band under Conway. Points were awarded for tone, tune, time, attack, balance, expression, technique, finesse, character of composition, and leadership.<sup>182</sup> To everyone's surprise, the Cortland band came in second, beating several long-established and widely admired bands. Much of the credit for the band's performance was given to Conway.

That was a turning point in Conway's career. Two of the contest's judges, Ebenezer Treman (a wealthy businessman from Ithaca) and Hollis Dann (a professor at Cornell University, located in Ithaca).<sup>183</sup> These judges were so impressed by the performance of the Cortland band that they

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<sup>182</sup> Although judges were themselves citizens of some of the towns represented by bands in the competition, judges were screened from seeing who was playing, which was meant to ensure that the judging was unbiased by local loyalties. This didn't, of course, prevent the bands from telling their local judge what numbers they would be playing. I'll allow your opinion of human nature to determine whether this was ever done and, if so, how often.

<sup>183</sup> The Cornell alma mater begins "High above Cayuga's waters." Having participated in debate tournaments at Cornell as an undergrad in the later 60s and early 70s, I can testify that it is, indeed, possible to be high above Cayuga's waters.

offered Conway the chance of a lifetime: a job leading the Cornell University Cadet Band, *plus* teaching brass instruments at the Ithaca Conservatory of Music, *plus* forming and conducting a municipal band at Ithaca.<sup>184</sup> Moreover, Treman agreed to sponsor the municipal group, help keep it in the black, and ensure that it was a first-rate organization.<sup>185</sup> This was an offer that Conway couldn't refuse, so he didn't. Cortland was disappointed, but Conway agreed to move his family and accept the offer.

The Cadet Band gave its first concert under Conway in Elmira after Conway had been directing it for three months. The program for the concert consisted of the following program:

Overture—Jubel.....	Bach
	Cadet Band
Cornet Solo—Souvenir De La Suisse.....	Liberati
	P. Conway
Intermezzo—Love's Dream After the Ball.....	Czibulka
	Cadet Band
Concerto, op. 16.....	DeBeriot
	Mr. Egbert

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<sup>184</sup> The latter task would eventually become the main part of the job. The Cadet Band was the ancestor of today's Cornell Big Red Marching Band. The band was of recent vintage when Conway took over, and it was part of the president of Cornell's vision of a complete musical infrastructure at the university, including a chorus, an orchestra, and a band. Teaching the band included conducting marching drills for the Cornell cadets.

<sup>185</sup> Treman had made his first fortune in hardware, then he became president of the Ithaca Gas Light Company, president of the Ithaca Water Works Company, a director of the Tompkins County Bank, and a director of the Ithaca Trust Company. Evidently, if Treman got an itch, the town scratched. To support the band, among other things, Treman created the status of "honorary band member." An "honorary band member" didn't play an instrument and got a certain number of free tickets in return for the sole duty of forking over significant amounts of cash. It's amazing how much money can be raised by handing out titles. Still, despite any number of honorary band members, it was Treman who was the main outside support of the band.

Selection–Maritana.....	Wallace
Cadet Band	
Overture–Bohemian Girl.....	Balfe
Cadet Band	
Song–Protestations.....	Norris
Dr. F.B. Howe	
Med: (a) Andante.....	Tchaikovsky, op. 2
(b) In the Mill.....	Gillet
String Quartette	
American Patrol.....	Meacham
Cadet Band	

The concert was enthusiastically received and received an excellent review.

Conway received compensation for teaching brass instruments at the Conservatory on a per students basis.<sup>186</sup> He also enrolled in music courses at Cornell. We don't know which courses he took, but a good guess would be courses that would shore up his theoretical background (such as theory and harmony) and, perhaps, a course in conducting.

Conway's regional reputation helped him recruit some outstanding musicians to the municipal band that he was charged with creating. The top prize was trombonist Leo Zimmerman, an ex-Sousa band member and considered the second-best trombonist in the country, after Arthur Pryor. Other first-rate musicians also joined, with the ranks filled out with the best musicians from the old Cortland band, including brother Martin, and members of Ithaca's 50<sup>th</sup> Regimental Band. The new band rehearsed three to four nights a week in the winter, and their immediate goal was competing well in the next CNYVFA convention.

The first bit of luck that the new band had was the opening of Renwick Park. Renwick Park was part of an area on the shore of Lake Cayuga owned by the Renwick family.<sup>187</sup> In the early 1890s, the Cayuga Lake Railway Company connected the park to Ithaca with a trolley line .

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<sup>186</sup>This amounted to about \$20 a semester, or about \$525 in today's money.

<sup>187</sup> Forty acres of the Renwick holding was later bought by the Cascadilla School for use as an athletic facility.

The railway company also developed part of the park as an amusement area. The park included a zoo, a vaudeville theater, a pavilion, and, eventually, a carousel, a shooting gallery, and rides. At the east end of the park was a steamboat pier for pleasure excursions on the lake.

After the Cayuga Lake Railway Company built the trolley line and the amusement area at Renwick park, it then hired Conway's band to perform at the park, hoping to increase travel on the new electric railway and increase business at the park. This gave Conway a steady and certain summer income, which enabled him to contract with professional players for the summer.<sup>188</sup> That was important because theater and orchestral musicians generally lost work during the summer as theaters in cities became too hot to endure. Conway's band, then, offered musicians work at the time of year that they needed it most. The gig with Conway was a desirable job, and, as Conway's reputation grew, good, professional musicians tried to secure it. Conway's band turned from a unit staffed completely or almost completely by amateurs into a unit consisting of a substantial number of professionals. The following program is an example of the repertoire played by the Ithaca band early in its career at Renwick Park:

#### Part I

March: Hamlin Rifles.....Hall  
 Gems of Stephen Foster.....Tobani  
 La Czaine (Mazurka Russe).....Gsnne  
 Caprice Heroique: Awakening of the Lions,,,,,,,,,,,,,,,,,,,,,DeKohski  
 March: Olevine.....Vandercook

#### Part II

Overture Stradella.....Flotow  
 Serenade.....Moskowsky  
 American Patrol.....Meacham  
 Corncracker Dance.....Meacham

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<sup>188</sup> The employment contract sometimes called for 10 men at some performances and the full band at others.

March: Belle of New York.....Clark

As Fonder notes, this is not a difficult program, and it is similar to the kinds of pieces played by Gilmore and Sousa.

The next CNYVFA convention took place in Oswego in early August of the 19 bands and one drum corps that participated in the parade, four took part in the band contest. About 20,000 witnessed the parade; 8,000-10,000 attended the band contest. The following review of the contest appeared in the *Ithaca Journal*:

Goettell's Band of Syracuse . . . played a short, simple march and played it fairly well, but as a band it did not appear to be well-balanced; Goettell playing the coronet [sic] and being too prominent all through the piece. The overture was "Poet and Peasant." The fault in the first selection was apparent in this rendition, and about half the piece was lost on the judges, they being too far away to hear the pianissimo parts, which was fortunate for Syracuse, for, when the judges couldn't hear they took it for granted it was perfect.

Next came the Baker and Severenson Band of Binghamton.<sup>189</sup>

The names of the selections played could not be learned, but they were catchy and full of life, and well rendered, but simple. [note: the overture was *The Beautiful Galatea* by von Suppe] This band was not well balanced and a number of unofficial judges marked down a considerable number of errors against them. At the conclusion of their pieces the Binghamton Band were given evidence that they were in the home of their friends as the vast crowd of Binghamton people shouted, their bravos. If this was done to influence the judges it succeeded.

Next came the Ithaca Band, the finest and largest in the parade. . . . For the march the band played "Dunlap Commandery" and played it with spirit, perfect tempo and beyond criticism. For the overture, the "Bohemian Girl" was selected. This was a beautiful rendition, not a break was made during the whole piece, the noisy crowd assembled around was stilled by the sweet music, and the

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<sup>189</sup> Binghamton is, today, the site of another college of the State University of New York system.

clarinet parts were played finely; in fact the whole band played as they never played before . . .

Finally came the Parker band [of Sayre] . . . playing a fine march and winding up with "Poet and Peasant." The work of the Parker band was far ahead of that of Syracuse.<sup>190</sup>

When the results were announced, Binghamton took first, Syracuse second, Ithaca third, and Sayre fourth. The *Ithaca Journal* reported that the crowd was extremely dissatisfied with the judging and that many people from Binghamton expressed the opinion that their band should not have been given first place. The general conclusion was that the judges were prejudiced or incompetent.

Discussion of the contest continued in the newspapers for the next week. One of the aspects of the contest argued about was the use of professional "ringers" in the bands. Many bands hired professional musicians who were not regular band members specifically for a contest. This was illegal, but many bands did it. The Ithaca band included professional musicians, but they were regular members of the band. That, too, was part of the discussion.<sup>191</sup>

Conway, Treman, and the Ithaca Band were upset about the result of the contest and vowed to avoid such a finish again. To that end, they began adding unusual instruments to the band to deepen and broaden their sound. Before the Oswego contest, the band consisted of the following instruments:

- 1 piccolo
- 7 clarinets
- 5 cornets
- 4 alto horns
- 2 saxophones
- 4 trombones
- 1 euphonium
- 1 tympani

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<sup>190</sup> Fonder, PATRICK CONWAY, pp. 55-56.

<sup>191</sup> I've included details of this competition in some detail to convey how they were judged and how seriously towns took these contests.

2 tubas

By the time of the next CNYVFA convention, the band consisted of the following:

- 1 piccolo/flute
- 1 E<sup>b</sup> clarinet
- 8 E<sup>b</sup> clarinets
- 1 bass clarinet
- 1 bazon [sic]
- 3 saxophones
- 7 cornets
- 4 alto horns
- 4 trombones
- 1 euphonium
- 2 E<sup>b</sup> tubas
- 1 BB<sup>b</sup> tuba

Notice not only the the types of instruments has expanded but also that the ratio of reeds to brass had altered in favor of the reeds. This was the band that won a contest in Boston against a band for Baltimore. Their performance in the contest so impressed observers that word began to spread that Conwa and the band were becoming a force to be reckoned with. That growing reputation led to even more professional musicians agreeing to join the band.<sup>192</sup>

The band played the following program at Ithaca's Lyceum Theatre on November 14, 1896:

- 1. March: King Cotton.....Sousa
- 2. Fantaasia: Village Life in the Olden Time.....LaThiere
- 3. Two Little Bullfinches (Trio for piccolo  
and two clarinets.....Kling
- 4. Vocal Quartet: Reveries.....Storch

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<sup>192</sup> Treman encouraged this process by hiring band musicians to play at his Lyceum Theatre in Ithaca to supplement their work with Conway's band.

5. Overture: William Tell.....Rossini
6. Trombone Solo: Leona Polka.....Zimmerman
7. Descriptive: A Hunting Scene.....Buccalosi
8. Vocal Solo: For All Eternity.....Mascheroni
9. Selection: Rigoletto.....Verdi
10. Cornet Duo: Cheerfulness.....Gumbert
11. Coon Song: 'Rastus on Parade.....Mills

The hall was not full. This was not unusual: People still regarded wind bands as outdoor performers, and indoor performances were not widely popular. This would change over the next ten years.

At this point in the history of the Ithaca City Band, the repertoire of the group included the following numbers:

#### Marches

- Chicago Post March (Brooks)
- The New Woman March (Holst)
- The Picador March (Sousa)
- Black America March (Mills)
- Tenth Regiment March (Hall)
- The Gladiator March (Sousa)
- The White Squadron March (Tobani)
- Cosmos March (Althouse)
- National Guard March (Miller)
- Home Guard March (Stahl)
- El Capitan March (Sousa)
- Medley March (Althouse)
- Darlington March (Alexander)
- Rusticana March (Bellstadt)
- Belle of New York March (Clark)
- Althotas Narch (Farrar)
- 2<sup>nd</sup> Connecticut Regiment March (Reeves)
- Bombasto March (Farrar)
- Detroit Journal March (Wright)
- Up the Street March (Morse)
- Punjab March (Payne)
- Palatinus March (Hall)
- New Ideal March (Carlton)

Napoleon March (Luscomb)  
King Carnival March (Rosey)  
Hamlin Rifles March (Hall)  
American Patrol (Meacham)

#### Orchestral Transcriptions

Poet and Peasant Overture (Suppe)  
Bohemian Girl Overture (Balfe)  
La Vestale (Mercandante)  
Ernani Overture (Verdi)  
William Tell Overture (Rossini)  
The Artist's Life (Strauss)  
Last Love Czardas (Brahms)  
Cab-Can (Offenbach)  
Semiramide Overture (Rossini)  
Attila (Verdi)  
Scenes fro Simon Boccanegra (Verdi)  
Wanderes Ziel Overture (Suppe)  
Faust Selections (Gounod)

#### Dance Selections

Don't Be Cross Waltz (Zeller)  
Land of My Dreams Waltz (Tobani)  
La Czaine (Ganne)  
Virginian Skedaddle (Rosenfeld)  
The Fairy Dance (Tobani)  
Trolley Galop (Laurendau)  
Irish Artist Waltz (Walcott)  
Eugenie Gavotte (Chambers)  
Concert Polonaise (Beissig)  
Hearts and Flowers Polka (Tobani)  
The Coquette (Sousa)

#### Descriptives

Two Pictures of North and South (Bendix)  
Musical Scenes from Switzerland (Langey)  
Three Quotations (Sousa)  
Indian War Dance (Bellstadt)

Village Life in Olden Times (LaThiere)  
Forge in the Forest (Michaelis)  
The Hunt in the Black Forest (Voelker)  
A Hunting Scene (Buccalosi)

#### “Coon” Songs

The Darkies Jubilee (Turner)  
The Darville Dance (Laurendeau)  
Pastimes on the Levee (Turner)  
Plantation Echoes (Couterus)  
Nigger in the Barnyard (Lowenberg)  
The African Wedding (Bennet)

#### Popular Medleys

Medley around the Metropolis (Beyer)  
Medley of Popular Airs (DeWitt)  
Gems of Stephen Foster (Tobani)  
Sounds from the Sunny South (Isenman)  
A Base Hit Medley (DeWitt)  
In Gay New York (Engel)  
Grand American Fantasia (Bendix)  
Southern Melodies (Conterno)

#### Solos and Section Features

Cornet solo: Souvenir de la Suisse (Liberati)  
Cornet solo: Tom Bowling (Hartman)  
Tuba solo: Beelzebub (Cattozi)  
Euphonium solo: Old Folks at Home (Stewart)  
Saxophone solo: Longing for Home (Hartman)  
Trombone solo: Leona Polka (Zimmerman)  
Vocal solo: Infelice (Verdi)  
Vocal solo: Se Saran Rose (Arditi)  
Variations for each instrument: Fantasia on My Old  
Kentucky Home (Dalby)  
Clarinet section feature: A Musical Joke (Schreiner)

Miscellaneous selections (idylls, original band  
overtures and popular songs)

Overture Fantastique (Dalbey)  
Bridal Rose Overture (LaVallee)  
A Gaiety Girl (Jones)  
Maritana (Wallace)  
Little Christopher (Kerker)  
Serenade (Moskowsky)  
First Heart Throbs (Eilenberg)

In the event, the contest at the CNYVFA convention proved an anticlimax. The convention was held in Waterloo, which is in the far north of New York State. The distance to the site cut back significantly on the number of participants and onlookers. Only ten bands and two drum corps were in the parade, and only two, including the Ithaca band, signed up for the contest. And, when the other band (the Lestershire band) realized that they would be competing against Conway and the Ithaca band, they dropped out of the contest. At first, the officials conducting the contest toyed with simply cancelling the contest, but this would have left the Ithaca band stuck with the costs of travel to the convention without the \$50 prize to help offset those costs. In the end, the contest officials agreed to award the prize provided the Ithaca Band performed for the convention. The band did--in the rain. Despite the rain, 3,000 people attended the performance.

The following year, the CNYVFA convention was held in Lockport. The Ithaca Band prepared Rossini's *Semiramide Overture* and Althouse's *Cosmos March* for the contest. There were no geographic challenges to attendance that year, and eight bands entered the contest. Finally, Conway and the Ithaca Band won first place.<sup>193</sup> The news was telegraphed to Ithaca at 10:13 p.m., where the town rang the firebell to collect the citizens and announce the news. Upon their return, the band was received with a parade, fireworks, a feast, and entertainment.

The CNYVFA victory increased Conway's reputation considerably, both inside and outside Ithaca. Despite his satisfaction with his victory, Conway did not become complacent: He dedicated himself to significantly

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<sup>193</sup> The judge, Dan Godfrey (identified as "an old English Bandmaster"), was reported as telling band members John Fisher that he had never heard *Semiramide* better played.

improving the band in time for the next convention. By the summer of 1897, the band included 25 resident members and 15 nonresident members. The band's instrumentation included the following:

- 1 Flute/piccolo
- 1 Oboe
- 1 Bassoon
- 1 Clarinet
- 4 Solo B $\flat$  clarinets
- 3 First B $\flat$  clarinets
- 3 Second B $\flat$  clarinets
- 1 Alto saxophone
- 1 Tenor saxophone
- 1 Baritone saxophone
- 1 Solo cornet/conductor<sup>194</sup>
- 2 Solo cornets
- 1 First cornet
- 1 Second cornet
- 1 Third cornet
- 1 First horn
- 1 Second horn
- 2 First Trombones
- 2 Second trombones
- 1 Third trombone
- 1 First euphonium
- 1 Second euphonium
- 1 BB $\flat$  bass
- 1 First E $\flat$  tuba
- 1 Second E $\flat$  tuba
- 1 Snare drum
- 1 Cymbal
- 1 Bass drum

Note, again, not just the increase in size of the band but also the further increase in the proportion of reeds to brass. In addition to the changes in

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<sup>194</sup> Conway, of course

instrumentation, the 1897 band also included a greater number of professional musicians than the previous year's band.

The 1897 convention was held in Waverly, New York, and the judge of the band contest was the noted bandleader and composer, D.W. Reeves. Seventeen bands were in the parade, and four chose to participate in the contest. The Ithaca band played first, performing Vitor Herbert's *His Highness* as its march and Rossini's *William Tell Overture* as its overture. Although their performance was much admired, the Binghamton Band took first place, with 69 points to the Ithaca band's second place finish with 66 points. Given that it was the highly respected Reeves who had made the decision, the result was generally accepted (and the Binghamton band's performance was widely conceded to be excellent). Of course, the Ithaca band was disappointed at winning the \$75 second prize instead of the \$150 first prize.

To complicate matters, the purchase of new instruments prior to the contest had put the Ithaca band into a serious amount of debt. Conway began to organize a series of eight annual band fairs to improve the band's finances. The 1898 fair was highly successful, with a satisfactory number of donations, entry tickets, and purchase of goods.<sup>195</sup> There was plenty of entertainment, including a comedian and a performance of the One-In-Hand Mandolin Club. The duo of Happy Daniels on the fiddle and Patsy Conway on the cornet also performed, and the Ithaca Conservatory sent over a group of violinists to play solos.<sup>196</sup> Of course the band played, too. Altogether the band raised \$1,200. In addition, the summer season at Renwick Park was particularly successful, thanks to a new park director who was a cornetist himself and booked the Conway band more frequently than in previous years.<sup>197</sup>

The 1898 CNYVFA convention at Cortland was a near rainout. It

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<sup>195</sup> Helping the donation process was a squadron of well-dressed young girls who approached male attendees and pleaded for donations. It worked.

<sup>196</sup> Students of the local fencing instructor also gave fencing demonstrations.

<sup>197</sup> On the other hand, a new series of performances at DeWitt park, owned by the city, did little to help the band's finances.

was poorly attended, and only four bands entered the band contest. Two of the bands, the Sayre band and the Baker and Severson Band, pulled out after hearing the Ithaca band play. The Ithaca band easily defeated the Groton Cornet Band, their only remaining competitor, and took home the \$100 first prize.

The week after the CNYVFSA convention was the convention of the statewide firefighters' convention. This convention drew bands from outside of New York State, such as the renowned Allentown Band of Pennsylvania, as well as in-state bands. Both the Allentown Band and the Bauer band from Scranton, Pennsylvania consisted of 75 members. The crowd for the contest was between 20,000-25,000 members. The Ithaca band again opened the contest. The band played Taylor's *March of the Citizen Soldiers* as their march and Rossini's *William Tell Overture* as their overture. As the bands played, it became clear that the competition was between Conway's band and Bauer's band, a band consisting of many musicians known nationwide. W.D. Reeves was, again, the judge. The judging was close, with both bands tying on points for the march . . . but Conway's band scored one point higher for the overture. The Ithaca band managed to score 81 out of 84 possible points and took home a first prize of \$300. And, once again, the band received a triumphal reception upon its return to Ithaca.

The Ithaca band did not participate in the 1899 CNYVFA convention or the statewide convention. It was barred from participating in the CNYVFA convention because it was held in Ithaca, and local bands were not permitted to play at conventions held in their town. The band missed the statewide convention in deference to playing at the statewide Democratic Party convention.

There was no CNYVFA band contest in 1900 or in any year thereafter. Conway had managed to use the few years in which the contest was held to spread his reputation statewide and regionally. On the basis of that reputation, Conway decided to hire more professional players and take more profitable jobs outside of Ithaca to support the more expensive band.<sup>198</sup> One consequence of this was that the town that was supporting the band would be hearing less of it. Along with an expansion

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<sup>198</sup> Conway knew that he'd made the big time when Dousa started raiding Conway's band for musicians.

of the band came an expansion of repertoire. The 1900 band boasted of a repertoire that included 100 overtures and 300 marches. New band publications were now sent regularly to Conway for his consideration. With the new influx of professional musicians and an emphasis on well-paying engagements to fund the band, the Ithaca City Band was becoming less of a municipal band and more of a professional band.

A rare glimpse of band rehearsals in 1900 comes from an observer of one of Conway's open rehearsals:

Twenty-four members were arranged in a semi-circle last night, precisely as the band is seen at public concerts at Renwick or DeWitt Park. A shelf-rack containing perhaps a hundred different sets of sheet music stands in a corner convenient to the leader and conductor. Each piece [sic] of music is carefully selected from publishers' advertisements and duplicated for every instrument of the band. This makes the numbers of sheets count up to the thousand and forms an item of continuous expense. Packages of new music are received weekly.

Five new pieces of music were distributed by the leader to each player . . . and given a fair trial and the opinions of the members were received at the end of each. Some pieces were condemned by unanimous vote, others received a divided sentiment upon their musical merits. Others still were immediately pronounced good, and added to the repertoire of the band.

The members were decidedly democratic in their choice of music and accorded the widest liberty of opinion. During the actual rehearsal, perfect discipline exists. Personal ambition to excel is the dominating influence in the band room as well as in public. Mr. Conway is only one of the many and not necessarily a leader in that manner. He relies safely on that characteristic among the members.

During a rehearsal of Wagner's difficult and famous "Lohengrin" last night, Conductor Conway stopped the players 13 times for correction. A clarinet [sic] was "sounding flat" and his acute ear discovered it. The instrument was soon set to tune. The several horns were tested and "Lohengrin" was begun again.

Another stop was to direct a young member to blow a fuller and less timid passage on his saxophone. The leader stopped the band at another time during the piece to say that the abrupt ending of

certain quarter notes gave them a comedy sound, while they are really grand and serious and Wagner intended them to be. After four trials the "comedy" disappeared from the quarters.

Not a word or look of displeasure or objection was noticed among the musicians to Conway's interpretation of this musical composition that terrorizes young and immature players.

"An Italian in Algiers" was a new piece "tried" last night. The members admired it and it will probably be a popular overture in Ithaca and Elmira over the summer. It is not so heavy as "Lohengrin" and was executed at first sight with comparative ease.

After it was ended Leader Conway said: "The horns may go now, but I wish the reeds to stay for more practice." "Won't you give us a march before we go?" asked Charles Brissett. "Yes, of course," answered Conway and the band played a new march, "Our Senator" by E.P. Brooks of Oswego, that pleased the members and gave them no trouble to read and play it as well as if they had "tried" it many times. It is dedicated to Senator T.C. Platt, and will be played often in this vicinity by the "all soloist" band.

Plenty of talking, running the gamut on the instruments and hearty laughing at individual breaks in time and tune keep up the interest of the players between pieces when Conway's baton is not beating time. The rapid improvement made by young Fred Brissett with his clarinet and young Boshier on his cornet is noticeable. They are close students of standard music and band discipline. Several other students played other instruments very well last night.

One of the most interesting things observed by this visitor is the varying expression in Leader Conway's face during the execution of a very difficult passage in the heavy standard overtures, until the members have thoroughly mastered the composition, when his face lights up with unconcealed satisfaction and pride, and he looks from one to another of the members and utters words that encourage and inspire them. Then follow the comments of the members upon the music that give rise to all kinds of fun and friendly enjoyment. The splendid music of this band, when heard in public, does not show any of the hard and studious work that makes it possible and earns its

members genuine fame throughout this and other states.<sup>199</sup>

It should be noted that Conway was highly regarded by his musicians for his integrity and skill as a soloist and a conductor. One member observed that if Conway looked at a piece of music and conducted it once it was permanently in his memory. This led to players who returned to his band for 20-25 years. The demands of conducting, however, meant that Conway soloed less as time passed.

### *Conway's band turns professional*

The 1900 band consisted of 36 members and included the following instrumentation:

- 1 flute
- 1 oboe
- 1 bassoon
- 1 E $\flat$  clarinet
- 10 clarinets
- 4 saxophones
- 4 cornets
- 4 horns
- 5 trombones
- 1 euphonium/tuba
- 3 tubas
- 3 percussion

Notice that, yet again, the reeds had expanded *viz a viz* the brass.

The Ithaca band's break into the big time occurred with the 1901 Pan-American Exposition in Buffalo, New York. The exposition was a combination trade show and international diplomatic and economic mission, meant to encourage trade and goodwill among Mexico, Canada, and the United States. There were demonstrations of new products and

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<sup>199</sup> Fonder, PATRICK CONWAY, pp. 81-83.

technologies,<sup>200</sup> along with such entertainments as bicycle races, military drills, fireworks, and the usual midway attractions.

Musically, the exposition boasted six band performances and an organ recital every day. The band performances were divided among 22 bands for the five-month duration of the exposition.<sup>201</sup> The bands selected to play at the exposition included the following:

- 1<sup>st</sup> Artillery Band (Mexico)
- Havana Municipal Police Band (Cuba)
- 74<sup>th</sup> Regimental Band (Buffalo)
- 64<sup>th</sup> Regimental Band (Buffalo)
- 71<sup>st</sup> Regimental Band (New York City)
- 13thBand (Hamilton, (Ontario)
- Sousa's Band (New York City)
- Elgin Band (Elgin, IL)
- Scinta's Band (Buffalo)
- Carlisle Indian Band (Carlisle, PA)
- Ithaca Band (Ithaca, NY)
- Phinney's U.S. Band (Chicago)
- Robertson's Band (Albany)
- 48<sup>th</sup> Highlanders (Toronto)
- Kirk's Band (Cleveland)
- Salem Cadet Band (Salem, MA)
- Brooke's Marine Band (Chicago)
- 19<sup>th</sup> Regiment Band (St. Catherines, Ontario)
- Ladies Military Band (Boston)
- Innes Band (New York City)
- Detroit Band (Detroit)

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<sup>200</sup> A big attraction was a glass fountain by Louis Tiffany, with the colored glass and water enhanced by steam, lighting, and electrical effects. A self-propelled mower, movies, and a stereopticon also attracted considerable attention. And there was a copy of the Minnesota State Capital building carved out of butter.

<sup>201</sup> The Temple of Music was the spot where, three weeks later, President McKinley would be shot, thus putting Teddy Roosevelt in the White House.

Weber;s Band (Cincinnati)  
Porto [sic] Rican String Band (New York City)

Bands were booked for various lengths of time, from five days to three months. Local bands stayed the longest; the bands of Sousa, Brooke, and Innes stayed three weeks. Conway's band stayed one week.

Conway was engaged from August 5-11, playing two concerts per day. He never repeated a number during his engagement. Here is a concert program from August 5:

1. March, "Four Kings".....Booke
2. Overture "Oberon".....Weber
3. Selection, "The Monks of Malabar".....Englander
4. Concert Mazurka, "Amorosa".....Navarro
5. Scene and Aria from "Il Trovatore".....Verdi

Intermission, 10 Minutes

6. Selection, "Hodge, Podge & Co.".....Bratton
7. Trombone Solo, selected.....Zimmerman
8. Descriptive Fantasia, "At the Old Grist Mill".....Mueller
9. March, "Hurrah Boys".....Lacalle

Conway's band's performances at the Pan-American Exposition brought considerable national attention to the unit. The band got a cover photo and story in the October 1901 *Metronome*, and the *Buffalo Enquirer* remarked that no band surpassed Conway's in the crowds attending its performances or in the admiration for band.

Despite the attention drawn to the band, its finances were troubled. Meeting the salaries of band members was one of the biggest expenses of the Conway band, or any other band for that matter. Pay for musicians in 1900-1901 depended upon the length and nature of the job. Pay scales were set by the Musicians Protective Union, and affiliate of the American Federation of Musicians. The Union was started in large part by Eb Treman, and Conway, a strong pro-union man, carefully abided by union strictures. An open air concert paid \$2.00 per musician (about \$50 in today's money); a parade lasting less than two hours paid \$2.50. Theater performances or a rehearsal of up to three hours length also paid \$2.00.

For all of these performances, the leader was paid a dollar extra. An important dance or ball would pay \$6.00, provided it began no earlier than 9 p.m. and ended no later than 4 a.m. For such an engagement, the leader got double the pay of an ordinary bandsman for such a dance. For a touring band, the other big expense was travel.<sup>202</sup> As the Conway band became, increasingly a touring band, its expenses rose. During 1900-1901, its expenses matched incom (including support from Treman<sup>203</sup>), despite the benefit of regular concerts at Renwick Park in Ithaca that required no travel and despite fundraisers.<sup>204</sup>

Two weeks after the engagement at the Pan-American Exhibition, the band announced that the unit would have to disband on October 1. Ithaca rallied round and managed to stave off the band's bankruptcy. In fact, the financial situation was not quite as dire as the band made out, but the simple fact was that Ithaca was too small a town to support a band that was, increasingly, a professional unit. And it was becoming more difficult to convince Ithaca to donate to the band when the band was on the road and away from Ithaca more frequently.

As the band became more professional, its repertoire included a greater number of orchestral transcriptions and fewer popular songs. Here is a program from a Lyceum concert in December of 1902:

#### Part I

Phedre Overture.....Massenet  
 "Inflamatus" from Stabat Mater.....Rossini  
 (A. Schirra, cornet soloist)

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<sup>202</sup> Touring musicians were expected to pay for their own food and lodging (at about \$3.00 per day) out of their salary. Salaries on tour ran about \$35 a week.

<sup>203</sup> It took about \$3,000 in donations to keep the band afloat, with Treman raising about \$2,200 from others and making up any shortfall out of his pocket.

<sup>204</sup> At this time, fundraisers included steamer excursions on Lake Cayuga, band fairs, and exhibition baseball games (Conway was a baseball fan, and he and the band had their own team).

Slavic Dance No. 8.....	Dvorak
Old Folks at Home Air Varie.....	Cos
(A. Stengler, clarinet soloist)	
Airs from "The Defender".....	Deunre

## Part II

Andante from Symphony No. 5.....	Beethoven
Orpheus.....	Oberthauer
(M. Clark, harp soloist)	
"Dance of the Hours" from La Gioconda.....	Ponchielli
Minuet.....	Paderewski
"Shepherd's Life in the Alps" Fantasia Pastorale.....	Kling

Of course, as was the practice with Sousa and Pryor, when an encore was demanded, Conway's band played a march. These bands knew what audiences liked best.

The program above was attended by C.P. Weaver. Weaver was an important individual: He was the manager of Philadelphia's Willow Grove Park, the top booker of bands in the country. Willow Grove Park was noted for its selectivity . . . only the best bands played there. The park billed itself as the "summer entertainment capital of the world," and past performers at the park included Walter Damrosch and the New York Philharmonic, Sousa's band, Innes' band, Brooke's Marine Band, Victor Herbert's Band, and Godfrey's British Guards. After hearing Conway's band in December of 1902, Weaver offered the band a two-week engagement in August of 1903. With that offer, Conway's Band was recognized as one of the best bands in the country. After the band's engagement, the *Philadelphia Sunday Record* wrote of the band, "As a high class musical organization, which is equally at home with either the classics or the popular airs of the day, it may be said to have few equals."<sup>205</sup> At that time, too, Weaver again contracted with Conway for a two-week appearance the following summer.

In 1904, Conway extended the touring period of the band from early March through the end of the summer. The group played to uniformly

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<sup>205</sup> Quoted in Fonder, PATRICK CONWAY, p. 98.

excellent reviews. None of this, however, improved the financial situation of the band. By now, the band had as many world renowned soloists as Sousa and Pryor. Such soloists knew their worth and expected it to be reflected in their paycheck. In addition, the band's membership fluctuated from 35-50 members, depending upon the nature of the engagement (if additional instruments were needed, Conway added them on a temporary basis). None of this was cheap. Fonder's conservative estimate of Conway's weekly payroll was \$720, or about \$18,000 in today's dollars. Once again, the news hit Ithaca that the band would be dissolved or moved to another city unless its financial situation improved. Once again, Ithaca collected sufficient money to alleviate the band's financial situation (which, once again, was not nearly as dire as the news reports indicated).

As the band spent more time away from Ithaca on tour, concerts in Ithaca became more important as they became fewer in number. Events in Renwick Park did not merely fill the park area near the bandstand: Boats crowded Lake Cayuga near the shore to hear the band.<sup>206</sup> The crowds were estimated at between 3,000-4,000 people per concert. All of this was greatly appreciated by the Cayuga Lake Railway Company, which owned the amusement area in the park and the trolley line that brought the crowds to and from Renwick. Conway also played at fundraising events, some civic events, and dances. The dances became exclusive, formal events attended by about 75 couples each.<sup>207</sup> The following is a representative sample from a typical dance booklet:

## Part One

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<sup>206</sup> One observer claimed that you could walk over the water from one end of the park to the other without getting wet.

<sup>207</sup> In those days, dance booklets or dance cards were printed for attendees. There were spaces next to each dance on the booklet or card in which dancers could write the names of their partner for that dance. Women were expected to agree to dance with whomever asked them timely for a particular dance (although they were known to lie about availability if the request came from someone particularly obnoxious or if they were saving the dance for someone special). For years after the custom disappeared, women and men would decline invitations with the metaphor, "My dance card is full." Yes, that's how old I am.

1. Waltz–A Message of Spring.....Luders
2. Deux Temps–What the Brass Band Played.....Morse
3. Waltz–Under the Roses.....Grim
4. Deux Temps–The Tale of the Turtle Dove.....Luders
5. Waltz–Wedding of the Winds.....Hall
6. Deux Temps–By Right of Sword.....,Bendix
7. Waltz–Peggy O’Neil.....Blanke
8. Deux Temps–Back, Back to Baltimore.....Van Alstyne
9. Waltz–O’Reilly.....Jerome
10. Deux Temps–I Want to Be a Soldier.....Dreser

## Part Two

11. Waltz–Dream of Heaven.....Bauer
12. Deux Temps–I Can’t Do the Sum.....Herbert
13. Waltz–Cecilia.....Maurice
14. Deux Temps–Down the Field.....Friedman
15. Waltz–Babes in Toyland.....Herbert
16. Deux Temps–Country Dance.....Brown
17. Waltz–Cordalla Malone.....Schwartz
18. Deux Temps–Yazoo Buck.....Godfrey
19. Waltz–Love and Life in Vienna.....Komzak
20. Deux Temps–Goodbye, Little Girl, Goodbye.....Cobb

For those innocent of French, “Deux Temps” loosely translated is a two-beat piece of music . . . that is, something you’d dance a two-step to, such as a march.

As the years went by, it became clear that Conway’s notion of touring differed from that of such bands as Sousa, Innes, and other touring bands. Because he had conducting obligations with the Cadet Band and teaching obligations at the conservatory and because he had guaranteed work for his professional band in Ithaca, Conway toured only in the summer. This fit well with musical life in the United States. During the summer, theaters in the big cities became too hot to attract audiences, leaving theater and concert musicians at liberty. Conway was able to hire them at reasonable prices by providing a paying job in the off-season. This meant that the band playing at Ithaca during most of the year was a smaller band of about 25 musicians, while the touring band was a larger unit playing a more

complex repertoire. In addition, as Conway toured and became more widely known, the band was referred to less as the “Ithaca Band” and more as “Conway’s band,” in imitation to the nomenclature of “Sousa’s band,” “Pryor’s band,” and “Innes’ band.” Eventually, upon Sousa’s advice, Conway himself adopted the name.<sup>208</sup>

The 1905 tour brought them to Willow Grove, Young’s Steel Pier in Atlantic City, Rochester’s Ontario Beach, parks in Cleveland and Youngstown, Luna park in Pittsburgh, each with a stay ranging from several days to several weeks. Reviews were laudatory. The Elks of Philadelphia presented him with an elaborately carved conductor’s baton made from wood taken from the original Independence Hall. Young’s Pier saw record-breaking crowds, and the Atlantic City *Daily Press* declared Conway’s band to be the best that had ever played there . . . and the Cleveland and Youngstown papers were even *more* enthusiastic. When the band finally returned to Ithaca, the following poem appeared in the *Cortland Standard*:

#### When Patsy Waves His Timestick

When Patsy waves his timestick an’ his band begins to play  
My heart it starts a-beatin’ in a cur’ous sort o’ way  
An’ my blood is all a-tingle an’ my feet they won’t keep still  
An’ I find myself a-dreamin’ of a farmhouse on a hill  
Where I used to dance with Hannah in the days of long ago  
To the music that was furnished with a fiddle an’ a bow  
An’ I quite forgit the fact that I am old an’ gray  
When Patsy waves his timestick an’ his band begins to play

I sit here on the Homer Green an’ I listen to each tune  
While fancy takes me back to one September afternoon  
When Hannah come to town with me to see the County Fair

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<sup>208</sup> Conway and Sousa had become good friends. The name change reflected reality: Conway conducted, selected the music, hired the band members, did all the booking, managed the tours, and was the public face of the band. Conway’s only help came from Eb Treman’s assistance with finances, and that was becoming less necessary every year.

The world was bubblin' over with its sunshine everywhere  
We two were might happy as we wandered hand in hand  
A-takinin' [sic] in the sideshows an' a list'nin [sic] to the band  
An' here I'm all alone agin, an' dreamin' of that day  
When Patsy waves his timestick an' his band begins to play.<sup>209</sup>

The *Detroit Free Press* declared him to be the successor to Patrick Gilmore. By this time, Conway had the northeast at his feet.

*The salad days for Conway's band*

Despite a thick touring schedule in 1907,<sup>210</sup> by 1908 the band had grown large enough—and expensive enough—that it could not survive in a town the size of Ithaca. In addition, enough local irritations had built up over the years that staying in Ithaca meant living with continuing problems.<sup>211</sup> As a last straw, Renwick Park stopped holding performances.

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<sup>209</sup> Quoted in Fonder, *PATRICK CONWAY*, pp. 109-10. Other tributes included publication of such pieces of music as the *Ithaca March* by Roland Seitz, the *Conway Cantata* by Russell Alexander, and the *Conway March* by Charles Sweeley.

<sup>210</sup> The band's successful summer tour led to the only tour outside the summer that the band ever took. The Keith vaudeville circuit contracted with Conway to tour the circuit that winter season in 1907-08, performing concerts twice a day (that was "big time" vaudeville; "small time" was four performances a day). Plus, the band was expected to provide musical backing for some of the acts. The work was hard, travel was frequent, and accommodations were poor. Band members paid about \$5 for a week's room and board, including stew or corned beef at night (cornin' helped hide the fact that some of the meat had started to go bad). Conway never did that again, despite further offers from Keith.

<sup>211</sup> For example, the local firefighters who had supported the band for years were having to hire other bands for their functions because Conway's band was either unavailable or too expensive. The Cayuga Lake Railway Company, which had provided Conway with steady work, became annoyed every time the band gave a concert somewhere in town.

Reluctantly, Conway announced that the band would be moving to Syracuse, a larger and more centrally located city than Ithaca. Fortunately, the separation from Ithaca did not engender hard feelings. It did mean, however, that Conway had to leave his work with the Cadet Band and the Conservatory.

The city of Syracuse offered certain advantages over Ithaca. First, Syracuse had access to more rail lines than Ithaca, making it easier, cheaper, and quicker to get to and from with respect to New England and New York. It simplified gathering musicians for the touring season and going in and out of home base while on tour. Second, because Syracuse was larger than Ithaca, it supported more theaters and other performing venues than Ithaca could. Third, it had its own tubercular clinic, which was an important consideration given Conway's son's continuing problems with the disease. And, fourth, it was near the family home of Conway's wife, Alice, bringing her closer to her family.

It is likely that Conway also weighed something else in making the decision to move. Syracuse had already tried twice, in the early 1890s and in 1907, to establish a symphony orchestra in the city. A third—and eventually successful—try would come in 1910. It is likely that planning for this third attempt was already underway when Syracuse urged Conway to move and that Conway knew about those plans. What *is* certain is that when the symphony orchestra *did* appear in 1910, its conductor was Patrick Conway.

Musical times were changing in the country in the early 20<sup>th</sup> century. Some of these changes were obvious: Ragtime had made syncopation popular, and syncopation (if not exactly ragtime syncopation) had infected pop music and dance music. The blues was becoming a white pop music sensation, too (although the pop blues of the teens was more pop and ragtime than blues). And jazz was being heard faintly on the vaudeville circuit (in the person of the Creole Jazz Band) and in a few cities (notably in San Francisco, in Chicago, on the East Coast in the form of stride, and—of course—in New Orleans). What was less obvious is that the wind bands were losing repertoire and prestige to symphony orchestras.

One of the things that had made wind bands so popular was their

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other than Renwick Park because it drew crowds away from the company's amusements.

flexibility. They could play all sorts of music, including art music. The addition of reeds to the brass band had given the wind band the equivalent of a string section, thus allowing it to perform symphonic music with some degree of credibility. For decades, that's how most Americans heard what we regard today as classical music.

But by the early 20<sup>th</sup> century, symphonies were appearing all over the country. The growth of conservatories and music departments meant more and more people who could play, teach, and write art music. National prosperity created the economic surplus that could be spent on such luxuries as music, including art music. And a growing middle class with sights set on upward mobility were anxious to assert their pretensions to upper class status by adopting the habits and manners of the upper classes. One of those habits was listening to art music. Thus, by the early 20<sup>th</sup> century, even small cities sought to have their own symphony orchestras. But as it became easier to hear orchestras performing symphonic music, there was less need or desire to hear wind bands perform their versions of the same music. The wind band versions of Wagner might be credible, but they were not the real thing. Thus, as the century wore on, wind bands lost status and repertoire. When these losses were added to the new entertainment competition from movies, phonographs, radio, and the syncopated dance music that people mistakenly called "jazz," the end of the great wind bands could be seen off in the distance.

In this light, Conway's decision to conduct the new Syracuse Symphony Orchestra in 1910 is entirely understandable. The group appeared under the auspices of the Syracuse Board of Education, and it began life with a series of Sunday concerts on December 4, 1910 at the city's Central High School with Conway conducting. The orchestra consisted of about 25 musicians, and it remained at approximately that size. The number of performances increased from three in 1910 to ten in 1916. The conducting job fit well into Conway's schedule: The orchestra played on Sunday, the day that theaters playing "lower" forms of music were shut by law.<sup>212</sup> In addition, performances began in late autumn and

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<sup>212</sup> Conway contributed his mite to breaking the Sunday ban on popular music. He knowingly performed a Sunday night concert on February 13, 1900 that violated the ban. The jury found him not guilty

concluded in early spring, when Conway was not touring. Conducting the orchestra, therefore, became an added source of income for Conway.<sup>213</sup>

Despite Conway's work with the Syracuse Symphony Orchestra, Conway's main job when he was not touring was performing and conducting theater music. He was the first leader and conductor of the pit band in Syracuse's newly-built Empire Theatre, the primary home of popular "legitimate" theater in Syracuse.<sup>214</sup> This is where patrons went to see works by George M. Cohan, Victor Herbert, Shakespeare, art music recitals, and some of the better vaudeville acts.<sup>215</sup> Conway's work in the pit involved coordinating music with soloists onstage (which meant practicing with them), performing music synchronized to the actions and moods of stage performances, playing transitional music between acts and before and after the show, and playing music for magic lantern projections of lyrics for audience singalongs. The most complex musical task came in 1913, when the Empire added two- and four-reel silent films to its offerings. A discussion of the problems associated with accompanying silent films, however, will have to await a future chapter. For now, we'll note that films gradually began to crowd out live entertainment over time, something else that we'll talk about in the future. One result of the dwindling of live

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(presumably on the grounds that the jury members liked him).

<sup>213</sup> Fonder notes that Conway's repertoire with the symphony orchestra resembled his repertoire with the wind band, minus the pop music. For examples of programs played by the Syracuse Symphony Orchestra in 1910 and 1911, see PATRICK CONWAY, pp. 128-29. For a list of works performed by the orchestra under Conway, see pp. 130-32. Fonder also notes that Conway stayed current with new compositions in the art music world.

<sup>214</sup> The Weiting Opera House was the prestige theater in Syracuse, staging operas, operettas, symphonic orchestras, art music recitals, and the occasional top-of-the-line wind band.

<sup>215</sup> The theater was owned by the Klaw and Erlanger Syndicate and was "big time" vaudeville—two shows a day when vaudeville was on the bill. The other two theaters in Syracuse, the Bastable and Grand Theaters, were strictly vaudeville.

entertainment was a cutthroat competition that saw the gradual replacement of pit bands with cheaper pianos or, preferably, organs.

In addition to his work with the Syracuse Symphony Orchestra and in the theaters, Conway continued to play for summer concerts, dances, celebrations, fairs, auto shows,<sup>216</sup> picnics, parades, rallies, building dedications, and civic events in Syracuse and in other towns in central New York State during the off-season. Some of the dances included two bands, one at each end of the hall or armory, and when one band took a break, the other played. This had been the format used at dances at Cornell, and the same format would later be used at such venues as Harlem’s Savoy Ballroom. The off-season band consisted largely of local musicians from the Syracuse area, unlike the professional, 50-person touring band.

For six years after coming to Syracuse, Conway enjoyed great success with his summer tours. The following is a chronological, year by year schedule tours of Conway’s band, compiled by Mark Fonder:

1909		
Idora Park	Oakland, CA	8 weeks
Electric Park	Kansas City, MO	3 weeks
Riverview Exposition	Chicago	3 weeks
Young’s Pier	Atlantic City	4 weeks
Idora Park	Oakland, CA	1 week
1910		
Little York Park	Cortland, NY	1 week
Willow Grove Park	Philadelphia	2 weeks
Luna Park	Washington, D.C.	3 weeks
Young’s Pier	Atlantic City	9 weeks
Corn Palace	Mitchell, S.D.	[?]
1911		
Idora Park	Oakland, CA	7 weeks
The Oaks	Portland, OR	3 weeks
[?]	Salt Lake City	2 weeks
Riverview Park	Chicago	1 week

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<sup>216</sup> “For the times, they are a-changin’ . . . .”

Iowa State Fair	Des Moines	1 week <sup>217</sup>
Minnesota State Fair	Minneapolis	[?]

1912

Little York Park	Cortland, NY	1 week
Willow Grove Park	Philadelphia	2 weeks
Victor Talking Machine	Camden NJ	2 days
Indiana State Fair	Indianapolis	1 week
Iowa State Fair	Des Moines	1 week
New York State Fair	Syracuse	5 days
Texas State Fair	Dallas	5 days

1913

Little York Park	Cortland, NY	1 week
Willow Grove Park	Philadelphia	2 weeks
Victor Talking Machine	Camden, NJ	4 days
Canadian National Exposition	Toronto	2 weeks

1914

Little York Park	Cortland, NY	1 week
Willow Grove Park	Philadelphia	2 weeks
Victor Talking Machine	Camden, NJ	4 days
Iowa State Fair	Des Moines	1 week
Nebraska State Fair	Lincoln	[?]

1915

Panama-Pacific Int'l Exposition	San Francisco	7 weeks <sup>218</sup>
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<sup>217</sup> Conway's band was not the big attraction at this fair, despite the enormous reception the group received. Even more attention was drawn to demonstrations of a brand new gadget that people had to see to believe: the Wrights' biplane.

<sup>218</sup> One example of the friendship between Conway and Sousa came in 1915, when they were both engaged to play at the Panama-Pacific

Victor Talking Machine	Camden, NJ	2 weeks
Willow Grove Park	Philadelphia	2 weeks
Victor Talking Machine	Camden, NJ	8 days

1916

Central Park	New York City	1 day
Victor Talking Machine	Camden NJ	2 weeks
Willow Grove Park	Philadelphia	2 weeks
Riverview Park	Chicago	2 weeks
Million Dollar Pier	Atlantic City	4 weeks
Canadian National Exposition	Toronto	2 weeks <sup>219</sup>
New York State Fair	Syracuse	5 days
Western Pennsylvania Exposition	Pittsburgh	3 weeks
Cotton Palace Exposition	Waco, TX <sup>220</sup>	3 weeks

The opening of amusement parks on the outskirts of big cities, parks serviced by electric trolley lines, was the death knell for some local bands. To attract people to commute people the parks, the parks had to hire big-name bands. There were a lot of them in those days. Fonder lists a selection of the professional touring bands as follows: Cavallo's Band, Mary Butler and Her Ladies Military Band, the Banda Rossa, Feagan's Family Band, Phinney's U.S. Band, Lily's Concert Band, Creatore's Band,

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Exposition in San Francisco, along with the official band of the exposition, led by Charles H. Cassassa. Several times, the three bands combined, and the three conductors took turns leading the unified band of 170 musicians.

<sup>219</sup> Attendance was less than expected at the Canadian Expo, thanks to WWI. As a member of the British Commonwealth, Canada was in the war along with Britain.

<sup>220</sup> While it may seem superfluous to add "TX" to Waco, I point out that there is also a Waco, Nebraska. I don't suppose too many people are likely to know that, but you would if you'd lived for a while in Nebraska.

Mitchell's Anthracite Band, the Kilties Band, Brooke's Marine Band, Pryor and His Band, Banda Mexicana, Wheelock's Indian Band, Circillo's Concert Band, Circillo's Concert Band, Shafer's Brooklyn Marine Band, Kryl's Band, Zittle's Royal Band, Neil Sullivan's Band, Phasey's Band, Vessella's Italian Band, Obimeyer's Band, Zito's Brass Band, Newlan's Concert Band, Herbert Clark's Band, Edwin Goldman's band, and Liberati's Band . . . not to mention Sousa himself. Small, less-accomplished local bands couldn't deal with professional competition and lost work. Moreover, as audiences got a taste of what a top-notch, professional band sounded like, they were less tolerant of the limitations and foibles of the local amateurs. Thanks to professionalization and increased competition from other forms of entertainment, the amateur bands that had so dominated the later 19<sup>th</sup> century were dying.

Notable entries in these tours are Conway's stops in Camden, New Jersey to record for the Victor Talking Machine Company. Conway's performances at Willow Grove attracted the attention of Frederick W. Hager, the director of the Victor and Zonophone recording companies. Hager signed Conway to a Victor contract.<sup>221</sup>

These were the days of acoustical recording. Yes, records can be made without electricity. You thickly coat a disc made of stiff cardboard or wood with wax and put the waxed disc in an icebox until it's cold. Then, you put the disc on a turntable, put a needle to the disc, and, as the turntable revolves (thanks to a hand crank), you gradually move the needle closer and closer to the center of the disc. Meanwhile, someone makes noise into the wide end of a big megaphone. At the narrow end of the megaphone is a membrane that is attached to the needle cutting into the wax. As the sound coming into the horn hits the membrane, the membrane vibrates, which, in turn, makes the needle vibrate. When the recording is done (usually in about three minutes), you lightly brush the wax disc with graphite then dunk it in a chemical bath. Twelve hours later, you remove the disc, which now has acquired a hard metal shell. The shell is stripped from the wax and placed in a nickle bath. This forms a hard metal disc known as a master record. The master is backed with steel to

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<sup>221</sup> Hager also became a close friend of Conways and was as close to being a manger for Conway as Conway ever had. Conway described him as a "personal representative."

make it more sturdy. A mixture of shellac, lampblack, and clay is then pressed between two heated rollers to flatten it out and make it more malleable. A glob of the shellac mixture is then hydraulically pressed by a master record on top and another master record on the bottom, forming a two-sided pressing. When it cools, that disc is an acoustic record. Its sound quality is fairly poor by our standards, but music and lyrics are entirely recognizable (you can tell the differences between musical instruments and between most singers).

Besides lousy fidelity, the biggest problems with acoustic recording were that (1) the process had difficulty picking up low frequency sounds (and when low frequency sounds got loud enough to record, they often caused the needle to jump too violently); (2) it would only record whatever was near enough to the “horn” (i.e., the big megaphone) to allow the horn to capture the sound; (3) the only way you could adjust the relative loudness of one sound versus another was by making them louder or softer or by making them closer or farther from the horn; and (4) you couldn’t edit; if you made a mistake, you had to re-do the entire recording. All this meant that you had to carefully adjust the positions of all concerned if you were recording a band, you had to de-emphasize instruments with a lot of low frequency sounds and de-emphasize instruments that were naturally louder than others, and you had to get performers who could get it right in one or two takes . . . mistakes cost money and pissed everyone off.

From 1912 to 1920, Conway made over 200 recordings for Victor, Edison, Okeh, and Pathé, recording companies.<sup>222</sup> He began with an exclusive contract with Victor, which also had under contract Sousa, Pryor, Kryll, Oreste Vessella, and Lt. William Santlemann. That made Victor the largest purveyor of recorded wind band music in the world. Band leaders were paid either a flat fee or a percentage of sale for recording; musicians were paid a minimum of \$2 per hour. The songs to be recorded would be determined by Victor from a list given by each band leader. Victor would

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<sup>222</sup> The best discography of Conway’s recordings is Frederick Williams’, “Appendix II: The Conway Band Recordings, 1912-1922, in Fonder, PATRICK CONWAY, pp. 269-91. Recordings released after 1920 were made from masters cut in 1920 or earlier. Altogether, the 200 recordings were eventually released and re-released as about 350 sides.

try to select what it thought would sell, co-ordinate releases by its various bands under contract to avoid excessive duplication, and select what could be recorded without copyright difficulties. Conway's recordings not only earned him income; they also brought his name and music to a wider public, thus increasing demand for him on the concert stage.

The 'teens of the 20<sup>th</sup> century were the high water mark of the professional big bands: The local, amateur bands were already in decline. It is fitting, then, to leave the career of Conway's band in that decade with the following review of Conway's band of that period from Alfred Metzger, critic with the *Pacific Coast Musical Review*:

Mr. Conway's band resembles a symphony orchestra of 200 players in its tone quality and while his programs contain many of the classical and operatic works, they also contain works of less musical importance and perhaps greater popularity. He never descends to musical vulgarity, but restricts himself decidedly, even in his lighter vein, to the better class of musical composition. Besides the judicious selection of lighter and brighter works, Mr. Conway, with the finesse of a true artist, directs his band with a delicacy worthy of an orchestra. This refined band director never resorts to the blaring of the trumpets and beating of the drums characteristic of the garden variety of brass bands but with the instinct of a true musician, keeps his organization within the limits of harmony and soft shadings characteristic of a genuine concert band.<sup>223</sup>

#### *World War I and Conway's band school*

A sharp break in Conway's career came with America's entry to World War I in 1917. In 1915, Conway's son Paul's tuberculosis had grown more serious, and the Conway family moved to Albuquerque, New Mexico for the sake of Paul's health. Conway kept an apartment in Syracuse, however, for the conduct of business in that city. Then, the 1918 *Jacobs Band Monthly* reported Conway to be a resident of New York City, living close to the residence of his business manager, Fred Hager. In

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<sup>223</sup> Quoted in Fonder, PATRICK CONWAY, p. 158.

effect, Conway's profession had made him a nomad.<sup>224</sup>

When the United States entered the war, there was not the usual flood of musicians into the services, for several reasons. First, the army didn't care much about music for the soldiers. Must higher ups either didn't believe it affected morale or thought that morale was a dispensable luxury. The result was that bandmen didn't get much time to practice, which meant that army bands stunk. So what did bandsmen do that prevented them from practicing? That brings us to the second reason for musicians' reluctance to join the ranks: Military bandsman was a crappy job. Calling military musicians "bandsmen" was something of a misnomer, since they spent a lot of their time digging holes in the ground, grooming horses,<sup>225</sup> and carrying stretchers, as had been true in the Civil War.

All that changed when Gen. John J. "Black Jack" Pershing discovered that the French military bands were so much better than the American military bands that the French were saying rude things about the Americans behind Pershing's back. Pershing gave immediate orders to fill bands with the proper number of musicians, make sure they had instruments that actually worked, were given plenty of time to practice, and ensure that every bandmaster had at least the rank of second lieutenant. He also went to conductor Walter Damrosch for a plan to use French leaders and musicians to train American bands. Lt. Raymond Eberling recorded the results of Pershing's reforms:

My band drills daily, one hour being devoted to band movements, foot drills, etc.; then we have 45 minutes for calisthenics [sic], and the balance of the day is devoted to musical duties, rehearsals, etc.; we have three concerts a weeks; the men are off three nights a week; they get three meals a day and I have yet to hear any

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<sup>224</sup> It's possible, too, that some trouble had arisen between Conway and his wife, although there is no evidence confirming that. What *is* known is that Conway had the same fundamental influence toward pretty women as he had toward pie.

<sup>225</sup> Yeah, in the age of machine guns and rapid-fire artillery the big brains in the army still thought we needed horse cavalry. You can lose a lot of men and horses that way. More rationally, horses were also used to haul artillery.

complaints . . . we have seven hours a day for musical studies alone.<sup>226</sup>

The number of musicians in the ranks went up substantially. Eventually, about 10,000 musicians either were drafted or volunteer to serve, with most of these going to Europe.

As would be true in World War II, the war created problems for wind bands. With so many musicians entering service, either as bandsmen or as fighting soldiers, finding competent players was difficult or impossible. The war effort also tied up travel resources, thus making touring more complicated. Moreover, anti-German sentiment cut seriously into the repertoire of the best wind bands: Art pieces by Mozart, Beethoven, Mendelssohn, Schuman, Wagner, and Strauss were off limits.

Faced with these new difficulties, Conway joined the army instead of touring. As had been done with Sousa, Conway was sent off to train bands. Conway was sent first to Camp Yaphank on Long Island. At Yaphank, he was assigned to train the band there, and he had every expectation that he would be sent to France with that band. But Conway was 53 years old ad a nationally-known musician. Consequently, the army had no intention of sending him off to France to get his butt shot off. Instead, the army sent him to Camp MacArthur in Waco, TX.<sup>227</sup>

Conway didn't do much of the actual band training at Camp MacArthur: Most of that was done by the lieutenants under him. His job was to organize and direct the training. Given the quality of the average musician in the army, the repertoire of military bands was considerably lower in the level of difficulty than tha bands that Conway was used to. The following is a program played by the Camp MacArthur Base Hospital Band, performed at Cameron Park for the Cotton Exposition:

1. March, Allied Victory.....Zickel

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<sup>226</sup> Quoted in Fonder, PATRICK CONWAY, p. 168.

<sup>227</sup> He made a transitional stop in Dallas where, as protocol demanded, all musicians were first tested to see if they could actually play their instrument. When the examining board realized who they had to examine, there were red faces all around. He was immediately commissioned a captain and assigned as a bandmaster.

2. Airs from "My Soldier Boy".....Romberg
3. Cornet Solo: Concert Polka.....Chambers  
(Charles Parker, cornet)<sup>228</sup>
4. Two Popular Songs
  - (a) A Little Birch Canoe and You.....Roberts
  - (b) When We Went to Sunday School.....Van Alstyne
5. Serenade, The Harlequin's Millions.....Drigo
6. Tone Poem, The Evolution of Dixi.....Lake
7. Medley, Bits of Remick's Hits.....Lampe

The following is a schedule of Conway's tours during the war years:

1917		
The Zoo	Cincinnati	1 week
Victor Talking Machine Co.	Camden NJ	11 days
Willow Grove Park	Philadelphia	2 weeks
Eastern States Exhibition	Springfield, MA	1 week
New York State Fair	Syracuse	5 days
1918		
Victor Talking Machine Co.	Camden NJ	3 days
Willow Grove Park	Philadelphia	2 weeks
[Received Army commission]		
1919		
Victor Talking Machine Co.	Camden NJ	3 days
The Zoo	Cincinnati	2 weeks
Steel Pier	Atlantic City	13 weeks
Tompkins County Fair	near Ithaca, NY	1 day
New York State Fair	Syracuse	4 days
Cotton Palace Exposition	Waco, TX	[?]
1920		
Royal Palm Park	Miami	14 weeks

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<sup>228</sup> Oh, don't be silly! You know damn well it's not *that* Charles Parker.

Automobile Show	Raleigh, NC	1 week
Edison Phonograph Labs	New York City	1 week
Steel Pier	Atlantic City	13 weeks

1921

Willow Grove Park	Philadelphia	2 weeks
[Various municipal parks]	Central NY state	2 weeks
Northeast Food Exhibit	Springfield, MA	1 week

Conway's most important assignment in the army was to put together a 75-man band that would eventually serve as the band of the air arm of the army (what would eventually become the Army Air Force, then the Army Air Corps, and finally the United States Air Force). Oh, and he was told that the band had to put to shame the "President's Own" band . . . that is, the United States Marine Band once led by Sousa.<sup>229</sup> As it happened, however, Conway was in Washington, D.C. while such a band was only half-trained when the war ended.<sup>230</sup> At the end of the war, Conway was transferred to Fort Sam Houston where he demobilized.<sup>231</sup>

At first, Conway was optimistic that the end of the war would mean a return to the glory days of the big professional wind bands. But it soon became clear that the audience for wind band music had shrunk, as Americans turned to other, newer entertainment options. The first sign that

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<sup>229</sup> It used to be that, in most times, the enemy of anyone serving in the military wasn't foreign . . . it was all those other U.S. services. These were the ones who competed with you for honor and funding, and they had to be beaten back at every turn.

<sup>230</sup> Conway may have been in Washington to take part in the great debate over whether the air arm actually *needed* a band. In fact, Fonder couldn't find any orders ever given from the top to form such a band. No doubt the advocates of such a plan were hoping to keep Conway in Waco until they could present the doubters with a *fait accompli*. Then you count on inertia to keep it going. This is high-level military strategizing at its best.

<sup>231</sup> At his request, Conway's captain's commission was renewed until 1929. Upon his death, he was posthumously appointed a Captain in the Army Air Corps, an appointment that included a pension for his widow.

Conway recognized that times had changed was the size and structure of Conway's postwar band. It consisted of the following:

- 2 flutes
- 1 oboe
- 1 bassoon
- 1 E $\flat$  clarinet
- 8 B $\flat$  clarinets
- 1 baritone saxophone
- 4 cornets
- 3 horns
- 3 trombones
- 2 euphoniums
- 2 tubas
- 2 drums

Piccolos, harp, and some bass horns had disappeared, and the band had shrunk from a high of 48 members to 30. The band's touring had changed, too. There were fewer places on the schedule, although the stays at most places was longer. The band, too, stayed mostly in the east. The days of coast-to-coast touring and brief stays in small towns were over.

Part of the reason for the shrinking of the Conway band was a serious shortage of wind band musicians. This was peculiar. Pershing had ordered the training of about 16,000 bandsmen during the war. Where had they all gone? Some of them had gone into the new dance and jazz bands (*much* more on that in a far distant chapter). Fonder also opines that a good chunk of them had become college and high school band leaders.

Football, urban living, and John Dewey had a lot to do with the shortage of musicians. The 1920s were the first golden age of college. College students became envied icons of the twenties, complete with raccoon coats, ukeleles, and flivvers. And among the activities of the college crowd was sports. Particularly popular was football . . . which is one reason why the first golden age of college also became the first golden age of football. When someone got the bright idea that a band could liven up a football game and hype the crowd, suddenly college bands that had been tied up with ROTC activities found themselves playing during football games. Before you knew it, *every* college team with any pride had its own

band during games. But college bands needed band directors. Given that this was a stable job with a regular and dependable salary *and no touring*,<sup>232</sup> a whole lot of musicians looked at the life of a touring musician and at the life of a college band leader, and decided that teaching looked pretty good.

High schools had their own reasons for creating bands. Despite Lowell Mason's successful introduction of music instruction into the public schools, this did not mean that public school students were taught to play musical instruments. Mason had taught music through singing, not by playing instruments. Moreover, while some schools followed his example, the great majority did not. For 50 years after Mason set his example, vocal music was an extracurricular activity at school, and stabs at bands and orchestras were, at most, sporadic. Schools believed that they were charged with teaching practical subjects that the country needed taught to survive and grow.<sup>233</sup>

What started a change in this approach was America's urbanization between 1885 and 1910. In that period, the growth of cities led to a quadrupling of secondary schools in the United States. This growth was occurring at a time when the nation was concerned about a flood of immigrants who needed acculturation into the country and concerned about the moral consequences of city life. The nation was especially concerned about the effect of urbanization on the young.<sup>234</sup> It was also a period when the ills of *laissez faire* economics and urban poverty became generally apparent and created support for progressive programs to alleviate these ills. Urban public schools found themselves expected to provide health centers, child guidance clinics, hot lunches, and playgrounds. This was also the period in which strong bodies were

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<sup>232</sup> There are some people who enjoy touring. These people are not sane, as they themselves will generally admit.

<sup>233</sup> And, frankly, they were right.

<sup>234</sup> Various groups of "pioneer" organizations that brought city youth into the country, taught them old-fashioned practical skills, and preached god, morality, and country appeared in the latter part of this period. Many of these groups were eventually absorbed by the Boy Scouts of America.

equated with strong minds and moral behavior.<sup>235</sup> Citizenship classes appeared, and sports began to be considered conducive to educating intelligent and well-behaved citizens. Thus, urban schools began to include interscholastic athletics and military training programs as part of their curriculum. At the same time, learning to play a musical instrument was believed to teach discipline and improve health (especially if you were blowing into the open end of something or other, which was thought to strengthen the lungs and discourage tuberculosis). Thus, the combination of more urban schools, worry about immigrants and the plight of urban youth, and progressive programs for dealing with urban social ills was one strain of thought that encouraged the teaching of instrumental music.

The other strain of thought leading to teaching instrumental music in the schools flowed from John Dewey. Dewey strongly believed in experiential learning. Dewey's educational philosophy was influential in American schools in the early 20<sup>th</sup> century. For Dewey, education was a process of developing social competences. According to Dewey, a child learns such competences by doing. It is in performing tasks that the student has interactions with others and other sorts of experiences that require the student to exercise independent judgment and execute decisions. It is the student's active role in learning that leads to social competence, that is, leads to someone who aptly participates in and influences the world. By developing competences and participating in the world, the student comes to understand the world in new ways. In sum, direct experience through activity is the basis of learning.

With respect to music, the obvious application of Dewey's philosophy to that discipline is to have the child actually *play* music. And because Dewey believed that a student should acquire competences relevant to his own society, Dewey-influenced high schools' turning to playing instruments within the most popular musical unit of early 20<sup>th</sup> century American society, the wind band, was nearly inevitable.

Where collegiate and high school turns toward winds bands met was

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<sup>235</sup> As a classicist, ex-competitive swimmer, ex-weightlifter, and ex-martial artist I'm in complete sympathy with the strong bodies/strong minds connection. However, a strong body doesn't *ensure* a strong mind, as any number of left tackles can demonstrate (nor do athletics *preclude* a strong mind; there are plenty of highly intelligent left tackles, too).

on the gridiron. Many colleges and urban high schools had interscholastic football programs by the turn of the century, and custom decreed that a football team without a band was like an Oreo without a glass of milk. High schools created wind bands of varying--and often dubious--quality ostensibly to support military training and assuredly to goose on the crowds and players at the football field. Few bandleaders had any formal training in music. Most were ex-bandsmen, teachers of other subjects with some sort of music lurking in their background, or part-time music teachers more comfortable with a piano than a cornet. Volume counted for more than expertise in the one place where a band mattered most: on the football field. The fact that the average concert performance of a high school band was enough to jar your fillings loose was of secondary importance.

The need for improvement in the quality of band instruction was matched and trumped by the need for quantity, especially in the 1920s. In the 1920s, the expansion of high school bands became an explosion of supernova intensity. The United States Bureau of Education estimated that there were 88 high school bands in the country in 1920; it estimated that in 1929 there between 15,000 and 25,000. There was a roaring demand for a *lot* of good bandleaders.

It was easier to get away with bad bandleaders because band hadn't been a subject taken for credit. Participation in bands and orchestras had traditionally been an extracurricular activity, while singing, if taught, was generally part of the curriculum. Often, a "free" or "study" period was used as a band or orchestra period. But over the teens and twenties, more schools began to include band and orchestra as a subject for credit. A speech at the Music Supervisors National Conference in 1923 averred: Edgar B. Gordon, addressing a number of supervisors at a sectional meeting of the MSNC in 1923 in Cleveland:

The high school band is no longer an incidental school enterprise prompted largely by the volunteer services of a high school teacher who happens to have had some band experience, but rather an undertaking which is assigned to a definite place in the school schedule with a daily class period under a trained instructor and with

credit allowed for satisfactory work done.<sup>236</sup>

The bandsmen who had been trained during their military service in World War I were one source of bandleaders for the burgeoning school band movement. Members of local bands who could no longer compete against the touring bands and alternative sources of entertainment were another. But most of these teachers lacked any serious understanding of any band instrument other than the one they specialized in, and few of them had a sound theoretical understanding of music. Something more was needed.

It was the shortage of musicians for professional touring bands confronted Conway with the shortage of college and high school bandleaders that was causing the shortage of available professional musicians. Confronted with the growing need for more band musicians and for good band directors to train the next generation of wind band musicians, Conway founded a school to train band directors.

In 1921, Conway decided to move back to Ithaca, where he had strong educational connections. The Conway Military Band School opened in September 1922 in affiliation with the Ithaca Conservatory. The school was intended both as a source of musicians for Conway's band and as a training ground for school band directors. The school started with small quarters behind the main building of the Conservatory, using instruments from Conway's band and music from the band's library

Although billed as the first band school in the United States, at least four schools had preceded it: Dana's Musical Institute (Warren, OH; 1869), The United States Army Musical School (1911), march composer Frank H. Losey's music school (Erie, PA; 1914), and bandleader Frederick Innes's music school (Denver, 1919). What made Conway's school unique was that it promised instruction by specialists on each instrument, rather than instruction on all instruments by the bandleader. Conway hired members of his band and members of symphony orchestras as instructors.

The school's curriculum was based on a three-year program with 17-week terms. It included such theoretical subjects as harmony, solfeggio,

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<sup>236</sup> Quoting Edgar B. Gordon, at "The National School Band Movement," from *History of the Wind Band*, found at [http://faculty.virginia.edu/musi162/old/musi162\\_lecture5readings.htm](http://faculty.virginia.edu/musi162/old/musi162_lecture5readings.htm), accessed 6/21/19.

music history, and counterpoint in addition to practical instruction on all the band's instruments. Conway advertised the school in the general music periodicals and trade papers. Previous instruction on a musical instrument was not required in the early days of the school; all necessary instruction would be received at the school.<sup>237</sup> Each term's tuition was \$175 (about \$3,000 in current dollars). Private lessons were \$3.50 for instruction by the school's teachers and \$10 for instruction by visiting master teachers. Twelve scholarships from \$87.50 to \$600 were available as part of the scholarship program of the Ithaca Conservatory.

Conway was present at the school only Monday, Tuesday, and Wednesday of each week in its first year, as he had a full touring schedule to fill. There was some turnover: The assistant dean who subbed for Conway when Conway was absent and several teachers had to be replaced. Enrollment must have been limited, as only ten students participated in the school's first concerts. The first concert at which the band played with Conway conducting saw the performance of the following program:

Overture–Lustspiel.....Keler  
 Valse Intermezzo “Springtime”.....Drum  
 The Merry Lark.....Bendix  
 Conway School Military Band

Overture–Brittanicus.....Scassola  
 Only a Yearning Heart.....Tschaikovsky  
 The Witching Hour.....Poldowski  
 Conservatory Orchestra

Prelude in G Minor.....Rachmoninoff  
 Grethen Haller, Piano

Oriental Suite “In India”.....Popy  
 Conservatory Orchestra

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<sup>237</sup> Nevertheless, all students in the school's early years had already learned to play at least one instrument.

Polonaise.....Wieniawski  
Frances Yontz, Violin

Pomp and Circumstance.....Elgar  
Conservatory Orchestra

Conway also conducted the Conservatory Orchestra. The band consisted of 18 members, six of whom were faculty members or professionals from Conway's band. The group's instrumentation was as follows:

- 1 Flute
- 2 oboes
- 2 clarinets
- 2 saxophones
- 3 cornets
- 2 French horns
- 2 trombones
- 2 basses
- 2 drums

By the end of the spring term, the band was also playing the following numbers:

The Beautiful Galatea.....Suppé  
Air from "Sally".....Kern<sup>238</sup>  
Two Hindoo Pictures.....Hanson  
Famous Minuet.....Paderewski  
Evolution of Dixie.....Luke  
Scenes That Are Brightest.....Henton  
Irish Whispers Waltz.....Ancliffe  
Dance Suite.....Tschakoff

Enrollment increased in the second year,<sup>239</sup> and the band grew in size and variety of instrumentation, as follows:

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<sup>238</sup> Yes, that's Jerome Kern.

<sup>239</sup> By 1828, the school had a waiting list.

- 1 flute
- 1 oboe
- 5 clarinets
- 1 alto saxophone
- 1 tenor saxophone
- 6 cornets
- 2 trumpets
- 3 French horns
- 6 trombones
- 1 baritone horn
- 1 bass horn
- 2 drums.

Of the 30 band members, at least three were faculty members. While the horns overwhelmed the reeds, the band was at least filling out. Eventually, a freshman band also appeared to supplement the band consisting of more experienced students.

Conway was more involved in classes, rehearsals, and concerts in the second year. He was strict and expected perfection. Despite his strictness (and his temper), he was much admired by the students and recognized as an unquestioned authority on musical matters. The first eight graduates appeared in 1925, and Conway took two of them into his professional band.

In 1926, the Ithaca Conservatory and its affiliated schools received a new charter from the New York Board of Regents allowing their adoption of a four-year curriculum leading to a degree of Bachelor of Music. That program appeared in 1929, and it met the requirements for a teaching degree in New York and other states. This was just part of a national trend toward creating departments of music and graduating qualified teachers of music.

As demand for even the great touring bands waned, Conway began to realize that his academic legacy was going to lie in the high schools and colleges, as his graduates went out to teach and lead school bands, rather than filling the ranks of professional bands. He still urged graduates to play in touring bands in the summer (such as his own), but those jobs were fewer and fewer. In part, this was because Conway sought fewer professional engagements as his academic career absorbed him. One source of distraction from professional work was the new school band

contests that became popular in the 1920s (more about these in a far future chapter). Conway not only worked with the school bands to prepare for these contests, but the Ithaca Conservatory hosted the New York State School Band Contest in 1925 and 1926.<sup>240</sup> Conway also became a sought-after judge for high school and college band contests.

By the mid to late 1920s, it was clear that the Conway Military Band School was a self-supporting entity that could stand on its own feet. By the 1928-1929 school year, the main band consisted of the following:

- 3 flutes
- an unknown number of oboes
- 3 E $\flat$  clarinets
- 13 B $\flat$  clarinets
- 8 saxophones
- 1 bassoon
- at least 9 cornets/trumpets
- at least 2 horns
- 7 trombones
- 3 euphoniums
- 3 basses
- and an unknown number of drums

In that school year, the band was playing such works as the following:

- Overture—Force of Destiny.....Verdi
- Gems from “Chimes of Normandy”.....Planquette
- Three Dances from “The Bartered Bride”.....Smetana
- American Fantasy.....Herbert
- Overture—Sakuntala.....Goldmark
- Scene from the Ballet “La Source”.....De;ibes
- Reminiscences of Victor Herbert.....Lake
- Hungarian Rhapsody No. 1.....Liszt
- Largo from “Xerxes”.....Handel

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<sup>240</sup> Contests between orchestras, glee clubs, and old-time fiddlers and in one-act plays and declamation were included along with the band contests.

Souvenir.....	Herbert
Airs from "Hit the Deck".....	Youmans
March–Sterling Silver.....	King
Pelude in G Minor.....	Rachmaninoff
Southern Rhapsody–Virginia.....	Wood
Overture–William Tell.....	Rossini
Overture 1812.....	Tschaikovsky
Scenes from "Showboat".....	Kern
Rhapsody Espana.....	Chabrier
Airs from "Good News".....	DeSylva
Fantasia–The Shamrock.....	Myddleton
Airs from "Eileen".....	Herbert
Irish Reel–Molly on the Shore.....	Grainger
Prelude to the Opera "Princess Jaune".....	Saint-Saens
Airs from the "Merry Widow".....	Lehar
Sixth Hungarian Rhapsody.....	Liszt
Excerpt from the Opera "Boabdil".....	Moskowsky
March of the Toys.....	Herbert
Xylopjone Solo–Polly.....	Zamecnik
Cornet Trio–The Solitaires.....	Herbert
Soprano Solo–Kiss Me Again.....	Herbert
Trombone Solo–The Volunteer.....	Simons
Soprano Solo–Sweethearts.....	Herbert
Cornet Solo–Columbia Polka.....	Rollinson
Trombone Solo–Sounds from the Hudson.....	Clarke
Soprano Solo–Summer.....	Chaminade
Trombone Solo–Young Werther's Parting Song.....	Nessler
Cornet Solo–Josephine Waltz.....	Kryl
Soprano Solo–Aria from "The Firefly".....	Friml
Cornet Solo–Facilita.....	Hartman
Trombone Solo–King Carnival.....	Kryl
Cornet Trio–Triplet sof the Finest.....	Henneberg

The school had come a long way in a few years.

### *Conway's final years*

Conway's new national prominence, thanks to Willow Grove and

Victor recordings, not only brought him more bookings. It also resulted in such perks as a complete re-outfit of the band's instruments by C.C. Conn Musical Instrument Company in return for Conway's endorsement. It also made the best available musicians even more willing to seek him out as an employer. Conway's approach to repertoire, however, was little changed. Reflecting Conway's later repertoire are the following programs performed by the band on May 15, 1923 at Willow Grove:

Afternoon

1<sup>st</sup> Concert, 2:30 to 3:15

1. Overture, "Tom o' Shanter".....Drysdale
2. Airs from "The Magic Melody".....Stromberg
3. Three Arabian Dances.....King
  - (a) Caravan
  - (b) By the Fountain
  - (c) Bedouin
4. Baritone Solo, "Sole Mio".....Di Capua  
Mr. Carlo Ferretti
5. March from "Suite in D Minor".....Lachner

ELECTRIC FOUNTAIN DISPLAY, 4 O'CLOCK

2<sup>nd</sup> Concert, 4:30 to 5:30

1. Overture, "La Gazza Ladra".....Rossini
2. Scene from "Ruddygore".....Sullivan
3. Suite, "Silhouettes".....Hadley
  - (a) Spanish
  - (b) French
  - (c) American
  - (d) Irish
4. Soprano Solo, "The Bells of St. Mary's".....Adams  
Miss Vahrah Verba
5. Songs of Scotland.....Lampe

3<sup>rd</sup> Concert, 7:45 to 8:30

1. Overture, "Ruv Blas".....Medelssohn
2. Cornet Solo, "Russian Fantasia".....Levy  
Mr. Ernest F. Pechin
3. Scenes from "Carmen".....Bizet
4. Soprano Solo, "Little Grey Home in the West".....Lohr  
Miss Vahrah Verba
5. Three Light Pieces.....Fletcher
  - (a) Lubly Lulu
  - (b) Fifinette
  - (c) Folies Bergere

ELECTRIC FOUNTAIN DISPLAY, 9:30 O'CLOCK

4<sup>th</sup> Concert, 9:45 to 10:45

1. Overture, "Aroldo".....Verdi
2. Trombone Solo, "Carnival of Venice".....Arban  
Mr. Pedro Lozano
3. Hungarian Rhapsody No. 6.....Liszt
4. Baritone Solo, Barcarole from "La Gioconda".....Ponchielli  
Mr. Carlo Ferretti
5. Tone Poem, "The Evolution of Dixie".....Lake<sup>241</sup>

Conway's national prominence also resulted in new opportunities to perform. His childhood friend, famed New York Giants manager John McGraw, arranged for Conway's band to play at the opening of some Giants' home games. The band also appeared on radio, most notably on the new General Motors Family Hour show. in 1927. By the time of the 1926 Sesquicentennial Exposition in Philadelphia, his touring band consisted of the following instruments:

2 flutes  
1 oboe  
1 E $\flat$  clarinet  
11 B $\flat$  clarinets

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<sup>241</sup> From Goldman, THE WIND BAND, p. 83.

1 bassoon  
3 saxophones (alto, tenor, and baritone)  
3 tubas  
4 cornets  
2 trumpets  
4 horns  
4 trombones  
3 euphoniums  
3 percussion

Later in the decade, it slimmed down to the following:

2 flutes  
1 oboe  
1 E $\flat$  clarinet  
6 B $\flat$  clarinets  
3 saxophones (alto, tenor, and baritone)  
2 tubas  
3 cornets  
2 trumpets  
3 horns  
3 trombones  
2 euphoniums  
2 drums

More musicians were hired on a temporary basis as the job called for it.

While Conway played show tunes and some syncopated music, he did not care for jazz. As Conway put it:

Jazz is parlor and theatre music. The brass band is the great music of the outdoors. Jazz had never equaled such numbers as Flotow's Martha Overture and William Tell. The great crowds which attend band concerts appreciate music of this kind. No one would think of leading soldiers into battle with jazz.<sup>242</sup>

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<sup>242</sup> Quoted in Fonder, PATRICK CONWAY, p. 223. As far as the last remark goes, tell that to the Harlem Hellfighters and their proto-jazz band

Conway can be excused for this opinion: Ellington hadn't broken through yet.

As had been true of the Gilmore, Sousa, Innes, and Pryor bands, Conway's band had always included many noted soloists, including Lincoln Holroyd (cornet and, later, bandmaster), Getty H. Huffine (trombone, tuba, and composer), Ernest Williams (cornet, conductor, and composer), H. Benne Henton (one of the finest saxophone soloists ever),<sup>243</sup> and Frank R. Seltzer (cornet soloist, composer, and arranger). Conway himself was a cornet soloist, but he rarely soloed with the band or toured extensively as a soloist. He was a conservative but highly effective conductor; the wild gestures and postures of Creatore were anathema to him.

Conway died in 1929 following a prostate operation. He led his school up until his death. Along with Patrick Gilmore and John Philip Sousa, Conway was an inaugural member of the National Band Association Hall of Fame of Distinguished Band Conductors in 1980. Final words about Conway and his significance for the golden age of wind bands follow in the summary and conclusion.

### Summary and Conclusion

This and the preceding chapter have not been, by any means, an exhaustive examination of the wind bands of the golden age. Entirely missing, for example, was the use of wind bands by churches and revivals. Instrumental wind band works were quite popular in some churches, and cornet soloists, such as George Ives, led bands and audiences at religious revival meetings. Unfortunately, much of that music has been lost, and the story of the religious wind bands is only beginning to be told.<sup>244</sup>

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led by James Reese Europe (keeping in mind that they were the most decorated regiment of World War I).

<sup>243</sup> Henton was so renowned that Richard Strauss consulted him on writing for saxophone, and he was the only solo artist ever to play at Willow Grove Park.

<sup>244</sup> See, for example, Mark J. Anderson, *A SOURCEBOOK OF NINETEENTH-CENTURY AMERICAN SACRED MUSIC FOR BRASS INSTRUMENTS* (Greenwood Press: Westport, 1997).

Nevertheless, a general picture of the wind bands of the golden age emerges clearly from these two chapters. By the end of the Civil War, amateur and professional brass bands were rapidly growing in popularity. This was a trend that began before the Civil War, and it was a trend that the war probably encouraged by the exposure of large numbers of soldiers, especially in the North, to brass bands.

In addition to growth in the numbers of brass bands after the war, brass bands were beginning to evolve into wind bands. This evolution was encouraged by the example of such bands as the much-admired Gilmore band and those major bands that followed his lead. It was also enabled by growing prosperity, less expensive instruments, and an increased number of music teachers (the latter thanks to the growth of music conventions, conservatories, and music departments at colleges and universities). As brass bands turned into wind bands, they became able to play a wider variety of music with authority, including various forms of art music. Wind bands played arrangements of serious art music, light art music, vocal and instrumental music from the operas, and other theater music in addition to the marches, dance music, and popular music that they had previously played almost exclusively.

As the repertoire played by wind bands became more diverse and sophisticated, performances by the country's leading bands raised the technical standard expected of wind bands. Beginning with the example of Gilmore's band and followed by Sousa's band, many wind bands toured. These bands exposed parts of the country not reached by orchestras to orchestrated art music and theater music played at a level of excellence that inspired many local musicians to improve their own level of performance. In the process, it made music heroes of the great bandleaders and soloists who were avidly followed by admirers across the country. Touring also familiarized small and medium-sized towns with the music of Wagner, Rossini, Verdi, Mendelssohn, and Broadway as played on something more than a parlor piano.

The study of the bands of Wayne County, Pennsylvania reveal the forces working on a collection of local bands in a rural area. It showed that the life a a local wind band was relatively short and tenuous, that musicians might belong to more than one band at a time, that successful bands were well-integrated into other local organizations, that band members wrote or arranged a significant number of the works their bands played, and that, for the members of most local bands, band participation

was a hobby, not a significant source of income. These bands played few pieces of art music, focusing instead on marches, popular songs, and theatrical music. While the repertoire of these bands was limited to relatively easy-to-play pieces and arrangements, the bands were sufficient to the needs of the listeners for concerts, dances, and community events.

The examination of P.G. Lowery's career reveals the use of the wind band in the circus and minstrel show as well as for concerts, dances, and public events. In addition, as with the examination of Patrick Conway, it shows how talent, hard work, and the ability to take on a multiplicity of tasks could allow a musician—even an African-American musician in those unbearably racist days—to rise to the head of his profession.

The examination of Conway's life and career provided a glimpse of most aspects of the forces shaping wind bands during the golden age. His early career presented a picture of a local band, the Homer Cornet Band. This band was a municipal band; other local bands were sponsored by manufacturers, retailers, or other sorts of businesses. The Homer Cornet Band faced the eternal financial difficulties of the local band, scraping up money from a bit of municipal cash, donations, fundraising, and of course, performance fees and ticket sales. It also illustrated the desire of local bands to climb higher on the food chain and the methods they used to accomplish that. The Homer Cornet Band expanded its size and traded upward in the quality of its membership as the band's growing reputation attracted better musicians.

The Cortland Band and the early Ithaca band represented the next level up the band ladder, the regional band. They also illustrated the evolution of the brass band sound into something representing the orchestral sound of the symphony. The Cortland Band and the early Ithaca Band established a regional reputation by performing in wind band contests and sponsoring regional workshops and conventions. The expansion of the reed section of the band enabled these bands to credibly play a more varied repertoire, including operatic and symphonic art music. The Ithaca Band was able to afford new instruments, better musicians, and a larger and more varied library in part by the sponsorship of Ed Treman and in part by a regular engagement at Renwick Park that provided a financial floor for the band. And, of course, the band still sought donations, held fundraisers, and looked to other performance fees and ticket sales to keep the group afloat.

The third stage was reached when the Ithaca Band completed its

metamorphosis into a touring band. However, Conway's band was an exception to other touring bands. Unlike other bands, his band toured only in the summer. It was able to spend most of the year maintaining its connection with Ithaca, which meant retaining local support and regular local jobs, all of which meant a fairly safe source of regular income. This continuing financial security was an important reason why Conway successfully made the transition to touring, a transition that many bands were unable to survive. A second reason why Conway successfully transitioned into a touring band was that his transition was gradual. There was no sudden appearance of a full-fledged, very expensive band of professional-grade soloists and excellent section musicians that *immediately* required first class jobs to survive. Instead, thanks to its local financial base, the Ithaca band was able to grow slowly, as its finances improved with its growing reputation, trading up in personnel as it had the means to afford better musicians . . . which, in turn, further enhanced the band's reputation, thus giving it an entrée to increasingly better-paying jobs.

The final stage was reached when the Ithaca band became Conway's Band, a band with a first-rate national reputation. Once again, Conway's decision to tour only in the summer stood him in good stead. The summer saw many musicians at loose ends, and Conway was able to swoop in and collect some of the best instrumentalists in the country by giving them summer jobs. Some of these musicians stayed with him year round because they were able to teach at the Ithaca Conservatory or, later, at Conway's Military Band School while also working local band jobs. Conway's leadership and reputation and his band's superb musicians enabled Conway's Band to secure such high-paying and highly prestigious summer gigs as those at Willow Park and the Steel Pier.

Conway's career also illustrates the changes that challenged the wind bands . . . and also illustrates that these challenges were opportunities and not necessarily disasters. Amusement parks, recordings, radio, sports, and movies were alternative sources of entertainment that competed with wind bands for audiences. Yet, please notice that Conway was able to profit from most of these other sources of entertainment: He played at some of the biggest amusement parks in the country, made recordings, played on radio broadcasts, and performed at New York Giants home games, all of which gave him extra income and were publicity bonanzas. And, as the swing bands were later able to

prove, sound movies, too, could be a source of income for such bands as the Dorseys, Benny Goodman, Glenn Miller, and many others.

*Amusement parks, recordings, radio, sports and movies alone did not kill the wind bands: The syncopated dance bands and the swing bands not only survived these challenges but, like Conway, they were able to capitalize on them.* While these challenges threatened wind bands that couldn't turn them to advantages, they are insufficient to explain why the great wind bands died.

What killed the wind bands wasn't competition from alternative media: It was symphony orchestras and syncopation. The spread of symphony orchestras took back much of the repertoire that the wind bands had appropriated in the postwar era. The addition of reeds, which served as a substitute for a string section, allowed wind bands to play the orchestral repertoire. People who had no access to an orchestra could suddenly hear a reasonable facsimile of Mendelssohn, Brahms, Wagner, and Verdi. But as symphony orchestras became more common, they took that repertoire back. Why listen to Sousa play a "reasonable facsimile" of Verdi when you could hear the real thing from the Louisville Symphony Orchestra, the Canton Symphony Orchestra, the Omaha Symphony Orchestra, or any of the many college orchestras all over the country? And if your town didn't yet have a symphony orchestra, you could drive into the city in one of the new, cheap Ford cars to hear one. Or you could hear an orchestra on the Victrola or on the radio. The Victrola and radio weren't disasters for wind bands by themselves; they *were* disasters when they made orchestras available to the public.

Syncopated music was an even greater disaster. Marches and music grounded in syncopation are oil and water. Marches are foursquare, built on a 2/4 meter (with the strong beat on the 1) or 4/4 meter (with strong beats on 1 and 3). They stomp: They're *meant* to stomp. They create a powerful rhythm that carries you forward, shoulders squared and head high. Syncopation, on the other hand, is loose and snaky. It throws the beat in odd places. And the jazz variant on syncopation is even worse: In addition to weird offbeats, it gets slightly ahead of or behind the beat, and it may even emphasize the 2 and 4 beats of a 4/4 measure. Leaders such as Sousa and Conway were never able to reconcile themselves to this sort of music because it was the antithesis of the music they loved.

*When musical tastes changed to embrace syncopation, the wind bands struggled to stay in style.* Only a few bandleaders, such as Arthur

Pryor, embraced syncopated music (Pryor grew up in Missouri, the epicenter of ragtime). Most bandleaders resentfully added rags and cakewalks to their repertoires. Brooke went with coon songs in an attempt to sate the taste for syncopation. In the meantime, all the wind band leaders prayed that the whole syncopation thing would blow over. It didn't. With the arrival of the Dixieland Jazz Band in 1917, things got much worse. By the late twenties, Fletcher Henderson, Duke Ellington, the Jean Goldkette Bands, McKinney's Cotton Pickers, and many other great jazz bands were making it clear that the future was Louis Armstrong: It you ain't got that swing, you don't mean a thing. Bereft of their orchestral repertoire and unable to swing worth a damn, the great professional wind bands folded.

Their wonderful music didn't die, however. Thanks to people like Conway, the wind band repertoire was passed to thousands of college and high school bands who both preserved and added to the wind band legacy. And some of those bands, such as the Eastman Wind Ensemble under Frederick Fennell, were able to play at—and beyond—the levels achieved by the professional wind bands of the golden age. And, of course, we still have the military service bands with us, the bands that started it all. They've modernized and grown much more sophisticated than their ancestors . . . and they've been an important source of new repertoire. But we'll have to wait for another chapter for all that. In the meantime, we need to look at what was happening to African-American music after the Civil War.

But feel free to whistle "The Stars and Stripes Forever!" as we change chapters.

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