THE MANHATTAN MUNICIPAL BAND, 1920-1980: AN ETHNOGRAPHIC HISTORY

by

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B.A., University of Hawaii, 1965

A MASTER'S THESIS

Submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1983

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PREFACE

> The musicologist is concerned with music that exists, whether as an oral or written tradition, and with everything that can shed light on its human tradition.[1]

Town bands have been a part of musical life in this country since colonial days and have flourished in communities which have never had a symphony orchestra, chorus, or professional chamber music ensemble. Bands have come and gone because of changing availability of members, leaders, financing, social demand, and other factors, some of which will be examined in this paper. The Manhattan, Kansas, Municipal Band, founded in 1920, is one of the very few long-term survivors of this tradition. It is worthy of study, not only as a rare example of sustained existence, but also because it has helped meet the musical and social needs of a loyal audience for more than sixty years.

Musical activity, including numerous town bands of various sorts which have existed practically since Manhattan's founding in 1855, has flourished in Manhattan. The only substantial study of music in Manhattan, one of the larger and more important towns in Kansas, is Kathy Brown Rieger's fifty-three page "The History of Music at Kansas

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1 Claude V. Palisca, Musicology (Englewood Cliffs, N.J.: Prentice Hall, 1963), p. 116, quoted in Gilbert Chase, "American Music and Musicology," The Journal of Musicology, I:1 (January, 1982), p. 61.

State University: 1863-1950."[2] The following study not only encompasses another important facet of music in Manhattan, it also provides an overview of the nature of the town band in American culture.

One great advantage in the study of the Manhattan band is the ready availability of primary source materials, such as government documents, newspaper articles, and records of the band itself. The availability of musicians eager to share their reminiscences of band activities has provided an especially rewarding bonus. These, together with a variety of secondary source materials, make it possible to study the history of the band in detail.

Because it is a cultural activity, it is reasonable, if not necessary, to examine the history of the band using insights gained from the various social sciences and humanities including anthropology, ethnomusicology, history, musicology, and sociology. By taking this interdisciplinary approach, I hope to arrive at some larger picture of how a community band functions. Throughout this thesis, I will attempt to show that the study of music and culture cannot be separated without a loss of richness of understanding to both disciplines.

In addition to these scholarly reasons for this undertaking, I have two personal reasons. My first experience as a musician was in the seventh-grade band class. The teacher designated the three biggest boys--I was one--tuba players. Since that time, I have performed for over twenty years on tuba, double bass, and baritone horn. Most of that time I have played in wind ensembles of one form or another. Due to

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2 Kathy Brown Rieger, "The History of Music at Kansas State University: 1863-1950." (Master's report, Kansas State University, 1978).

this long acquaintance, I have a keen interest in them even though, like most students, aside from performance, my university training in music has totally ignored the existence of band music.

The other personal reason for this study is to learn the history of the city to which I moved in 1971. I feel that a knowledge of past local events will provide a sense of understanding and belonging, though I realize that many other immigrants--indeed, many natives--do not feel this need. Searching through local newspapers has acquainted me with not only the musical history, but also the political, social, and economic history of Manhattan.

I hope that the reader will find this unusual amalgamation of history and musicology both interesting and rewarding, and that he will be caught up in the spirit of enthusiasm which has kept me working at it for so long.

ACKNOWLEDGEMENTS

Many people have assisted in this undertaking. While it is not possible to mention them all, I will try to list briefly the more important ones, at risk of slighting those left out.

Members of my committee have all helped in numerous ways. In particular, my chairman, Dr. Craig B. Parker, has worked with me to organize and to present my material and has provided various references necessary to help to fill out the narrative. Dr. Harriet J. Ottenheimer of the Department of Sociology, Anthropology, and Social Work has shared her expertise in the social sciences. Dr. Homer E. Socolofsky of the Department of History has helped in matters of local and Kansas history as well as the problems of historiography itself. Other music department members who privede valuable advice included Dr. Paul Shull and Warren Walker. T. Hanley Jackson gave me use of the department's computer and helped me in its operation.

Seventeen people, listen in the bibliography, were interviewed and kindly furnished information regarding the band's history. Three individuals were particularly helpful: Charles Moorman who is a native of Manhattan and a founding member of the band; Lawrence W. Norvell who has been the director of the band since 1950; and Dr. Donald B. Parrish of the Department of Biochemsitry who has played clarinet in the band since 1934. Not only did each of them graciously spend several hours in interviews, but they also permitted me to call them from time to time for odd bits of information and insight. In addition to interviews,

Norvell also placed at my disposal the band's records going back to around 1930.

Gregg Gibson and Heide Clark in the Manhattan City Clerk's office gave me access to the City Commission's "Minutes." Relatives of various former band directors loaned me the several photographs that enliven these pages and also provided biographical information. They include relatives of the former directors Mr. A. L. Duckwall, Sgt. Marion Champ, Mrs. Ada Galecz, Mrs. Paul Feleay, Mrs. Jay Givens, Dr. Hoyt Brown, and Mr. Rex Conner; as well as Maida H. Loescher, Archivist, Military Service Branch, Military Archives Division, General Services Administration, and J. M. Bryant, Veterans Administration.

Thanks are due also to Mrs. Barbara Collins of the Riley County Historical Society, who located various items of band and local history, including photographs, in the museum's files; and to my parents, Dr. and Mrs. A. H. Banner, who read and criticized by manuscript. Above all, commendations are due to my wife Betty who provided support and understanding during the three years devoted to this project.

ABBREVIATIONS USED IN THIS WORK

ACBA The Association of Concert Bands of America.

BOC "Minutes" The "Minutes" of the Manhattan Municipal Band's Board of Control, unpublished documents belonging to the band.

DN The Manhattan Daily Nationalist, Manhattan, Kansas.

JBR The Journal For Band Research.

KHS The Kansas Historical Society, Topeka, Kansas.

KSA Kansas Statutes, Annotated, Topeka: State Printing Plant.

KSAC Kansas State Agricultural College, the name of the present University from its founding in 1863 until 1931.

KSC Kansas State College, the name of the present University from 1931 to 1959.

KSU Kansas State University, the name of the present University from 1959 to the present.

Merc The Manhattan Mercury and its predecessors, The Manhattan Mercury and Daily Nationalist, and The Manhattan Mercury and the Manhattan Morning Chronicle.

"Minutes" The "Minutes" of the Manhattan City Commission, an unpublished series of volumes in the City Clerk's office.

Nat The Manhattan Nationalist, Manhattan, Kansas.

RCHS Riley County Historical Society

Session Laws of (year) State of Kansas. Session Laws for the Year (_____). Topeka, Kansas: State Printing Plant.

CHAPTER ONE

INTRODUCTION

> The interests of a historian of music and musical life are not and ought not to remain confined to matters of musical esthetics or technique.[1]

Musicology

The ancient Greeks divided the study of music into two classes: the philosophy of music, which included the philosophical and social aspects of music, and the science of music, which included the materials and compositional techniques of music.[2]

> In 1955, a committee of the American Musicological Society defined musicology as: "A field of knowledge having as its object the investigation of the art of music as a physical, psychological, aesthetic, and cultural phenomenon."[3]

Implicit, but not developed, in this definition is the view that has claimed increasing attention in recent years, that "the study of music should be centered not on music, but on Man, the musician, acting within a social and cultural environment."[4]

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1 Oscar Sonneck, "The History of Music in America," Miscellaneous Studies in the History of Music (New York: MacMillan, 1921, reprint, New York: DaCapo Press, 1968), p. 342, quoted in Gilbert Chase, "American Music and American Musicology," The Journal of Musicology, I:1 (January, 1982), p. 59.

2 Donald Jay Grout, A History of Western Music, 3rd edn. with Claude V. Palisca (New York: W. W. Norton, 1980), p. 5.

3 Vincent Duckles, et al., "Musicology," The New Grove Dictionary of Music and Musicians (1980), XIII, 836; and Gilbert Chase, op. cit. pp. 59-62.

4 Duckles, p. 836.

This view is commonly associated with ethnomusicology, which some would consider a branch of musicology.

> Ethnomusicologists feel that their discipline does not need to be justified as a branch of musicology; rather, they would identify it with the main trunk. . . . "It is the function of all musicology to be in fact ethnomusicology; that is, to take its range of research to include material that is termed 'sociological'."[5]

While there is much merit in this view that all musicology is a part of ethnomusicology, not the reverse, musicology may be divided, according to Guido Adler, into two basic parts, historical and systematic. The former includes general music history, paleography, chronology, and so on; its subjects deal with music as it is narrowly defined. The latter, systematics, is sometimes defined as whatever is not included in the former. This definition is less than useful. It may be clarified by noting that systematics includes:

> fundamental research into the nature and properties of music, not only as an art, but as a sociological, acoustical, physiological, and psychological phenomenon. . . . It calls for the reopening of the basic questions that have occupied men's minds from antiquity, and still call for resolution in modern times: What is music? What function does it perform in society? What is the role of value in the musical experience? Of tradition?[6]

In 1916, three years before Adler published his classification scheme dividing musicology into history and systematics, Oscar Sonneck wrote the passage which opened this section which said that music history is more than the study of musical esthetics or techniques. Since then, others have enlarged upon this point of view. Mantle Hood, an ethnomusicologist, said:

> Ethnomusicology must rely on the collaborative efforts of the musicologist, the anthropologist, the ethnologist, the linguist, the psychologist, and the historian.[7]

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5 Ibid.

6 Ibid., p. 839.

7 Frank L. Harrison, Mantle Hood, Claude V. Palisca, Musicology, (Englewood Cliffs, N.J.: Prentice Hall, 1963), p. 226. Quoted in Chase, p. 61.

Commenting on this statement, Chase said:

> The essential message here is that of a collaborative effort, without which a truly comprehensive history of music in America cannot be written. The desideratum, as Hood suggests, is "the study of music in terms of itself and within the context of its society."[8]

At the beginning of this same article, Chase said:

> The main thrust of this brief article will be to promote the view that the musical history of the United States cannot be adequately delineated or interpreted except by a conjunction of musicology and ethnomusicology, which inevitably involves input from the social sciences. The ultimate result would be a cultural continuum rather than a fragmentation of forms, styles, and values. This last item is crucial, for music should be valued, judged, and historically interpreted in terms of its importance to mankind at all levels of society.[9]

Unfortunately, Chase, Hood, and Sonneck have held a minority view. For example, in The New Grove Dictionary of Music and Musicians, which incorporates numerous topics outside the high art-music tradition, many authors:

> profoundly prefer Princeton's prevailing philosophy of music history. What chiefly matters for them is "greatness in music." Folk and ethnic can prosper in their scheme, popular music much less, anything below that they deem superlative art-music not at all.[10]

This "Princeton's prevailing philosophy" seems to predominate elsewhere. Most major musicological journals contain an insignificant number of articles on the music of the common man.[11] Music schools at best grudgingly admit the study of jazz, popular, and band music to

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8 Chase, p. 59.

9 Ibid.

10 Robert Stevenson, "The Americas in European Music Encyclopedias: Part I," Inter-American Music Review, III: 2 (Spring-Summer, 1981), p. 194.

11 A major exception to this is American Music, "a quarterly journal devoted to all aspects of American music and music in America," edited by Allen P. Britton and published by the Sonneck Society and the University of Illinois Press. Volume I, number 1 appeared in spring 1983.

their curricula. The attitude is that these subjects are simply not worthy of serious study. This view was understandable in the days when society consisted of two groups: the educated upper class and the uneducated lower class. Today, the middle class has assumed overwhelming social and economic importance. Egalitarian ideals aside, it is reasonable, both socially and economically, to study the music, or more correctly, musics of this very large and diverse group.

Musicology has traditionally dealt with Western art-music of times removed from the scholar's own. This point of view is changing as the old mines of the musical giants are worked out, and as people realize that popular music, while not always as musically interesting, is still worth studying as music in itself. Also, popular music gives insights into the lives of a large number of people, far more than are affected by so-called serious music. It is worth noting, for instance, that the laws of Kansas from 1917 to 1977 provided for the use of tax revenues to support military-style bands, but not symphony orchestras, and that the bands played for the common man in the public parks of the state.

When a group of citizens allows tax money, even if only .20 mill, to support a musical organization, clearly the group is significant. The city of Salina, Kansas, with a population of 15,000, had six bands in 1919, which definitely shows the importance of bands.[12]

It may be argued that, democratic ideals aside, numbers alone do not determine value. However, the impartial observer would not view this as an issue of one type of ensemble being more important than the other, but rather as a difference between two subcultures. Seen in this

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12 DN, April 15, 1919.

light, the idea that studying the history of a band is not a real musicological concern, whereas studying the history of an orchestra is--this idea is seen as an ethnocentric view rather than the objective statement of fact that it at first appears to be.

The Journal of Band Research began publication in 1964. In its first issue it stated, just as other scholars have, that little serious quality research had been done on topics related to bands. While this journal has expanded since its founding, each volume still has fewer than half the pages of a typical issue of the Journal of the American Musicological Society or the Musical Quarterly. Meanwhile, musicological and educational publications dealing with art-music have continued to prosper and increase in numbers. Despite assertions by John P. Paynter and others that the community band is on its way back, the bulk of band publications are in the school band field, are more popular than scholarly, and are directed toward the music teachers from elementary school through college.[13]

This emphasis on school bands is understandable because their numbers are large compared with others. Even so, it is lamentable that such a narrow view of band activity is taken. The paucity of all band studies is shown in Adkins' and Dickenson's index of dissertations and other studies of 1977, which lists twenty entries for band music and fourteen for bands, for a total of thirty-four, of which some are duplications. This contrasts markedly with fifty-one for orchestral

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13 John P. Paynter, The Community Band (Evanston, Ill.: Northshore Concert Band, 1977), p. __ Paynter is chairman of the Performing Arts Department at Northwestern University, conductor of the Northwestern Unversity Band, and conductor of the Northshore Concert Band (Evanston, Illinois).

music and twelve for orchestras, twenty-nine dealing with Bela Bartók, or seventy-four about various aspects of J. S. Bach.[14]

Selected dissertations dealing with bands and band music are listed in Appendix I.

The Social Sciences and Historical Studies

As Chase has stated, only by an interdisciplinary approach will we gain a full understanding of music history. Indeed, if the larger ideas of the social sciences, including ethnomusicology, are valid, they must be applicable to any culture and any period. Such an application has two problems. First is the already-mentioned lack of a complete historical record. The ethnomusicologist in the bush is able to interview, observe, and record as needed, within broad limits, in order to learn all that is necessary. The "armchair" scholar, on the other hand, is faced with many of the same problems as the historian, for he must depend on others' records. The second problem is the often lamented lack of objectivity of a person studying his own culture, even if the events are removed from his own time or experience. The scholar must strive to be as objective as he can.

The social history of music is different from the social science of musical history. The former deals in the history of social events relating to music, and is properly a part of historical musicology. It is descriptive and has little or no theoretical concern. Percy Scholes'

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14 Cecil Adkins and Alis Dickenson, eds., International Index of Dissertations and Musicological Works in Progress, (6th ed.; Philadelphia: American Musicological Society, 1977), pp. 312-13, 353-54.

The Puritan and Music in England and New England is a good example of this sort of writing.[15]

The latter, social science of musical history, on the other hand, interprets these same facts by using social theory, whether it be from anthropology, ethnomusicology, sociology, or some other field. It is properly a part of systematic musicology. While publications of the stature of Scholes' dealing with the social science of music history are currently uncommon, there are books dealing in ethnomusicological theory and the sociology of music. Two of the most prominent are Alan P. Merriam's The Anthropology of Music and Alfons Silbermann's The Sociology of Music.[16]

This is not to say, however, that the systematic, or ethnomusicological approach is limited to music and activities outside of the art-music tradition. Quite the contrary, this eclectic approach is equally applicable to all musics, high and low, domestic and foreign. Indeed, the study of what Chase calls "the history of America's musical life" yields insights that could not be gained through any other means.

This study of the Manhattan Municipal Band will deal with all aspects of the band's history by using concepts from the social sciences as well as from traditional historical musicology. By doing so, various patterns of change will emerge which will lead to a greater understanding of the band both as a social and a musical phenomenon.

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15 Percy Alfred Scholes, The Puritan and Music in England and New England . . . (London: Oxford University Press, H. Milford, 1934).

16 Alfons Silbermann, The Sociology of Music, Corbet Stewart, tr. (London: Routledge and Kegan Paul, 1963). Neither is light reading. Although the present study will not expand the body of social theory, it will try to apply this theory to gain an understanding of the events in the history of the band.

The Psychological Need for Music

> Art is the creation of beauty; it is the expression of thought or feeling in a form that seems beautiful or sublime, and therefore arouses in us some reverberation of that primordial delight which woman gives to man, or man to woman. The thought may be any capture of life's significance, the feeling may be any arousal or release of life's tensions. The form may satisfy through rhythm, . . . symmetry, . . . color, . . . or . . .veracity. From these many sources come those noble superfluities of life--song and dance, music and drama, pottery and painting, sculpture and architecture, literature and philosophy. For what is philosophy but an art--one more attempt to give "significant form" to the chaos of experience?[17]

Musical activity is seen in all cultures of the world. E. Thayer Gaston, a music therapist, theorized that humans need esthetic experience, or putting it differently, that esthetic experience is a part of what makes us human. The extended quotation from him, below, presents his view of why this is so.

First Gaston discusses man's need to organize his existence; to find cause and endings. Then he says:

> Great emphasis is placed on the universal demand for organization, because it provides a necessary insight into the propensity and demands of human beings for music. These are sense hungers for sights, sounds, shapes, textures, and rhythms. These needs are particularly evident in children, and their satisfaction is essential to normal growth and development. The impulses to see, to hear, to touch, to taste are as natural and demanding as the desire to understand.
>
> Man, with his cerebrum of billions of cells, must not only organize the incoming stimuli that inform him of his environment, but must also create new designs and new forms for his use. From this process comes his esthetic sense. No culture, no tribe has ever been satisfied with only the sounds of nature. Man has made new sounds and has placed them in orderly fashion in some system or organization that is <u>generally and predominately rhythmical</u>; but sometimes melodic and/or harmonic. Each child born into a culture learns the music of that culture if he learns any music. His music is one of his folkways. Murphy (1958) has said about this elaboration of the sensory:

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17 Will Durant, <u>Our Oriental Heritage</u>. (The Story of Civilization, Vol. I) (New York: Simon and Schuster, 1954), p. 83.

"There is, however, no group of human beings which has not cultivated devices for enriching contact with the sensory world. . . . The word ordinarily used to describe this class of satisfactions is . . . esthetic. . . .

"The potentials for becoming a human being compared with a less complex kind of animal, lie largely in this enrichment and elaboration of the sensory and motor ranges of experience. . . ." (p. 34).

Man cannot escape the formation of esthetic constructs. The great potential of his nervous system takes him beyond bare animal adaptations. Furthermore, esthetic experience may be one of the best devices to help him adjust and adapt to his environment. The chief significance of esthetic experience, however, is that man would be less complete as a human being without it. . . . Music is the essence of humanness, not only because man creates it, but because he creates his relationship to it. [Emphasis his]

[Gaston continues with the argument that although specific elements of music are determined culturally, all are basically being used to fulfill common human needs.] Music came into being because of mankind's interdependence, his need for expression and communication.

. . . Music is essential and necessary to the function of man. It influences his behavior and condition, and has done so for thousands of years.[18]

The Social Basis of Music

Gaston's is a reasonable explanation of the psychological basis for musical activity in man. For our purposes, however, it is sufficient to note that musical behavior exists. From this, it follows that social institutions must be created to channel the consequent acts into socially acceptable conduct. Social institutions, too, are a part of the ordered existence humans need.

The term "social institution" has two different meanings according to Broom and Selznick. In the first sense, it is an association of individuals which "serve public rather than merely private interests,

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18 E. Thayer Gaston, ed., Music in Therapy (New York: MacMillan, 1968), pp. 14-15.

and does so in an accepted, orderly, and enduring way. . . ." The other meaning "refers to practices, to established ways of doing things . . . The most important public interests are cultural values and social order." [emphasis theirs][19]

This latter meaning bears further examination. Williams states that an institution in this sense is a collection of norms for behavior which are considered moral imperatives. For the individual, these imperatives are "closely identified with his sense of self-respect; violations of them usually result in his feeling guilt, shame, horror, self-deprecation, etc."[20]

> . . . institutional norms differ from other cultural norms primarily in the intensity of social sanctions and in the degree of consensus with which they are supported and applied. . . . In the fully developed case, institutional norms are: (1) widely known, accepted and applied; (2) widely enforced by strong sanctions continuously applied; (3) based on revered sources of authority; (4) internalized in individual personalities; (5) inculcated and strongly reinforced early in life; (6) and are objects of consistent and prevalent conformity.[21]

> There are three main problems in the study of social institutions. First, one must describe and analyze the normative structure itself: the existing patterns, their causes and interrelationships, the sources and mechanisms of institutional integration, and consequences of the norms. Second, one must discover the processes of change and interrelationships, the sources and mechanisms of institutional patterns: their causes, mechanisms, and results. Third, one must study the relation of the individual personalities to the normative structure.[22]

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19 Leonard Broom and Philip Selznick, Sociology (2nd ed.; Evanston, Ill.: Row, Peterson, 1958), p. 270.

20 Robin M. Williams, Jr. American Society, A Sociological Interpretation (2nd ed., revised; New York: Alfred A. Knopf, 1964), p. 30.

21 Ibid., p. 31.

22 Ibid., p. 34.

While use of this social theory may seem unnecessarily involved for something as seemingly simple as a band concert in the park, a look shows it is applicable. Both the concerts by the Manhattan Municipal Band and the band itself meet the meaning of the word "institution" in the two above senses. It is an association of individuals which serves the public interest. By performing regularly from an established literature for a customary group of people, it has established a regular way of doing things. This latter sense of the word is of greater interest in this study.

In discussing norms of behavior, two things must be noted. First, sometimes norms are most easily discovered by statistical means. While norms may seem to apply to all of society or a large part of it, actually, some individuals are more affected by them more than others. Second, norms are stated ideals which all of society may say are admirable but individual members may not try to meet them. For this reason, degrees of conformity to these social imperatives exist and the imperatives must be viewed as relative, not absolute.

In other words, in defining an institution, a person must not only say what its norms are, but who is affected by the institution. For instance, a conscientious musician feels his self-respect is affected by the quality of his performance. Further, the behavior of most musicians meets, to varying degrees, the six institutional norms listed above. This analysis does not end here, for if the band's performance is unacceptable, the band may lose its audience because one or more of these same six norms are not being met. It is very doubtful, however, that the audience would consciously think in terms of social norms. This latter point illustrates the meaning of the statistical nature of norms--sometimes they are discovered by studying group behavior. A

further reinforcement of the values surrounding the institutions of the band and its concerts in the case of the Manhattan Municipal Band is the use of tax money to support them. If the public feels strongly enough that the norms relevant to these institutions are not observed properly, the public will withdraw funding and the band will fail.

From time to time, this historical study of the Manhattan Municipal Band will address the three main problems in the study of social institutions listed above in order to help make sense of the events of the past six decades. Even though the historical record of the band is incomplete, the study of this particular municipal band will yield a better understanding of the larger institution, the municipal band in general.

The Uses and Functions of Music

In asking exactly what a band does, a summary of Alan P. Merriam's discussion of the uses and functions of music is useful.[23] Various points of the following will be developed more fully in later sections of this paper.

While "use" and "function" are often employed interchangeably, by "use" Merriam refers to "the ways in which music is employed in human society, to the habitual practice or customary exercise of music either as thing in itself or in conjunction with other activities. . . ."[24] Putting it differently, "use" means the actual occasion for which the

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23 Merriam, pp. 209 ff.
24 Ibid., p. 210

band performs, such as a picnic, parade, fair, or formal concert. "Function," on the other hand, is the deeper reason behind the particular use. The ordinary participant may not be aware of why an institution exists or even that it does, for the institution is just an accepted, unquestioned part of his life. In other words, "use" is a statement of the manifest purpose of music and "function" is a statement of the latent purpose of music. Or, as Merriam puts it, "'Use' refers to the situation in which music is employed in human action; 'function' concerns the reason for its employment and particularly the broader purpose which it serves."[25]

The Uses of Music

Cultural materials may be divided into a seemingly endless variety of classifications. Each author has a reason for his particular list, which may be quite valid for his own uses. While it would be quite justifiable for purposes of this study to survey all of the uses of the Manhattan Municipal Band and to derive a series of classifications which is uniquely suited to this study, doing so would make it difficult to compare results with studies by other scholars.

For this reason, we have employed a broader and generally recognized list of the uses of cultural materials. Herskovits names five areas of concern to the student of culture which he divides into subcategories:

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25 Ibid.

Material culture and its sanctions
- Technology
- Economics

Social institutions
- Social organizations
- Education
- Political structures

Man and the universe
- Belief systems
- The control of power
- Religious beliefs

Esthetics
- Graphic and plastic arts
- Folklore
- Music, drama, and the dance

Language

> They derive from a logic that proceeds from the consideration of those aspects that supply the physical wants of man, to those that order social relations, and finally to the aspects which, in giving meaning to the universe, sanction everyday living, and in their aesthetic manifestations afford men some of the deepest satisfactions they experience.[26]

Due to general nature of the list and the specialized nature of the band, not all parts of the list may apply.

In the case of material culture and its sanctions, we must ask what is meant by sanctions. In its ordinary sense, a sanction is a reward or punishment for a certain act. Herskovits, however, gives it a different, more general meaning:

> The underlying drives, motivations, "unconscious systems of meanings" that govern the reactions of a people can be thought of as the sanctions of their culture, in the fullest sense of the term. Sanctions, viewed from another point of view, are those validations of custom that people tend to rationalize, when they express them at all. They are the underlying forces that give an inner logic to the behavior of a people, which in patterned expression, make possible that prediction of behavior whose importance for the study of human social life we have already discussed. It is these sanctions, in short, that in the unity of the unexpressed ends they promote [,] give a culture its integrations, whether in the outer forms taken by its institutions, the professed ends of living that make existence meaningful to people, or the generalized personality types of a given society.[27]

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26 Melvin J. Herskovits, pp. 238-240.

27 Ibid., p. 222.

Herskovits divides material culture and its sanction into two sections, technology and economics. Technology includes not only the artifacts that are necessary to the production of a good or service, but also the attitudes and related activities. In the case of the band, we not only have a wide variety of artifacts including instruments and notated music, but we also have the performance of specialized economically-based compositions such as marches and work songs. The Manhattan Municipal Band formerly played for the county fair, which is descended from a harvest festival.

Economics deals with the fulfillment of material wants. Any band, amateur or professional, must have an economic base in order to exist. Taxation provides such a base for the Manhattan band, which must spend its funds for various goods and services, including the wages of the musicians. Because of its close relationship to the community, the band carefully avoids conflicts with other economic concerns. For instance, it had to choose a night to play concerts that would not conflict with the community's businesses staying open one evening a week.

The category "social institutions" is divided into social organization, education, and political structure. Social organizations emerge from either kinship or from free association. The municipal band is a free association of persons of early adult to old age who meet for a certain specific purpose. While it is not a partisan political organization, it depends on the political organization of the community for support and must deal with the city government, if only to the extent that it meets the electorate's idea of proper behavior for a band. Arising from this latter consideration is the renegotiation of its contract with the city council every year. While the band is not an

educational institution in itself--its members must meet the minimum standards of competence before being admitted--it depends for its membership on musicians trained by the various educational institutions. While the band does not normally engage in activities which conflict with those of the city's educational organizaton, the town band and the various educational musical organizations in town share property on a limited basis. In strictly musical terms, the Manhattan Municipal Band plays and has played pieces which relate to various parts of the life cycle and family, as well as educational and political institutions.

The category "man and the universe" concerns man's relations to and dealings with the supernatural. It is divided into belief systems and control of power and religious beliefs. Although secular beliefs concerning the way the universe operates may be considered here, normally it applies to the supernatural. The band, because it is a part of the secular government, is, of necessity, a secular organization. It is not permitted by the city to engage in plainly sectarian religious activities such as playing for denominational services. The historical record does not show the band having played even a Christmas concert. It may, however, perform liturgical music if it presents it as pure music.

Esthetics involves the various arts. Gaston's statement quoted earlier gives insight into why man engages in this activity. Herskovits divides this category into graphic and plastic arts; folklore; and music, drama, and dance. Uniforms the bandsmen wear are articles of personal ornamentation. The instruments they use may be viewed as pieces of functional sculpture. The pavilion and band shell, the music stands, and other objects used, while functional, also have an esthetic component. Folklore is often expressed in musical terms by playing of

folk tunes, usually arranged in suites or medleys. Over the years, the band also has developed its own folk history of interesting events in its existence, as well as a shared understanding of proper behavior of individuals. The use of music, drama, and the dance are obvious. The frequent performance of music from the theater, in both solos and in selections for the full band, brings in drama and ballet music. For a few years, the band accompanied the Recreation Commission's Water Festival at the public swimming pool, thus involving all of these elements.

The final aspect of culture is language. The most obvious utilization of language occurs in the texts sung by soloists at concerts. Less often considered are instrumental performances of well-known songs which remind the listeners of a text even though it is not heard. Picturesque titles consisting exclusively of words rather than numbers, as is done with some art-music, helps the audience to understand and to remember individual pieces. Language is also used between the conductor and the band and among the musicians to facilitate rehearsal of music.

As Merriam says,

> . . . The importance of music, as judged by the sheer ubiquity of its presence, is enormous, and when it is considered that music is used both as a summatory mark of many activities and as an integral part of many others which could not be properly executed, or executed at all, without music, its importance is substantially magnified. There is probably no other human cultural activity which is so all-pervasive and which reaches into, shapes, and often controls so much of human behavior.[28]

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28 Merriam, p. 218.

While the above may overstate the case of the municipal band and its music, the spirit of the remark is basically correct, as we shall see.

The Function of Music

As previously stated, the functions of music are not always readily apparent. For that reason they are difficult to analyze. Merriam finds ten are generally applicable to society, although some are more important than others in a given situation. They are the following:

Emotional expression
Esthetic enjoyment
Entertainment
Communication
Symbolic representation
Physical response
Enforcing conformity to social norms
Validation of social institutions and religious rituals
Contribution to continuity and stability of culture
Contribution to the integration of society

While Merriam listed them in no particular order, it is useful to reorganize them into three categories. They are functions for the individual: emotional expression, esthetic enjoyment, and physical response. The second is functions for the group: continuity and stability of culture, enforcing conformity to social norms, integration of society, validation of social institutions, and entertainment. The third is functions dealing with interaction between the two: communication and symbolic representation.

Because of our strong heritage from the romantic era, the idea of music as emotional expression seems so obvious as to require no comment. Because of this, we tend to overlook areas in which absolute music was the dominant ethic. As with so many truisms, the real meaning of this function of emotional expression becomes more significant on closer

examination. A text, when set to music, can have an even more powerful emotional effect. Even when a familiar piece is played without its words, the listener may remember them and the emotional association will be recalled. Should the music never have had a text, it may still call forth an emotional reaction because of activities associated with it. The Manhattan Municipal Band plays many of the same pieces of music each year for Memorial Day ceremonies because of the shared experiences which have accompanied these compositions over the years.

> With us [Americans] a principal function seems to be as an aid in inducing attitude. We have songs to evoke moods of tranquility, nostalgia, sentiment, group rapport, religious feelings, party solidarity, and patriotism, to name a few. Thus, we sing to put babies to sleep, to make work seem lighter, to make people buy certain kinds of breakfast foods, or to ridicule our enemies.[29]

The second function of music, esthetic enjoyment, does not consider the problem of communication, but deals only with the consideration of words and sounds, and of ideas associated with them. While it may seem to be a personal function, perhaps esthetic enjoyment should be combined with another function, thus eliminating the esthetic as a separate concern. On the one hand, it may be part of the function of stability of culture, for a conscious esthetic appears to be important in some cultures, such as the highly developed ones of the West, Arabia, India, and the Far East, but not important in others, such as the Flathead Indians. The Flathead Indians, who live on a reservation in Montana, declare that their music exists only to serve practical ends, and it is impossible to abstract it from its context and to consider it as music

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29 David P. McAllester, "The Role of Music in Western Apache Culture," in Anthony F. C. Wallace, ed., Selected Papers of the Fifth International Congress of Anthropological and Ethnological Sciences, pp. 468-72; quoted in Merriam, p. 220.

in itself. Merriam devotes all of his chapter thirteen to esthetics and the interrelationship of the arts; a significant part of the chapter concerns the nature of esthetic. For further discussion, the reader is referred to his work.

If esthetic enjoyment is not a part of the function of stability of culture, perhaps esthetic may belong under symbolic representation or communication, for it involves manipulating symbols, which are themselves culturally defined. In the end, however, it is included in the list of personal functions because, grammatically and logically, it is the enjoyment of an esthetic experience, and enjoyment is clearly personal. Therefore, although esthetic enjoyment may not be consciously present in all cultures, it is, according to Durant and Gaston, a universal need, and in any event, is the basis of the music played by the bands in this country.

The third function of music is physical and physiological response. Merriam speaks only of physical response, but both are involved because listening to music may bring forth changes of metabolism, rates of movement, and respiration; trances or possession; singing; call and response; dance; and other reactions which are not a part of everyday behavior, which lead to or result from an altered bodily state. Perhaps the most common responses at a band concert are humming the tune which is being played and moving in time to a particularly rhythmic piece of music.

Although esthetic need is present in all individuals, the way that they meet this need is culturally determined. Therefore, the first function concerning the group, and the fourth in the overall list of functions, is that of continuity and stability of culture. Merriam says:

> If music allows emotional expression, gives aesthetic pleasure, entertains, communicates, elicits physical response, enforces conformity to social norms, and validates social institutions and religious rituals, it is clear that it contributes to the continuity and stability of culture. . . .
>
> . . . As a vehicle of history, myth, and legend it points up the continuity of the culture; through its transmission of education, control of erring members of the society, and stress upon what is right, it contributes to the stability of culture. And its own existence provides a normal and solid activity which assures the members of society that the world continues in its proper path.[30]

While the municipal and community bands have declined in importance since 1920 when the Manhattan band was founded and while the bands of educational institutions have partially taken their places, the fact of the Manhattan Municipal Band's survival is itself significant in cultural continuity and stability. A paradoxical part of continuity and stability, however, is that all cultures are constantly changing, and this itself is a continuous factor. It is the rate of change, not the fact of change, which is important. The present diachronic study of the Manhattan band will show that individual aspects of this organization change at different times in response to new social conditions and needs. A particularly volatile component of change is the music played, for new compositions and arrangements are constantly being published. Although he repeats many compositions from season to season, the present conductor, Lawrence Norvell, adds numerous new offerings every year to the band's repertoire; examination of programs of previous conductors show that they did the same.

The fifth function of music is the enforcing of conformity to social norms. When a text which deals with correct social behavior is sung, the music increases the emotional effect of the words. The band,

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30 Merriam, p. 225.

because it usually plays without a singer, enforces conformity by playing tunes whose texts are known but not sung, by playing for ceremonial occasions whose importance is generally recognized in the community, and by the fact that a concert requires certain behavior on the part of both audience and musicians. Everyone standing and singing while The Star Spangled Banner plays is a good example of this.

The sixth function of music is the integration of society. By repeating traditional activities, such as a band concert in the city park, the participating individual is reminded of his part in the society. The memory of an activity and the anticipation of its recurrence helps reinforce this identity and its resulting integration. Music also helps integration by providing:

> . . . a rallying point around which the members of society gather to engage in activities which require the cooperation and coordination of the group. Not all music is thus performed, of course, but every society has occasions signaled by music which draw its members together and reminds [sic] them of their unity.[31]

Speaking of one African tribe, an informant said:

> For the Yoruba in Accra, performances of Yoruba music . . . bring both the satisfaction of participating in something familiar and the assurance of belonging to a group sharing in similar values, similar ways of life, a group maintaining similar art forms. Music thus brings a renewal of tribal solidarity.[32]

All that Merriam said of the Yoruba may also be applied to persons involved in municipal band concerts, both audience and musicians.

The seventh function of music is the validation of religious ritual and social institutions. Because the band is an institution supported by a secular government, it cannot engage in religious ritual or

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31 Merriam, p. 227.
32 Merriam, p. 226.

validate it except indirectly. The band does this today by playing well-known Christian liturgical music; in the past for a short while it played concerts in the park on Sundays immediately before union (interdenomination) church services; it apparently has never played for Easter services or a Christmas concert; it has always played for Memorial Day ceremonies which are partially religious. These ceremonies also constitute a social institution, as do patriotic occasions, including July Fourth celebrations.

Merriam makes the further point that:

> Social institutions are validated through songs which emphasize the proper and improper in society, as well as those which tell people what to do and how to do it.[33]

Remarks made earlier about playing songs without their texts apply here, too.

The eighth function of music is entertainment. While entertainment may be considered a function involving the individual, it is more useful to view it as a group function; musical activity involves more than one person and is culturally defined. It is highly unlikely that an individual would compose and perform music in a cultural vacuum.

> Music provides an entertainment function in all societies. It needs only to be pointed out that a distinction must probably be drawn between 'pure' entertainment, which seems to be a particular feature of music in Western society, and entertainment combined with other functions. This latter may well be a more prevalent feature of nonliterate societies.[34]

While it is true that bands arose from practical needs, such as the necessity of maintaining the morale of armies and helping in their movements and ceremonies, bands have developed over the years into

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33 Merriam, p. 224-5.
34 Merriam, p. 223.

important concert-giving groups. John Philip Sousa, the internationally-known band conductor and composer, held that the proper purpose of the concert band was purely entertainment, not the education or improvement of musical taste of the audience.[35] Band leaders of today who are scandalized by this attitude and see it as an impediment to their own aspirations of upward social and musical mobility, are wont to forget that one of the major fuctions of any fine musical organization is entertainment, be it the New York Philharmonic Orchestra or the Santa Fe Opera.

The first function concerning interaction between the individual and his group, and the ninth in the list of functions, is communication. Discussion of communication is difficult because it tends to slip into problems of symbolism, which is the tenth function. For present purposes, communication may be defined as a culturally agreed upon manner of statement of facts and feelings. In the case of music, one must first realize that a specific music is a part of a particular culture: music is not a universal language in a literal sense, a language which is comprehensible by everyone. Rather, it is subdivided into many disparate dialects. Therefore, one must ask what is communicated and how. Since most band music lacks a text, words themselves are not a part of the means of communication in this repertoire. Merriam, after considering musical sound itself as communication, reaches the conclusion that he does not understand what is communicated or how, either within a culture or cross-culturally.[36]

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35 Edwin Zranko Goldman, The Wind Band (Boston: Allyn and Bacon, 1961), p. 73.
36 Merriam, pp. 10-13, 223.

Consequently, we will not consider this function in relation to the Manhattan Municipal Band.

The tenth and final function of music is symbolic representation. Numerous problems arise in understanding this function; the semantic, philosophical, and psychological distinctions made can be fine indeed. As a result, Merriam spends his Chapter 12, twenty-nine pages in all, considering symbolism in music in a detailed introduction to the subject. Briefly, while a symbol may occasionally have an almost purely personal meaning, most symbolic meanings are socially determined. This applies not only to musical sound itself, but also to the various artifacts and activities that go with its production, such as uniforms and ceremonial behavior. While Western art-music at times has contained much musical symbolism, it generally is not important in band music of this century.[37] Because this study for the most part treats the social part of the band's activities, and because it treats the music performed in survey rather than detail, symbolic representation will be considered only minimally.

The reader must remember that throughout the rest of this study the terms "uses of music" and "functions of music" are employed in the technical senses discussed above.

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37 For an involved discussion of numerical symbolism in music, see Sara A. Funkhouser, "Heinrich Isaac and Number Symbolism: An Exegesis of Commemorative Motets Dedicated to Lorenzo de Medici and Maximilian I," (University of Missouri-Kansas City: unpublished D.M.A. dissertation, 1981).

Music and Social Change

The reasons for discussing the uses and functions of music is to give a theoretical framework for the purpose of this study. The changes which the Manhattan Municipal Band underwent over the first sixty years of its existence will be discussed and compared to the changes in the community of which it was a part. Social change does not take place at a uniform rate in all parts of a society. Indeed, the tensions between the various parts of the community and within the band itself bring about social change. When an institution is a vital and direct force in everyone's life, a causal relationship is easier to establish. Music, however, while necessary for man's humanness, tends to change in a more autonomous manner, or at least there is a lower correlation or a more subtle causal relationship. We see this most distinctly in cases where a foreign music is adopted--Western band music into Japan, for instance--with the indigenous music of the culture being left unchanged. But even in the Western traditions we see composers writing music which is accepted at first by only a small group, and later achieves general recognition. At the same time that the new music is becoming current, parts of the old music are retained. Since the band is essentially a popular organization, we would expect to see its repertoire change more quickly than that of a symphony orchestra, and we would expect to see a closer correlation between changes in the band's music and its community than we would in the case of other types of concert music.

Types of Wind Bands

While bands may be classified in numerous ways, Richard Franko Goldman's system seems useful for present purposes.[38] He distinguishes among professional; service; university and college; high school; community and municipal; industrial and other bands; and the symphonic wind ensemble. While all of these groups have much in common in instrumentation and repertoire, the community and municipal bands of today differ from the rest, and even from each other, in their support, membership, and role. The municipal band, properly so-called, receives financial support from the city or other government unit from which it derives its name, whereas the community band is a group which obtains its support from dues or from donations of various individuals and organizations. Both have the same goal of "furnishing entertainment in the traditional way of bands and to provide a social and musical activity for the players."[39] The difference between the two in the past--for today they are tending to merge their identities--has been that the municipal band had professional and semi-professional musicians, whereas the community band was a purely amateur group, perhaps supplemented in critical positions by professionals. In Kansas, the Manhattan band is legally a *municipal* band, for its members earn a modest remuneration from the city for their services, whereas the park district bands in Kansas City, Missouri, in which people play for the fun of it and receive no pay, are community bands.[40] Union bands, such

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38 Goldman, The Wind Band, Chapter 4.
39 Ibid, p. 135.
40 For a discussion of the community band, see Clayton Howard Tiede, "The Development of Minnesota Community Bands During the Nineteenth Century," (University of Minnesota: unpublished Ph.D. dissertation, 1970)

as Marshall's in Topeka, which receives both tax money and matching funds from the Music Performance Trust Funds, lie somewhere between a professional band and a municipal band.[41]

The Scope of This Study

This paper deals with the Manhattan Municipal Band over the period from 1920, when it was founded, to 1980, in order to determine how its various facets have changed over the years. This will be as careful an examination of every part of the band as the historical record, including interviews, makes possible. Since it will study the band comprehensively in a social manner, it seems fair to call this work a historical ethnography of a musical organization which is as distinct a group as is, say, the Flathead Indian Tribe.

The problem that lies in the phrase, "as careful an examination . . . as the historical record makes possible," is a difficult one. The band was founded toward the end of the flowering of the town bands, though, of course, the people did not realize it at the time. It was greeted with great enthusiasm especially by the Manhattan Nationalist and Manhattan Daily Nationalist, whose city editor, Carl Haterius, was on the board of the band. In time, Haterius left the city, the Manhattan Mercury purchased the Nationalist publications, and concurrently the band became less important in the community as a whole

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41 The Music Performance Trust Funds, founded in 1948, is a non-profit public service organization created and financed by the recording industry under agreements with the American Federation of Musicians. It is the largest single sponsor of live civilian music in the United States.

for reasons to be studied in their proper places. The result is that, while much information is available on the band in the early 1920's, by 1930 practically all that is seen of it in the Mercury is an item in the city's budget, and a program printed from time to time, but not even every week during the summer concert season.

City records are likewise of limited help. For instance, the band was required to renew its contract with the city every year, but years go by without mention of it in the "minutes." Similarly, the legislative record gives only the barest of details. Who the different legislators were as people, as opposed to just names, and why they acted as they did, are not told.

Due to these gaps and because history, in the end, must be a human experience, even if written analytically, the author interviewed seventeen persons who had participated in the band's activities over the years. Unfortunately for oral history, time tempers memory. Also, a person's perceptions of an event differ with age and maturity. However, the great value of such interviews lies in two attributes. First is the addition of human interest, as has already been mentioned. Second, and equally important, is the learning of relationships between individuals and events which helps to put things into perspective and, thereby, gives direction and meaning to otherwise seemingly unrelated facts. Sometimes a few minutes talking with a participant will clarify what had been a great mystery.

CHAPTER TWO

THE GENERAL HISTORICAL BACKGROUND OF BANDS[1]

> And seven priests shall bear before the ark seven trumpets of rams' horns: and the seventh day ye shall compass the city seven times, and the priests shall blow the trumpets.
>
> And it shall come to pass, that when they make a long blast with the rams' horn, and when ye hear the sound of the trumpet, all the people shall shout a great shout; and the wall of the city shall fall down flat. . . .[2]

The Earliest Bands

This well-known early religious-marching band of the period of conquest, 1450-1400 B.C., contained many elements common to later bands. It involved all five of the uses of music. The rams' horn trumpets were the product of a nomadic economy with limited metal-working manufacturing capacity. The musicians were assembled to play a limited engagement and were paid with plunder from the ensuing battle, thereby making them, at least in a limited sense, professional musicians. As a military band, it was part of the political structure. Because the government sponsoring the engagement was a theocracy, the band served

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1 This section is based on Richard Franko Goldman, The Concert Band (New York: Rinehart, 1946), Richard Franko Goldman, The Wind Band (Boston: Allyn and Bacon, 1961); Harry W. Schwartz, Bands of America (Gardon City, N.J.: Doubleday, 1957); and Al G. Wright and Stanley Newcomb, Bands of the World (Evanston, Ill.: The Instrumentalist Co., 1970).

2 Joshua 6:4-5.

both to reinforce the system of beliefs, and to use divine power in the undertaking of the destruction of the city and its inhabitants. The performance involved music which was played loudly, and out of doors, for practical, as opposed to artistic, purposes. The musicians probably performed traditional pieces from memory rather than prepared arrangements, transcriptions, or original compositions. Language was involved in both directing the performance, and in the shouting afterwards, which was an integral part of the activity.

This marching band performance also involved most of the ten functions of music. No doubt both the musicians and Israelite listeners derived great emotional expression and perhaps some esthetic enjoyment from the performance. Because it was practical rather than artistic music, its entertainment value to the Israelites was probably limited, although no doubt the opponents, the Canaanites, initially found the performance quite enjoyable. As marching music, it was intended to provoke a physical response, both as an aid to marching and to heighten the physical state of all of the followers of Joshua. It also, obviously, served the last four functions of music, too. This well-known Biblical story is, perhaps, well known because it meets so many basic human needs.

Some cynics would say that bands have not changed appreciably since this most famous of all marching bands blasted its way to immortality. The Egyptian and Roman legions also marched to drums and trumpets. Indeed, military organizations seem always to have been associated with musical groups of some kind.

In the Middle Ages and the Renaissance, groups such as the German tower and town musicians (Thuermer and Stadtpfeiffer) and English waits performed concerts on ceremonial occasions. Although these and similar groups did give actual concerts as such from time to time, they were basically practical, not artistic ensembles, for their purpose was to provide music appropriate for specific occasions. Indeed, it was not until the latter part of the eighteenth century that wind bands began to provide carefully thought out concert music instead of traditional tunes played from memory. Soft sounding wind and string ensembles existed to perform artistic music, not bands. In 1798, the Garde Républicaine of Paris formed what is generally believed to be the first purely concert band. This innovative idea came in response to the republican, or as we would call it today, democratic, idea of music for everyone.[3]

The term "band" is actually a shortened form of the older term "band of music," meaning a company of musicians, particularly one attached to a regiment of the army. It comes from Restoration England into which the Francophile thirty-year-old Charles II, on returning from exile brought his now bande in imitation of his former host's vingt-quartre violins. The earliest known use of the term comes from a record in the year of his return, 1660, which said "George Judson and Davies Mell to give orders for the band of music," by which was clearly meant "His Majesty's Band of Violins." Band, therefore, comes from the French. The term "band of music" seems to have been shortened to its present form in the latter nineteenth century.

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3 Goldman, The Wind Band, p. 20.

The Anglo-Saxon equivalent was "noise," meaning an agreeable or melodious sound. For example, in 1366, Chaucer said, "Than doth the Nyghtyngale hir myght To make noyse and syngen blythe." An example of use of this now obsolete term comes from a century earlier than Charles II, 1558, "Nere unto Fanchurch was erected a scaffold richly furnished, wheron stode a noyse of instruments."[4]

The Band in the United States

In the United States, the early bands consisted basically of woodwinds such as fife or flute, oboe, bassoon, and clarinet; drums; and a few brasses including keyed bugle, post horn, french horn, and slide trombone. For example, the famous United States Marine Band, which was founded in 1798, consisted in 1800 of five woodwinds, two horns, and one drum. Brass instruments were not used extensively because they had not yet reached the point of development where they could effectively play chromatically. The horn and natural trumpet were able to play diatonically in the upper register due to the closeness of pitches in the higher partials of the overtone series. These instruments were able to transpose by means of crooks. Various valve systems were invented in the first quarter of the nineteenth century, with the result that brass instruments were used increasingly as ensemble instruments. This led presently to the development of brass bands, which included valve

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4 Oxford English Dictionary, micrographic edition (London: Oxford University Press, 1971), I, 162, folio 648; 1935, folio 180. George Grove, A Dictionary of Music and Musicians (Boston: Oliver Ditson and Company, n.d., possibly 1878-99) I, 134.

trombones, and which were most notable in the period 1830-1860 in the United States. After that time, woodwinds began gradually to be reintroduced into the ensemble. Brass bands are, however, still the rule in England.

These first bands were generally military in the sense that they belonged to a unit of the armed forces. While they were called "military" because of their association with the army, at first they were not paid from the company's government payroll, but instead were supported by the unit's leader out of his own pocket, or by a levy from the troops. They were not considered a military necessity. From a practical point of view, however, a unit would have been considered a poor outfit to be in if it did not have a band of music or at least a drummer. These early bandsmen considered themselves, and were considered by others, musicians rather than soldiers, and had no regular soldierly duties. They were fairly independent and provided performances for civilians on a contract basis. The oldest concert band in the United States today, in Allentown, Pennsylvania, began in 1828 as a military band.[5]

The military bands also made money from outside playing jobs, a source of constant friction with the civilian musicians. This led the American Federation of Musicians, shortly after its founding in 1896, to unsuccessfully seek federal legislation forbidding service bands from

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5 Goldman, The Concert Band, pp. 38-9. Wright and Newcomb, p. 65. Thomas Clyde Railsback, "Military Bands and Music in the Frontier West, 1866-1891," (Fort Hays State University: unpublished Master's thesis, 1978). This last work is an excellent study of the Western military bands after the Civil War.

competing with civilians for jobs.[6] Eventually, they were successful, and it was not until the 1970's that any serviceman on active duty was even permitted to become a member of the union.

Particularly successful bands became increasingly and then totally independent and developed wide followings. At times they went on concert tours, but as the railways made travel easier for the rest of the population they tended to set up in a particular location, such as a resort, and to have the people journey to hear them. For example, Patrick Sarsfield Gilmore (1829-1892), an Irishman who arrived in this country in 1848, was able to take possession of the famous Boston Brigade Band in 1859, which he renamed Gilmore's Band, and to operate it as a proprietary organization. Thereby he began a career as a conductor and impressario, concertizing until he died in 1892. He was particularly noted for his massive music festivals, employing thousands of instrumentalists and singers in the early 1870's.[7]

While Gilmore was perhaps the best known leader in his time, in the late nineteenth and early twentieth centuries, other bands and bandmasters became famous. Names still widely recognized today include Herbert L. Clarke, Edwin Franko Goldman, Arthur Pryor, the Kansan John J. Richards, and, of course, the man called "the March King," John Philip Sousa (1854-1932). Although the concert band business reached its peak in about 1910, some bands lasted past the Great Depression.

In addition to these well-known professional bands, thousands of town bands flourished, although their existence has not been studied in

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6 American Musician, May, 1898. International Musician, October, 1946, pp. 13, 34.

7 Goldman, The Concert Band, pp. 48-66.

great detail. In general, they led uncertain and short lifespans as leaders and musicians came and went, and as financial backing was found and lost. As we will see in the next chapter, every town in Kansas seemed to have a need for a wind ensemble of some kind at one time or another.[8]

The Beginning of Public School Music

At the same time that the brass bands were prospering in the mid-nineteenth century, a seemingly unrelated activity was taking place in Boston. Lowell Mason established the public school music program at Hawes School in 1838. Originally conceived to train youths to read and sing music, its purpose was to improve the morals of the young people and to teach an appreciation for Western art-music, particularly that of Germany, and to stamp out the indigenous musical practices which he regarded as hopelessly lacking in musical worth.[9]

In time, this program, which was originally limited to voice and the genteel instruments, piano and violin, came to include classes and private instruction in voice and all instruments. Today music has become accepted in school programs almost everywhere in this country.

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8 Perhaps the best general study of town bands in the nineteenth century midwest is Clayton Howard Tiede, "The Development of Minnesota Community Bands During the Nineteenth Century." A less scholarly, but interesting book dealing with a particular band is Mary Lou Cowlishaw, This Band's Been Here Quite a Spell . . . 1859-1981 (Naperville, Ill.: Naperville Municipal Band, 1981). Other books dealing less directly with bands are Thomas J. Hatton, Karl L. King, An American Bandmaster (Evanston, Ill.: The Instrumentalist, 1975); and William J. Schafer and Richard B. Allen, Brass Bands and New Orleans Jazz (Baton Rouge: Louisiana State University Press, 1977); Donald Lentz and Walter R. Olsen, Gleanings From the First Century of Nebraska Bands: 1867-1976 (Lincoln, Nebraska: Word Services Publishing Co., 1979).

9 Chase, p. 158.

To serve the needs of the many bands throughout the country, various manufacturers, publishers, and suppliers began producing a variety of goods and services. Perhaps the best known manufacturer of that era still in business today is C. G. Conn, Limited, founded in 1875. Over more than a quarter of a century, Charles Gerard Conn built a multi-million dollar business which was nearly destroyed through a series of profligate spending and disastrous fires in the early part of this century. The last fire was in 1910. In 1915, Conn was forced to sell his company to a group of investors from Wauson, Ohio, headed by Carl B. Greenleaf. Greenleaf reorganized Conn's operations, but recognized that the town bands were beginning to die out.

> Looking for a new market for musical instruments, C. D. Greenleaf, in conjunction with a small group of dedicated educators, laid the foundation for the school band movement.
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> While Greenleaf recognized the great potential of school music, his initial efforts were hampered by a shortage of skilled educators. Those already teaching at the time were usually specialists in voice, violin, or piano, with no interest in band instruments. Striving to overcome this obstacle, he founded the Conn National school of Music in Chicago, which over a period of years trained hundreds of the country's early school band directors.
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> In addition to training educators, Greenleaf initiated the publication of method books, band arrangements, and all other supplements necessary for establishing a school music program. The Universal Teacher, authored by Joseph Maddy and published by C. G. Conn Ltd., was for years the most widely used method for beginning band.

Greenleaf, with the help of other manufacturers, and Maddy also organized the funding of the National Music Camp at Interlochen, Michigan, in 1928. Dr. Joseph E. Maddy, (1891-1966), from Wellington, Kansas, became the first supervisor of public school instrumental music in the United States, in 1981 in Rochester, New York.[10]

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10 The Music Trades, June, 1981, pp. 112, 114. Frederick Fennell, Of Time and the Winds (Kenosha, Wisconsin: G. Leblanc Co., 1954), pp. 44-5.

Tiede, speaking of the Minnesota community bands of the nineteenth century, describes their contribution to early Minneapolis area society.

> The band . . . must be thought of as an integral part of those forces which molded and shaped our early pioneer societies. Even in its most primitive forms and most utilitarian activities, the band provided our first settlers with numerous opportunities for social intercourse, amusement, and self-expression.
>
> As a cultural institution the early band, compared to today's standards, may have left much to be desired. However, in spite of the somewhat bigoted stigmas attached to it, the band did much to educate a people into being receptive and even eager for the more sophisticated organizations such as the first orchestral societies.[11]

This statement could have applied to town bands throughout the Midwest.

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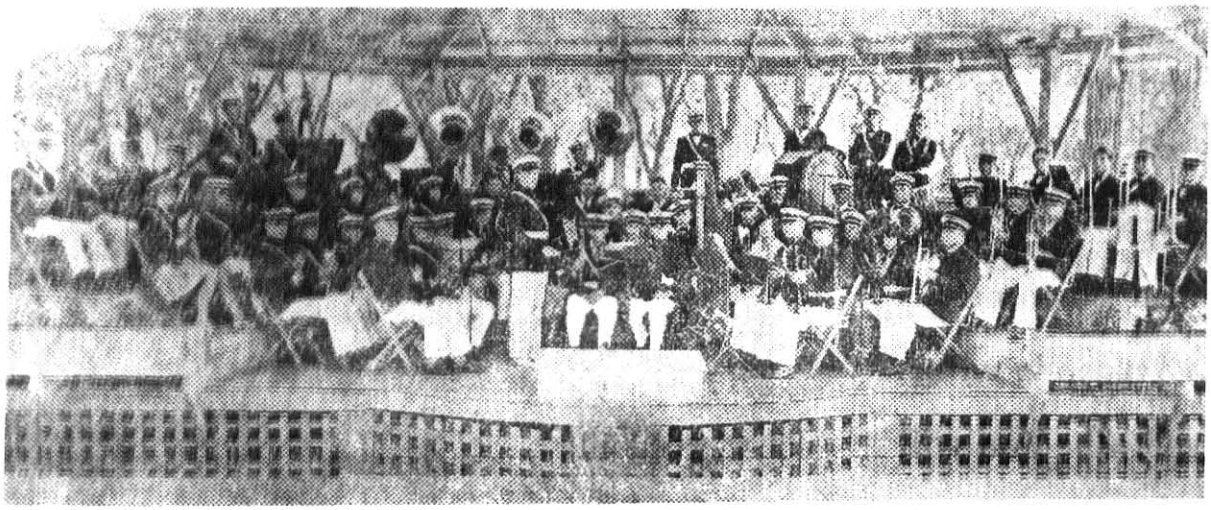
11 Tiede, p. 206.

COURTESY OF RILEY COUNTY HISTORICAL SOCIETY

The Manhattan Band in 1890. Courtesy Riley County Historical Society.



The Manhattan Municipal Band in the old band shell. This official photograph was printed in the 1929 Jubilee Edition of the Manhattan Mercury and Daily Nationalist. Courtesy Riley County Historical Society.

PLATE I The Manhattan band in 1890 and 1929

CHAPTER THREE

THE HISTORY OF BANDS IN KANSAS

. . . For the purpose of promoting the study of music and for its advancement and enjoyment.[1]

Bands were important in Kansas practically from the beginning of its settlement by the white man. The military bands which came first, to Fort Leavenworth in 1827 and Fort Scott in 1842, travelled around to the various forts, camps, and towns, and performed for grateful soldiers and civilians.[2]

Civilian bands were apparently formed by settlers from New England. The earliest well-documented one was formed in Lawrence.

The Old Lawrence Band

On August 29, 1854, a party of New Englanders left from Boston, Massachusetts, to join an earlier colony of settlers at Lawrence, Kansas. Both groups were sponsored by the Emigrant Aid Society of Boston in an attempt to assure that Kansas would be a free state. Lawrence, named after Amos A. Lawrence, one of the greatest supporters

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1 Olathe Concert Band articles of incorporation, January 19, 1888, in the manuscript collection of the Kansas Historical Society, Topeka.

2 George N. Heller, "Music Education in Kansas, a history to be proud of" (Lawrence, Kansas: unpublished manuscript, 1982). Railsback, Chapter 6, pp. 51 ff.

of the Society, was seen as a barrier to the extension of slavery. Among their group were the brothers Forrest and Joseph Savage and two of their cousins, N. and A. Hazen. All four had been members of the community band in their home town of Hartford, Vermont, which is near White River Junction, Vermont. They took with them four musical instruments--"one E-flat copper key bugle, one brass post horn in B-flat, one B-flat cornet, and one B-flat baritone."[3]

For the occasion, John Greenleaf Whittier, an ardent abolishionist, had written the poem titled "The Kansas Emigrants." (The full text is given in Appendix XI.) As that train left the Boston railroad station, the people in the depot sang it to the tune of Auld Lang Syne while the musicians in the train played.

"We cross the prairie as of old
The Pilgrims crossed the sea,
To make the West, as they the East,
The homestead of the free!"

The band continued to play this and popular tunes throughout the trip to St. Louis, Missouri. From that point until they entered Kansas, the strong pro-slavery sentiment caused them to stop singing the Whittier text. Even so, the music of the band helped to dispel the monotony of the trip.[4]

After arriving in Lawrence in September, these four musicians formed the nucleus of the first civilian band in Kansas. According to Joseph Savage, "We often, on still moonlight evenings, played national airs and songs, much to the delight of the settlers gathered

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3 Joseph Savage, "The Old Lawrence Band," in Charles S. Gleed, ed., The Kansas Memorial (Kansas City, Missouri: Ramsey, Millet and Hudson, 1880), p. 160.

4 Susan D. Alford, "The Old Band," The Atlantic Monthly, CXLIII (January, 1929), 42.

around to listen and applaud."[5] The personnel of the band gradually grew. Over the next few years they were called upon to play for July Fourth celebrations, martial occasions, a Methodist Church Conference, and to keep up the morale of the settlers and militia, the latter stationed in Lawrence to protect the free-state settlers against the pro-slavery border ruffians.

This constant performance wore out their instruments. Consequently, in 1863, they had a fund-raising subscription headed by former Governor Dr. Charles Robinson, a resident of Lawrence, to buy new ones. To help, the band also played a series of weekly open-air concerts. On August 20, 1863, they played their first concert using their new, silver-plated instruments.

Early the next morning, William Clark Quantrill and 300 mounted guerillas swept through the town under orders to kill all men and burn all houses. When they left, the town was destroyed and there were 144 known dead including three band members. The band's leader, McCoy, "was so shocked that his health, already delecate, gave out and he died not long after with consumption."

The town recovered and the band reorganized and grew. The band saw service in the Civil War, but after the war was over, the band played only on peaceful occasions, including the first Commencement of the University of Kansas in 1867.[6]

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5 J. Savage, p. 160.
6 Alford, pp. 39-40. J. Savage, p. 162.

In 1879 the band met for the last time.

> The scattered members of the Old Band were called together once more by Dr. Robinson to furnish music for the twenty-fifth anniversary of the arrival in Lawrence of the New England party which started out from the Boston railroad station singing Whittier's 'Kansas Emigrants.'"[7]

In order to join this nostalgic reunion of the old settlers, several had to come great distances--one came from Colorado and another from Indiana. The last of the original bandsmen, Forrest Savage, died at home in Lawrence on August 17, 1915, at the age of eighty-nine.[8]

Other towns organized bands, too: Topeka (1859), Louisville and Wichita (1870), Burlingame (1872), Marysville and Wamego (1873), Leonardville and White Cloud (1875), DeSoto and Pleasanton (1876). Fifteen more were added in 1877-1879, another twenty-seven in 1880-1884, and an additional fifty-three in 1885-1889.[9]

By 1887, bands were so well established that a publisher in WaKeeny printed a Biography of Bands in the State of Kansas, over seventy pages long, with more than thirty pages devoted to listing sixty town bands and orchestras in fifty-nine cities, giving their dates of founding, personnel, instrumentation, and other information of interest.[10] Most of these were cornet and brass bands with few or no woodwinds.

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7 Alford, p. 40.

8 Edward Baumgardner, "The First Kansas Band" Kansas Historical Quarterly, V:3(1936), p. 278. J. Savage, p. 160.

9 Heller, pp. 14-15.

10 Jno. W. Sherwood, Biography of Bands in the State of Kansas (WaKeeny, Ks.: Shepard and Barnett, 1887), in the microfilm collection of KHS.

The Importance of the Town Band in Kansas

In this day of music at one's fingertips through electronic means, not to mention all of the other forms of entertainment so readily available, it is difficult to fully appreciate what a band meant to people a century ago. A person looking through city and county histories will be impressed with the number of bands in the various communities of all sizes from a few hundred to a few thousand. These bands were constantly being formed, disbanded, combined with other bands, and reorganized. A town would have a period with no band at all, then it might have two for a while. Sherwood said of the Perry Cornet Band:

> The organization has had the usual experience of the country bands (numerous disbandments, followed by reorganization) until 1866 when the name was changed to Corinth Post Band.[11]

In addition to furnishing entertainment, a band, with its parties, concerts, and weekly rehearsals, was a significant community institution. Old newspaper articles and local histories lavished praises on these organizations for the honor they brought their areas through performances away at exchange concerts, fairs, and competitions, and for the joy they brought to the lives of people at home.

Various leagues were formed to organize the competition and other activities which included the Kansas Music Festival Association, founded in 1895, the Kansas League of Municipal Bands, the Kansas Band Association, and the Blue Valley Band Association. This last named

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11 Ibid., p. 25. For information on early brass bands in Shawnee County, Kansas, see Roy D. Baird and Douglass W. Wallace, Witness of the Times (Topeka: H. M. Ives and Sons, 1976), p. 294. The Topeka Band was founded August 23, 1863.

consisted of more than a half dozen ensembles, including that of Manhattan, for the Big Blue River joins the Kansas River at that city.[12]

Sometimes people important in the band world came from out of state to participate in the festivals. On April 26, 1929, for instance, the world famous composer and conductor, Karl L. King, of the Fort Dodge, Iowa, Municipal Band, was active in the Kansas State League of Municipal Bands festival in Salina. The meeting was attended by ten north central Kansas area bands. Of the 450 musicians there, seventy-five were from Manhattan. Manhattan was especially honored because it was permitted to supply the only bass drummer for the mass band.[13]

Bands also played exchange concerts and went on tours which both promoted good will between communities and increased local pride. A few examples will illustrate this:

In 1880, the Grand Band Contest was one of the biggest features at the Brown County Fair in northeast Kansas.[14]

In 1899, a writer said that the Belleville Military Band was "one of the solid and most admired institutions of the city."[15]

The Clay Center Dispatch Band distinguished itself for its excellence for several years. It was organized in the spring of 1878 with sixteen members, as a result of

> . . . a spirited contest between Squire Miller and Wirt Walton who [ran the] weekly papers in the area at that time. What the name of the band should be [?]. Walton won out and he named it the Dispatch Band. Walton had our band join the militia which was one of the

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12 Kirke Mechem, ed., The Annals of Kansas (Topeka: Kansas State Historical Society, 1954 and 1956), 1:113. Hereinafter referred to as "Annals."

13 Merc, April 23, 1929. Hatton, pp. 131, 113, 136.

14 A. N. Ruley, History of Brown County (Hiawatha: The Daily World, 1930) p. 159.

15 I. O. Savage, A History of Republic County (Beloit, Ks.: Jones and Chubbic, 1901), p. 257.

things that made us a good band. D. A. Valentine later became a member of the band and owner of the Clay Center Times. [He] was also a factor in helping to make it a good band. . . .

The Dispatch Band of Clay Center, Kansas, was a First Premium and Gold Medal winner from way back. The band took the First Premium at the Marysville District Fair at Marysville, Kansas, in 1879. [It] also took First Premium at the District Fair at Junction City in 1880. First Premium at the Western National Fair at Bismark Grove, Lawrence, Kansas, in 1880. First Premium and a medal [at] the same place in 1881. Gold Medal at the Knights of Pythias Tournament at Leavenworth in 1882. Grand prize at the Grand Army [of the Republic] Reunion at Denver, Colorado, in 1883. Grand Gold Medal at Kansas State Fair at Topeka in 1883. Same Gold Medal at Topeka in 1884. And again in 1885, when the prize was unfairly taken from it. . . .

It is beyond understanding how so many enthusiastic amateurs should [have] become so proficient in such a short time, but in four or five years following, this band played all over the central part of the United States, and as far east as Washington, D.C., and won first prize in half a dozen hard contests in as many different cities and states. [George Hapgood, the leader] often said that never in his career had he seen such tractable and good musicians as were the old Dispatch Band members. The band run in numbers about twenty. Every man [was] a gentleman and every man [was] loyal to the organization beyond the telling. It was really the grinding work of Hapgood that made it so proficient.[16]

Early in its career, the Dispatch Band received tangible backing from its community for in 1880, interested citizens gave it a set of silver-plated instruments made by C. G. Conn.[17]

Outsiders spoke well of the group also. The Clay Center Brass Band, of eighteen pieces, which was probably the same organization, was, in 1889,

. . . as fine a musical organization as can be found in Kansas. Every member is a first-class musician and a gentleman, and during their visit here [The Brown County Fair] they gained the respect of everybody.[18]

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16 John C. Johnston, letter to Jennie S. Owens, April 8, 1938, in the manuscript collection of KHS. In this quotation, spelling, capitalization, and punctuation have been changed to current practice.

17 Sherwood, pp. 6-7.

18 I. O. Savage, p. 260.

In 1883, the citizens of Hope, in southeastern Dickinson County, about twenty-five miles from Abilene, organized a band with instruments obtained from the "Plowman's Band" which had been formed in the nearby Dillon community in 1879, but which had folded. The Hope City Band existed in one form or another at least through 1953.

> They were in demand at Fairs, Rallies, and other meetings over the state, and made many other trips. . . . The Hope band played for the old Abilene Corn Carnival about 50 years ago [i.e., about 1925].[19]

In some cases, even long after both a band and its community had ceased to exist, the ensemble was still remembered:

> Carlton lost its band and several business houses, but enterprising residents kept the town spirit alive.
>
> Dayton, once a village two miles west of Dillon, had a creamery, store, band hall, and church around 1900.[20]

Bands were so highly regarded that an unfavorable comment or review of a concert is never seen. Somehow every band was always "one of the finest," or a "first-class musical organization," or at least soon would become one. The journalistic style of that day employed high-flown language. Such a description was more a statement of the importance of the band to the community than of the quality of its performance.

These bands were known by various names. "Cowboy Band," which is seen from time to time in the historical record, seems to refer to the cowboy-style uniforms the musicians wore. Two such well-known groups were the Dodge City Cowboy Band, formed in 1879 by C. M. "Chalk" Benson, which played for President Benjamin Harrison's inauguration in 1889; and

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19 Elsie Koch, "The Hope Band," a paper read to the Dickinson County Historical Society on Oct. 22, 1953. Unpublished paper in the manuscript collection, KHS.

20 Darrell McCune, "Towns Living Only in Memories." Unpublished paper in the manuscript collection, KHS.

the Abilene Cowboy Band, which celebrated its centennial in 1981. When the Dodge City Band was on tour, reporters and other interested persons tried to learn whether the musicians were really cowboys. Generally, the members said yes, they were, but the truth seems to have been that they were dance hall and theater musicians who lived in the area.[21]

A name such as "Belleville Military Band" referred both to the military-style uniforms the musicians wore, to a military tradition being kept in their organization and activities, and to their being an ensemble with both woodwind and brass instruments, as opposed to a brass band, not to their being soldiers. However, it is true that in the eastern United States, the so-called military bands had actually been a part of a military organization at one time. A few Kansas bands were actually a part of the militia, which later became the Kansas National Guard: The Clay Center Dispatch Band already mentioned; the Hiawatha band, which was formed just after the Civil War, became a part of the 130th Field Artillery of the Kansas National Guard; the Dispatch Band of Topeka, organized in 1879, was absorbed into Jackson's 23rd Regimental Band, a colored band, in 1898. The roster of Jackson's band included both freelance musicians and members of various area bands. It also listed, in 1941, "Coleman Hawkins, Ten. Sax, N.Y.C."[22] Hawkins (1904-69), who later became internationally famous as a jazz musician, was from St. Joseph, Missouri.

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21 Annals, 1:74, 2:48. Clifford P. Westermeier, "The Dodge City Cowboy Band," The Kansas Historical Quarterly XIX:1 (February, 1951), pp. 1-11.

22 Herbert Ewing, Jr., letter to Jennie S. Owens, April 6, 1938. Documents of the 23rd Regiment Band in manuscript collection, KHS.

Other typical names include the Topeka Brass Band, Belleville Juvenile Band, Scandia Cornet Band, Wagner's Band of Cuba, Kansas,[23] Wamego Township Band,[24] and Manhattan Boy's Band.[25]

Bands were so popular that sometimes things got out of hand, for in 1919, Salina, with a population of 15,000, had six bands--more than any other in the state. They were called the Shrine Isis Temple Band, which had just been formed, and which still existed in 1980, the Municipal Band, the Home Guard Band, the Girl's Band, the Colored Band, and the Kansas University of Commerce Band.[26]

The bands, regardless of their names, played for a wide variety of community events. We have already seen how the Lawrence band was employed at different times. When the various Chautauqua circuits were formed in this state, a band often played on the closing night. Bands also played for patriotic occasions such as Decoration Day, July Fourth, Flag Day, Emancipation Day, and Armistice Day. In addition to these public holidays, they played for picnics, special gatherings, governmental functions, political rallies, and other events when color and entertainment were desired. Sometimes they had to travel a considerable distance for their performance. Marshall's Band of Topeka, with twenty-four pieces, came to Manhattan several times, to play for picnics at Eureka Lake, a few miles west of town, and a Labor Day parade.[27]

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23 Baird and Wallace, p. 294. I. O. Savage, pp. 249, 252, 260.
24 Inez Owens, Welcome to Wamego, Ks., 1866-1966 (no publication information) p. 120.
25 Merc, June 28, 1926.
26 DN, April 15, 1919.
27 DN, October 6, 1919. DN, September 3, 1923.

The old Lawrence Band was a musical microcosm which displayed many features common to other such organizations in Kansas. In general, bands were begun as an association of interested individuals, or as a proprietary organization by a particular person who hoped for financial gain, or as a part of a fraternal or political organization. In contrast to the eastern bands, relatively few were of military origin.

Sherwood's book gave a sample constitution for bands to use, spelling out various offices, rights, and duties. Similar documents of the Olathe Concert Band and the Lecompton Cornet Band have survived. While not identical with Sherwood's, they are remarkably similar in content.[28]

The Olathe band was incorporated under the laws of Kansas, with 100 shares of common stock, which was non-assessable after it was completely paid for. Shares were sold at a value of five dollars each to the five founding individuals, but apparently as with other bands, the musicians were to buy into the organization. On leaving voluntarily, they were bought out by the organization, thereby receiving their whole investment back, less any fines accumulated. If, however, they were expelled for certain spelled-out offenses, they forfeited their investment. Often, as with Lawrence and Clay Center, the band owned the equipment, including the instruments, which was loaned to the musicians and which had to be returned in good condition upon their leaving.

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28 Sherwood, pp. 69-71. Olathe Concert Band Constitution and By-laws, in the manuscript collection at KHS. Lecompton Cornet Band Constitution By-laws and Minutes for the years 1880-1884. In the Spencer Research Library, University of Kansas, Lawrence.

In order to participate in meets, competitions, and tours, to play concerts at home, and to meet other expenses, bands needed a financial base. In general, income emanated from privately generated funds, from taxes, or from a combination of the two. Included in the first were donations from businesses, business organizations such as the commercial clubs or the chambers of commerce, service and fraternal organizations, and philanthropic individuals. Also, bands sometimes charged admission fees, received payment from dues of the members, from services rendered, from subscriptions, and from special fund-raising activities. The Lawrence band, for instance, began as an association of four individuals, each apparently paying his own way. Later, the need for expensive new instruments became so great that the former governor of the state, a Lawrence resident, headed a fund-raising subscription.

In the early 1880's, the Lecompton Cornet Band provided in its constitution and by-laws that members would pay both a membership fee and dues, and would also be levied fines for being late or missing meetings. The money would go into the band's fund along with any money realized from playing jobs. If there were sufficient surplus, the members would receive money back.[29]

Bands were also sponsored by various groups and organizations. This includes newpapers, as in the previously mentioned case of the Clay Center Dispatch Band. Sometimes they won money in addition to medals for prizes in competition, as the Clay Center Band did when it won the First Premium prize of $250 in addition to the Gold Medal at the band contest in Emporia in 1883. Marshall's Band of Topeka began under the

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29 Lecompton Cornet Band records.

sponsorship of the North Topeka Republican Flambeau Club to help in James G. Blaine's presidential campaign in 1884. Fraternal organizations sponsoring bands included the Knights of Pythias, the Independent Order of Odd Fellows, and the Ancient Egyptian Arabic Order of Nobles of the Mystic Shrine.

The other means of funding, taxation, did not begin in Kansas until 1905. The history of the Kansas band laws, which provided such funding, is given in detail in Chapter Four.

The Band Director

Band directors, conductors, leaders, professors, or bandmasters, as they were variously called, came from a variety of sources. Practically all, like Clarence Whitlow, who formed the Santa Fe Railroad Band in 1924, were bandsmen or former bandsmen who may have been working at a different calling, but had a knack for leadership.[30] Others, such as Walter Nelson, who led the Winkler band in Riley County, were also music teachers who had studied in some conservatory or college. In some cases, these teacher-directors would travel to an outlying community to both teach and lead the band.[31]

Stability, continuity, and quality of leadership generally were basic to the success and welfare of the community band. A few long-term leaders include John Brommel Marshall in Topeka, 1884 to 1910, and his son, J. B. Marshall, Jr., 1916 to 1932; Harold Royer in Abilene, 1921 to

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30 Kathy Thomas and Jim Richardson, "Santa Fe's March King," Midway, the Sunday magazine section of the Topeka Capital-Journal, August 18, 1978.

31 Information on Winkler from the Riley County Historical Society.

present (1983); Clarence Whitlow in Topeka, 1924 to present; Wayne and C. L. Snodgrass, father and son, in Clay Center, 1938 to present; and Harry Brown and Lawrence Norvell of Manhattan, 1924 to present.

The Formation of a Band

The musicians of the town bands quite often were inexperienced and untrained individuals with a liking for music. Schafer put it quite well.

> The usual pattern for forming a village band was similar across the country. It was usually assembled of amateur players, often with military band experience, tutored by the local musician with the most band expertise. Frequently, volunteers had no musical experience, but they had a strong desire to don a fancy frog-fastened coat and peaked cap and carry a shiny horn in local parades. The musicians were taught from scratch and probably never attained much technical polish. Teachers might have used various solfege ('sight singing') methods to teach the rudiments of music reading. Wind band 'method' books were published to aid the student. But the usual pattern was for a bandmaster to rehearse his group regularly, working by sections with individual players in the ensemble, but rehearsing the entire band rather than offering private lessons or tutoring. The band must have been viewed as a homogeneous instrumental choir, not a collection of individual musical experts.[32]

In the early days, the leader was sometimes the executive officer, but not the teacher-musical director; however, in many cases one person played both roles. This music teacher-director, who was commonly called "professor," often had to create a band out of raw recruits. Later, after bands had come and gone in a community and as experienced bandsmen moved about the state, the task became somewhat easier. Sherwood commented on some bands being made entirely of new people, whereas others had "nearly all old players."[33]

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32 William J. Schafer and Richard B. Allen, Brass Bands and New Orleans Jazz (Baton Rouge, Louisiana State University Press, 1977).
33 Sherwood, pp. 5-7.

The Band's Instrumentation

While the instrumentation, of necessity, varied from time to time and place to place, most of the early ensembles were brass bands with snare and bass drums. Sherwood published a recommended table of instrumentation with the comment that while the brass band was suitable for marching, it was too heavy for concert work. For a fourteen-piece group, he suggested eliminating one B-flat cornet, one alto, and one tenor, and replacing them with two B-flat clarinets.

In some cases, these bands contained musicians who also played string instuments who formed orchestras having instrumentation along the line of two violins, one viola, two clarinets, one trombone, and one bass (Chanute); or two violins, two cornets, one trombone, one bass, and one piano (Council Grove).[34]

Because of the great variety of size, experience, and instrumentation of bands, the music was graded according to difficulty for competitive purposes, a practice still used in school bands and solo competitions today. The Council Grove Band was made of musicians, ages sixteen to twenty-one, with no more than one year's experience, but they were able to play grade three music in 1887. Sherwood did not explain the grading system, however.[35] The numerous band music publishing houses, some in Topeka, Kansas City, and Iowa, were glad to furnish prospective customers with catalogues of their works and sample solo E-flat cornet parts so that the purchaser could determine the

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34 Sherwood, pp. 5-7.
35 Ibid., p. 7.

TABLE 3-1

Table of Recommended Instrumentation[1]

Instrument	Size of Band					
	10	12	14	16	18	20
Piccolo					1	1
E-flat clarinet				1	1	1
B-flat clarinet				2	3	3
E-flat cornet	1	1	1	1	1	1
B-flat cornet	2	2	3	2	2	3
Alto	2	3	3	3	3	3
Tenor	1	2	2	2	2	2
Baritone	1	1	1	1	1	1
B-bass[2]	1	1	1	1	1	1
Tuba	1	1	1	1	1	2
Snare drum	1	1	1	1	1	1
Bass drum	1	1	1	1	1	1

1 Ibid., p. 63. The reader will notice that the ten- and twelve-piece band columns total eleven and thirteen, respectively. This is as Sherwood wrote it.

2 These bands were composed of Sax horns, a family of instruments patented by Adolph Sax between 1843 and 1855. The B-bass was pitched the same as a baritone, but had a wider bore and sometimes had more valves. Clifford Bevan, The Tuba Family (London: Faber and Faber, 1978), pp. 101-103.

composition's suitability.[36] No programs from this early period are in the museums' files, so we cannot know which pieces were popular here.

John C. Johnston, a former member of the Clay Center Dispatch Band said:

> The band was composed entirely of brass--no reeds. This was a handicap so far as playing the general run of American music was concerned, but Hapgood, being an Englishman and knowing that in England in those days music was arranged particularly for brass instruments, bought all of the good music the band used in England. This gave complete harmony, but called for a little different instrumentation than in the usual makeup of bands. He made reed effects by using brass, forcing his cornet players and baritone players to come to it. In the high extended strains he would couple the cornets to reach the high notes without a skip, the low notes without a quiver. The result was a wonderful band along original lines. It was Hapgood's work. This band was his pride and glory.[37]

This band was composed of two E-Flat and two B-Flat cornets, three altos, three tenors, one euphonium, two tubas, tenor and bass drum, and cymbals.

Bands in Riley County and Manhattan[38]

In addition to the Lawrence settlers, the New England Emmigrant Aid Society sponsored groups of twenty to two hundred, including one which settled in Manhattan on March 25, 1855. They were joined in June, 1855, by a party which gave the town its present name. The Society also sponsored a third group which settled in Zeandale and Deep Creek at about the same time, although it had started out from the East Coast the previous fall. Other colonies which were sponsored by other groups followed in the next few years: Ashland community was settled April 22,

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36 Ibid., advertisements on various pages. Laneer, p. 14.
37 Johnson, letter.
38 Much of this section is based on Winifred N. Slagg, Riley County Kansas (Manhattan: Winifred N. Slagg, 1968), and on Carolyn N. Jones, The First One Hundred Years (Manhattan: Manhattan Centennial, Inc., 1955). Jones has no pagination.

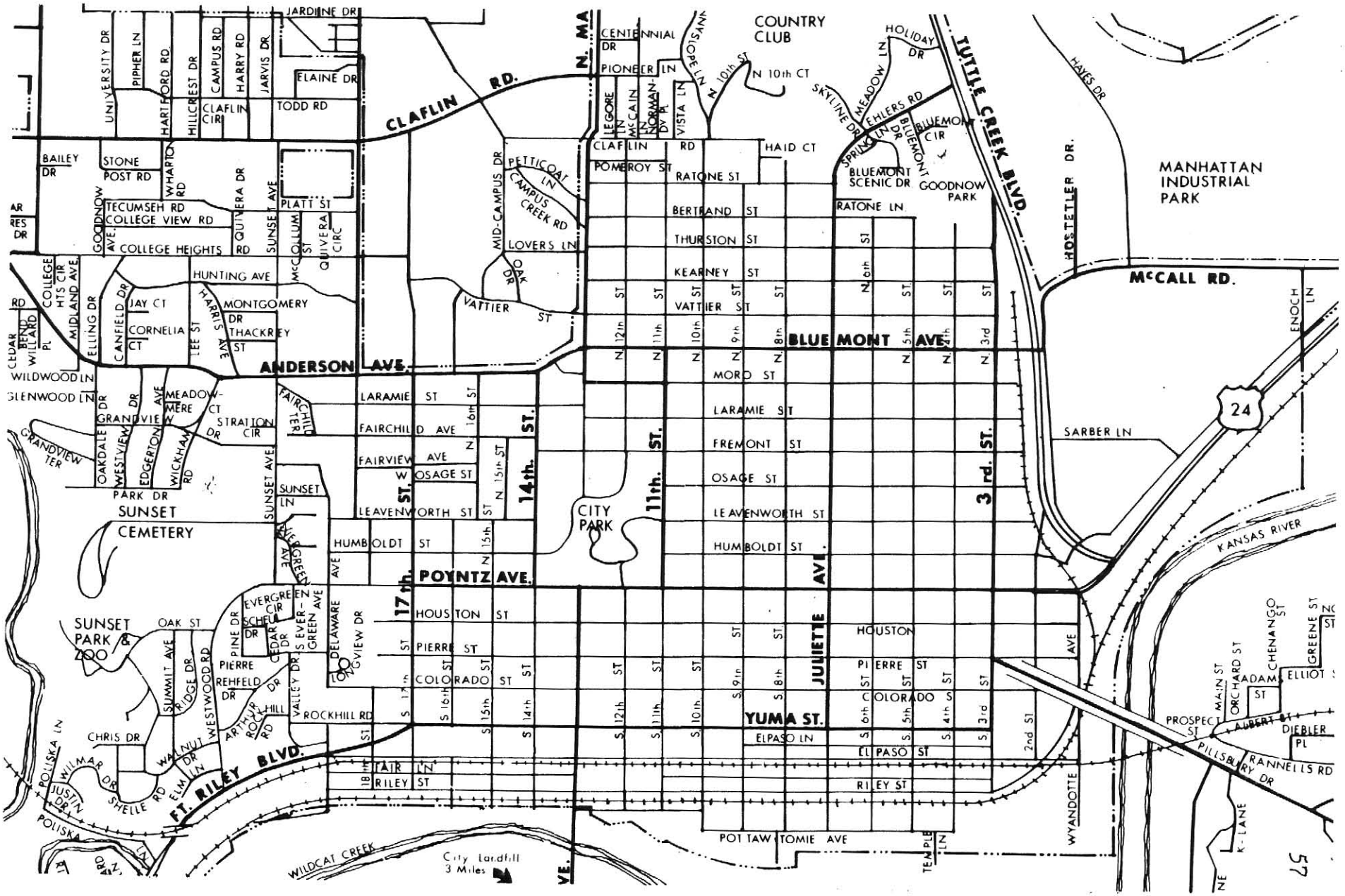

Plate II Manhattan, ca. 1980

1855 and Wabaunsee township on April 8, 1856. Two groups of Welsh settlers came to Bala from Utica, New York, in the spring of 1870. Other groups and individuals settled in the area over the second half of the nineteenth century, founding such communities as Randolph (1855), Winkler (1857), Mariadahl (1859), and Alembic around 1870.[39]

Music was a part of these settlers' lives from the beginning. Accompanying an earlier group of Manhattan settlers on a voyage from St. Louis on the steamboat Kate Swinney in March, 1854, were

> . . . one-hundred-twenty immigrants and about 100 U.S. cavalrymen with a 'fine' band of music. Luke P. Lincoln, who later joined the group on the expedition to this site [Manhattan], was superintendent of the steamboat passengers and organized a glee club among them who entertained with songs of liberty during their voyage.[40]

This was quite different from the later experience of the Lawrence settlers who had had to maintain a political silence in their music. Perhaps the presence of the cavalry inhibited the pro-slavery partisans also aboard the ship. Jones does not say where the cavalrymen and their band of music went on arriving in Westport (now Kansas City, Missouri).

Apparently, the Cincinnatti and Kansas Land Company-sponsored group, which arrived in Manhattan a year later on the steamboat Hartford, was not blessed with the fortunate coincidence of a few bandsmen as the Lawrence group was to be five months later. Even so, bands soon became a part of the musical life of Manhattan. The earliest area band which we can definitely date was the Wabaunsee Cornet Band, from twelve miles away, which played for the July 4, 1858, celebration, a little over a year after Manhattan was incorporated as a third-class

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39 Slagg, pp. 173, 202, 216, 239.
40 Jones.

city. They rode in a carriage drawn by four horses and "discoursed eloquent music through the streets."

C. H. Haulenbeck arrived in Manhattan in the mid-1860's and operated a saw mill at Fourth Street and El Paso Lane. Karl Hofer, in 1926, mentioned a person of his surname having had the "Yellow Pine Band," a name which would have been appropriate for a saw-mill owner's ensemble.[41] Hofer said also that previous to Haulenbeck, W. B. Leister and Harry Ziegler had had bands, but neither of these is mentioned in the local histories, so their dates are unknown. After Haulenbeck's band, there was none for a number of years. A Mr. Clingman led the band in the 1880's, but nothing is known of him.[42]

From its beginning in 1863, Kansas State Agricultural College, one of the first land-grant universities in the nation under the Morrill Act, offered instruction on the melodeon and piano, but band instruments were not included until later, perhaps around the turn of the century.[43]

In the early 1870's, William Fryhofer

> . . . organized a six-instrument band in the Alembic area that competed with other bands in the northern part of the county and sometimes joined with them in special area concerts.

Alembic took on the name of Leonardville in 1881 when the Kansas Central Railway Company ran its tracks through the town. In 1882, the Union Pacific Company took over the by-then bankrupt road, and by 1896 the line's name had been changed to Leavenworth, Kansas, and Western.

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41 Sherwood, p. 6. In about 1886, a C. A. Haulenbeck family had a six-piece brass band in Canton, a town about eighty miles southwest of Manhattan, but what relationship, if any, C. A. was to C. H. is not known.

42 Merc, April 30, 1926. Photo of Clingman at RCHS.

43 Rieger, "History of Music at Kansas State," p. 3.

Fryhofer's band may have been the Leonardville band which was founded in 1875.[44]

On January 27, 1881, the Manhattan Cornet Band played "appropriate music" for the meeting of the Board of Directors of the Kansas Historical Society in Topeka.[45]

The "Echo Band," which was probably sponsored by the Randolph Echo, was begun in Randolph in April, 1886. Sherwood commented in 1887:

> Considering the fact that not one of its members could read a note of music at the time of organization, the success of the band has been wonderful, being able at present to render grade two and three music very creditably. The band has always had the hearty cooperation of their citizens, which is one of the most important necessities for the success of a band.

The ensemble consisted of one E-flat cornet, two B-flat cornets, three altos, one tenor, one baritone, one B-bass, one tuba, snare drum and bass drum.[46]

Across the Big Blue River another band was created.

> Mariadahl's first band was organized August 18, 1890, with D. W. Johnson as leader. It was known as the "Blue Valley Band," but soon became known as the "Cousin Band" because its members were related--nine of them named Johnson and one Christensen. They purchased a band wagon for travelling and bought a stone building near the church to practice in. This building was known as Band Hall.[47]

Sometime in the 1890's, Karl Hofer started a band in Manhattan using

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44 Slagg, p. 173-174.

45 Kansas Historical Society, Transactions of the Kansas Historical Society (Topeka: George W. Martin, 1881), I, II:131.

46 Sherwood, p. 25.

47 Slagg, p. 223. Mariadahl, Winkler, and Randolph were inundated when the Tuttle Creek Reservoir was formed in the spring of 1963.

> . . . several of the older players and with a few new ones used to put on weekly concerts. Then along in 1901 R. H. Brown organized the Brown Military Band and as one outstanding event the band took part in the P.O.P. [Priests of Pallas] parade in Kansas City. This was so successful that the band was reengaged for the parade for seven consecutive years.[48]

In 1912, Burr Ozment tried unsuccessfully to organize a Manhattan city Band for the 1913 season.[49] Later (Howard?) Riley and M. W. Clark had town bands for a while.

Perhaps the most recently formed township band was in Winkler in 1933 to which Walter M. Nelson, a music teacher from Waterville, travelled each week to give lessons and to direct the ensemble.

> The Band furnished music for town activities, church socials, and exchange concerts with Clay Center. It belonged to the Blue Valley Band Association with a half dozen other bands. Its membership of thirty to thirty-five musicians was drawn from several rural schools, three high schools (Randolph, Leonardville and Green) and five churches. It was more than a community affair; it was an area activity. The Band, self-supporting for several years, was finally granted a small township levy to supplement its expenses until forced to disband in 1942 because of gas and tire rationing. The members look back with pride on the time it played at the American Royal in Kansas City, Missouri; later the Topeka State Fair; and when it marched with the Marshall County band at the 'notification' ceremony in Topeka when Alfred Landon was officially notified of his selection as Presidential condidate to represent the Republican party in 1936.[50]

No doubt there were other bands in the area for which written documents have disappeared.

Hofer's discussion in 1926 of the Manhattan band's training, while not correct in its chronology, is still worth noting.

> Brown, an old Manhattan band leader, was the logical man for the position, was elected and today is our worthy leader and master. Rapid advancement followed Prof. Brown's directorship; a short time sufficed to acquire the rhythm, rhyme and soul of music.

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48 Merc, April 30, 1926.
49 For more on this, see Ozment's biography.
50 Slagg, pp. 243-244.

> The memory of the effort to master its sharps, flats, rests, staccatos, appoggituras [sic], etc., was all abiding; years went on with Brown at the helm. Membership changed as membership will naturally change with a band organization, along with the changing fortunes and opportunites of the times, but new faces were seen in old places and the interest in the institution went on and on with its improvements until today Manhattan can boast of one of the best municipal bands in Kansas.[51]

Apparently, then, the Manhattan bands, including the present one, were no different in their origin and purpose than the other town bands of the midwest, and Schafer's statement, quoted earlier, applied to them, too.

Historical Summary

We see, then, that the town band was one of the first community organizations formed in territorial and early statehood days in Kansas. Often, the first one originated within a few years of the founding of a town or the settling of an unincorporated area. These bands, having been established, however, led a rather fragile and fitful existence. While towns may speak of having had a band for so many long years, a close look will reveal periods when none existed. In the nineteenth century, they were considered an important part of a town's social, educational, and esthetic life, and were a great source of pride and enjoyment. After an initial period when the settlers were glad to have any sort of a band of music, the instrumentation and literature became so standardized that leagues were formed and bands competed for prizes of great social and sometimes great monetary importance. As people became increasingly mobile, communication improved, and other forms of

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51 Merc, April 30, 1929.

entertainment developed, the town bands declined in importance. This was increasingly the case after World War I. Today relatively few town bands exist.

Social Summary

In this brief history of bands in Kansas, we have seen them change as a group in various ways.

The Lawrence band brought its first instruments with it from New England. All were replaced in 1863 by a modern set which was shipped from Boston. The bands quickly developed a standard instrumentation as soon as economic conditions permitted by obtaining their horns from various midwestern suppliers and manufacturers.

Bands initially received some support from various private social institutions. However, they found increasingly regular means of financing their activities. They met the various needs of the political structure partly by playing for recognized civic events which led to the first band tax law in 1905. The band law in Kansas reached its greatest development in the legislation of 1917-1925. As a result, the bands became a part of the political structure. Beginning in the 1920's, many of the bands lost out to the educationally-supported musical groups which better fulfilled the changed social, musical, educational, and financial needs of the community. School bands are a completely different subject outside the scope of this work and will not be treated here.

Bands interacted with the churches to some extent by playing at church events and by playing religious music at regular concerts.

Indeed, some churches sponsored bands. Fraternal institutions such as the Freemasons, which also had bands may be regarded as religious in nature.

Bands, despite what their detracters may say, are an esthetic institution. Uniforms may be regarded as an item of personal adornment, and were an important part of a band's identity. Manhattan's uniforms are treated at length in Chapter 12. Much of the equipment used by the bands was often conceived as a piece of sculpture in addition to being a useful device, and the silver-plated or highly-polished copper and brass instruments, often highly engraved, were likewise an important part of the band's identity and a source of satisfaction to the individual bandsman. Over the years that a band existed, it was involved in incidents which became a part of the band's and the community's folklore. We will see a few of these in our study of the Manhattan band. Of course, the bands, by virtue of the literature they played, involved absolute music as well as functional, dramatic, and dance music.

Language was a part of a band's life from its beginning, when articles of association or other agreements of origin were made, as well as when it contracted any business. It also was important when it played tunes with texts, whether sung or unvoiced. A particularly important use of language in the early days was the education or training of the novice musicians by an experienced bandsman; this became less important as other institutions for learning to play an instrument arose. With almost all musicians being trained in school music programs today, fewer words are needed in rehearsal.

CHAPTER FOUR

THE KANSAS BAND LAWS

The Iowa Band Law was a piece of landmark legislation in the history of American band music. It was the first law of its kind in the nation and was soon the model for similar laws passed by over forty states.[1]

The Municipal Band

By definition, a municipal band is supported by taxes from its governmental body, usually a city or township. The idea of a civilian band completely supported by taxes seems to have become widespread in this country after 1925. The famous concert bands of the mid-nineteenth to the first quarter of the twentieth centuries were proprietary organizations, often owned by their conductors, and operated as a business. Even the military bands sought outside employment to supplement the pay given them by levying the troops. The Royal Hawaiian Band of Honolulu, Hawaii, established by King Kamehameha V in 1870 was modeled after the German military bands by Henry Berger on command of the Hawaiian monarchy as a part of its effort to have a grand, Western-style establishment. With the overthrow of Queen Liliuokalani and the Monarchy in 1893, with the annexation of the Republic in 1898 by the United States, and with the proclamation of territorial status in 1900,

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1 Thomas J. Hatton, Karl L. King, an American Bandmaster (Evanston, Ill.: The Instrumentalist Co., 1975), p. 98.

the band ceased to be a royal military organization and became a part of the government of the city of Honolulu. In this way, the Royal Hawaiian Band became a municipal band in 1905, and it is, therefore, certainly one of the older municipal bands in the United States.[2]

The Early Kansas Band Laws

Kenneth Berger has written prolifically on all topics relating to bands. While his output is impressive considering the amount of research behind it, and while his publications, though somewhat dated today, are basic to any band researcher's library, at times he needed to do a bit more research. The entry in his Band Encyclopedia titled "Laws, U. S. State Band" shows this defect.

> The idea of taxing the townspeople to pay for a municipal band resulted in the passage of so-called Band Laws in the U. S. Just where or how the idea came about is uncertain. George Landers of Iowa is usually credited as the "father of the Iowa Band Law" which supposedly was the first such state law, in 1921, however there is evidence that Montana was actually the first such state to pass a Band Law, their law being passed about a month before that of Iowa. That Landers was instrumental in the acceptance of the Band Law in Iowa there is no doubt, and he also freely traveled around the nation offering his advice and help to other states who wished to have such a law passed. State and national legislation prior to 1921 contains some references to permissive laws regarding bands, music, and music teachers. Following the passage of laws in Montana and Iowa a similar law was passed in Colorado in 1921. In 1923, Michigan passed such a law. In 1927, these states adopted similar band laws: Arizona, Minnesota, North Dakota, and Idaho, although the latter may have had a Band Law prior to 1927. In 1929 these states added band laws: Nebraska, Nevada, South Dakota, Wyoming, and Indiana. In 1931, California enacted a band law and Kansas revised its band law, indicating in earlier law. Other states undoubtedly had band laws also, although exact information could not be located.[3]

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2 George G. Kanahell, ed., Hawaiian Music and Musicians, an Illustrated History (Honolulu: The University of Hawaii Press, 1979), pp. 335-344.

3 Kenneth Berger, Band Encyclopedia (Evansville, Indiana: Band Associates, 1960), pp. 22-23.

Kansas did, indeed, have earlier laws.[4]

The first Kansas law relating to taxes for public concerts was passed in 1905. It was introduced by W. A. S. Bird of Topeka as House Bill (H.B.) 364. This "act relating to cities of the first, second, and third classes and those having a certain population" provided that the mayors and councils of these cities might appropriate general revenue funds not to exceed $25 per annum per 1,000 population

> . . . to the use and benefit of instrumental music or band organizations that will furnish music free of charge in the parks or public halls of said city.

The law did not apply to first-class cities under 37,000 or over 50,000 population, effectively excluding, thereby, the city to Topeka.[5]

In 1907, the law was ammended slightly by H.B. 701, introduced by Bird of Topeka principally for the benefit of Marshall's Band of Topeka. It permitted a specific tax levy of one-fifth of one mill for free, public concerts in first-class cities having populations of 42,000 to 60,000.[6]

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4 So did Iowa. The Twenty-fourth General Assembly on April 7, 1892, passed a law authorizing the state "to employ the services of the Iowa State Band to be subject to the command and orders of said council to furnish music at the inauguration of the governor and other state offices, and in all demonstrations and undertakings made under the auspices of the state of Iowa, said band to consist of not less than thirty pieces." This band, of course, was a state, not a municipal band, and probably a part of the militia. Even so, this is an earlier band law than Berger seems to have been aware of. Laws of Iowa, 1892, Acts and Resolutions passed at the Regular Session of the Twenty-fourth General Assembly of the State of Iowa (Des Moines, Iowa: George H. Ragsdate, State Printer, 1892), Ch. 73, p. 101.

5 State of Kansas, Session Laws of 1905 (Topeka, Kansas: State Printing Plant, 1905), Ch. 102, pp. 138-139. Hereinafter these will be referred to as "Session Laws of (year)."

6 Larry Laneer, "Marshall's Band of Topeka[:] a study in the golden age of bands in Kansas" (Master's thesis, University of Kansas, 1978), p. 61. Session Laws of 1907, Ch. 120.

Even this was not sufficient, for in 1913, W. G. Tuloss of Rantoul introduced H.B. 213, which provided that cities of the second class with populations of 6,000 to 10,000 who maintained a public park might appropriate money at a rate of $50 per month, not to exceed $600 per year, for free public concerts.[7] This law would have given Manhattan the means to pay for the band Burr Howey Ozment was hoping to form that year.[8]

In 1915, Benjamin E. Wilson of Williamstown, Jefferson County, introduced S.B. 22, considerably modifying the 1913 law by including third-class cities and by eliminating the previous population limit, the monthly spending limit, and the requirement for maintaining a public park.[9]

These four laws were not as powerful an incentive for the formation of a local band as S.B. 182, which was proposed in 1917 by George H. Wark of Caney, Montgomery County. This 1917 law was practically identical to the Iowa Band Law passed on March 17, 1921, by the Iowa General Assembly. The texts of both laws are presented for comparison in Appendix 2. Both applied only to cities of a certain size: for Kansas it was for second-class cities; for Iowa, it was for towns under 40,000. Both provided for a mill levy: Kansas was two-tenths of one mill maximum; Iowa was a full two mills maximum, which seems so generous as to make the reader think at first it was a misprint, which it was not. Both required a petition of ten

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7 Session Laws of 1913, Ch. 117, p. 193.
8 For more on this band, see Ozment's biographical sketch in Chapter Eight.
9 Session Laws of 1915, Ch. 148, p. 174.

percent of the voters to have the issue placed on the ballot. Both provided that the money could only be spent for a band; Kansas added further that the money could be released only after a proper contract had been signed with the conductor or manager of the band. Both were to become effective as soon as published, rather than having to wait until the beginning of the year, as is so often the case with state laws. Both required that the tax, having been approved, must be levied. The principal difference was that Iowa provided a section on revocation, which Kansas did not.[10] The Iowa law has been immortalized by Karl L. King in The Iowa Band Law March (1923). A copy of this march is included in Appendix IV.

Unfortunately, the library of the Kansas Legislature does not have committee reports for 1917 which would make it possible to learn on whose behalf Senator Wark introduced this bill, or from where the text derives. It is so different from the 1915 law that it cannot be regarded as a mere amendment of a former law. Quite often a successful law of one state is adopted practically whole by another, which may have been the case with the Kansas law. Reseachers in other states will have to discover the answer to this question of origin.

Perhaps today we should speak of the "Kansas Band Law" instead of the "Iowa Band Law." We will say more on this at the end of this chapter. The novelty and power of this new Kansas law lay in the clause which said:

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10 State of Iowa, Acts and Joint Resolutions Passed at the Regular Session of the Thirty-ninth General Assembly of the State of Iowa, U. G. Whitend, ed. (Des Moines, Iowa: State of Iowa, 1921), Ch. 37, pp. 33-34. This text provided by Miss Julie Cowan, of Manhattan, who is a student at the University of Iowa.

> The mayor and council or mayor and commissioner of any city of the second class shall, and is hereby made their duty to levy a tax . . . of two-tenths of one mill, or such part thereof as may be petitioned for, per annum, on each dollar of assessed valuation, for use in the maintenance of a municipal band to give free musical concerts for the benefit of the people.[11]

In other words, this special, separate, and continuous levy was to support an on-going municipal band. Section 1 also provided that this fund could not, by law, be transferred to some other department or fund. For this reason, the ensemble had a foundation in the tax structure which gave an assurance of existing from one year to the next, which is so necessary to build and maintain a quality performing group. This provision was vitally different from the 1913 law which provided that cities might give a small amount from time to time if they felt like it. By having a separate levy, an act of law was necessary to repeal it, as contrasted with a line item in the annual budget under the 1913 law.

Section 1 also provided that the city leaders

> . . . shall not appropriate any moneys out of such fund for the use and benefit of any band until a conductor or manager of such band shall have first entered into a written contract with such city for public concerts . . . .

While this did not require periodic renewal of a written contract, the realities of the budgeting process made annual renewal necessary. The contracting process, further, in theory at least, gave any extant band in the country the right to bid. One band nearly lost the bid to another in Topeka in 1930.[12]

The Kansas Law of 1917 was amended in 1923 by H.B. 138, introduced by E. R. Sloan of Holton to include third-class cities, to require a petition by twenty-five, not ten percent of the voters, and to increase

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11 Session Laws of 1917, Ch. 109, sec. 1.
12 Laneer, p. 63.

the mill levy from two-tenths to five-tenths of one mill, still far short of the Iowa levy.[13]

In 1925, the Kansas Legislature passed the law that would govern the state for the next fifty-two years with little change, S.B. 452 introduced by W. W. Parker of Emporia. Basically also an amendment to the 1917 law, it introduced several changes. It provided that the city or township leaders might levy the tax on their own without the need for a petition and special election. Otherwise, a petition by twenty, not twenty-five percent of the voters was required. It contained a revocation clause, as did Iowa's. It provided that once the voters of a city had approved the levy, no further action by the city or township government was necessary; that is to say, no special enabling ordinance was required.

But, most important of all, the act provided in Section 5

> That the meaning of the word "band" as used in this act shall be a band composed of such musical instruments as are recognized in the standard instrumentation established for use in the U.S. Army bands.

This section meant that a concert band would be formed, not a dance band, an orchestra, or even some group of friends of the people at city hall who called themselves musicians, as was possible under the previous laws. The weakness of this restriction was that in most Kansas towns, the director had to use musicians who were available. He could not write to Washington, D.C., to requisition a bassoon player, for instance, as could army band directors.

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13 Session Laws of 1923, Ch. 100, p. 139.

The Repeal of the Kansas Band Law

On December 1, 1976, James H. Parker, Secretary-Treasurer of the Topeka Musical Association, Local 36-665, American Federation of Musicians, wrote State Senator Ronald Hein of Topeka, saying that the 1925 law needed to be changed in two ways to meet the needs of 1976. First, the instrumentation requirement made it impossible for any group other than a standard concert band to receive tax money. While this may have been reasonable when the law was written because of the need to keep politicians from hiring their cronies, Parker felt that this concern was unnecessary in 1976. This provision made it impossible for Black and Mexican-American taxpaying musicians to be paid out of tax funds to perform for their own ethnic groups.

Second, cities were limited to a small mill levy. While the two-tenths of one mill state limit might have been adequate to meet the needs Parker envisioned, in point of fact, at the time that he wrote, Topeka was levying only 0.03 mills, or only 15% of the maximum authorized by Kansas law. This raised only $7,500, which was barely sufficient to fund the three groups customarily hired, Marshall's Band, Santa Fe Band, and Topeka Jazz Workshop.[14]

This last group received money, even though it did not meet Army instrumentation specifications, because the other two bands agreed to

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14 Although this figure was reported in the newspaper, it is questionable since in 1975 the Manhattan Municipal Band had a levy of 0.12 mills, which yielded $7,275. The Manhattan musicians were paid far less than Union scale.

the expenditure. All three bands were afraid they would suffer financially if the ethnic and other groups took money from this small fund.

Parker, therefore, wanted the law to be amended by changing the definition of the term "band" and by permitting "the City of Topeka and other cities to increase their 'band funds' if the electorate so desired." In writing, Parker was speaking, of course, on behalf of the Union's members, not just any group that wished to drink at the public watering-trough, but he believed

> . . . the best interests of everyone--musicians, City Government and the general public--would be served by making the legislative changes I have proposed. I am confident that the people responsible for such decisions in the City of Topeka and other cities would use good judgment in determining the proper band "mix" for public concerts, and that the subtle weight of public opinion would tend to correct any bad decision.[15]

Hein sponsored the requested bill, but what came out of committee was not at all what had been asked for or expected. The Senate committee decided in the end it would be best to repeal the law. Until its repeal, however, the 1925 law remained basically unchanged as Section 12-14a01-06 of the General Statutes of Kansas.[16]

Today, any city wishing to have a band must find some other means than a special levy. In the case of Manhattan and other cities already maintaining a band, the money now comes from the general levy. In the immediate, practical sense, therefore, this repeal was of no consequence. In the long run, however, cities will find it easier than

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15 James H. Parker, letter to Senator Ronald Hein, December 1, 1976, in Senator Hein's office file. Mike Hall, "Obscure '25 law prevents hiring of some local bands," Topeka Daily Capital, March 24, 1976, p. 3.

16 General Statutes of Kansas (Annotated) (Topeka, Kansas: Kansas State Printing Plant, 1936), p. 158.

formerly to eliminate the expense of maintaining a band, for they must merely drop a line item from the budget rather than go through the more difficult process of raising a petition and having a ballot in the general election. This may happen when cities are faced with declining real incomes in the future and the need to save money, because funding for the arts is usually cut before other items such as roads, social programs, or politicians' salaries and expense accounts.

As a practical matter, it may be difficult to abolish the long-standing institution in Manhattan because of the considerable popular backing the band has in a community which has a strong public school music program and a music department at the University. The probability, therefore, is that the City Commission will cut other items before touching the band. Evidence of this is the fact that the band contract must be renewed annually. It has always received unanimous approval except for the first year when Ozment did not fulfill certain contractural requirements--to be dicussed in the next section--, and in 1962 and 1963 when Commissioner Cecil D. Hunter voted against it.[17] In fact, the band's existence has been so much taken for granted that in many years the Commission's "Minutes" do not even mention it.

The Myth of the Iowa Band Law

The passage quoted at the beginning of this chapter concerning the origin of the band laws in this country clearly does not accurately reflect the historical record. Yet, the term "Iowa Band Law" is accepted by all as correct. Probably the Iowa law became well known

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17 "Minutes," May 12, 1962, April 16, 1963.

and was copied by other states because of the efforts of Karl L. King and Maj. George W. Landers, whom King honored with the dedication of his The Iowa Band Law March. King and Landers worked hard to have the law accepted by all of the states. As a result, in 1930, the American Bandmasters Association passed a resolution calling for the passage of band laws in every state.[18] The passage by Berger, quoted at the beginning of this chapter, gives a partial chronology of the issue. Eventually, about forty states adopted a band law.

Looking at events from a historical perspective, we see the period from the founding of the Lawrence band in 1854 to the passage of the first band law in 1905 as one of increasing activity by private individuals and by various organizations such as political parties, lodges, chambers of commerce or their predecessors, and commercial clubs. The period from 1905 to 1925 was one of experimentation, with almost every legislative session trying to find a better form of law. The sixty-year period from 1917 to 1977, as shown by the laws passed, was one of great stability, though other parts of the historical record show a decline in importance in municipal bands both in Manhattan and nationwide from the early part of the Great Depression. This decline, this period of "benign neglect," led, in 1977, to the repeal of the law which for most cities was no longer of any importance.[19] The school bands had taken over the major uses and functions formerly filled by the municipal bands. The school bands were covered by other laws and, therefore, funded by other means. Today, the tax-supported municipal band is relatively unimportant everywhere in America.

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18 Hatton, p. 139.

19 The Clerk of the City of Manhattan did not even learn of the repeal until six months later, when the session laws were published.

Men have a need--perhaps related to, perhaps arising out of, their esthetic need--to organize and explain their universe. From this need comes folklore, an important part of which is legend. Legends serve to document the exploits of important persons or the origins of social customs of importance, in this case, the band laws. While folklore is customarily considered to be a part of the oral tradition, in a literate society, that which is written may be used to enhance, to preserve, and to spread the oral tradition. If we regard persons and activities related to bands as a particular subculture which, though literate and widely dispersed geographically, has its own oral and written traditions, the idea of the first band law originating in Iowa in 1921 may reasonably be regarded as a legend which originated practically on the day of the law's passage. Although it may have been a simple scholarly mistake initially, the issue of the true origin of band laws was at the same time so unimportant and so difficult to discover that no one bothered to follow the question to its ultimate beginning. The Iowa law was accepted as original.

The Social Effect of the Band Law

The band law has affected three of the uses of music. First, the law has participated in the economic part of material culture and its sanctions by providing employment for various individuals; by aiding agriculture in playing for the 4-H Fair; by enhancing the city's business and general standing in the area in the giving of exchange concerts.

Second, the law has created a social institution, the band itself, which is a free association. This institution has served to enhance the political structure of the community by holding itself ready to perform for any worthy civic purpose, and by playing for the three patriotic occasions each year--Memorial Day, July Fourth, and Armistice Day. In the 1920's the band also put on special concerts for Emancipation Day, but there is no record of a legal requirement for it to have done this. Nationally, the band laws have affected the political structures of numerous cities by causing other states to pass laws after the model of Iowa. This has led to the establishing of separate departments of municipal governments which created or perpetuated bands which almost certainly would have ceased to exist long since, were it not for the law.

Third, the law has served esthetically by supplying band music to meet the needs of the community during the summer. It has also participated in the creation of the folklore that the Iowa Band Law was the first of its kind in the nation; this, of course, was unintentional. These three uses have not greatly changed in kind over the years, but have declined in importance.

The band laws have made possible the fulfilling of all ten functions of music. As with uses, these functions have not changed greatly in kind over the years, but have declined in importance.

CHAPTER FIVE

THE MANHATTAN BAND ORDINANCE

> Until a few weeks ago Manhattan was without a band, one of the few things that kept us from becoming a real first class city and now that one has been started we claim being second to none and our band if it keeps up the pace it has set will soon be a first class band.[1]

The Adoption

The 1917 Kansas Band Law required a petition by at least ten percent of the voters before the question could be placed on the ballot for approval by the majority of the electorate. There is an interesting story behind the passage of this issue in Manhattan.

Early in 1919, Burr Ozment had a proposition for a drum student of his, sixteen-year-old Charles ("Charlie") Moorman, that would affect the rest of Moorman's life.[2] Not only would this proposition have profound influence on Moorman, but it would also affect the taxpayers of Manhattan and untold thousands through more than six decades. If Charlie and some of his musically-inclined friends would circulate a petition which obtained enough signatures to put the band law issue on the ballot in the coming election, and if it passed, Ozment would form a

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1 Nat, May 15, 1919.

2 For further information on these two individuals, see their respective biographical sketches elsewhere in this paper.

city band in which they could play, and he would give them free lessons on their instruments.

For young Charlie and his friends, the idea seemed to be a good one. His weekly lessons cost 25¢--equivalent to about $2.50 or $3.00 in 1980--and they did not have much money. They set to work.[3]

The "Minutes" of the regular meeting of the City Commission for March 18, 1919, tell the result.

> WHEREAS, a petition signed by 250 legally qualified voters has been presented to the Mayor and Commissioners asking that the question of levying a tax of two-tenths of one mill on each dollar of assessed valuation of said city for the creation of a Municipal Band Fund be submitted to the voters at the coming election.
>
> And, it being determined that said petition is a legal one and signed by the necessary number of qualified voters.
>
> Therefore, it is hereby ordered by the Mayor and Commissioners of the City of Manhattan, Kansas, that the question of levying said tax be submitted to the qualified voters of the City of Manhattan, Kansas at a special election of said city to be held April 1, 1919, and the Mayor of said city is hereby authorized to issue such a proclamation and the City Clerk be authorized to prepare such ballot as provided by law. On motion the above resolution was adopted.[4]

The issue passed handily with 1218 for and 695 against, almost two to one in favor.[5] No enabling ordinance was necessary, for the fact of the voters having approved the levy was sufficient.

The issue of who was to lead the official municipal band was not clear at the time of the election. M. W. Clark, a long-time resident of Manhattan and owner of Clark's Candy Kitchen in the Marshall Theater,[6] began organizing a city band at about the same time that Ozment's students were circulating their petitions. Clark's band actually performed a series of concerts beginning on June 17, 1919, when Ozment

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3 Moorman, interviews on February 22, and April 13, 1980.
4 "Minutes", March 18, 1919.
5 "Minutes," April 19, 1919.
6 DN, January 1, 1920.

had yet to form a band or hold his first rehearsal.[7] No doubt, therefore, many people were quite surprised to read the headline on January 6, 1920, "Band has new leader." For reasons not given in the article, Clark resigned his position in favor on Ozment. The newspaper spoke well of the former leader.

> Much credit is due to M. W. Clark, who has led the band so efficiently for some time, for the progress the band has made, and for the great pleasure that has been given the citizens of the town.

It spoke well also of the qualifications and experience of the new leader, Ozment.[8] The article did not say why Clark had resigned in Ozment's favor, but the resignation was probably due to at least three factors. It came a little more than a year after the War ended. Ozment was a veteran; feelings ran quite high in favor of veterans at that time. Also, Ozment had studied music at the University of Missouri and had taught band at Baker University, Baldwin, Kansas, from 1903 to 1911 and at Kansas State Agricultural College from 1911 until 1917 when he and the ROTC band had joined the Marines. Presumably, therefore, he was better qualified than Clark, who was a confectioner and businessman. Finally, Ozment had been responsible for the adoption of the band law in Manhattan.

The Band's Early Contracts

The first contract with the city, signed on March 9, 1920, provided that the band was to play one concert a month in the winter and seventeen total during the summer. No copy of the original

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7 DN, June 7, 1919.
8 DN, January 6, 1920.

contract exists today. According to the newspaper, this contract, which was signed by Ozment, left the exact time and place to be set, but provided for two concerts each month in March, April, May, June, November, and December, five in July, four in August, five in September; also, special concerts were to be given on May 30, July 4, and November 11, for which they were to receive a higher rate of pay. The sixteen-piece band was to play music which, "according to the contract, must be of a grade and character suitable for the occasion."[9] The city records say only that on March 9, 1920,

> On motion, the Mayor and City Clerk were authorized and instructed to enter into contract with the Manhattan City Band, B. H. Ozment as conductor, for the rendering of Band Concerts for the benefit of the Citizens of Manhattan during the year 1920.[10]

Four months later, the city appropriated money to ensure that the band would be able to play concerts year round. The winter concerts, which were to be held once or perhaps twice a month, were to be held in the Community House, which was at the corner of Fourth and Humboldt Streets. According to the newspaper, the contract called for

> . . . classical, secular, popular renditions intermingled with such changes as instrumental solos and vocal numbers with the band and piano accompaniment. An instrumental as well as a male quartet may also be used.

The article also noted the need for more support in better balance and instrumentation.[11]

Apparently the season's concerts did not go as planned. On February 11, 1921, the Daily Nationalist reported that the mayor and city council had refused to renew the contract because the band had not

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9 DN, March 11, 1920, February 11, 1921.
10 "Minutes", March 9, 1920.
11 DN, September 8, 1920.

played the twenty-nine required concerts. Various reasons for this non-performance were given, including weather and conflicting events. Money was left over from the previous season--$1800--which people hoped to use to buy equipment for the band. Charles Lantz, the City Clerk, argued in favor of renewing the contract, saying that a town the size of Manhattan should have a band, for it was good advertising for the city. Nearby towns such as "Junction City, Clay Center, Blue Rapids, and scores of other towns have their well-established bands and use them to good advantage." In the end, the band partisans carried the day. The anonymous author of the article appealed to the readers for a city band that was "equal to those of neighboring towns."[12]

Part of the problem of non-compliance was that some of the indoor, winter concerts had not been played. The idea of winter concerts seems to have died early in the band's existence. The contract for 1922 provided for concerts to begin on Decoration Day, for there to be twenty-three during the summer, not counting July 4, and a final concert on Armistice Day.[13] Brown tried briefly to resume off-season concerts in 1925, when the band played in the Wareham Theater. This series included an exchange concert with Salina.[14] The last discussion of year-round concerts came on December 31, 1949, when Mayor Charles E. Rust, at the request of the town's merchants, called on the City Commission to meet with the band board to see if such concerts would be

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12 DN, February 11, 1921.
13 DN, April 26, 1922.
14 DN, March 9, 1925.

possible.[15] Apparently the idea proved to be impractical because they approved the usual contract a little over a month later.[16]

The Band's Later Contracts

Over the years the band was supposed to have negotiated and signed contracts with the City Commission annually. In point of fact, these dealings are mentioned irregularly in the "Minutes"--seven times before 1950, when Norvell became conductor, and seventeen times since then.

The contract for the 1949 season, which is the earliest extant, seems typical.[17] All information on earlier contracts comes from newspaper accounts. It provided that for $4600, the band, which would be of standard band instrumentation, would play a series of not less than ten free band concerts, one each week during the summer concert season, the dates of which it did not specify. The band would also be ready to play for free for "any worthy civic enterprise where their services might be needed" when requested to do so by city officials. Further, all business matters of the band were to be handled by the Board of Control, including the appointment of the conductor and other officers. The contract was to be in force for one year.

The 1951 contract created a separate "Fair Band" which was to be led by the minicipal band's conductor. The "Fair Band," charged with playing for the Riley County 4-H Fair, was to be paid from the municipal band's funds and was to have the use of its equipment. This creation of

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15 "Minutes," December 31, 1949. BOC "Minutes" January 14, 1950.
16 "Minutes," February 7, 1950.
17 Contract of 1949 attached to Band Board "Minutes" after Feburary 5, 1950.

a separate band, which was, in the main, composed of city bandsmen, was necessary because many of the regular musicians left town on vacation early in August, and, therefore, the whole band was not available for service at the Fair. Otherwise, however, the 1949 contract was basically unchanged.[18] Unfortunately, neither the city nor the band has preserved the series of contracts, so a year-by-year analysis of change cannot be made. It is sufficient to say that the 1969 contract was basically the same as the 1951, and except for the elimination of the "Fair Band," it was basically unchanged in 1980.[19]

Summary

The Kansas Band Law was adopted by the voters of Manhattan in a special election in April, 1919. Each year the manager or leader of the band was to negotiate a contract with the city which specified the season, budget, and other matters. Burr Ozment, on behalf of his band, entered into a contract with the city on March 9, 1920, which specified a year round concert season and concerts on certain special occasions. For various reasons, he was not able to meet the contract in its first year, which nearly caused the demise of the band. In the mid-1920s, the band ceased to play concerts year round. Since then, it has gradually reduced its season to the present ten to twelve regular weekly summer concerts which begin on Memorial Day. It ceased to play for the Riley County 4-H Fair in the late 1960s. A "worthy civic enterprise" clause

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18 Contract of 1951 attached to the Band Board "Minutes" after March 4, 1951.

19 Contract for 1976.

which remains in the contract in the event that some extraordinary occasion arises which requires the presence of the band is a vestige of former days when a municipal band was considered a necessary part of city ceremonial affairs.

CHAPTER SIX

THE FINANCING OF THE BAND

> The mayor and council or mayor and commissioners of any city of the second class shall, and is made their duty to levy a tax . . . of two-tenths of one mill, or such part thereof as may be petitioned for, per annum, on each dollar of assessed valuation, for use in the maintenance of a municipal band to give free musical concerts for the benefit of the people.[1]

In order to maintain a municipal band, the law originally provided for a levy of not more than two-tenths of one mill on each dollar of assessed valuation. As the chapter on the law shows, the maximum permissible amount varied over the years, but the Manhattan voters chose the original figure in 1919 and never changed it. At the time the levy was passed, Manhattan was a second-class city and was governed by a mayor and city council form of government. In 1950 the city changed to the present city manager and council form of government, with the mayor being chosen from the council to fill what is basically a ceremonial position. In 1967 Manhattan became a first-class city.

Originally the director, Ozment, negotiated the contract with the city. Later this became the duty of the band's manager, Ed Osborn. For many years, R. H. Brown assumed that responsibility. On the creation of the Board of Control in 1937, it became the Board's responsibility to write the contract, but it has remained the director's responsibility to negotiate with the city. As time went by, both the Board of Control and

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1 Session Laws, 1917, Ch. 109, sec. 1.

the City Commission forgot the required levy, and instead settled on an amount which varied from one year to the next, just as was done for other city departments. Finally, in the early 1950's, someone looked up the law and the levy was lowered to the correct two-tenths of one mill.[2]

The Budget from 1920 to 1980

The accompanying budget analysis, Table 6-1, shows the various budgetary figures over the years since the band was founded. This table is based on best available data gathered from newspapers, city records, Board of Control "Minutes," "Bulletins" given to bandsmen before the season begins, and statistical abstracts. In some cases, conflicting data were discovered, and a choice was made between them. In general, the budget figures for the city and band are those projected for the coming year, not actual expenditures. In some years, the actual expenditures were considerably lower than the budget--a bit of legerdemain used by the administration to make itself look good in the eyes of the public. Of particular interest to the general reader is the column giving inflation factors based on year 1967=100. The reader may use it to convert any dollar figure from 1920 to 1980 into constant dollars in order to determine the real cost of an item. In the case of 1980, the formula is $\frac{246.8\ Cy}{fy}$ = $ (the required figure) where Cy is the cost in year y and fy is the inflation factor in year y. Unfortunately, pre-World War II dollar figures for band expenditures are not fully available, so a complete analysis of the first twenty years of the band's existence cannot be made.

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2 Parrish, Interview, February 25, 1980.

Table 6-1

BUDGET ANALYSIS
(Actual Dollars)

		Population		Mill Levey			Projected Budget $				
Director	1 Year	2 Number	3 Present / Past	4 Band	5 City	6 Band / City	7 Band	7a Present / Past	8 City	8a Present / Past	9 Band / City
Ozment et al.	1920	7,989		.20	9.65	.021	1500/25[1] concerts				
Brown	1926			(.20)	12.21	.016					
	1930	10,136	1.27	.31[2]	11.32	.027			157,278		
	1935						3,000				
	1940	11,659	1.15	.23	14.29	.016	3,600	1.20	251,947		.014
	1943			.18	13.19	.014	3,200	(.89)	238,258	(.95)	.013
	1945			.1858	13.11	.014	3,600	1.00[3]	247,340	.98[3]	.015
Norvell	1950	19,056	1.63	.20	15.65	.013	4,400	1.22	705,101	2.85	.006
	1955			.20	20.15	.010	4.700	1.07	1,092,268	1.55	.004
	1960	22,993	1.21	.16	19.48	.005	5,000	1.06	1,713,760	1.57	.003
	1965			.13	22.95	.006	5,000	1.00	3,331,560	1.94	.0015
	1970	27,575	1.20	.114	34.28	.0033	5,800	1.16	4,815,204	1.45	.001
	1975			.12	35.02	.0034	7.275	1.25	7,446,401	1.55	.001
	1980	32,644	1.18	.121	35.88	.0034	10,500	1.44	13,000,000	1.75	

[1] Contract specified $50/regular, $125/ special concert.
DN, February 11, 1921, paid $40/regular, $90 special concert.
[2] Merc, August 24, 1929, Lyons, Kansas voted .30 mill for its band.
[3] This is for 1945/1940, not 1943/1940

Table 6-1 (continued)

BUDGET ANALYSIS
(Actual Dollars)

Director	Year	10 Director Salary	11 Musician Wage	12 Musician/Director
Ozment et al.	1920	$5 regular concerts $10 regular concerts	$2 regular concerts $5 special concerts	.4 regular .5 special
Brown	1926	$75/month = $900/year		
	1930	= $17.50/week	(1932)	.23
	1935	"	$1/rehearsal = $4/week[4]	"
	1940	"	$3/concert ($45/season)	.17
	1943	"		
	1945	"	$2/pre-seasonal rehearsals[5] $3/concert ($45/season)	" "
Norvell	1950	$100/month for 7 months = $23.23/week	$2pre-seasonal rehearsals[6] $3/concert ($45/season)	.13
	1955	$100/month for 9 months = $23.23/week	$2/pre-seasonal rehearsals $5/seasonal rehearsals	.21
	1960	"	" "	.21
	1965	"	" "	.21
	1970	$100/month for 12 months = $23.23/week	$3/per-seasonal rehearsals $6/seasonal rehearsals	.26
	1975	$1,740 for 12 months =33.46/week	" "	.18
	1980	$1,800 for 12 months = $34.61/week	$10/seasonal rehearsals	.29

[4] Forty-three piece band in 1938. Junior $1/week, Adults $4/week.
[5] Juniors $1/preseasoned, $2/regular.
[6] Forty to forty-five piece band.
[7] $100/month for 10 months in 1967.
$100/month for 12 months in 1968.

Table 6-1 (continued)
BUDGET ANALYSIS
(Actual Dollars)

Director	Year	13 1967 = 100 Inflation factor	13[a] Inflation rate of change	14 Band Budget	15 Band rate of change Present/Past	16 City Budget	17 City rate of change Present/Past	18 Director Salary	19 Director Salary rate of income Present/Past
Ozment et al.	1920	60.00		6170				21/regular 42/special	
Brown	1926	52.5	.88	-	-	-		4231/year	-
	1930	50.0	.95	-	-	775,286		4442	1.05
	1935	41.1	.82	17,629	-	-		5404	1.22
	1940	42.0	1.02	21,154	1.2	1,480,488		5289	.98
	1943	-	-	-	-	-		-	-
	1945	53.9	1.3	16,484	.78	1,019,090	.69	4120	.78
Norvell	1950	72.1	1.3	15,061	.91	2,413,577	2.37	2396	.58
	1955	80.2	1.1	14,463	.96	3,361,244	1.39	2770	1.16
	1960	88.7	1.1	13,912	.96	4,768,386	1.42	2504	.90
	1965	94.5	1.1	13,058	.94	8,700,836	1.82	2350	.94
	1970	116.3	1.2	13,308	.94	10,218,335	1.17	2547	1.08
	1975	151.2	1.4	11,138	.90	11,400,569	1.12	2664	1.05
	1980	246.8	1.5	10,500	.94	13,000,000	1.14	1800	.68

Table 6-1 (continued)
BUDGET ANALYSIS
(Actual Dollars)

Director	Year	20 Musicians Wage	21 Rate of income Present/Past
Ozment et al.	1920	8/regular 21/special	
Brown	1926	-	
	1930	$20/week	
	1935	24	
	1940	23.50	.98
	1943	-	-
	1945	14	.60
Norvell	1950	10	.71
	1955	15	1.5
	1960	14	.93
	1965	13	.93
	1970	13	1.00
	1975	9	.69
	1980	10	1.1

The city's population has increased at approximately the same annual rate since 1920 except for the period 1945-1950, when it increased about one-third faster than usual (col. 2, 3). This reflects the post-war increase in enrollment of veterans at the College and also the increased birth rate for wives of returning veterans.

This population increase, together with the abandoning of war-time money controls, is reflected in the change in both the city's and the band's budgets. They had been stagnant during the war--actually, they declined slightly--but after the war they increased significantly (cols. 7, 7a, 8, 8a). The city's budget showed a second peak in rate of increase in 1965 because of the increasing amount of federal money it received from the Johnson administration programs. Unfortunately, the band did not share in this largesse, for in 1957, D. C. Wesche became city manager. He kept the band's budget rigidly at $5,000 from 1959 to 1967, and then allowed only a modest increase.

Inflation began to increase after World War II, but especially so after 1970 (cols. 13, 13a). Both the band and city budgets likewise increased their rates of growth, though by different amounts. The band's rate of increase has been consistently less, and the city's rate of increase has been consistently more than the national rate of growth (cols. 7, 7a, 8, 8a, 13, 13a, 15, 17). Thus, the band has, in effect, lost ground in three ways. Its mill levy (col. 4), its proportion of the city budget (col. 6), and its budget in constant 1980 dollars (col. 14) have all decreased both in absolute terms and in relation to the corresponding inflation-corrected figures of the city. If the band's mill levy had been at .20 in 1980 as the law required, its budget would have been about $17,500, which would have been approximately the same as the 1935 budget in 1980 dollars (col. 14).

The director's salary was more affected by who held the position than by any other factor (col. 10). Apparently, throughout his twenty-four-year tenure, Brown received the same amount, $900 per year. He was probably able to do this because of selflessness on his part, because his income from the store and teaching was significantly greater, and because the rate of inflation was not a consideration. Indeed, in a five-year span, 1935 to 1940, the dollar was worth more than at any other time in the whole sixty years the band has existed (col. 13).

Norvell was appointed in 1950 at a higher monthly rate than Brown, $100 per month versus $75, but with a seven-month, not a year-round position. Consequently he made $200 a year less. In 1955 he began receiving the same annual figure as Brown; in 1968 he was appointed on a year-round basis, and he has received further raises since then. In terms of constant 1980 dollars, however, he has never made as much as Brown, although his salary, except for 1980, has remained fairly constant at about $2,500 per year, i.e., somewhat more than half of Brown's in constant dollars. The raise he received in 1955, which is, incidentally, the highest constant dollar figure, probably represents the first chance after his appointment for the Board of Control to express its approval of the quality of his work.

The musicians have not done as well (col. 11, 12, 20, 21). In 1920 they received 40% of the director's share for regular concerts. It is customary for the leader of a commercial dance band to receive twice what a sideman[3] makes, but Ozment and his early successors received two and one-half times as much. When Brown was appointed in 1924, he doubled the size of the band, but probably did not increase the

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3 A sideman is any musician other than the leader.

musicians' wages. In 1930 he was making nearly four times the sideman rate if his salary is expressed in weekly terms.[4] Except for higher figures in 1970 and 1980, and the all-time low in 1950, the musicians have made between 17% and 23%--roughly, one-fifth--of the director's weekly salaries. Changes in this figure do not correlate well with changes of director, probably because of the influence of the Board of Control on the budget process.

While the musicians have received raises over the years so that in dollar amounts they seem to be better off, in constant dollars, their wages dropped during World War II, and have declined slowly in the thirty-five years since the War to about two-thirds of the 1945 figure. They are, however, making 20% more than they did in 1920.

People tend to be more aware of actual dollar amounts than of constant dollar amounts which allow for inflation. Actual figures for the band's budget and the musicians' wages have generally reflected increases in the city's population and budget, whereas the directors' salaries generally have varied independently of these considerations. Inflation has affected relationships among figures to such an extent that patterns of change are, at best, difficult to find. In terms of actual figures, however, we see that the band has declined in financial importance to the city since 1940, drastically so since 1955 (col. 4, 6). This is shown most clearly in the lowering of the mill levy from the original two-tenths required by law to about half that amount. Although the reason for the decrease at around 1955

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4 The disparity is even greater between the salaries of first-rate orchestra conductors and the symphony musicians, for the musicians make considerably less than one-half of the leader's rate.

is not readily apparent, we will make some suggestions at the end of this chapter.

The Expenditures

The band officials over the years have signed a contract with the city to provide so many concerts to be given on certain dates for an agreed upon amount of money. As long as the terms of the contract were met, the city had little say in the band's financial matters, and the details of the budget were the band's business. The statute stated

> any band entering into a contract under this law . . . shall administer its own financial affairs and business affairs.[5]

In the early days, the responsible official presented bills for concerts, supplies, and other items to the city each month. He then distributed the payroll as he saw fit. This setting of pay scale by the conductor alone led to complaints by the junior members of the band in 1937, which caused Brown to establish the Board of Control. The Board then assumed responsibility for budgetary and contractual affairs which it has retained to this day.

The city took over the actual paying of wages shortly after the creation of the Board as a convenience to the band, but in reality it had no statutory authority to do this. Since the mill levy was repealed in 1977, the band's money has come from the city's general fund, and the Board has not been as independent as it once was.

It is impossible from extant records to establish the band's use of money in detail. Fragmentary information can merely tell some of the

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5 KSA 12-14 a 04.

items and services purchased over the years. Unfortunately, the Daily Nationalist did not publish any figures for 1920. Therefore, the first disbursement it gives was from the quarterly treasurer's report published on March 19, 1921. An expense of $12.55 was itemized:

January 1: Manhattan Nationalist -- printing $8.55
February 1: Reliable Transfer -- hauling band wagon $4.00[6]

The last mention of the band wagon is 1922. Apparently after that all concerts were given in the City Park. While the band doubtless had purchased equipment and music from the beginning, the earliest actual mention of it came in September, 1924, when Brown was instructed to buy a "French bass horn," whatever that may have been, "for use of the band."[7] It probably was a tuba, not a French horn, for a month later, Brown Music Company was paid $240 for a "horn." It is doubtful that a French horn would have cost that much. We cannot be certain, but it may have been this same instrument that was sold on recommendation of the Board in 1946--a Martin E-flat tuba.[8]

The Brown Music Company for many years was the source of most items the band purchased. Over and again, the city records published items such as "R. H. Brown Music Co., supplies, $108.25," but a breakdown was not given.[9] While to today's eyes this would seem a clear conflict of interest for the conductor to be selling equipment and music to his tax-supported band, the band did not really have much of an alternative. Brown's was a much more complete music store than Kipp's, the other dealer in town. Brown was universally regarded as a man of great integrity, so much so, that thirty years after his death, the people at

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6 DN, March 19, 1921.
7 "Minutes," September 24, 1924.
8 "Minutes," November 12, 1946.
9 Merc, December 31, 1929.

Conde's, the successor to Kipp's, still spoke highly of him as a businessman and a competitor. It is unlikely that he was less than honest in his dealings with the city.

Beginning in 1938, the "Minutes" of the newly-established Board of Control discussed the specifics of expenses. Excess funds were to be used to buy back uniforms from individuals quitting the band.[9] In 1938, the band would contribute a maximum of $12 to the city to help to repair the roof of the band shell.[10] In 1939 the members were to be given $1.50 per car to drive to the up coming Junction City exchange concert.[11] Incidentally, things had not changed much by 1980, for each driver was allowed $1.00 for himself and for each passenger going to play the exchange concert in Clay Center. In 1939, the band would buy eight new "racks" (music stands) and new music for a total of $65-70.[12]

And so it goes. Other items showing up over the years are insurance on equipment and music, repairs on the instruments, new instruments and equipment, and food for the musicians from Clay Center and Junction City playing exchange concerts. As a result of judicious spending, the band now owns a large library, a complete battery of percussion instruments, several harmony woodwinds, several harmony brass instruments, some sound equipment, and a variety of other items. The band is now self-sufficient and has no need to borrow equipment from the high school or University as it has in the past. Indeed, quite often the reverse is true, with the University and the high school borrowing equipment, instruments, or music from the Municipal Band.

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9 Board of Control "Minutes," February 20, 1938.
10 Board of Control "Minutes," March 14, 1938.
11 Board of Control "Minutes," July 10, 1939.
12 Board of Control "Minutes," November 19, 1939.

Historical Summary

The band's finances overall seem to have been fairly stable throughout Brown's tenure. The budget grew roughly as the size of the city's population. The band was well regarded, and considered an asset to the community. After World War II, the city's population and budget, and the national rate of inflation, began to grow at a faster rate. At the same time, the band began to decrease in social, and therefore, financial importance. For example, it is unlikely that a city official of an earlier age would have been able to freeze the band's budget for nearly ten years the way city manager D. C. Wesche did in the late 1950's and the 1960's. The citizens would not have permitted it. While the decline began at the same time that Norvell was appointed director, the blame, if it is to be given, is not to be laid on him. The Board of Control, which appointed him, and of which he was and is an ex-officio member, was responsible for setting goals and dealing with the City Commission. Some of the Board members held terms which overlapped this watershed era by several years, a factor which would have given stability of leadership regardless of who was director.

A glance at the uses of music is of some help in understanding this change. Material culture includes technology and economics. The technology involved in a band was fairly stable, although C. G. Conn, Ltd. had had a vigorous research program in instrument design and making before World War II. Economics, as we have seen, involved an increasing amount of change, some of it veiled through an insidiously increasing inflation rate which became especially severe during and after the late 1960's. However, the answer does not lie in inflation itself, for all

parts of the city's budget were paid with the same inflated dollars and, therefore, should have been affected equally.

Examination of social institutions by themselves does not yield a clear answer either. Educational institutions and the political structure are both supported by roughly the same individual taxpayers in Manhattan although they are affected by two separate taxing bodies. As the people came to expect increasingly more from their schools and city government, expenses of both taxing organizations had to increase. At the same time, the taxpayers did not want their total tax bill to increase any more than necessary. This caused the City Manager and City Commission to try to save where they could. Apparently, they felt that the band was one place where they could safely economize. This was made easier by the change from a mayor-city commission form of government to a city manager form in 1950. The first manager was a trained professional who came from outside of the community, whose job was to carefully weigh values of different expenditures and to make recommendations that the over-worked commissioners of the past might not have considered. Wesche, a later city manager, had been the city engineer for many years, and may not have been too interested in band music.

It probably is more useful to examine the functions of music to find an explanation. The rapid growth of the city's population after World War II brought in people whose values and needs were different from those of the people before the war. While this affected the function of entertainment, it especially influenced the last four functions of music, adversely in the case of the band. Unfortunately, it is outside of the scope of this study to discover how World War II

affected society vis-a-vis the enforcing of the conformity to the social norm of attending a concert in the park during the summer, the validation of the social institution of the town band, the continuity and stability of the culture of band music, or the integration of society as a result of the shared experience of listening to a publicly supported concert band. In general, however, the approximately ten-year period from somewhat after the end of World War II to the late 1950's would be an era in band history to study more closely.

CHAPTER SEVEN

THE FORMAL STRUCTURE OF THE BAND[1]

. . . But it was a might small axe to grind.[2]

Organizational Models

Civilian bands in Kansas were organized after four different models. The proprietary organization was the creation of one individual with himself as leader. Haulenbeck's "Yellow Pine Band" of Manhattan in the 1860's may have been one of this type. Family bands apparently were formed as cooperative ventures, but nothing of their histories is recorded in the Riley County or Kansas State Historical Societies. The Walsburg Band of northern Riley County, or the "Cousin Band" as it was popularly called, was probably one of this type. The military-style band was organized along regimental lines, and, in fact, sometimes became a part of or came out of the militia, the home guard, or the national guard, as it was variously called, or the army itself. The famous Clay Center Dispatch Band of the 1880's and Jackson's Dispatch Band of Topeka of the 1890's already referred to in Chapter Three, whatever their initial organization may have been, eventually joined the Kansas National Guard, but they continued to be active in the civilian

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1 Based on Board of Control "Minutes" from 1937 on. Interviews with William Honstead, February 27, 1980; Parrish, February 25, 1980.
2 Parrish, Ibid.

music community. Perhaps the most common organizational model, however, was the voluntary association.

The voluntary association was often formed by a group of individuals who wrote a constitution and by-laws which spelled out the various rights and duties of the officers and members. Typically, the officials included president, vice-president, secretary, treasurer, leader, musical director (often informally called "professor"), sergeant-at-arms, manager, librarian, property man, and quartermaster or personnel manager. Few, if any, bands had single individual in each one of these positions, and it was common to find one person acting as president, leader, and musical director, another as secretary and treasurer. The other positions were distributed to one or more individuals, depending on the size and activity of the organization. As mentioned in Chapter Three, Sherwood offered a model document for the use of the nineteenth-century brass bands in Kansas. Olathe and Lecompton, whose bands' documents still exist, were organized similarly to Sherwood, but predated his publication. The musicians, or at least the founding members of a band, sometimes owned stock in the corporation, and had a vote on matters of concern to the organization.

These various official positions arose from practical considerations, but also fulfilled social needs. The individual who was both a good musical director and a good businessman was an unusual person. Further, even if he had had the necessary qualities, he was required to earn a living at some other activity, such as running a music store, working in a theater orchestra, giving lessons, or some non-musical activity. Because this was most often the case, he was severely restricted in the time he had to care for the band's property,

music, personnel, and the numberous other details necessary for a successful band. By having several individuals involved in the operation of the group, a wider community participation was assured, which led to a greater awareness of the community's musico-social needs. Also, as Tiede observed of the Minnesota bands, having the leadership distributed among several individuals lessened its dependence on any one person, thereby making the band's survival more certain.[3] In all of this discussion of the formal organization, we must not forget that the town bands were, in the end, basically an informal and cooperative democratic activity.

The Kansas Band Law of 1917, which was discussed in detail in Chapter Four, was indifferent to the specific organizational model of the group. It merely provided that the governmental body was to make a contract with a suitable ensemble, thereby making it the official municipal band. This band was to have complete control over its own financial affairs.

The Early Manhattan Band's Organization

The voluntary association which became the Manhattan Municipal Band was formed in the spring of 1919 by M. W. Clark.[4] It probably was not legally incorporated. No evidence exists today that the band ever had a constitution and by-laws. Clark, the most publicly active person in its formation, was chosen musical director and conductor. He ran

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3 Tiede, pp. 102-103.
4 A brief biography of Clark is given in Chapter 8.

advertisements and public notices with his name in them concerning the band's concerts and rehearsals in the Daily Nationalist during the spring and summer of 1919. Working with him were H. Heynen, a tuba player who was station master of the Union Pacific depot, and who was chosen president and business manager; and Dr. Don H. Wagaman, who may not have played any instrument, who had his office in the First National Bank Building. He was chosen secretary-treasurer. Heynen was described as an experienced musician and a good executive.[5] Wagaman apparently was a good singer, however, for he was featured as vocal soloist with the band in the 1920's. We have no way of knowing how strictly these offices were kept, however.

The leadership reorganized itself somewhat after the ensemble became the municipal band with Ozment as conductor. Ed Osborne became manager, a post he seems to have held until Harry Brown was appointed director in 1924. Other people on the board in the early 1920's were L. T. Jones, a tuba player, and Carl E. Haterius. The latter's help was short lived, for he moved from Manhattan on March 19, 1921, leaving the position of city editor which he had held at the Nationalist publications for seven months. He went to Chicago, where he worked for the King Richardson Company, a publisher, for a few years. He later moved to Topeka where he was a Lutheran minister in 1926.[6]

Another official, an unusual one, was Karl Hofer, a cornet player in the band, who was publicity manager for the band under Brown. This seems to have been a post he created for himself, but one which Brown no

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5 DN, March 1, 1919.
6 DN, February 11, March 19, 1921; August 5, 1925.

doubt welcomed, for Brown already was very busy running his store, playing organ at the Presbyterian Church, teaching all instrumental classes in the public schools, participating in Masonic and Shrine activities, and probably a number of other activities as well.[7] Hofer included the writing of reviews of the band's concerts in his duties as publicity manager. These were concerts he had played, thereby achieving a new height of objectivity in reporting. Hofer also seems to have participated in planning tours, exchange concerts, and other good-will activities, so he may have, therefore, acted as manager as well. He also wrote in a rather personal style the band's bulletins and programs with their notes on band doings, personalities, and discussions of the numbers to be played. He was so well regarded that the band dedicated the first concert of the 1935 season to his memory after he died on October 31, 1934.[8]

In 1925, the Daily Nationalist said that two new members had been added to the directorate of the band. They were J. H. Maxwell, money-order clerk at the post office, and F. ("Fritz") Florell, an architect who worked for the prominent Mont Green Construction Company of Manhattan. They joined the third member, the incumbent C. P. Howenstine. The article did not say what had become of the earlier members. Florell continued to be active in the band as a trombone player in the early 1930s. When he died in 1940, the Board of Control voted to buy a floral tribute to his memory. In 1926, a concert program listed the same three members.[9]

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7 Brown's biography is given in Chapter 9; a brief biographical sketch of Hofer is given in Appendix VII.

8 Merc, June 6, 1935.

9 DN, July 31, 1925. Program for July 4, 1926, at RCHS. Attendance records for year 1939. Board of Control "Minutes," March 18, 1940.

The Board of Control

The 1925 article on the Board and the 1926 program are noteworthy because they are the last mention we have of a Board of Directors until the creation of the present Board of Control by Brown in 1937. The previous board had been gone for so long that Don Parrish, who has played in the band since 1934, and who was appointed to the new board as secretary, did not even know of the old board's existence. Apparently, some time after 1925, probably by 1930, Brown had assumed complete control over the band's affairs.

According to Parrish, in 1937, some of the junior members of the band, i.e., some of the high school players, complained that they were not getting their fair share of the payroll. Rather than choosing some sort of high-handed solution to the problem, which he could easily have done, Brown elected to create a new band board to decide matters of policy and to help in the running of the band. This showed Brown's genius for dealing positively with a situation. The original three members of the Board of Control were Lyle Downey, chairman, who had been Director of Bands at KSC since 1930, and who played baritone horn in the municipal band; Clarence P. Howenstine, assistant conductor of the band, who also played baritone horn in the band, and a printer by trade; and Donald Parrish, secretary, who taught chemistry at Manhattan High School and later at KSC, and who played clarinet in the band. Harry Brown, the director, was a member ex-officio.[10]

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10 Parrish, Interview, February 25, 1980. Board of Control "Minutes," October 3, 1937.

Since its formation, the Board of Control has varied in size and composition. A list of the members and their terms of office is given in Appendix 3. In 1950 the Board was expanded from its original three members, not including the director, to five. Then in 1973 it was again reduced to its present three. In 1949 or 1950, in response to the concern over the possibility that a board composed of playing members might be looking after their own narrow interests rather than those of the larger community, non-bandsmen also were appointed to the Board. Parrish, in 1980, commented that conflict of interest was not a real issue, for the job did not involve any exercise of significant power. The fear that the bandsmen might be grinding their own axes was not worth considering for "it was a mighty small axe to grind." Membership, even presidency of the Board, was not a political plum that was widely sought. At any rate, since 1973, the Board has consisted of bandsmen again.[11]

At the meeting of the Manhattan City Commission on January 4, 1977, Commissioner Robert Linder, while speaking particularly of the Park and Environmental Boards, but addressing the various city boards in general, criticized them as being "too male, too white, too upper-middle class." He complained that the city fathers were not told enough ahead of time to deal intelligently with the nominees for the various groups. He felt there was a need to be sure of better representation of the people in the city by age, sex, vocation, and address. He said the boards needed to "build some fires under the City Commission."[12]

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11 Parrish, Ibid. Board "Minutes," for various years.
12 "Minutes," January 4, 1977.

Examination of the professions and sexes of the Board of Control seems to bear out Linder's complaint. In the more than forty years the present board has existed, sixteen men and one woman have served on it. Other women have been approached to serve but have declined. Practically all have been in either a profession or business. However, given the uncontroversial nature of the band's principal activity today, playing a concert in the park, it is difficult to see how the Board of Control could do much to "build some fires under the City Commission." As shown in Chapter Thirteen, the band formerly did much more than it does today, so perhaps there is room for controversy on the band's proper role.

The three former Board members interviewed, William Honstead, Donald Parrish, and Betty Wallerstedt, all agreed that the main reason for anyone being on the Board was to make Manhattan a better place to live. After the mid 1940's, the Board members voluntarily rejected the $25 per season they were receiving for their effort. Since then, the Board members have served free. Members do not serve for personal aggrandizements such as publicity, money, power, a means of attaining greater influence in the community, or any of the other reasons people often have for sitting on a public body. They felt that the demands on their time were small, and this was an easy way to serve the band and the community. They felt that other board members had served for similar reasons.

The Duties of the Board of Control

The work the present Board performs in its one or two annual meetings is generally of a rather routine nature, and has changed little

since its beginning in 1937. No records exist of the activities of the Board of the 1920's.

The Board of Control decides on all major fiscal and related matters concerning the band, as is provided in the band law. This involves setting the pay scale for the conductor, the musicians, and the minor officials; deciding which major equipment to buy, including uniforms, instruments, and other properties; seeing that the property of the band is insured; determining the schedule of the concert season, including pre-seasonal rehearsals and exchange concerts; and appointing the minor officials who take care of the music, equipment, records, and other routine needs.

The Board also deals in contractual matters with both the city and individuals. It negotiates and approves contract with the city on an annual basis, or at least is supposed to do so.[13]

It also writes the "Bulletin" which contains the rules and regulations for the musicians, and issues contracts to the players. In the late 1930's and the early 1940's it infrequently recruited and auditioned performers, but it has not done so since Brown's last years. It concerns itself with the maintenance of the band shell and participated in the design of the present one in the early 1960's.[14] After Brown retired, it recommended new directors to the City Commission. It has sometimes recommended new Board members to the city.

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13 See Chapter Five for more on this issue.

14 Board of Control "Minutes," 1958-1962. "Minutes," December 4, 1962.

It also concerns itself with being certain the city keeps its part of the contract. For example, in the 1970's, park workers took the benches out of the pavilion for use elsewhere, leaving the band's audience with nothing on which to sit. As a result, the Board included in the next contract that the benches were to be in place before each concert. It then reminded the city officials of this provision several times until the benches were left inside where they belonged. One evening in the mid-1970's some of the musicians parked their cars so that they blocked the entrance to the nearby park department shop. What they did not realize was that the mosquito spraying crew was out at work. When the crew returned and was unable to get in to put its equipment away, it cruised back and forth in front of the pavilion, filling it with noxious fumes until the musicians moved their cars. The Board held a special meeting that night and sent a memorandum to the city, complaining of the offensive act. In 1977 when the Arts in the Park program moved from the southwest corner of the park to the back side of the band shell and proceeded to make various noises which disturbed the band's rehearsals and concerts, the Board held a special meeting and then wrote the city, asking for protection. The Arts in the Park officials asked the band to begin its concerts at 7:30 instead of 8:00 p.m., but the Board replied that the band had been there first, it had begun its concerts at 8:00 for many years, and it could not and would not change its hours. Arts in the Park changed instead.[15]

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15 William Honstead, Letter to Clifford P. Busick, Jr., July 13, 1977.

The Board has kept the band out of religious activities. This was not always the case, for in 1924 the band played a few concerts before the beginning of the Union Protestant Church services that were held in the pavilion on Sunday evenings. This practice was abandoned fairly soon because it was not feasable to hold concerts at 7:00 p.m. instead of 3:30 p.m. as it had formerly been.[16] In 1968, the Methodist Churches asked the band to perform for a public celebration of their merger, but the board declined because of the sectarian nature of the request.[17] The board, however, does include as a part of the contract that the band will play for Memorial Day services, which do have an interdenominational religious element.

The Board's role in esthetic matters has varied over the years. Until the early 1950's, it determined which special events the band played for, determined the size and instrumentation of the ensemble, informally recommended soloists, and auditioned and approved bandsmen. Although all of this might seem to have been meddling in the conductor's prerogatives, these decisions were made with Brown a party to the discussion. Perhaps a more useful interpretation is gained by considering that Brown was by then approaching the normal age of retirement, with more to do than he could possibly handle, who needed no further glory, and who perhaps could use some help. By relinquishing some of his power to the Board, he eased the load on himself, and at the same time, intentionally or not, returned the organization to a state more nearly like it had been when he became its leader. Since the early 1950's, all musical authority except for the size of the band, which, in

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16 DN, July 25, August 1, 1924.
17 "Minutes," May 21, 1968.

the end, is really a budgetary matter has again returned to the musical director. This is as it had been in 1919 when the organization was founded as a town band.

The Minor Officials

The minor officials are the librarian, the property man, and the quartermaster. They are chosen from the bandsmen and are paid extra for their labor. Generally, they seem to have been younger members, that is to say, high school and college students, except during World War II when such people were not readily available. The existence of these positions cannot be proven before 1937, but they probably were a part of the original organization in 1919, simply because the founders had had full-time jobs and needed all the help they could get with the band. Although they are called officials, in reality, they have no authority over anyone, and have only the responsibility of seeing that their job is done. It is this added responsibility which sets them apart from the other bandsmen.

The duties of these minor officials have changed little over the years. The librarian maintains the library; distributes the music parts to the bandsmen; collects the folders after the rehearsals and concerts; and at the end of the season sorts out the perhaps 100 selections and, with the parts in score order, returns them to the library. From perhaps the 1930's, the library has been kept in the storage part of the pavilion. Before the shell was rebuilt in 1962, storage was under the stage. The property man sets out the equipment before rehearsals and concerts and returns it to storage in the back of the bandshell

afterwards; repairs or has repaired worn or damaged property, including uniforms in former days; and is responsible for necessary equipment being taken to the site of exchange and other concerts away from the pavilion. The title "quartermaster" is a vestige from the days when bands were organized along regimental lines. Today, such a person would normally be called a personnel manager. It is his responsibility to distribute and receive contracts from the members selected by the director, for he does not have the power to hire and fire; to keep attendance and other necessary records; to compute the payroll according to a scheme determined by the Board of Control; to give the city the necessary payroll information; and to distribute the pay.

These individuals put in an average of perhaps two to four hours a week during the season on their work, for which they are paid a small amount beyond their pay as musicians. In 1937 they received $25 per season; in 1950 it was $50 per season; in 1980 it was $100 per season.

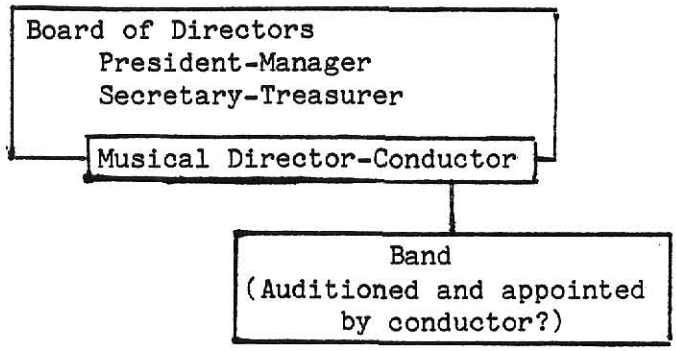
Prior to 1958, all of these officials seem to have been men, partly because of the preponderance of men in the band. Since then, women have been quartermasters and librarians from time to time, but the property man has remained a man. This latter is probably due to the belief that some of the equipment is more easily handled by a man due to its size and weight.

The Changing Organization

The formal organization of the band has changed over the years, reflecting changes in the band's leadership and place in the community. Table 7-1 gives flow of authority summarizes these changes. The members

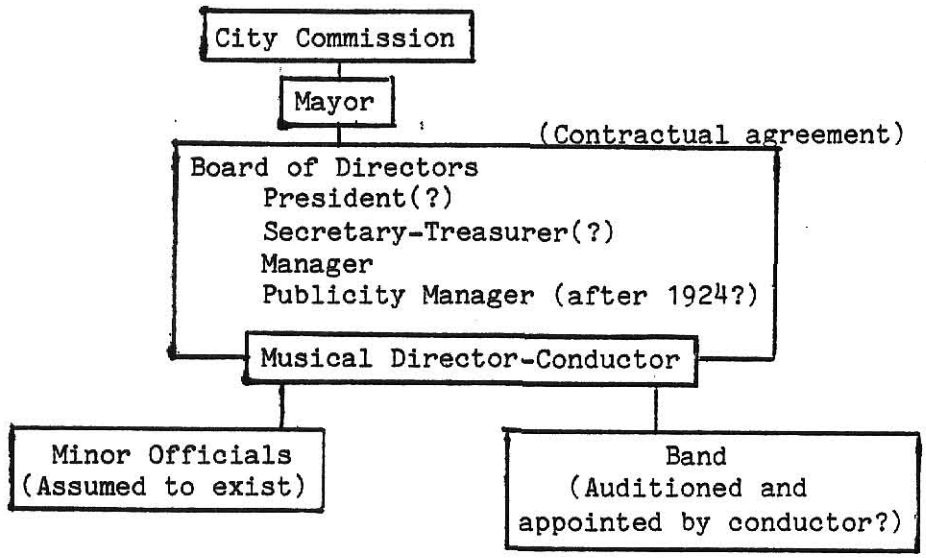
Table 7-1: FLOW OF AUTHORITY

1919



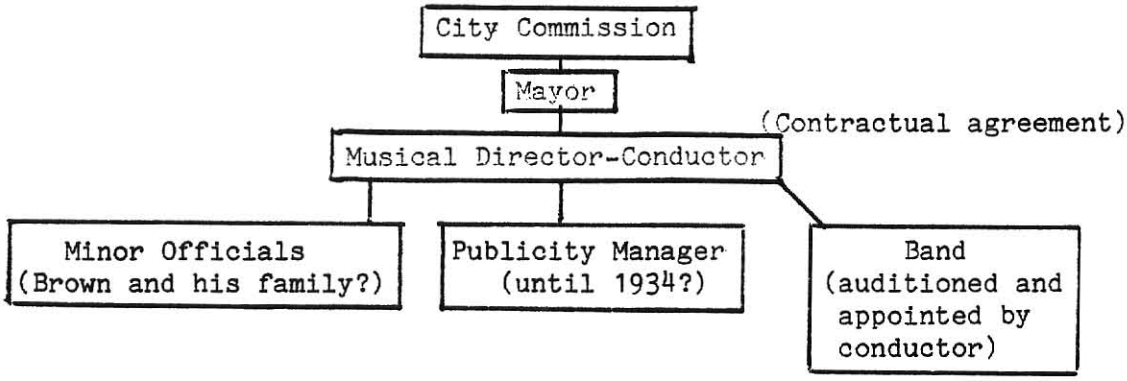
This was for practical purposes a voluntary, formal association with shared power.

1920-1926(?)



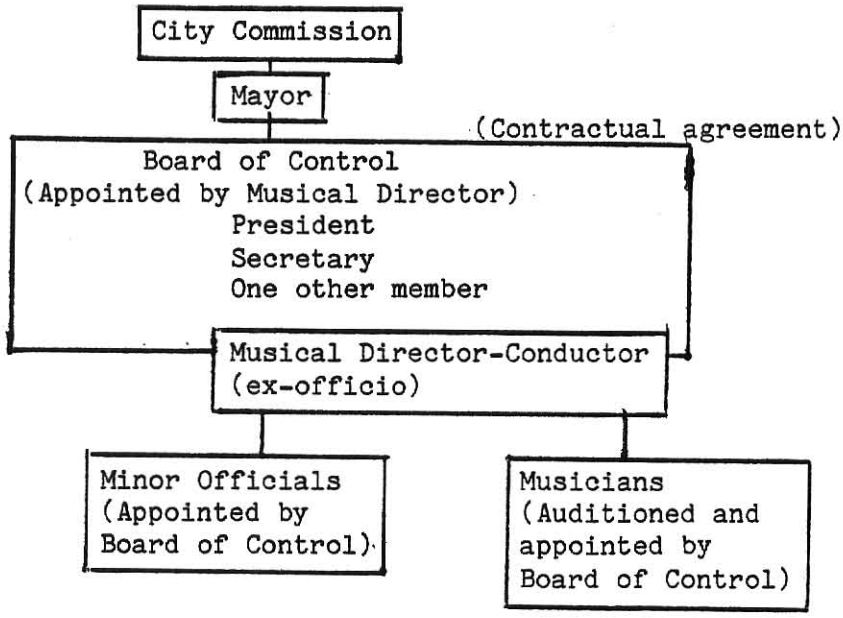
This was a voluntary, formal association with shared power which contracted its services to the city.

1927(?)-1937



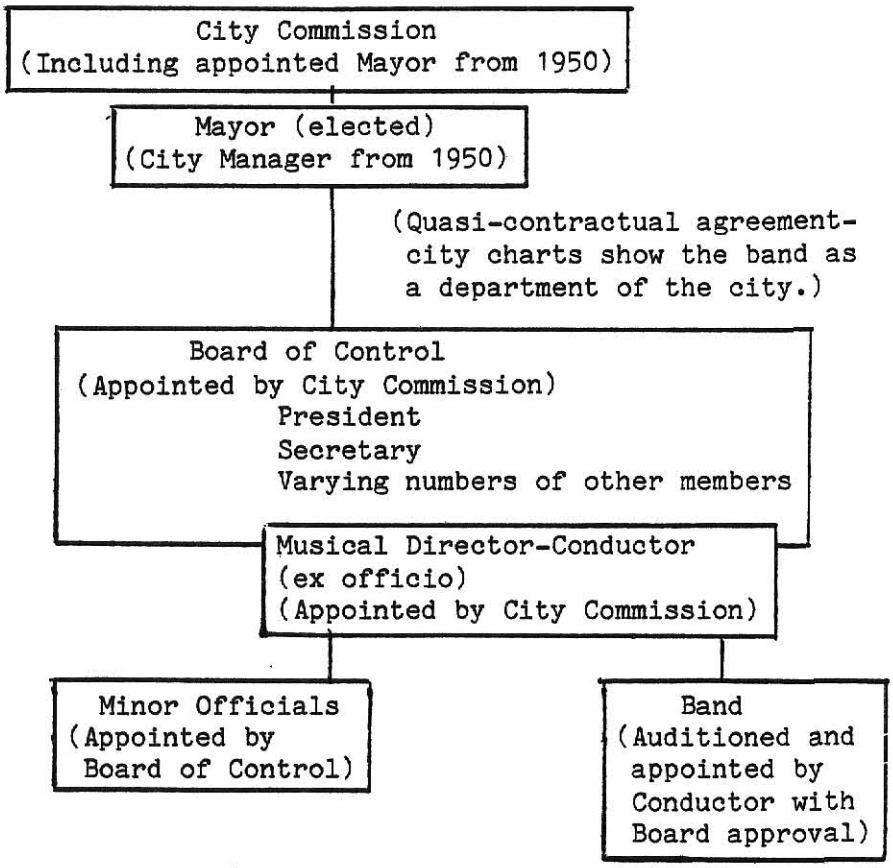
This was for practical purposes a proprietary association with power in the musical director, contracting with the city.

1937-1948(?)



This was a voluntary, formal association with power shared equally by the Board and the Musical Director, which contracted its services to the city.

1949-date



This was a voluntary, formal association with greater power in the Board of Control and increasing power in the City Commission, which contracts with the city as a matter of tradition, but is actually a part of the city government.

of the founding board were more or less well-known figures in Manhattan. After becoming the Municipal Band, the organization's continued existence was more certain, and under Brown's strong leadership, the Board gradually disappeared. In 1937, as a result of a problem with some bandsmen, Brown reconstituted a Board, but this time it was composed purely of musicians. The Board served to lighten the load on the conductor, to increase community involvement, and to guard against criticism that Brown was promoting his own interests at the band's or bandsmen's expense. Since the 1950's, the band, and therefore the Board, have become an increasingly integral part of the city's government. Indeed, the band now shows on the city's table of organization, and the Commission appoints Board members and the conductor. This is due in part to the abolition of the band law in 1977, with the result that the band's funds now come from the city's general tax fund rather than a special levy. In the end, though, the band's connection is a loose one. It generally administers its own affairs and defines its own role in the community and in relation to the government in such ways as the Board feels make the band work best in its surroundings. The minor officials may have been a part of the band since its beginning. They have special tasks in addition to their work as musicians.

CHAPTER EIGHT

THE EARLY BAND DIRECTORS[1]

> [Karl Hofer said] ,"In the early days, Manhattan's band was under the leadership of W. B. Leister and Harry Ziegler. Later Mr. Haulenbeck had it. Then for some years there was no band at all." Then Mr. Hofer recruited several of the older players and with a few new ones used to put on weekly concerts. Then along in 1901 R. H. Brown organized the Brown Military Band and as the one outstanding event the band took part in the P.O.P. [Prients of Pallas] Parade in Kansas City. . . .
>
> [Then] a Mr. Ozment took it up. . . . Then followed Howenstine, Illingsworth, Riley and Clark. . . . [Then] Brown . . . was elected and today is our worthy bandmaster.[2]

This is how Karl Hofer summarized the succession of band directors in Manhattan up to 1926. Although he gave no dates, from the context, the list goes back to the late nineteenth century. Unfortunately, in the period after 1919, he is not completely correct, and this casts doubt on his information for the earlier period.

Although the Manhattan Municipal Band has had seven directors in all--Clark, Ozment, Illingsworth, Howenstine, Brown, Conner, and Norvell--, only two, Brown and Norvell, account for all but five years of the band's existence.

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1 The term "band director" is used in preference to "conductor" because it is both historically correct, and it is a more general term. It implies having total control over the band, not merely musical leadership. It has the further advantage of being a civilian, not military, term. The "Minutes" of the band's Board of Directors uses the term "band director, despite Hofer's use of "bandmaster."

2 Merc, April 30, 1926.

M. W. Clark (1856-1926, director 1919)[3]

Strictly speaking, Burr Ozment was the founder of the Manhattan Municipal Band, for he was instrumental in getting the band law passed in Manhattan and he was the first director to sign a contract with the city of Manhattan under the new law. However, the truth is that he merely took over leadership of a band begun by M. W. Clark.

Little is known of M. W. Clark--not even his full name. He was owner and operator of Clark's Candy Kitchen in the Marshall Theater Building, Fourth and Houston Streets. In November, 1920, he expanded his confectionary business to include hot coffee, hot chocolate, and sandwiches. He advertised in the Daily Nationalist as late as October, 1922.

A trumpet player, he seems to have been a town band enthusiast just as were Karl Hofer, Ed Osborne, Burr Ozment, C. P. Howenstine, and a number of others of his era. He had organized a band in 1916 and 1917, but it failed because of unfavorable conditions. It is possible that the war precluded getting sufficient financial backing.

In March, 1919, he began another band. Helping him were H. Heynen, as president-business manager, and Dr. Don H. Wagaman, as secretary-treasurer. Clark was musical director and conductor.

The founding of the band was, as always, a speculative venture, with no certainty of support. The leaders hoped that if the band proved itself, it would receive money from various businesses and individuals in the community, for a good town band was considered to be an asset to

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3 This section is based on information from the Riley County Historical Society; DN, April 26, May 1, July 5, 1919; November 24, 1920; October 27, 1922.

its community. The newspaper articles at the time made no mention of Clark hoping to use tax money under the state band law, which had not yet been adopted by Manhattan. Therefore, it is unlikely that he considered it as a possible resource. At the same time that Clark was trying to organize his band, however, Ozment was working on the petition to the City Commission for municipal support. Once the levy was adopted, Clark's band, which by that time existed, hoped to gain the tax money from it, and the organizers directed their efforts toward surviving until this funding became available. They tried various means of fund raising including dances which raised a pitifully small amount--$45 in the case of the one held June 24, 1919. It must have been a bitter experience for Clark to have to resign on January 6, 1920, in Ozment's favor after having worked so hard to organize and sustain a band for nine months.

Clark seems to have had a very limited library and musicians, for he repeated several compositions during the 1919 season. He used original band compositions and band arrangements without depending to any appreciable extent on orchestral transcriptions and operetta tunes. Two of his programs are given in Appendix 5.

Ozment when he was an instructor at Baker University, Baldwin, Kansas, about 1900. Courtesy Aileen Ozment Duckwall.

Ozment with the Kansas State Agricultural College band in front of the Riley County Courthouse shortly before they joined the Marines in 1917. Courtesy Aileen Ozment Duckwall.

PLATE III Burr Howey Ozment

Burr Howey Ozment (1876-1943, director 1920-1921)[4]

The man responsible for the passage of the band law in Manhattan and the founder and first conductor of the Manhattan Municipal Band, Burr Howey Ozment, was born on his family's farm nine miles north of Carthage, Missouri, on July 26, 1876. His grandparents, Mr. and Mrs. Richard Ozment, had left Guilford County, South Carolina, when his father, Ferdinand (born October 13, 1835) was four, and moved to Jasper County, Missouri, where they established a farm they called "The Pines." Ferdinand served in the Confederate Army during the Civil War. While returning home on furlough, he was seriously wounded near the front door of his house by Union soldiers. In discussing this war, he declared, "I was glad it ended the way it did," even though he fought on the losing side. When his father died, Ferdinand inherited the family farm which he continued to work until he died there at the age of eighty-four on November 7, 1919. He was survived by his son, Burr, and his daughter, Mrs. C. A. Milne, of the farm. His wife predeceased him by twenty-eight years. His other children did not grow to maturity.[5]

In his youth, Burr played cornet in Charley Du Marr's band in Carthage. From 1899 to 1902, he attended Baker University in Baldwin, Kansas, where he was both student and band director. While there,

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4 Material for this biographical sketch is based on an interview with Ozment's daughter, Aileen Duckwall, of Abilene, Kansas, on May 1, 1980, and on various newspapers and other materials she generously supplied; on articles in the Manhattan Nationalist November 21, 1912, and the Manhattan Daily Nationalist April 4, 1917; June 2, 4, 11, 14, 1917; January 1, March 9, September 8, 1920; February 11, March 23, April 27, August 4, 1921; City of Manhattan death records.

5 Biographical data on Ferdinand Ozment derives from his obituary in the Carthage Democrat, November 9, 1919.

he met Harriet Maher (Baker University, class of 1904), whom he married on August 22, 1909, in Mound Valley, Kansas. In 1903, Burr's reputed musical excellence attracted the attention of the president of the University of Missouri, Dr. Richard Henry Jesse, who urged him to come to Columbia to direct the University's band and to continue his studies in music. He was enrolled from 1903 to 1905 and in the fall of 1910, but he never graduated. Even so, he continued there as an instructor until the end of the 1910-1911 school year.

In September, 1911, he moved to 730 Houston Street, Manhattan, to become the band director at Kansas State Agricultural College. Fourteen months later he announced to the Manhattan community that his college band was doing well and he wished to organize a city band.

> Some eight or ten young men who know how to blow out the notes are already down on the professor's list, but about that many more are wanted.
>
> The financial feature is not worrying Prof. Ozment one bit now. All that he wants is men who can play and who are willing to get together once a week for practice. Of course, they must have some kind of a brass or nickel bassoo [sic] to play on, but unless the information goes wrong, there are several band instruments tucked away in attics around over town. Manhattan used to have a band and the professor has information that causes him to think that some of the instruments are here yet. . . .
>
> . . . It is believed that if the band is in a position to furnish up-to-date concerts that there will be little trouble in obtaining support for it.[6]

On June 5, 1917, Ozment and the ROTC Cadet Band of the College, as KSAC was called locally, enrolled as a unit in the United States Marine Corps for four years, with the hope that they would serve in France. Ozment was given the rank of First Sergeant. Although the band remained in for the full term, he received an early discharge on August 10, 1918,

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6 DN, November 20, 1912. Apparently his hopes were not realized, for the newspaper did not mention any band concert the following summer.

at the Philadelphia Marine Barracks at the Navy Yard, after only fourteen months' service. At this time he was described as sixty-seven inches tall, with blue eyes, brown hair, and a ruddy complexion. While his discharge papers cited the reason as "for his own convenience," the true reason was that he had a heart condition which made him unable to perform his duty. He spent the next six months in bed recovering his health. The band went to Guantanamo, Cuba; Philadelphia, Pennsylvania; and Quantico, Virginia; but the war ended before it could be sent to France. After their discharge, some bandsmen returned to Manhattan where they went to the College; a few of these students played in the Municipal Band.

For the next four years after recovering his health, Ozment worked for the Quartermaster Corps at Camp Funston, Fort Riley, Kansas, which is about ten miles west of Manhattan. During this time, however, his continuing interest in directing a band led to his helping to pass the band law in Manhattan and in his assumption of leadership of the Manhattan Municipal Band. Employment terminated when the U. S. Army closed Camp Funston. After losing his job at Fort Riley, he resigned his position as conductor on August 4, 1921, "to go to Canada."[7] He later gained a position as deputy United States Marshall for Parsons and Burlington, Kansas, where he served for a year. On July 1, 1924, he secured the contract to haul mail among the airport, the Manhattan Post Office, and the train depot. He held this position for over eighteen

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7 DN, August 4, 1921.

years, until his death on May 9, 1943. During this time, his heart condition prevented his participating in music, for he could no longer play a trumpet or march.

He was survived by his wife, Harriet, and three daughters, Aileen Duckwall, Betty Ozment, and Marianne Poletti. Ozment was a member of Kappa Sigma and Acacia fraternities while in college. As an adult, he was a Mason, an Elk, and a member of the American Legion. He was a lifelong Presbyterian, where he was an Elder. As a result of trouble he had with the Musicians' Union while playing in a dance band in Columbia, Missouri, he opposed the policies of the Union and refused to have anything to do with it. Burr Ozment is buried in Sunset Cemetery in Manhattan. His wife Harriett died at the age of eighty-eight in Abilene, Kansas on August 7, 1967.[8]

Although he led the band for only a short while, he is of lasting importance to the band because he was able to get the band law passed to support it, and then was able to provide truly professional leadership in its early days. He was unusual for his time in having a college education in music; most musicians of his era learned performance through less formal means, as is related in the chapter on musicians.

While director of the Municipal Band, Burr Ozment favored traditional band compositions, rather than transcriptions of orchestral and operatic literature. Two representative Ozment programs are given in Appendix 5.

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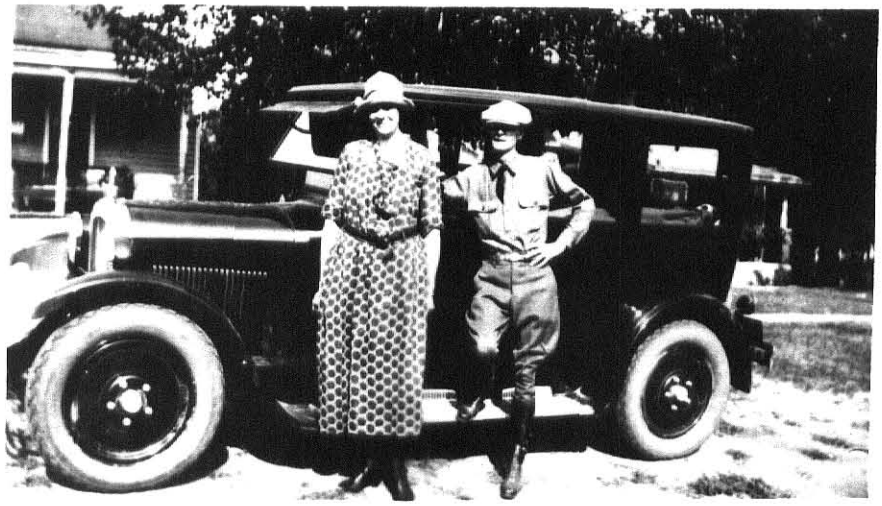
8 Merc, August 7, 1967.



William and Anna Illingsworth on August 24, 1925, the day they left Kansas in their new Dodge car for a new life in California. Courtesy Marion Champ.

William and Anna Illingsworth shortly after World War I. Note that he is a warrant officer in this picture. Courtesy Marion Champ.

PLATE IV William Illingsworth

William Illingsworth (1873-1928, director 1922)[9]

When Burr Ozment was forced to resign his leadership of the Manhattan Municipal Band in order to seek employment elsewhere, the band board, on August 4, 1921, chose as his successor Sgt. William Illingsworth,[10] who had recently retired from active duty as a band leader in the United States Army. He looked like an outstanding choice.

Sometime during the latter part of the nineteenth century, Edwin and Elizabeth Illingsworth and their two sons, John H. (b. 1867) and William, left Yorkshire, England, where William had been born on May 4, 1873. They settled eventually in the Junction City, Kansas, area, where William grew to an early manhood. His father died when William was nine and he had to quit school to help his widowed mother to support the family. It is probable he learned to play trumpet in Junction City.

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9 This biographical sketch of William Illingsworth, service number R 583758, is based on the following sources. Documents supplied by the Veterans Administration, Washington, D.C., from file number XC-7345111; by the General Services Administration, National Personnel Records Center (Military Personnel Records), St. Louis, Mo., 201 file; by a letter written by Maida H. Loescher, Archivist, Military Service Branch, Military Archives Division of the General Services Administration, National Archives and Records Service, Washington, D.C., June 10, 1982; by census, land title, and election registration information in the Riley County, Kansas, courthouse. Also, by articles in DN on August 4, 1921, September 1, 1921, May 17, 1922, and June 4, 1925. Finally, by interviews with Ada Gerlecz of Junction City, Kansas, a niece of Anna Illingsworth, and with Master Sergeant Marion R. Champ (retired), also of Junction City, a nephew of Anna Illingsworth, on November 1, 8, 1982. Sgt. Champ graciously granted permission to copy and use the two photographs of William and Anna Illingsworth that are presented here.

10 Although the newspaper of that date calls him a sergeant, and although orders of August 20, 1921, telling him to report to the Military Science Department at KSAC call him a master sergeant, the photo presented here clearly shows him to be a warrant officer. A letter of February 12, 1929, written by Major General C. H. Bridges says he was "hon. discharged Sept. 16, 1918 as a Band Leader, to accept commission." Perhaps this was a brevit rank he held at the time the picture was taken. If so, the photo dates from the period 1918-1921.

On December 10, 1895, at the age of twenty-two, he enlisted as a trumpet player in the band of the First Regiment, United States Cavalry, with the rank of private. At the time, he stood five feet, eight and one-half inches tall, had medium brown hair, blue eyes, and a fair complexion. He was thin and wiry throughout his life. With some short periods between enlistments, he was to remain an Army musician until he retired, for a short time, in 1921.

He first saw duty at Santiago, Cuba, where he contracted malaria, a disease which eventually contributed to his death. In 1900, he went to the Philippine Islands to serve during the Philippine Insurrection. There he contacted dysentery, which caused his return to the United States after only one year's service.

He recovered and joined the Coast Artillery Corps. On September 13, 1904, while stationed in Key west, Florida, he married a nurse, Grace Anna Champ (b. 1878).[11] She had known him while they were growing up in Junction City, for her parents were farmers in the area. After he joined the service, they had continued to correspond. Anna was a large woman--she stood about three inches taller than he. Friends used to tease them over their disparate sizes. They had no children. Probably it was during this period that he bought some Florida real estate. He eventually lost his entire investment--possibly the land became flooded--, which impoverished the resources his widow had to live on later.[12]

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11 Sometimes her name, of French origin, was spelled "Champe."

12 Anna's sister, Ella (b. 1876), married Fred Walters, a farmer in the Riley, Kansas, area. Descendents are still living there.

In 1910 he went again to the Philippines for four years service on Corregidor Island, where his health broke down so completely that when he returned to the United States, he stayed in the hospital for seven months before being allowed to return to active duty. At this time, he was diagnosed as having pulmonary tuberculosis, the disease which eventually caused his death.

When well enough, he returned to active service. He was first stationed at Fort Hamilton, New York, and then Fort Williams, Maine, in 1915, where he remained until his retirement in 1921. During the First World War, Chief Musician Illingsworth had the duty of training bands for service in Europe. He turned out one complete band on an average of every three months.

In 1921 he retired with the rank of master sergeant. He and his wife considered several places to live before they finally settled at 510 Kearney Street, Manhattan, on July 26 of that year.

While living there, he must have decided that his pension was not enough, for he chose to return to active duty the following August 20, this time as an instructor in the Military Science Department of KSAC, where he directed the ROTC Band. He also was assistant director of the College band, where he played clarinet when not conducting.[13] This duty was not as remunerative as it might have been, for the administration of the College felt that because he was receiving pay from the Army, it

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13 A letter, dated February 12, 1929, from C. H. Bridges the Commissioner of Pensions, states that when [Illingsworth] was discharged on April 16, 1905, he held the rank of Chief Trumpeter. On the other hand, The KSAC yearbook, The Royal Purple, for the years 1922 (p. 321), 1923 (p. 201), and 1924 (p. 201) show him both in photographs and on the roster as either principal or assistant principal clarinet player. Apparently he was a versatile musician.

was not necessary for the College to give him a full salary. Only after he retired for the last time from the Army on August 24, 1924, was he granted an increase. The College's records say,

> He thus had all of his time for instruction work in band instruments. His salary was payable from the proceeds of fees paid by his students.[14]

He seems to have had great hopes for the Municipal Band, which he also took over in 1921. The newspaper noted at the time,

> He believes that with the cooperation of the members of the band it will soon develop into one of the best in this part of the state, its work at the present time being splendid.[15]

Despite such a promising beginning, he lasted only a short time. Perhaps his duties at KSAC occupied him too fully. After 1922 he is no longer mentioned in the Daily Nationalist as leader of the Municipal Band.

The Illingsworths sold their house on Kearney Street on August 24, 1923, and then the two of them resided in a large, two-story house which still stands at 901 Moro Street, Manhattan, which was closer to the Aggieville shopping district, but which did not appreciably change the distance he had to walk to work. They continued to live in Manhattan; on June 4, 1925, he spoke to a Rotary Club luncheon as a representative of the Spanish-American War Veterans.

On August 24, 1925, he and his wife left for Anaheim, California, in their new 1925 Dodge (see the accompanying photograph). His brother and sister-in-law, John and Jennie (b. 1878), lived in nearby Fullerton. Jennie had been a resident of Junction City. She had known William and Anna several years prior to William's first enlistment. He still

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14 DN, August 4, 1921.
15 DN, August 4, 1921.

appeared to be in good health and had great hopes for the future, since they had bought a twenty-acre English walnut orchard which they planned to farm. This was not to be. Disease ruined his crop. His latent tuberculosis recurred. He was an invalid for two years prior to his death on December 21, 1928. His widow continued to live there.

In 1933, Anna petitioned the United States government for an increase in her widow's pension.

> I was a professional nurse before my marriage to Mr. Illingsworth in 1904. But after being out of practice for more than twenty-five years I find it impossible, at my age, to get employment. I will be 56 next month and find hundreds of younger nurses unable to earn a livelihood at their profession. I nursed my husband during his last illness. . .
>
> My husband's long illness was a big expense and dug deeply into our savings and what remained has since been wiped out by the depression.
>
> I have nothing, and no one upon whom I can depend for support. I have no children and no income except for the pension hence my appeal to you for its restitution since it is impossible to exist on the present allowance of fifteen dollars [per month].[16]

Although the Veterans Administration file on her husband does not say so, she probably received an increase. It is well she did petition for an increase in her niggardly pension, for she lived until she was nearly ninety, in the late 1960's. She supplemented her income also by selling piece by piece the fine china and sterling that she had accumulated in her younger years. Her relatives who visited her from Kansas in her old age were shocked at the poverty in which she lived.

In general, Illingsworth chose music written or arranged for band and did not use orchestral or operatic transcriptions with the Manhattan band. On September 1, 1921, the band played his own march, Hamiltonia,

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16 Grace A. Illingsworth, letter to F. W. Morgan, Director of Pensions, Veterans Administation, Washington, D.C., August 15, 1933.

The Howenstine family with their instruments around 1927. Left to right: Kenneth, Tom McClung (a brother-in law), Lester, Charles, Irvin, Lucille, Clarence. Courtesy Marjorie Howenstine Feleay.

Howenstine, date unknown.
Courtesy Marjorie Howenstine Feleay.

Clarence P. Howenstine in the 1940's.
Courtesy Marjorie Howenstine Feleay.

PLATE V Clarence P. Howenstine

which was dedicated to a Major Hamilton of his battalion. Two of his programs are given in Appendix 5.

Most people live from one day to the next with no thought or understanding of how they fit into the flow of history. This was probably the case with William Illingsworth. A significant number of the bandsmen he and others trained during World War I later became the first large group of school band teachers who constituted the beginning of the current school band movement. However, Illingsworth seems to have had no direct or lasting effect on the history of the Manhattn Municipal Band.

Clarence P. Howenstine (1888-1963; director, 1923)[17]

After Illingsworth left the band, probably after the 1922 season, Clarence P. Howenstine (October 20, 1888-September 23, 1963), one of the baritone players who had helped to found the band, acted as its director for one season. The band then numbered twenty pieces.[18] His nickname was "Stine."

His parents, Benjamin Franklin and Anna Elizabeth (Shroyer) Howenstine, who came from Ohio, had seven children in all. Each of them played an instrument: Charles (tuba), Irvin (French horn), Clarence (various), Kenneth (drums), Lester (trombone), Gladys (piano), and Doris

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17 This section on Howenstine is based on information supplied by Riley County Historical Society; Mrs. Paul (Marjory) Feleay, his daughter, in letters of January 21 and March 2, 1983; Mrs. Jay (Doris McClung) Givens, his niece, in a letter of January 30, 1983; DN, various dates.

18 DN, May 1, 1923.

(piano). Clarence was given no middle name at birth--this was true of all of the boys except for Lester. Clarence adopted the middle intitial "P" later in life because of his childhood nickname "Percy." The other boys similarly adopted middle names, too. In the early 1900's, the family lived in the 600 block of Laramie Street, where the entire family used to gather in the evening and play their instruments. Clarence's daughter, Marjorie, reminisced,

> I remember the living room of their house and it looked like a music store--nearly all the boys played more than one instrument.

Father (Benjamin) played the ocarina, or "sweet potato" as it was popularly known. Mother played hymns on the piano. Later they lived at 90 Kearney Street. Lester played in the Shrine Band in Oklahoma after he left home. When the circus came to town, Clarence sometimes played in the band. Eventually, three of the seven children graduated from KSAC; Clarence studied there in 1908 and 1909.

Clarence married in 1913; he was the first to marry. He was a handsome man of medium build, weighing 180-190 pounds, standing five feet ten or eleven inches tall, with blue eyes and lots of black hair. His first daughter, Marjorie, was born a year later. Family responsibilities did not diminish his interest in music. She remembers,

> Dad played nearly all the brass--cornet, trombone, baritone, alto. He also made beautiful music on the cello--played violin some and would tackle anything. At our house we had his trombone, baritone, saxophone, trumpet, alto horn, violin, cello, banjo. He wasn't good at reeds, tho. . . . We had a piano, my mother played and we all sang--Dad had a pretty baritone voice and sang in the Christian Church choir.

He also played cello in some group, possibly at the College where he worked, and organized a neighborhood jazz band about 1930.

Both of his daughters played instruments. Marjorie played piano to a modest degree, well enough at least to accompany her accomplished

sister. Lucile (married name: Winter), a student of Karl Hofer, distinguished herself as a soloist with the Manhattan band beginning when she was ten years old. She continued to be a soloist until she graduated from Manhattan High School in 1932. She played works by Herbert L. Clarke and other well-known composers. When John Philip Sousa came to Manhattan on December 16, 1925, she played for him, and he reputedly complimented her highly.

After leaving college, Clarence worked as a printer, first with the Manhattan Mercury, later in the Collegian printing plant in Kedzie Hall, KSAC. From 1910 to 1916 he lived in Topeka; from 1916 to 1918, at 911 North Eleventh Street, Manhattan; later he moved to Stagg Hill Road outside the city limits a few miles, where he built a house in 1926, which he lost during the Depression. After losing his house, he returned to Manhattan, where he lived first in the 1700 block of Laramie and then the 1700 block of Anderson. In 1942, he left Manhattan for the last time when he moved to Shawnee Mission, Kansas, to work in a defense plant. He played in that city's band for a while. He eventually retired and died there.

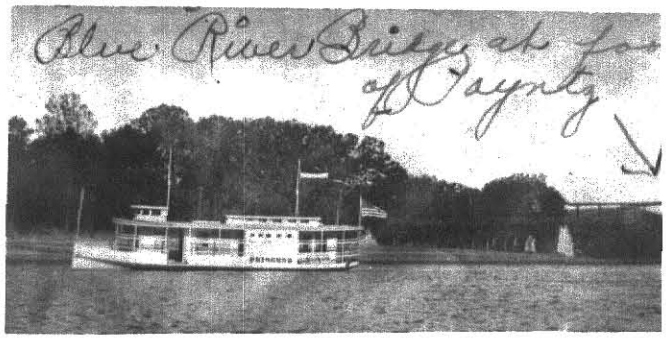
Marjorie said of him:

> My father was a gentle man. Music played a big part in his life. He loved the out of doors--his garden. He had a greenhouse where he grew orchids and had a beautiful flower garden.
>
> He was a perfectionist and expected it of others. I remember as a young girl when we had to sharpen pencils with a knife, Dad wouldn't stand for sloppy work. He said, "You can tell what a person is like by the way he sharpens his pencil."
>
> He could never completely stop working. Even when they spent their winters in California and Florida, he always found part-time work in some printing shop.
>
> He was hard working, a good provider, a friendly, compassionate person, a loving husband and father. Of course, I'm prejudiced.

After Harry Brown was appointed director in 1924, Howenstine acted as assistant conductor when necessary, for example, when Brown was on vacation or away at Shrine or other conventions; otherwise he played baritone horn. Brown was probably chosen to replace him because Brown was regarded as better qualified, and because the school board wanted to be able to offer him year-round employment. For more on Brown, see the next section.

Howenstine chose traditional band music. Two of his concert programs are given in Appendix 5.

R. H. Brown as a student at Kansas State Agricultural College in 1898. Courtesy Hoyt Brown.



The Browns and Philip Fox built and operated the steam boat Princess on the Blue and Kansas Rivers at Manhattan in the 1890's. She was forty feet long, had a nine foot clearance, and had a four horsepower engine. Courtesy Hoyt Brown.

Cora Ewalt Brown sitting in the first automobile in Manhattan. The vehicle was built by her husband in the industrial shops of Kansas State Agricultural College. It weighed 325 pounds and carried two passengers at a maximum of eight miles per hour. Courtesy Hoyt Brown.

PLATE VI Robert Henry Brown

Brown as he appeared for several years in the Manhattan Mercury's file photo taken in 1929. Courtesy Riley County Historical Society.

Brown marching with the Manhattan High School band in 1939. Courtesy Hoyt Brown.

Brown in a military band uniform in 1907. Courtesy Hoyt Brown.

PLATE VII Robert Henry Brown

CHAPTER NINE

THE BAND DIRECTORS FROM 1924

Robert Henry Brown (1876-1949, director 1924-1948)[1]

That Harry Brown would have a career in music was probably determined before he was even conceived. Robert Henry Brown was born to a Scotsman who had emigrated to the United States from Edinburgh when he was three years old, Alexander Beethoven Brown and to Frances Gertrude (Hoyt) Brown on May 25, 1876, on the Drury College Campus, Springfield, Missouri. In 1886, William Leonard Hofer, the father of Karl Hofer,[2] resigned his position as head of the Kansas State Agriculture College Music Department. The Brown family moved to Manhattan, where A. B. Brown assumed Hofer's post, and which Brown held until 1904.

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1 This section on Brown is based on the following sources. DN, August 18, 21, September 3, 4, 11, 20, 29, 1919; August 8, September 2, 8, 16, 1922; July 11, September 13, 1923; May 14, June 23, 1924; March 9, 1925; March 4, 1926; Merc, December 31, 1929, p. 6; November 13, 1930; April 17, 1940; February 23, July 20, August 24, 1949. Records at the Presbyterian Church. Industrialist, April 4, 1946; April 21, 1886; May 6, 1905. Interviews with Rex Conner, April 20, 1980; Matt Betton, November 16, 1982. Kathy Brown Rieger, "The History of Music at Kansas State University, 1863-1950 (Unpublished Master's Report, Kansas State University, 1978), p. 15. Information supplied by the Brown family. Susan Millen Baldwin and Robert Morton Baldwin, eds., Illustriana Kansas (Hebron, Nebraska: Illustriana, Inc., 1933), p. 161, at RCHS.

2 See the biography of Karl Hofer in Appendix VII.

As a teenager, Harry, his father, his brother Al, and Philip Fox, who later became director of Adler Planatarium in Chicago, built a forty-foot, steam-powered, side-wheel vessel, the Princess, which they operated on the Big Blue and Kansas Rivers just outside of town, taking picnickers to one of the islands in the river.

Harry attended public and private schools in Manhattan and Leavenworth. He graduated from Leavenworth High School and then enrolled in mechanical engineering at KSAC in 1894. While an engineering student, he built what is believed to be the first automobile in Manhattan. He cast the engine block in the College's foundry. His father's poor health forced him to take over some of his classes as a substitute teacher. He graduated in music with honors in 1898 and went to Chicago Musical College for post-graduate studies. In 1899 he married Cora E. Ewalt, (1880-1971), a girl from WaKeeney, who played harp and piano, who had also graduated with honors from the College. For a wedding present, A. B. Brown gave her a harp, "one of Lyon & Healy's magnificent instruments, number 21, double action, with all the late improvements." In the 1920's she sold the instrument to Manhattan High School for use in the school's orchestra. She played it in the municipal band for many years. On May 14, 1946, Brown received permission from the City Commission to sell the instrument for $550. This money was used to purchase the two silver-plated Conn 20J recording basses which the band still owns.[3] After graduating from Chicago in 1900, he returned to Kansas State, where he held the rank of Assistant Instructor. He taught violin and band instruments--he was a proficient

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3 Information on the harp from a clipping in the Brown family scrapbook. Information on its sale from "Minutes," May 14, 1946.

cornet player--and directed the band. In 1905, he became Assistant Professor of Music and director of the orchestra in addition to the band.

The Industrialist commented on the band in the high-flown language that was so commonly used in that day.

> The band concert last Monday night, given by Brown's Military Band, was by far the finest ever given here. The opera-house was crowded. The organization is now at its best and played the program in a manner equalled only by professionals. The program was made up of standard and popular numbers and judging from the frequent and hearty applause, certainly pleased the audience.[4]

The twenty-two piece orchestra received its recognition, also.

> It is proper, too, to mention the fine work of the Orchestra under the leadership of Professor Brown. This organization is the pride of the college. Their music is aggressive, harmonious, and well balanced; it has the right orchestra ring to it; it always pleases the audience, no matter whether the rendered selection is of an operatic character, or whether it is a stirring march, a patriotic song, or a dreamy German Waltz.[5]

His excellent mechanical ability stood him in good stead over the years, for in addition to being a good instrument repairman, in the early part of this century he also helped to design and install organs in the First Congregational Church (1904), the First Presbyterian Church (1908), and the Seven Dolors Catholic Church (1930).

The Presbyterian Church had been built in 1870 at the corner of Fifth Street and Poyntz Avenue. In 1908 it was remodelled, and an organ was installed at a cost of $3000. In 1919, an article in the Daily Nationalist said:

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4 Industrialist, May 6, 1905. The opera house was probably where the Wareham Theater is now.

5 Industrialist, March 21, 1908.

> One of the notable achievements accomplished by him is the new church organ at that [Presbyterian] church. The instrument was built entirely under his direction, and a good part of it was made solely by Professor Brown. He assisted in its installation and the fine organ as it now stands is a monument to his ingenuity.[6]

In 1922, the building was outgrown by the congregation and was razed. A gasoline station was built on its site. The church records were destroyed in the early 1920's so we cannot be certain, but the organ was probably moved to the new location. If so, it was a Kilgen organ.

In 1930, the Kilgen from the Presbyterian Church was installed in Seven Dolors Catholic Church, where it saw many more years service.[7] By the late 1970's it was in such bad shape that the organ repairmen refused to service the instrument, for it was not worth the expense. It was replaced in 1982. By that time, it was so old that the Kilgen Organ Company's successor, the St. Louis Pipe Organ Company, had no record of ever having made it.[8]

After the Kilgen organ was taken out of the Presbyterian Church in 1930, it was replaced by the Hope-Jones organ from the Wareham Theater, which had been rendered useless by the introduction of sound-track movies.[9] Brown had a hand in designing and installing it. When finished, it was quite an impressive instrument, for the console had three manuals and a pedal keyboard, which controlled 2,000 pipes, by means of twenty-five miles of wire. Its console, because of its electrical hookup, could be moved about as necessary. This organ was dedicated on November 11, 1930.[10] It was replaced in 1970.

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6 DN, August 18, 1919.
7 Merc, October 4, 1930.
8 St. Louis Pipe Organ Co., letter, May 6, 1982.
9 Merc, November 11, 1930.
10 Hoyt Brown and the Mercury agree on this.

The Congregational Church built its present sanctuary in 1904. At that time Brown helped install a tracker organ purchased from Grace Episcopal Church in Kansas City for $750. The instrument was paid for by the Sunday School association through a special fund-raising effort. This instrument was replaced in 1932 or 1933. It is not known if Brown participated in the work on this new organ. This instrument was replaced by a Moeller in 1973.

The result of all of the installing, moving, replacing, and remodelling of organs is that none of the instruments Brown participated in exists today, and his work cannot be inspected.

Early in this period, after his return from Chicago to Manhattan, he played piano and organ at the Episcopal Church. In 1907, he became organist and choir director at the Presbyterian Church, a position he held until he left for Kansas City in 1919.

On August 18, 1919, he resigned to become director of music in the public schools of Kansas City, Missouri. His family followed shortly after, and his house at 331 North Seventeenth Street, which was then the west part of town, was sold to Pi Kappa Alpha Fraternity on September 3. He was replaced at KSAC by Harold Winkler from Wisconsin, and at the Presbyterian Church by P. R. Brainard as choir director and Vina Brazelton as organist. These latter two were on the KSAC faculty.

Brown did not stay long in Kansas City. Three years later he resigned in order to buy, on August 8, 1922, Harry Smethurst's long established business, Smethurst Music Company, which was located at 429 Poyntz Avenue. Smethurst had been a trumpet player in the Army.[11] He

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11 Merc, June 16, 1930.

later said of the position in Kansas City that it was "too much for any one man," and that "they put five men on the job" when he left.[12]

In 1922, Brown again took up the post of organist at the Presbyterian Church, a position he retained until 1947. He and his wife purchased a house at 420 Humboldt Street. His widow left this residence in 1958.

What became the R. H. Brown Music Company opened on September 9, 1922, after a month spent remodelling. It was a general music store, offering pianos, organs, a full line of band and orchestral instruments, supplies, and sheet music. His competition was Carl Kipp's store, just a half block away, at 407 Poyntz. Kipp's sold appliances in addition to musical items. Today it is Conde's Music and Electric. Brown's niece, Ann Hostrup (June 3, 1886 - February 27, 1983),[13] a local music teacher, became the person in charge of day-to-day operations of the business, which freed him for other activities. A progressive businessman, one who was always on the top of latest developments, he also offered a new product.

> As the craze of radio develops in this community this fall everything needed for the amateur or "radio fans" will be found here. They expect to have a big receiving set installed soon and give nightly concerts of programs from the Kansas City Star, Denver, Wichita, and other broadcasting stations.[14]

In contrast with today's practice, there were no gigantic advertisements for days before and afterwards in the newspaper--only this single article on the front page. Until his death, Brown continued

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12 Merc, April 17, 1940.
13 Merc, March 17, 1983.
14 DN, August 8, 1922.

to be active in his store despite all of his numerous enterprises. The store moved to 111 North Third in 1964 and to 417 Humboldt Street in 1968. Hostrup operated it until the summer of 1951 when she sold it to the well-known dance band leader, Matt Betton,[15] who named it Betton's Music Company. In 1970 he sold it and it was renamed Music Village. This business, which had existed since the early part of this century, closed its doors for the last time in 1979.

Even in the beginning, Brown did not confine himself to the store. On August 23, 1922, while his store was being remodelled, he conducted a concert with the Municipal Band. On September 2, 1922, before his store opened, he took on the position of conductor of the pit orchestra which played for the silent movies at the Wareham Theater. The pit was built with the orchestra hidden so that the stand lights did not bother the audience. He also played on the large Hope-Jones theater organ which had been installed there in early 1920.

The Daily Nationalist did not record Brown's appointment as director of the Municipal Band, although it mentioned him as director in an article on September 13, 1923. However, when he resigned on February 23, 1949, the Mercury said, and the band agreed, that he had served twenty-four, not twenty-five years, so he probably was officially appointed bandmaster at the beginning of 1924. This is when Howenstine's contract would have expired. The Board of Education on July 11, 1923, had proposed combining the band director's position with that of school instrumental teacher. The Board cited two advantages to

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15 Betton is a founder of the National Association of Jazz Education (NAJE) and in 1983 was elected to the Kansas Music Educators Association Hall of Fame.

having one man occupy both posts. The person would be provided with year-round employment. Also, having a common leader would provide a feeder system for the Municipal Band, thus assuring it a constant supply of good musicians. The Daily Nationalist two months later referred to Brown as the director of the band when it announced his appointment as teacher of all winds and strings in the public schools. Howenstine, whom he replaced in the band, continued for many years to be assistant conductor of the band, leading it when Brown was absent. In the summer of 1924 Brown began a music program which offered orchestra for the first time ever during the summer. He continued to be the director of the school music program until he retired at the end of the school year in May, 1946.

In 1926 he helped to organize the local musicians union. He was chosen president, and George Morris, cornetist in the Wareham Theater orchestra, was secretary. The local folded in 1929 but was reorganized in 1935.[16]

On April 17, 1940, he was given the Kiwanis 1939 Distinguished Citizen Award. The citation in part:

> WHEREAS, R. H. (Harry) Brown has rendered distinguished service to the City of Manhattan, its schools and organizations, and to Kansa State College, in the field of Music, and in civic enterprise, and
>
> WHEREAS, R. H. Brown, in particular, has given untiringly of his time and energy in the promotion of music in the Manhattan Public Schools, and has achieved success for his band and orchestra units, and is dearly beloved by the students whom he has taught, and
>
> WHEREAS, R. H. Brown has unhesitatingly, and often at great personal sacrifice, lent his talents and those of his pupils on every occasion of civic interest and has faithfully furnished the musical entertainment for the monthly forums of the Manhattan Chamber of Commerce and Civic Clubs.

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16 For more on the union, see Chapter 10.

> BE IT THEREFORE RESOLVED, the the KIWANIS CLUB of Manhattan hereby declares that R. H. (Harry) Brown is the DISTINGUISHED CITIZEN of Manhattan for the year 1939, and hereto the officers and directors of the Manhattan KIWANIS CLUB affix their signatures, as a token of their love, their affection and their appreciation of a GENTLEMAN, a SCHOLAR and a FRIEND.[17]

For twenty-four years, from 1924 to 1948, Harry Brown was the personification of the Manhattan Municipal Band. Early in his leadership, he expanded it from the sixteen to twenty players of Clark's and Ozment's days to the forty-five to fifty it is today. Over the years he increased the level of performance to make it reputedly one of the best municipal bands in the country. One of the members of the band for many years was his wife, Cora, who played harp. His son, Hoyt, played flute and piccolo in the late 1930's. Harry also greatly expanded the band's library, which had been inherited from Clark and Ozment, by purchasing a wide variety of music from Brown Music Company, including transcriptions of orchestral works and arrangements of operetta tunes by such popular composers as Victor Herbert and Rudolf Friml. His slogan printed at the top of the band's letterhead in 1930 was "Making Classical Music Popular." The excellence of his choice was such that the band continues even today (1983) to use the music he bought. Two of his programs are given in Appendix 5.

In 1937, in order to achieve greater participation in the band by its members and the community, he organized the band's Board of Control.

Under his leadership, the band played exchange concerts with Junction City, Clay Center, Abilene, and Salina; it travelled to nearby communities on goodwill tours sponsored by the Chamber of Commerce; it

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17 This text suppled by the Brown family.

played at area fairs; it marched in the Memorial Day and July Fourth parades. Most of all, the band played concerts in the park under his baton every week of the summer beginning with Memorial Day for twenty-four years through the good times of the twenties, the depression of the thirties, the war of the first half of the forties, and the post-war period until he resigned due to a terminal illness in February, 1949. For his services from beginning to end he received $75 per month, year around.

As owner of the largest, most complete music store between Topeka and Salina, he supplied the needs of schools and musicians in a large area in addition to the municipal band. Over and again, the city records show purchases of repairs, supplies, and instruments from the R. H. Brown Music Company. According to Parrish, many times he sold items to deserving individuals at cost; presumably he did not charge the city an unfair price on items for the band. Over the years, Manhattan and its band benefitted from his leadership.

His successor, Rex Conner, dedicated the concert of the week of July 20, 1949, to him. The Board of Control bought him a bouquet of twenty-four roses, one for each year of his leadership, as a tribute. Some small-minded person at city hall tried to disapprove the expenditure, but the Board pointed out that, by law, politicians and bureaucrats had no control over the band's funds so long as the terms of the contract were met. Conner remembers Brown in his last days, sitting in his car, parked next to the pavillion, listening to the band he had led for so many years.

When Harry Brown died of congestive heart failure on August 24, 1949, he was living legend, revered by all in the community. He was

Rex Conner with his tuba at National Music Camp, Interlochen, Michigan around 1974. Courtesy Rex Conner.

PLATE VIII Rex A. Conner

survived by his wife of fifty years, Cora, his two daughters, Beatrice E. Murray (b. August 17, 1907) and Sally Brown Linn (b. June 23, 1919), his two sons, Francis Hoyt Brown, D.V.M. (b. August 25, 1920) and R. H. Brown, Jr. (Bob) (b. July 29, 1912), two brothers, Ben and Alex D., and a sister, Lucille M. Brown. Besides his membership in the Presbyterian Church, he held memberships in Phi Kappa Phi, the American Guild of Organists, the Rotary Club, the Chamber of Commerce, the Masonic Lodge and the Shrine, and the Kansas Music Teachers Association.

Rex Alton Conner (b. 1915, director 1949)[18]

On March 17, 1949, a month after Harry Brown resigned his leadership of the Manhattan Municipal Band because of ill health, the City Commission, on recommendation of the Board of Control, chose Rex Conner as his successor.

Although Conner was born on the family farm near Jay, Oklahoma, on March 15, 1915, he did not remain there long. When he was nine months old, his family moved to another farm in Rice County, Kansas, near Lyons. They moved again when he was six years old to McPherson, Kansas, where he lived until he graduated from high school in 1933. He then left the home of his parents, William Archibald ("Archie") and Nellie (Feese) Conner to go to Kansas State Teachers College, Emporia, Kansas. He attended that institution until 1936, when he transferred to the

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18 This biographical sketch of Rex Conner is based on the following sources: Interviews with him by telephone on March 30, 1980, and November 28, 1982. Information in the personnel file on him in Unified School District 383, Manhattan, Kansas. Articles in the Mercury on March 17, May 31, June 8, 15, 29, 30, and July 13, 1949.

University of Kansas, Lawrence, where he graduated in 1938 with a Bachelor of Music Education degree. After graduation he took a position in Glasco, Kansas, where he taught instrumental and vocal music in grades one through twelve.

In 1942 he joined the U.S. Army Air Corps as a bandsman. He served at Marana Air Base near Tucson, Arizona, until he was sent to Germany in 1945, where he served until his honorable discharge as a technical sergeant in 1946. The summer after his discharge from the Army Air Force, he took an ambitious ten credit hours at the College of the Pacific, Stockton, California.

While stationed in Arizona he met Alberta Henney, a public school teacher at Eloy, Arizona, who had graduated from the Arizona State University, Tempe, in 1939. They were married on December 2, 1944. Eventually they had two children, Rex, Junior, who was born in Manhattan at 3 o'clock a.m. on Commencement Day, May 23, 1947, and Kathleen, who was born June 14, 1950, in Columbia, Missouri. The former became a professional violinist and the latter a public school music teacher.

In the fall of 1946, he moved to Manhattan, where he lived a short while in the 1000 block of Vattier Street, and then in an upper floor apartment of a building owned by the school district at 926 Pierre Street. This latter address was a convenient distance of about one block from the junior and senior high school building where he taught. He succeeded Harry Brown as instrumental music teacher in the Manhattan public schools, a position he held until the spring of 1949. He began at a salary of $2,800 a year, which increased to $3,500 by the time he left. At this time he stood five-feet five-inches tall, had hazel eyes, and brown hair.

The school instrumental music program had grown considerably since 1924 when Brown had begun as teacher. By the time he retired in 1946, it had become more than any one man could reasonably do, particularly an old and tired one with numerous commitments elsewhere. As a result, when Conner took over, the program needed revitalization, and he found the job an arduous one during the three years he held it.

One of the problems he faced was a junior high school principal who did not want a successful band because he feared it would harm the orchestra program. Conner engaged in the subterfuge of having an excessively large wind section in the orchestra. Apparently, Brown had just lived with the problem. A smaller, but nevertheless annoying, problem he had to meet was a bandroom which had been designed by a school superintendent rather than a musician--a room which featured music stands that were build into the floor, rather than being movable. Conner was able eventually to get stands with bases which could be positioned where he needed them. A major undertaking of his was to bring order not only to the school band and orchestra library, but also the municipal band library. Although Brown had had both boys' and girls' drum and bugle corps in his early days in the Manhattan schools, by the time Conner took over, the high school students' marching skills were at best minimal. He had, therefore, to teach them to march and to put on half-time shows at football games. He also organized and led a fund drive to purchase new band uniforms for the students. These activities were in addition to teaching all instrumental music, both band and orchestra, from grade five through grade twelve, and eighth and ninth grade chorus. He spent one day a week at each grade school.

In the fall of 1949 he moved to Columbia, Missouri, where he spent the next four years both working on a master's degree in music

education, and acting as supervisor of the music department of the University's laboratory school, where he was in charge of grades kindergarten through twelve. In 1953, he moved to Wayne State Teachers College, Wayne, Nebraska, where he taught all wind and percussion students privately and also taught band, instrumentation, music history, and instrument repair. In 1957 he began teaching tuba and euphonium during the summer at the National Music Camp, Interlochen, Michigan, a post he still held in 1982. Over the years he has taught tuba and euphonium players at Interlochen who later became nationally and internationally known musicians.[19]

In 1960 he moved to the University of Kentucky, Lexington, where he became the first person who was actually a tuba player to be a full-time tuba teacher at a major university.[20] In all of the other schools, the tubas were taught by trombone players. He retired from the University of Kentucky in 1980, but still resides in Lexington.

Although Brown retired from school teaching in 1946, he did not resign his conductorship of the Municipal Band until his health required it in February, 1949. During this interim period, Conner played tuba in the band and made occasional appearances as guest conductor. Therefore, when the members of the Board of Control needed a new director, he was well known to them and an obvious choice. He led the band only the summer of 1949.

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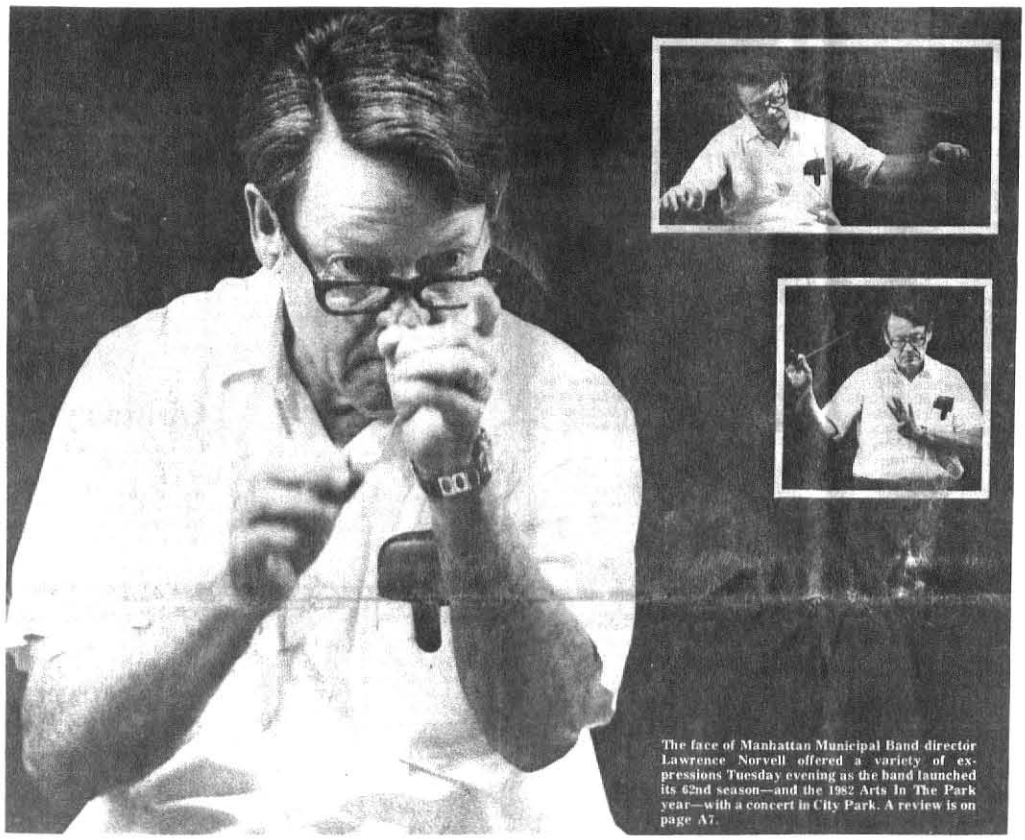
19 His outstanding students include Warren Dede, tuba, New York Philharmonic Orchestra; Daryl Smith, La Scala Orchestra, Milan, Italy; Sam Pilafian, Empire Brass Quintet, Boston; Brian Bowman, euphonium, U.S.A.F. Band; and Mike Thornton, Cincinnati Symphony Orchestra.

20 This is according to tuba virtuoso Harvey Phillips.

Lawrence Norvell as he appeared in the 1980 Manhattan High School yearbook, Blue M. Courtesy Manhattan High School.



Various views of Norvell conducting the Manhattan Municipal Band. Photos by Jeff Taylor. Courtesy The Manhattan Mercury.

Matt photos by Jeff Taylor

PLATE IX Lawrence W. Norvell

Conner's tenure of one season as conductor of the municipal band was noted for a change from Brown's long-established style of music drawn from the art-music tradition. Conner tended toward programming of modern, sometimes difficult works, according to Parrish. A summary of the little that was published of his programs is given in Appendix 5. He was leader for such a short time that he is largely forgotten because of Harry Brown's and Lawrence Norvell's long tenures.

Lawrence W. Norvell (b. 1920, director 1950 to the present)[21]

Lawrence ("Larry") Norvell has been the conductor of the Manhattan Municipal Band since his appointment on February 7, 1950. He has, therefore, led the band longer than all of the other directors combined.

Norvell was born in Boston, Massachusetts, on January 13, 1920, where his father, Phillip David Norvell (August 9, 1888 - November 30, 1979), a Methodist ministerial student, was attending the Boston Theological Seminary. His mother was Amy (Reeve) Norvell (August 3, 1888 -November 23, 1981).

Because of the Methodist Church's policy at that time of moving its ministers from one congregation to another at approximately two-year intervals, Norvell's childhood was spent in various cities and towns in Colorado. He began playing the E-flat alto horn ("peck horn" as they were familiarly called) when he was in the fourth grade. Shortly thereafter he became a member of the high school orchestra--his school

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21 This biographical sketch is based on interviews with Norvell on February 4, April 14, 1980, November 15, 1982; and upon information from the Unified School District 383, Manhattan, personnel files.

had no band class--in Fleming, Colorado. He went to grades six through nine in Colorado. The Montrose, Colorado, band was of such excellence that in 1934, when Norvell was a sophomore, it went to the National Band Contest in Des Moines, Iowa, where it was beaten by the Hobart, Indiana, band led by William Revelli. The latter's victory was the shadow of things to come, for Revelli went on to become world famous as the conductor of the University of Michigan bands, Ann Arbor, Michigan. Norvell graduated from Topeka High School in Kansas in 1938. While there, he was chosen a member of the All-State Band that met in Lawrence.

He then went to Kansas State Teachers College, Emporia. At the outbreak of World War II, he enrolled in naval officer's training, which required that he take extra courses in mathematics and science. This extended his studies by a semester, and on January 22, 1943, he received a Bachelor of Science. Three and one-half years later he returned, and on July 31, 1946, he received a Bachelor of Science in music.

Upon graduation in 1943, while waiting for his call to duty, he went to live with his parents, who were then in Eureka, Kansas. Because the town's school band director had just been drafted, Norvell signed the contract to take his place. A week after he began work, he, too, received his orders to report for duty and had to resign. He was replaced by the Mrs. Orien Dalley, wife of the KSTC orchestra director.

He looked very much an officer in his uniform, for he stood five feet ten and one-half inches tall, was thin, and had brown hair, blue eyes, and a fair complexion. He spent the next four months at Notre Dame University, South Bend, Indiana, in training. He then served as a sound and communications officer, with a rank of Lieutenant junior

grade, aboard the destroyer USS Erben with the third and fifth fleets in the South Pacific area. His musical training served him well in this position. When his ship made contact with an enemy submarine by sonar, he had to make acute, life or death distictions in sounds received from the echo, for it told him where the submarine was going. He received a silver star and three bronze stars on his Asiatic campaign ribbon for his service.

After the war he was separated from the service, and in January, 1946, he became a music teacher in Moran, Kansas, where he taught instrumental music in grades four through twelve, and vocal music in grades nine through twelve. In addition to his regular duties, he was senior class sponsor, chaplin of the American Legion, and directed the Community Choir. In the three and one-half years he was there, he built a large first division band which received a rating of I (superior) at the State Music Festival.

On May 29, 1943, he married Joy Socolofsky.[22] They eventually had four children, Nancy 1947, Mark 1951, Bruce 1952, and Gary 1953.

Norvell and his family moved to Manhattan in August, 1949, where they first resided at 905 Houston Street on land that belonged to the Board of Education, just as Rex Conner had done three years earlier. Later they moved to 2109 Walnut Drive and then to 1207 Houston Street, where they lived for 20 years. In 1974 they moved to the new subdivision at Stagg Hill, on the west edge of town, where they now live at 829 Allison Street.

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22 She is a cousin to Dr. Homer Socolofsky, of the Kansas State University History Department.

His position in Manhattan required more versatility than had the one in Moran. He was now director of the high school band, high school orchestra, and also had the junior high school choir. In 1950 the high school band had an enrollment of fifty and the orchestra of only twenty-five. By the time he retired as high school band director in 1980, enrollment in the band in grades ten through twelve was about 200. In 1962, Homer Dodge ("Bud") Caine, Jr., (born 1917) became the string teacher. By 1980, when Janice Albright directed the high school orchestra, it had an enrollment of about sixty. Norvell started the local, well-known Manhattan High School Variety Show in 1951. He organized the first All-grade Spring Concert in 1951.

Norvell stepped down in 1980 as high school band director and coordinator of music for the music department, but continued to teach winds in the elementary schools, a position he has found more congenial because of the great decrease in pressure. He was honored at that time by the Board of Education for his thirty years service during which he taught music to untold thousands of children. Some of his students have gone on to become well-known professional musicians.[23]

Norvell did not limit himself to classroom activities, however. As head of the school's music department, he was instrumental in expanding its staff from three when he began, to seventeen at his partial retirement. He directed the Lions All-State Band in 1957, 1963, and 1977. He was president of the Kansas Music Educators Association, District III in the 1970's. He served as an adjudicator for the Kansas

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23 They include Dr. John Boyd, Director of Bands at Kent State University, and Robert DeCou, French Horn with Seattle Symphony and a teacher in the Seattle school system.

State High School Acitvities Association at their state and district music festivals ten different years. He served the First United Methodist Church as superintendent of the Junior High Sunday School, and also served on the Church's board. He has been a member of the Manhattan Lions Club since 1957, and a music merit badge counselor for the Boy Scouts.

In 1950, he was appointed conductor of the Municipal Band. At that time he was paid a salary of $100 a month for seven months. In 1968 his contract was for $100 per month for 12 months. In 1980 his salary was $1,800 per year.

For more than thirty years he has provided a constant, solid leadership for the band. Through most of this time, by virtue of his dual role with the school and the municipal band, he has worked toward the benefit of both organizations. Through thoughtful annual purchases, he has expanded and kept up to date the music libraries of both groups. To a lesser extent he has shared equipment not only between both organizations, but with the University as well. He feels that since the first two are supported by the same taxpayers, there is no point in duplicating the libraries or equipment. He has continued the policy from Brown's earliest days of having some of the better high school and University players perform with the band. Also during his long tenure he has made various changes. He was responsible for having the city build a new band shell in 1962, replacing the rotten, termite eaten one. In 1957 he did away completely with the woolen uniforms the band had worn under Brown. By that time they were being worn only the first two concerts of the year. From 1957 to 1968 the band played accompaniment for the water ballet shows that the Recreation Commission presented. The band ceased to play for the Riley County 4-H Fair.

In his first year Brown had recognized the essentially semi-professional nature of the band and had approximately doubled its size without doubling its budget, thereby decreasing the players' wages. Under Norvell, the band has remained basically the same size, about forty-five, but the mill levy to support the band has decreased by about half, from about .20 in 1950 to about .11 in 1980. Each year the conductor and band Board ask the city for more money, but apparently the band is not as important to the city as it was sixty years ago, and the budget shows this. Norvell feels that because of the low pay he has difficulty recruiting high school and university students, for they must make their money elsewhere. Most adults, on the other hand, play for the enjoyment, so wages are not a problem with them. Given current economic conditions, it is unlikely that the band's budget will increase significantly.

In all, Norvell has maintained and even increased the band's excellence under increasingly difficult conditions. While it cannot be easily proven, the band is probably a better performing organization today than it was in Brown's day, in part because of the increased quality of the music students at the high school and university. Norvell has done well with what is essentially an amateur organization which has a minimal amount of rehearsal time.

Norvell has found both problems and rewards in conducting the municipal band. When he began in 1950, the $700 a year he received was a welcome supplement to his teacher's salary. Today with his substantially higher teacher's salary, his municipal band is a much smaller percentage of his gross income.

More important, however, is the different musical challenge the band presents. Because time is so short, each minute of rehersal has to

count fully. This means he must come with his music fully prepared not only in the sense of knowing all of the notes, but he must also anticipate which problems he will face with the musicians. He, when presented with a mistake, must quickly decide whether to spend precious time working on the passage or to let it go with the hope that the band will play it correctly the next time. This is in contrast to the high school, where he could work a period or more on a single passage. It is possible for him to work in this manner with the municipal band because the musicians, besides being more experienced, remain with the band for several seasons. As a result, he comes to know them and they come to know the repertoire. He has a policy of asking everyone to return the coming year and will give preference to a veteran bandsman over a better newcomer.

In the spring, he also prepares by carefully laying out the music and soloists for the entire season on a large chart. In this way, he is able to juggle pieces and soloists around to get the best possible program. He is flexible in his plans, however. If a piece or soloist is not ready when he has planned it, he will substitute another; if the concert becomes too long, he will eliminate a number even during the course of the program.

Although some of the music that he buys may be used by both groups, he recognized that each plays to a different audience, and that programs must differ. He tends to use more novelty, light and popular numbers at the park.

Norvell has been widely complimented for his balanced programming. To keep abreast of latest publications, he attends two or three reading clinics every year. For many years, he also went to the Mid-West Band

Clinic in Chicago to select music. He usually spent $500-$800 for music every year. Because of his policy of trying to get the greatest possible use of the taxpayers' money, he tries to choose music that can be used both by the high school and municipal bands. He has had to keep in mind that the municipal band musicians have one, or at most, two rehearsals to prepare a concert. Therefore, he must choose music that these bandsmen can read at sight reasonably well. This eliminates the harder works played by the top high school, college, and professional bands. Within this limit, though, he manages to choose something for everyone, for he realizes that his is an audience desiring essentially popular, not serious, music. Each concert has at least three marches; two soloists, vocal and instrumental; an overture; a popular number; and a transcription. He is quite scrupulous about keeping concerts to an hour's length. Three of his programs are given in Appendix 5.

A Shooting in Manhattan

A year after Norvell became director of the Manhattan band, some of his musicians were involved in an incident which he still remembers.

In 1951 Del Close, Jr., who is now associated with Chicago's Second City Theater, went to Colorado to a summer camp for aspiring high school actors. While there, he learned a skit which he described to Norvell on his return. Close asked him what would happen if it were done here. Norvell said he thought that perhaps the participants would be arrested for disturbing the peace.

On the evening of Sunday, July 9, the Manhattan Municipal Band played a concert at Irwin Army Hospital at Fort Riley. Close, a

drummer, George Hoover, and Carl Englehorn, both clarinetists, Larry Evans, and three other boys, all of them seventeen to eighteen years old, pushed Hoover's father's Kansas Power and Light Company car out of its garage so as not to make any noise, and went riding around in it, looking for something exciting to do. They had discussed Close's skit and wanted very much to act it out. They obtained a .22-caliber pistol from Hoover's father and also some blank cartridges and a raincoat. They practiced shooting for a while and then went in search of an audience.

At about 10:15 p.m. they found several people sitting on the front porch of their house in the 100 block of Pierre Street. They drove a short distance away and let Close out. Wearing the raincoat, Close walked down Pierre Street, constantly looking about as if someone were after him.

When he got near the house, the car drove up, shots were fired out of the window, and Close "died" with a scream. The boys jumped out of the car, picked up the "body," threw it into the back seat, and drove off through the Union Pacific Railroad yard just a short distance away. From there they drove east a short distance on U.S. Highway 24/40. When they became aware of someone following them, they drove northward over some dirt roads to escape. The river had flooded the area only a few days earlier and the ground was still soft. The car got stuck. About a half an hour later, the boys were able to free the car and drove it, covered with mud, up Poyntz Avenue to the Conoco station at the corner of Eleventh Street and Poyntz Avenue, where they began to wash it.

They did not know that the people who saw the skit had thoroughly believed it and had reported the murder to the police. A bulletin was

sent out to the police, the sheriff, the undersheriff, and the highway patrol, all of whom began looking for the band of desperados in a Kansas Power and Light Company car. Warnings were also sent to Topeka and Junction City.

As the boys washed their car, the police surrounded them with drawn guns. When they asked to see the body, Close replied it was he. All of their explanations did not help, and the police took the boys to jail. After some discussion, the youths were released to the custody of their parents with charges pending.

The Chief of Police, Clint Bolte, took a dim view of their joke, explaining that a law enforcement officer had no way of knowing what had really happened, and that if the boys had attempted to flee or made the wrong move, someone could have been seriously injured or killed. Further, he said, if some other person had been hurt, either during the time the police were attending to this fool's errand or as a result of the incident the boys had created, the police would have been censured by the community. Finally, had the boys been apprehended in another city, the police might not have appreciated their joke at all.

What Chief Bolte did not say, but what many in Manhattan realized, was at that time the Manhattan police were regarded by some as little better than Keystone Kops, and the incident had further tarnished their reputation. By treating it in such a serious manner, the Chief was trying his best to salvage their standing in the community. The incident was picked up by the news wire services and published across the nation, adding to the Chief's chagrin.

All of this happened on Sunday evening. Monday evening was a band rehearsal, and Tuesday evening was a concert. Norvell needed his

musicians, but they were not permitted, under terms of their release, to be out at night. He had to plead with Bolte to allow them to attend the band. After some discussion, the boys received permission, but only on condition that they return home immediately after the rehearsal and concert were over.

The boys were never formally charged, partly because a few days later the river flooded a large portion of the city, putting City Hall, which was on Third Street then, under the better part of ten feet of water, destroying any records of the arrest. At that point, however, the city had better things to do than to prosecute a few teenagers for a piece of foolishness. The city set up a temporary headquarters for all services in City Park at the corner of Poyntz Avenue and Fourteenth Street. This was where the police, fire, ambulance, and others camped out until the water subsided. The boys involved in the incident did not get off entirely free, however, for their parents severely restricted their activities the rest of the summer. Larry Evans, now a physician in Kansas City, Missouri, for instance, had to take nine semester hours in summer school and do a lot of work around the house, a sort of jail sentence in itself. Evans today laughs at the incident and wonders that no real harm came to anyone as a result.[24]

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24 Merc, July 9, 1951. Norvell, Interview, January 7, 1983. Dr. Lawrence Evans, telephone interview, May 21, 1983.

The Guest Conductor

The Manhattan band has enjoyed the advantage of the presence of other conductors in the community over the years, some as residents, others as visitors. The regular conductor is able to call on these individuals to lead the band in one number or even, if necessary, a whole concert. A guest conductor adds color and musical interest to the concert, and is generally welcomed by the musicians and the audience alike. Depending on the needs of the situation, the guest may conduct a march or a larger work. Sometimes it is a piece of his own composition.

Some have appeared with the band over several years. C. P. Howenstine, after leading the band for a year, served as assistant conductor for Brown on numerous occasions in the 1920's and continued to hold the title in the 1930's even though he did not lead the band very often. Lyle Downey, the band director at the College, normally played baritone horn in the Manhattan band, but also served as guest conductor from 1926 until he left Manhattan in 1946.

From 1950 until 1968, Kansas State had a summer band camp in which school band directors and their students received intensive, advanced training. Norvell always made a point of inviting the visiting clinicians to conduct the band for one number, and of inviting the visiting teachers to play in the band for the concert. This policy has not only helped the musicians to improve their art, but it also has helped to spread goodwill toward the band and Manhattan.

Municipal and community bands vary surprisingly in quality. Sometimes the clinicians were surprised at how well the band played. One year Norvell asked Clarence Sawhill, a native of Holton, Kansas, who

gained international recognition as band director at the University of Illinois, the University of Southern California, and the University of California at Los Angeles, to lead the band in a number. Norvell suggested a transcription of a toccata attributed to Girolamo Frescobaldi (1583-1643). Sawhill had dealt with other town bands and was reluctant to try such a difficult piece. He felt it was an arrangement that a college band would find a challenge, and suggested a standard march instead. Matt Betton, himself a nationally known figure in jazz and dance band music, who was listening to the conversation, said to Sawhill, "If Larry says the band can do it, then the band can do it." Still uncertain, Sawhill agreed to try. After the concert was over, he told Norvell that he was quite pleased, that Manhattan's was one of the best municipal bands in the country.

After the University ceased to offer summer band camp in 1968, guest conductors were not as readily available, and few have appeared since. The experience has been a one-way affair, for Norvell has not been asked to conduct other municipal and community bands across the state and country. This reflects a decline in the town band since the 1920's when bands in Kansas went to conventions, played exchange concerts, and had various other dealings with each other. Another possible explanation is that Norvell's weekly concert schedule each summer precludes his making extended trips to conduct elsewhere.

A partial list of guest conductors is included in Appendix VIII.

The Role of the Band Director

> The very nature of a community band demands that the conductor not only be a good musician, but an excellent leader as well--persuasive, convincing, even eloquent on the right occasions, and sufficiently flexible to cope with considerably less than perfect conditions.[25]

An adult at an outdoor band concert watching a small child waving his hands in imitation of the band director smiles to himself at the cuteness of the pretended leader, and perhaps wishes he could do the same. For most people, children and adults alike, the full range of activities of the municipal band director are at best only dimly understood. A visit to a library for books on conducting is unenlightening to the non-musician for most are devoted to how to wave one's hands and arms in front of a musical ensemble. However, baton technique is only a small part of the duties of the leader of amateur musical organizations, including the Manhattan Municipal Band.[26]

Some requirements for the leader are unchanging. Eugene Ormandy listed four duties of an orchestral conductor, which apply to band directors, too. Program building involves meeting the needs of the audience through a judicious choice of old favorites, new favorites, and new unknowns. Because rehearsals are a major expense in operating an ensemble, they involve careful work on unfamiliar music but without neglecting the known. Dealing with musicians involves respecting the

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25 Paynter, p. 7.

26 A good book dealing with amateur orchestras, one which is partly applicable to bands, is Malcom H. Holmes, Conducting an Amateur Orchestra (Cambridge, Mass.: Harvard University Press, 1951).

individuality of each without doing violence to the conductor's wishes, for in the end, the interpretation must be his. Finally, he must deal diplomatically with temperamental soloists. In all, he concludes it is a difficult position, for "everything a conductor does, or fails to do, leads him into some sort of quandary."[27]

Paynter, in discussing the conductor of the community band, says:

> Ideally the conductor should live in the community and function as an integral part of its social fabric. In this way the needs and problems, the personnel and the politics, will all be familiar to the band's conductor. Often it is the local school band director or college conductor who has the necessary qualifications, but not always. A number of famous community bands are conducted by ex-teachers who pursue other lines of work.[28]

The municipal director must do even more. Like his public school counterparts, he must order music, instruments, and other equipment, and see that it is maintained, usually while living within a discouragingly small budget. Formerly, bands had business managers to handle some of these matters, but as the bands have become less important, more of these duties have fallen on the shoulders of the band director. He must also deal with various community institutions such as veterans' and patriotic organizations, arts and recreation commissions, public and private educational organizations, band and other musical associations, and political leaders and their subordinates. If he is a school band teacher, he must seek a balance between the demands of each group. He must deal with religious leaders and laymen at times. He must recruit soloists and other entertainers, guest conductors, and bandsmen. If

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27 Eugene Ormandy, "Are Conductors Necessary?", They Talk About Music (New York, NY: Belwin/Mills Publishing Company, Music Journal, 1971), v. 1, pp. 4-5. Temperamental soloists are not as great a problem for band directors, however, due to the lower fees they generally command.

28 Paynter, p. 7.

suitable music cannot be found, he must either write arrangements himself or have someone else, perhaps a bandsman, write them. Through all of this he must maintain a personal and an artistic integrity. In short, he must at all times remember that to the community, he is the personification of the band.

A closer look at the Manhattan band's leaders reveals not only that some changes in these demands did, in fact, occur, but also that the bandmaster faced other challenges as well.

M. W. Clark, in 1919, when he began the band which became the Municipal Band, was basically an entrepeneur. He had to advertise in the newspapers to get musicians. He then had to train them, as is discussed in the chapter on musicians. He and his band committee had to find sponsors, often individual businessmen or the commercial club (later to be called the Chamber of Commerce) to sponsor the organization. He had to set the rehearsal and concert schedules and find places for these activities. He had to select and purchase music, instruments, equipment, and find a place to store all of these things. When the band went on tour or played an exchange concert, he or his business manager, Ed Osborne, had to arrange all of the necessary details of transportation, places to play, and the numerous other minutiae.

For Burr Ozment, William Illingsworth, and C. P. Howenstine, duties were much the same, except that the band now had a permanent source of funding as well as other help from the city with facilities. This meant, however, that the leaders had to deal with city officials rather than private individuals. The band directors still had to train the musicians, and they still had Ed Osborne as manager to handle many of

the practical details. They probably had a quartermaster or property man to handle the band's equipment.

During Brown's long tenure, the duties changed somewhat. Perhaps the most significant change was that, as he taught more and more persons in the school band classes, he had less and less training to do at rehearsal. Hofer's and Schafer's statements concerning the process ceased to apply. Eventually, Brown had a band of musicians, of varying ability it is true, but nevertheless musicians who knew their instruments and could read music. Because of his two roles as municipal band director and school teacher, it was easier to recruit the best students for the band. In cases where a promising student was unable to purchase an instrument or reluctant to play some less popular instrument, Brown, because he was a music store owner, was able to sell one to the individual at a low price, often at the store's cost. After reestablishing the band board in 1938, Brown and his two successors served on it ex-officio. In his earlier days, Brown went to various band conventions and band association meetings in Kansas City, Salina, and other cities. As these organizations and the bands they involved declined in importance and ceased to exist in the 1930's, he stopped going, although he frequently attends conventions for music educators. The directors from Ozment onward were responsible for negotiating the band's contract annually, although from city records, this does not seem to have been done with any regularity before Norvell's day.

Norvell has largely continued to work along the lines established in Brown's day. The major changes in operations under his leadership have already been mentioned. The definition of the role of the band director itself has remained much the same, however.

CHAPTER 10

THE MUSICIANS

"We were just a scrub bunch of kids."[1]

Training

Town bands have traditionally depended on locally trained musicians. One of the attractions Ozment offered Moorman and his young friends in appealing for their help in passing the band tax ordinance in Manhattan was the offer of free lessons on their instruments. Early newspaper articles on the band speak of the "boys" in the band and how much they had improved over the past few months. This gives the impression that the band consisted only of young beginners. Yet, this probably was not the case, for in addition to Moorman and his friends, including Cecil and Joe Haines, the band had adult members such as Karl Hofer, Clarence Howenstine, Charles Long, and George Morris.

These adults generally belonged to the town band tradition in which they learned their instruments from some other musician or at band rehearsals. Karl Hofer, of course, was an exception, for his father had been chairman of the KSAC music department from 1878 to 1886. The young musicians in the Municipal band came at the end of this tradition, for the school instrumental music program was just beginning in Manhattan.

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1 Charles Moorman, interview, February 24, 1980.

The Haineses, Moorman, and no doubt others were in this new program. The desire for private lessons and the experience gained by playing in the new band were, to them, opportunities for advanced training and experience, not a chance to start as complete beginners. Indeed, Joe Haines and Moorman were soon to be working as professional musicians in the theaters and dance halls of Manhattan. The transition to school band trained musicians in the municipal band was probably fairly complete by the beginning of the Great Depression, judging by the high rate of turnover in later years and the experience of the nineteenth century bands.

Today, all of the musicians have a school music background. The present author administered a questionnaire of his own making to the municiapl band musicians in July, 1982.[2] According to the responses, not only had all received public school training, eighteen per cent had studied their instruments on the post-graduate level. Practically all had taken private lessons, sixty-eight per cent for three years or more. This advanced training results in a much better band than in the early part of this century when the apprenticeship system was common. This latter method of tuition gave the town bands a reputation for inadequate musicality because the musicians publicly demonstrated their lack of musical accomplishment.

Tenure

The tenure of the musicians over the years has been quite short on the average. The records for the 1920's and 1930's are fragmentary, but

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2 A copy of the instrument and the responses are in Appendix XII. The reader will note that practically all respondents answered all items, so the results are a fair statement of the bandsmen's thinking.

apparently over the last sixty years, for every long term member such as Donald Parrish or the other nine persons listed at the bottom of Table 10-1, seventy did not last beyond four seasons, and forty-four did not last beyond one. Table 10-2 shows a much higher rate of turnover after one season under Brown than Norvell, but a much higher turnover within four seasons under Norvell; Norvell tends to retain his musicians longer than did Brown. While a high rate of turnover is to be expected in a band employing high school and college students, clearly the adult musicians have not stayed long either. This was true in the brass band days when the band owned the instruments so that it could be more certain of having the roster filled by someone regardless whether or not he owned an instrument.

Balancing the Factions

About seventy-five per cent of the Manhattan band musicians responding to questions four and five said that they had lived in the city for more than five years and about half of them had been in the band more than five years. This is at variance with the long term turnover rate, but it is too early to see this as the beginning of a trend. It is, however, consistent with the ages and occupations of the bandsmen, as shown in responses to questions one and three--relatively few today are high school or college students. The Association of Concert Bands of America, Incorporated, "Survey" shows a generally older average age for musicians in its member ensembles. Unfortunately, the survey does not give any information on the populations of the cities which support these bands.[3]

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3 ACBA "Survey," questions 21, 22.

Table 10-1

Seasons of Service by decade

Decade	1	2-4	5-10	11-15	16-20	21+
1920	42	3	3	2	2	1
1930	78	32	3	3	-	3
1940	51	27	13	1	-	2
1950	99	77	32	1	-	-
1960	52	67	25	4	4	1
1970-1981	115	59	17	2	-	-
Total	437	265	93	13	6	7

The ten longest term members[1] in total seasons of service are:

Donald Parish	47	William Warner	22
Kenneth Burkhard	29	Clarence P. Howenstine	21+
Paul Streeter	25	Harold McFadden	19+
Roger Reitz	23	Maxine Burkhard	18
Paul Ragland	22	Bradford Blaker	18

The years surveyed are 1922, '24, '30, '32, '37-'40, '48-'63, '64-'81.

[1] While Moorman has played in the band since it was founded in 1920, we cannot be certain of his correct number of full seans. The figure is probably close to twenty.

Table 10-2

Seasons of Service, by Director

Number of Seasons

Director	1		2-4		5-10		11-15		16-20		21+		Total
	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	
Brown (1930, 1940)	129	61	59	28	16	8	4	2	-	-	5	2	213
Norvell (1950, 1960 1970, 1980)	266	48	203	37	74	13	7	1	4	-	1	-	555
Questionnaire Item 5			18	48	7	19	5	14	4	8	3	1	

The Board of Control has changed its mind over the years on the ideal balance between younger and older players. For the 1938 season it felt that eight high school members, or junior members as they were called, and forth-two older were best. For the 1950 season it decided that one-third to one-half would be college students, one-third would be high school students, and one-third should be town adults. These fractions add to more than one, but the records do not show how the issue was finally resolved. Apparently not all were happy, for at the regular board meeting in 1953,

> Chairman Parrish expressed the desire to see the band placed on a higher professional plane both in performance and appearance. [They were still wearing the aging Craddock uniforms at that time.] He thought that although young persons should be encouraged to join the organization it would help to hold as many older and more experienced players as possible.

A year later, the issue was revived.

> Norvell asked permission to use a greater number of outstanding high school students to fill out the sections. [Secretary Paul] Streeter expressed an opinion that he felt the present number of student players is tending to discourage the more mature players from attending since the larger number of students apparently made for longer more numerous rehearsals.

After that, the "Minutes" are silent on the issue.[4]

This maturing of the band is both good and bad. The college students and the better high school students are generally in better playing condition than their elders who play their instruments only during the summer season, but who have more musical experience and understanding, as well as a familiarity with the repertoire. This difference in ages and abilities today is reflected in the seating,

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4 BOC "Minutes," February 20, 1938, January 14, 1950, (no month or day) 1953, April 13, 1954.

where the principals are usually college students, and the older musicians are further down in the section. This permits the band to have the best of both worlds, for it has good sounding principals and a membership of older players who are taxpayers and who will support the band in the community.

Instrumentation

The legislature amended the Kansas band law in 1925 to require that the instrumentation of bands supported under the new tax conform to military band specifications. This eliminated brass bands, but was of no practical consequence because by then the heyday of the brass band in Kansas was past.

The requirement had two virtues, however. It stipulated an ensemble that had a greater variety of timbres, and hence had greater musical possiblities. Also, although at that time the brass bands had an extensive literature that nearly a century old, the military band instrumentation which was basically used by the big professional bands had an even greater repertoire. The brass band has continued to flourish in England, however. Perhaps if the law had required the brass band instrumentation, the educational institutions would have adopted it, too, and today the sonority would have a literature comparable to today's military-style bands. This is unlikely, though, simply because of the well established military band sound. The brass band in this country was basically a small town, small ensemble phenomenon.

The director of a band in the small town had to use what he could get for instrumentation, however, for the musician is an extreme specialist. Indeed, this specialization is so great that musicians commonly identify each other by their names and instruments--the two

parts are practically inseparable in describing or thinking about a person. Question seven of the questionnaire showed that only four of the respondents, about ten percent, had ever played a different instrument in the band.

The brass bands circumvented this to some extent by using valved instruments exclusively, even valve trombones, and by publishing all parts in treble clef. This meant that once a person learned his fingerings, he could switch back and forth between instruments as necessary, limited only by the ability of the embouchure to adjust to the different sizes of mouthpieces. The variety of instruments used in the military instrumentation, however, worked against this versatility, with the result that the balance of the ensembles varied from one year to the next.

Table 10-3 shows the army's requirements for ensembles of different sizes in the years immediately after World War I, the time that the Manhattan band was establishing itself. The table also shows Berger's breakdown of municipal, industrial, and professional instrumentation by decades from 1920 until 1950, shortly before his date of publication. The other columns show the Manhattan band's instrumentation and the sexual balance of the membership. At the bottom of each column are the total sizes of the bands and sections, and the ratio of woodwinds to brasses. Note that this is based on the payroll, not attendance, and that the turnover of musicians within a season will alter the figures in an unknown manner.

The first fact that strikes the eye is that the army itself could not decide on the ideal band. It viewed the brass instruments and the B-flat clarinets, flutes, and saxophones as the core of the ensemble, with other woodwinds to be added as possible to give a greater variety

Table 10-3

Instrumentation by decade

Instrument	Army 1918	Army 1922	Army 1922	Berger[2] No.	MMB, 1920[1] No.	M	F	Berger No.	MMB, 1930 No.	M	F	Berger No	MMB, 1940 No.	M	F	Berger No.	MMB, 1950 No.	M	F
Fl-pic	2	1	1	1.3	1	-	-	2.5	3	1	2	2.0	2	2	-	2.7	4	3	1
Ob-e.h.	2	-	1	.48	-	-	-	1.5	3	2	-	1.3	2	2	-	1.3	1	-	1
Bsn	2	-	1	.38	1	-	-	1.4	2	2	-	1.2	2	2	-	1.2	-	-	-
E-flat clt	1	1	1	.38	-	-	-	.90	-	-	-	.38	-	-	-	.24	-	-	-
B-flat clt	10	6	8	8.0	8	-	-	13.1	11	8	3	10.5	10	10	-	10.2	13	9	4
Alto clt	2	-	-	.10	-	-	-	.90	-	-	-	.13	-	-	-	.29	-	-	-
B. clt	2	-	-	.14	-	-	-	1.0	-	-	-	.50	-	-	-	.82	-	-	-
C.B. clt		-	-	-	-	-	-	.10	-	-	-	-	-	-	-	-	-	-	-
Sax	3	3	4	1.5	6	-	-	4.2	4	3	1	3.6	3	3	-	4.2	4	2	2
Ct-Tpt	6	6	6	5.4	8	-	-	6.9	7	6	1	6.4	7	6	1	7.2	9	9	-
F.h. - alto	4	3	4	3.2	5	-	-	4.8	4	4	-	3.3	4	4	-	4.3	7	5	2
Trombone	4	3	3	3.7	5	-	-	5.3	5	5	-	3.7	6	6	-	4.6	6	5	1
Baritone	2	1	2	1.5	2	-	-	2.4	2	2	-	2.0	3	3	-	2.1	3	2	1
Tuba	4	2	3	2.5	3	-	-	3.1	4	4	-	2.5	3	3	-	3.1	4	4	-
Perc	3	2	2	2.6	4	-	-	4.3	4	4	-	3.6	4	3	1	4.1	5	3	2
D.Bass	-	-	-	-	-	-	-	.50	2	-	2	.38	2	1	1	.24	-	-	-
Cello	-	-	-	-	-	-	-	.20	-	-	-	-	-	-	-	.06	-	-	-
Harp	-	-	-	-	-	-	-	.20	1	-	1	-	1	-	1	.06	-	-	-
Other	1	-	-	-	-	-	-	.80	-	-	-	-	-	-		-	-	-	-
Total	48	28	36	31.18	39	-	-	54.1	51	41	10	41.49	49	45	4	47.21	56	42	14
WW	24	11	16	12.28	16	-	-	25.6	22	16	6	19.61	19	19	-	20.95	22	14	8
Brass	20	15	18	16.30	23	-	-	22.5	22	21	1	17.9	23	22	1	21.8	29	25	4
WW/Brass	1.2	.73	.89	.75	.70	-	-	1.1	1.0	.76	6.0	1.1	.83	.86	-	.96	.76	.56	2.0

[1] The records do not show sex of the musicians.
[2] Berger, The Band in the United States, p. 18.

Table 10-3 (continued)

Instrumentation by decade[2]

Instrument	Army 1918	Army 1922	Army 1922	MMB, 1960			MMB, 1981[3]		
				No.	M	F	No.	M	F
Fl-pic	2	1	1	3	-	3	4	-	4
Ob-e.h.	2	-	1	-	-	-	1	-	1
Bsn	2	-	1	-	-	-	2	1	1
E-flat clt	1	1	1	2	1	1	-	-	-
B-flat clt	10	6	8	14	8	6	13	7	6
Alto clt	2	-	-	-	-	-	-	-	-
B. Clt	2	-	-	-	-	-	-	-	-
C.B. clt		-	-	-	-	-	-	-	-
Sax	3	3	4	8	5	3	4	2	2
Ct-Tpt	5	6	6	7	7	-	8	7	1
F.h. - alto	4	3	5	5	5	-	6	3	3
Trombone	4	3	3	4	3	1	7	6	1
Baritone	2	1	2	3	3	-	3	3	-
Tuba	4	2	3	2	2	-	3	2	1
Perc	3	2	2	3	2	1	6	4	2
D.Bass	-	-	-	-	-	-	-	-	-
Cello	-	-	-	-	-	-	-	-	-
Harp	-	-	-	-	-	-	-	-	-
Other	1	-	-	-	-	-	-	-	-
Total	48	28	36	51	36	15	57	35	22
WW	24	11	16	27	14	13	24	10	14
Brass	20	15	18	21	20	1	27	21	6
WW/Brass	1.2	.73	.89	1.3	.7	13.	.89	.48	2.3

[2] Too many unknown for 1970 to be included.
[3] Complete roll for 1980 not available.

of color. The result is a wide variability in the ratio of woodwinds to brasses and in the resulting sonority. The Berger numbers vary nearly as much, although they are more stable in the 1930-1950 period. This may reflect the nearly nationwide adoption of the Iowa band law of 1921, which had the same instrumentation requirements as the Kansas law.

The army column of most interest here, however, is the first, that of 1918, for an ensemble of forty-eight. This is the table which was in effect when the Manhattan band was formed, and is closest to the size of the ensemble after Brown doubled its size in 1924. Prior to that, the band had been about twenty pieces.

In general, the band under the two major directors, Brown and Norvell, had a more brassy sound than the Army band, for they had an ensemble the size of the 1918 band, but the ratio of woodwinds to brass closer to that of the smaller army groups. They achieved this by both having more brass instruments, particularly the popular ones--the trumpet and trombone--as well as having less of the color woodwinds such as oboe and the harmony clarinets. The E-flat soprano clarinet is also lacking. The high figures for French horn in Norvell's time may reflect his having been a player on that instrument. The low figures on the double reed instruments may be because the junior high school band teacher did not start many oboe and bassoon players. These are difficult instruments to learn without special instruction and a dependable source of good reeds. They are temperamental and ofter require the services of a specialist repairman to maintain them. Such a person may not have been available in Manhattan in former days. The band did have 'cello and double bass players in the 1930's whose presence does not show on the table. Lowell Hall, who taught chemistry at the College, played the former, and several persons, including

Ozment's daughter, Aileen, performed on the latter. The band at that time owned two double basses; they showed on the inventory as late as 1946.[5] For many years Mrs. Brown played on the harp she had received as a wedding present and later sold to the band. These three instruments were not on the army's table of instrumentation.

Women in the Band

In August, 1925, the band played an exchange concert at Junction City to a crowd estimated at 1500. At the customary meal afterwards, held in the Chamber of Commerce building, Victor Montgomery, the business manager of the Junction City band remarked, "I see you have girls in the band also. This is a good thing and makes it seem more homelike and congenial." While one of the "girls" was without doubt eleven year old Lucille Howenstine, we do not know who the others might have been, for the roster shows only first initials, not names.[6] At any rate, the band has had female members since at least 1924, which is in contrast with the Abilene Cowboy Band, which admitted them only in the late 1960's.[7]

The percentage of women members over the years since 1924 has increased considerably and at a fairly constant rate from twenty-four percent to sixty-two percent in 1981. The anomalous year, 1940, is

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5 Inventory on a loose leaf in the roster for 1949-1953. This inventory is reproduced in Appendix XIV.

6 In general, the women tend to play woodwinds, particularly flute and clarinet. For some reason, these are commonly thought to be more When shown the roster for 1924, Joe Haines and Charles Moorman understandably could not remember who many of the individuals were.

7 Cindy Page, an acquaintance of the present author, is now a band teacher at Randolph, Kansas. She was one of the first to be admitted to the Cowboy Band when she was in high school, but she is not certain when this change of policy occurred. She graduated from Abilene High School in 1974.

probably a result of incorrect data, not a sudden change of the trend. feminine than brasses. When they do play a brass instrument, it usually is a smaller, less prominent one, the French horn. As women have been permitted a greater freedom of choice in affairs of their own lives, they have been able to demonstrate a competence in musical matters formerly thought beyond them, such as playing brass instruments other than French horn and holding "first-chair" positions.[8] The Manhattan band has been progressive in this matter, the sudden changes of the ratio of women woodwinds to brass players not withstanding.

The Clay Center Speech

Besides having young women as musicians, the band has young men, too. Having the latter has caused a problem at least once. Every year before the band goes to play at Clay Center, Norvell prepares the band by telling the members what to expect from the acoustics of that town's monolithic band shell. Acoustics textbooks often discuss how sound will travel unusually well over a large distance by virtue of the acoustical design of a stage or hall. The Mormon Tabernacle in Salt Lake City is world famous in this regard. The design of the Clay Center shell is such that the present author once stood near the back and quite clearly heard a conversation between two people perhaps forty feet away on the other side of the shell. Norvell tells the musicians that as a result of the design of the shell, the band must set up in an unusual manner. For example, the drums must be in front of the conductor, the trombones

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8 Maxine Burkhard has played tuba in the band since 1965 and would have played it earlier had she been permitted, but women tuba players are still quite rare in the population as a whole.

in the usual place, to his right, and the French horns opposite, on his left, where the clarinets ordinarily sit.

A person speaking in a normal voice on the stage can sometimes be heard quite clearly by the audience one hundred or more feet away if their relative placements are correct. One year after the concert was over, an older woman approached Norvell after the concert to tell him in words appropriate to her own sex and age that during the concert two young men had been discussing in a risque manner an attractive young woman who sat in the audience. The older woman had heard their every word. Norvell says that as a result of his service in the Navy he can imagine the words the young men might actually have been using. Consequently, he urges all to use great caution when speaking on the stage.

If, for some reason, Norvell forgets to discuss these problems at the rehearsal before going to Clay Center, someone is sure to remind him. The speech a part of the lore of the band.

Families in the Band

The list of personnel in Appendix X shows about thirty-seven per cent of all surnames are common to more than one person. This suggests the possibility of family members playing in the band, especially so when the individuals play at about the same time. It is outside of the scope of this study to investigate all of these same named individuals, but the present author in the course of his research with no effort discovered at least fifteen groups of related individuals. A careful study would doubtless reveal more. Question nine of the questionnaire showed twenty-nine percent of the respondents have had other family members playing in the band at one tme or another. This is less than

the thirty-seven percent just mentioned, but still a large number considering that skill in performance is gained by an individual choosing to spend his time practicing his instrument by himself when he could be engaging in other less-taxing pleasurable social activities. Family participation probably comes from shared values among its members. Question ten shows that siblings tend to participate somewhat more than do parents and their children. Sibling participation is also result of the vigorous school band program in Manhattan.

Musicians' Attitudes Toward the Band

The questionnaire also asked the members their thoughts on the reason for the band's existence and their own particiaption, to which ninety percent responded. While this information is of interest in understanding the band today, we have little historical information for comparison to trace changes of attitudes over the years if, indeed, they have occurred. Nevertheless, many of the statements made seem to reflect long standing attitudes which shed light on the reason for the band's continued existence.

The musicians feel that the band is important to the community for several reasons. They mentioned most often that the band fills an entertainment need and is good recreation for the musicians and audience. Less important were preserving a traditional activity and making Manhattan a better place in which to live. They felt that these same reasons justified the band's continued existence.

Most musicians said that the band was important to them and that they continued to play in it because of its recreational value and for the musical experience and challenge. Other reasons included "keeping in shape" and the lack of other organizaitons with which non-students could perform on their instruments. One thoughtful respondent stated:

> The band is important to me as a most enjoyable recreational activity and provides me with an opportunity to continue playing the clarinet. No other group had been available to me unti last fall when I joined Woodwinds Anonymous chamber group. [This ensemble was founded by another municipal band musician.] Ordinarily a city band is the only opportunity open to adults to continue playing. Certainly I do not play in the band for the money, but purely for enjoyment.[9]

The ABCA was founded to provide adults a place to perform in recognition of this need. The musicians thought others played in the band for the same reasons, although the respondents thought that money might be more important to the other players.

Conclusions

The Manhattan Municipal Band began in the town band tradition by using experienced adult musicians and by training younger ones. Because of the usual high rate of turnover, within a decade the band was largely composed of school music program trained personnel which included an increasing number both of individuals who were related to each other, as well as of women. A concern of the band's leaders over the years has been achieving the optimum balance of instrumentation and also of musicians drawn from the various sources--high school, college, and adults. The constitution of the ensemble has constantly changed, depending on which individuals have been available, and on the leaders' current thinking. This dynamic situation is in keeping with the town band tradition.

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9 Albert E. Sanner, quoted by permission.

CHAPTER ELEVEN

THE QUESTION OF PROFESSIONALISM

All musicians, then, are specialists, and some musicians are professionals, though the degrees of professionalism may vary.[1]

The Musicians' Union

The musicians' union is related historically to the various musical guilds of the past. The trumpeters and drummers of medieval and renaissance Germany had strict monopolies on performance of their instruments which had the force of law behind them. Anyone who was not a member who played these instruments could be severely punished. These guilds had secrets of performance that were so well kept that even today musicologists cannot be sure how certain passages were played on the trumpets then in use.[2] The term "guild" is still used by the American Guild of Organists and the International Trumpet Guild. Often musicians' associations were dedicated to St. Cecilia, the patron saint of music; celebrations and ceremonies were held on her day, November 22.

As early as the 1950s, musical societies began to spring up in larger U.S. cities -- St. Louis, San Francisco, Boston, Philadelphia, Cleveland, Baltimore, Pittsburgh, Detroit, Cincinnati, Chicago, New York City -- but their purposes were chiefly social and

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1 Merriam, p. 124.

2 The most definitive book on trumpeters in the baroque era is Johann Ernst Altenberg, Trumpeters' and Kettledrummers' Art, translated from the German by Edward H. Tarr, (Nashville, Tenn.: The Brass Press, 1974). This treatise was first published in Halle by Joh. Christ. Hendel in 1795, although it was originally advertised in 1770.

artistic. Years later, a few of these groups undertook cooperative and protective measures. Some even published scales of fair prices, though no efforts were made to enforce them.

The National League of Musicians came into being on March 8, 1886, at a meeting in New York City of representatives of various musical societies. This organization failed to protect or improve the living standards of members because it disdained characterization as a trade union, refused to cooperate with other craft unions and sought to establish a standard of artistic talent as a condition of membership. This latter policy, enforced by examining committees, caused endless strife and left a great number of rejected musicians free to compete with members below League scales.

The American Federation of Musicians was founded through the efforts of dissatisfied League members, aided by the American Federation of Labor and its President, Samuel Gompers. The first convention of this group was held in Indianapolis, Indiana, on October 19, 1896. Not many months later, the National League of Musicians succumed to the newly formed union.[3]

The Musician's Protective Association of Kansas City and the Topeka Musical Association were begun in 1896.[4] The Manhattan local was first organized by Harry Brown and others on March 4, 1926. Brown was chosen president and George Morris, a cornet player in the Wareham Theater Orchestra, was secretary. The founders had great hopes for the new association.

> It is expected that the local Musicians Union will include members of the Manhattan Municipal Band, a number of orchestras in the city, K.S.A.C. musical units, and many other local musicians and musical organizations. According to reports, a strong local union can be maintained here, with a large number of musicians who are said to be interested in the new organization.[5]

How many actually joined and to which local organizations they actually belonged is not known.

Three years later, the local failed, probably for two reasons. On March 2, 1929, the Mercury announced "Talkie pictures are coming here.

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3 J. Martin Emerson, Secretary-Treasurer of the American Federation of Musicians, letter, February 1, 1983.

4 Annals, 1:209. Laneer, p. 62.

5 DN, March 4, 1926.

Marshall Theater closes tonight to undergo change--an investment of $18,000." Chester D. Bell, manager of the Marshall and Wareham Theaters, said that the equipment would be even better than that in the popular theaters in Kansas City by virtue of its newness. Despite the expense, the cost of admission would not be increased from the current rates of 15¢ for children and 50¢ for adults. The Marshall Theater Orchestra would be transferred to the Wareham Theater. The article did not say what would become of the organist at the Wareham, however.[6]

On March 23, the Mercury ran a special section devoted to the "Marshall Gala Carnival Opening March 25," which it said was "Destined to be the most brilliant social event of the current year. Film luminaries and executives expected to add glamour to capacity crowds planned for at the Fourth Street playhouse." "The entire social element of Manhattan" was expected to attend the first showing of the opening feature, The Wolf of Wall Street, starring George Bancroft. Co-features were Movietone News and a film version of a vaudeville act by Van and Sheck--a "100% Talking" production in "The Home of Singing and Talking Pictures" which ushered in "A New Era of Entertainment for Manhattan" using the "Vitaphone" process. After a three-day run, this new wonder was to be succeeded by George Jessel in Lucky Boy, also on a three-day run.[7] Other theaters followed suit, and soon the theater musicians in Manhattan were out of work.

This technological change, the introduction of the "talkies," together with the beginning of the Great Depression, commonly given as October 29, 1929, caused severe unemployment for musicians locally and

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6 Merc, March 2, 1929.
7 Merc, March 23, 1929.

nationwide. Of course, there was a period of transition between the first sound and the last silent picture, but the unemployment problem became so bad that by February, 1930, the American Federation of Musicians was running advertisements across the nation, asking people to join the "Music Defense League" in order to keep theater musicians from being replaced by "mechanical music."[8] On February 28, 1935, T. Matt Betton and others organized a new chapter, the Musicians' Protective Union, Local Number 169, American Federation of Musicians. It continues to exist, and in 1980 had a membership of 250 in eight counties.

The Manhattan Municipal Band and the Musicians' Union

The Manhattan Municipal Band has never been unionized, although union members play in it for less than union scale. Matt Betton, when he was president of the band, spoke to Brown about joining. J. Vaughn Bolton, the president of Local 169 since 1974, spoke to Norvell about joining. Both band directors said they were not interested in the band becoming a union organizaton, and there matters have stood, although we have no information on Brown's change of attitude toward the union.

The bulk of the municipal band musicians play only in that band and in school ensembles. A few are members of the Manhattan music clubs, where they perform for other members for free. The few union members also play in various professional bands. Aside from these few possibilities, there are no places in Manhattan to perform regularly on wind instruments. Union members who might consider playing in the Municipal Band face the problems of low wages and of regular work in other ensembles that conflicts with the band's schedule.

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8 Merc, February 17, 1930, p. 8.

Bolton in an interview in 1980 said he realizes that most of the members of the band play chiefly for enjoyment and would not be interested in becoming union musicians. Further, if the band asked the city for a union wage, it is possible that the City Commissioners would decide that the city could not afford a band. Bolton says, however, that if the band were to join the union, Music Performance Trust Funds money would become available which would pay half of the cost of the band's wages. He points out that a large part of the Arts in the Park program, which has been a part of summer entertainment in Manhattan since 1971, is paid out of trust funds. For this reason, a union band might not be as expensive as it might first appear.[9]

The union's rule is quite plain on the issue of members playing with non-members.

> It shall be the duty of every member of this Local to refuse to perform with any and every professional musician not a member of the American Federation of Musicians . . . unless permission for such performance has been secured from the Secretary-Treasurer.[10]

Under the laws of Kansas, no employer may require union membership as a condition of employment. However, union members are not normally permitted to perform with non-union members. Further, union musicians are not allowed to perform for less than union scale--the Manhattan Municipal Band paid $10 for a rehearsal and concert in 1982 compared with Local 169's scale of $25. The local had ignored both violations in the case of the nine (1982) members who perform with the Municipal Band. Bolton feels that there would be more harm than good in trying to force the issue.[11]

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9 J Vaughn Bolton, interview, March 30, 1980.
10 The Manhattan Musicians' Association, Local No. 169, A. F. of M., By-laws, Article IV, Section 1.
11 Vaughn Bolton, ibid.

Donald Parrish, one of the original Board members, says that the Board of Control has consistently refused to permit the band to play a job where union musicians might be put out of work. He mentions a case of a number of years ago when a fraternal organization felt that the band ought to play for one of the organization's public functions, but the Board felt it was improper and refused.

John P. Paynter, is an advocate of the community band, a completely amateur organization.

> The unpaid adult community band that does its thing strictly for the love of playing music is a beautiful thing to behold. Free from the salary-oriented concerns and issues of livelihood, members can enjoy their recreational hours together in the rehearsal of good music and can share their talents on an unpaid basis with their friends and neighbors in concert.
>
> . . . [It] is absolutely imperative that a good and honest relationship exist between the community band and the local Federation of Musicians office. It is simply unthinkable that musicians, whether amateur or professional, should jeopardize the livelihood of their paid colleagues, or that professionals would want to stand in the way of music's popularity and performance. An agreement must be reached! And each community presents a different problem to be solved.[12]

Towns such as Lawrence and Topeka have union municipal bands; Kansas City has park district sponsored community bands which perform for free in Paynter's style. In Manhattan, the solution to the problem is quite simple. By being careful not to step into each other's territories or to antagonize each other, the two organizations have existed in harmony and probably will continue to do so.

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12 Paynter, p. 14.

The Social Issues of Professionalism

> [T]he musician . . . no less than any other individual, is also a member of society. As a musician, he plays a specific role and may hold a specific status within his society, and his role and status are determined by the consensus of society as to what should be proper behavior for the musician.[13]

While it is debatable whether the musicians in nonliterate societies are specialists, the issue in our own is clear. If we take the point of view that

> . . . [T]he amount of labor which must be performed in any given society can either be performed by all members of the community indiscriminately or it can be divided, with specific kinds of tasks assigned to specific groups or individuals . . . the musician is an economic specialist, performing particular tasks to which he is assigned by the society, and producing a particular kind of good, whether tangible or intangible, which contributes to the total labor necessary for the economic requirement of the society as a whole. In this sense, the musician is a specialist. Further, he is a specialist whether paid regularly, given gifts, or simply acknowledged as a musician, for his labor does differ from that of others in the society.[14]

The Manhattan bandsmen are clearly specialists, but are they professionals? Since a professional is defined as one who is paid for and supported economically by his skill, and since the bandsmen are paid in money through a contractual agreement, they are, technically at least, professional musicians. Because there are degrees of professionalism, one legitimate historical question is whether the amount of income they have realized from their labor over the years has changed.

In this culture, being a professional entails more than accepting payment for services. Musicianly behavior is also a part of the

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13 Merriam, p. 123.
14 Merriam, p. 124.

prescribed attitude and role behavior, and is learned formally and informally through training and work experience. Hopefully, a musician with a high degree of professionalism will not need to be reminded of deportment in rehearsal or on the stage.

The 1931 Manhattan Municipal Band "Rules and Regulations," the earliest extant, contained sixteen sections telling the players how to behave. Six are of particular interest.

3. There shall be NO TALKING during the rehearsals. . . All unnecessary noises, dragging of chairs, etc., should be banished from the rehearsal room.

4. No practicing or "tooting" at anytime after the rehearsal has begun.

8. REHEARSALS are on Tuesday and Thursday evenings, begin promptly at 8 o'clock, continue till 10 with short intermission near 9. Make your plans so you may be present for entire rehearsal period each time. Do not let social engagements interfere with your prompt and regular attendance.

13. Watch carefully the position of your instrument while playing. Sit erect at all times, with <u>both</u> feet on the floor. Avoid tapping with the toe.

14. No chewing gum, or smoking allowed during rehearsals or concerts. (Use intermission for this)

16. It is a real pleasant task to prepare a new program every week, and you should make rehearsals pleasant for the Director, and profitable to yourselves, by being present, quiet and attentive. He is here to direct the music, and it should not be necessary to reprimand anyone for breaking Band-room Rules.

Admonitions of this nature are unnecessary for highly-trained professionals; these rules belong more to the classroom. Bulletins in years since have contained many of these same items in one form or another. By 1941, the itemization had been dropped. In 1946 or 1947 the section of the bulletin dealing with appearance on stage had assumed most of the wording and form it has today. Apparently, when Brown called his band "semi-professional," he knew what sort of musicians he was dealing with.

Another aspect of professionalism is the person's self-image. Unfortunately, historical data are not available. The survey of the musicians taken in the summer of 1981 received thirty-eight responses. To the question, "Are you a professional musician?", ten replied "yes." Seven of the self-defined professionals said they had been so for a bit over five years, but three had been so for over twenty-five years. Since anonymity was permitted, not every respondent was identified, but four of the eight bandsmen who were members of the local union did not consider themselves to be professionals, and six of the ten self-defined professionals were not members of the local, so union membership is not an important consideration in their minds. To the question, "Were you formerly a professional musician?" only three replied "yes."

Because the Board of Control has held a policy of approximately equal numbers of high school students, college students, and adult townspeople since 1950, and since high school students have been used since the beginning of the band in 1920, it is not likely that the self-image of the musicians has changed significantly since 1924.

A final issue in the question of professionalism is how the community regards the musicians. The issue involves the definition of a specialist.

> . . . the "true" specialist is a social specialist; he must be acknowledged as a musician by the members of the society of which he is a part. This kind of recognition is the ultimate criterion; without it, professionalism would be impossible. Although the individual may regard himself as a professional, he is not truly so unless other members of the society acknowledge his claim and accord him the role and status he seeks for himself.[15]

When the voters passed the band tax in 1919, they thereby caused the players to become professional musicians to at least some degree.

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15 Merriam, p. 125.

The favorable publicity the band received in the newspapers in the 1920's, even though some of it was written by a bandsman, Karl Hofer, further reinforced the view that they were professionals. It is impossible to say when the public's perception became what it is today--that musicians are playing for the fun of it. Most of the public is surprised the musicians are paid at all. Contributing factors may have been the band's ceasing to participate in parades in the 1950's and the abandonment of the military-style uniform altogether in 1957.

The band may have begun as a professional organization in 1920, but even this is doubtful because Moorman described them as "just a bunch of scrub kids," and the newspaper articles spoke of how well Clark had done with the "boys" in the band. It seems likely, therefore, that the band was begun just as any other town band of its time, but that Ozment hoped in time to make it into a fully professional organization with the help of the mill levy. Ozment, because of his attitude toward the union, probably would not have wanted it to be a union band. When Brown assumed leadership in 1924, he nearly tripled the band's size without increasing the individual musician's pay. In 1926 the band failed to join the newly formed musicians' union. By 1930, he was calling it "The finest semi-professional band in the West." The band has remained semi-professional since then.

CHAPTER TWELVE

THE BAND'S UNIFORMS

> Frequently volunteers had no musical experience, but they had a strong desire to don a fancy frog-fastened coat and peaked cap and carry a shiny horn in local parades.[1]

The Social Meaning of a Uniform

While the word "uniform" means having the same appearance, it is always necessary in the case of clothing to determine not only what parts of the clothing must be similar for it to be considered a uniform, but also how similar those parts must be. In the case of civilian band uniforms, the considerable variety of detail depends upon the resources and philosophy of the organization, as any person watching a parade of several school bands will note.

Besides being both an article of clothing and a means of personal adornment, a uniform is a symbol of a social role. The uniform both sets its wearer apart from the rest of humanity by making him visibly different, and identifies its wearer clearly as a part of a certain subgroup. Although the visual element is important, the expectation it raises for certain behavior of a uniformed person is even more

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1 William J. Schafer and Richard B. Allen, Brass Bands and New Orleans Jazz (Baton Rouge: Louisiana State University Press, 1977), p. 6.

important. The wearer of a band uniform, by donning it, states that he is a reasonably competent musician, that both on and off the stage he will behave in a musician-like manner, and that he will also act in such a way as to bring credit to, or at least not bring disrepute to, his organization.

In the past, musicians have worn various uniforms. Church musicians were frequently clergy who wore a priest's or nun's habit even when they engaged in non-liturgical musical activities. Musicians, even those of the stature of Haydn and Mozart, who were in the service of nobles wore servant's livery. Many objected to this mode of dress, for they felt it beneath them both as artists and as persons to be visibly the equal of a footman.[2] Military musicians wore uniforms of their branch of service. During the nineteenth century, a levy on the salary of the soldiers of a unit paid for both the musicians' pay and their uniforms in each military band. For this reason, each unit had considerable freedom of choice in the uniforms that its band wore. Often the costumes were quite colorful. In the past, the inspiration for most band uniforms in this country came from military musicians.

Because many of the important bands on the East Coast of the United States began as military bands, the public came to expect bands to have a soldierly appearance. The community bands of the Midwest, even though they were of civilian origin, tried to imitate the East Coast bands in all aspects and, therefore, they wore military-style uniforms, too.[3] So strong was this expectation that

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2 Alfred Einstein, Mozart, His Character, His Works, translated from the German by Arthur Mendel and Nathan Broder (New York: Oxford University Press, a Hesperides Book, 1962), p. 55.

3 Tiede, p. 187, 204.

> When it [the Goldman Band] appeared in white summer suits, a disappointed lady was heard to observe that the band couldn't be much good: it couldn't even afford uniforms![4]

In order to help the musician financially, the American Federation of Musicians developed a standard bandsman's uniform which was intended to be worn across the nation. It had a high collar and braids.[5]

The Manhattan Band's Uniforms

The Manhattan Municipal Band did not wear a full, formal uniform when it was founded. On July 19, 1919, the officers of M. W. Clark's band, which became the Municipal Band five months later, announced that they would hold several dances and socials throughout the summer to raise money for music and uniforms for the band because, although in April the City Commission had passed the ordinance which created the band fund, the income from this fund would not become available until autumn.[6] A dance, held on June 23, 1919, which was attended by more than eighty couples, cleared the pitifully small amount of $45. This contrasted sharply with a dance held at the American Legion on September 1, which was attended by 2,500. The band held another dance two years later, on November 24, 1921. This Thanksgiving Dance was such a success that the band held another one on New Year's Day, using an eleven-piece orchestra.[7]

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4 Goldman, The Concert Band, p. 5.

5 Mary Lou Cowlishaw, This Band's Been Here Quite a Spell . . . 1859-1981. Naperville, Ill: The Naperville Municipal Band, Inc., 1981, p. 37.

6 DN, June 19, 1919.

7 DN, June 6, September 2, 1919; November 24, December 19, 1921.

Most of this $45 the first dance raised must have gone for music and expenses other than uniforms, for Joe Haines remembers that when he played clarinet in the band in the early 1920's, the uniform consisted of "street clothes and a band hat."[8] Moorman, on the other hand, remembers that at that time, the band wore dark trousers and white shirts without neckties, rather than having a free choice in clothing. He further recalls that the band purchased formal uniforms sometime after Brown assumed leadership of the band in 1924, but is not certain when.[9]

The earliest printed mention of the band actually having a uniform was in 1921 when fifty members of the United Commercial Travellers took the band to their convention in Salina. At that time, the band was to be "in new uniforms," but the article gave no description.[10]

We do not know what became of these uniforms, for on August 1, 1925, the Daily Nationalist reported:

> At the Tuesday afternoon meeting of the city commissioners the subject of suits of the band boys will be considered. . . . It is very desirable that uniformity be observed in the band uniforms, Mr. Brown said, which is almost impossible when the individual members buy and pay for their own uniforms.
>
> The Municipal Band missed getting an appointment for the Hutchinson fair the director said, because of lack of uniforms.[11]

The Daily Nationalist did not report any results of this meeting.

When the band went to the Kansas League of Municipal Bands meeting in Salina on April 23, 1929, Brown resorted to a bit of subterfuge--he used high school and college students, all wearing the high school's oriental-style uniforms. They made quite an impression on the viewers.

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8 Joe Haines, interview, September 26, 1982.
9 Moorman, interview, February 24, 1980.
10 DN, June 1, 1921.
11 DN, August 1, 1925.

> From the standpoint of appearance and color harmony probably one of the most striking organizations to be represented at the band convention here [Salina] this week will be the Manhattan municipal band.[12]

That this was not the usual band uniform is shown by an article on June 3, which mentioned the band of sixty-two members wearing new uniforms consisting of blue blouses, white trousers, and white Sam Browne belts. These uniforms were doubtless the ones shown in the picture which was used in the band's letterhead and in the newspaper pictures.[13]

Perhaps the blouses were worn only on special occasions, for a description of the Memorial Day ceremonies held at the Riley County Courthouse in 1930 spoke of plain white uniforms for the current season. Parrish, on the other hand, said his remembrance was that the band wore blouses all of the time, even on the hottest days.[14]

The "Rules and Regulations" for the bandsmen for the 1931 season are unenlightening on the subject, for they specified:

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12 Merc, April 23, 1929, quoting the Salina Journal. Manhattan Morning Chronical, August 24, 1929, Diamond Jubilee Edition, section 5, p. 3. Shrine bands still wear oriental-style uniforms. Photographs of three similarly attired Nebraska bands are reprinted on pages 64 and 65 of Donald Lentz and Walter R. Olsen, Gleanings from the First Century of Nebraska Bands: 1867-1976 (Lincoln, Nebraska: Word Services Publishing Co., 1979).

13 Merc, June 3, 1929. For the reader who is not intimately familiar with military uniform terminology, a blouse is what a civilian would call a coat or jacket; a Sam Browne belt is a military officer's belt with a diagonal strap across the right shoulder, designed to carry the weight of a pistol or sword. The belt is named after its designer, British General Sir Samuel J. Browne. Clearly, the belt was worn by the bandsmen as an article of adornment, for they had neither pistols nor swords to carry.

14 Merc, May 29, 1930. Parrish, interview, February 22, 1980.

> Uniforms consist of White DUCK Trousers (for Men) not cream colored flannel or Palm beach material. White skirts (for ladies) White Shirt, Black Bow Tie. White Cap. Complete Uniform will be worn for every Public Appearance No Exceptions to This Rule. Caps will be worn for at least half of the program, even on hottest days. [Capitalization, punctuation, and underscoring theirs.][15]

Perhaps the wearing of blue blouses was taken for granted when the above was written. Perhaps not, for the band bulletin for May, 1932, spoke of blue uniforms being issued for Memorial Day. They had to be returned the same day by noon. While these two passages make no mention of the blouse and belt, Parrish says that they were worn all of the time.[16]

Sometime prior to 1934, when Parrish joined the band, the organization bought from the Craddock Uniform Company of Kansas City, Missouri, some new uniforms consisting of:

> white cap, French Grey coat, red Sam Browne belt, white shirt, black (four-in-hand) tie, white duck trousers (for men), white skirts (for ladies), white shoes. NO SUBSTITUTES. [Emphasis theirs][17]

While the individual was expected to supply most of the uniform himself, the bandsman could either rent the regulation blouse, belt, and cap from the band for $3.50 per season--the cost included a $1.00 cleaning fee--or buy them outright from the maker. Whether bought or rented, these blouses were made to order out of fine quality wool for the individual who wore them. As a result, from time to time the band had to order a new one to fit new players.[18]

The musician was expected to wear this hot uniform regardless of the temperature. Frequently a bandsman's blouse would be completely

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15 "Rules and Regulations" for 1931, attached to BOC "Minutes."
16 "Band Bulletin," May, 1932, attached to BOC "Minutes."
17 Parrish, interview, September 29, 1982. Municipal Band "Bulletin" number 1, 1938.
18 Parrish, ibid. Agreement attached to the Board of Control "Minutes," February 20, 1938, in band coll.

soaked through with perspiration by the end of a concert. Parrish recalls that the bandsmen marched in their full uniforms up Kansas Avenue to the Capital Grounds for the Alfred M. Landon Presidential Nomination Notification Day ceremony, on July 23, 1936, in Topeka, Kansas, even though the temperature was 98° by noon and reached a maximum of 103° in the afternoon. "I got up there to the capital ground and took it [his blouse] off and my shirt, you could wring out with sweat. Why we did not have more people collapse, I don't know."[19]

The band continued to don these uniforms through the 1956 season, by which time they had become too worn and ill-fitting for the band's use. They then gave the blouses, caps, and belts to the Manhattan High School Drama Department for use as costumes. These uniforms were not replaced because the Board of Control felt it was an unnecessary expense. Since perhaps 1950, when Norvell assumed leadership, the band had not worn the blouses, belts, and caps beyond early June because Norvell felt that the summer weather made them unbearably hot, and because he felt that a musician could not play his best when he was not physically comfortable. Beginning with the 1957 season, the uniform has consisted of only short-sleeved white shirts without neckties, dark blue or black trousers or skirts, and brown or black shoes.[20]

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19 Parrish, interview, February 25, 1980. Merc, July 23, 1936.
20 Manhattan Municipal Band "Bulletin" for 1956 and 1957. Norvell, telephone interview, September 27, 1982. Parrish, Interview, February 25, 1980 and September 29, 1982.

Historical and Social Summary

These changes of uniform show first the band which had just begun under the leadership of Clark and Ozment with only the slenderest of resources and an uncertain future, had developed to become "The Famous Fifty," the "Finest semi-professional band in the West," with much greater resources and community importance under the leadership of Brown; finally, a band of decreased resources and community importance under Norvell.[21]

If Norvell and the Board of Control had considered a formal uniform important, however, they would have found a way to get a new one. They did not, and their decision to change for the 1957 season only carried out Norvell's judgment, made early in his leadership, that formal uniforms were not worth the expense involved. Under Brown, the band had always worn its full uniform on even the hottest July days. Brown, because his background in bands went back to before the turn of the century, was not likely to change his idea of proper band attire. It took a man of a later generation, Norvell, to make the modification which reflected both fiscal prudence and the altered importance of the band in the community.

These changes of uniform also, however, reflect a change in values of the society as a whole. To realize this, one has only to look at the ornamentation of houses, theaters, uniforms, and other objects from 1920 and compare them with similar articles from 1955. The latter are generally much plainer.

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21 These phrases in quotation marks are a part of the letterhead the band used in 1930.

Over the years since it was founded, the Municipal Band had changed from a voluntary association which went before the community and the world as an official representative of a prideful city to an association which now was just another one of many which made Manhattan a better place in which to live. This evolution of the band from a consequential to a less significant group was reflected in a decreased need to separate the musicians and conductor from the rest of humanity by means of military-style uniforms. The uniform adopted in 1957 was such that an individual bandsman seen on the street was not obviously distinguished from any other individual. However, when all of the bandsmen were seated on the concert stage, their association became readily apparent.

This change in dress was a reflection of a changed role from an important specialist, to an individual who was just one of many who had been through the school music program. The musician of 1957, whose role in society had changed due to the increasing availability of recorded music, and to a lesser extent live music, was not as significant as before and, therefore, did not need a uniform to reinforce this formerly treasured specialness.

The change of uniform in 1957 also reflects a change in the various functions, in the technical sense of the word, of the band. A part of the total experience of attending a live concert is the ensemble's appearance. The professional bands, with their military-style uniforms, had declined to insignificance by the end of the Great Depression. Likewise, school bands, with their military-style uniforms, had assumed many of the uses, in the technical sense of the word, that the municipal and professional band had formerly fulfilled, including marching in

parades and representing the community at home and elsewhere.[22] As a result, the adult civilian bands only needed to play music.

In other words, the municipal and community bands were now basically esthetic, not practical organizations, and uniforms were not necessary for fulfilling the esthetic and social role functions mentioned at the beginning of this section. Among these was the esthetic function of personal ornamentation. Also included were the more rigid role expectations arising from the various social functions concerned with the continuity and stability of culture, enforcing conformity to social norms, and validation of social institutions. That the band continues to exist today shows it is still an important organization, that it still meets various community needs, including those mentioned above, but that it does so in a less significant or perhaps a more subtle way.

To show that uniforms retain importance for adult bands, it is worth noting that John P. Paynter, remarked:

> If the band is to march, obviously uniforms are a first priority need. A concert band can make a very presentable appearance by dressing alike and deferring the expense of uniforms until other essential needs have been satisfied. . . .
> There is no question that some type of uniform adds to the appearance and pride of the band. It is money well invested. Uniforms need not be as expensive or as ornate as the high school or college marching band outfits--you may want to settle for look-alike blazers, shirt-jackets, scarves or vest.[23]

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22 Goldman, The Wind Band, pp. 84, 97.
23 Paynter, p. 18.

CHAPTER THIRTEEN

THE AUDIENCE

> . . . but his [the listener's] behavior is also shaped by the nature of the social event in which music occurs. . . . He responds socially in different ways to music, depending both upon the situation and his role in it.[1]

> The band appreciates your interest and applause, but because of the hospitals, we ask you to refrain from using your auto horns for this purpose.[2]

The manifest purpose for giving a band concert is to meet the musico-social needs of the audience on a specific occasion. We are hampered in this study by a lack of historical demographic information. Audience and musicians alike, when asked about the size and composition of the audience in Manhattan in former days, reply to the effect that it was largely as it is today. Therefore, we must approach the question indirectly, asking instead, on which occasions the band played, and how they have changed over the years. A necessary part of the performance is the facility where the concert takes place, so any changes in the facility may be of interest.

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1 Merriam, p. 114.

2 Manhattan Municipal Band concert program, June 12, 1947. Hereafter to be called "program."

Demographics

The town band has been widely recognized as a democratic institution which creates a community spirit among "a society of divergent interests, backgrounds, traditions, and cultures."[3] According to Schafer, the professional bands which were resident at the amusement parks in the late nineteenth century played for large audiences in relaxed, pleasant surroundings,

> and America's band music became synonomous with simple, middle-class family pleasures. This was a different order of entertainment from the formal atmosphere surrounding the opera or symphonic music of the upper classes, and this distinction of class and caste was significant in the development of brass bands as an amateur avocational interest of wide popular appeal, free of snobbery or social pretensions. . . . Bands became a fusion point for both "cultivated" and "vernacular" musics.[4]

Karl Hofer stated it more simple, "The band concert--the place where you meet your neighbor."[5] The band gains this wide following by performing generally unsophisticated music with a broad appeal. For analytical purposes, the music itself will be treated in Chapter Fourteen.

The actual size of the audience varied. In 1920 the band bought a five-inch by seven-inch advertisement in the Daily Nationalist which said, "Hear your band. Band concert by the Municipal Band at the city park, Thursday at 8 p.m."[6] Apparently, advertising and hard work by the musicians and leader over the season were rewarded, for on August 20, the paper reported the "largest crowd of the season attended last

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3 Tiede, p. 20.
4 Schafer, pp. 15-16.
5 Program, June 26, 1927.
6 DN, August 11, 1920.

night," and visitors said the band had shown remarkable improvement since the beginning of the season.[7] Exactly how large the audience was, we do not know, however.

After the summer season finished, the band held semi-monthly indoor concerts, first in the community house, and then, after Brown assumed leadership, in the Wareham Theater on Sunday afternoons. Blue laws of the day did not permit the showing of movies on Sunday. After two years this indoor series was abandoned, but we are not told why. The first actual outdoor attendance figures of 1,500 and 1,800 come from 1929.[8] In 1930, Hofer estimated an average weekly attendance at outdoor concerts of 800-1,200.[9] Given Hofer's enthusiasm for the band, these figures may have been inflated, however. After that we have no more figures. Today's audience might have an average attendance of 200-250 persons both inside the pavilion, and sitting outside on the grass.

The Association of Concert Bands of America, Incorporated (hereafter referred to as ACBA), polled its members in 1981. Forty-two of seventy-five bands responded. To the question, "Does your community support your activities by good attendance at concerts?", twenty-five said yes, five said no, and ten said support was mixed. Figures as high as 2,500 and 3,000 were given by two respondents. Unfortunately, the survey did not say what constituted "good support" or how big the communities were, so the information is practically meaningless.[10]

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7 DN, March 29, 1920.
8 DN, September 1, 1924, August 7, 17, September 21, 1925.
9 Program, August 31, 1930.
10 Association of Concert Bands of America, Inc., "Survey of community concert bands, April 1981," pp. 3-4. Hereafter referred to as ACBA survey.

The casual observer of today's concerts will see individuals of all ages and both sexes attending as individuals, with friends, or with family. In general, the families tend to have young children; relatively few are teens; adults attending as couples and individuals appear to be old enough that their children are grown. In other words, unlike the nineteenth century when a band concert was a major source of entertainment for all, the activity today attracts the old, and the young with their parents more than those of teen to middle age. This probably is due to the wide variety of activities in which this middle group either can or must participate.

The Concert Facility

When Manhattan was platted in 1855, several parks and market squares were included in the plan. The one best known today is City Park, which is bounded by Poyntz Avenue on the south, Fremont Street on the north, Eleventh Street on the east, and Fourteenth Street on the west, giving an area of twelve blocks or forty-five acres.

Over the years, the park has seen a variety of uses, including temporary residences for military families during World War I; an earlier race track, traces of which can still be seen by the careful observer; a source of clay for making bricks; a county fairgrounds; a Chautauqua assembly; several varied playing fields; a swimming pool; and, no doubt, a number of other activities.[11]

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11 Merc, October 30, 1935.

Manhattan was not unique in devoting a part of its area to general out-of-doors recreational use. The transcendental philosphers of New England sought to get man back to nature. This led to a nationwide movement to create parks which gave the common citizen a chance to be in healthful surroundings. Bands were an important part of the activities held in these areas where "bands could create their euphoric musical atmosphere."[12] Because some of the early Manhattan settlers were from New England, the home of the transcendental movement, it was only natural that parks should have been a part of the original city plans.

When the first bandstand was constructed in city park probably cannot be learned. The Manhattan Chautauqua and Park Improvement Company was granted permission to erect and build a structure for the annual assembly in 1911, but we do not know whether it was the direct ancestor of today's band shell.[13] We do know, however, that the present band played its concerts in 1919 and the first part of 1920 on a horse-drawn, portable stage which was parked in front of the Riley County Courthouse on Poyntz Avenue, near the corner of Fifth Street. Electric lights, which attracted all manner of flying insects, were strung above the musicians. These insects caused them a good deal of distress at times. By the end of the 1920 season, however, the band was playing in the city park. The newspapers made no mention of the band shell between 1919 and 1920, even though it must have existed then. In 1925 the Daily Nationalist reported the bandstand was to be painted lead white before the concert season began.[14] Use of bleachers was first mentioned in

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12 Tiede, pp. 42-43.
13 Merc, October 30, 1935.
14 DN, May 19, 1925.

1929.[15] After that year, the record is more complete. Apparently, people also sat in their cars to hear the concerts, honking their horns in applause.

On May 7, 1930, the Ministerial Alliance of Manhattan was granted permission by the City Commission to "erect an addition to the present bandstand in the form of a pavilion for the benefit of the public."[16] This tabernacle, as it was called, was to be used for church services, band concerts, community and county gatherings, political groups, men and women, farmers, and others.

It was to have a sand floor and mosquito screens around the outside. It was to be built using voluntary labor and materials as much as possible. Even so, it was to cost about $2,000. All contributions were to be given to the Chamber of Commerce. The city would contribute $500. Two months later, the city increased its contribution by $222. Ground was broken on June 5; the planners hoped to have it finished in time for the band concert on June 29, which it was.

Carl Kipp, of Kipp's Music Store (now Conde's) donated a loudspeaker for use of the band and the church groups. The power company installed the wiring free. James E. Ryan, the mortician, contributed forty-eight chairs, a mere drop in the bucket considering the building was supposed to have a seating capacity of 1,000, but a start in any event.[17]

This, then, was the home of the band, the home which it continues to occupy, with some changes, to this day.

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15 Merc, June 1, 1929.
16 "Minutes," May 7, 1930.
17 "Minutes," May 7, July 1, 1930. Merc, May 28, June 5, 27, 1930.

The band shell part of the building was, therefore, at least ten years older than the pavilion, and in time its wooden structure deteriorated. In the spring of 1945, the city reconditioned the shell, improved the stage, and poured a cement floor in the pavilion.[18] By the late 1950's some musicians, particularly the heavier ones, were afraid they might fall through the stage. In 1959 Mrs. Robert (Betty) Wallerstedt, the chairman of the Board of Control, asked the city to budget $4,350 for rebuilding the stage, of which $3,750 was to be spent on general work and $600 on electrical work. The Commission voted to consider it in the 1960 budget, but the present shell was not built on the site of the former structure until 1962. Whereas formerly the music and equipment were kept under the stage, now the band has storage at the back and side of the stage which is large enough to keep all of its instruments, stands, sound equipment, chairs, and some of its library.[19]

In 1973 William Honstead, chairman of the Board of Control, wrote the City Commission, asking it to request revenue sharing funds to enlarge or rebuild the pavilion, possibly making it suitable for an ice skating rink, and saying that improvements in the parking area were highly desirable. The parking lot has since been improved, but the rest of the request was denied.[20] No major work has been done on the building since.

The ACBA survey previously mentioned discovered that about sixty percent of the respondents rehearsed at a school. The Manhattan band begins its pre-seasonal rehearsals on the first Monday in April at the

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18 Merc, May 27, 1945.
19 "Minutes," May 9, 1959; January 6, December 4, 1962.
20 "Minutes," May 6, 1973.

high school bandroom, but as soon as weather permits, it moves to the park. The same survey also showed that about the same percentage usually performed its concerts in the parks, and that slightly less had their own locked rehearsal or storage area or both. The Manhattan band, then, works in a manner similar to this modest majority of bands nationwide that are members of the ACBA.[21]

The Concert Occasion

What, then, are the uses, in the technical sense of the word, of the Manhattan band? Given this audience, these facilities, and equipment, on what occasions has the band played over the years, and how have these activities changed?

Schafer's observation concerning the nineteenth-century brass bands still applied to a large extent when Clark's band was founded in 1919.

> The bandsmen, like the municipal musicians in Renaissance Europe, were invested with an important civic duty in playing their music and passing on their musical traditions and techniques to the succeeding generations.[22]

As mentioned in Chapter Five, the original contract with the city, signed by Ozment on March 22, 1920, provided for the sixteen-piece band to present a total of nineteen regular performances, two concerts each in March, May, June, November, and December, five in July and September, and four in August. In addition, the band was to play for Memorial Day, July Fourth, and Armistice Day, as well as other special occasions. In the summer, the concerts were to be on the street or at the city park;

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21 ACBA Survey, pp. 3-5.
22 Schafer, p. 56.

in the winter they were to be at the community house. "Music, according to the contract, must be of a grade and character suitable for the occasion."[23]

Two years later, the contract called for twenty-three weekly performances during the summer in addition to Memorial Day, July Fourth, and Armistice Day. The Daily Nationalist commented, "Manhattan has a splendid band and the arrangement guarantees some fine open-air concerts for the summer season." No mention was made of indoor concerts.[24]

This list of concerts is only a part of the list typically played by the bands in the nineteenth century. Others include Labor Day, Odd Fellows' Day, benevolent association burials, masonic processionals and rituals, church parades and picnics, political rallies, circuses, carnivals, minstrel and medicine shows, dances, athletic contests, holiday gatherings, fairs, reunions, serenades, excursions, and no doubt, several others, some of which may have been included in the "other special occasions" clause in the municipal band's contract.[25]

By the time the Manhattan band was founded, some of these occasions were not as important as formerly. Also, because of its contract with the city, it was officially a municipal band, not a professional band, and it may have been somewhat limited in its activities. Still the free-lance, commercial attitude was a part of the traditional role of a band, in the eyes of both bandsmen and the people of the town. For that reason, the ensemble participated in activities not even considered today when its entire season consists of ten or twelve Tuesday night concerts in the park.

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23 DN, March 11, 1920.
24 DN, April 26, 1922.
25 Schafer, pp. 8, 56, 58. Tiede, p. 107.

The band served to spread goodwill toward its community in other parts of the state. This was the reason that City Clerk Charles Lantz said in 1921, "Junction City, Clay Center, Blue Rapids, and scores of other towns have their well established bands and use them to good advantage."[26]

In 1919, the band played for a fashion show and typing contest held at the Community House. Besides enhancing the occasion, the performance served to display the new band to the public and to raise money for its operations.[27]

In 1921 fifty members of the United Commercial Travellers took the band, wearing its new uniforms, to a convention in Salina to furnish music for the gathering.[28]

In 1923, the Rotarians, Kiwanians, and Farmers Cooperatives held a banquet at the Community House to honor the Municipal, High School, and KSAC bands with a total membership of 130 musicians, for

> the splendid services given by these musical organizations in all civic and community affairs wherever called upon to contribute to the success of a public celebration or gathering or [to] add to the entertainment and pleasure of visiting conventions or home folks.[29]

Later that same year, the Manhattan boosters drove a caravan of fifty cars to Westmoreland, by way of Stockdale, Garrison, Randolph, and Olsburg. In each town en route the band played a brief concert. In Westmoreland, all participated in dinner, ball games, speeches, and a concert. The next day, Fred Jensen, the outgoing president of the Chamber of Commerce, thanked the band for the entertainment it had furnished.[30]

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26 DN, February 11, 1921.
27 DN, April 10, 1919.
28 DN, June 1, 1921.
29 DN, April 5, 1923.
30 DN, August 23, 24, 1923.

Similarly, a year later, 125 businessmen and women from Kansas City came on a goodwill tour, bringing their own orchestra, which played for the people of Manhattan. On this occasion, the Manhattan band returned the compliment by playing for the visitors.[31]

In 1925 the Chamber of Commerce roped off Poyntz Avenue from Second to Fifth Streets in order that the merchants could have a festival. The area was all lit up, and "sweet strains of music discoursed by the municipal band floated through the air."[32]

Finally, in 1929 the city held its Diamond Jubilee in conjunction with the annual Riley County Fair. The band traveled to the Mayetta Indian Rodeo to advertize the event, stopping in various towns along the way, including Onaga, where it played at the Pottawatomie County Fair.[33]

For the joyous occasion of the city's Diamond Jubilee, R. H. Brown headed a band committee which sent invitations to twenty-five town and military bands, sixteen of which attended. One was the 100-piece KSC band. These organizations marched in the parade, and later formed themselves into a mass band of 600 musicians which played a concert consisting of the following selections.

March	Kansas Bandsman	King
Overture	Sans Souci	Kanla
Waltz	Sphinx	Popey
Overture	Spirit of the Age	Hayes
Selection	Old South	Zamecnik
March	The Stars and Stripes Forever	Sousa

R. H. Brown and Lyle Downey directed the band. All bandsmen were honored guests and were admitted free to all events, theaters, and the Oklahoma University - KSC football game which Oklahoma won 14-13.

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31 DN, August 8, 9, 1924.
32 DN, March 24, 27, 1925.
33 Merc, August 28, 1929.

Orginally, the plans called for a band contest which recognized two classes of organizations: town, municipal, or organization bands, and high school or grade school bands. No mention was made of professional bands. They were to be judged on marching, as well as musical performance. However, small town bands were against the tournament, so it was cancelled.[34] During the Great Depression such activities apparently declined and did not return after World War II.

Playing for fairs was another traditional professional activity for bands. For many years, Karl King and the Fort Dodge, Iowa, Municipal Band played for the Iowa State Fair. The Manhattan band played for the Saint George, Kansas, Fair in 1924 and the Wamego Fair in 1926.[35] While it is reasonable to assume that the band played for the Riley County Fair from its beginning in 1924, as well as for any similar earlier occasions, no other mention of this is found in the newspapers from 1919 to 1950.

Unfortunately, the fair comes toward the end of August, a couple of weeks after the concert season ends. At that time, many of the bandsmen have left town on vacation, and it is extremely difficult to put together an ensemble of any great size. Around 1950, the band board began writing specifically in the band's contract with the city that selected members would form a "Fair Band," as it was called, rather than have the whole band contract for the job. A certain amount of the total band's budget was to be set aside for this purpose. In 1950, Robert Lundquist, who in 1983 still played cornet in the band, headed a special

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34 Merc, October 5, 17, 1924. Special Jubilee Edition.
35 DN, September 18, 24, 1924. Merc, August 26, 1926.

group of twenty-four members of the Municipal band who played for the fair while sitting on a truck.[36] Even this was not satisfactory, for the fair officials tended to come with their request at the last moment, making it difficult for the Board to put a band together. To counter this, in 1968 the Board specified in the contract with the city that a month's notice had to be given. Usually by the time the fair officials thought of having the band, the deadline had passed. Eventually, around 1973, playing for the fair ceased even to be considered.

The rise of radio broadcasting has often been blamed for the demise of the institution of the town band. A careful examination of this question is outside of the scope of this study. We may merely note that at the time of the band's founding, no commercial broadcasting stations existed in the country, and the first station in Kansas, KFKB (Kansas First Kansas Best), owned by the famous Dr. John Brinkley, did not go on the air until October 5, 1923.[37] Station KSAC, at Kansas State, went into operation the following year, on December 21, 1924. Area bands broadcast their concerts to some small degree. The Clay Center band was featured on station KSAC on November 8, 1926, and the Manhattan band planned a later concert. The Wamego band was scheduled to perform over station WHB in Kansas City that same year.[38] Some persons who played in the Manhattan band many years ago believe that the band's concerts were broadcast regularly on a local station for a while. Apparently,

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36 Merc, August 7, 8, 1950.
37 Gerald Carson, The Roguish World of Dr. Brinkley (New York: Rinehart and Co., Inc., 1960), p. 48.
38 Merc, November 8, 22, 1926.

although some professional bands were able to attract a national radio following, the Manhattan area bands were not as successful.

As we have seen, the band originally met the general social needs of the community to a much higher degree than today. One important activity from the beginning was playing exchange concerts with area communities including Abilene, Clay Center, Junction City, Randolph, Salina, Topeka, and Wamego.

In one of his reviews, Karl Hofer, after speaking of the excellent concerts just played at the Wareham Theater by the Salina band, discussed the reason behind such activities. He said that the idea of holding these performances had come from Harry Brown, although we may be certain the idea of exchange concerts was not originally his. The purpose of the activities was not for competition

> but to bring about a better mutual relationship between bandsmen of the different towns by these exchange concerts and to get a better musical knowledge of band and band work. The municipal bands are coming into their own and a bandsman plays because he loves it and knows that he is serving his immediate community to a certain extent by being a member of his local band organization.[39]

The record of exchange concerts is incomplete, but most mention is found in the 1920's, and except for those with Clay Center and Junction City, most exchange concerts do not seem to have been part of a regular or long-lasting series. The earliest mention of exchange with Clay Center is 1924, when the Manhattan band, featuring cornet soloist Lucille Howenstine, had to travel through rain over muddy roads to reach its destination in order to play for an audience of 1,500. These two bands continue to this day to play reciprocal concerts. According to a tradition observed even today, after the concert is over, the hosting

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39 DN, March 9, 1925.

organization provides a meal of light food for the visiting musicians. The earliest mention of exchange concerts with Junction City was in 1925; these concerts continued until 1962, when the Junction City Band lost its funding and ceased to exist.[40]

Participation in band league activities was another traditional midwestern band social activity dating from the latter nineteenth century. The Manhattan band was involved in at least two associations, the Blue Valley League, and the Kansas League of Municipal Bands. Little is known of the former except that Manhattan, Winkler, and Randolph bands were three of the half dozen members in the 1930's. Probably all of the larger towns along the Blue River were members.

The Kansas League covered a much larger area. It sponsored meets on a semi-annual basis until the Great Depression. In April, 1929, ten bands, with a total of 450 musicians, attended the gathering at the Salina Memorial Hall, where Karl King conducted. The Manhattan band, wore the high school's oriental uniforms, and apparently was augmented by additional high school and college students to give a total of seventy-five musicians for the event. Six months later, the League held its meeting in Concordia. As usual, the program included concerts and competitive performances by individual bands, a parade, a massed band concert, a business meeting, and a banquet. The organizers hoped for a total attendance of 10,000 people for the event. While these are the only two meets mentioned in the Manhattan newspapers in the 1920's, and

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40 DN, September 1, 1924; March 9, 1925. Merc, July 23, 26, 1926; June 5, 1940. BOC "Minutes," various years. Telephone interview with Fred Schmidt, April 15, 1983. Schmidt led the Junction City band in its last years.

while they may have been the high point of such activities before the Depression put an end to them, they seem to have been typical of a social activity that had continued for many years.[41]

Fraternal organizations, including the Modern Woodsmen of the World and the Shrine, also sponsored picnics and other gatherings which bands attended to provide entertainment for the hundreds or thousands who attended.[42] Joe Haines, a member of the Manhattan band, attended one in Clay Center in 1924 which so impressed him with its largess of roast chicken that as soon as he was able, he quit the Manhattan band and joined the Salina Shrine Band.[43]

Just as with the goodwill tours, playing these picnics was an activity left over from the days when bands were independent professional organizations, not just providers of a regular concert series for the city. Playing for picnics seems to have died out also in the 1920's.

The Municipal Band's activities have always been closely associated with those of the high school and the college. From its very beginning in 1919, the Municipal Band has included students; its three leaders since 1924 have been high school band teachers. While it probably has its own unique following, the band also shares it audience with the

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41 DN, July 19, 1920. Merc, April 23, August 2, 28, 1929. The bands participating in these meets in addition to Manhattan were Belleville, Beloit, Bennington, Clay Center, Concordia, Cuba, Ellsworth, Minneapolis, and Salina.

42 DN, September 3, 1920; September 13, 1921.

43 He continued to play in the latter band on the Albert System clarinet that he had bought for $15 from Burr Ozment in 1913, until 1982, when a combination of a change of leadership--"Pearlie" Royer retired--and his advanced age caused him to suspend playing. "Pearlie" Royer, had been the leader for many years. He still led the Abilene Cowboy Band in 1982, having been its director since 1921. Joe Haines, interview, February 27, 1980; April 3, 1983.

educational institutions in town because it performs during the summer when they are not in session. This was not always the case, for in the 1920's, the college band played a concert every week, year round. As a result, in 1921, a conflict arose which caused F. W. Jensen to appear before the City Commission on behalf of the the college band to ask the city band not to play its concerts on the same night in order to eliminate the problem. The record does not show what the outcome of the appeal was, but apparently the city band did not change. In 1924, the city band decided to change to Sunday concerts in hope of attracting a bigger crowd.[44]

For a few years, the city band also played one concert a season at the college quadrangle. In 1923, sixty members of the city and high school bands joined forces with the college band to go to Lawrence to play for the football game between Kansas State Agricultural College and the University of Kansas, a game of great importance between the rival schools. The final score was a tie, 0 to 0. The municipal band and the college band have joined forces on other occasions also.[45]

Besides working with educational groups and activities, the band works with political organizations. Its position as the official municipal band is so obvious as to require no comment. The band has played for patriotic occasions including Memorial Day, July Fourth, Emancipation Day, and Armistice Day.

Memorial Day, or Decoration Day as it was formerly called, originated as a tribute to the dead of the Civil War, and was celebrated

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44 "Minutes," April 26, 1921. DN, June 21, 1924.
45 DN, October 26, 1923.

in the federal states by the Grand Army of the Republic, or GAR as it was commonly known. It was and is, however, a legal holiday, toward the celebration of which the city contributes the cost of the band and used to contribute funds. For example, in 1919, the city voted to give the GAR a maximum of $50 for expenses, and in 1923, it gave the Women's Relief Corps (WRC) $15 for the same reason. Hence, Memorial Day is considered a political occasion.[46]

From its beginning until sometime after 1945, the band marched in the Memorial Day parade. In the 1920's, this was an impressive occasion, for the procession began at the corner of Poyntz Avenue and Second Street, and went all the way to Sunset Cemetery, a distance of about two miles, where services were held just inside the gate. Participating were the Municipal Band, usually in the lead, followed by various musical and marching groups such as the College Cadet Corps, a drum and bugle corps, the Sons of Veterans, several auxiliaries, and of course, the highly honored Civil War veterans, who were members of the GAR. In 1919, this last group was forty-five strong. By the middle of the 1920's they were too feeble and few in numbers to march anymore. After services at the cemetery, all those interested went to the bridge over the Kansas River east of town, where services were held to the memory of the naval dead, with flowers being thrown into the river as a tribute. The band sent a few trumpeters to play for that part of the ceremony. Later in the day, the band played a concert on the courthouse

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46 "Minutes," May 20, 1919; May 15, 1923.

lawn. In the event of rain, services were held indoors in the college auditorium or the community house.[47]

The celebration changed with the passage of time. Parrish remembers that in the mid-1930's the parade went only as far as City Park, where everyone got into automobiles and drove the rest of the way to the cemetery. Sometime after 1945 they ceased to parade at all, and the service has changed little since.[48] Today it is a quiet observance which is conducted by the American Legion. It is held in the war memorial section of the cemetery, perhaps a quarter of a mile from the entrance, and is attended by a hundred or so people. The band plays a few numbers of appropriate music, and quietly leaves after the service begins. Since at least 1930, Memorial Day has taken on a second significance--the band's concert season begins on that day.[49]

The program of 1930 showed some of the typical selections.

March	Flag Day	Von Blom
Overture	Stradella	Flotow
Waltz	Glory of Egypt	King
Popular	Ain't We All	De Sylva
Popular	Happy Days	Ager
Selection	American Patrol	Meacham
Selection	Over There	Lake
	The Star Spangled Banner	

The next patriotic day the band celebrated was Flag Day, June 14. Although this was celebrated in 1920 with a joint program involving bands from Junction City, Manhattan, and the Seventh Division at Fort Riley, it seems to have become the undertaking of the Benevolent and Protective Order of Elks as early as 1924. Typically, the band played a

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47 DN, May 26, 30, June 5, 12, 1919; May 29, 1920; May 16, 28, 1921; May 23, 1922; May 24, 28, 1923; May 29, 1925. Merc, May 24, 1926.
48 Merc, May 27, 1945.
49 "Bulletin" for 1930 attached to BOC "Minutes."

concert either in the park or at the Community House. A ceremony in which the Sons of Veterans and the Elks presented an American flag to the city came either during or after the concert. This continued to be celebrated at least as late as 1949, when the Boy Scouts also participated[50].

The next patriotic celebration was and is July Fourth. In 1919, the band from Fort Riley joined the Manhattan band for the festivities, and the Daily Nationalist reported "tens of thousands of people were in Manhattan yesterday." Since the population of the city was less than 8,000 at the time, the reporter may have exaggerated a bit. On Sunday, July 4, 1920, in anticipation of the part the band was to play in the celebration the next day, the band was entertained with a dinner given at Fitzpatrick and Clark's new restaurant. In 1926, five bands participated in the activities. Each played a concert in the afternoon, and they all formed a massed band of about 180 musicians which played a concert in the evening under Brown.[51]

This celebration declined in importance, too. In 1930, the band played briefly for the ceremonies. Today the band plays several patriotic numbers on whichever Tuesday night comes closest to the Fourth, except that if the Fourth falls on a Tuesday, the band plays on Monday.[52]

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50 DN, June 8, 1920; June 11, 1924; June 5, 1925. Merc, June 10, 1926; June 23, 1929; June 12, 1930; June 12, 1940; June 15, 1949.

51 The bands were Marysville (32 members), Rossville (22), Manhattan Boys Band (55), Manhattan Municipal Band (40), IOOF home of Manhattan at Eureka Lake (35). Merc, June 28, 1926.

52 DN, July 5, 1919; July 6, 1920; July 3, 1922. Merc, June 28, 1926; July 5, 1930.

Emanicipation Day used to be celebrated by what was then called the "colored community" at the beginning of August. In 1924 and 1925, it featured the Ninth Cavalry Band ("colored") and the Manhattan Municipal Band, which probably was all white. The festivities included a picnic, a tug-of-war between black and white youths, speeches by prominent men, the reading of the Emancipation Proclamation, and a variety of other events. In honor of the occasion,

> the City authorities have granted the use of the Swimming Pool, exclusively to the Colored people all day and evening, and this one attraction will add greatly to the program and interest for all concerned.[53] [Punctuation and capitalization theirs.]

While this day may have been celebrated in other years, no record of it was found.

Labor Day, the first Monday in September, a government holiday, now comes more than a month after the end of the band's concert season, but as late as 1950, the band participated in the Labor Day picnic sponsored by the Modern Woodmen of the World. In 1923, however, the celebration featured a big parade which included Marshall's Band of Topeka with twenty-four musicians, and the Manhattan band, which was about twice as big. The Manhattan band still played a Labor Day concert in 1932. Today, the band does not observe the occasion.[54]

Last in the year, the band formerly played for Armistice Day, November 11, the celebration of the end of World War I. It was an occasion of great patriotic importance. In the years immediately after the War, it featured parades down Poyntz Avenue and then by various

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53 DN, August 2, 4, 1924; July 10, 1925.
54 DN, September 3, 1923. Merc, August 30, 1950. "Bulletin" for 1932 in the BOC "Minutes."

routes to the college auditorium or the Community House. Included in the parade were a number of uniformed marching groups including the American Legion, the Disabled Veterans, the Boy Scouts, the KSAC Cadet Corps, all of whom were led by the Manhattan Municipal Band and other bands. The record does not show when the Municipal Band ceased to participate in these activities, but in 1932, the concert season ended two months earlier, and today it ends on the last Tuesday in July.[55]

Finally, from the beginning, a part of the contract with the city has been a clause which was typically worded as follows:

> Said Municipal Band will hold itself ready to co-operate with the Governing Body of the City of Manhattan in any worthy civic enterprise for which the services of the band may be needed, and to play for such during this concert season (without additional compensation) when requested to do so by the City Governing Body.[56]

This clause seems to have been used only rarely. In May, 1919, before it had a contract with the city, the band, under Clark, turned out with the citizens of the town to welcome back from Germany the 110th Engineers which arrived on a train between 1:00 and 2:00 a.m. The band had practiced half the night in order to give a perfect performance, according to the newspaper report. A few days later, the band welcomed other returning groups with parades.

A few other special occasions followed over the years. On August 8, 1923, the band played a memorial service for President Harding. On July 23, 1936, the band participated along with 114 others--a total of more than 10,000 musicians--in the Landon Notification Day ceremonies in Topeka. Parrish says that the band has played on other special occasions since he joined it in 1934. They include playing at the Army

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55 DN, October 11, November 12, 1921; November 10, 1922.

56 Manhattan Municipal Band Contract for the year 1951, in BOC "Minutes."

hospital at Fort Riley during the Korean War, a celebration for Dwight Eisenhower in Abilene during the early 1950's, KSC graduations during World War II, and for the opening of a theater. The band may have played on other special occasions which he did not mention, but the point remains that they were rather few.

Although the worthy civic enterprise clause has been little used, it is historically and socially important for it recognizes the peculiar nature of the institution of the municipal band as a ceremonial arm of the city which goes back to the middle ages when governments had special bands for public occasions. The band, therefore, remains at least formally a functional organization.[57]

From at least 1953 to 1968, when Frank Anneberg was on the Board of Control, the band had another duty. Anneberg was head of the city's Recreation Commission which held water ballet classes during the summer fun program in the park. Anneberg was able to get the band to play for the shows which were the culmination of the summer's activity. According to both Norvell and Parrish, the band had little to do except play at the beginning and end of the show, and had to sit as patiently as possible during the rest of the time. Both of these informants agree that the programs were not very good entertainment and were basically a waste of the band's time. With Anneberg on the Board, however, it had to be done. By 1973, the band's contract said it would play this job only if asked, as opposed to earlier years when the water festival was definitely a part of the contract.[58]

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57 DN, May 8, 10, 1919; August 8, 1923. Merc, July 23, 1936.
58 BOC "Minutes," 1953, 1968, 1973.

The band has had little to do with religious activities. As previously mentioned, it played before the Union church services in the park in 1924 for a short while. The City Commission turned down a request by the two Methodist churches that were combining in 1968 to play for their celebration because of the denominational nature of the event. Aside from that, there is no record of the band dealing with churches.[59]

All of the foregoing activities are and have always been a small part of the band's activities. From the beginning until today, its principal activity has been giving concerts for the public. The fact that it still exists today is impressive evidence of the excellence with which it has performed this task. Of the many town bands which were in existence in Riley County and the adjacent counties in 1920, only those of Manhattan, Clay Center, and Abilene remain. All of the others are lost in the depths of history, waiting for some local historian, musicologist, or other interested person to resurrect their memory.

A survey given to the musicians in the Municipal Band by the present author in July, 1982, asked, "What other activities would you like to see it [the band] participate in?" The few who responded directly to this question were equally divided between doing no more and doing something more. Those for greater activity called for a longer season, playing in other parts of the community, and participating in other community activities. It would appear that most people in the band, the audience, and the community are happy with the season which

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59 DN, June 23, 1924. "Minutes," May 21, 1968.

begins on Memorial Day and ends about the time summer school finishes at Kansas State University. This has been the length of the season since at least 1932.

The ACBA survey lists a variety of different undertakings by its members in addition to a regular concert series. They include special seasonal concerts, playing for institutions which care for people unable to attend outside concerts (Clay Center band does this), special contractual appearances, festivals, trade shows, picnics, and a variety of other activities that bands played for a half century and more ago.

Historical and Social Summary

What, then, does all of this tell us of the nature of the Manhattan Municipal Band's audience over the years? We know little of its demographics, though with the passage of time, it seems to have tended toward younger and older persons at expense of those in the middle years. The band has become less and less a vital organization which reached all manner of persons on a wide variety of occasions, and has, for practical purposes, become a purely concert organization which is attended by those who can walk or drive to hear it. That is to say, whereas formerly, at least on special occasions, the band went to its audience, now the reverse is almost invariably true, for today there are no or few special occasions, Memorial Day excepted, and the audience must always journey to the park. The band has not, probably since the late 1920's, played any contractual concerts such as picnics, special

parades, and the like. Its ceremonial function, such as it once was, has withered to a vestigial clause in its contract with the city.

In other words, of the four uses of music investigated--material culture, social organizations, man and the universe, and esthetics--for practical purposes, only the esthetic use remains, that of giving concerts in the park. This seems to have been the case since the beginning of the Great Depression. This is in general agreement with the view of most scholars that the town bands have declined in importance, most of them to extinction. Partly because of a vigorous musical program in the public schools and the university, the former headed by the band's directors, Manhattan has felt a desire to perpetuate this traditional form of entertainment, and has continued to support this band, although with reduced funds, as Chapter Five shows. The community will probably continue to do so in the foreseeable future.

CHAPTER FOURTEEN

THE BAND'S REPERTOIRE

> Better the most hackniyed [sic] ditties, better negro melodies, anvil choruses, and clap trap polkas, quicksteps, patriotic airs, or any music, we say, than none at all. Let cheap concerts for the people first become an institution upon this or any decent footing, and there then will be room for improvement.[1]

Band Music

Just as Gilmore and Sousa defined the modern concert band's instrumentation in the main, so they also defined its musical reason for being, and hence its literature. Sousa was particularly adamant on this point. He felt that the band was purely a medium of popular entertainment and did not exist to educate, uplift, or enlighten its audience. The people at the amusement parks and in the squares of small towns who listened to the concerts were from a broad spectrum of society, but usually had no great musical sophistication or pretentions. In addition to giving concerts, town bands played for a variety of other occasions where music was a background or a diversion, not a center of great esthetic and musical interest.

The reader sometimes sees statements, usually by critics or music educators, to the effect that the band in the past, or perhaps even today, has had no literature of its own which is worthy of what that

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1 Jonathan S. Dwight, Journal of Music, IX:18 (1856), 141. Quoted in Tiede, p. 5.

particular writer conceives to be the true musical potential of the band or the true musical needs of its audience. Dr. James Nielson, now educational director for the Leblanc Corporation, discussed the past and the then present (1964).

> The truth is that many listeners have become disenchanted because most band programs lack a basic attractiveness. Conductors are finding it increasingly difficult to keep audiences interested in and enthusiastic about band concerts. Even so, today's band conductors are faced with different problems in this respect than were those of yesterday at which time the band repertory was slim indeed, consisting for the most part of inferior transcriptions from the orchestral repertory, instrumental solos accompanied by the band, and miscellaneous novelties or "occasional" pieces of debatable musical value. Present day band conductors have an excellent repertory from which to choose: original works for band in abundance plus an evergrowing list of excellent transcriptions and settings of music of all kinds and varieties, from pre-Baroque through contemporary periods. The conductor who knows and adequately interprets this sizable repertory finds no important period of music beyond his reach.[2]

This improvement Nielson notes began in 1920. In May of that year, Dr. Edwin Franko Goldman, leader of the famous Goldman Band, announced that the winner of the first Goldman Band Composition Contest was A Chant From The Great Plains, by the Indianist composer, Carl Busch, who had resided in Kansas City, Missouri, since emmigrating from his native Denmark in 1898. Apparently, the Manhattan band has never played this piece although it was played by bands throughout the nation for several years.

Because Goldman and others had felt a need for compositions for band which were more musically interesting, he sponsored this competition. Goldman's son, Richard Franko Goldman, the author of several books and articles, two of which are used extensively in this study, said of the contest:

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2 James Nielson, "The aesthetics of programming," JBR, I:1 (Autumn 1964), p. 21.

> [It formed] . . . a pivotal point in band history, and a point that has perhaps not sufficiently been recognized. For from that time on, . . . more and more composers of skill and reputation began to see the possibilities of writing for the modern wind band. By the time of Dr. Goldman's death in 1956, many of the great composers of Europe and America had written band pieces, many of them as a result of the impetus given the work by Dr. Goldman's propaganda and performances. Schoenberg, Milhaud, Respighi, Roussel, among others, wrote works for Dr. Goldman, while the list of American composers includes almost everyone of note from Henry Hadley to the young hopefuls.[3]

Without seeking to minimize the importance of the elder Goldman's contribution, we must notice that when the American Bandmasters Association, of which Goldman was a member, met March 13-15, 1930, in Middletown, Ohio, it passed six resolutions. Three of them are of interest here. Number three established a prize of up to $1,000 for original compositions for band. Number four called on bandmasters everywhere to avoid orchestral transcriptions "when the original voicing of such works was not suitable for band instrumentation." Number six simply asked for better arrangements for the concert band. The Association also noted,

> The extensive band literature which bandmasters today have to draw upon is certainly due in part to the pioneer efforts of the early American Bandmasters Association.[4]

It would appear, then, that band literature has improved considerably over the years, beginning about the time of the date of the Manhattan band's founding. Even so, despite Goldman's and the American Bandmasters Association's enthusiasm, band leaders today still cry for new works of quality.

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3 Richard Franko Goldman, "Band Music in America," in Paul Henry Lang, One Hundred Years of Music in America (New York: G. Schirmer, 1961), 137.

4 Hatton, p. 141.

"Today's Unknown Composers"

With all of this demand for original compositions and an opportunity to be heard across the nation, why have gifted composers not written more for band? One answer is that they have, they are just not being recognized. Richard W. Bowles, in an article titled "Today's Unknown Composer," presented a selected list of 118 composers whose works were and are performed almost daily across the country, some of whose compositions and arrangements number in the hundreds, but lack mention in standard musical textbooks, journals, and references. He contrasted their reception with that given to composers of art-music who were not known outside of a small number of widely scattered followers.[5] The Manhattan band in the years sampled has played works by forty-four of the composers he listed.[6]

The question still remains, though, why have not all gifted serious composers written for band? One problem commonly cited is that despite Gilmore and Sousa, the band has not been defined in its instrumentation and division of parts to the extent the symphony orchestra has. Therefore, the composer cannot write with any assurance that his specific bandstration will be exactly played by musicians of requisite ability. Perhaps a desired instrument will not be available, or if available, not in the proper numbers. This causes him to cross-cue and double parts where the orchestral composer could simply write exactly what he wanted and nothing else. He would be certain his work would be

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5 Richard W. Bowles, "Today's Unknown Composers," JBR VII:1 (Fall, 1970), 16-19.

6 This sampling, which lists works played by the band in selected years from 1919 to 1980, is discussed later in this chapter. It is presented in Appendix IX.

played as he conceived it. The result is that the creative imagination of the composer is frustrated by uncertainty of the final result.

Goldman discussed this and related problems at length in Chapters Five and Six of The Wind Band. To help make his point, he listed more than sixty instruments that had been used or were being used in bands[7] and showed how the ratios of various instruments had varied from era to era, conductor to conductor, and band to band. Leaders of bands today, fifty years after Sousa's death, are still not agreed on the proper composition of a wind band. The band in a small town cannot hope to maintain the desired instrumentation, whatever it may be, from one year to the next simply because of the limited pool of specialists upon which it can draw.

Paradoxically, however, many composers shy away from composition for band because they regard its instrumentation and division of parts as too defined. A survey of the repertoire played by any major symphony orchestra in the course of a season would show great diversity of instrumentation, from less than three dozen players for music of the pre-Beethoven era to over 100 for late romantic works. However, many band directors tend to utilize every musician for every composition, regardless of its appropriateness. Thus, many original compositions conceived to be performed by one player to a part are grossly distorted by having several musicians perform the part simultaneously. The resulting monochromatic nature of an entire concert of band music, with all compositions utilizing exactly the same instrumentation, dictated not by the composer but by the conductor and the local situation, does

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7 Goldman, The Wind Band, pp. 150-151.

nothing to elevate the stature of the band in the eyes of musical connoisseurs or potential composers of band music. Even so, this has not stopped composers of international stature such as Copland, Harris, Hindemith, William Schuman, Stravinsky, and others, from writing for wind ensembles. Works by the two well-known British composers, Gustav Holst and Ralph Vaughan Williams, have been a part of the military band's standard repertoire for many years.

The Orchestral Transcription

Nielson, in his discussion of band music, mentioned "inferior transcriptions from the orchestral repertory." While inferior transcriptions, whatever is meant by the term, probably deserve to be damned just as motherhood and apple pie probably deserve to be praised, all too often, the adjective "inferior" is dropped and transcriptions as a whole are condemned. This is due partically to the understandable desire on the part of band people to establish a respectability through a repertoire that is uniquely their own rather than borrowed and adapted.

This attitude, however, has another source. Adult bandsmen and their leaders today, almost without exception, have been trained in music schools and conservatories in which the ethic of originality of creation, which is a remnant of our romantic musical heritage, is stressed. This training is in contrast to the nineteenth century when bandsmen and leaders learned from fellow bandsmen. Of late, this attitude has been further strengthened by musicologists and performers, spiritual descendents of Arnold Dolmetsch, in their search for an ever greater authenticity of performance. This has led to the rediscovery

and new manufacturing of instruments which had disappeared from use centuries ago.

A transcription from one medium to another does violence to their most deeply held beliefs. Yet, these defenders of the true faith forget their musical history. Brahms was perfectly happy to take a tune attributed to Haydn and set it in a series of variations for two pianos. Having finished the Variations of a Theme by Haydn (op. 56b, 1873), he was so pleased that he transcribed it for orchestra (op. 56a). He also wrote a trio for French horn, violin, and piano (op. 40, 1865), stating that the horn part could be just as well played by clarinet or 'cello. In 1807, Beethoven wrote a piano concerto which used material from his Violin Concerto (op. 61, 1806). Sebastian Bach transcribed works by Vivaldi and others for his own use. Renaissance composers wrote compositions "to be sung or played." Before 1600, composers did not ordinarily specify exactly which instruments or voices were to be used. Medieval and Renaissance church composers were required by convention to employ previously composed materials in new compositions. Transcription and arrangement are ancient practices which have been employed by working musicians and composers for hundreds of years.

Orchestral transcriptions, therefore, are not to be condemned out of hand. Responsible and understanding writers such as R. F. Goldman point out that these works, if done properly, are a legitimate and necessary part of the band's repertoire, and indeed, some have been used so long that they are more familiar to listeners in their band version than their original. Further, some, he feels, actually sound better

when played by bands. He would quickly say, however, that by no means all symphonic works should be transcribed for the band.[8]

The Manhattan band has played transcriptions and arrangements of several orchestral works. Table 14-1 summarizes this. Clearly, these are but a small part of the total number of composers the band has performed. Brown's slogan was "Making classical music popular." Yet, Norvell has played more so-called "classical" composers without advertising his use of them. Norvell makes a point of scheduling one overture each concert but tries not to repeat a title more often than once every three years. Transcriptions of major symphonic composers are, therefore, an enduring presence, but as Table 14-1 shows, they are not a staple item, for they are used only at a rate of about one every other week.

Types of Compositions

As we will see presently, traditional band concert fare may be said to have consisted not so much of a core of composers or titles, as of types of music. Nielson mentioned a few of them in his statement quoted earlier. Actually, his list is quite brief. The Manhattan newspapers in the 1920's and into the early 1930's were always careful to specify the type of each composition. That practice died out and today, unless a person knows the musical selections, he has difficulty telling the makeup of a program at a glance. These classifications show a richness of distinctions, sometimes subtle, among compositions, a diversity that

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8 See Goldman, The Wind Band, Chapters Six and Seven, for a full discussion of his views on this and related subjects.

Table 14-1

"Classical" Composers Played by the Band

Name	Early 1919-1923	Brown 1924-1948	Norvell 1950-1980	Total
Bach		1	8	9
Beethoven			2	2
Bizet		2		2
Brahms			3	3
Bruckner			2	2
Donizetti		1		1
Dvorak			3	3
Enesco			1	1
Flotow		2		2
Gounod		3		3
Grainger			3	3
Grieg		5	1	6
Handel			1	1
Kabalevsky			2	2
Khachaturian			1	1
Massenet		4	1	5
Mussorgsky			1	1
Mozart			3	3
Offenbach	1			1
Paderewski	2			2
Rachmaninoff		1	1	2
Rimsky-Korsakov		1		1
Strauss, J.		1		1
Strauss, R.			1	1
Sibelius		2	4	6
Suppe		4	6	10
Tchaikovsky		1	1	2
Vaughan Williams			1	1
Verdi		5		5
Vivaldi			2	2
Wagner	4	1	2	7
Weber		2	1	3
Weinberger			1	1
TOTALS	7	36	52	95
Number of seasons	5	6	7	18
Average number of compositions per season	1.4	6.0	7.4	5.3

is not ordinarily seen in orchestral music. Table 14-2 shows Berger's system of more than fifty categories. Laneer, in studying Marshall's library, devised an even more extensive system to characterize that band's holdings.[9]

The Form of a Program

The early band directors' formula for a concert seems to have been to open and close with a march. The second number was an overture, the heavy number for the evening. Then often came a waltz or other dance piece, followed by marches, popular selections, one- or two-steps, and novelty numbers--the traditional band fare. Usually these were of moderate to fast tempo in order to keep the audience happy. The early directors had few featured soloists. This is in contrast to the professional bands which regularly had one or more soloists, often people with a national reputation who travelled with the band wherever it went. If The Star Spangled Banner were played at all, it came after the last march, the opposite of the military tradition which required it be played first.

Brown's formula for a concert was much the same. He, too, opened and closed with a march. Although the concert programs for him given in Appendix V do not show it, Parrish says Brown generally had at least four marches plus one more for an encore. The second or third composition was usually an overture, but not often one of the traditional orchestral transcriptions such as Rossini or von Suppe.

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9 Kenneth Berger, ed., Band Music Guide (Evansville, Indiana: Berger Band, 1956), p. 4. Laneer, pp. 98-99.

TABLE 14-2

Abbreviations

ba	barcarolle	mn	march novelty	ru	rhumba
be	beguine	mo	movement	sa	samba
bo	bolero	ms	march song	sc	schottisch
ca	caprice	mv	from the movie	se	serenade
ch	chorale	na	with narrator	si	simplified
co	collection	nn	novelty with narrator	sk	sketch
da	dance	no	novelty	sl	selection from
ex	excerpt	ov	overture	sm	symphonic march
fa	fantasy, fantasia	pa	patrol	sn	sonata
fm	funeral march, dirge	pd	paso doble	so	song
ft	fox trot	pl	prelude	sp	symphonic poem
ga	galop	pm	procession march	su	suite
gm	grand march	pn	panorama, show	ta	tango
gv	gavotte	po	polka	th	theme, themes
id	idyl	pr	paraphrase	tp	tone poem
in	intermezzo	ra	rhythmic arrangement	tv	from tv show
ma	march	re	reverie	va	variations
me	medley, potpourri	rh	rhapsody	wa	waltz
mm	march medley	rm	rhythm march	wm	wedding march

Then followed some light number and a soloist who was usually an instrumentalist. After that came a selection of Broadway tunes and some popular tunes, a march or two, perhaps a novelty number, and then the closing march.

Conner's programs were published by the newspapers in too fragmented a manner to tell their structure.

Norvell uses much the same overall pattern as Brown. However, he always has a hymn tune and usually has two soloists, vocal and instrumental. The vocalist often sings one or two tunes from a Broadway musical with the band accompanying as best it can using a standard arrangement of selections from the particular show or composer. Rarely does the band have an arrangement that was made specifically for a vocalist. The instrumental soloists usually come from the band, and generally play either a solo from the days of the professional bands such as a Herbert L. Clarke cornet solo, or else some modern piece. Norvell seldom does The Star Spangled Banner except for Memorial Day and Fourth of July concerts.

Samples of all of these director's concerts may be seen in Appendix V.

The overall form of a program then, has not changed in sixty years. Marches open and close and are frequently scattered about in the middle. An overture usually is played early in the program. Soloists tend to come toward the middle of the concert, and various popular and light pieces are scattered about to keep the program from becoming "too heavy." The numerous types, aside from marches, overtures, selections, and solos, that were popular in the 1920's are largely gone now, and replaced with some new types. From 1920 till today, a concert has lasted about an hour and consisted of eight to ten numbers.

played more often than that. Favorites do not carry over from one period to the next. Norvell has a core repertoire of his own which bears small resemblance to Brown's, even though all of Norvell's favorites had been in existence during Brown's lifetime. In a sense, then, Norvell is declaring a core repertoire by using these same pieces over and again, whereas Brown used a greater variety of pieces.

With the exception of Navy Hymn, ("Eternal Father, Strong to Save") no doubt chosen because of his service during World War II, all of Norvell's most frequently performed works are military marches. While the military march is perhaps the most basic genre in the historical development of bands, Brown did not feel quite as constrained by history. Of his two most favorite compositions, Gypsy Festival was an overture, while the other was indeed a military march, Silver Jubilee, written in 1924. He last led Silver Jubilee in 1945, but Norvell did not use it in the years sampled. Similarly, the early leaders favored other genres to the military marches. This should not give the impression that Norvell favors military marches over all other classifications or that the early leaders and Brown seldom used them, for a glance at their programs in Appendix V show all of the directors employed them in every concert.

Table 14-3 shows the date of composition or publication of every tenth title in the original printout, sorted on title.[11] Dates were taken from Berger's Band Music Guide, revised 1956, and Band Music Guide, seventh edition, published by The Instrumentalist.[12] These two

11 (The printout in Appendix IX is not the same but is derived from the original.

12 Complete citations for these two works are given in the bibliography.

Table 14-3

Frequency of a given title appearing in each period of leadership

	Early		Brown		Norvell		Total	
	No.	%	No.	%	No.	%	No.	%
1 time only	112	55	216	64	213	66	541	62
1 time per period	40	20	38	11	23	7	101	12
1-4 time per period	49	24	83	24	80	25	212	24
5-7 time per period	1	-	2	-	6	2	9	1
8 + time per period	-	-	-	-	3	1	3	-
Total	202	99	339	99	325	101	866	99
Most frequent titles	Amazon The 5 Bridal Rose 4 Gloria 4 Life's Dream 4 Tannhäuser March 4		Gypsy Festival 5 Silver Jubilee 5		National Emblem 10 Americans We 8 Navy Hymn 8 El Capitan 7 His Honor 7		National Emblem 11 American Patrol 10 Americans We 9 The Stars and Stripes Forever 9 His Honor 8 El Capitan 7	

Analysis of the Manhattan Band's Repertoire

Having said that a band concert is built of types of music, just as is a symphony concert, we must recognize that, in the end, a particular composition must be chosen, and we must ask whether the Manhattan band has had a core repertoire or basic list of composers which are heard year after year as is done in the symphonic world.

To discover this, programs from the years 1919-1925 and years after that which are divisible by five were entered into a data-base program, sorted on composer on title, and frequencies tabulated. The results are summarized in Tables 14-3 and 14-4. These data are grouped by director rather than year on the assumption that each conductor has his own style. The data bear out the validity of this division. Because this is a sampling, many titles and composers played will escape notice, but the overall patterns the data demonstrate should be correct. Note that the years 1919 to 1925 are given in full, whereas after that, only every fifth year is listed. Therefore, these first years will weigh more heavily in the total than they should. This was done in an effort to discover the extent of the band's library in its early years. A condensed version of the printout is given in Appendix IX.[10]

In examining Table 14-2, which shows the frequency of a given title appearing in each period of leadership, the eye immediately perceives that the majority of titles were used only once during the years sampled. A smaller group of titles was used only once in each historical period. This leaves, then, about one-quarter of the titles being played two to four times, and a very much smaller number being

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10 The original printout is available at modest cost from the author.

Table 14-4

Date of composition or publication of every tenth title sampled.

Decade	Early Directors 1919-1923	Brown 1924-1948	Norvell 1950-1980
before 1890	0	5	4
1890	1	2	4
1900	0	4	2
1910	1	4	1
1920	4	8	5
1930		10	2
1940		3	4
1950			3
1960			13
1970			2
Unknown	14	15	13
Total	20	51	53

publications listed titles available at their respective dates of publication. All that can be said of the early director's music is that too much was out of print in 1956 to work with it. Brown's and Norvell's titles show similar patterns. They draw on a wide time span, but tend to favor recent compositions. They have a fair number of unknown date (29% for Brown and 24% for Norvell).

Examination of Table 14-5, showing the frequency of appearance of composers' names, gives a similar pattern, though not as pronounced. Over one-half of the composers appeared either only once at all, or else once in a period. Of the remaining, a bit less than one-tenth were used five times or more, and a bit more than one-third were used two to four times. The apparent explanation for the greater use of a given composer is that while a particular composition may cease to be interesting, a composer's style is still enjoyable. In examining the list of most frequent names, we do find what seems to be a genuine core of band composers whose names have endured more or less well. They are Henry Fillmore (1881-1956), Al Hayes (a pseudonym of Fillmore), Karl L. King (1891-1971), and John Philip Sousa (1854-1932), all of whom were writing in the early part of this century. They belong to the tradition of the professional bands.

Although Norvell continues to draw from this pool, he also uses many of today's popular band composers and arrangers, thereby maintaining a historical continuity while at the same time keeping up with the current trends. In this manner, he maintains a balanced program. Brown came from the era of the professional band, and the composers he used most were still alive when he became director of the Manhattan band in 1924 at the age of forty-eight. He was, therefore, playing music of his own age, and did not, for some reason, seek out

Table 14-5

Frequency of a given composer's name appearing in each period of leadership

	Early 1919 - 1923		Brown 1924 - 1945		Norvell 1950 - 1980		Entire period 1919 - 1980	
	No.	%	No.	%	No.	%	No.	%
1 time only	37	32	87	43	78	42	202	40
1 time in period	25	22	35	17	19	10	79	16
2-4 times in period	43	37	62	31	69	37	174	35
5-7 times in period	5	4	12	6	9	5	26	4
8+ times in period	5	4	5	2	11	6	21	4
TOTAL	115	99	201	99	186	100	502	99
Most frequent names	King (15) Jewell (13) Holmes (9) Dalbey (8) Kiesler (8) Sousa (1) Fillmore (3) Hayes (2)		Hayes (15) King (14) Lake (10) Zamecnik (8) Herbert (8) Sousa (5) Fillmore (6)		Sousa (29) Fillmore (24) Rodgers (13) Ossar (11) Bagley (10) Walters (10) King (4)			

pieces of historical interest, for example from Gilmore's era, in order to balance his programs. The lack of available publications and recordings from that era probably accounted for this imbalance. Perhaps he felt no affection for it, or felt it was not of interest to his audience due to the constantly changing nature of this popular medium.

The Composers of Band Music

Our great fascination with music of the past comes from our romantic musical heritage of 100 to 150 years ago. In general, up to that time, the audiences of both popular and art music constantly required new music in preference to old. In baroque Italy, for instance, it was a rare opera that survived much more than one season in the repertoire before being put aside for new works. Opera houses constantly commissioned composers and librettists to create new works. The situations were similar in instrumental and vocal music. By the time that Vivaldi was buried physically in Vienna (July 28, 1741), he had long been dead musically in Italy. Only a combination of chance and some determined musical detective work in the first three decades of this century have made his collected works available today. Sebastian Bach was largely forgotten until Mendelssohn began a revival of his works in 1829 with the first performance of the Passion According to St. Matthew since before Bach's death in 1750. Only Handel's most popular oratorios and a very few other works retained popularity throughout this era.

Today, historical musicologists have institutionalized and made respectable the resurrection of composers long dead and forgotten. The relative sizes of the twenty-volume The New Grove Dictionary of Music

and Musicians (1980) contrasted the nine-volume fifth edition of Grove's Dictionary of Music and Musicians (1954) clearly demonstrates this phenomenon.

In time, as this same research effort is extended to now-forgotten band composers whose fate has been the same, researchers will encounter yet again what Goldman calls Kapellmeistermusik.[13] This term is both a good description and a revealing historical statement. In 1784, in the German speaking countries in excess of 348 Kapellmeistern practiced their art much as Bach did: they wrote music to meet the needs of patrons such as the church and the court, taught music to children and adults, and executed other musical duties.[14] The music they wrote was usually put away and forgotten, often to be thrown out later in order to make space for the new works when the library became too full to continue to store them all.

So it was with the innumerable bandmasters, bandsmen, interested audiences, members, and others. They all wrote music along the lines of Wamegoan J. A. McMillan's Kansas Wheat March, or Manhattanite Floyd E. Johnson's Pearce-Keller Post March, which is dedicated to the Manhattan American Legion Post of that name. Some compositions were printed by one of the several band publishing houses that have come and gone from the nineteenth century down to today. These pieces were bought, played a time or two, and, depending on the ability of the band to purchase new music, then forgotten. Even the music of professional, full-time composers and arrangers has suffered the same fate for the most part.

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13 Goldman, The Wind Band, pp. 195-196.
14 Raynor, p. 290.

In late twentieth-century America, the university now serves as musical patron. Almost all music schools or departments have at least one would-be composer on its faculty who will be lucky to have even one of his or her compositions published by a reputable house, much less performed widely. Humans appear to have a need to create music, whether by composing or playing it. For most, creation must be the end of their satisfactions; their music does not satisfy the needs of others in any enduring manner.

Perhaps the best that can be said for the majority of composers and compositions which the Manhattan band played only once or twice is that they meet a need of their time. They then had to be set aside for others. Those few that have survived the test of the years have done so because of a combination of an important, musical, universal, human truth contained in them, a need to preserve the past, and luck. These are the same factors which have preserved and maintained but a small part of the art-music that has been written over the ages.

A Core Literature for the Band

Mention is sometimes made of the "classics" or perennial favorites of band literature: the wonderful old military marches, the orchestral transcriptions, the virtuoso solos from the days of Sousa, Clarke, and Pryor. The tables given earlier in this chapter show that the two major directors, Brown and Norvell, have drawn on band compositions and composers as well as orchestral transcriptions, all going back as far as the 1890's. While not statistically important in the total number of pieces played, they nevertheless seem to form a small but important part of the band's literature. They serve to provide the listener with a

variety of styles and to maintain the band's heritage from the days of the professional bands. Perhaps in other town bands, particularly those with a smaller music budget, the case is different and those old pieces are played more often. In general, these pieces were written for accomplished professional musicians and can be quite difficult. A further reason for the Manhattan band not playing them is their technical difficulty. The Manhattan band under Norvell tends to play high school level music, a fact that is attested to by the sharing of its library with the high school. The low level of usage of these old pieces shows once again that the town band is a popular medium, one which has never had an extensive, stable core of literature which formed the bulk of the music played and which has endured from one generation to the next, as is the case with symphonic music. The United States Army tried to create a standard library of worthy music with its U. S. Military Band Journal over fifty years ago. While a few pieces from this series are played from time to time even today, the collection as a whole no longer exists.

The reason for the greater standardization in repertoire of symphonic music, aside from the quality of the music itself, lies in the needs of the audience. Art-music began as private entertainment for the musically sophisticated nobles. As the middle class became more affluent, numerous, and upwardly mobile, it began to demand quality music, but lacked the musical sophistication to determine musical worth. From the first public concert series established by John Banister in London in 1672 until today, a commercial musical organization performing for the upper middle class has had to present selections which were socially correct first of all, and good music second. The excesses of the romantic era such as the monster concerts led by Louis Antoine

Jullien (1812-1860) are partially due to the desire to reap enormous box office receipts by presenting spectacles in the concert hall. These spectacles wre not much more sophisticated musically than Gilmore's Peace Jubilees (1869 and 1872) which employed thousands of instrumentalists and singers.

The town band's audience, on the other hand, was more concerned with comfortable music than musical excellence. It did not have as great a sophistication or the same needs for respectability, stability, and above all, predictability or certainty in its musical experience. It knew and enjoyed what it liked, and that was sufficient. Variety, not quality, was the prime consideration.

The more musically ambitious band leaders had discovered this fact quickly after the French Revolution of 1792. In the late eighteenth and early nineteenth century, composers of the Paris Conservatory and other similar individuals wrote symphonic quality music for band, but earned little audience acclaim. In recent years college band leaders have tried with some success to resurrect this music.[15]

The Manhattan Band's Library

The Manhattan band apparently has maintained its own library from its beginning. This is as would be expected since the band was begun in the days before the public school band program. Table 14-2 shows that it had as least 200 titles by the time that Brown became director. The programs, particularly of 1919, show a number of titles being used more than once. This probably results from a combination of a small library

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15 Goldman, The Wind Band, p. 216.

and a new group of musicians who could not perfect much music in the short time they had to prepare it. Since the library was probably not very extensive in the days before Brown, and since the ensemble rehearsed at the Community House, most probably the person serving as librarian--possibly the director--merely kept it in his home. Under Brown, the library began to grow, and was kept under the stage of the old band shell at the park. Today, with the building of the new band shell in 1962, the music is kept in the store room off the back of the stage and also is incorporated into the high school band's collection. We do not know what Brown's policy was, but Norvell has felt it an unnecessary expense to have basically the same taxpayers purchase two sets of music, one for the Municipal Band, and the other for the high school.[16] For at least the last ten years that he was director of the high school band, the school bought no music. Rather, the Municipal Band did and permitted the school to use it. Because of this sharing, it is impractical to separate the two institutions' holdings. At the park are about ten shelf-feet of marches, or about 450 titles, and sixty-five shelf-feet or about 800 octavo and concert sized titles. The high school library is considerably larger, and has about forty-eight shelf-feet of marches, or about 1100 titles, and 200 shelf-feet of octavo and concert sized music, or about 1400 titles. Some of these titles go back to the earliest days of the municipal band. Norvell says he has not discarded any music since he became leader. These compositions are, in the main, high school level pieces, which is to be expected of a town band, as opposed to a professional band. The

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16 This sharing also enabled both the conductor and some high school musicians to learn new works during the school year and later perform them during the summer, thus cutting down on rehearsal time.

municipal band has a significant number of high school students as members, as well as others who discontinued their music education after high school graduation. The two collections the band can draw upon form a respectable collection of music. The fact is, however, that most will not see use again simply because the band is a popular medium, and these pieces are not timely.

Local Composers

Over the years, the Manhattan band has occasionally played early performances by a composer living or visiting Manhattan. In addition to the two composers of marches cited above, two others maybe mentioned. In 1955, Norvell's brother-in-law, William B. Course, led the band in two of his own compositions, Moonmist, and Dreamboat. In 1970, John Boyd, Manhattan High School class of 1962, who was assistant director of bands at Northern Illinois University, De Kalb, Illinois, led the band in his own work, The Lover and the Rogue. The band did not perform these pieces again.[17] While other examples may possibly be found, clearly the Manhattan band has not been a major source of new compositions over the years. This is not surprising since the band has not had a member or leader such as Karl King or some of the other famous leaders, who was a composer, but was merely an ensemble made up of ordinary people playing largely for the enjoyment of it. Further, composition training at Kansas State University emphasizes the creation of works for smaller media, not band composing and arranging.

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17 Merc, June 30, 1955; June 9, 1970.

An Unfortunate Incident

The band's directors attempt to pick music of interest to their audience. Sometimes a choice can have unexpected consequences. Around 1930, Brown chose a novelty titled A Hunting Scene by Bucalossi. This composition called for a gun-shot effect. Ordinarily, the percussion player would have chosen a slapstick, a device made of two boards which slap together to make the desired sound. Charles Moorman felt that he knew a better way, and he use his .45 caliber pistol pistol instead. Everything went well in Manhattan, so Brown decided to play the piece again when the band played an exchange concert in Junction City. When the musicians finished the number, they received no applause. Indeed, when they looked around, they had no audience. The park had suddenly become empty. After a little while, they saw people looking anxiously from behind bushes and standing a long distance away. After some discussion with the former audience members, Brown discovered that the week before an unhappy soldier had come to the park and shot his lover during the Junction City Band's concert. When they heard Moorman's pistol shot, they had assumed the worst and left to avoid the same fate. Brown was able to convince them that this was not the case this time, the audience returned, and the band finished its concert.[18]

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18 Moorman enjoys telling this story, but cannot remember when it occurred. According to the Mercury, this piece was played on June 20, 1929 and July 4, 1930 in Manhattan.

Summary

The town band in America generally dates from less than 150 years ago. It has been essentially a popular medium with a literature that has been constantly changing. While most of the works the Manhattan band played were no more than thirty years old, a few older pieces, usually military marches and orchestral transcription, recur from time to time, but have not been a dominant factor in programming. This is quite the opposite of symphonic music which has an active repertoire of over 250 years. Norvell, in his effort to present balanced and interesting programs, seems to draw on music from a wider time frame than did Brown. Even so, despite the attempts of many composers since the Goldman Band Composition Contest in 1920, the Manhattan band, at least, has no extensive core of literature or composers; that is probably true of wind band in this country in general.

Perhaps it is not completely accurate to describe the town band today as a popular medium, for it does not hold the interest of the general public. Concert band music is seldom heard on the radio; recordings are few in number compared with other music. Due to its greater popularity and the lesser technical and musical demands, teenagers and adults usually form rock, jazz, and country and western bands to play what is essentially dance music, not concert music.[19] Even in the public schools, the concert band is often second in importance to the marching and stage bands.

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19 On the other hand, surveys by Chamber Music America and other similar organizations show that the number of chamber music groups, both amateur and professional has increased drastically in the past two decades. American professional orchestras have also grown in quantity and quality during that time.

One question which town band leaders, as well as musicians everywhere must answer, but which cannot be dealt with here, is what, if anything, can be done to draw a larger audience. Fifty years ago, the Manhattan band's audience was considerably larger than it is today. What sort of programming and activities can the directors of today's musical groups choose in order to draw out more listeners in a world with increasingly diverse sources of entertainment? In choosing music, the leaders must also ask whether the band is to be an independent organization or to be more of an extension of the high school band for adults. The answer to these questions, if indeed there be any, are outside of the scope of this study.

CHAPTER FIFTEEN

CONCLUSIONS

> The concert band is heir to an honorable tradition of popular musicmaking, and though time has deprived it of some of its functions, it has acquired others and will adapt itself to further change.[1]

INTRODUCTION

The task of the historian is th summarize and explain the flow os history. He does this by considering all of the relevant facts, then grouping them into periods showing a common characteristic and then interpreting these changes. The ways of doing this are limited only by the ingenuity of Man, but some classifications are more useful than others. A conventional and easy method would be to divide the history of the Manhattan Municipal Band into three periods based on leadership, as was done in the chapter on the band's repertoire. However, the band is a complex social organization which has many different facets. A division based on the leaders' tenures is generally too shallow to give a true understanding of the band's nature.

The task of this study is to search for an overall pattern of change and to relate it to internal and external factors. If the ethnographic method is to have validity, the uses and functions of music should provide the most useful means of answering these questions.

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1 Goldman, The Concert Band, p. 228.

The Five Uses of Music

Material Culture and its Sanctions

Technology

The band and its technology has received only occasional glances. In 1919, the band began with little property and had funding which was meager at best. When Brown assumed leadership in 1924, the band began to accumulate a library and equipment, though we have few records of this until the creation of the Board of Control in 1937. Around 1929, the band bought the uniforms which it used until 1957. Over the years the band has shared equipment with the high school and university from time to time, but around 1980 it filled out its percussion inventory and now is fully equipped in all respects.

Economics

The band began in 1919 with private funding, but in 1920 it began receiving tax support. This levy remained fairly constant until the early 1950s when it began to decline until it reached its present level. Since the band law was abolished in 1977, the band has been supported by general tax funds. Since about 1945, but especially since 1955, the band's budget has decreased both when expressed in constant dollars, and when viewed as a part of the city's budget.

Until Brown was hired in 1924, the leaders and musicians were paid on a per service basis. Brown was then given a monthly salary to supplement his part time salary as a school music teacher in order to make the teaching position more attractive to him. His remuneration remained approximately the same, in constant dollars, until he resigned

in 1948. Norvell was hired in 1950 for about half of Brown's salary and his income, in constant dollars, remained about the same until the 1970s when it further declined.

Social Institutions

Social Organizations

When it was founded, the Manhattan band was seen as a social and economic asset to its community. Besides playing a regular concert series, it performed for picnics, parades, and other social occasions, and belonged to at least two band leagues. This seems to have come to an end in the early 1930s and has not resumed. Since then, it has generally been socially important only as a concert giving organization.

Education

The band began as an educational organization in the sense that the early band leaders had to teach music to the boys they recruited. The Manhattan High School instrumental music program was organized aroung 1920, and in 1924 Brown became its band teacher. His dual role with the Municipal and school bands was seen as an effort to ensure a source of trained musicians for the municipal band. Since that time, an increasing proportion of the band's musicians have been trained primarily in the school band program. Today, none of the players begins on the appreticeship system that was practiced in the nineteenth century, and music education is no longer an important part of the band's role even though some of the better high school and college students are members of the band.

The band, the high school, and the university have cooperated over the years by sharing personnel which has enhanced the education of the musicians, but it is impractical to discover the date when this has changed. While the band has perhaps educated its audience by its choice of music, this is an unintentional byproduct of an esthetic activity.

Political Structure

The Kansas band law of 1917 was adopted in 1919 by Manhattan and served as the basis of the relationship between the band and the city with only minor amendments until the Kansas law was abolished in 1977. Over the years, the band is supposed to have renegotiated and renewed its contract with the city annually, but during much of Brown's tenure this seems to have been done only infrequently. Since Norvell became director in 1950, the contract has been renewed fairly regularly.

The band, under the law, was to be self-governing. As an aid in this matter, the Board of Directors was established in 1919, but gradually became unimportant and disappeared in the late 1920s. From then until 1937, Brown operated the band in a proprietary manner, dealing with the city and the band's affairs as he saw fit. In 1937, he established the Board of Control which has become increasingly important in the operation of the band, but which has at the same time, particularly since the early 1950s, become increasingly under the influence of the city's government.

Man and the Universe

The band has generally had little to do with religious issues and activities. In 1924, the band played for a few weeks before the beginning of church services in the park. Norvell has scheduled a hymn

of the week since he became director in 1950, and from time to time he programs other music of a religious nature.

Esthetics

Graphic and Plastic Arts

Concern with the graphic and plastic arts is constant in the band's history, but of a subtle nature. The printed page of music, the instruments and the other equipment, and the band shell and pavilion are produced not only to be useful, but to be pleasing to the eye. Generally, the brass instruments in 1920 were more highly decorated than those of today. The military style uniforms worn from about 1929 to 1957 were designed for visual appeal to the audience.

Folklore

Incidents in the band's history which have been repeated over the years have become a part of the band's lore. Because of the high rate of turnover of the musicians and because they generally spend little time talking with each other before and after the rehearsals and concerts, Norvell has taken upon himself the role of story-teller, repeating year after year the same two tales about the shooting in 1951 and the Clay Center band shell conversation. Talking with Donald Parrish and the few other long time members will bring forth other incidents, but the band does not have a highly developed and enduring folklore.

Music, drama, and dance

Music, of course, is the band's main reason for existence. The programming may easily be broken into three periods, 1919-1923, 1924-1948, and 1949 to date, which reflects the style of the leaders. Music from drama has been a part of the band's repertoire since at least 1920. From time to time the band has accompanied dance students and baton twirlers, and from 1953 until 1968 it accompanied the recreations commission's water ballet show.

Language

The band uses spoken and written language as well as gestures in various ways to direct the band's performances and activities. Each year the band issues written contracts to the musicians, and in many years it enters into written contract with the city. Vocal soloists have been used since the band's beginning. In general, the use of language has been fairly constant over the years.

Historical Periods

The material discovered in this study could also be analyzed using the ten functions of music, but the resulting divisions of the band's history into various periods would be similar because the same basic information would be used. While various elements overlap, blurring the eras, we may divide the band's history into five periods.

The first period extends from the band's founding in 1919 until the beginning of the Great Depression. The leaders of the band during this decade had been brought up in the tradition of the town band. Although

two of them had studied and taught music at university level, all four had particiapted in band activities for many years before becoming directors of the band. During this decade, the band faced many of the same problems of earlier town bands except that they had an assured income from the city once the levy was passed. The band had, until Brown, an unstable leadership, a lack of equipment and library, and the need to train musicians on their respective instruments. The ensemble participated in traditional activities such as parades, picnics, band league meetings, and, of course, free public concerts in the park. This period may be divided about its middle when Brown became the band's leader, the band doubled in size, and the band law achieved a stable form. Shortly before the end of this era, the band purchased its military style uniforms.

The second period extends from the beginning of the great Depression until after World War II. In this era, the band ceased to march in parades, and economic conditions forced it to reduce its activities to concert giving, although the band's budget remained fairly stable. The older musicians gradually left the band and were replaced by younger musicians whose first experiences on their instruments came not from the town band, but rather, from the public school music program.

The third period extends from the latter 1940's until the mid-1950's. This was a period of transition. Brown resigned at the age of seventy-two and was replaced first by Conner and then Norvell. The city's population began to grow at a faster rate than previously, and the band's budget began to decline both in constant dollars and as a part of the city's budget. The city changed from a mayor-commission form of government to a city manager form of government, and the band

began to make its contracts more regularly with the city. The Board of Control grew in size and changed in composition. The players abandoned their military style uniforms. Connor and Norvell introduced a new style of programming.

The fourth period extends from the mid-1950's until the early 1970's. During this period, the band's budget expressed in constant dollars began to decline even faster. Around the end of this era, the rate of growth of the city's population began to decrease; the band ceased playing for the county fair, the water ballet, and other special occasions; and it changed its concert night to Tuesday because the city's merchants started remaining open on Thursday nights, the band's concert night since the late 1920's.

The fifth and final period extends from the early 1970's to the end of this study, 1980. In the latter year, the band was sixty years old, if we figure the date of its beginning from its first contract with the city under the band tax ordinance. Tha band's finances became somewhat stable; the Board of Control members were mostly bandsmen whose terms of office became longer.

We see, therefore, that most of the changes in the band were brought about by external factors such as size of the city's population, the character of the city's government, the band's budget, which was set by the city, changing importance of the band to the community, and the changing styles of music available. A few changes were due to internal factors, primarily the personalities of the band's directors, but also the influence of the Board of Directors or the Board of Control, and the increasing competence of the musicians.

The Band and the Community

Some form of town band has existed in Manhattan, Kansas, practically since the city's founding in 1855. During that time, many bands have come and gone. They existed to serve both the musical and social needs of the community--needs which may be analyzed by means of social theory. These organizations involved a large number of people in a common, pleasureable activity which gave a sense of prideful activity. They did this through providing entertainment, color, and focus at various public gathering, including parades, ceremonies, and regular concerts. The Manhattan Municipal Band has existed since 1920, but has changed its activities over the years as financial and social considerations have altered. The band has continued to exist when other communities abolished theirs because of a tradition of continuing high quality leadership and performance, popular choice of music, and continuing community desire to maintain the town band tradition.

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The Manhattan Nationalist

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Interviews

Betton, Matt. A Manhattan resident, former owner of Betton's Family Music Center. Telephone interview on May 3, 1980, November 11, 1982.

Bishop, Herbert. A resident of Manhattan and former Manhattan High School Principal. Telephone interview on April 8, 1980.

Bolton, Vaughn. A Manhattan resident. He is president of Musicians Union Local 169. Telephone interview on March 30, 1980.

Burkhard, Mrs. R. Kenneth (Maxine). A Manhattan resident and member of the band since the early 1950's. Interview in her home on February 27, 1980.

Burkhard, R. Kenneth. A Manhattan resident and member of the band since the early 1950's. Interview in his office on April 11, 1980.

Champ, M. Sgt. Marion A. (ret.). A relative of Anna Illingsworth. Interviews at his home in Junciton City, November 1, 8, 1982.

Conde, James. A Manhattan resident and owner of Conde's Music and Electric, Inc. Interview at his store on April 15, 1980.

Conner, Rex. A Lexington, Kentucky, resident and conductor of the Manhattan band in 1949. Telephone interview on April 20, 1980.

Duckwall, Mrs. A. L. (nee Aileen Ozment). An Abilene, Kansas, resident. She is a daughter of Burr Ozment. Telephone interview on May 1, 1980.

Gerlecz, Ada. A relative of Anna Illingsworth. Interviews at her home in Junction City on November 1, 8, 1982.

Haines, Joe D. A Manhattan resident, he was in the band in the early 1920's. Interview in his home on February 27, 1980.

Hill, Maurice. (Deceased) A Manhattan resident, he played in the band in the early 1920's. He was retired Chairman of the Board of (Manhattan) Home Savings and Loan Association. Interview in his office on April 9, 1980.

Honstead, William. A Manhattan resident and former member of the Board of Control. Interview in his office on February 27, 1980.

Moorman, Charles. A St. George, Kansas, resident, he was one of the first members of the band. Interviews in his home on February 24, 1980 and April 13, 1980.

Norvell, Lawrence, Director of the Manhattan Municipal Band since 1950. Interviews in his office on February 28, 1980, April 14, 1980, and April 23, 1980.

Parrish, Donald. A Manhattan resident. Member of the band since 1934 and member of the Board of Control from 1938 to 1972. Interviews in his office on February 22, 1980 and April 11, 1980.

Snodgrass, C. L. A Clay Center, Kansas, resident and conductor of the Clay Center Band. His father, Wayne, was the conductor before he was. Telephone interview on April 20, 1980.

Wallerstedt, Mrs. Robert (Betty). A Manhattan resident and former Chairman of the Board of Control. Interview in her home on March 20, 1980.

Woodman, Jack. A Manhattan resident, retired reporter for the Manhattan Mercury, and a nephew of R. H. Brown. Interview in his home on April 9, 1980.

Letters

All letters are to the present author unless otherwise noted.

Brown, Hoyt	December 22, 1982
Conner, Rex	Undated, ca. December 14, 1982
Duckwall, Mrs. A.L. (Aileen Ozment)	Undated, ca. December 10, 1982
	February 10, 1983
Feleay, Mrs. Paul (Marjorie Howenstine)	January 21, 1983
	March 2, 1983
Givens, Mrs. Jay (Doris McClung)	January 21, 1983
	February 16, 1983
Illingsworth, Mrs. Grace A., to F.W. Morgan	August 15, 1933
Loescher, Maida H. Archivist, Military Service	June 10, 1982
Parker, James. To State Senator Ronald Hein. In Senator Hein's office files, Topeka.	December 1, 1976

APPENDIX I

SELECTED DISSERTATIONS DEALING WITH BANDS

The numerous other dissertations, most of which are devoted to the curricula in elementary and secondary schools and colleges, which incidentally discuss bands, are not listed here. Also excluded are original compositions for band which served as dissertations.

Adams, Kermit Gary, "Music in the Oklahoma Territory: 1889-1907." Ph.D., North Texas State University, 1979.

Adkins, Martha Land. "The Status of Music Education in the Public Schools of Mississippi, 1979-80." Ph.D., University of Southern Mississippi, 1981.

Anderson, Thomas Jerome. "The Collegium Musicum Salem, 1780-1790: Origins and Repertoire." Ph.D., The Florida State University, 1976.

Anthony, Donald Allen. "The Published Band Compositions of John Barnes Chance." Mus. Ed. D., University of Southern Mississippi, 1981.

Anthony, Johnny. "Student Perceptions of Factors Related to Discontinuance from Iowa Public High School Band Programs in Districts of 10,000 or More Students." Ph.D., The University of Iowa, 1974.

Arnold, Edwin Paul. "Patterns of Motion and Soundpower: Their Significance to the School Marching Band." Ed. D., University of Houston, 1981.

Baggett, George Edward. "The Status of Secondary Instrumental Music Education (Band and Orchestra) in the State of Arkansas, 1970." D.M.E., The University of Oklahoma, 1974.

Barrow, Gary Wayne. "Colonel Earl D. Irons: His Role in the History of Music Education in the Southwest to 1958." Ph.D., North Texas State University, 1982.

Berdahl, James Nilson. "Ingolf Dahl: His Life and Works." Ph.D., University of Miami, 1975.

Bly, Leon Joseph, "The March in American Society. Ph.D. University of Miami, 1977.

Breda, Malcolm Joseph. "Hale Smith: A Biographical and Analytical Study of the Man and His Music." Ph.D., University of Southern Mississippi, 1975.

Bruning, Earl Henry, Jr. "A Survey and Handbook of Analysis for the Conducting and Interpretation of Seven Selected Works in the Standard Repertoire for Wind Band." D.A., Ball State University, 1980.

Bufkin, William Alfred. "Unions Bands of the Civil War (1862-1865): Instrumentation and Score Analysis." Ph.D., Louisiana State University, 1973.

Bullock, Jack Arlen. "An Investigation of the Personality Traits, Job Satisfaction Attitudes, Training and Experience Histories of Superior Teachers of Junior High School Instrumental Music in New York State." Ph.D., University of Miami, 1974.

Caldwell, Victor Kenneth. "Marching Band Fundamentals as a Course of Study." Ed.D. Arizona State University, 1976.

Camus, Raoul Francois. "The Military Band in the United States Prior to 1934." Ph.D., New York University, 1969.

Canty, Dean Robert. "A Study of the Pasodobles of Pascual Marquina: Including a Brief History of the Spanish Pasodoble and Specific Analysis of the Pasodobles of Marquina with Regard to Establishing Interpretive Performance Practices of Pasodobles from Three Established Categories (Volumes I and II). D.M.A. University of Texas at Austin, 1980.

Carpenter, Kenneth William, "A History of the United States Marine Band." Ph.D., Northwestern University, 1970.

Cossaboom, Sterling Page. "Compositional and Scoring Practices for Percussion in Symphonies Written for Concert Band: 1950-1970." Ph.D., University of Connecticut, 1981.

Christianson, Edward R. "A Course of Study for the High School Band." Ed. D., University of North Dakota, 1982.

Cole, Ronald Fred. "Music in Portland, Maine, from Colonial Times Through the Nineteenth Century." Ph.D., Indiana University, 1975.

Compton, Benjamin Richard. "Amateur Instrumental Music in America, 1965 to 1810." Ph.D. Louisiana State University, 1979.

Daniel, Joe Rayford. "The Band Works of James Clifton Williams." Ph.D., University of Southern Mississippi, 1981.

Disharoon, Richard Alan. "A History of Municipal Music in Baltimore, 1914-1947." Ph.D., University of Maryland, 1980. "The research reveals that municipal music activities began in 1914 with a government appropriation for a municipal band."

Evans, Lee. "Morton Gould: His Life and Music." Ed.D., Columbia University Teachers College, 1978.

Edward, Thomas Joseph, "A History of Music Education in the District of Columbia Public Schools from 1845 to 1945." D.M.A., Catholic University of America, 1975

Ficca, Robert Joseph. "A Study of Slavic-American Instrumental Music in Lyndora, Pennsylvania." Ph.D., University of Pittsburgh, 1980.

Franklin, James Odes. "Attitudes of School Administrators, Band Directors, and Band Students Toward Selected Activities of the Public School Band Program." Ed.D., Northwestern University, 1979.

Gambill, Tommie G. "Contemporary Editions of Nineteenth Century Wind Band Literature." Ph.D., Florida State University, 1979.

Gay, James Richard. "The Wind Music of Felix Vinatieri, Dakota Territory Bandmaster." D.A., University of Northern Colorado, 1982.

Gregory, Earle Suydam. "Mark H. Hindsley: The Illinois Years." Ed.D., University of Illinois at Urbana-Champaign, 1982.

Hancock, Paul Carroll. "A History of Music Education in Nashville and Davidson County Public Schools: Local Reflections of National Practices in Music Education." Ed.D., George Peabody College for Teachers, 1977.

Hansford, James Irwin, Jr. "D. O. ('Prof') Wiley: His Contributions to Music Education, 1921 to 1963." Ph.D., North Texas State University, 1982.

Hartenberger, Aurelia Winifred. "Selected Aspects of the Historical, Psychological and Philosophical Principles of Instrumental Music Education in American Secondary Schools: A Secondary Band Curriculum." Ed.D., Washington, University, 1981.

Haynie, Jerry Thomas. "The Changing Role of the Band in American Colleges and University 1900 to 1968." Ph.D., George Peabody College, 1971.

Hebert, Joseph Gilbert, Jr. "Music Theory Instruction as Incorporated in High School Instrumental Ensemble Rehearsals in New Orleans, Louisiana." Ph.D., University of Southern Mississippi, 1978.

Hodges, Donald Albert. "The Effects of Recorded Aural Models on the Performance Achievement of Students in Beginning Band Classes." Ph.D. The University of Texas at Austin, 1974.

Holz, Ronald Walker. "A History of the Hymm Tune Meditation and Related Forms in Salvation Army Instrumental Music in Great Britain and North America, 1880-1980. (Parts I and II)." Ph.D., University of Connecticut, 1981.

Hough, Robin Zemp. "Opera and the Eighteenth Century Wind Band, a Lecture Recital, Together with Three Recitals of Selected Works of C. P. E. Bach, B. Britten, D. Buxtehude, J. H. Fiocco, R. Malipiero, A. Marcello, W. A. Mozart, F. Poulenc, G. Schuller, R. Schumann, and A. Vivaldi." D.M.A., North Texas State University, 1976.

Hunt, Charles B. "The American Wind Band: Its Function as a Medium of Contemporary Music." Ph.D., University of California at Los Angeles, 1949.

Israel, Brian Matthew. Part I: Symphony No. 2 for Orchestra. (Original Composition). Part II: "Form, Texture, and Process in the Symphonies for Wind Ensembles by Alan Hovhaness." D.M.A., Cornell University, 1975.

Johnson, James Sowers. "The Identification of Wind-Band Excerpts Suitable for Developing Essential Conducting Competencies for First-year High School Band Directors." Ph.D., University of Iowa, 1978.

Jolly, Kirby R. "Edwin Franko Goldman and the Goldman Band." Ph.D., New York University, 1971.

Le Clair, Paul J. "The Francis Scala Collection: Music in Washington, D. C. at the Time of the Civil War." Ph.D., Catholic University, 1973.

Lecroy, Hoyt Franklin. "Percussion Techniques in Original Music for Band." Ph.D., University of Southern Mississippi, 1978.

Lentczner, Bennett. "Guidelines and Models for Score Preparation of Atonal Band Literature." D.A., Ball State University, 1977.

Mann, Paul Louis, Jr. "Personality and Success Characteristics of High School Band Directors in Mississippi," Ph.D., University of Southern Mississippi, 1979.

Mayer, Francis N. "A History of Scoring for Band." Ph.D., University of Minnesota, 1957.

Mayson, William Augustus, Jr. "Organizing The Instrumental Music Ensemble Library with the Aid of a Machine-Assisted System." D.M.A., Ohio State University, 1982.

McCarrell, Lamar. "A Historical Review of the College Band Movement from 1875 to 1969." Ph.D., Florida State University, 1971.

McCormick, David S. " A History of the U. S. Army Band to 1946." Ph.D., University of Minnesota, 1957.

Michaelson, Jerrold Max. "A History of Bands in Marquette, Michigan." Ph.D., University of Florida, 1981.

Milburn, David Allen. "The Development of the Wind Ensemble in the United States (1952-1981)." D.M.A., Catholic University of America, 1982.

Milton, Garon Killion. "The Effects of Selected Factors on The Choice of Freshmen Instrumentalists in Small Colleges to Participate or Not Participate in the College Concert Band." Ph.D., Ohio State University, 1982.

Mitchell, Jon Ceander. "Gustav Holst: The Works for Military Band." Ed.D., University of Illinois at Urbana-Champaign, 1980.

Morosic, Donald Grant. "Wind Band Conducting, A Manual of Baton Technique for Beginning Conductors." D.A., University of Northern Colorado, 1978.

Mountford, Richard Dean. "Significant Predictors of College Band Participation by College Freshmen and High School Band Experience." Ph.D., Ohio State University, 1977.

Nail, James Isaac. "The Concept of Developing Variations as a Means of Producing Unity and Variety in Schoenberg's Theme and Variations, op. 43A." D.M.A., University of Texas at Austin, 1978.

Nicholls, William Dale. "Factors Contributing to the Commissioning of American Band Works Since 1945." D.M.A., University of Miami, 1980.

Obata, Yoshihiro. "The Band in Japan From 1945 to 1970: A Study of its History and the Factors Influencing its Growth During this Period." Ph.D., Michigan State University, 1974.

Olsen, Kenneth Elmer. "Yankee Bands of the Civil War." Ph.D., University of Minnesota, 1971.

Olson, Ellis Eric. "A Comparison of the Effectiveness of Wind Chamber Music Ensemble Experience with Large Wind Ensemble Experience." D.M.A., University of Southern California, 1975.

Osterhout, Paul Ragatz. "Music in Northampton, Massachusetts to 1820." Ph.D., The University of Michigan, 1978.

Ostling, Acton Eric, Jr. "An Evaluation of Compositions for Wind Band according to Specific Criteria of Serious Artistic Merit." Ph.D., University of Iowa, 1978.

Pace, Don Mac. "The Arts in Jackson, Mississippi: A History of Theatre, Painting, Sculpture, and Music in the Mississippi Capital Since 1900. Ph.D., University of Mississippi, 1976.

Paulding, James E., "Paul Hindemith (1895-1963): A Study of his Life and Works." Ph.D. The University of Iowa, 1974.

Pittman, Daniel Sayle, Jr. "Percy Grainger, Gustav Holst, and Ralph Vaughan Williams: A Comparative Analysis of Selected Wind Band Compositions." D.M.A., Memphis State University, 1979.

Podrovsky, Rosagitta. "A History of Music Education in the Chicago Public Schools " Ph.D., Northwestern University, 1978.

Pontious, Melvin Floyd. "A Profile of Rehearsal Techniques and Interaction of Selected Band Conductors." Ed.D., University of Illinois at Urbana-Champaign, 1982.

Price, Robert Bates. "A History of Music in Northern Louisiana Until 1900." D.M.A., Catholic University of America, 1977.

Raines, Jean Lee. "Burnet C. Tuthill: His Life and Music." Ph.D., Michigan State University, 1979.

Riddle, Peter H. "The Evaluation of Band Music for Beginning Instrumental Performers: A Competency-Based Approach. Ph.D., Southern Illinois University at Carbondale, 1974.

Rouintree, James Paul. "A Theoretical Position for the Development of Musical Learning Experiences for Bands." Ed.D., University of Illinois at Urbana-Champaign, 1975.

Sagen, Dwayne Paul. "The Effects of Recorded Aural Models on the Ensemble Performance Skills of a University Concert Band." Ph.D., University of Iowa, 1978.

St. Cyr, Alfred William. "Evaluative Criteria for Band, Orchestra, Chorus." Ph.D, Boston College, 1977.

Sandman, Susan Marie Goertzel. "Wind Band Music Under Louis XIV: The Philidor Collection. Music for the Military and the Court." Ph.D., Stanford University, 1974.

Scagnoli, Joseph Richard. "The Status of Band Programs in Public Senior High Schools in The State of New York." Ed.D, Syracuse University, 1978.

Smart, Ronald Edwin. "Ralph E. Bush: A Biography." D.M.A., University of Southern California, 1974.

Smith, Lamar. "A Study of the Historical Development of Selected Black College and University Bands as a Curricular and Aesthetic Entity, 1867-1975." Ph.D., Kansas State University, 1976

Sochinski, James Richard. "Instrumental Doubling and Usage in Wind-Band Literature, 1980-1966." Ph.D., University of Miami, 1980.

Spradling, Robert Ledford. "The Effect of Timeout from Performance on Attentiveness and Attitude of University Band Students." Ph.D., Florida State University, 1980.

Stacy, William Barney. "John Phillip Sousa and His Band Suites: An Analytic and Cultural Study." D.M.A., University of Colorado, 1972.

Tiede, Clayton Howard. "The Development of Minnesota Community Bands During the Nineteenth Century." Ph.D., University of Minnesota, 1971.

Tipps, Alton Wayne. "Harold B. Bachman, American Bandmaster - His Contributions and Influence. Ph.D., The University of Michigan, 1974.

Tuttle, William Joel. "Karl Korte's Concerto for Piano and Winds. A Guide to the Solution of Interpretive and Performance Problems Through Analysis." D.M.A., The University of Texas at Austin, 1977.

Vogan, Nancy Fraser. "The History of Public School Music in the Province of New Brunswick, 1972-1939." Ph.D., University of Rochester, Eastman School of Music, 1979.

Wadsworth, Dennis Brian. "An Appraisal of the Status of Public School Music in the State of Iowa." Ph.D., Northwestern University, 1981.

Wahl, Ralph Victor. "Mixed-Wind Chamber Music In American Universities." A. Mus.D., The University of Arizona, 1977.

Wallace, Stephen Charles. " A Study of High School Band Directors' Ability to Discriminate Between and Identify Modern Cornet and Trumpet Timbres." D. Ed., Pennsylvania State University, 1979.

Watkins, Clifford Edward. "The Works of Three Selected Band Directors in Predominantly Black American Colleges and Universities." Ph.D., Southern Illinois University at Carbondale, 1975

Weber, Calvin E. "The Contribution of Albert Austin Harding and His Influence on the Development of School and College Bands." Ed.D., University of Illinois at Urbana-Champaign, 1963.

Welch, Myron D. "The Life and Work of Leonard Falcone with Emphasis on His Years as Director of Bands at Michigan State University, 1927 to 1967." Ed.D., University of Illinois at Urbana-Champaign, 1973.

White, Julian Earl. "Contemporary Marching Concepts as Applied by Selected College and University Bands in the United States." Ph.D., Florida State University, 1979.

Wilson, Gilbert E. "H. A. Vandercook, the Teacher." D.M.A., University of Missouri at Kansas City, 1970.

Yarberry, Glen Allen, "An Analysis of Five Exemplary College Band Programs." D. Ed., The Pennsylvania State University, 1974.

APPENDIX II

THE KANSAS BAND LAW

CHAPTER 109

AUTHORIZING THE CREATION OF A MUNICIPAL BAND FUND, AND LEVYING A TAX THEREFOR

Senate Bill No. 182

AN ACT relating to the levying of tax in cities of the second class for the purpose of creating a "municipal band fund" and providing for an election for this purpose.

Be it enacted by the Legislature of the State of Kansas:

SECTION 1. The mayor and council or mayor and commissioners of any city of the second class, and it is hereby made their duty to levy a tax on all property in such cities, of two-tenth of one mill, or such part thereof as may be petitioned for, per annum, on each one dollar assessed valuation, for use in the maintenance of a municipal band to give free musical concerts for the benefit of the people. All money received from such levy shall be paid into a special fund to be known as "the municipal band fund" but the mayor and council or mayor and commissioners shall not appropriate any moneys out of such fund for the use and benefit of any band until the conductor or manager of such band shall have first entered into written contract with such city for public concerts, at such times and places and under such regulations as shall be provided in such contract, and no voluntary donation or contribution shall be made out of said fund to any such organization in any manner whatever.

SEC. 2. The provisions of this act shall not apply in any city of the second class until approved by the majority of electors of said city at a special or general election called in response to a petition signed by at least ten percent of the qualified voters of said city.

The question shall be on the ballot in the following form: "Shall the city of _____ levy a tax of _____ mills for the creation of a 'municipal band fund'?" and shall be voted for or against as is provided by law in other such cases. A majority of the voters voting thereon shall be sufficient to carry the provisions of this law into effect in said city.

SEC. 3. This act shall take effect and be in force from and after its publication in the official state paper.

Approved March 7, 1917.
Published in official state paper March 10, 1917.

THE IOWA BAND LAW

CHAPTER 37

MUNICIPAL BAND FUND

H. F. 479

AN ACT to authorize a tax levy in cities and towns for the purpose of providing a fund for the maintenance or employment of a band for musical purposes, and providing for submission of the question of the levying of a tax for such purpose to the voters of such cities and towns.

Be it enacted by the General Assembly of the State of Iowa:

SECTION 1. Levy for municipal purposes. Cities having a population of not over forty thousand (40,000) and towns, howsoever organized and irrespective of their form of government, may, when authorized as hereinafter provided, levy each year a tax of not to exceed two (2) mills for the purpose of providing a fund for the maintenance or employment of a band for musical purposes.

SEC. 2. Petition. Said authority shall be initiated by a petition signed by ten per cent (10%) of the legal voters of the city or town, as shown by the last regular municipal election. Said petition shall be filed with the council or commission and shall request that the following question be submitted to the voters, to wit: "Shall a tax of not exceeding (here insert number) mills be levied each year for the purpose of furnishing a Band Fund?"

SEC. 3. Submission to election. When such petition is filed, the council or commission shall cause said question to be submitted to the voters at the first following general municipal election.

SEC. 4. Duty to levy tax. Said levy shall be deemed authorized if a majority of the votes cast at said election be in favor of said proposition, and the council or commission shall levy a tax sufficient to support or employ such band not to exceed two (2) mills on the assessed valuation of such municipality.

SEC. 5. Revocation of authority. A like petition may at any time be presented to council or commission asking that the following proposition be submitted, to wit: "Shall the power to levy a tax for the maintenance or employment of a band be cancelled?" Said submission shall be made at any general municipal election as heretofore provided, and if a majority of the votes cast be in favor of said question, no further levy for said purpose shall be made.

SEC. 6. Disposition of funds. All funds derived from said levy shall be expended as set out in section one hereof by the council or commission.

SEC. 7. Publication clause. This act being deemed of immediate importance shall take effect and be in force from and after its

publication in the Des Moines Register and the Des Moines Capital, both newspapers published in Des Moines, Iowa.

Approved March 17, A.D. 1921

I hereby certify that the foregoing act was published in the Des Moines Register and the Des Moines Capital March 18, 1921.

W. C. Ramsay, Sectetary of State

APPENDIX III

MEMBERS OF THE BOARD OF CONTROL

Board of Directors
1919-1926(?)

NAME, INSTRUMENT	OFFICE, YEARS	OCCUPATION
H. Heynen, TU[1]	President-manager 1919	Union Pacific stationmaster
Dr. Don H. Wagaman	Secretary-treasurer 1919	Physician(?)
Ed Osborn	Manager 1920-1923(?)	Barber
L. T. Jones, TU	1920-1923(?)	
Carl Haterius	1920-1921	City editor, Daily Nationalist
J. H. Maxwell, TB	ca. 1924-1926	Money order clerk, Post Office
Fritz Florell, TB	ca. 1924-1926	Architect, Mont Green Construction Co.

Board of Control
1937-date

Lyle Downey, BH	Chairman 1937-1945	Director of Bands, KSC
Donald Parrish, CL	Secretary 1937-1948 Chairman 1949-1958 Member 1959-1972	Chemist, KSC since 1943; earlier at Manhattan High School
Clarence P. Howenstine, BH	Conductor 1923 Assistant conductor 1924-1943(?) Member 1937-1943	Printer, KSC

(The above, together with Brown, constituted the original Board of Control)

Clarence C. (Bud) Kilker, AS	Member 1945-1948	Junior high school principal Director, Chamber of Commerce

Paul Ragland, AS	Secretary 1949-1950	City Clerk
Lud Fiser	Member 1949-1954	Director, Chamber of Commerce
Frank Anneberg	Member 1950-1969	Director, City Recreation Commission
F. P. Eshbaugh	Secretary 1951-1953(?)	KSC Extension Service
Harley M. McFadden, TP	Member 1950-1952	Barber
Harold Kugler	1954	
Mrs. Robert (Betty) Wallerstedt	Chairman 1959-1966 Member 1956-1972	Manager, Campbell's, Woodward's
V. E. (Pete) Bates	Member 1958-1959(?)	Realtor
S. Tom Parker	Chairman 1967-1969(?)	Director, Computing Center, Math Department, KSU
Donald I. Brewer	Member 1971-1972	Radio and Television, KSU
William Honstead	Chairman 1972, 1977 Secretary 1973-1975 Member 1976, 1978-date	Engineering Experiment Station KSU Foundation
Ben E. Brent, TP	Chairman 1973-1974 Member 1975-date	Animal Science, KSU
Bradford G. Blaker, TB	Chairman 1975 Member 1972-1974, 1976-date	Photographer

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Source: Daily Nationalist and Mercury, dates given in text.
Board of Control "Minutes" for years 1937 on, except that 1954-1957, 1963-1966, and 1970-1971 are missing. Three-member board, 1937-1949; five members 1950-1972; three members 1973-date. The Board has had seventeen total known members over the years 1937-date, of which one was a woman; eight were KSU employees, two were city employees or officials, and seven were in private business or the professions; seven were in the band.

1 BH = Baritone horn; CL = Clarinet; AS = Alto saxophone; TP = Trumpet; TB = Trombone; TU = Tuba

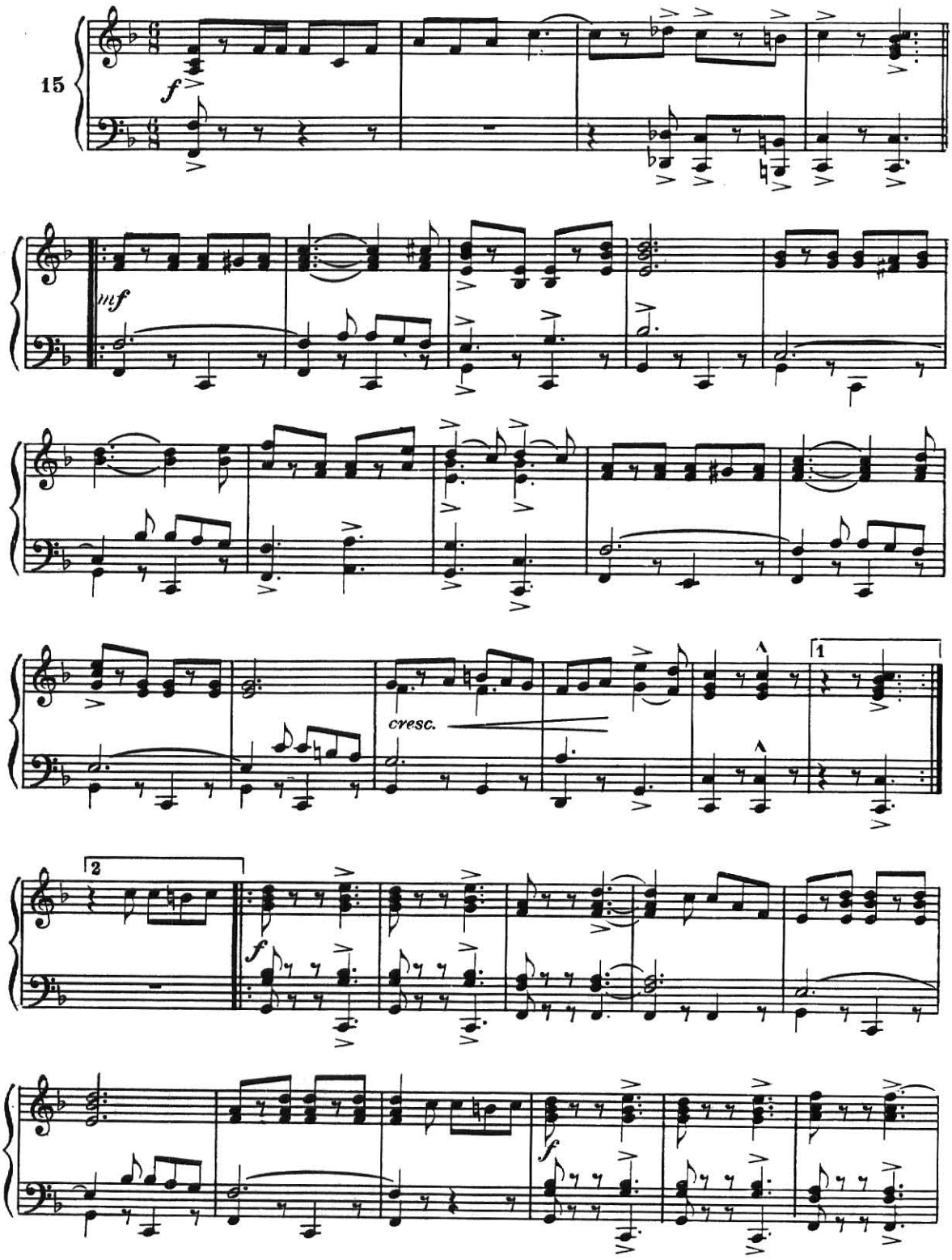
Dedicated to Major Geo. W. Landers, founder of the Iowa Band Law

The Iowa Band Law

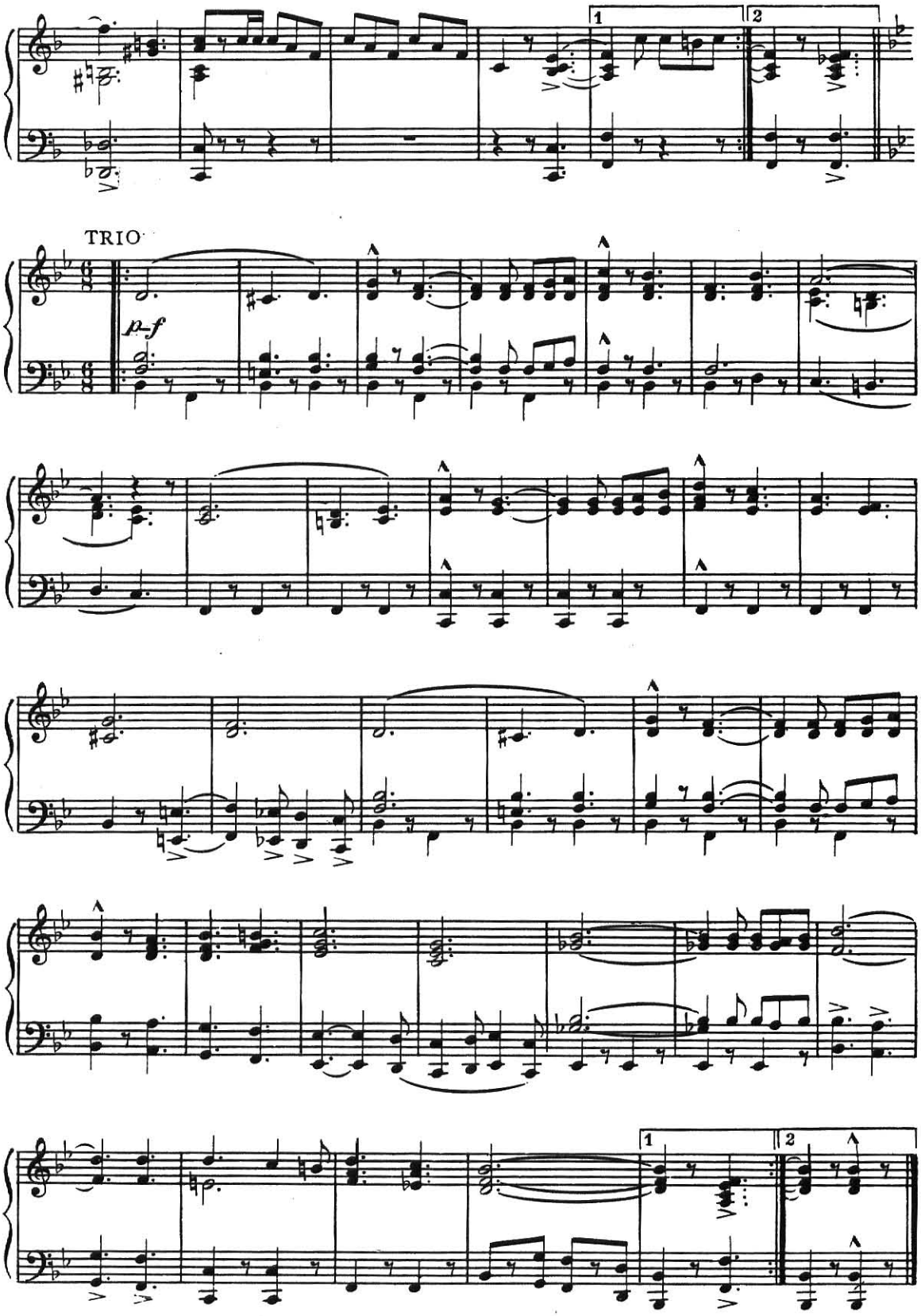
MARCH

Conductor

K. L. KING



Conductor



The Iowa B.L. 2

Courtesy Robert Barnhouse Jr., C. L. Barnhouse Company, Oskaloosa, Iowa 52577.

APPENDIX V

CONCERT PROGRAMS

Clark

This, the first concert of the season, was given at 8 p.m. in front of the Riley Country Courthouse, presumably on the horsedrawn band wagon rented from Reliable Transfer and Storage, on Thursday, June 18, 1919.[1]

March	Viking March	King
Overture	Enchantress	Dalbey
Waltz	Spirit of the Dance	Holmes
Serenade	A Night in June	King
Waltz	Beautiful Ohio	Earl
March	Our Colonel	Vander Cook

This concert was given at 8:15 p.m. on Friday, August 22, 1919. The concert of the previous night had been postponed.[2]

March	Minstrel Days	Holmes
Overture	Dramatique	Dalbey
March	Adalid	Hall
Waltz	Among the Lillies	Duble
March	Our Colonel	Vander Cook
Serenade	The Old Church Organ	Chambers
Overture	National Medley Overture	Losey
March	Wolverine Limited	England

1 DN, June 17, August 21, 1919.
2 DN, August 21, 1919.

Ozment

"The Municipal band will play at the Community House Sunday afternoon at 3 p.m. It will be the second concert for April. Burr Ozment will conduct."[3]

This is the first concert program printed in the newspaper with Ozment conducting.

March	Gloria	Losey
Overture	The Amazon	Kiesler
Selection	Tannhauser [sic]	Wagner
Patrol	The Blue and Grey Patrol	Dalbey
	Evening Idyls	Barnhouse
Horn Trio	Visions	Hays
	Grand American Fantasia	Bendix
	The Star Spangled Banner	

This program was played by the Manhattan Municipal Band on Thursday April 28, 1921.[4]

March	Gentry's Triumphal March	Jewell
Overture	The Golden Dragon	King
Waltz	Among the Lillies	Duble
One-Step	O-HI-O	Bryan
One-Step	My Mammie	Donaldson
Caprice	Goodland Glide	Holmes
Selection	The Grass Widow	Hirsch
March	Gloria	Losey
	The Star Spangled Banner	

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3 DN, April 24, 27, 1920.
4 DN, April 27, 1920

Illingsworth

This program was played on September 1, 1921.[5]

March	From Tropic to Tropic	Alexander
Overture	Dramatique	Dalbey
One-Step	Me-ow	Kaufman
Popular	Celebrated Minuet	Paderewski
Waltz	Language of the Soul	Scouton
Fox Trot	All for You	Johnson
Intermezzo	Arabian Nights	King
March	Hamiltonia	Illingsworth

This program was played on May 18, 1922.[6]

The Golden Jubilee	Jewell
A Passing Fancy	Jewell
Miss Trombone	Fillmore
Barcelona	Wheeler
Amarosa	Navarro
Roselen	Jewell
Dreams of Idela	Willis
Trombone Smiles	Jewell
The Westerner	Jewell

This is quite close to an all-Jewell program. Concerts of works by one composer were popular at this time. All Karl King concerts, for instance, were played throughout the country. Frederick Alton Jewell was a circus band musician and leader in the early twentieth century. He also had his own publishing house and directed several municipal and high school bands. He wrote at least fifty marches including E Pluribus Unum and Gentry's Triumphal, as well as various other works for band.[7]

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5 DN, September 1, 1921.
6 DN, May 17, 1922.
7 Berger, Band Encyclopedia, p. 116.

Howenstine

On July 12, 1923, the band played the following program under Howenstine.[8]

March	Mid Shot and Shell	Heckman
Overture	Cloth of Gold	Jewell
One-Step	Old Fashioned Garden	Porter
Overture	Bowl of Pansies	Reynard
Fox Trot	Peggy Dear	Arheinn
Overture	Sunshine	Jewell
March	The Artillery	Scott
Serenade	At Evening Time	Jewell
Waltz	One, Two, Three, Four	Lake
March	Lights Out	McCoy

On July 26, 1923, the band played the following program under Howenstine.[9]

March	Golden Jubilee	Wells
Overture	Bridal Rose	Lavallée
Fox Trot	All Muddled Up	Weinrich
Waltz	My Buddy	Donaldson
Caprice	A Woodland Glade	Holmes
March	Minstrel Days	Holmes
Selection	The Sunny South	Lampe
Waltz	Life's Dream	Buhals
March	The Wolverine	Englund

8 DN, July 11, 1923.
9 DN, July 24, 1923.

Brown

This program was played at 4 p.m. Sunday, August 7, 1925.[10] At this time, Brown had been leading the band officially for nearly two seasons.

March	The Joker	Lake
Overture	Russian Melodies	Seredy
Selection	Rose Marie	Friml
Trombone Solo	Italian Romance	Bohn
	Alfred Thompson, soloist	
Selection	Carmen	Bizet
Indian Novelty	Seminola	King
Medley	All Hits	Sciacca
March	Gloria	Losey
	The Star Spangled Banner	

This program was played at 8 p.m. on Thursday, August 10, 1945.[11] At this time Brown had led the band twenty-one years.

	The Star Spangled Banner	
Song	There's Something About a Soldier	Gay
Waltz	Wedding of the Winds	Hall
Overture	The Scarlet Mask	Zameckik
Popular	Begin the Beguine	Porter
Three South American Dances		
Rhumba	Siboney	Lecuona
Tango	Del Prado	Flood
Mexican	On the Alamo	Jones
March	Knightsbridge March	Coates
Popular	The Song is You	Kern
Traditional	Auld Lang Syne	King

10 DN, July 31, 1925.
11 Merc, August 9, 1945.

Conner

Rex Conner's first concert was not given in its entirety by the Mercury.

> The opening concert of the municipal band will be played Thursday evening at the city park pavilion under the baton of Rex A. Conner. This is the first time in nearly a quarter of a century that Harry Brown will not be conducting. He retired earlier this year due to his health.
>
> A variety of musical selections will feature the concert including a delightful arrangement of several American folk tunes. The selection "American Folk Rhapsody" consists of such melodies as "Shantyman's Life."
>
> The band has also prepared a novelty number for the entertainment of the children from seven to 70. This selection "The Little Brown Jug Goes to Town" will feature Tommy Foster on the piccolo. Another feature will be a march written by Johnson [sic] Strauss, the great waltz king. "Persian March" is written with all the character and descriptiveness of composer's greater known works and is delightful for both the performers and the listeners.[12]

Because reporting on Conner's programs is so spotty, a list of all of the numbers that the Mercury published will be listed instead of a single, complete program.

	Suite [No.2] in F	Gustav Holst
	Sword Dance; Dance of the Rose Maidens	Khachaturian
Spanish march	Aguero	Franco
Drum solo	Calfskin Calisthentics	David Bennett
	Ralph Nevins, KSC faculty, solo	
	Brass Pageantry	Eric Osterling
	Yankee Doodle	Morton Gould, arr
Medley	Tea for Two	Vincent Youmans
	I Love a Parade	Harold Arlen
	Dancing in the Dark	Kenneth
March	Purple Carnival	Alford
Popular Selections	Crusin' Down the River	Robert M. Beadell & Nell Tollerton
	Sunflower	
	Red Roses for a Blue Lady	Sid Tepper and Roy Bennett
March	St. Louis Blues March	W.C. Handy
	Youth Triumphant	Henry Hadley
Percussion solo	Enchanted Chimes	
	Betty Lovell, Vibraphone solo	

12 Merc, May 31, 1949.

Norvell

Norvell's first program with the band was on June 1, 1950.[13]

March	High School Cadets	Sousa
	American Rhapsody	Long
Popular	Night and Day	Cole Porter
March	On the Mall	Goldman
Overture	"Sunday Morning at Glion" from By the Lake of Geneva	Bendel
Patrol	American Patrol	Meacham
	Adoration	Borowski
Hymn	Onward, Ye Peoples	Sibelius
Popular	When You're Away	Victor Herbert
March	Semper Fidelis	Sousa

On June 20, 1967, the band presented this program.[14]

March	The Sentry Boy	John Cacavas
Overture	Peter Schmoll	von Weber
	Waltz Scenario	Cacavas
Trumpet trio	Bugler's Holiday Trio: Byron Burleson, Rick Stitzel, Terry Moore	Leroy Anderson
Transcription	Prelude and Fugue in A-flat	Bach
March	Thunder Song	Finlayson
	River Jordan	Whitley
Popular selection	April in Paris	Duke
Bolero	Bolero for Band	Glenn Osser
Vocal solo	Stout Hearted Men Soloist: Paul Brown	Romberg
March	Americans We	Henry Fillmore

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13 Merc, May 31, 1950.
14 From Norvell's private collection of programs.

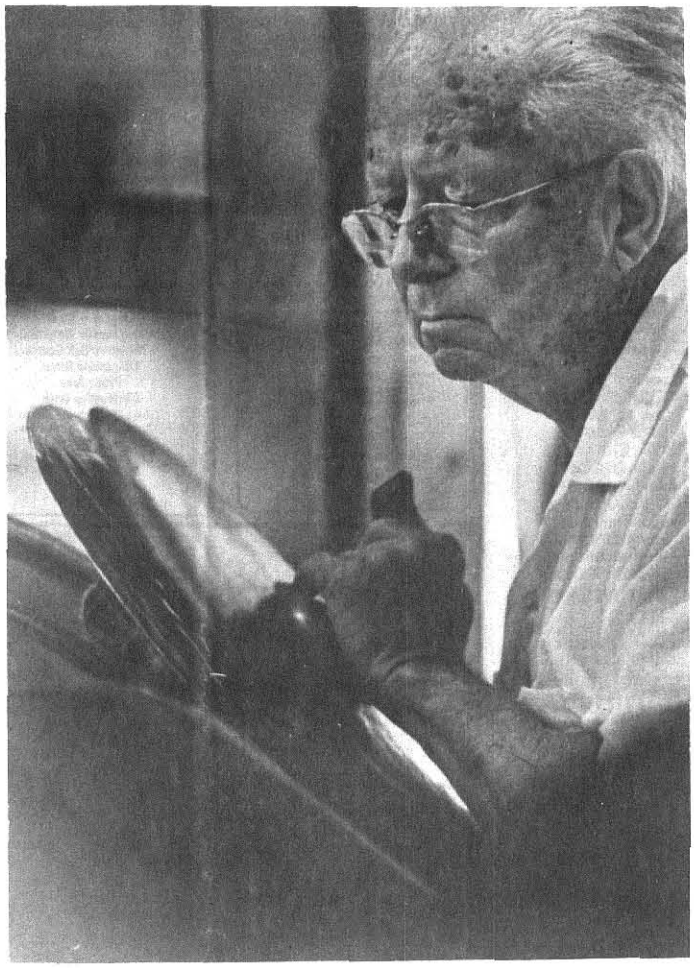
Norvell (continued)

On June 30, 1981, the band presented this program.[15]

Citation March	Claude Smith
Second American Folk Song Rhapsody	Clare Grundman
If Thou Be Near	J. S. Bach (actually by G. H. Stoelzel)
Adagio and Tarantella for Clarinet	Ernesto Cavallini
Carousel selections	Richard Rodgers
Manhattan Beach March	Sousa
Swinging Songs of Yesterday	Bob Lowden, arr.
Bandolero	Glenn Osser
"I Could Have Danced All Night" from My Fair Lady	Frederick Loewe
Tailgate Breakaway	Lloyd Conley
Them Basses	G. H. Huffine

15 Merc, June 29, 1981

Charles Moorman and a young student in a lesson in 1983. Photo by Scott Williams. Courtesy The Kansas State Collegian.



Charles Moorman during a Manhattan Municipal Band Concert in June, 1981. Photo by Rod Mikinski. Courtesy The Manhattan Mercury.

PLATE X Charles Moorman

APPENDIX VI

ALUMNI DRUMMER ACCENTS CITY'S MUSICAL HISTORY[1]

He's a part of Manhattan history. His name is associated with a music scholarship, K-State's alumni band, Manhattan's Municipal Band and the "oldest band member award."

Charlie Moorman, a K-State alumnus, former public school music teacher and professional drummer, can often be found in McCain Auditorium, talking to students and faculty about music and teaching. He also frequents downtown Manhattan, where through private music lessons, he continues his 50-year teaching profession.

"About six years ago, I resigned from the 'oldest band member award' contest because nobody had a chance with me around. Since I plan on being around for another 20 or so years, I thought I'd give someone else a break," Moorman said.

However, the alumni band has set up a scholarship in Moorman's name.

Born in Smith Center in December 1902, Moorman's family moved to Manhattan when he was three. He was educated in Manhattan's public schools and later at K-State (then the Kansas State Agricultural College).

"I went to grade school where the junior high is now. The junior high and high school were under the same roof back then," Moorman said. After his graduation in 1921, he began college the following fall.

"This is my alma mater, and I have played in the alumni band ever since I graduated."

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1 Candida Massimino, Kansas State Collegian, April 14, 1983. Courtesy of the Collegian.

Moorman's musical career began in Manhattan, and job opportunities have led him all over the country. He is a founding member of the Manhattan Municipal Band and is a regularly featured soloist.

"Before the first World War, the Boy Scouts wanted to form a fife and drum corps. It must have been 1915. I was the biggest of the bunch, so I got the bass drum to carry. During the war, we would play at the train depot for the troops who would pass through.

"About that time, we were trying to get a city band together. The college director suggested that we boys get a petition going to raise a band tax. Well, soon after, the law was passed. That's how the present city band got started. I'm the only founding person left," Moorman said.

Moorman played in Manhattan theaters in the 1920's.

"There was the Marshall Theatre in the building where (J. C.) Penney's is now. The Marshall showed silent films, and I played in the orchestras that accompanied them. The theater also had road shows and vaudeville," Moorman said.

During the Depression, talking pictures became popular, putting many orchestras out of work.

"At that time I was doing a lot of concert work with symphonies and bands, and I tell you, it's a lot nicer being in the inside looking out than on the outside looking in," Moorman said.

He was working at a time when many musicians were unemployed.

"It was a bad time. Thousands of men were out of work with nothing to do. I'd go down to Florida in the winter months because there were still jobs to be had there, and I played with some circuses. There were so many good musicians out of work because of the Depression and talkies. . . . I was just lucky," Moorman said.

During World War II, Moorman played with the Denver Symphony. He left Colorado after the war, moving to Oregon where he taught for many years. After retiring there, temporarily, he moved back to Manhattan.

"I never dreamed of staying here, but I got so much work, I couldn't afford not to," he said.

Moorman's first job teaching in public schools was in Goodland in 1934. The average teaching salary in Kansas at the time was between $60 and $90 a month. His next job was in Steamboat Springs, Colorado.

"I started out with 12 students, and by October that number had dwindled down to six. Nobody liked coming after school for band because of the great amount of snow. One day I realized these kids were born with skis on their feet, so I asked the students to bring their skis to band, and we would do marching band formations outside. By Christmas I had 65 students in my band," Moorman said.

After a long career as a formal educator, Moorman has continued to teach. He now gives students private instruction, usually drum lessons, at a downtown music shop and in homes. He specializes in working with beginning players. In addition, he is continuing his own education at K-State, taking a percussion methods class.

"I enjoy classes here. I believe they knock the cobwebs out of my head. Teachers are going out more prepared than we did years ago. But, of course, if they hadn't made progress in 50 years, something would be wrong," he said.

Moorman, who met his wife while he was playing in an orchestra at a dance, described a family "curse."

"There is this curse, and all you have to do to get it is make me mad. It is something you don't want. . . .May all of your children be drummers. Mine are," Moorman said.

APPENDIX VII

Karl W. Hofer

Karl W. Hofer (1877-1934) was an avid bandsman who exhibited great enthusiasm and helpfulness with bands in Manhattan for many years. During Brown's leadership, in addition to playing cornet, he was the band's publicity manager, a post he probably created for himself. In this capacity, he wrote reviews of the concerts and articles on the band and gave interviews on the band to the newspapers in Manhattan. One of his efforts was the Band News which he edited, printed on a duplicator beginning in 1924, and distributed to bandsmen in Manhattan and the surrounding area.[1] In 1926 he gave an interview to the Manhattan Mercury which attempted to give the history of bands in Manhattan into the indefinite past.[2] In it he said he had formed and led an earlier Manhattan band, but did not say when. Unfortunately, much of his information is garbled or incorrect when compared with the newspapers of the period.

His father, William Leonard Hofer, was a German immigrant who made and repaired woodwinds, including flute, clarinet, oboe, and flagolette. William studied music with his father and then at a seminary. When he lived in New York, he travelled to various country schools teaching music. While living in Deposit, New York, where Karl was born, he taught piano, directed bands, and wrote and arranged music. In 1878 the family moved to Manhattan, Kansas, for William's health because the winters were milder. William was head of the Music Department at Kansas

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1 DN, November 10, 1924.
2 Merc, April 30, 1926.

State Agricultural College for eight years. In 1886 he moved to Topeka, Kansas, but returned to Manhattan on weekends to teach music. Eventually, he retired to Manhattan, where he died at the age of eighty-one April 6, 1926.[3]

With this family background, Karl had little choice but to be active in music in some way. Because it was not possible for him to make a living in the Manhattan area on cornet, he first worked as a printer for the Randolph Enterprise, the Manhattan Nationalist, and the Manhattan Mercury. Later he went into business for himself as owner of the Manhattan Typewriter Emporium. He may have been responsible for the Manhattan band's playing a short concert before a typing contest, home products and fashion show held at the Manhattan Community House on April 9, 1919[4] He also taught cornet privately. Lucille Howenstine was one of his students. He apparently died of an overdose of insulin on October 31, 1934. He was a bachelor who was survived by two sisters.[5] He was so well regarded by the Manhattan band that the first concert of the 1935 season was dedicated to him.[6] His article "Just What is a Band Concert?" which appeared in the Manhattan Daily Nationalist, June 9, 1925, is an example of his literary style, and shows how bands were viewed by people of his day.

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3 Merc, April 6, 1926.
4 DN, April 5, 9, 10, 1919.
5 Merc, October 31, 1934.
6 Merc, June 6, 1935.

JUST WHAT IS A BAND CONCERT[1]

by K. W. Hofer

Member Municipal Band

Confucius once said: "Show me the music of a country and I will tell you whether the people are well governed and whether its laws are good or bad."

There is no better way of making a community musical than by a local band organization. Band concerts are a decided vital factor in making these musical communities. It's the pep of a community. Almost every high school has its band and orchestra in the average sized town whereas in cities you will find the factory and fraternal order bands.

Most states have what is known as a "band law" which authorizes cities and towns to levy a tax that provides funds for municipal concerts. Bands stimulate patriotism. Who does not like to hear their national song played by a band or a patriotic piece played by a martial band. Most towns now have their parks where the band concerts are given.

People who are not necessarily music lovers are always attracted by a band concert. The concert stimulates the youth aspiring to be a member of the band in time to come. The members of school bands and orchestras are the future musicians of the country.

Boys! Boys! Plato said: "A boy is the most vicious of all wild beasts." The boy is impetuous and irrepressible. Boys are boys as the saying goes. The boy has to be kept busy and going. The boy who aspires to become a band man gets his horn and starts in. Wind instruments are easiest to learn and soon he plays a tune, later joins

1 DN, June 9, 1925.

the school juvenile band or orchestra and before he knows it he is invited everywhere; his horn is his passport or ticket and he gets all kinds of invitations to play at some fete. A boy is all energy and when he uses it along goodly lines, plays his horn he will soon be heard from. Soon a boy will take pride in his accomplishments and his social life will become greater to him than the isolation of the boy who does not learn to play. The boy who really takes up the wind instrument will get more enjoyment and fun in learning to play a tune than anything else. Discipline and training are also noticeable in a school and or orchestra. And wherever a boys band or orchestra is found you will find a "different" atmosphere among boys. The boy---Why not reach the boy through good music.

APPENDIX VIII

A partial list of guest conductors
with the Manhattan Municipal Band

F. A. Gillson, Valisca, Iowa, brother-in-law to C. P. Howenstine, 1923.

Lt. Chester Gutherie, community sing, 1925.

Lyle Downey, Director of Bands, KSC, 1926, '30, '40, '45.

Buford Roper, student, KSC, 1940, '45.

Philip J. Norvell, brother to Lawrence Norvell, 1950

Dr. Myron Russell, Iowa State Teachers College, Cedar Falls, 1955.

Don McCathren, former Director of Bands at Duquesne University and clinician for G. Leblanc Co., 1955.

Russell Coleman, Marysville, Kansas, 1955.

Richard Coy, Director of Bands, KSC, 1955.

Dr. James Nielson, Oklahoma City University Band, 1956. Now at G. Leblanc.

John Boyd (MHS '62), Assistant Director of Bands, Northern Illinois University, De Kalb, Illinois. Now at Kent State University.

Clarence Sawhill, UCLA and others.

Marvin Rabin, Boston University, 1965.

Dean Killion, Texas Technological College, Lubbock, 1965.

J. Clifton Williams, composer and conductor, Universities of Texas and Miami.

Dr. Paul Shull, Director of Bands, KSU, 1965.

Dr. Frank Piersal, Iowa State University.

Michael Boss, student, KSU, 1975.

Eugene Rousseau, University of Indiana, 1979.

Stephen Goacher, band director, KSU, 1979.

APPENDIX IX

COMPOSITIONS PLAYED BY THE BAND IN SELECTED YEARS

Symbols for types of music used in this appendix.

AD	Andante	OE	Operatic excerpt (other than overture or solo)
CH	Characteristic		
CL	Classical		
CP	Caprice	OS	One-step
CS	Community sing	P	Popular
DC	Descriptive	PP	Potpourri
DT	Duet	PR	Patriotic
FT	Foxtrot	PT	Patrol
HM	Hymn	Q	Quartet
ID	Idyl	RV	Reverie
IM	Intermezzo	SB	Samba
M	March	SD	Serenade
MD	Medley	SL	Selection
MP	Motion picture excerpt other than solo	SO	Solo
		ST	Suite
MS	Musical	TG	Tango
MT	Minuet	TO	Trio
N	Novelty	TP	Tone Poem
O	Overture	W	Waltz
		2S	Two-step

Composer	Type	Title	Date
Abreu, A.	P	Tico Tico	55
Adams	O	If I Were King	24
Adams, Emmet		Bells of St. Marys	75
Ager	P	Happy Days	30
Agostini	TO	The Three Trumpeteers	40, 45
Alden	FT	La Veeda	21
Aletter		Rendezvous	45
Alexander, Russell	M	Colossus of Columbia	20,50
	M	From Tropic to Tropic	21

Composer	Type	Title	Date
Alexandrov	HM	Russian National Anthem	45
Alford, Harry	M	Call of the Elks	30
	M	The Panama Pacific	30
	M	Purple Carnival	45,80
	DT	Roll 'Em Up; Drum trio	30
Alford, Kenneth	M	Colonel Bogey	21,65,80
	SO	Two Imps; Xylo duet	80
Allen & Sheafe	M	Washington & Lee Swing	50
Allen, Thomas S.	M	Conscription	24
Alpert, Herb, arr	P	Tijuana Taxi	75
Anderson, Leroy	P	Blue Tango	27,70
	TO	Buglers' Holiday; tpt to	65,70
	N	Sandpaper Ballet	55
	N	The Syncopated Clock	55
	SO	A Trumpeter's Lullaby	55
Arheinn	FT	Peggy Dear	23
Arlen-Koehler	SO	Stormy Weather; tpt so	55
Ascher	P	I Love You	24
Atherton	SD	Single Aven	19
Baccalari	M	Fiume	21
Bach, J.S.	HM	Jesu, Joy of Man's Desiring	70
	HM	If Thou Be Near (actually by Stoelzel)	65
	CL	Prelude and Fugue	65
	CL	Prelude and Fugue in A-Flat	75
	CL	Prelude and Fugue in B-Flat Mi	45,75
	CL	Prelude and Fugue in D Minor	80
	CL	Sleepers Awake Chor. Prel	80
	CL	Thus Do You Fare, My Jesus	80
Bach, Vincent	M	Viribus Unitis	25
Baer	P	In Blue Hawaii	30
	SO	June Night	45
Bagley, E.E.	M	National Emblem	23,50(2),55 70(3),75(2),80(2)
Ball, E.R.	SO	When Irish Eyes Are Smiling	50
Banke	SL	Sans Souci	30
Barker, Warren, arr	MS	Bricusse and Newley on Broadway	80
Barnard	SL	Favorite Irish Songs and Dances	30
	O	Glory of Youth	30(2)
Barnes, Clifford	O	Alpine Holiday	50
	TO	Three Gaybriellos; tpt to	55
Barnhouse, C.L.	MD	Columbia; Md war songs	45
	ID	Evening Idyls	20(2),23,30
	PP	Joy to the World	19
	M	On the Goal	30
	PR	Red, White, and Blue	29
	M	Wedding Feast	19
Baron	W	Kiss a Miss	21,31
Bart, Lionel	MS	Oliver Selections	75(2)
Baxte	W	Elaine	30
Beethoven	O	Eroica Themes	75
	O	Egmont Overture	75

Composer	Type	Title	Date
Bellson, Louis	SO	Thundering Drums; drum solo	65
Belstering	M	March of the Steel Men	45
Bendel, Franz	CH	Sunday Morning at Glion	40,45,50
Bendix	N	Before the Footlights	19(2),21(2)
	W	Georgians	25
Bennett, David		Grand American Fantasia	20
	O	From Dawn to Dailight	19,21,22,24,25,30
	M	Military Escort	25
	M	Mutual	25
	ST	Scenes from the Sierras	45,55
Bennett, Richard, arr	MD	Gershwin Medley	75
Berlin, Irving	FT	All Alone	22
	FT	Home Again Blues	21
	PR	God Bless America	40,45
	P	Say It With Music	80
	P	With You	30
Bernstein	MS	West Side Story Selections	65,80
Berry, Carr	OE	Gems From the Opera	22,25
	OE	Operatic Melodies	30
	OE	Scenes From the Operas	24
	O	Superba	19
Bertram	M	Guard Patrol	30
Beyer	M	Old Brigade	24
Bigelow, F.E.	M	Our Director	80(2)
Binge	SO	Cornet Carillon	65
Bizet, G.	SO	Habanera from Carmen	35
	OE	Carmen	25
Blackburn-Burns	SO	Davy Crockett; vocal solo	55
Blom, Jon	M	Flag Day	30,40
		Victory	25
Boccalari	M	Plume	21
Bock, Jerry	MS	Fiddler on the Roof Selections	75
Bohn	SO	Italian Romance; bone solo	25
Borowski		Adoration	22,50
Boulanger	CL	Da Capo	55
Boyd, John		The Lover and the Rogue; orig	70
Brahe	SO	Bless This House; vocal solo	55
Brahms, Johannes	SO	Hungarian Dance No 6; xylo solo	70,80(2)
Bratton, John	P	Teddy Bear's Picnic	45,50,55
Bright, Houston	M	March de Concert; C March	70
	CL	Prelude and Fugue in F Minor	65
Brockenshire, J.O.	M	Glory of the Trumpets	20,50,55
Brockton	O	Medley Overture	21
	MD	Whitmark Popular Melodies	20
Brown		Lonesome Mama Blues	22
Brown	P	Wedding of the Painted Doll	30,35
Brown	P	The Moon is Low	30
Brown, N.H.	P	Pagan Love Song	30
Brown and Henderson	P	Don't Bring Lulu	25(2)
	P	Midnight Waltz	25
Bruckner, Anton	CL	Hymn of Praise	70,80
Bucalossi	DC	A Hunting Scene	30

Composer	Type	Title	Date
Buchals	W	Life's Dream	19(3),23
Buchtel		The Travellers	50
Burke	P	Painting the Clouds with Sunshine	30
	P	Hot and Dry	25
Butler	P	Give Yourself a Pat on the Back	30
Cacavas, John	O	Streets of Athens	70
Cadman, C.W.	P	From the Land of the Sky-Blue Water	50
Cannon, Hughie	P	Bill Bailey	75(2)
Caillet, Lucien	CL	Blue Horizons	55
Carlyle	SL	Little Cafe	21
Casey	SO	Honeysuckle Polka; ct so	30
Cassels, Jean	O	Rendevouz	40
Catozzi	SO	Beelzebub; tuba solo	21,25,55
Chambers, Paris	SD	The Old Church Organ	19(3)
	M	Hostrauser's March	20
Chandler	W	Till We Meet Again	19
Chesnokov, P.	HM	Chorale and Folk Tune	70
	HM	Salvation is Created	55
Choate, Robert	O	Early Californians	50
Clarke, Herbert L.	SO	Carnival of Venice; cornet solo	80
	CH	Passing the Cotton Field	25
	SO	Stars in a Velvety Sky; cornet solo	45,80(2)
Coates, Eric	M	Knightsbridge	45(2),50
Coble	M	Across the Hot Sands	21
Cohan, George M.	P	I'm a Yankee Doodle Dandy	70
	P	Over There	30
	PR	Star Spangled Spectacular	65,70,80
	PR	You're a Grand Old Flag	75
Colby, Carleton		Headlines; A Modern Rhapsody	55
	M	March of the Pioneers; C March	45
Coleman, Cy	MS	If My Friends Could See Me Now	70(2),75
Confrey	P	Stumblin'	22(3)
Conley, Lloyd	ST	Kanza, Suite for Band	65,75
Conrad	P	Ma Is Playing Mah Jong	24
Corbin	W	Santiago; Spanish Waltz	25(2),30
Coslow	P	Sing, You Sinners	30
Course		Moonmist	55
		Dreamboat Express	55
Crumbling	SD	Evening Meditation	25
Czibulka	W	Love's Dream	30
Dalbey, C.W.	PT	The Blue and Grey Patrol	20,21
	O	Dramatique	19(2),21
	O	Enchantress	19
	W	Queen of the Isle	21
	O	Superba; grand medley	23,24(2),25
Davis		Hollywood Serenade	55(2)
	P	A Little Bit of Happiness	30
		Poor Little Me	22
Dawson	FT	Maze	21

Composer	Type	Title	Date
De Koven	MS	Robin Hood; excerpts from mus C	30
De Rubertis, N.	O	Niobe, A Romantic Legend	40
De Sylva	P	Ain't We All	30
Deppen	ID	Eleanor	35
Dixon	P	Call Me Back, Pal O' Mine	23
Donaldson	P	Dixie Highway	23
	P	Georgia	22
	2S	How You Gonna Keep 'Em Down On	19
	P	Lazy Alabama Moon	30
	P	Midnight Waltz	25
	W	My Buddy	23
	OS	My Mammie	21
Donizetti	OE	Sextette From Lucia	25
Dragon, arr	PR	America the Beautiful	70,75(2),80(2)
Duble	W	Among the Lillies	19,21
Dvorak, Anton	CL	Sym No 9 in E Min Finale	55,65,80
Eilenberg, R.	PT	Guard Mount	21
	CH	Mill in the Forest	21,30,45
Eisenhour	O	A Day in Bombey	30
Ellington, Duke	MD	Rhythm Moods; Black and Tan Fa	45
	MD	Tribute to Duke Ellington	65
Elliott, Zo	SD	Dream of Ideals	21
		There's a Long, Long Trail	21
Enesco	MD	First Rou. Rhap; Themes	55
Englund	M	Wolverine Limited	19(2),23
Erickson, Frank	ST	Deep River Suite	55
	MS	Richard Rodgers, A Symphonic P	80
	MS	Richard Rodgers Sel	70
Evans, Merle	M	Fredella; Circus March	45
Farrar, Kenneth	M	Indiana State Band	21(2)
Farrell, Kenneth	P	Bambuco, Latin Dance	65,70
Feist	MD	All Hits	25
Feusterd	P	Stein Song	30
Fillmore, Henry	M	Americans We	55,70(2),75(3),80(4)
	SO	Dusty Trombone	25
	M	His Honor	35,55,70,75(3),80(2)
	M	The Footlifter	80
	M	Klaxton	55,70
	N	Lassus Trombone	55,75(2)
	M	The Man of the Hour	30,55
	N	Miss Trombone	22(2)
	M	Progress	25
	N	Sally Trombone	24
	N	Shoutin' Liza Trombone	23,55
Finlayson	M	Storm King	55
	M	Thunder Song	55
Flood	TG	Del Prado	45
Flotow	OE	Martha Selections	35
	O	Stradella	30
Fradeneck, A.A.	M	Invincible Fidelity	24

Composer	Type	Title	Date
	M	Silver Jubilee	24,25(2),35,45
Frangkiser, Carl	M	Hail Trombone	50
Franzee	O	Land of Romance	35
Friml, Rudolf	P	Chansonette	24
	SD	Donkey Serenade; The Firefly	50
	SL	Katinka	30
	SL	Le Amour Toujours	45
	SL	Rose Marie	25,30
	SO	Song of the Vagabond; V. King	50
Fulton, James M.	M	The Aviator	19
	M	Cymbelein	19(2)
	MS	Follow Me	35
	MS	Louise	35,40
	O	Trapelo	45
Gamble	FT	Dark Town Dancing School	20,21
Gass, Henry Ar	SL	A Tribute to Glenn Miller	80
Gay	P	There's Something About a Soldier	45
Gershwin, George	SL	Gershwin Sel.	80
	SO	I Got it Bad; sax so	55
	SO	Porgy and Bess, sel; voc so	65
	SO	Summertime; voc so	70,80
	OS	Swanee	20,21,50
Gillet	W	Echoes From the Ball Room	24
Gillis, Don	M	January February March	80
	CL	Sym 5 1/2 (sym for fun)	55
Giovannini, Caesar	O	Overture in-flat	70
Glazer/Engleman		Melody of Love	55
Goetz	P	Congratulations	30
Gold, Ernest	MP	Exodus; Highlights	70(2),75(2),80
Golden	P	Toymaker's Dream	30
Goldman, E.F.	M	America; Grand March	45
	M	The Childrens March	35,50,55
	M	Golden Gate	50
	MD	Mother Goose Melodies	45
	M	On the Mall	50,55
	M	Steppin' Along	45
Goldmark	O	Sakuntala	40,45
Gomez	O	Il Guarnay	35
Gounod	OE	Faust Selections	24,25(2)
Grainger	P	Irish Tune from County Derry	50,65,75
Green, Peter	P	Black Magic Woman	75
Grieg, Edvard	CL	Heart Wounds	30
	SL	Selections	50
	CL	Sigurd Jorselfar	25,35
	M	Triumphal Entry of the Bojaren	30
	M	Triumphal March from Crusaders	25
Griffith, Bus		Centurion	75
Grofé, Ferde	CL	Mardi Gras	40,45,50
Grueber, E.L.	M	Caisson Song	70(2),75,80
Grundman, Clare	O	American Folk Rhapsody	75
	ST	English Suite	70

Composer	Type	Title	Date
Hagen, Earle	P	Gomer Pyle Theme Song	70
Hall	M	Adalid	19
Hall	2S	Georgia Jade	19
Hall	W	Golden Showers	21
Hall	M	Hamlin Resmer	20
Hall, R.B.	M	The Commander	19(2)
Hall	M	The New Colonial March	23,75
Hall	M	Tenth Regiment	20
Hall, J.T.	W	Wedding of the Winds	23(2),25,45
Handel-Goldman	CL	March and Chorus	55
Hardt, Victor	CL	Tone Patterns for Band	65
Harlow	SO	The Old Home Down on the Farm	55
Hartman, John	SO	Facilita, Air and Var; tpt so	45
Hautvast, Willy	M	Alte Kameraden	75
Havilcek, Lumir C.	O	Sky Pilot	35
Hawkins, Robert arr		A Starlit Fantasy	75
Hayes, Al	SL	American Medley	25
	SO	Auld Lang Syne; Air and Var	24
	SL	The Best Loved Irish Melodies	22,24
	N	A Bit of Pop; Comedy no	30
	O	The Gypsy Festival	24,25(2),30,45
	O	Hungarian	24
	O	Inspiration	25
	O	Spirit of the Age	30
	MD	United We Stand, Medley	24,25,35
	TO	Visions, a horn trio	20
Heckman	M	Mid Shot and Shell	23
Heed	M	High Pride	20
Henderson	P	Alabama Band	25
Henneberg	W	Sweet Old Songs	20
Henry	HM	Faith of Our Fathers	50
Henton	SO	Lanette; sax solo	30
Herbert, Victor	M	The Dodge Brothers	22
	SO	Gypsy Love Song	24
	W	Kiss in the Dark	24
	M	On Parade	45
	P	Orange Blossoms	40,45
	SL	The Red Mill	30,35,45
		When You're Away	50,55
Herman, Andrew	CH	Coconut Dance	25,30
Herman, Jerry	MS	Hello Dolly Highlights	70,80
Hermann, Ralph		Fete	65
		Ode	70
		Texas Portrait	65
Hermer		Coconut	45
Hérold	O	Zampa	30
Higgens, John,arr	SL	Marches of Mancini	80
Hill	SO	At the Gremlin Ball	50
Hills	P	There is a Tavern in the Town	35
Hindsley, Mark	P	Music in the Air; paraphrase	45
Hirsch	OS	Going Up	20

Composer	Type	Title	Date
	SL	The Grass Widow	20,21
		Mary	30
Holcombe, Bill, arr	O	Looney Tunes Overture	80
Holmes, Guy E.	M	Minstrel Days	19(2),23
	O	Safari	40,45
	W	Spirit of the Dance	19(3)
	IM	A Woodland Glade	19,21,23
Huff, Will	M	Alamo	25(2)
	O	Magenta	25
	M	Zouaves	25
Huffine, G.H.	M	Them Basses	25,50,65,70,75(2)
Huggins	M	Progress	22
Illingsworth	M	Hamiltonia	21
Ivanovici	W	Waves of the Danube	35
Jager, Robert	M	Tour de Force; Conc M	75
James	P	Carolina Mama	24
James, Jesse		The Horse	70
Jerome	FT	Bright Eyes	121(2)
Jessel	M	Parade of the Wooden Soldiers	24,25(2),30
Jeusen, James	MP	Thoroughly Modern Millie	75
Jewell, Fred	SD	At Evening Time	23
	O	Cloth of Gold	23
	M	E Pluribus Unum	65
	M	Gentry's Triumphal	21
	M	Pageant of Progress	45
	AD	A Passing Fancy	22(2),24,25
		Roseland	22(2)
	AD	Sabbath Morning; Organ Voluntary	23,24
		The Scarlet King	22
	O	Sunshine	23,25
	N	Trombone Smiles	22
	M	The Westerner	22
Johnson		Pacific Moon	45
Johnson	FT	All For You	21
Johnson, Floyd E.	M	Pearce-Keller Post	30
Jolson, Al, and Rose	P	Avalon	20
Jolson, Al (?)	P	Yoo-Hoo	22
Jones	M	Salute to Sousa	55
Jones, Isham		On the Alamo	24,45(2)
Joplin, Scott	P	The Entertainer	75(2)
Kabalevsky	CL	Comedians' Galop, op. 26	75(2)
Kahn	P	I Love You	30
	P	That's My Girl	25
	P	When Lights Are Low	25
Kander, John	MS	Cabaret	70,75(2)
Kaufman	OS	Me-ow	21
Kaula		Sans Souci	45
Keifer, W.H.	N	Raggy Trombone	24
Keister	W	Mein Thuringer [sic]	21

Composer	Type	Title	Date
Keler-Bela	O	Lustspiel	20,45,80
Kellar	M(?)	Trombone Triumphant	45
Kendis	FT	Jabberwocky	21
Kern, Jerome	SO	Can't Help Lovin' Dat Man; Vocal solo	70
	SO	Make Believe; vocal solo	70
	MS	Ol' Man River	40,45
		The Song is You	45
	SO	The Way You Look Tonight; vocal solo	45,55
Ketelbey, A.W.	ST	In a Chinese Temple Garden	30,50
	ST	In a Monastery Garden	50
Khachaturian	CL	Sword Dance	55
Kiefer, W.H.	O	Radiant	30
	N	Raggy Trombone	23
Kiesler	O	The Amazon	20(3),21,22
	O	Strong and True	19(2)
King, K.L.	IM	Arabian Nights: Oriental intermezzo	20
	M	Attorney General	30
		Auld Lang Syne	45
	M	Barnum and Bailey's Favorite	55,65,75
	M	The Gate City	21
	W	Glory of Egypt	30
	O	The Golden Dragon Overture	20,21,25(2)
	O	Gypsy Queen	21
	M	The Kansas Bandsman	30
	M	Little Traveller	19
	W	Moonlight on the Nile, Valse O	21
	M	Men of Iowa	30
	IM	Moonlit Garden	30
	SD	A Night in June	19
		Pride of the Baritone	22
	W	Persian Moonlight	25
	SL	Prince Charming	19
	O	Princess of India	20,23,24,25
	M	Robinson's Grand Entry	55
	M	Sir Galahad	30
	M	Sir Henry	30
	N	Seminola; Indian Novelty	25
	W	Spirit of the Time	19
Loewe	SO	I Could Have Danced All Night	80
	MS	Paint Your Wagon	70
Logan	W	Missouri Waltz	50
Long		American Rhapsody	50
Lopez	M	Crescent City March	19,24
Losey, F.H.	M	Gloria	20(2),21,23,25,25
	MD	Grand National Medley	19
	O	National Medley	19
Luders-Fulton	O	The Prince of Pilsen	20(2),30
Luicke	ID	Glow Worm	30
Luigini	ST	Ballet Egyptian	30
	ST	Ballet Egyptian No. 1	25
	ST	Ballet Egyptian No. 2,4	25
Lumbestoob, F.N.	W	Naomi	19(2)

Composer	Type	Title	Date
McDermott	MS	Aquarius; from Hair	70
	MS	Let the Sunshine In; Hair	70(2)
Magine	P	Adoration Waltz	24
Magnus, Russ	M	Red, White, and Blue	25
Malie	SO	Because They All Love You	25
Mancini, Henry	MD	Mancini Medley	65
	MD	Mr. Lucky Selections	65
	P	Tonight	65
Massenet, Jules	SO	Angelus; Chimes Solo	23,30
	CL	Meditation from Thais	75
	O	Phedre Overture	25,35
McCoy, E.E.	M	Lights Out	21(2),22,23,30,55
McRae, William	SB	Pan-American Samba	70
Meacham, F.W.	PT	The American Patrol	19,20,24,25,30,45 50,70,75,80
Meinker		On the Square	22
Mercer	P	I'm an Old Cowhand	55
Mesang, Ted	M	Symbol of Honor	45(2)
Meyer	P	California, Here I Come	24
Michaelis	ID	Froge in the Forest	30
Miller ?	M	Pass in Review	24
Miller	P	Moonlight	55
Miller	M	Guess It	24
Miller, Roger	P	King of the Road	70
Mitchell, H.E.	MD	United in Victory	45
Moffit, Bill, arr	SO	The Horse; drum war	80
	P	I'd Like to Teach the World to Sing	75
	M	Wildcat Victory	75
Monaco	P	Ah, her	25
Moon, Donald		Marco	65
Morris	M	The Kilties	24
Morrissey, John		An American Weekend	55
	CL	Music for a Ceremony	70(2),80(2)
		Peanut Vendor	65
Mozart	O	Marriage of Figaro Overture	80
Mozart-Barnes	CL	The Shepherd King	65
Mozart-Sonsone	SO	Horn Cto No 1 1st Mov	70
Mussorgsky	CL	The Great Gate of Kiev	80
Navarro		Amarosa	22
Nestico, Sammy	SO	Portrait of a Trumpet; tpt so	70
Nevin	ST	A Day in Venice	30
	W	Mighty Lak' A Rose	22,24(2)
	SO	Venetian Love Song; baritone so	23
O'Neill, Charles O.	O	The Silver Cord	35,45
Offenbach	OE	Barcarolle from Tales of Hoffmann	22
Olivadoti, J.	M	March of Youth	50
	M	National Victors; C March	45
		The Premier	45
		Venetian Festival	45

Composer	Type	Title	Date
Olmar	OS	O-Hi-O	21
Ossar, Glenn		Bandolero For Band	70,75
		Beguine Again	75,80(3)
		Beguine Festival	65
		Studio One	80
		Tango for Band	75
Owen	P	Linger a While	24
Paderewski	MT	Celebrated Minuet	21,22
Panella, F.	M	American Red Cross	19(2)
	M	Mother of Democracy	22,24
	M	On the Square	23,25
	M	The Pittsburg Elks	25
	MD	Spirit of America	40
		Virginia Blue	22
Penn	W	Carissima	25
Peters	SL	Mayor of Tokio	25
Phillip, L.Z.	HM	Marines Hymn	70(2),75,80
Piccini	O	Good Daughter	65
Pocrass		Red Cavalry Song	45
Poppy	W	Spring	30
Porter, Cole	P	Begin the Beguine	45,55
	P	Night and Day	50,55,65
	OS	Old Fashioned Garden	23,24
Pryor, Arthur	SO	The Blue Bells of Scotland	75
	M	Triumph of Old Glory	30
	N	The Whistler and His Dog	50,55
Rachmaninoff, S.	CL	Prelude in C-Sharp Minor	24
	MD	Second Cto; Themes	55
Read		Mary Bell	24
Reed, Alfred	SO	Ballade for E-Flat Sax	65
Reeves	W	Sweet Old Songs	21
Reinagle, Alexander	M	The Federal March	75
Reynolds	AD	Bowl of Pansies	23,25
Ribble	M	London Hippodrome	23
Richards, J.J.	M	Carry on to Victory	45
	M	Westerner	65
	M	Emblem of Unity	55
Richman	P	There's Danger in Your Eyes	30
Rimsky-Korsakov	SL	Melodies	40
Ritter	SO	Air and Var on Long Ago; clt	24
Roberts	W	Little Birch Canoe	23
	FT	Smiles	19
Rockwell	O	King of Diamonds	19(2),25
Rodgers, R	MS	Bali Ha'i	50
	P	The Blue Room	16
	SO	Carousel Sel	55,75
	MS	Climb Every Mountain	70(2)
	MS	Edelweiss	80
	SO	If I Loved You; voc so	75
	SO	King and I; voc so	74

Composer	Type	Title	Date
	SO	Oh, What a Beautiful Morning	75
Romberg, Sigmund	P	Auf Wiedersehen; Blue Paradise	45
	P	The Desert Song	30
	P	Lover Come Back To Me	50
	SO	Stout Hearted Men; New Moon	50,55,65
	SL	The Student Prince; sel	55,80(2)
Rose	P	Honest and Truly	25
	FT	You Tell Her, I Stutter	23
Rosecrans		Governor Goethals	24
	M	Off to the Barracks	30
Rosse, Richard; Wint	ST	Monsieur Beaucaire	45
Rózsa, Miklós	MP	Lygia, from Quo Vadis	65
	MP	Parade of the Charioteers	75
Rybner, C		Prince Ador Ballet	45
Safrancek, V.F. arr	TP	Atlantis; tone poem	24,25(2),30
	MD	Operatic Masterpieces	30,45
San Miguel	SO	The Golden Ear	19
Sanglear, Charles	W	Spirit of the Time	19
Sauer	P	When It's Springtime in the Ro	30
Savarino	MD	Marching Along Together; serv	40
Schaumel	M	Vienna Forever	25
Schertzinger	P	Marcheta	24
Schifrin, Lalo	P	Mission Impossible Theme	80
Schlepegrell	O	Golden Sceptre	25
Schonberger	P	Tell Me a Story	24
	P	Whispering	20
Schramm	M	Flag Day	35
Schrommell	M	Vienna Forever	24
Schwartz, Arthur	P	Dancing in the Dark	50,55,70
Schwarz, Ira	Q	Sax Serenade; sax 4tet	70
Sciacca	P	Latest Hits	25
	M	All Hits	25
Sconton	W	Language of the Soul	21
Scott	M	The Artillery	23
Seist	P	Seist's Popular Jingles	20
Seitz, Roland	M	Grandioso	70,75
Seredy	SL	In Melody Land	24
	O	Russina Melodies	25
	W	Straussiana	23
Sherman	MP	Chim, Chim, Cheree	70
	P	It's A Small World	73
	MP	A Spoonful of Sugar	70
Sibelius, J.	CL	Onward Ye People	40,50
	CL	Finlandia; tone poem	45,50,55,70
Sieczynski	W	Vienna Dreams	55
Silesu	SO	Love, Here is My Heart	24
Silver		Angel Child	22
	P	Carolina Home	23
	FT	I'm Goin' South	24
	OS	My Home is a One Horse Town	21
Simons, Gardell	SO	Atlantic Zephyrs; bone solo	40

Composer	Type	Title	Date
Singer		Bathsheeba	55
Smetana-Nelhybel	M	March of Freedom	75(2)
	M	March of the Revolutionary Guard	75
Smith	W	Silver Sails	30
Smith, Claude	P	Across the Wide Missouri	75
	O	Dramatic Prelude	70,75
	O	Emparata	65
	HM	God of Our Fathers	80
Snyder	P	By the Saphire Sea	22
Sousa, J.P.	M	El Capitan	55,65,70(2),80
	M	Fairest of the Fair	80
	M	The Gold Star	35
	M	Hands Across the Sea	75
	M	High School Cadets	24
	M	King Cotton	80
	M	Manhattan Beach	65
	M	Nobles of the Mystic Shrine	55
	M	Semper Fidelis	20,50,70,80
	M	The Stars and Stripes Forever	75
	M	The Thunderer	70(2),75(3)
	M	Washington Post	50
Speaks	SO	On the Road to Mandalay	30
Steffe	PR	Battle Hymn of the Republic	80
Steiner, Max	MP	Tara Theme; Gone With the Wind	70
Stothart	P	Bambalina	24
Straus, Oskar	OE	The Chocolate Soldier; sel	35
Strauss, Eduard		Clear Track, Galop	75
Strauss, Johann	W	Waltzes Sel	45
Strauss; arr. Yoder	W	Waltzes	45
Strauss, Richard	CL	Allerseelen	70
Strouse, Charles	MS	Tomorrow, from Annie	80
Styne, Jule	MS	Everything's Coming Up Roses	65
	MS	Funny Girl Selections	75
	SO	People; voc so	75
Sullivan	HM	Onward Christian Soldiers	24,40,55
Suppe	O	Light Cavalry Overture	30,55,75(2)
	O	Morning, Noon and Night in Vienna	75
	O	Pique Dame	25
	O	Poet and Peasant Overture	21,35,55,75
Swanson	MD	Swedish Folk Songs	22
Sweedey	M	Repasz	25
Sylvia	P	If I Had a Talking Picture	30
Talbott		Music Makers	45
	M	The Troopers	45
Tate	SO	Somewhere A Voice is Calling	24
Taylor	M	Yea, Team Dedicated to Wildcat	30
Tchaikovsky, Peter	CL	Symph No 4 in F Min, Finale	70
	MD	Tchaikovsky Melodies	45
Texidor, Jamie	M	Amparito Roca; sp. march	45,50,55,65,80(2)
Thielman	ST	Chelsea Suite	70
Thomas, C.L. Ambrose		Rosemarin	45(2)

Composer	Type	Title	Date
	O	Raymond Overture	30,50,80
Thomas, David		Spinning Wheel	70
Tierney	P	Ranger Song	30
	SL	Rio Rita	30
Titl	SO	Serenade; duet	24
Tobani, arr	W	Evening Star	25
	MD	The Opera Mirror	24
Traditional	CS	I've Been Working on the Railroad	50
Troweller	W	Sweet and Low, valse duet	21
Turlet	M	French National Defile	20,21
Turpin, Tom	P	The Harlem Rag	75
Uralotte		Ferdinand the Bull	45
Van Alstyne		Memories	55
Van Heusen, James	MS	Thoroughly Modern Millie	75
Vander Cook, H.A.	M	Olevine	25
	M	Our Colonel	19
	M	Our Director	19
Vandersloot	W	Naomi	19
Vaughan Williams, Ralph	ST	Folk Song Suite	65
Velke, Fritz	CL	Fanfare and Rondo	65
Verdi, G.	OE	Aida	25
	SO	Il Trovatore	35
	SO	Miserere	35
	Q	Rigoletto; quartet	25
	W	Waltz from Il Trovatore	20
Violin	O	Irish Overture	21
Vivaldi, Antonio	CL	Concerto Grosso in D Minor	70
	DT	Concerto for 2 Tps	80
Wagner, R.	OE	Elsa's Procession to the Cathedral	80
	OE	Prelude to Act 3 Lohengrin	80
	M	Tannhaeuser March	20,23(2),25
	O	Tannhaeuser Overture	20
Waldteufel	W	The Skaters Waltz	35
Wallace		Maritan	22
Walt	SO	Lassie O' Mine	24
Walters, Harold	SB	Copa Cabana, Samba	50,75
	TO	Jim Dandies; tpt to	55
		La Mascarada	55
	P	Night Beat	55
	P	Si! Trocadero, Mambo	55
	TO	Slippery Gentlemen; bone to	55,65,70
		Sunset Soliloquoy	55
Warner	P	The Words Are in My Heart	35
Warren	FT	Home in Pasadena	24
	M	Pennant Winners	25
Warrington, John, arr	P	Dixieland Jamboree; d bnd so	70,75(2)
Webb, Jim	P	By the Time I Get to Phoenix	70
	P	Sunny	70
Weber	M	Hail to Uncle Sam	23

Composer	Type	Title	Date
	N	The Old Grist Mill	35
Weber, C.M. von	SO	First Clarinet Concerto	80
	O	Oberon Overture	40,55
Wechter, Julius	P	Spanish Flea	70
Weidt	TG	El Dorado	30
	M	Here They Come	30(2)
Weinberger	OE	Polka from Schwanda the Bagpiper	65
Weinrich	FT	All Muddled Up	23
Weldon	M	Gate City	30
Wells		Golden Jubilee	22
Wells	M	Winning Colors March	22
Wheeler, C. E.		Barcelona	22
	MK	My Friend from India	24(2)
	SL	Summer Evening in Hawaii	22,24(2),30
Whiteman	P	Wonderful One	24
Whiting	FT	Ain't We Got Fun	21
Whitson	CS	Let Me Call You Sweatheart	50
Wilbur, Norman	FT	Peking	21
Williams	SO	Dream of Olwen; pa so	55
Williams	W	Wyoming Lullaby	21
Williams, J. Clifton	M	Academic Processional	70,75,80(2)
	M	Klillian; Concert March	70
	M	The Symphonians	65
Willis		Dream of Idela	22,23
Willson, Meredith	MS	Seventy-six Trombones	70
Wood	SO	Roses in Picardy	24(2),25
Wood	TP	Mannin Veen, A Manx Tone Poem	75
Write	O	American Patrol	19
Yarrow, Peter	SO	Puff the Magic Dragon; bone so	75
Yoder, Paul	P	Beer Barrel Polka	75
	O	Castle Ruins	50
	N	Dry Bones	75(3)
	SO	E-Fer's Holiday; E-Flat Clt So	75
	TO	Haskell's Rascals; sd to	70
		Mantilla	45
Yoell	W	The West, A Nest and You	24
Youmans, V.	P	Tea for Two	50,55,65
		Zigeuner; Bittersweet	55
Young	P	Lovey, Come Back	23
	FT	'Tucky Home	23
Young, Cy	MS	Big Spender; Sweet Charity	75
Yradier	SD	La Paloma	21,24,25(2)
Zamecnik, J.S.	PR	Hail America	45
	M	March of the Brave	45
	PT	Old South	24,25(2),30
	O	Scarlet Mask	45
	M	World Events	50,55
Zimmerman, Charles	PR	Anchors Aweigh	80(2)

APPENDIX X

Personnel of the Manhattan Municipal Band
1922-1981

Instrument Code:

AH	Alto Horn	FL	Flute	SO	Soloist
BC	Bass Clarinet	FP	Flute and Piccolo	ST	Tenor Saxophone
BH	Baritone Horn(Euphonium)	HP	Harp	TB	Trombone
BS	Bassoon	OB	Oboe	TP	Trumpet
CL	Clarinet	PC	Percussion	TU	Tuba
CT	Cornet	S	Saxophone	TY	Tympani
DB	Double Bass	SA	Alto Saxophone	V	Vocalist
FH	French Horn	SB	Baritone Saxophone	XY	Xylophone

Years listed: 1922, 1924, 1930, 1932 (partial, 1937-40, 1948-62, 1965-81.

NAME	INST	SEX	DATE
Acker, Steve Byron	CL	M	49-54
Adams, David L.	TP	M	68-70
Adams, Miriam	CL	F	48
Albright, Janice E.	FL	F	72
Allen, Gene	SO	M	52
Allingham, Kent	BS	M	72-75
Amos, Ed	TU	M	30
Amstein, Charles	CL	M	49-52
Anderson, Mildred	S	F	30
Andrews, James	TU	M	30
Anthony, Sandy S.	TP	F	76-81
Appl, C. J.			77
Armstead, Dean L.	CL	M	72-75
Armstead, Janet C.	FH	F	72-75
Armstrong, Orven	TB	M	39-40
Austin, Bud	TP	M	49-50
Axelton K. Glenn	TU	M	75-60, 72
Axelton, Karlene		F	58
Balaum, Joe P.	TB	M	53, 56, 59, 60, 61
Ballew, Becky	BH	F	75
Banks, Gregory C.		M	65, 66
Banner, C. H.	BH	M	75-81
Barkyou, S. D.			72, 73
Barner, Debra L.	CL	F	81
Bartley, Michael Alan	SA	M	65-69
Bascom, George	TB	M	48, 49
Bascom, John	TU	M	49
Bascom, M. D.	TU	M	48
Bassette, W. R.	BS	M	76
Baxter, Bruce Allen	TP	M	68
Bayles, Richard A.	PC	M	56, 58, 59, 61

NAME	INST	SEX	DATE
Beach, K. L.			76
Beach, Ed	FH	M	38, 39
Beakenh, D.			73
Beam, Geraldine	OB	F	50
Beck, Steven R.	FH	M	62-67
Beckley, R. D.	SB		79, 80
Beckman, Bill	FH	M	58-62
Beckman, H. C.	PC		57, 58
Beech, Ed	FH	M	40
Beetch, Claire	CL		53, 54
Bell, L. L.			78
Bell, Alan	S	M	54-57
Bell, Dorothy	CL	F	30
Bellman, John R.	TP	M	65-67
Benfield, Virgil	TP	M	30
Bengtson, Glen	TB	M	51
Bennett, Robert L.	TP	M	48-52
Bennett, Bob	BH	M	57-60
Bergsten, Beth E.		F	68-73
Bergsten, B. K.	CL	F	72
Bergsten, B. R.	SA	F	71
Berkheiser, Charlotte	CL	F	49
Berlin, Russell, Jr.	TP	M	58-62
Bernase, L.			74
Bernasek, Lori	SA	F	75
Betton, Linda	S	F	58-61
Betton, Martha	CL	F	60-62
Betton, Martha Jo	S	F	65, 66, 68
Betton, Matt	S	M	54
Betton, Matt, Jr.	PC	M	66, 67, 70
Betts, R. M.			79
Bidwell, Ann	PC	F	69, 73
Bishop, R. H.			76, 78
Blaker, Bradford G.	TB	M	63-81
Boatman, Renee R.	FH	F	75-81
Bock, Art	CL	M	38
Bolan, T. L.	CL	M	78
Bollman, David L.	SA	M	78, 81
Bonebrake, Charles Richard	SA	M	66-68, 71
Bonebrake, Veronica	SA	F	59-61
Bontrager, Tom A.	TP	M	77-81
Borland, William	BH	M	48
Borst, Sara J.	BS	F	76, 77
Boss, Mike	DB	M	75
Botterman, Lavelle	S	F	49-51
Bouck, Harry T., Jr.	FH	M	37-40
Boyd, John	BS,CL,SA	M	60-62
Boye, Larry Dean	V	M	66-68
Boyles, Richard	PC	M	55
Boyles, Rodney	CL	M	48
Brainard, Jack	FH	M	53
Braithwaite, R. G.	S		24
Branch, Charles, Jr.	TP, FH	M	50, 51
Brand, J.			70

NAME	INST	SEX	DATE
Breithaupt, Bob	CL	M	56
Brent, Ben E.	TP	M	68-81
Bressler, Alan	S	M	53
Brice, Stephanie	CL	F	48
Broadhurst, Richard A		M	65, 66
Brown, A. K.			76
Brown, B. C.			76
Brown, David A.	BH	M	73
Brown, J. A.			71
Brown, J. C.			70
Brown, J. J.			78
Brown, J. R.			76
Brown, Paul	BH	M	68, 80, 81
Brown, Barbara Reed	BC	F	75
Brown, Bryan	SA	M	75
Brown, Cora (Mrs. R. H.)	HP	F	30-40
Brown, Hoyt	FL	M	37-40
Brown, Robert	PC	M	30
Brown, Sona		F	54
Brumm, Forrest	TB	M	22
Brunken, Laurel King	FL	F	80
Brussow, W. C.			70
Bryson, Bill	TB	M	53-59
Buchholtz, Harry	FH	M	37, 38
Buckles, Coralie	FH	F	49, 50
Bullock, Laurie J.		F	81
Buller, Joel E.		M	65
Bullock, Richard	TB	M	39
Bumbaugh, Barbara	FH	F	55-57
Burden, D.	BC	M	72
Burden S. J.	CL	F	73-75
Burden, Uel D.	BH	M	61, 65
Burford, Walter	TB	M	54, 55
Burk, Max	TB	M	30-40
Burke, Edwin	CL	M	30-40
Burkhard, E. Maxine	BH, TU	F	51-53, 65-81
Burkhard, Lynda K.	CL	F	65-69
Burkhard, R. Kenneth	FH	M	51-57, 60-76, 78-81
Burkhard, Viki S.	FL	F	70-72, 75
Burleson, Byron		M	67
Busan, V. R.			69, 70
Buster, Bernard R.	FH	M	76, 77
Butcher, Fred	TP	M	51
Butler, William D.	TP	M	65
Buyles, Richard	PC	M	57
Buzan, W. D.		M	71
Byers, Norman	FH	M	62
Calhoun, Nancy J	BS	F	79-81
Camp, C.			71
Campbell, C. A.			72
Campbell, Karen			60
Campbell, R. E.			71
Campbell, Rebecca Ann		F	65-69

NAME	INST	SEX	DATE
Campbell, Rhonda, Kay		F	67-69
Campbell, Susan E.	CL	F	61-66
Canary, Clarence	BS	M	30
Carlson, Sharon	BC	F	60-62
Carpenter, Dewey	TB	M	48-51
Carpenter, D. Thane	TB	M	57, 58
Caudel, Deadra	OB	F	75
Caughron, Samuel	CL	M	61-66
Cave, Betty	XY	F	37
Cave, Gary	TP	M	59, 61
Cervera, S.	CL		40
Chamberlain, Vince	PC	M	52
Chang, Tom	CL	M	75
Chapin, Douglas	BH	M	40
Chapin, E. K.	BS	M	30-40
Chapin, Wayne	TU	M	40-48
Chartier, Clayton	S	M	40
Christie, J. L.			69-71
Christie, J. R.			68-71
Chung, Clara	CL	F	80, 81
Cink, David	TB	M	72-78
Clark, Carollyn	CL	F	55
Clark, David T.	CL	M	53-58
Clark, E.	CL	F	48-50
Clark, Jane	TB	F	60-66
Clark, James	PC	M	48
Clark, Lavonne		F	58
Clark, Mary Francis	FL	F	55-59
Clark, Mrs. William	CL	F	49
Clarke, Elna	PC	F	39
Clason, D. L.			79
Clay, Clarence	BH	M	48
Clegg, Robert	TP	M	62
Clegg, Victoria L.	FL	F	60-65
Close, Del	PC	M	50-51
Coffman, Thelma	DB	F	30
Coleman, Russ	CL, BS	M	52-54, 59
Collins, Cecil	TP	M	30
Collins, H. L.			24
Collins, Gardie	TB		30
Colver, Bill	CL	M	49, 53
Colver, Catherine	FP	F	30
Colver, Margaret	CL	F	30
Compton, Julie Ann	FH	F	81
Conger, Virgil	SB	M	48
Conkwright, Ken S.	CL	M	72-78
Conner, Rex	TU	M	48
Coolbaugh, Blaine	CL	M	30
Coolidge, Dale	TP	M	49-51
Coon, L. A.			73
Cooper, Susan	FL	F	76-79
Copeland, Eugene H.		M	67-69
Cordes, Don Harry	FH	M	48-52

NAME	INST	SEX	DATE
Cowan, Virginia	FH	F	55
Cowles, Alan	FH	M	40-50
Cox, Bob	BH	M	58
Cox, P. M.			77
Cox, Steve	TB	M	57-59
Coy, Richard	CL, OB	M	48, 49, 54
Crabb, John	TP	M	48
Crabb, Madge	CL	F	48
Crane, D. C.	SA	M	71-74
Crane, J. L.	TP	F	69-72
Cravens, Robert	TP	M	49
Crow, Randy	TB	M	80, 81
Cummins, W. M.	TY		24
Cunningham, Catherine	FH	F	80, 81
Dahm, Arlene, R.	CL	F	66, 67
Darby, Tonie	FL	F	49
Darnes, Aubert	TU		39
Darnes, Robert	TB	F	40
Darrow, Shelly	FL	F	81
Dary, David	PC	M	50-54
Davis, Kenneth	TP	M	30
Day, Dick		M	59, 60
De Normadie, R. T.			69
Dean, James F.		M	59
Decou, Donna	FH	F	61
Decou, Robert D.	FH	M	53-61, 69
Deibler, P.	FH		24
Delude, Clifford	CL	M	54
Demand, John W., IV	SB	M	59-62
Dial, Ronald	TP	M	57-59
Dickenson, Jim	TB	M	50-53
Dietz, C.	TB	M	69
Dilling, Don W.	TB	M	76
Dillman, C. J.			71, 72
Dimond, Donald	SB	M	39, 40
Dissinger, Eddie	FH	M	58, 59
Dixon, Madelyn C.	CL	F	65-67
Doge, Art	TB	M	22
Dorci, M.	CL		39
Dorel, R.	TP	M	40
Dorf, Carl A.	TP	M	48-50
Downey, Lyle	BH	M	29-45
Downey, Marvin	CL, S	M	51-53
Dragsdorf, R. D.	CL	M	50-53
Duncan, Noel	FH	M	55, 59, 60
Dunlap, Ione	TP	F	38-40
Dunlap, Tom	TP	M	37
Dunne, Mildred Ann		F	66
Durham, E.	CL		24
Durkee, B. W.	S	M	70
Eaverson, Robert G. M.	FH	M	78
Echelberger, Marian	CL	F	50, 51

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Elkins, Marc	FH	M	75, 76
Elliot, Howard	FL	M	50
Ellis, Kenney	S	M	52
Emerson	TP		37
Emery, C.	PC		24
Englehorn, Carl	CL	M	50, 51
Ericson, H.	TB		24
Ester, Alvin	FH	M	30
Eustace, Dale	BC	M	53-56
Eustace, Dean	TP		56-60
Evans, Kendall	PC	M	37-40
Everson, Mary	FL	F	50
Fairbank, Diane	FH	F	58, 59
Farrell, S.	CL		24
Faulconer, C.	FH	M	24
Faw, Richard E.	CL	M	68-81
Feldkamp, Thomas	TP	M	65
Fink, Sherry	SA	F	59
Fitch, William	OB	M	30
Fitzgerald, A.	AH		24
Florell, Fritz	TB	M	24-35
Floyd, E. V.	BS	M	24
Fly, Elbert, Jr.	TY	M	48-52
Ford, Shirley Ann	CL	F	65-66
Ford, Susan M.	FL	F	66-69
Foster, M.	CL	M	24
Foster, Phyllis	PC	F	49
Foster, Tom	FL	M	48-50
Fox, M.			71
Fox, Michael H.	TB	M	74, 75
Fox, Robert W.	TB	M	79
Frause, Fred	TU	M	53
Freeby, Scott R.	TP	M	79-81
Frey, David L.	CT	M	54-59
Frey, Donna	FH	F	57-59
Frey, Linda	S	F	59
Friesen, James Donald	TB	M	66-68
Fritschel, Barbara	OB	F	53
Fritschel, Jim	FH	M	53
Fromme, Debora J.	TB	F	76
Frost, Jeff R.	FH	M	74-76
Frost, Lavon	CL	F	57
Fuhrken, Ralph	TB	M	48, 49
Fund, Wanitta	SO	F	53
Funston, Scott	OB	M	54
Furney, L. M.	TP		24
Gaches, Michael D.	TP	M	75-81
Garrett, Fred A.	CL	M	52
Gates, David	CL	M	40
Gatewood, Roth	PC	M	51
Geene, Grady	FH		56
George, Robert	TP	M	57-59
Gerritz, George A.	TP	M	62-66

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Gibson, C. R.	FH	M	79
Gier, Ronald E.	TU	M	52-58
Gilmore, R.	FH		24
Given, Barbara	HP	F	48
Given, Bruce	TU	M	51-53
Goldberger, Rosie E.	FL	F	73-75
Goldberger, Sara	SB	F	72-76
Good, Emery	PC	M	30
Good, G. A.			71
Gorleeke, Tommy Dwight		M	67
Gott, R. L.			72, 73
Gregg, J. H.	TU	M	77, 78
Gregg, Linda		F	68
Greig, D. R.			73
Groesbeck, Alan W.		M	65-71
Groody, Tom	TP, FH	M	30-38
Groves, J. Harold	Cl	M	62-66
Gwin, S. E.	TB	M	71, 72
Hadley, Linda L.	CL	F	65-69
Haegert, C.	TP		24
Haines, Cecil W.	AH	M	22
Haines, Joe D.	CL	M	22
Hall, Susan	BS	F	74
Haller, V.			71
Hamlin, Howard	CL	M	38-40
Hand, Robert W.	TB	M	59
Hanna, Ray	TP	M	49
Hansing, Charles E.	TB	M	55-58
Hapgood, A. E.	CL	M	24-30
Hapgood, G. C.	CL	M	30
Harper, Ann Beth	FL	F	60-65
Harper, Jean	CL	F	54-59
Harper, Kermit	CL	M	48-56
Harper, William	FH	M	48, 49
Harris, Carol I	FL	F	78-81
Harris, Laura C.	CL	F	77-81
Harrison, Paul	PC	M	81
Harshbarger, Marjean	OB	F	80, 81
Harshbarger, William	CL	M	80, 81
Hartwell, Basil	FH	M	38
Hassebroek, Betty	FL	F	54, 55
Hauer, Mary Beth	BS	F	53
Haug, Francis	TB	M	50, 51
Hayes, Glenn	TU	M	50, 51
Heaton, James, Jr.	TP	M	77
Heaton, Pamela K.	CL	F	77
Hedlund, Jean	OB	M	48
Heitman, John W.	BH	M	67, 68
Hendrich, Norva Jeanne	TB	F	50, 51
Herbst, R. J.			72
Herrmann, Susan E.	FL	F	79
Hershberger, James R.		M	65

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Heynen, H.	Tu	M	22-24
Hiekes, Donnie	FL	M	54
Hill, A. G.			78
Hill, Don	OB	M	51, 52
Hill, Kenneth	CL, S	M	22-24
Hill, Maurice	TP	M	22-24
Hill, Susan	FL	F	80
Hitest, P.			73
Hobbie, Hamit	OB		37
Hobbs, Offie R.	BH	M	79, 81
Hobson, Arthur	TB	M	50-52, 58-60
Hobson, Dick	FH	M	59
Hockman, David	BH	M	49
Hodges, John	FL	M	50-54
Hodgeson, Dick	TB	M	51
Hofer, Karl W.	TP	M	22-32
Hoffman, Peggy	TP	F	59
Holdsworth, Gloria J.	FL	F	66
Holdsworth, Eugene I.		M	65, 66
Holm, Dennis W.	CL	M	51-53
Holmes, Karen (Mrs. Alan J.)		F	65-67
Homer, Charles	BH	M	39
Honstead, Carol	CL	F	58-62
Honstead, Nancy J.	CL	F	65-67
Hood, Gary Lee	TP	M	65-69
Hood, H.			71
Hood, Madelyn Dixon		F	68
Hooper, J. Lester	TU	M	49-54
Hoover, George	CL	M	49-53
Horne, Larry J.	PC	M	66-68
Horner, Charles	BH	M	40
Hostetter, Jim	BH	M	54-57
Hostetter, Joe	TP	M	55-62
Hostetler, Sue	S	F	58
Houdyshell, Judith	BS	F	65-67
Howard, C. W.			79
Howenstine, Clarence P.	BH	M	22-40
Howenstine, Lucille (Winters)	TP	F	24-37
Huff, Steve	TB	M	60
Hughes, John	FH	M	48-51
Hughes, T. K.	TP		24
Hurlburt, Jo	PC	F	40
Huyck, Elnora	CL	F	59
Huyck, J. Randall	TP	M	58-61
Jackson, Clifton	TB	M	38
Jaranilla, Ray	TP	M	49
Jefferies, E. A.	S		24
Jewell, Mary	DB	F	48
Johnson, Gloria	TP	F	52
Johnson, M.	PC		54
Johnson, Mark A.		M	68-70
Johnson, Paul L.	TB	M	61-65
Johnson, Vinton	TP	M	30-40

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Jones, Barbara J.	OB	F	52-56
Jones, Beatrice J.	BS	F	52-56
Jones, Corrine	DB	F	49
Jones, Edward	CL	M	30
Jones, T. L.	TU		24
Jones, William L.	BS	M	61
Jussila, Clyde	TB	M	53, 54
Kastner, Manuel	S	M	30
Katz, Steven M.	TP	M	65
Keen, Kenneth A.	CL	M	65-70
Keen, Robert	CL	M	60-62
Keith, Robert	CL	M	37-40
Keith, Walter	CL	M	37-39
Kelly, J. L.	TU		69
Kelly, Paul	TU	M	50
Kenney, Eugene	FL	M	48, 49
Kidd, Gavin	TB	M	75
Kidd, Lezlie	PC	F	77-81
Kidd, Quintin Ray	TB	M	66-69
Kidder, Lewis	FL	M	37
Kimmi, Anthony	TU	M	38-40
King, Galen	BS	M	81
King, J.			77
King, Rannells	BH		49-51
Kirmser, K. M.	FL	M	69
Kirmser, Larry P.	FL	M	69
Klena, Anna	PC	F	50
Knight, Marcus Lee		M	65
Koeing, Eddie	TB	M	52
Kohler, James, Jr.		M	65
Koon, Diane	FL	F	52-58
Koons, Donald	TP	M	51
Koons, Marie	S	F	51
Kruh, L. H.			72
Lacy, Boyda	TB	F	37
Laird, Connie	BH	F	53-56
Lalicker, A.			78
Lamprech, Elizabeth	DB	F	30
Landon, I.	TU		24
Lantz, Lucille	FH	F	52
Larson, J. E.			70, 71
Larson, Robert	PC	M	57
Latschar, Arnold	TB	M	37, 38
Laude, Horton	CL	M	30
Laughlin, C.	TB		24
Lawlis, Gary T.		M	66
Leavengood, Nancy	FL	F	52
Lederer, Leroy	TB	M	52-57
Lederer, Margaret	TB	F	54-56
Lee, D. O.			72

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Lefever, Paul	SO	M	59
Legg, Thomas	FH	M	77-81
Lenhoff, Harry	TB	M	49
Leshosky, F. J.	TP		40
Lindholm, Martha Ann	FH	F	68-71
Link, Glendeen	TP	F	50
Lockhard, G. R.	TP	M	69-73
Long, Charles	TU	M	22
Love, Hildred	TB	F	54-56
Lovell, Betty	PC	F	48-52
Loy, Annabelle	BH	F	52, 53
Luecke, Alan W.	S	M	77
Lumb, Dale R.	CL	M	53-61
Lumb, Jean	CL	F	60, 61
Lundberg, Ann	TB	F	51
Lundgren, Paul	TP	M	65
Lundquist, Robert E.	TP	M	47-51, 55, 75-81
MacMillan, B.	TP		72
Maldoon, F. D.	TP		39
Maher, James	CL	M	81
Malmstrom, Joyce A.	PC	F	52
Manges, Rodney E.	TB	M	76-81
Manages, Shelly D.	CL	F	78-81
Marshall, Deborah K.	CL	F	78
Martin, Elden	FH	M	50
Marvin, Frances R.	TU	F	57-59
Marvin, Philip H., Jr.	TU	M	56-58
Mathias, Thurman	TU	M	30
Maupin, Madge	TP	F	32
McArthur, David	TP	M	53-55
McArthur, Rebecca	FL	F	56-60
McCahon, James	TP	M	48
McCauley, Parnell	TU	M	57
McCauley, Warren	TB	M	51, 57
McClung, John	TB	M	22-30
McColloch, Robert	FL	M	37
McCord, Don	CL	M	53, 54
McCord, Hal, Jr.	OB	M	30
McCord, Janice	PC	F	58-62
McCord, Marilyn	CL	F	58, 59
McCord, Max	CL	M	30
McCormick, Michael	FL	M	62-66
McFadden, Harold	TP	M	22-40
McFarland, Carolyn		F	67
McIntosch	TB		37
McIntyre, Jack	TP	M	48
McKee, Annelle	FH	F	75
McKittrick R. J.	TP		78, 79
McManis, Mary M.		F	65-70
McNary, Henry	FP	M	30
Mershon, Diane L.	CL	F	78
Meredith, Don	TP	M	60, 61
Meredith, Karen	BC	F	61
Meredith, Keith E.	SA	M	65-67

NAME	INST	SEX	DATE
Mertz, John	FH	M	58
Messenheimer, Don	TP, FH	M	39-50
Metz, Linda	S	F	53-58
Miller, Ardienne	PC	F	68, 69
Miller, Basia	FH	F	54
Miller D. E.			69
Miller, Irene C.	FL	F	65, 66
Miller, Lauren	CL	M	55-59
Miller, Lloyd	S	M	55-58
Miller, Raymond	TB	M	50
Miner, Lonnie	TU	M	75
Moe, Glenn B.	CL	M	51-53
Moore, M. G.	CL		73-76
Moore, Pauline	BS	F	51
Moore, Terry D.		M	66-69
Moreman, Charles E.	PC	M	20-81 (intermittent)
Morgan, Bill	CL	M	49
Morman, Alan	CL	M	22
Morris, George	CT	M	22
Mumaw	CT		37
Murray, Channing	PC	M	37-40
Murphy, Susan E.	FL	F	81
Murphy, Thomas J.	TB	M	81
Musgrove, David	TP	M	51, 52, 56
Musgrove, Nina M.	S	F	51-58
Neibline, Marjorie M.	BH	F	76
Neilan, Gary	PC	M	55, 56
Nelson, David E.	TU	M	59-61
Nelson, Junior	TB	M	39-40
Nelson, Janet	CL	F	60, 61
Neptune, Mary E.	CL	F	77
Nesbit, Donelle	DB	F	38, 39
Neubauer, Don	BS	M	38
Neubauer, Rex	CL	M	37-40
Nevins, Ralph G.	PC	M	49, 53, 54, 58, 72
Newby, G. T.	S		24
Newman, John	FL	M	37-40
Noel, Lionel	CL	M	75
Noller, Virginia	SO	F	59
Nonamaker, Elizabeth	CL	F	56-59
Nordeen, Richard A.	TB	M	39-40
Norris, Dale E.	SA	M	54-61, 69-71
Norvell, Mark L.	FH	M	66-73
Norvell, Nancy J.	CL	F	62-67
Norvell, Paula S.	FH	M	39-40
Obenland, Clayton	TP	M	30
Ochampaugh, Clifford	BH	M	60-62
Orazem, Helena E.	FL	F	77-80
Orr, William C.	S	M	55-62

NAME	INST	SEX	DATE
Osbourn, Betty	CL	F	53-57
Osborne, E.	TB	M	22-24
Owens, Steve K.	TB	M	77-81
Ozment, Aileen	DB	F	37-40
Pannbacker, Rebecca	FL	F	61
Papp, John	PC	M	52
Parizo, Charles	S	M	40
Park, Art		M	60
Parker, David	CL	M	59-67
Parker, Loraine F.	V	F	65-67
Parker, James H.	S	M	55-59
Parker, Mrs. John	SO	F	59
Parrish, Donald B.	CL	M	34-81
Parson, Debbie	OB	F	75
Pasley, R.	CL		24
Pauli, Richard A.	FH	M	65-74
Paunkuk, Dave	FH	M	54, 55
Paustian, Lillian	CL	F	30
Penrod, Marge	CL	F	56
Periman, R. T.	TP		24
Perry, James A.		M	67-70
Perry, Nancy Jo		F	65-67
Perry, R. R.	AH		24
Perry, Ray R.	PC	M	30
Peterka, O.	TP		39
Peterson, Jerry	TU	M	75
Peters, Keith	S	M	60
Philbrook, Richard	TU	M	81
Piland, Steven Ray		M	66-71
Plumb, Barbara		F	68
Plumberg, Gary J.	PC	M	62-80
Polhamus, Al	TP	M	55
Porter, Don	SB	M	37
Potter, Norma	FL	F	48
Potter, Perry L.	TB	M	77
Powell, Jerry	TB	M	37, 38
Powers, Gerald	TB	M	30
Press, Mike	S	M	68-70
Pricer, Don	DB	M	40
Quantic, Bruce	CL	M	67-70
Quinn, Robert J		M	59
Quimby, Barbara B.		F	81
Raburn, Louis	Ob	M	37-40
Ragan, M. S.			70
Ragland, Paul	SA	M	30-41, 46-51
Rahtjen, James	CL	M	81
Randall, M. C.			77

NAME	INST	SEX	DATE
Ranhotra, R. S.			78
Rankin, Georgina	FL	F	51
Rapp, R.	PC		24
Rathbone, Rolf	SA	M	37
Read, M.	S		24
Reed, Larry	CL	M	55
Reese, Jerry	TB	M	51, 52
Reid, I.	S	M	24
Reitz, Roger P.	TP	M	49-57, 67-81
Retzer, Eldon	FL	M	38
Reynolds, Karen	CL	F	62-65
Reynolds, Warren	TP	M	50-54
Richardson, Wallace	FH	M	40
Riley, Howard	TB	M	22
Robb, Ernest	OB	M	51
Roberts, Marion K.	BH	M	73, 74
Roberts, T. C.	CL	M	71
Robinson, William	FH	M	81
Roby, Linda F.	OB	F	70-75
Rochat, Kim L.	TB	M	71-75
Rodriguez, Robert, Jr.	CL	M	78-80
Roe, Eugene	CL	M	37
Rogers, Gary	FH	M	50-54
Rohrer, Amy	S	F	77-81
Rohrer, Ben G.	SA	M	75-80
Roof, Stephen K.	BH	M	78-80
Root, Frank, Jr.	PC	M	37
Roper, Burford	TP	M	38-40
Rosenkilde, Carl E.	BH	M	71, 72
Rourk, James K.	OB	M	73, 78
Royer, Elenita	PC	F	55
Rutherford, Nancy Ann	BH	F	68-77
Samuelson, Dean C.		M	67-71
Samuelson, Ralph E.	CL	M	37-40, 67-76
Sanford, C. R.	BS	F	70-72
Sanner, Albert E.	CL	M	65-81
Sanner, M. L.	CL	M	68-72
Sawin, Dean	PC	M	49
Schiappa, A. E.	BC	M	70-72
Schliecker, Timothy F.	TU	M	77
Schmedemann, A.	S		24
Schoneweis, Susan D.	OB	F	78
Schraeder, J			71
Schreiber, D. L.			76
Schroeder, Don		M	58
Schroeder, Ruth		F	67
Schruben, Maurice	TU	M	37, 38
Schumann, Tracy A.	TB	M	75, 76
Schurle, Fern	SA	F	37
Schurle, Clarence	TP	M	37
Scoby, J. H.			70

NAME	INST	SEX	DATE
Screen, Rhonda		F	67
Scritchfield, Jimmy	PC	M	58-60
Scriven, William F.		M	59
Seeber, James	TU	M	79-81
Selby, James A	TB, BH	M	57-61
Severo, Cervera	CL		39
Shadday, Craig W.	TP	M	75-81
Shadday, Janice C.	S	F	76-81
Shaeffer, J. W.			69
Shaffer, Warren G.	FH	M	66-73
Shea, Teri L.	CL	F	77-80
Shenkel, Roger	TB	M	59-62
Sherman, Louis	TB	M	65
Sherman, Owen	PC	M	57-59
Shippers, E. L.	S	M	52-54
Shippers, Marian J.	CL	F	52-54
Shoemaker, William Leon		M	67, 68
Shull, Mike W.	OB	M	68-72
Shumaker, Rose	CL	F	48
Sidorfsky, Frank M.	CL	M	74-81
Seih, Mary Beth	CL, BS	F	49-52
Siler, Leona	FH	F	48-50
Silkwood, Darold	Cl	M	52
Simmons, Adrea	PC	F	51
Simmons, Bob	PC	M	67
Simon, Elmer	CL	M	48
Skivers, Gordon	CL	M	37, 38
Smerchek, Gene	CL	M	57-60
Smith, Daniel	OB	M	79
Smith, Frank	TU	M	30
Smith, Kent	SO	M	52
Smith, Mary K.	FL	F	79
Smith, Michael Cury		M	65, 66
Smith, Robert	CL	M	48
Snodgrass, Bill	TY	M	39
Snyder, Duane	FH	M	52
Snyder, Emelie	TP	F	48, 49
Sollenberger, Don	FH	M	37-39
Soupene R.	TP		24
Spiller, B. L.			71
Splichail, Helen	CL	F	57
Sprague, Russell	CL	M	50-62
Sprecker, Gaylen	TB	M	62
Staff, Bonner	TB	M	52
Stamey, Mary M	PC	F	71-81
Stapp, Elizabeth Royer	PC	F	56
Stapp, John	PC	M	53-57
Stark, D. B.	BC	M	77-79
Stearns, Max M.	TP	M	60-62
Steele, Joyce	SO	F	52
Stephani, Joseph	S	M	53
Steunenberg, Al	FH	M	52, 53

NAME	INST	SEX	DATE
Steuwe, Dave	TP	M	53-59
Stevenson, K. R.			78, 79
Stewart, Carol	BS	F	58-61
Stewart, Margaret	FH	F	61-62
Stilley, Terry Ray	SA	M	65
Stites, J. David	BC	M	67-70
Stith, Kenneth R.	TB	M	70
Stitzel, M. (Martha Benton)	SA	F	72
Stitzel, Richard E. Jr.	TP	M	67
Stockmeyer, John	BH, TB	M	49-58
Stone, Mary	SA	F	75
Stone, Max	TB	M	48, 55
Stonerberger, Mark	TY	M	40
Storer, Richard	S	M	49-56
Stover, Bruce	TP	M	53-60
Strafuss, P. A.	CL	F	72, 73
Streeter, Paul	S	M	30-41, 46-54
Stringer, Clyde	CL	M	53
Sutton, Eric	TP	M	75
Swallow, Joy	FL	F	75
Sykes, Maryann	S	F	49-52
Taylor, J. C.			72
Taylor, Howard	TU	M	37, 38
Teaford, Lee	TU	M	55, 56
Teague, Fred	TP	M	54
Teichgraeber, John	TB	M	61, 62
Templer, Lyle F.	TP	M	51, 52
Templeton, Louis	BH	M	38
Tessman, Dixie	FH	F	56-58
Tharp, Lisa L.	FL	F	76-78
Thiergartaer, Mike	CL	M	53
Thierolf, Connie M.	BC	F	71-75
Thomas, Elnora	CL	F	38
Thomas, Ruth	BH	F	50
Thomason, L. L.			70
Thompson, Albert Richard	CL	M	67
Thorp, Verlene			67
Toburen, Mary Grace	CL	F	59
Tomasch, Brett N.	FL	M	72-75
Toothacker, Roger	FH	M	73-76
Treiber, Susan	CL	F	80, 81
Trollman, Michael McKee	OB	M	61-70
Trotter, Donald M., Jr.		M	66, 67
Tull, K.	PC		24
Turner, Sharon	BC	F	80
Twiss, Tom	FH	M	80
Underwood, Keith	TP	M	37-40
Urich, L. K.			72

NAME	INST	SEX	DATE
Vanderwilt, Cornelius	TU	M	39, 40
Vandiver, Floyd	CL	M	30
Varney, Helen	CL	F	54-59
Varney, T. William, Jr.	CL	M	48-59
Vincent, Dean	S	M	58, 59
Vincent, Vivian	FP	F	30
Waldron, Donivan D.	TB	M	50
Wallingford, Keith	CL	M	37-40
Walterscheid, Ellen	CL	F	79-81
Ward, Joe III	TB	M	51, 60-66
Ward, Kenneth A.	TP	M	71-75
Ware, L. R.	TP		37
Warner, William Rodney	PC	M	60-81
Washburn, Jean	DB	F	37
Washburn, Robert	TU	M	37
Wassom, Steven Clyde	TB	M	57-72
Watt, Jerry	TB	M	53, 54
Webber, Bill	SO	M	52
Webster, Suzanne	BC	F	57-59
Weik, Marvin	TP	M	52-54
Wendt, Brad	TB	M	79-81
Wendy, B. E.			78
Wertz, Charles B.	CL	M	69-76
Whipple, J.	CL		24
White, Joann	BS	F	55, 56
White, John	TB	M	68
Whitnah, John	CL	M	37
Wilbur, Don	SO	M	53
Wiley, Krin G.	TB	F	77-81
Williams, Reva J.	FL	F	76-78
Willis, Jim	S	M	52
Wilson, Bob	ST	M	37
Wilson, Howard	TP	M	53-56
Wilson, Leon	AH	M	22
Wilson, Robert	OB	M	38-40
Winter, Janet	CL	F	79-80
Winterburg, Don	CL	M	55
Wisecup, C. B.	TP		24
Wohler, Lynn R.			69, 70
Wood, Charles	TP	M	53
Woodman, Beverly	PC	F	37, 38
Woodman, Lawrence A.	FP	M	22-24
Woodworth, Amon E.	BS	M	59, 60
Woolf, Don	TU	M	49-51
Wright, Glenn	PC	M	48
Yarrow, Judy R.	PC	F	70, 71
Zeidler, A. H.	TB		24
Zimmerman, Vernon	FH	M	30
Zubeck, R. Jan	TB	M	76

APPENDIX XI

The Massachusetts-born poet, John Greenleaf Whittier (1807-1892), was a Quaker abolitionist who lent his literary talents to the anti-slavery cause. Especially during the 1850's, he became "a sort of unofficial poet-laureate for celebrating major events, which somehow always seemed to include the slavery issue."[1] One of his better-known poems of this time, "The Kansas Emigrants," first published in the July 21, 1854, issue of National Era,[2] was "a fine, simple, marching song actually sung by thousands of men and women to the tune of 'Auld Lang Syne.'"[3]

The complete text, with Whittier's introduction prepared for a collective edition of his works published in 1888 and three introductory sentences added by an editor, are reproduced below.[4]

---

1 Whitman Bennett, Whittier: Bard of Freedom (Chapel Hill: University of North Carolina Press, 1942), p. 237.

2 Whittier served as corresponding editor of this Washington weekly from 1847 to 1859, sending his contributions by mail from his home in Amesbury, Massachusetts. He contributed 109 original poems and 275 articles or editorials to the National Era. This magazine printed Harriett Beecher Stowe's Uncle Tom's Cagin serially from June 5, 1851, to April 1, 1852, before its publication in book form in Boston in 1852.

3 Bennett, p. 243.

4 Horace E. Scudder, ed. The Complete Poetical Works of John Greenleaf Whittier, Cambridge edition (Boston: Houghton Mifflin, 1894), p. 317.

"THE KANSAS EMIGRANTS"

This poem and the three following were called out by the popular movement of Free State men to occupy the territory of Kansas, and by the use of the great democratic weapon--an overpowering majority--to settle the conflict on the ground between Freedom and Slavery. The opponents of the movement used another kind of weapon. This song was sent to the first company of emigrants by the poet. "It is one of those prophecies," says E(dward) E(verett) Hale, "for which poets are born, uttered before the event and not after. In absolute hard fact, the song was sung by parties of emigrants, sung when they started, sung as they rode, and sung in the new home."

We cross the prairie as of old
   The pilgrims crossed the sea,
To make the West, as they the East,
   The homestead of the free!

We go to rear a wall of men
   On Freedom's southern line,
And plant beside the cotton-tree
   The rugged Northern pine!

We're flowing from our native hills
   As our free rivers flow:
The blessing of our Mother-land
   Is on us as we go.

We go to plant her common schools
   On distant prairie swells,
And give the Sabbaths of the wild
   The music of her bells.

Upbearing, like the Ark of old,
   The Bible in our van,
We go to test the truth of God
   Against the fraud of man.

No pause, nor rest, save where the streams
   That feed the Kansas run,
Save where our Pilgrim gonfalon
   Shall flout the setting sun!

We'll tread the prairie as of old
   Our fathers sailed the sea,
And make the West, as they the East,
   The homestead of the free!

APPENDIX XII

July 12, 1982

Manhattan Municipal Band Questionnaire

I am making a historical study of the City Band for my master's thesis The information I am asking of you below will be compared with similar information from earlier years, going back to 1920 where possible. I would appreciate it if you would fill out this form and return it next Monday either before or after the concert. While you do not have to give your name, address, and phone number, it might be useful if any further questions arise. The only people seeing the completed forms will be me and perhaps one or two people on my committee. If you wish, I will give you a copy of the tabulated results which will show how everyone answered but will, of course, reveal no individual's identity. Feel free to comment on any question you come to. Thank you for your help.

Chris Banner

(Questions) (Manhattan Municipal Band Questionnaire Responses)
(Total number of respondents: 38)

1. Age. — 17 (3)
   18 - 22 (7)
   23 - 30 (11)
   31 - 40 (4)
   41 - 50 (6)
   51 - 60 (4)
   61 - (3)
   14-80 range

2. Sex. — M (25) F (13)

3. What is your occupation?

Pre-college teacher	(8)
College teacher	(10)
Other Professional	(5)
High School Student	(2)
College Student	(8)
Other	(3)
No Response	(2)

4. How many years have you lived in Manhattan?

- 4	(9)
5 - 10	(3)
11 - 15	(3)
16 - 20	(9)
21 - 30	(7)
31 -	(7)

1 - 50 range

5. How many years have you played in the Manhattan band?

- 4	(18)
5 - 10	(7)
11 - 15	(5)
16 - 20	(3)
21 -	(4)

1 - 49 range

6. Which instrument do you play in the band?

flute and piccolo	(5)
clarinet	(9)
bassoon	(2)
saxophone	(4)

yes (4)

no response (2)

1 - 14 range

(c) — response (7)

no response (31)

9. Have other family members played in the band or do they now?

Yes (11)

No (27)

10. If yes, relationship of family members.

wife (3)

brother (4)

sister (4)

father (1)

daughter (5)

other (1)

response (2)

no response (27)

11. Are you a professional musician?

Yes (10)

No (28)

12. If yes, how long? (years)

- 4 (2)

5 - 10 (4)

11 - (4)

3 - 65 range

13. Were you formerly a professional musician?

Yes (6)

No (26)

no response (6)

trumpet	(4)
French horn	(4)
trombone	(4)
baritone	(1)
tuba	(1)
drum	(4)

7. If you have played other instruments in the band, please name them and tell how long you have played them in the band.

saxophone	(2)
tuba	(1)
baritone horn	(1)
none	(10)
yes	(1)
no response	(23)

8. Where did you receive your musical training?

a. School (Indicate highest grade level including College.)

b. Private lessons outside school (Give number of years).

c. Other (Specify).

(a) — - 12 (12)

13 - 16 (16)

17 - (6)

yes (2)

no response (2)

8 - 21 range

(b) — - 2 (6)

3 - 4 (8)

5 - 7 (7)

8 - 10 (10)

11 (1)

14. If yes, how long (years)?

response (4)

no response (34)

1 - 6 range

15. (optional) Do you consider the pay you receive for playing in the Manhattan band (circle one)

a. inadequate (6)

b. adequate (27)

c. too much (2)

other (1)

no response (2)

16. (optional) If more or less than adequate, what would you consider adequate? $_____
(optional) Why?_____

response (4)

no response (32)

other (2)

range suggested $10 - $25

17. Do you want to receive a copy of the tabulated results of this study?

Yes (19)

No (16)

no response (3)

18. If I need further information, would you be willing to let me interview you?

Yes (32)

No (3)

no response (3)

19. What do you think the importance of the Manhattan Band is to the community? What other activities would you like to see it participate in? Why should the community continue to support it?

response (34)

no response (4)

A. The importance of the band

It fills a need for entertainment. 11

It is good recreation for the musicians and audience. 10

It is good for the community and community pride. 4

It preserves a community tradition. 5

It is a chance to display local talent. 2

It causes a development of the community's musical resources. 1

The band engages in a traditional activity. 1

B. Other activities to engage in

The band does enough now. 7

It should engage in other activities including playing in other parts of the city. 4

It should have a longer season. 2

C. Why continue support

The band meets a community need. 5

The band maintains a community tradition. 4

The band is a source of community pride. 3

The band makes Manhattan a better place to live. 2

The band provides continued musical experience for the musicians. 1

20. Why is the band important to you? Why do you play in it?

response (38)

no response (-)

Playing in the band is a pleasurable activity and good recreation. 19

The band provides musical experience and challenge. 10

Performing in the band keeps me in good playing condition. 8

There is no other place to perform. 3

The band provides a variety of social experiences. 3

Performance is a source of income. 2

The band maintains a tradition. 1

The band provides better community relations. 1

The band is an activity which does not require a major commitment of time. 1

21. Why do you think other people play in it?

response (36)

no response (2)

It provides recreation, enjoyment. 29

It provides musical challenge and experience. 8

It is a source of money. 7

It keeps them in good playing condition. 6

It gives them a chance to perform. 3

It is a good summer activity. 1

Norvell is a good conductor. 1

It provides personal satisfaction. 1

It is a social experience. 1

22. Any further comments?

response (19)

no response (19)

I like it and will be back.

We should start a city jazz band.

We need to improve the band's balance and ensemble.

The band has a good reputation, one which it deserves.

The band brings joy to many, and therefore deserves continued support.

We need a new band shell. The acoustics of the present one are terrible.

Your name, address and phone number

response (34)

no response (4)

APPENDIX XIII

ASSOCIATION OF CONCERT BANDS OF AMERICA, INC.

SURVEY OF COMMUNITY/CONCERT BANDS

by J. Edward Hacker, Executive Secretary

Date: April, 1981

42 Bands responsed out of 75.

(Note: If you have not sent your questionnaire in as yet, please do so).

People Reporting: Conductors 26; Officers 13; Business Managers 2; Other 1.

1. THE SIZE OF THE BAND.

These varied from 30 to 110. Total membership-2,385.
Average size was 57.

2. LOCAL SOURCES OF FUNDING.

Of course, these included many combinations.

a. Musicians Trust Fund - 17
b. Membership Dues - 12 (Two bands mentioned their dues were $2)
c. Contributions from Industry - 13
d. Contributions from Private Individuals - 17
e. Contributions from Local City or Town - 21
f. Contributions from County or Parish - 2
g. Admissions to Concerts - 10
h. Others:
   - Adult Education
   - Recreation Dept.
   - Free will offerings
   - Free use of school
   - Contract with the city
   - Summer parades
   - Taxes (2 mills of every tax dollar)
   - Recordings
   - Concerts in surrounding communities
   - State funding and honorariums
   - Supported by the college or junior college
   - Carnival fund-raising event
   - Subscription concerts
   - Charges for services
   - Various co-sponsors
   - Program ads

3. ASSISTANCE FROM ARTS COUNCILS.

Yes - 7 No - 35

Some said they receive publicity assistance.
Several have applied recently.
Michigan Arts Council is assisting several of their bands.

4. HOW ARE YOUR MEMBERS RECRUITED?

Invitation - 26 Audition - 8 Both - 6 Hired - 1

5. ARE YOU INCORPORATED?

Yes - 20 No - 21

Two are applying as of now.

6. ARE YOU REGISTERED AS A NON-PROFIT ORGANIZATION WITH THE IRS?

Yes - 19 No - 22

Some were pending approval.

7. ARE YOU EXEMPT FROM LOCAL OR STATE SALES TAX?

Yes - 26 No - 15

(Some were through the school or college.)

8. ARE YOU REGISTERED FOR NON-PROFIT BULK MAILING WITH THE POST OFFICE?

Yes - 8 No. - 33

(Perhaps this was a poor question, since many bands do no have sufficient size to use this privilege.)

9. LIST ANY PROJECTS YOUR BAND SPONSORS:

Sponsoring of well-known clinicians
Annual Spring Pops Concert
Christmas Concert
Donating money for youth music program which enables high school students to take private lessons
Paper drive
Combined concert with school band
Short concerts for retarded children
Working with local historical society
Sponsoring a music workshop in the schools
Honoring Sousa Award winners of area high schools by appearance at our Annual Sousa Concert
Series of 10 outdoor summer concerts
Special appearances by contract
Concert series in amphitheater (fall), parks (spring), and shopping centers (winter)
"Since 1956, the bands had been jointly sponsored by the city, county, and Trust Fund. Both city and county were sponsors to all events. In 1980, these governmental funds were discontinued and we are now seeking other funding sources."
Two winter, six park, one children's, and four pops concerts
Scholarships for high school musicians to summer band camps
Demonstrations of instruments with public schools
All-Sousa Concert
Youth activities

"Our band is a very new group, only two months old. We are developing very fast and have some very excited adults playing. The average person has not played for approximately 15 years--some as much as 35 years. Our first concert will be in May."
Special series of concerts for Seniors
$100 scholarships awarded to high school musicians who audition for soloist position with the band
U.S. Marine and U.S. Navy Band concerts
Benefit concert for the mentally handicapped
"Parade of Bands once a year-five dance bands volunteer services--dancing from 8 to 1--raised $940 last year."
Presently five concerts a year--next year will be six or seven
Ten summer concerts

10. WHERE DO YOU REHEARSE?

Church - 2
School (College) - 25
Other:

Theater, Town Hall, Elks Lodge, Auditorium, Musicians Union, our own hall, Community Center, Memorial Hall, City Coliseum, Plaza, Mobile Home Park Auditorium, Courthouse Basement, hotel, Armory, Musicians Club.

11. DO YOU HAVE A CONSTITUTION AND/OR BY-LAWS?

Yes - 34 No - 11

12. DO YOU ELECT OFFICERS?

Yes - 34 No - 8

13. DOES YOUR COMMUNITY SUPPORT YOUR ACTIVITIES BY GOOD ATTENDANCE AT CONCERTS

Yes - 25 No - 5 Mixed Support - 10

"Over 3,000 at each concert."
"Average attendance at outdoor concerts is 2,500."
"No, if special location; yes, if taken to potential audience."
"Improving."
"The free ones are well attended."

14. TO WHAT TYPE OR PROGRAMS DOES YOUR PUBLIC BEST RESPOND?

(Here, there were many combination checked.)

a. Classical - 25
b. Modern - 17
c. Traditional - Old time "war horses" - 30
d. Marches - 37
e. Soloists - 25
f. Guest conductors - 6
g. Other:

Show tunes, pops, circus music, waltzes, seasonal, patriotic, topical, dixie/ragtime, singing groups,

special group performances, TV and radio personalities.

15. ABOUT HOW MANY PERFORMANCES ARE GIVEN A YEAR?

These ranged from 2 (low) to 50 (high). Average was 15.
Total performances for all were 631.

16. PROPERTY OWNED BY BAND.

a. Music Library - 32
b. Instruments - 27 (Many mentioned "a few" or "percussion".)
c. Uniforms - 19
Their approximate ages ranged from 2 years to 15 years.
Average was 7 years.
d. Band Hall - 4
e. Others:

Truck, risers, stands, P.A. system, reflectors, lights, light towers, filing cabinets, flags, muskets, banner, chairs
(One band conductor has his personal library and uniforms which were used by the band.)

17. DOES YOUR BAND HAVE ITS OWN LOCKED REHEARSAL AND/OR STORAGE AREA?

Yes - 23 No - 17

18. DOES YOUR BAND MARCH IN PARADES?

Yes - 9 No - 31

(Some responses were adamantly opposed.)

19. LIST YOUR USUAL CONCERT LOCATION:

Schools/colleges - 18
Parks - 26
Bandshell/bandstand - 4
Civic Auditorium - 3
Shopping Centers - 6
Performing Arts Center - 2
Hospital - 2
Theater - 3
State Capital Building - 2
Town Square - 2
Senior Citizen Hall - 3
Church - 3
Also:

Trade shows, retirement home, county fair, children's camp, nursing home, memorial hall, V.A. Center, plaza, reception/dining hall, memorial hall, picnics, amphitheater, festivals, institutions, sponsor's locations, own auditorium.

20. DOES YOUR BAND HAVE REGULAR OR PICK-UP REHEARSALS?

Regular - 30 Pick-up - 4

21. LIST THE AGE BRACKETS SOUGHT FOR MEMBERSHIP: "_____to_____".

None of the responses put an upper limit on membership.
Several bands put a lower age limit, however.
Fourteen bands excluded high school students.
Twenty bands excluded high school and college students.
One band did not allow anyone younger than 65!

22. AGE BRACKET OF MEMBERS:

Total for all bands (27 bands reported on this.)

Under 20	-	235	41 to 50	-	322
21 to 30	-	300	51 to 60	-	262
31 to 40	-	315	Over 60	-	165

Average for all bands:

Under 20	-	14.7%	41 to 50	-	20.1%
21 to 30	-	18.8%	51 to 60	-	16.4%
31 to 40	-	19.7%	Over 60	-	10.3%

Age of youngest member: 12 (Span was 12 to 24)
Age of oldest member: 92 (Span was 60 to 92)

23. TYPE OF AUDIENCE:

Senior Citizens	-	22
Youth	-	13
General	-	38

Others: Tourists and visitors, families on blankets and lawn chairs at summer concerts.

(There were some combinations on this.)

WRITTEN COMMENTS BY SOME:

"Our band was organized in February, 1936, as a 40 member group."

"Our band encourages family membership. Our shows include a national and historical Color Guard, dancers, etc."

APPENDIX XIV

Inventory of instruments and other property
owned by the band in 1946

Harp, Lyon and Healy (Notation says sold in 1947)
Helicon tuba, Buescher with stand (Probably a sousaphone)
Helicon tuba, Buescher with stand (Probably a sousaphone)
Upright bass (Notation says sold in 1947)
Euphonium, Conn
Baritone, Conn
French horn, Conn
French horn, Pan-American
Recording bass number 2, Conn BB-flat
Recording bass number 2, Conn BB-flat
Piccolo, Boston Wonder
Soprano Saxophone
Tenor Saxophone gold laquer finish
Baritone Saxophone silver finish
Oboe
String bass number 1 and German bow
String bass number 2 and French bow
One pair of pedal tympani with covers
One bass drum and rack
Four regimental snare drums with two stands
One metal concert drum
One set of chimes
One bell lyre with tubular frame and tassels
One xylo-marimba
One vibraharp and case
Twenty-eight black top music stands
Seven orange music stands
Four home made music stands
One U.S. flag with pole and canvas cover and carrying strap
(This list did not include the uniforms owned by the band.)

THE MANHATTAN MUNICIPAL BAND, 1920-1980: AN ETHNOGRAPHIC HISTORY

by

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B.A., University of Hawaii, 1965

AN ABSTRACT OF A MASTER'S THESIS

Submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1983

Man's need to order his universe is expressed partially through esthetic acts, including music. Because esthetic behavior should take socially acceptable forms, social institutions such as town bands arise to direct it. Therefore, concepts from cultural anthropology, ethnomusicology, and sociology are useful in organizing and interpreting historical material relating to musical ensembles. In this, Herskovits' five uses of cultural materials[1] and Merriam's ten functions of music[2] are most helpful.

Beginning in the late eighteenth century, wind bands gradually changed from functional to esthetic organizations. In the first quarter of the nineteenth century, brass bands arose in towns throughout the United States, but were particularly active in the Midwest. In Manhattan, Kansas, they date practically from the city's founding in 1855.

The Manhattan Municipal Band was begun in the town band tradition in 1919. In 1920, it gained support of a tax levy under the Kansas Band Law of 1917 which, together with the continuing excellent leadership, a constant supply of competent musicians, and an interested community, has perpetuated its existence long after most similar groups have failed. This law was repealed in 1977, and today the city's general tax fund provides support.

This detailed ethnographic study of the period 1920 to 1980 traces the band's development from a moderately functional, commercial organization which played year round for numerous community occasions, to its present status as a largely esthetic ensemble which plays summer

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1 Melville J. Herskovits, Man and His Works (New York: Alfred A. Knopf, 1948), pp. 238-40.

2 Alan P. Merriam, The Anthropology of Music (Evanston, Ill: Northwestern University Press, 1964), pp. 219-27.

concerts in the city park. Careful examination of the band's legal basis, formal structure, finances, musical directors, musicians, audience, and concert programs shows that although the band has declined in community importance since its founding, it continues to be a vital organization which meets many of the social and musical needs of the Manhattan community.