

AN OUTLINE OF THE  
HISTORY OF MUSIC IN EMPORIA, KANSAS  
1858 - 1938

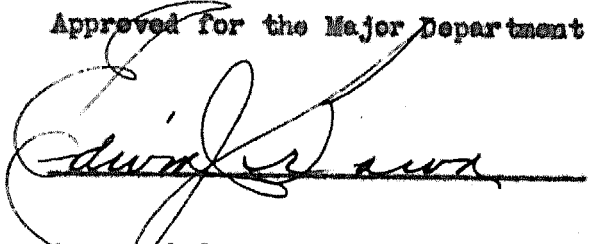
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A THESIS  
SUBMITTED TO THE DEPARTMENT OF  
EDUCATION AND THE GRADUATE COUNCIL OF THE KANSAS STATE  
TEACHERS COLLEGE OF EMPORIA IN PARTIAL FULFILLMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF SCIENCE

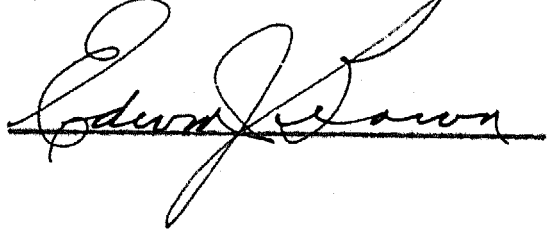
BY  
GOMER WILLIAMS  
MAY 1939

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Approved for the Major Department

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Approved for the Graduate Council

A handwritten signature in cursive script, appearing to read "Edward J. Down", is written over a horizontal line.

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### ACKNOWLEDGMENT

To Dr. Edwin J. Brown, Director of the Graduate Division of the Kansas State Teachers College of Emporia, for his council and guidance throughout this study, the writer is greatly indebted and desires to acknowledge his appreciation.

G. W.

## PREFACE

The author feels that he is peculiarly fitted to write this thesis for several reasons. First, he is of Welsh ancestry; some of his relatives came to Emporia shortly after the town was founded in 1857. The Welsh people have contributed much to the musical history of Emporia. Second, he has received all his educational training in Emporia. Third, the author had his musical training under the late Professor D. O. Jones, of the Emporia City Schools, Dean D. A. Hirschler, of the College of Emporia, the late Mr. Frank A. Beach, of the Kansas State Teachers College of Emporia, and Miss Catherine Rosser, formerly of Emporia, now of London, England. Fourth, many of his relatives and friends have played a part in the making of the musical history of Emporia; and fifth, he himself has participated in many of the musical events of Emporia.

Gomer Williams

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## CHAPTER I

### INTRODUCTION

During the eighty years of its history, Emporia has won an enviable renown as a music center.

As the home of the Knights Templar Band in the '70's, the Eisteddfodau and the Welsh choruses in the '80's, the civic and women's choruses in the '90's, and more recently as the home of the College of Emporia A Cappella Choir and the original state music festival at Kansas State Teachers College, this small midwestern city has gained national distinction among the lovers of good music.

This fact is not surprising when the ideals, traditions, and culture of its founders and early settlers are considered.

Emporia was founded in 1857 by people who came to the new territory with a dual purpose--to establish new homes for themselves and their children and to make Kansas a "free state." In the first edition of the Kansas News, June 6, 1857, Mr. Preston B. Plumb, editor and owner of the newspaper, voices the ideals and purposes of the founders (R. 1). He stated:

Standing on the broad principles of humanity and freedom, we shall not cease to strike at oppression in whatever form or wherever it may be found. We admit no middle ground between right and wrong--no compromise with evil; and we shall act with no party that has not universal Freedom inscribed on its banners. The struggle now going on between freedom and slavery is a death one. One or the other must succumb. . . .

It was natural that people actuated by these motives would hold in high esteem the moral, cultural, and aesthetic values of life. Churches were organized and schools were established early, nor were the arts neg-

lected. A string band was organized and singing schools were held at which one might learn the rudiments of music. In the Kansas News of May 7, 1859, there is found an interesting article concerning music (R. 2). It states that "music like painting and statuary refines and elevates. It is a language of gladness."

Another element that largely influenced the musical history of Emporia was the coming of the Welsh people to this vicinity. The first Welsh settlers arrived in 1856 (R. 3). They wrote such glowing accounts of the beauty and fertility of the land to their countrymen and kinsfolk that large numbers of Welsh people left their homes and settled in the Cottonwood and Neosho valleys near Emporia. The Welsh people are noted for their love of good music, especially good singing (R. 4). Many of them have fine voices, and singing is a common means of expression among them. A typical incident is as follows:

With Peter Hughes in 1857, came to Emporia Ellis Owens, Tom Jones, John Roberts and John Bennent, a group of singing Welshmen. The last night before they reached Emporia they camped near the home of Oliver Phillips, on Duck Creek. The Phillipses insisted on the young men coming into the cabin to sleep, and they sang Welsh hymns until long past midnight (R. 5).

By furnishing singers, leaders, and the idea for the music festival, the Welsh people have added much to the musical life of Emporia.

It would be very difficult to chronicle all the musical events in Emporia's history. Only those productions or organizations have been mentioned which were outstanding in their excellence or which have had some significance in the later musical history of the city. For the latter reason, a greater amount of time and attention has been devoted to the earlier organizations and leaders. Many great artists have appeared in concert,

but space does not permit mentioning each one. Many musical organizations were formed which lasted only a few months or in most cases a year. As these organizations contributed little to Emporia, no effort has been made to include them.

Because of the nature of the subject, it has been necessary to secure some of the material from unofficial sources; but an effort has been made to check the information, whenever possible, as to authenticity and reliability.\* Much of the information was gathered from interviews with the older people of the town or those whose parents were early settlers. Old pictures and programs were gathered from this source. Files of old newspapers gave a wealth of material. College yearbooks and high school bulletins were also used. A letter from Mr. John Egan, of Topeka, gave much information. Records of the meetings of the Board of Education of the Emporia schools and the records kept of the annual meetings of the First Congregational Church aided materially in gaining desired information.

#### The First Musical Organization

The first musical organization in Emporia was known as Hall's String Band (R. 6). This band was organized in 1858, the year that the Hall brothers came to Emporia. This band was composed of Messrs. James and Joseph Hall, C. H. Hassler, and V. R. Holmes. This organization played at the dedication of the new Masonic Hall, December 31, 1858. In 1859, this band, which at various times was called Hall's Quadrille Band or the Hall

---

\* The author recognizes the unreliability of interviews, especially with aged persons, but has made a serious attempt to check and counter-check important issues.

Brother's Silver Cornet Band, played at functions in the town. By this time, two more Hall brothers had joined the organization, Samuel and Thomas.

### Two Old Programs

Miss Laura M. French has two interesting programs, one dated February 22, 1859, and the other,<sup>1</sup> December 1, 1859. The first was a program of a Washington's Birthday Ball given at the Emporia House, which was located at Seventh and Commercial where Poole's Store is now located (R. 7). It is interesting to note that the tickets for this ball were \$2.50 each, supper included. As can be noticed, the phraseology of the program is quaint. The program:

#### WASHINGTON'S BIRTHDAY BALL

Yourself and lady are respectfully solicited to attend an Evening Party to be given by Hall's Quadrille Band at Templar's Hall in Emporia on Tuesday Evening February 22, 1859.

#### Managers:

James Hall  
Emporia

Nelson Shallenberger  
Toledo

Charles Doke  
Americus

Mr. Horton  
Forest Hill

Charles Lynch  
Plymouth

Marshall Swisher  
Fremont

Moses Jacobs  
Russell

Van R. Holmes  
Neosho

William H. Mickel  
Waterloo

---

<sup>1</sup> Interview with Miss Laura M. French, 813 Neosho Street, June 9, 1938.

Floor Managers

W. S. Storrs

G. C. Hassler

---

Supper will be served at the Emporia House--  
Tickets \$2.50.

The program for December 1, 1859, was a "Grand Social Ball" held at Perley's new building, which was located between Sixth and Seventh on Commercial Street on the west side. It is interesting to note that this program was printed by the News, which was the first paper issued in Emporia. The Emporia Library has the first copy of the News, printed on June 8, 1857. P. B. Plumb was the editor and owner.

The program of the Grand Social Ball:

GRAND SOCIAL BALL

Perley's New Building

Emporia, December 1, 1859

To which you are respectfully invited

---

Managers

Emporia	Forest Hill	Americus
E. P. Bancroft	D. Hurtes <sup>Hunter</sup>	R. M. Ruggles
Dudley Randall	Neesho Rapida	Council Grove
L. D. Bailey	G. S. Pigman	M. Conn
✓ L. E. Perley	Cottonwood Falls	Fremont
D. A. Painter	S. A. Breeze	Z. H. Lewis
E. Borton	Elmendaro	Cahola
✓ H. W. Bundrum	L. W. Kuhn	Goddard
Waterloo	Floor Managers	
W. H. Mickel	Z. Hughes	G. A. Cutter

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Supper at the Emporia House. Music by Hall's Quadrille Band.

News Print

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### Bands

A band has figured all through the history of Emporia. Some sort of a band organization has been in existence since 1858. There were some years when the band was disorganized, but eventually another one was formed.

### The Singing Schools

Since there were no regular schools to teach music in the late 1850's, singing schools were organized. The first records that can be found of a singing school is one that Mr. A. R. Bancroft organized at Templar's Hall in November, 1859 (R. 8, 9, 10, 11, 12). These schools were well attended since music instruction could be procured in no other way. The Welsh, too, had their singing schools (R. 13). In an interesting interview with Mrs. John Rees, she stated that Daniel R. Jones, the father of Mrs. R. D. Thomas, who was well known in Emporia, was the first singing leader.<sup>2</sup> Meetings were held once a week. In those days the singing schools were quite important affairs socially. Later these meetings were held in the Welsh churches. Among the later singing school teachers was the late T. H. Lewis who conducted the choir of the second Presbyterian Church for over fifty years (R. 4).

### An Early Concert

On April 7, 1860, there was given one of the first concerts in Emporia

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<sup>2</sup> Interview with Mrs. John Rees, 901 Rural Street, June 28, 1938.



under the auspices of the Emporia Musical Association. This concert was held at the First Christian Church which was located at Seventh and Exchange. This was the first church building in Emporia (R. 14). The concert was elaborate for one of such an early date. There were quartettes, solos, duets, trios, and instrumental music. It is interesting to note that the exercises were to begin at 7 $\frac{1}{2}$  instead of 7:30 o'clock (R. 15).

The program:

GRAND CONCERT  
OF VOCAL & INSTRUMENTAL MUSIC  
at the Christian Church  
under the auspices of  
THE EMPORIA MUSICAL ASSOCIATION,  
on Tuesday Evening, April 10th

The exercises of the evening will consist of Sacred Tunes, Anthems, Quartettes, Gleees, Solos, Duets, Trios, Instrumental Music, etc.

PROGRAMME

Part First

Good Evening,	Quartette
Let us Love One Another,	Four part song
The Flag of our Union,	Song, with chorus
How Beautiful is Zion,	Anthem
Russian March,	Melodeon
No Tears in Heaven,	Song, with quartette
My Own Native Land,	Four part song
Come, Brothers, Sisters, Tune the Lay,	Quartette
The Gambler's Wife,	Solo
When the Lord Shall Build up Zion,	Anthem

Part Second

Franca Dillo,	Four part song
Master and Pupils,	Trio
When shall we meet again,	Sacred tune
Home Again,	Quartette

Agawan Quickstep,  
 The Sensitive Coon,  
 Watchman,  
 I'll Think of Thee,  
 It is I, Be not Afraid,  
 The Old Fashioned Stage Coach  
 And it Shall Come to Pass

Melodeon  
 Medley  
 Sacred tune  
 Duett  
 Sacred tune  
 Quartette  
 Anthem

#### Old Hundred

Admission 25 cents. Doors open at 7 o'clock; exercises to commence at 7 $\frac{1}{2}$ .

#### The First Musical Instrument in Emporia

Probably the first musical instrument brought to Emporia was an old melodeon, belonging to the Rev. Solomon Brown, the first pastor of the Christian Church (R. 14). Mrs. Margaret Gilmore, who is at present living at 421 Union Street (at the age of 93) stated that her father, Reverend Brown, came to Emporia in 1857 in an old wagon and among the articles brought by him was this melodeon.<sup>3</sup> For many years this instrument served the Christian church in its religious worship, but Mrs. Gilmore did not remember what became of the old instrument. Mrs. Gilmore recalled that when she was a young girl she rode horseback over all of the county collecting money for the first church bell in Emporia (R. 16). This bell is still in the possession of the Christian Church and on the seventy-fifth anniversary of the church held in June, 1933, Mrs. Gilmore struck the old bell several blows to call the meeting to order. "This bell is not used any more," stated Mrs. Gilmore (R. 17).

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<sup>3</sup> Interview with Mrs. Margaret Gilmore, 421 Union Street, June 14, 1938.



MRS. HASKELL

ONE OF THE FIRST MUSIC TEACHERS

IN EMPORIA

1860's

### The First Piano in Emporia

Probably the first piano brought to Emporia was the one Mrs. Addison G. Proctor brought in 1858. The reader would be reminded that this was three years before Fort Sumpter was fired upon. Mr. and Mrs. Proctor came to Emporia from Massachusetts immediately after their marriage. Miss Nellie Storres, later to become Mrs. G. W. Newman, remembered taking piano lessons from Mrs. Proctor. Miss Storres had taken some lessons on the melodeon, her teacher being Mrs. Haskell (R. 18).

### Other Early Musicians

Other early musicians besides Mrs. Haskell and Mrs. Proctor were Wyatt Clarke, Mrs. Emma Jones, Mrs. Noyes Spicer, Mr. Stimson, and Mrs. Swallow (R. 18).

### Mrs. G. W. Newman as Organist

For many years Mrs. Newman played the organ at the First Congregational Church. She started to play in January, 1869, and her salary was one dollar a week (R. 19). Undoubtedly Mrs. Newman's music was a source of pleasure to the church members and it "did much to hold the congregation together." She was organist for thirteen years (R. 20).

### The First Music at the Kansas State Normal School

The first mention of music at the Kansas State Normal School was at the anniversary exercises in 1865, 1866, when the Silver Cornet Band played (R. 21). The first music teacher at the school was M. J. Stimson who taught one term, "teaching singing only." (R. 21).



CHOIR AT THE  
CONGREGATIONAL CHURCH  
IN THE LATE '70'S

Top Row Left to Right, Mr. Charlie Holmes, Mr. Fletcher

Bottom Row Left to Right, Miss Bigger, Miss Nellie

Storres, Organist, Maggie Cordley

Mr. Stimson Leader of the Silver Cornet Band

Mr. Stimson, who came from Ottawa, was also hired to teach the band members of the Silver Cornet Band (R. 22). Evidently Mr. Stimson was a good teacher, as everyone was surprised at the progress that the band made (R. 23). On November 24, 1866, the Silver Cornet Band, under the direction of Professor M. J. Stimson, gave its opening concert at the Methodist Church. The program:

GRAND

OPENING CONCERT

THE EMPORIA

SILVER CORNET BAND

assisted by

W. H. Clark & Lady, and  
Mrs. Noyes Spicer

under the direction of

PROF. M. J. STIMSON

will give their

OPENING CONCERT

at the Methodist Church

Saturday Evening November 24, 1866

PROGRAM

Part First

- |  |                  |
|--|------------------|
| 1. Flower Polka  | Band             |
| 2. Father's Come Home  | Quartette        |
| 3. Piano Solo  | W. H. Clarke     |
| 4. Straus' Waltz   | Band             |
| 5. Song - "Who'll Save the Left?"<br>(Battle of Murfessboro) | Stimson          |
| 6. Home, Sweet Home  | Violin and Piano |
| 7. Home in the West  | Quartette        |

- |                                 |         |
|---------------------------------|---------|
| 8. Simon, the Cellarer, (comic) | Stimson |
| 9. Kittie Quick Step            | Band    |

#### Part Second

- |  |                           |
|--|---------------------------|
| 1. Minnesota Quick Step                        | Band                      |
| 2. I'm Sitting Under the Old Oak Tree, Mattie, | Piano and Violin          |
| 3. Old Continental Song, (comic)               | Stimson                   |
| 4. Morning Bitters Polka                       | Band                      |
| 5. Gipsy Countess                              | Duett                     |
| 6. Oh, How I Love My Mountain Home,            | Solo, Duett and Quartette |
| 7. Baritone Solo                               | Stimson                   |
| (Piano Accompaniment)                          |                           |
| 8. Our National Flag                           | Solo and Chorus           |
| 9. Battle Cry of Freedom                       | Band                      |

Tickets 50 cents. Doors open at 6 $\frac{1}{2}$  o'clock. Concert to commence at 7 o'clock.

There is reason to believe that the concert was enjoyed by the people (R. 24).

#### The Silver Cornet Band

The band was disorganized for a time and a plea for its reorganization was made in the News of July 2, 1869. The item stated that, "One or two pieces played on our streets, some evening, would advance the price of real estate ten per cent" (R. 25). The band was reorganized in December, 1869 (R. 26). It was urged that two new instruments be bought and a platform built on some corner of Commercial Street so that the band could play there. It was desired to raise one hundred dollars.

#### The Philharmonic Society Organized

In January, 1889, Mr. M. H. Havenhill and others organized a Philharmonic Society with thirty members (R. 27). This society urged everyone who could read music to become members, and a course of lessons in the elements of music would be given those who wished to join the society but

who could not read music. Mr. Havenhill was elected conductor, and Miss Nellie Storres, pianist (R. 28).

#### Mrs. Bacheller Opens a Studio

There were other people interested in teaching music in the '60's because <sup>as</sup> Mrs. Allie B. Bacheller started a class in music, giving instruction on the piano and guitar at her residence on Market Street near Fifth Avenue (R. 29).

#### Prof. M. J. Stimson

Professor Stimson was still teaching music in Emporia in the late '60's as the Hews of August 13, 1869, carried an item stating that his class would give a series of concerts later in August of that year (R. 30). This class had given a cantata, The Flower Queen, at some of the nearby towns and it was proposed to give this same cantata in Emporia.



## CHAPTER II

### MUSIC FROM 1870 TO 1880

#### The Band

The Emporia Band was reorganized in the '70's. In May, 1872, the band had taken a new name--The Great Western (R. 31). The band had purchased new instruments and new drums. This time Emporia felt that it was to have a "permanent institution" in the Great Western and the News predicted that Emporia would soon have as good a band as would be found in southwestern Kansas. It was urged that all citizens encourage this new organization.

By 1877 the band had assumed a new name, The Emporia Brass Band (R. 32). This organization gave a promenade concert at Bancroft Hall, February 22, 1877. Again the request went forth to the Emporia people to support the band in buying new instruments. The February 22 date is the first record of Mr. John G. Egan acting as leader of the band. Mr. Egan later was to achieve fame as the leader of the Emporia Knights Templar Band, which was nationally known.

#### The Emporia Knights Templar Band

The Knights Templar Band of Emporia was organized in 1877 by T. C. Davidson (R. 44). Money to finance this band was raised by both the members of the Commandery and the citizens of Emporia. New instruments and new uniforms were bought. The uniforms consisted of a dark blue cutaway coat, trousers, and a buff vest; gilt buttons embellished the coat and vest. The

members of the band and the instruments they played were: John G. Egan and Charles D. Holmes, E Flat Cornet; James Holden, B Flat Cornet; D. C. Waite and George Waite, E Flat Altos; Thomas Holmes, B Flat Tenor; J. G. Richards, B Flat Baritone; Thad C. Davidson, E Flat Tuba; Charles H. Hibben, Bass Drum; and Clarence Holmes, Snare Drum. Four of these men had served in the Union Army during the Civil War; they were Thomas Holmes, J. G. Richards, D. C. Waite, and George Waite.

The band took several trips in 1877. It was given first prize at the Agricultural Fair in Kansas City. In August of 1877, the band accompanied the Commanderies of the Knights Templar of Kansas to a conclave at Cleveland, Ohio; and later in the fall of 1877 the organization went to Atchison for a celebration in honor of Senator John J. Ingalls.

In 1879, the now well-known band took a trip to Mackinac, Michigan, accompanying the members of the Kansas Publisher's Association. Stopovers were at Chicago and Milwaukee, and Mr. Egan stated that this trip was the most enjoyable taken by the band in all its travels. Later in 1879, the band took a trip to Wakeeny, Kansas, to play at the Fourth of July celebration.

#### An Early Composer

Much of the music played in 1877 and subsequent years was composed and arranged by W. E. M. Pettee. J. G. Richards, one of the early band members, published many of Pettee's band compositions, first at Emporia and then later at Cleveland, Ohio. Mr. Pettee's music was of high quality. He lived in Emporia many years.

Thad C. Davidson, Manager of the Band

Mr. Egan directed the band in 1877 and 1879, but in 1878 he was absent from Emporia. The band was then directed by Charles D. Holmes. Thad C. Davidson was the manager from 1877 to 1883. His services both as manager and musician were of great value.

The members of this band played without compensation, although the Commandery and the people of Emporia contributed liberally when called upon to meet the various expenses. In return the band played for local events without charge.

There is evidence that members practiced diligently and attended the rehearsals faithfully. The method and aim at rehearsals were to attain the following points:

Clear tones; the instruments in tune with each other and blown in tune; unity in time; accurate tempo; to vary the strength of the tones as required by the composition; to play light passages distinctly and strong passages with smooth, full and round tones; to sustain long notes smoothly and evenly; to bring out the spirit of the composition. The finer points of the melodies were necessarily left to the taste of the individual players of melodies.

The bass and accompaniment instruments sometimes rehearsed without the melody instruments. Difficult passages were repeatedly rehearsed until they were satisfactorily rendered (R. 33).

The Emporia Musical Union

The Emporia Musical Union was founded in 1872 (R. 34). This Union gave a performance the following year of Belshazzar's Feast or The Fall of Babylon. The comment concerning this performance in the News of April 11, 1873, was written in extravagant language (R. 35). The article stated, "We do not hesitate to say it was in all respects the best thing of its kind we ever witnessed." Professor T. G. Jones was the leader of this

Union that gave the cantata, and it was given for his benefit. The cast of characters included Mrs. Kemper as Queen Nitrocia; Asa Bancroft as Belshazzar; and Professor Jones as Daniel. Lesser characters were portrayed by Misses Trask, Wilson, Green, Arey, Sonneydecker, and Yeckley. Mrs. Nellie Newman played the accompaniment. Quoting the News further, "The cantata closed with the grandly effective chorus which so electrified the audience that a motion was enthusiastically carried to repeat the concert the following evening."

#### Music in the Emporia City Schools

The first record of music being taught in the Emporia City Schools is found in the minutes of the Board of Education meetings. This is an old volume kept in the vaults of the Emporia Senior High School building. In the minutes of August 3, 1874, this statement is found, "On motion it was decided to hire Professor Hoagland to teach vocal music in the schools at a salary of \$55 per month" (R. 36). Professor Hoagland wrote a letter to the school board that same year; the letter is quoted in the minutes of the meeting of September 21, 1874. This letter is in regard to the books to be used in teaching singing in the lower grades (R. 37).

Gentlemen of the Board of Education:

I would like to respectfully submit the following course of study as suitable for the branch of music.

For the sixth grade, Blackman's graded songs, No. 1, to be finished in one year. For the fifth grade, Blackman's graded songs, No. 2, to be finished in one year.

For the fourth grade, Blackman's graded songs No. 3, to be finished in one year.

For the third, second, and first grades "The School Harmonist" by Zondel and Ryan, to be begun in the third grade, continued in the second, and finished in the first.

(Signed) E. S. Hoagland  
Music teacher\*

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\* The author feels that a mistake has been made in the above instructions, but the above is the exact reproduction found in the records.



CHOIR OF THE

SECOND PRESBYTERIAN CHURCH - 1924

Top Row Left to Right - Roberts, Jones, Roberts, Maddox,  
 Lewis, Roberts, Winn, Lewis, Griffith, Lewis, Davies, Lewis,  
 Second Row Left to Right - Mary E. Lewis, accompanist, Lewis,  
 Brunt, Williams, Rees, Wilmore, Roberts, Jones, Lewis, Jones,  
 Roberts.  
 Bottom Row Left to Right - Davis, Frost, Davies, Rees, Griffith,  
 T. H. Lewis, director, Richards, Reynolds, Lewis, Winn, Davies.

### A Welsh Concert

One of the first Welsh concerts given in Euporia was held in December, 1875 (R. 38). The choir was under the leadership of T. H. Lewis, "who displayed a good degree of proficiency. Mrs. Newman presided at the organ with her usual grace and perfection" (R. 38). Others who took part were Miss Ella Trask, Mr. Davis and Miss Price of Argoia. The News for December 31, 1875, stated, "They were heartily cheered, and were called out after several performances. Mr. Davis has a voice of rare culture. Altogether the concert was a rich musical treat."

### The History of the Eisteddfodau

It was during this period that the Welsh people started the Eisteddfodau. This is an old Welsh music festival whose beginnings are shrouded in antiquity. The Encyclopaedia Britannica states concerning the Eisteddfod:

This institution so precious to Wales, is of very ancient origin. . . . being as old at least as the time of Prydian, the son of Aedd the Great, who lived many centuries before the Christian era. The term Eisteddfod, which means a sitting or session, was probably not applied to bardic congresses before the twelfth century. . . .

The first Eisteddfod of which any account seems to have descended to us was one held on the banks of the Conway, in the sixth century, under the auspices of Maelgwn Gwynedd, prince of North Wales (R. 39).

*Maelgwn*

The News of December 24, 1880, had an article about the Welsh Eisteddfod:

Eisteddfods are held annually in Wales, at which the "chairing of the bards" is a principal feature. The origin of the word "bard" is known to the Romans since 200 B. C. by which the Gauls and other Celtic people (British, Welsh, Irish and Scotch) designated their minstrels. . . . (R. 40).

The Eisteddfod means literally a sitting or session. There are two thrones, one for the best poet and the other for the best performer on the harp, violin, or flute. This custom of "chairing the bard" is still observed in Wales today, and this annual Eisteddfod is the most important musical event in Wales (R. 41).

Miss Katherine Davies,<sup>1</sup> in an interview, stated that in the summer of 1937 she attended the Eisteddfod held at Machynlleth, North Wales. Many thousands of people were in attendance. These contests are held every year, alternating between North and South Wales. This present year (1938) they were held at Cardiff. Miss Davies further stated that she heard 20,000 people sing at the same time, and that it was truly an inspiration to her. People came from every country of the world, and one day during the week was set aside as "Overseas Day" when visitors are honored. Last year over 500 Americans were seated on the stage as a special honor. The festivals usually last a week.

#### The First Eisteddfod in Emporia

It was natural for the Welsh people to bring over this old custom of holding the Eisteddfodau to this country. In 1870 the first Eisteddfod or contest was held in the old court house building.<sup>2</sup> It was afterward held in Bancroft Hall, later known as Jay's Opera House. These contests were both musical and literary, but the most important part was the music. There were vocal solos, sightreading contests, and chorus singing. The

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<sup>1</sup> Interview with Miss Katherine Davies, 212 East Eleventh, July 27, 1938.

<sup>2</sup> Interview with Mrs. John Rees, 901 Rural Street, June 28, 1938.

chorus members worked for months on their selections and each person had to have his or her voice tested and be able to read music well. In addition to the choruses there were original compositions, essays, poetry, and readings. Usually each contest lasted for two days. The price of admission was fifty cents. The money was used for the prizes. First prizes were \$50. Usually three meetings were held each day, one at 10:30, one at 3:00, and one in the evening when the winning chorus sang. Some of the better-known participants in these early contests were Daniel R. Davis, Mrs. R. J. Edwards, T. H. Lewis, and Luther Rees. Music critics were brought here usually from some large city to judge these contests. These judges were called "adjudicators."

#### Bancroft's Hall

This hall, so well known, and which served Emporia for many years as a gathering place for the citizens of Emporia, was built in 1870 (R. 42). It occupied the third floor of the building located at Fifth and Commercial where the Palace Clothing Store now stands. The building was constructed by the late E. T. Bancroft and was officially known as Bancroft Hall. The auditorium had a seating capacity of about 600. No one seems to know why the Hall was later called "Jay's Opera House." After the Whitley Opera House was built in 1881, Jay's Opera House lost favor and in 1916 was torn down.

#### Music at the Kansas State Normal School

During the 1870's several music teachers taught at the Normal School. After M. J. Stimson, who taught for one term in 1868, came the following:



T. G. Jones, 1872-1874; Mrs. J. E. Lee, 1874-1875; Mary A. Dickason,  
1875-1876; Miss Peebles, 1876-1877; Kate S. Clisbee, 1877-1879 (R. 43).

## CHAPTER III

### MUSIC FROM 1880 - 1890

#### The Knights Templar Band

The membership of this band in the years 1880-1886 was usually fifteen pieces (R. 33). The membership was not always the same; some dropped out, others joined. In the years 1884-1885, several leading members left the organization and their places were not adequately filled and as the result the efficiency of the band decreased.

In August, 1880, the band accompanied the Commanderies of Knights Templar of Kansas to the conclave at Chicago. The band membership was 20 at that time. Early in June, 1882, this organization, then seventeen pieces, accompanied the Kansas Publishers Association on a trip to Leavenworth and Wyandotte.

A trip to Denver was made in the latter part of July, 1883, accompanying some Kansas Posts of the Grand Army of the Republic to its national encampment. The last long trip was to St. Louis in August, 1886, to a national conclave of the Knights Templar. The band frequently played locally. It gave summer concerts, played at the Memorial Day ceremonies, funerals of Knights Templars, Fourth of July celebrations and political meetings. Concerts were given indoors in the winter where admission was charged in order to raise money for expenses.

#### General Grant's Visit to Emporia

General Grant stopped in Emporia for a few hours, July 5, 1880. The former president was feted, and a parade to Soden's Grove in his honor was

arranged. The Knights Templar Band was asked to head the parade, but the Grand Commandery refused to give permission because General Grant was not a Templar (R. 44). However, the local commandery went ahead and arranged a picnic on that date and about the time the parade for General Grant was forming on Commercial Street, for the review by the General before marching to the grove, Commandery No. 8, headed by the band, also appeared, ostensibly on its way to its own picnic. The band got in line and led the procession to the Grove while the Grant parade dropped in behind. General Grant said that he had had many honors given to him by people all over the world but that this was the first time he had been honored by the Templars. The local commandery was reprimanded and threatened with suspension because of this incident, but since the Grand Commandery wanted the band to go to Chicago to attend the grand encampment, and since the band would not, and could not, go if the local commandery were suspended, the whole matter was dropped. The band attracted a great deal of attention while in Chicago (R. 45). One band leader from New York said, "I did not know Kansas could get up anything like that, and I take off my hat to them." (R. 44)

The Knights Templar Band ended its existence about the last of the year 1886, according to Mr. Egan. He stated, "The band still played well, but could not perform as difficult music as before, and some of its leading players were not as skillful as before" (R. 33).

Mr. W. E. M. Pettee, Composer

Mr. Pettee was noted as a musician during this period; his music was in demand in other places besides Emporia (R. 46). The leader of the city band of Canton, Ohio, says, "We want no other music, as yours is the best

that can be had." The leader of the celebrated 16th Infantry Band at Fort Riley, Kansas, said, "Having in my possession publications of almost every firm in the United States, and a good many from England and Germany, I have to confess, without complimenting you in the least, that I consider this march one of the best of my collection. . . ." (R. 47). The Knights Templar Band also enjoyed playing Pettee's compositions (R. 48). The Emporia News of August 13, 1880, stated, "The Knights Templar Band concluded their performance by playing a magnificent composition by Pettee in which Mr. Egan played some solo passages on his cornet which we have never heard excelled."

It is interesting to note that Mr. Egan, retired lawyer, is still living in Topeka, Kansas, at 104 East 6th Avenue.

#### The Eisteddfodau in the Eighties

The Eisteddfodau were held through most of the 1880's. An interesting one was held on Christmas Day, 1880. Most of these events took place at the Yule-tide Season (R. 49). People came from all parts of Kansas to attend this festival. The adjudicators were A. P. Jones, of Chicago, and Rev. G. Griffiths, of New Cambria, Missouri. The first judged the music; the latter judged the essays. The chief event of this festival was a contest between two choirs, one from Ar<sup>g</sup>onia, led by D. J. Jenkins, and one from Emporia, led by T. H. Lewis. The prize of \$50 was won by Ar<sup>g</sup>onia. Mrs. G. W. Newman played the accompaniments.

#### An Old Welsh Eisteddfod Program

Mrs. W. C. Jones, R. F. D. #4, Emporia, Kansas, has an old program of an Eisteddfod held in 1888. This is as follows:

EISTEDDFOD DALAETHOL KANSAS,

: : A Gynelir Yn : :

EMORIA, WADOLIG, 1888.

Arweinydd-----L. W. Lewis, Ysw.

TESTYNAU

Traethodau	Gwobr.
1. Buddleideb gwybodaeth i'r werin-----	\$10.00
2. Y fantais o ddysgu yr iaith Gymraeg, a'i chadw-----	8 00
<u>Barddoniaeth</u>	
1. Pryddest, heb fod dros 200 o linellau, "Beth fydd y bachgenym hwn?"---	10 00
2. Chew penill i Colum- bia-----	3 00
3. Dau englyn, "Yr Olwyn- farch" (Bicycle)-----	2 00
<u>Adroddiadau</u>	
1. I feibion mewn oed, "Dinystr Jerusalem," (J. Thomas Job.)-----	2 00
2. I rai mewn oed, "Y Meddwyn" (Wateyn Wyn)----	2 00
3. I ferched mewn oed, "Pobl y drws nesaf." (Trydydd Cynyg Myny- ddog.)-----	2 00
4. I blant dan 15 eg oed, Gwerthu y Gymraeg. (Try- dydd Cynyg.)-----	1 00; 50
<u>Areithyddiaeth</u>	
1. "Dim," Heb fod dros bum mynyd o amser-----	2 00
<u>Datganiaeth</u>	
1. I gor heb fod dan 25 mewn rhif, "Mor Hawddgar yw dy Bebyll" (Dr. Parry)-----	40 00
2. I gor heb fod dan 20 mewn rhif, "Deuwch, Canwn i'r Arglwydd" (J. Ambrose Lloyd)-----	25 00
3. I gor o blant heb god dan 20 mewn rhif (Caniateir 8 o rai mewn i'w oynorthwyo) "Milwyr Iesu" (D. T. Morgan)-----	10 00

4. I barti o ddeuddeg, "Sleep my Lady Love" (Gwent)-----	8 00
5. I barti o ddeuddeg, "Manheim" (O Lyfr Ienan Gwylt), ar y geiriau, "Am graig i adeiladu," &c-----	4 00
6. Pedwarawd, "True Love Lives on Forever" (Gwent)---	4 00
7. Pedwarawd, "Cartref Cymry" (Ifor Ceri)-----	4 00
8. Triawd, "Fel Brefa'r Hydd" (Gwent)-----	3 00
9. Deusawd, Tenor a Bass, "Awelon Eryri" (Tafalaw)---	2 00
10. Deusawd, Soprano a Tenor, "Will thou Tempt the Waves with Me?" (Gwent)-----	2 00
11. Unawd Alto, "Columbia, My Heart's Own Fondland" (D. Ealyn Evans)-----	1 50
12. Unawd Tenor, "Morwynig Aeron" (R. S. Hughes)-----	1 50
13. Unawd Soprano neu Tenor, "Yr Esgid ar y Traeth" (Apmadoc)-----	1 50
14. Unawd Baritone, "Fare- well" (Mason)-----	1 50
15. Unawd Bass, "Bachgen Dewr" (Dr. Parry)-----	1 50
16. Pedwarawd Didyfyr-----	1 00

Cerddoriaeth

Ten gynulleidfaol ar mesur 8. 8. 8; 6 llin-----	2 00
--	------

Gellir cael y darnau cerddoral  
trwy law T. H. Lewis, Emporia, Ks.

### St. David's Day Concerts

The St. David's Day concerts held on March 1, in honor of the Welsh patron saint,<sup>1</sup> started in 1888. Mrs. Mary Roberts stated that she attended the first concert and had a program of the event until recently when it was misplaced. There are no records in the newspaper of that day concerning the concert, the first one being reported in the 1890's. The St. David's Day concerts have been held yearly without a break since 1888.

### The First Pipe Organ

The first pipe organ in Emporia was purchased by the First Congregational Church, located at Eighth and Mechanic. The present church structure was built in 1880. Shortly after the church was completed the members purchased a small second-hand pipe organ from a Leavenworth church (R. 145). This pipe organ, while an improvement over the cabinet organ, was not entirely satisfactory, so in 1888, a new and much larger pipe organ was bought from Johnson Brothers in Massachusetts. This instrument was operated by hand power and Solomon West and Mr. Hayden sat behind a screen and pumped air for it until Mrs. J. F. Kenny, who later became organist, insisted that a water motor be installed. This pipe organ cost \$2800 (R. 80). According to the records kept of the annual meetings of the First Congregational Church, the organ was paid for as follows:

By Subscription . . . . .	\$880.00
Collection . . . . .	120.00
Ladies Society . . . . .	1000.00
Tuesday Club . . . . .	200.00
Cash from Note . . . . .	400.00
	<u>2800.00</u>

<sup>1</sup> Interview with Mrs. Mary Roberts, 1450 Walnut Street, June 18, 1938.

These old records are in possession of Mrs. Charles Douglass.<sup>2</sup>

The new pipe organ was first played before a select group, August 31, 1886 (R. 51). Miss Stribling and Miss Bessie Shaw were the organists.

### The First Pipe Organ Recital

However, the opening recital was held September 3, 1886 (R. 52). Mr. Frank P. Fisk, organist of Grace Episcopal Church of Kansas City, officially dedicated the instrument. He was assisted by Mrs. Charles Harris, Miss Sterry, R. D. Williams, and Miss Effie Fish, who gave the vocal numbers. Mrs. Frank P. Warren has one of the original programs.<sup>3</sup>

The program:

#### PROGRAM

- |   |             |
|---|-------------|
| 1. Overture. <u>Stradella</u> ,   | Flotow      |
| 2. Chorus. <u>Hunting Song</u> ,  | Mendelssohn |
| 3. a. <u>Traumerei and Romance</u> ,  | Schumann    |
| b. <u>Postlude</u> ,  | Tours       |
| 4. Solo, <u>Alice, Where Art Thou?</u><br>Mrs. Charles Harris.                  | Ascher      |
| 5. a. <u>Communion in G</u> ,   | Batiste     |
| b. <u>March, Villericia</u> ,   | Fumagalli   |
| 6. Duett, <u>O'er the Hill, O'er the Dale</u> ,<br>Mrs. Harris.<br>Miss Sterry. | Glover      |
| 7. Solo, <u>The Bugler</u> ,  | Pinsuti     |
| R. D. Williams.   |             |
| 8. a. <u>Germany</u> ,  | Moszkowski  |
| b. <u>Prayer and Cradle Song</u>  | Guilmant    |
| 9. Duett, <u>To Amarillis</u> ,   | Sorge       |
| Miss Fish.  |             |
| Mr. Williams.   |             |

<sup>2</sup> Interview with Mrs. Charles Douglass, 309 West 10th Avenue, July 11, 1938.

<sup>3</sup> Interview with Mrs. Frank P. Warren, 406 West 12th Avenue, July 25, 1938.

- |  |             |
|--|-------------|
| 10. Chorus, <u>Lark Song</u> ,             | Mendelssohn |
| 11. Solo, <u>My Redeemer and My Lord</u> , | Buck        |
| Miss Effie Fish.                           |             |
| 12. Processional, <u>Grand March</u> ,     | Whitney     |

#### Music at the College of Emporia

The first music department of the College of Emporia was opened in 1877 under the direction of Professor E. C. Zartman (R. 53). According to the Fifth Annual Catalogue of the College of Emporia, 1887-1888, over 500 students entered for vocal and instrumental work during the first year. The catalogue stated, "Music will not be taught as a mere ornamental branch, but as an art, as a part of a complete education." Instruction was given in choral singing, harmony, cultivation of the voice, piano, and the art of teaching.

#### The Whitley Opera House

The musical history of Emporia would not be complete without some mention of the Whitley Opera House which played such a part in the life of Emporia. Nearly all the important musical events were held in this theater. It was built in 1881 and was a magnificent structure for that period (R. 54). The building was a three story structure located at Sixth and Merchant. It must have seemed beautiful to the people of that day because the Emporia Daily Republican of January 31, 1882, stated in its account of the opening of the Opera House:

Emporia can now boast of the possession of an Opera House in which from the convenience of its stage and auditorium, and the beauty and completeness of its decorations and accessories, no theatrical, or operatic star (of however great magnitude) need disdain to shine.





THE WITLEY OPERA HOUSE

1881

Governor Eskridge gave the opening address, after which the very first performance given in the house was the play, Fanchon or The Cricket. The prices for this play were fifty and seventy-five cents.

The men responsible for this structure were H. C. Whitley, H. C. Cross, Luther Severy, William Martindale, and Van R. Holmes.

The opera house did not retain its elegance and prestige always, and in the later years it was the object of jibes until Mr. Corbett, who was manager, put a sign on the bulletin board which stated, "We know the house is rotten, how about your show?" (R. 139)

#### Music at the Kansas State Normal School

Several teachers were employed during this period (R. 43). The names of these teachers and the years they taught were:

Mrs. A. Adams . . . . .	term ending Jan. 1880
Thyge Sogard . . . . .	From Jan. 1880-81
J. T. Rees . . . . .	1882-83
R. A. Kinzie . . . . .	1883-84
Alfred C. Moss . . . . .	1884-88
George B. Penny . . . . .	1888-

## CHAPTER IV

### THE DEVELOPMENT OF MUSIC IN EMPORIA (1880 - 1900)

#### The Kansas State Normal School

In 1888 Professor George B. Penny was head of the music department at the Kansas State Normal School (R. 43). At that time, every student was required to take a course in sight singing (R. 55). Lectures were given on the art, science, and history of music. Mr. Penny left to go to Kansas University where he organized the music department. Charles A. Boyle then was elected head of the department of music. The year was 1894. Professor Boyle retained this office until 1908 when he resigned. He did much to further the increase and scope of the music department during those years (R. 56).

#### Music at the College of Emporia

There was no school of music at the College of Emporia during the 1890's. The Ninth Annual Catalogue of the College of Emporia, 1881-1892, stated, "The city of Emporia is well supplied with accomplished instructors both in art and in music. Students desiring instruction in either of these branches can rest assured that they can find here the very best facilities" (R. 57).

#### The Emporia City Schools

Professor D. O. Jones was elected musical director of the Emporia



PROFESSOR D. O. JONES

1890's

schools in 1894. The minutes of the Board of Education at its meeting of January 23, 1894, stated, "Professor D. O. Jones [was] chosen musical director for remainder of year" (R. 58). Mr. Jones, during the nineties, was to gain great fame as a chorus leader, and many people now living in Emporia remember him going from school to school teaching them the rudiments of music and how to read syllables. Mr. Jones remained head of the music department until he resigned in 1918 (R. 59).

### The Alpine Band Organized

During this period the band did not play such an important part in the musical life of Emporia; community chorus singing came in, and this period was the golden era of Emporia's community singing.

Before Mr. M. C. Grady came to Emporia in 1896, the band was in charge of C. L. Dickerson, piano tuner (R. 60). When Mr. Grady arrived in Emporia on April 20, 1896, he began to organize a town band (R. 61). He found it rather difficult, but at last got together fifteen youngsters and practice was held where the old Knapp Tin Shop used to be located, between Seventh and Eighth on Commercial Street. The name of this organization was The Emporia Alpine Band. The members were: John Craig, Will Keefer, Bert and Fred Eskridge, Walter Johnson, Clarence Burnap, Bob Holmes, Will McCornell, Ralph Cunningham, C. M. Williams, C. L. Vickerson, George X. White, John Hughes, Ed Malloy, F. W. Bushody, and Mr. Grady.



M. C. GRADY

1900's



THE ALPINE BAND

1897

Top Row Left to Right -- John Craig, Fred Eskridge, Henry Eskridge, Cliff Hillerman, W. W. Keefer, Joe Roach.  
 Bottom Row Left to Right -- Frank Tyler, John Hagler, Charles Ireland, John Eskridge, Hugh T. Hart, Mr. Sosey, C. L. Dickerson.

The First Regiment Band Organized

The Alpine Band did not last long since many of the players moved away or lost interest, but enough remained to form the nucleus of the First Regiment Band\* which was organized in March, 1897 (R's. 62, 63). On May 4, 1898, the First Regiment Band gave a program and while the audience was small "the damp atmosphere in no wise dampened the patriotic ardor of the performers" (R. 64). The program:

March, Stars and Stripes Forever . . . . . Sousa  
(By request)

Kindred Soul, Divertissement for two cornets  
. . . . . Eilenberger  
Messrs. Cunningham and Patton

Selection from Huguenots . . . . . G. Myerbeer

Sand Jig, Brudder Iks . . . . . J. O. Casey  
Mr. G. Ernest Harrison

Selection from Maritana . . . . . Wallace

Grand Selection from the Bohemian Girl . . . M. W. Balfe

Descriptive overture, From Fireside to Battle-  
field . . . . . Dalby

The Band Carnival

In August of 1898, friends of the band sponsored a fall festival or band carnival (R. 65). There were seven bands entered in the carnival; they were: Gillette's Cowboy Band of Woodbine, Kansas; Twin Mound Band of Fredonia; Holme's Boys Band of Cottonwood Falls; Hamilton Band of Hamilton; Severy Band of Severy; The Select Knights Band of Americus, and The Melvern Band of Melvern. Evidently the band carnival was a success, judging from

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\* This was the official Kansas National Guard Band (for Emporia) of the First Regiment, Kansas National Guard.





THE HIGH SCHOOL BAND  
 1898

Bottom Row Left to Right - Canby, Becker, Cunningham, Hillerman, Roach, H. McConnel, Morley.  
 Second Row Left to Right - Roberts, Long, McDermit, T. Holmes, Simpson, P. Grady, Glick, H. Holmes, Moses, M. C. Grady, director, Dumm, Harrison.  
 Third Row Left to Right - Ellis, Patton, W. McCormell, Hancock, R. Thomas, Hagler.  
 Top Row Left to Right - H. Thomas, Drum Major, Mit Wilhite, Manager.

the comment of the Emporia Daily Republican of August 31, 1898. It stated, "The Music was superb, the uniforms were handsome, the night was lovely and everything was in fine feather" (R. 66).

By October, 1898, the First Regiment Band was a town institution with a membership of thirty-two. The Emporia Daily Republican paper of October 27, 1898, stated:

It [the band] is prepared at all times to furnish a band of from sixteen to forty members, and that on most favorable terms. Its record is splendid, it having performed two years in succession in Kansas City, Topeka and other centers" (R. 67).

#### St. David's Day Concerts

The St. David's Day concerts were given each year on March 1, through the '90's. One of the first programs published in the paper was that of March 2, 1894 (R. 68). The paper stated: "The Welsh national holiday was seldom celebrated with so much energy and enthusiasm as in the Second Congregational Church last evening." The program:

#### Part I

The Land of My Fathers . . . . . Led by Prof. Rhys-Herbert

Nant Y Mynydd - (Glee)

Solo - Footsteps on the Stairs  
Mary C. Jones

Duet - Prayer of the Wanderer  
Mrs. Ann Davis and Mr. C. J. Williams

Recitation - Selling the Farm  
Miss Jennie Howe

Solo - O Ha Byddai'n Haf O Hyd  
Mr. E. J. Rees

Cornet Solo - Mr. H. T. Rees

## Part II

- Octette - Cymru Wen . . . . . Led by David C. Jones
- Solo - Across the Dee  
Professor Rhys-Herbert
- Duet - Search of the Queen  
Misses Jennie Davis and Mary G. Jones
- Solo - <sup>v</sup>Brothyn Bach Melyn fy Nhad  
Miss May Jones
- Solo - Anchored  
Mr. Evan W. Jones
- Recitation - The Chariot Race  
Miss Gladys Thomas
- Solo - Stahl  
Miss Maggie Gabriel
- Solo - Willie Bach  
Mr. John D. Jones
- Chorus - Arm of the Lord, Awake

## Light Opera Productions

During the period of the 1890's, several operas were given under the leadership of Mr. William Rees. One of the first operas to be given was the Pirates of Pensance by Gilbert and Sullivan on May 17, 1892, at the Whitley Opera House, under the direction of the Emporia Musical Association. William Rees was the musical director, Miss Maude Mason, accompanist, and G. H. Batchelor, stage manager (R. 69). The opera was presented entirely by home talent and the dramatis personae were as follows:

Richard, a pirate chief . . . . . C. G. Hemlin  
 Samuel, his lieutenant . . . . . J. M. Parrington  
 Frederic, a pirate apprentice . . . . . E. J. Rees

Major General Stanley, of the British  
 Army . . . . . Charles Fletcher

Edward, sergeant of police . . . . . O. R. Jones

Mabel, General Stanley's youngest daughter  
 . . . . . Mrs. C. S. Cross

Ruth, piratical maid-of-all-work . . . Mrs. J. C. Penny

Edith  
 Kate General Stanley's daughters  
 Isabel  
 . . . . . Miss Lou Nichols  
 Miss Aohsah Harris  
 Miss Lucy Dickson

On January 11, 1893, another opera was given, Trial by Jury by Gilbert and Sullivan (R. 70). The first part of the program consisted of individual numbers. Some of the performers were: Mrs. Charles Harris, Professor W. Rhys-Herbert, Miss Emily Moffett, Mrs. H. Schlesinger, and Mrs. J. C. Penny. The cast of characters of the opera Trial by Jury were:

Plaintiff . . . . . Miss Mayne Williams

Judge . . . . . Mr. H. D. Taylor

Counsel . . . . . Chester Calver

Usher . . . . . Harry Peach

Defendant . . . . . D. L. Rowlands

Foreman . . . . . J. C. Everett

The Emporia Daily Republican of January 12, 1893, wrote:

As conductor and musical director, Mr. William Rees is earning an enviable reputation in this city. Always kind and obliging he has earned the respect of the members of the society and the admiration of the audience.

#### The Harmony Club

The Harmony Club, a ladies singing chorus, was organized late in 1893. The ladies chorus was to become one of the most famous organisations



THE HARMONY CLUB  
1896

Top Row Left to Right - Perley, Hillis, McGahey, William Rees,  
Director, Lee, Wright, Lyons.

Third Row Left to Right - Lepper, Morrison, Mason, Harrah,  
Stone, Hillis, Biddle.

Second Row Left to Right - Hillerman, Whelden, Davis, TenByke,  
Hausler, Webster, Penny.

Front Row Left to Right - McMurtrie, Williams, Paxton, Watson,  
Faust, Dickson.

of its kind in Kansas. Mr. William Rees was director and Professor William Rhys-Herbert was accompanist. The latter was later to gain fame as a composer in St. Paul, Minnesota. The first concert by the Harmony Club was given January 23, 1894, at Hamlin and Perley Hall (R. 71). The following program was given:

## Part I

- Piano Duet, Imogene . . . . . A. G. Robyn  
Misses Maude Mason and Bessie Parton
- Chorus, Sing, Smile, Slumber . . . . . Gounod
- Solo, A Warrior's Song . . . . . Ryder  
Mr. Charles R. Jones
- Chorus, Wanderer's Night Song . . . . . Rubenstein
- Piano Solo, Sonata XIX . . . . . Beethoven  
Miss Blanche Williams
- Chorus, Once Again the Day Hath Flown . . . . . Abt  
With contralto solo by Miss Katherine Lyon
- Duet, I Feel Thy Angel Spirit -- Graben-Hoffman  
Mrs. B. Wheldon and Miss Anna Bigger

## Part II

- Solo with Chorus, Serenade . . . . . Kjerulff  
Mr. W. Rhys-Herbert and Harmony Club
- Solo (a) Still as the Night . . . . . Bohm  
(b) The Curl . . . . . Weidlinger  
Mrs. Ella M. Fox
- Chorus, Ave Maria . . . . . Abt  
With soprano solo by Miss Jane H. Perley
- Solo, The Holy City . . . . . Adams  
Mr. E. J. Rees
- Piano Solo, Polacca Brilliente . . . . . Weber-Liszt  
Mrs. Flora Bate Kenney
- Solo, The Pilgrim . . . . . Adams  
Mrs. May Morrison Cahen
- Chorus, The Long Day Closes . . . . . Sullivan



THE MEN'S GLEE CLUB  
1890's

Top Row Left to Right - E. J. Lewis, Verne Wiley, Jim Plumb,  
W. Rhys-Herbert, accompanist, H. E. Peach, Fred Triggs.  
Second Row Left to Right - J. F. Kenny, William Rees, di-  
rector, Jack Lewis, Rev. Todd.  
Bottom Row Left to Right - Charlie Fletcher, Jim Griffith,  
Howard Thomas, R. L. Jones.

Mrs. Belle T. Webster was secretary of the club and she still is in possession of the secretary's book.<sup>1</sup> According to the records kept by Mrs. Webster, the following were the members of the Harmony Club: Jennie Perley, Mabel Hillis, Georgia McCahey, Carrie Lee, Mary Wright, Kathryn Lyons, Emma Lepper, Mae Bowers, Maude Mason, Kate Harrah, M. M. Gahan, Mrs. H. Hillis, Clara Biddle, Carrie House, Mrs. Ben Wheldon, Mrs. Ann Davis, Mrs. Nettie TenEyke, Kittie McMurtrie, Mrs. A. Housler, Mrs. Belle T. Webster, Mrs. J. C. Penny, Mame Williams, Bessie Paxton, Leona Watson, Bertha Fause, Lucy Dickson, Miss Cullison, Ora Johnson, B. Bradford Bates, Kate Morrison, Jennie Thomas, Sally Flannigan, Gladys Thomas, Miss Shaw, Hattie Gunn, Elsie Stratton, Mary Lewis, and Mrs. Newcomb.

In May, 1894, this club accompanied the Emporia Choral Society to Hutchinson where the Harmony Club took first prize of \$100 (R. 72).

The next year the club gave a concert at the Congregational Church on April 30, 1895, prior to the trip to Hutchinson to compete again. The concert was one of the best events of that year (R. 73). The program:

THE HARMONY CLUB CONCERT

AT

The First Congregational Church,  
Emporia, Kansas,

Tuesday Evening, April 30, 1895.

PART I

CHORUS, Down in the Dewey Dell, . . . . . Smart  
BASS, Clang of the Hammer, . . . . . Bonheur  
CONTRALTO, The Bells of St. Marys, . . . . . Rodney  
Miss Clara J. Biddle

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<sup>1</sup> Interview with Mrs. Belle T. Webster, 1101 Union Street, June 13, 1938.



- CHORUS, The Troubadour, (King Rene's Daughter)  
 With Solo by Mrs. Maude Curtis . . . . . Smart
- CONTRALTO, The Lost Chord, . . . . . Sullivan  
 Miss Katherine Lyon
- VIOLIN, Scene de Ballet, . . . . . De Beriot  
 Mr. J. Steinmetz Higbee
- PART SONG, The Day is Done, . . . . . Rhys-Herbert

## PART II

- SOPRANO, The Flight of Ages . . . . . Bevan  
 Mrs. B. Wheldon
- TRIO, God be Merciful . . . . . Parry  
 Miss Jane H. Perley, Messrs. W. Rees and  
 W. Rhys-Herbert
- READING, Echo and the Ferry, . . . . . Jean Ingelow  
 Miss Leona Watson
- CONTRALTO, Grass and Roses, . . . . . Bartlett  
 Mrs. J. C. Penny, with Violin Obligato by  
 Mr. Higbee
- DUET AND CHORUS, The Angelus, (King Rene's . . . Smart  
 Daughter) Mrs. Edwin Higbee, Mrs. W. L. Hara,  
 and Harmony Club
- CONTRALTO, The Better Land, . . . . . Cowen  
 Mrs. J. W. Poindexter
- TENOR, Dreams, . . . . . Harriss  
 Mr. George E. Toomey
- CHORUS, Ave Maria, . . . . . Marchetti

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Mason & Hamlin Improved Screw Stringer Upright

Piano used at this Concert.

When the new pipe organ at the First Methodist Church was dedicated, the Harmony Club sang at the dedication (R. 74). This program was on January 15, 1896. The organist for the occasion was Edward Kreiser, organist

and choir master at the Grand Avenue M. E. Church, Kansas City. The program:

PROGRAM

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Coronation March . . . . .	Svendsen
Daybreak . . . . .	Spinney
Pilgrim's Chorus . . . . .	Wagner
Harmony Club	
March of the Magi Kings . . . . .	Dubois
Toccata . . . . .	Dubois
Legend of the Chimes . . . . .	De Koven
Harmony Club	
Vesper Hymn . . . . .	Whitney
March Religious . . . . .	A. Guilment
Largo . . . . .	Handel
Jack Frost . . . . .	Hatton
Pastorale, Louis XIV . . . . .	Grieg
Chorus of Angels . . . . .	Seotson Clarke
Cavotte . . . . .	Goldner
(Transcribed for organ by Mr. Kreiser)	
The Day is Done . . . . .	Rhys-Herbert
Harmony Club	
March Militaire . . . . .	Gounod

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The New Columbian Chorus

The New Columbian Chorus was organized in 1893, and on September 1 of that year the chorus gave a concert prior to its leaving for Chicago to sing at the World's Fair (E. 75). The chorus numbered about forty and included some of the best singers in Emporia. This chorus was under the direction of Messrs. Rhys-Herbert, William Rees, and Mrs. C. S. Cross. The

concert netted \$250 to help pay the expenses for the trip to Chicago.

### The Emporia Choral Society

The Emporia Choral Society was organized in the 1890's. In 1893, 1894, and 1895, the chorus went to Hutchinson to compete against other choruses in Kansas (R's. 59, 76). Professor D. O. Jones was the director. In the competition of 1893, the chorus won second prize of \$250, and in 1894 and 1895 won \$500 each year; after that year the Emporia chorus was barred from competition.

The Choral Society gave the Creation by Haydn on June 1, 1897 (R. 77). The rendition of this great oratorio was a notable event in Emporia. The leading soloists were Miss Emma Dent, of Ottawa, who was later to become Mrs. Robert L. Jones; Messrs. Artie Taylor, J. H. Griffith, and H. E. Malloy.

The chorus went to Ottawa in June, 1897, to compete against choruses from Topeka, Garnett, and Ottawa (R. 78). Emporia won the first prize of \$400.

### The Western Musical Conservatory

The Western Musical Conservatory was one of the most important musical organizations in Emporia (R. 79). Although it was started in 1871, it did not gain much prominence until the 1890's. This Conservatory taught piano, composition, musical history, organ, voice culture, violin, violon-cello, mandolin, guitar, banjo, theory, harmony, elocution and physical culture. The faculty composition was: Mrs. S. P. Chase, president; Raymond S. Chase, general manager; P. Rasmussen, teacher of violin; Miss Mary Spangler, teacher of first grade; Mr. R. S. Chase, elocution and physical culture, and D. O. Jones, voice. Mrs. Chase organized the conservatory; she was a graduate of

the Boston Conservatory of Music.

Mrs. J. F. Kenny has a program of a student's commencement recital from the Western Musical Conservatory<sup>2</sup> held on May 14, 1896. This was a graduation recital of Miss Mary Spangler (R. 80). The program:

PROGRAMME

PART I

Rondo - Allegretto Adagio Presto . . . . . Beethoven  
 Nocturn . . . . . Chopin  
 Concert - Etude . . . . . Kruger  
 Rondo - De Ludovic Thelma . . . . . Chopin  
     Scherzo  
     Lento  
     Scherzo Vivace

PART II

Cachua . . . . . Raff  
 Sonata - (Op. 31) . . . . . Beethoven  
 Octave - Etude . . . . . Raff  
 The Brook - (Op. 34) . . . . . W. Pape

The All Star Minstrels

Perhaps the musical history of this period would not be complete without mentioning the All Star Minstrels. This organization flourished for several years and brought happiness and laughter to many Emporians. One of their concerts was held February 4, 1898 (R. 81). The paper of February 5,

<sup>2</sup> Interview with Mrs. J. F. Kenny, 810 Mechanic Street, July 13, 1938.

1896, stated:

The concert singing last night was exceptionally fine, the pickaninny chorus and the brass orchestra reinforcing it to a high degree. One of the best features of the show was the full orchestra accompaniment of all the numbers . . . . The pickaninnies were the most original and most pleasing innovation in the show and sustained their parts well throughout.

Some of the participants in this show were: Ed Atkinson, Will Keefer, Messrs. Glick and Chapman, Dr. Joe Page of Madison, Loy Harris, Julian Sutter, Charles Burge, Samuel Oakford, and little Helen Heagler. Mr. W. A. White was in the audience and received a "roast" but "took it in good part and replied in kind."

Mrs. J. F. Kenny

Mrs. J. F. Kenny, also known as Mrs. Flora Bate Kenny, contributed a great deal to the music of Emporia. She was one of the finest organists in town and played the organ at the First Congregational Church for eighteen years.<sup>3</sup> She gave many recitals on the organ at that church, one of which was on March 3, 1896 (R. 82). She was assisted by Miss Jane H. Perley, "who sang two solos in a charming manner." The Emporia paper for March 4, 1896, wrote, "Mrs. Kenny's great ability as an organist was perhaps never better attested than on this occasion, though it has long been recognized in Emporia as well as elsewhere."

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<sup>3</sup> Interview with Mrs. J. F. Kenny, 810 Mechanic Street, July 13, 1936.

## CHAPTER V

### THE PERIOD FROM 1900 TO 1912

#### The Second Regiment Band

The famous Second Regiment Band was organized in February, 1900 (R's. 83, 84). The membership was formed from the old First Regiment Band. M. C. Grady was made a part-time director at a salary of \$25 a month. At first the membership of this organization was twenty-one. From the first, the band had trouble with finances, as a ball was given March 8, 1900, in the Wigwam to raise money to help support it (R. 85).

One of the first formal concerts given by this new organization was on July 13, 1900 (R. 86). The band was given state aid by this time, getting \$25 quarterly. The Emporia Gazette for July 14, 1900, wrote, "The concerts seem to be growing more and more popular. The crowd was the largest that has ever turned out, in fact it amounted to almost a jam."

Another concert was given in May, 1901. The Emporia Gazette for May 2, 1901, stated that the band would give a concert Saturday evening, from 7:30 to 9:30. The program:

1. Old Folks at Home
2. My Ragtime Baby
3. Georgia Camp Meeting
4. The Blue and the Gray
5. Black Douglas
6. Because
7. Whistling Blues



THE SECOND REGIMENT BAND  
 (Kansas National Guard)  
 1900

Top Row Left to Right - Thomas, Dickerson, -----,  
 W. McConnell.

Third Row Left to Right - T. Holmes, McCullough, Held, Ford,  
 Canby, Schroeder, H. McConnell.

Second Row Left to Right - Cunningham, Worley, R. Holmes,  
 Wilhite, M. C. Grady, director, H. Holmes, P. Grady.

Bottom Row Left to Right - Keefer, Hancock, Glick, Patton,  
 L. Thomas, Roach.

8. Dixie
9. Soldiers in the Park, (Oh, Listen to the Band)
10. Tail of a Kangaroo
11. Medley
12. Old Ephraim's Vision
13. I've Waited, Honey, Waited Long for You
14. I Don't Like that Face You Wear

The Second Regiment Band took many trips; one of the most interesting trips was to Salt Lake City in August, 1902 (R. 87). The band accompanied the Emporia Elks to the Elk convention at Salt Lake City. Mrs. George Burnap has a copy of the Salt Lake Tribune of August 12, 1902, which contains a picture of the band.<sup>1</sup>

An enjoyable concert was given by this organization on April 16, 1903 (R. 88). The prime object was to make money as the Emporia Gazette for April 17, 1903, stated:

The band concert last night wasn't as well attended as the one given last February. The reason is that the price was higher, but the crowd was large enough that more money was taken in at this concert than at any previous one.

The Gazette stated further:

When the band management balanced up the account this morning, it found that the band owned about \$4,000 worth of instruments, \$1,000 worth of music, \$1,000 worth of uniforms, and that it didn't owe a cent to anyone.

The program of this concert was not printed in the paper, but Mr. R. H. Schroeder, a member of the band, kept a souvenir program which was printed on a paper napkin.<sup>2</sup> This napkin is decorated around the sides with staves of

<sup>1</sup> Interview with Mrs. George Burnap, 503 Market Street, July 25, 1938.

<sup>2</sup> Interview with Mr. R. H. Schroeder, 928 Constitution Street, July 25, 1938.



music with notes, and in each corner is a picture of a band instrument. Mr. Schroeder has the old program framed and it is hanging on the wall in his room. The program of the concert is on the left-hand side and the personnel of the band with the instruments played is on the right-hand side of the napkin. It is interesting to note that the programs for this concert were donated by the Corner Book Store. The programs were printed by The Republican. The program:

EIGHTH ANNUAL CONCERT

of the

SECOND REGIMENT BAND

Opera House, Thursday, April 16, 1903

W. C. GRADY, DIRECTOR

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PROGRAMME

1. Intermezzo (Hiawatha) . . . . . Moré
2. Overture Semiramide . . . . . Rossini
3. Trio (Ah Che La Morte) . . . . . Verde  
Mr. Young, Oboe; Mr. Schroeder, Horn;  
Mr. Roberts, Harp.
4. Second Hungarian Rhapsody . . . . . Liszt
5. Narcissus . . . . . Nevin
6. Saxophone Quartette (Fantasia) . . . . . Kriesler  
Messrs. Grady, Hart, Keefer, and Moon.
7. Selection, Prince of Pilsen . . . . . Luders
8. Intermezzo (Moralba) . . . . . Rosales
9. Overture to Tannhauser . . . . . Wagner
10. Two-step, "The Main Gay" . . . . . Lorg

The members of the band were:

R. H. Holmes, Manager,  
O. M. Wilhite, Drum Major.

Piccolos

G. N. Evans  
D. Y. Morris

Flute

J. M. Worley

Oboe

A. J. Young

Bassoons

W. A. Click  
✓ J. W. Schottler

Alto Clarinet

W. E. Long

Bass Clarinet

J. R. Moon

Saxophones

C. W. Long  
R. W. Thomas  
C. H. Hewett  
W. W. Keefer  
C. A. Moon

E Flat Clarinet

C. L. Dickerson

B Flat Clarinet

E. W. Cunningham

L. D. Thomas

J. R. Richardson

E. B. Canby

G. V. Becker

H. H. Vickers

E. M. Forde

F. E. Kepple

W. C. Hall

E. B. Cool

F. D. Francis

N. E. Jones

L. H. Altman

Cornets

H. T. Hart

P. T. Held

C. E. Ireland

E. B. Becker

W. A. Sprague

T. S. Howell

W. I. Forde

C. K. Nicholas

Horns

K. H. Schroeder

F. D. McCullough

R. F. Bailey

S. C. Gordon

W. G. French

A. D. Cott

Tenors

C. H. Burnap

W. B. McConnell

Slides

R. H. Holmes

J. G. Ellis

L. G. Pettitt

L. H. Harris

Baritones

J. E. Moses

E. W. Burnap

E Flat Bass

H. C. Holmes

B Flat Bass

F. R. O'Well

String Bass

C. G. Cleveland

Harp

I. V. Roberts

Drums

R. G. Hemenway

C. W. Simpson

Programmes Donated by the Corner Book Store, The Big Store where  
you are always welcome.

The Republican.

The Emporia Choral Society

The Emporia Choral Society was still singing in the early 1900's. In  
May, 1901, the chorus went to Kansas City to compete with other choruses  
(R. 89). This contest was held in the old Convention Hall. That Emporia

had a fine chorus is attested to by the article in the Emporia Gazette of May 17, 1901, which said, "The Emporia Chorus was next and sang as they never sang before. The audience, composed chiefly of Kansas Cityans, went wild, and our singers saw that they had come to their kingdom." The chorus won the first prize of \$500 for excellence and an additional prize of \$100 for being the second in general popularity. Great credit was given to Professor D. O. Jones, the conductor, and Mrs. Simpson, the pianist. The Gazette further stated, "When the good news was received here last night by long distance telephone, the people awakened to the fact that Emporia is the real thing musically in the West."

The next year the chorus was slightly less successful in the contest at Kansas City, winning the second prize for Emporia (R. 90).

Mr. Evan J. Roberts, one of the singers who went to Kansas City with the chorus, stated in an interview that each year several months before the chorus was to compete, the call went out for singers.<sup>3</sup> Hundreds of singers came; then began the tedious work of "weeding out" the singers. Professor D. O. Jones said that he wasn't interested so much whether a person could read music or not since enough practices would be held for everyone to learn their part by rote, but he did want people who could sing and had good voices. The practices were held in the old high school building, called the Garfield Building.

#### The College of Emporia

The College of Emporia music department was organized in 1901 (R. 91). The Nineteenth Annual Catalogue of the College, 1901-1902, stated:

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<sup>3</sup> Interview with Mr. Evan J. Roberts, 222 South East Street, July 23, 1938.

The department of music in the College of Emporia has a course which we can honestly say is the very best that is to be had. . . .

. . . . Mrs. R. L. Jones, Mus. Bac., is an accomplished singer as well as a competent instructor. . . . A College chorus under the name of "The Hesperides" has been organized with a membership of over 70.

Mrs. Robert L. Jones was made head of the music department and remained so until 1907 when her sister Mrs. Etta D. Cravens succeeded her<sup>4</sup> (R. 92). Mrs. Cravens remained at the head of the department until Mr. D. A. Mirachler came in 1914. The music department was located down town in the Baird building on East Sixth Avenue from 1901 to 1914 (R. 92).

The first recital of this new department was given in October, 1901 (R. 93). The College Life for October 19, 1901, stated:

Saturday evening the music department of the College gave its opening recital. If the first recital can be taken as a forecast of work to be done, the College is to be congratulated on having a music department that cannot help but become one of the most successful departments of the school.

The Hesperides, the College chorus which Mrs. Jones organized, gave its first concert at Austin Chapel in May, 1902 (R. 94). A cantata, Ruth, was given. There were solos, duets, and trios, and these were supplemented by a chorus of seventy-three.

Another enjoyable cantata was given by the College chorus on May 13, 1904 (R. 95). This time it was the cantata, The Rose Maiden. The Gazette for May 14, 1904, stated, "The Rose Maiden was given last year by the College Chorus as its second annual concert and it was such a pretty thing that there was a demand to hear it again this spring."

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<sup>4</sup> Interview with Mrs. Robert L. Jones, 521 Union Street, June 20, 1938.

## The Kansas State Normal School of Music

The Kansas State Normal School continued with its school of music through this period. Professor Charles A. Boyle was head of the music department from 1894 until 1908 (R. 55). After Professor Boyle resigned, the department was divided into the department of music proper, which included piano, voice, and violin; and the department of public school music. H. D. Quelich was in charge of the former, while Frank A. Beach was made head of the latter. Mr. Beach came to Emporia in 1909 (R. 96). In 1910 a chorus for the training of supervisors of music in the public schools was organized. Miss Catherine Strouse was hired to teach music in the training school. Mr. Beach said, "For the first time a chasm which has separated the Normal School proper and the Training School has been bridged."

## Purchase of the Eskridge Tract

In 1909 the state legislature allowed \$20,000 for the purchase of the old Eskridge tract which adjoined the Kansas State Normal School campus on the east--150 feet front and extending back about 1500 feet (R. 97). The old brick home of Mr. Eskridge was remodeled so that in 1910 the music work was transferred to it with the exception of the vocal work which was kept in the main building. But even with this addition, the department was crowded.

## The Emporia High School

Professor D. O. Jones continued as head of the music department of the high school as well as the grade schools through this period. Under his

direction one of the first operettas ever given at the high school was presented on May 5, 1911 (R. 98). This operetta, Sylvia, was given at the Whitley Opera House. Mrs. Guslich trained the singers in their speaking parts and Miss Hulalia Tucker was pianist.

#### Olker's Second Regiment Orchestra

Olker's Second Regiment Orchestra was founded in 1906 (R. 99). This orchestra was prominent for several years. It gave its first concert on July 18, 1906, in the First Presbyterian Church. The orchestra was assisted by Mrs. Robert L. Jones. At the concert Mr. W. W. Keefer played a saxophone solo.

#### The Chicago Symphony Orchestra

One of the first great symphony orchestras to play in Emporia was that of the Chicago Symphony which gave a concert at Albert Taylor Hall, Kansas State Normal School, March 24, 1905 (R. 100). The symphony at that time was composed of fifty musicians.

## CHAPTER VI

### MUSIC FROM 1912 TO 1938

It was during this period that the two colleges in Emporia contributed the most to the music of Emporia. The festival and contest idea blossomed and bore fruit.

#### The Kansas State Normal School Music Festival

The first music festival held at the Kansas State Normal School was in March, 1912 (R. 101). This was done in an attempt to place the advantages of the music department before the public schools of the state. The Publicity Committee of the school issued five hundred invitations to music teachers and pupils. A program was given by the various departments of music, and a reception was held afterwards. The object of all this was to interest people in music and the institution as a music center.

The first real symphony orchestra organized in Emporia was that which Carleton Wood, of the faculty, directed in 1912 (R. 102). The first concert was given May 7, 1912, in Albert Taylor Hall, and Mr. Wood had ten musicians help the local talent in presenting this concert. This orchestra was composed of twenty members. The Emporia Gazette for May 8, 1912, wrote:

Carleton Wood is the director of the department of stringed instruments at the Normal. . . . His effort of last night eclipsed any of his former attempts. Mr. Wood is a violinist of ability.

The Gazette continued:

The orchestra was assisted by Miss Florence Cross, pianist, Wort Morse, of Kansas City, and Ray W. Wingate. Last night's performance was the town's first real attempt as a symphony orchestra.



FRANK A. BEACH  
1932



It was also in May, 1912, that the Normal brought to Emporia for a concert one of the most noted and beloved of all singers, Madame Ernestine Schumann-Heink (R. 103). She gave a recital at Albert Taylor Hall on May 17, 1912. The Gazette of the next day stated, "Probably no singer in Emporia ever received so much genuine applause."

Mr. Frank A. Beach was elected head of the ten departments of music in 1913 (R. 104). Individual music instruction was placed on a self-sustaining basis; the students had to pay for their own lessons.

In 1913, the first music contest for high schools was originated (R. 96). Mr. Beach got the idea of these contests from the old Welsh Eisteddfodau which had flourished in the '70's and '80's (R. 105). Some sponsors of the Kansas Eisteddfodau became music supervisors in the public schools. As the Welsh children went into the schools, music became a part of the annual county contests which included athletics and declamation. After the Eisteddfodau were discontinued their effect inspired the first contest devoted to music in the public school in 1912. These contests are known now as the All Kansas Music Competition Festival. Since then these have been annual events. That first contest drew 100 pupils from ten Kansas high schools. In 1914, the festival was made to last the entire day (R. 106).

However, the first important festival at the Normal was held in 1914, when Mr. Beach directed the All Emporia Chorus of 250 voices, accompanied by the Normal Symphony of 40 members, in Coumad's oratorio The Redemption (R. 107). The Minneapolis Symphony Orchestra gave two concerts, and the opera Martha was performed. The Emporia Gazette of April 29, 1914, said:

The oratorio and the opera are home talent features and the union with the Minneapolis Symphony furnishes a combination that has never been attempted in Kansas, according to the promoters.

The Redemption was given April 28, 1914, and the paper for April 29 stated, "Perhaps one feature that has to do with the tremendous popular success was that it was so truly a town affair" (R. 108). The Gazette continued:

But the Redemption was Emporia's show - every person on the town site who could sing had been welcomed in the chorus, and all the town's best singers were there. Business people, professional people, students, teachers, all had a share in the work and glory.

To Frank A. Beach who planned, arranged, and drilled the monster chorus. . . . too much credit cannot be given. The entire performance was a triumph for his ability as an organizer and conductor.

The Minneapolis Symphony gave its concerts on April 29, 1914 (R. 109). This orchestra was one of the highest priced organizations that had ever been brought to Emporia. Emporia enjoyed the concert and the orchestra certainly enjoyed playing for Emporia because after the concert the members of the organization gave the "Tusch" or German royal salute, which is seldom ever given. Emil Oberhoffer was the conductor of the orchestra on this occasion.

The opera Martha was given on May 14, 1914 (R. 110). This was a community affair; the members of the Normal department of music, with the help of some of Emporia's best singers, gave this lovely opera. The leading parts were taken by Mrs. W. W. Parker, Miss Evaline Hartley, Mr. E. J. Lewis, and Mr. Carl Lindegrin. So ended the first Normal school music festival.

Mr. Beach was always interested in music from a community standpoint.

He once said:

The aim of public school music is to bring music to all of the people, to make it function in their lives, instead of being only listeners of the favored few who have had opportunities for the extended study of music (R. 96).

He instituted the idea of "community sings." Printed words of old songs were

given out and with Mr. Beach leading the town turned out and sang these old songs. At one time Mr. Beach made arrangements with the telephone company to "hook-up" with the music department so that anyone in town could listen over the telephone to the music; this was especially advantageous to invalids (R. 96). Mr. Beach also sent out records with portable victrolas to schools over the state for music appreciation purposes. This was a fore-runner of the music appreciation courses given at the Normal. This course was the first ever given in any school in this country (R. 96).

Many music educators felt that too much emphasis had been given by the students to winning first place, and not enough thought to the rendition of the music. Mr. Beach originated his Rating Scale so that each number could be rated on its own worth and not whether the number ranked first, second, or third. These were the ratings used: Honor Rating I, Highly Superior; Honor Rating II, Superior; Honor Rating III, Excellent; Honor Rating IV, Good; Honor Rating V, Average; Honor Rating VI, Below Average; Honor Rating VII, Inferior (R. 111).

The first degree class in music was graduated in 1918, with the degree, Bachelor of Science in Music (R. 112). There were three graduates.

The Kansas Legislature of 1925 appropriated \$150,000 for a music building, and \$35,000 additional for the purchase of land extending from the Eskridge place east to North Market (R. 113). The new music hall was completed in 1928.

The new Albert Taylor Hall had never had a pipe organ, but in October, 1934, one was purchased by the institution from the R. A. Long home auction sale in Kansas City, for \$5,000 (R. 114). This organ had cost originally about \$42,000. The first official organ concert was in March, and was given by

Professor A. D. Schmutz, but the organ was not dedicated until April 25, 1935, when the organist for that occasion was Russell Hancock Miles of the University of Michigan (R. 114).

Many noted artists have appeared on the concert stage at Albert Taylor Hall; some of them were Schumann-Heink, Sir Harry Lauder, Paul Whiteman, Minneapolis Symphony Orchestra, Mischa Elman, Fritz Kreisler, Marion Talley, Maude Powell, Madame Nordica, Paul Althouse, Erna Rubenstein, Sousa's Band, Mischa Levitski and the Russian Symphonic Choir, Albert Spaulding, Joseph Hoffman, Freda Kempel, Madame Melba, Geraldine Farrar, Alma Gluck, Galli-Curci, Johanna Gadski and Louise Homer (R. 115).

In January, 1935, a pre-festival music clinic was held under Mr. Beach's direction in order to acquaint music supervisors over the state with the music chosen for the festival that year (R. 116).

After Mr. Beach's death in January, 1935, no successor was chosen until that summer when Dr. Orville J. Borchers was elected to fill the vacancy (R. 117).

In 1936, a new idea was carried out by the music department (R. 118). This was called a music camp and the purpose was to have the most talented high school musicians come to Emporia for intensive vocal and instrumental work. Nationally-known music teachers came to instruct these young musicians. The first program given by this all-state band and orchestra was at Peter Pan Park on June 12, 1936 (R. 119). George Dasch conducted the All State Orchestra and George Wilson led the All State Band. The program:

Prelude to the Meistersinger . . . . . Wagner  
 Second Movement, Nordic Symphony . . . . . Hanson  
 Second Movement, The Pathetic Symphony . . . . . Tchaikowsky

Ballet Egyptian . . . . . Liugini  
 All State Orchestra  
 George Dasch, Conductor

The Capital City March . . . . . Staigers

Selection from La Boheme . . . . . Puccini

Second Movement, Symphony in E-Flat Minor . . Franchetti

Tarantella from the European motion picture,  
Robber Symphony . . . . . Feher

My Hero, march paraphrase . . . . . Strauss-Alford  
 All State Band  
 George Wilson, Conductor

The all-state chorus, led by Henry Veld, of the Augustana Choir, Rock Island, Illinois, gave its first concert on June 18, 1936, at Albert Taylor Hall (R. 120). The program:

All Glory Be To God On High . . . . . Bach

O Sacred Head, Now Wounded . . . . . Bach

Wake, Awake, For Night Is Flying . . . . . Bach

The Chorus

My Heart Ever Faithful . . . . . Bach

Girls' Chorus

Petite Marche . . . . . Delibes

Minuet from "Piano Sonata in G Major, Opus 78 .. Schubert

Woodwind Quartette

Fire, Fire My Heart . . . . . Morley

Almighty and Everlasting God . . . . . Gibbons

Alleluia, Christ Is Risen . . . . . Kopolyoff

The Chorus

The College of Emporia

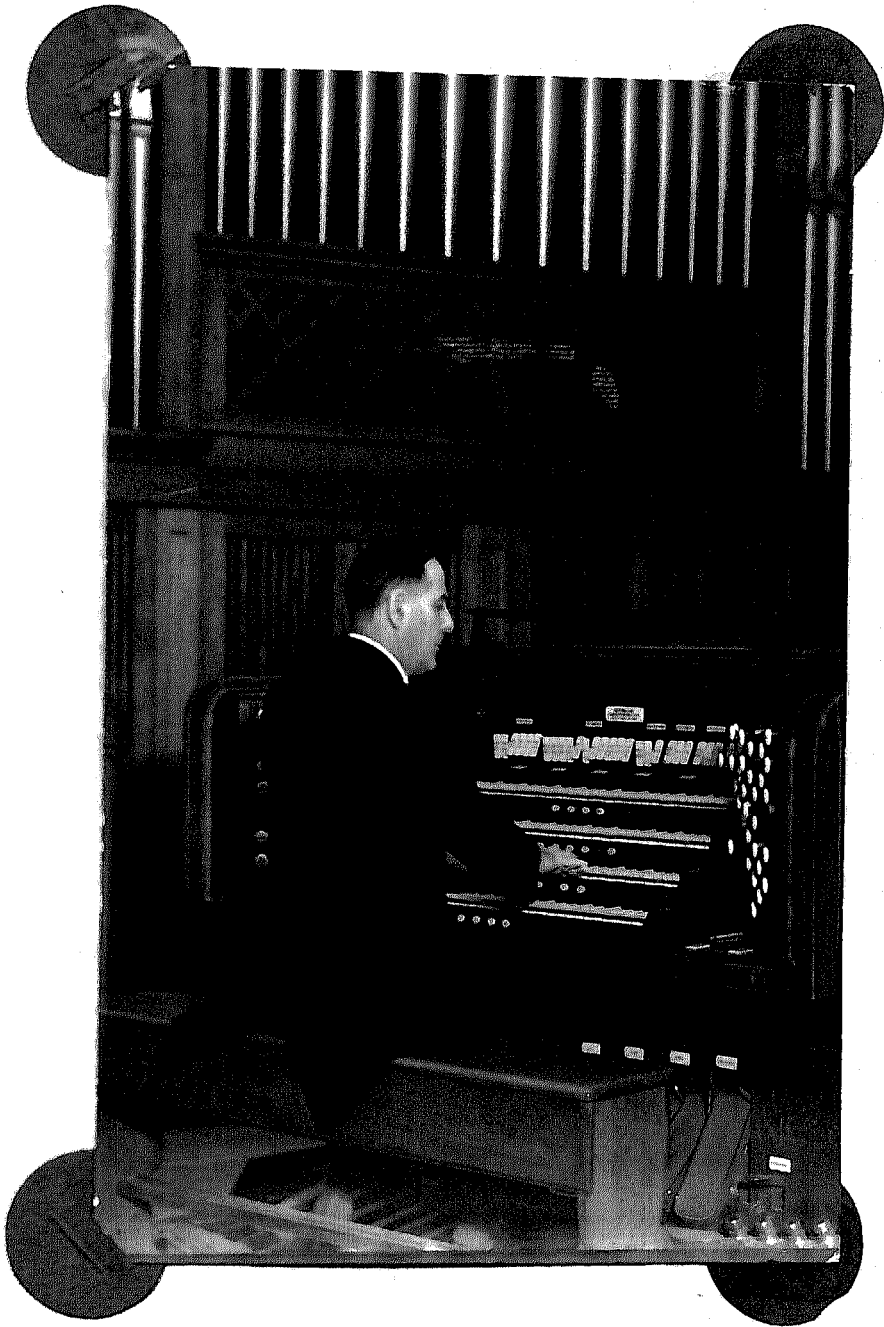
Prior to 1914 the music department of the College of Emporia had been located down-town on east Sixth Avenue in the Baird building (R. 92). When Mr. Daniel A. Hirschler was elected head of the music department, he insisted that it be placed at the College of Emporia.<sup>1</sup> He also insisted that the department be put on the same basis as other college departments; the same credit be given music as other subjects (R. 121). The music department was placed in old Stuart Hall occupying all of the second floor. When the building was burned in 1916, all the music equipment was destroyed. The music classes were held in Anderson Memorial Library, in Mason Gymnasium, and in the old Thomas home, on 15th Avenue, across from the campus. When the administration building was in the course of construction, upon Mr. Hirschler's insistence the space designed for the music department was completed first. New equipment was bought and an excellent quality \$35,000 pipe organ was installed.

Mr. Hirschler instituted the college's first music festival in May, 1915. That year the New York Symphony Orchestra made its first appearance in Emporia under the noted conductor, Walter Damrosch. The College of Emporia Chorus accompanied by the New York Symphony Orchestra, sang Mendelssohn's St. Paul, with Mr. Hirschler conducting both the chorus and the great orchestra (R. 122). Mr. Damrosch was so surprised to find such a fine chorus in Emporia that he wrote the following statement for the Gazette:

I consider the chorus of the College of Emporia one of the really great choruses of our country. I am amazed to find such singing in a city of this size. Their fortissimos are inspiring, and the cleanliness of their attack, the precision of their phrases

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<sup>1</sup> Interview with Mr. Daniel A. Hirschler, 1428 Rural Street, June 27, 1936.



DEAN D. A. HIRSCHLER  
1930

and beauty of their tone reflect the greatest credit on their conductor, Mr. Daniel A. Hirschler.

(signed) Walter Damrosch (R. 123).

One of the numbers of the festival of that year was a recital given by Miss Katherine Rosser, an Emporia girl who was the daughter of Professor D. O. Jones (R. 124). Miss Rosser, who had been studying and singing in Milan, Italy, had returned to Emporia for a visit.<sup>2</sup> Miss Rosser's recital was on May 4, 1915, and the Gazette for the next day had the following to say regarding Miss Rosser's recital:

Miss Rosser is a singer in the truest sense of the word; rarely does one hear a voice of such bird-like quality. It was a pleasure to hear this fresh, unworn youthful voice and to note the ease with which it attacked the most difficult phrases of the music.

If one word could sum up the delight of last night's concert, that word would be - quality - quality of voice, quality in the splendid support of Dean Hirschler at the piano.

The first opera that the College gave was during the second music festival in May, 1916. That year the College presented De Koven's Robin Hood. That the opera presentation was a success is evidenced by the comment in the Gazette of May 3, 1916:

The reception accorded the production was the most enthusiastic ever given an amateur production in Emporia. Swingy, catchy songs, pretty girls, brilliant costumes, beautiful electric effects, tin helmets, and stalwart boys were combined to make the evening a riot of color and of song (R. 125).

Again the New York Symphony under Walter Damrosch's leadership gave a concert at the second music festival in the afternoon of May 3, 1916. That same evening the College chorus accompanied by the orchestra sang Elgar's King Olaf (R. 126).

The singing of Handel's great oratorio, The Messiah, has been an annual event at the College of Emporia. The first presentation was on May 7, 1920,

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<sup>2</sup> Interview with Mrs. Harry Wisneyer, 1701 West Wilman Court, June 14, 1938.



when the College chorus assisted by Emporia soloists sang this great work. The soloists were: Mrs. W. W. Parker, Miss Ethel M. Rowland, Mr. Edwin J. Lewis, and Mr. Rice E. Brown. Mr. Hirschler conducted (R. 127).

The College of Emporia Chorus has been one of the best-known features of college activities from its start in 1915. The Alla Rah, annual year-book of the College, of 1924, stated:

The Vesper Chorus has become one of the leading cultural organizations of the school. Originally it was called an Oratorio Society which was the backbone of the festivals of the years 1915-1917 (R. 128).

In 1932, the Vesper Chorus was changed to the Vesper A Cappella Choir and is still known under that name (R. 129). That same year the choir went on a trip to Denver to sing for the Presbyterian Assembly (R. 130).

One of the finest music festivals was that of 1932 when Percy Grainger was the artist (R. 131). The Choir sang some of Mr. Grainger's compositions, assisted by Mr. E. J. Lewis of Emporia. Mr. Grainger had appeared at the College the year before and the comment he made about the Choir was printed in the Gazette of April 18, 1932:

It is marvelous to find here such a choir as this. If this group had come from Europe it would be considered one of the musical wonders of the world. I have heard my song, "The Hunter in His Career," sung twelve or thirteen times this season by choruses but this is certain, never have I heard it sung so well as by this choir. I think it is superlatively fine for you Emporians to realize that you have here a choir which cannot be duplicated in any of the world's great cities - not in London, Paris or New York. If I ever settle down, it will be where I can have an opportunity to work with such a chorus as this and such a conductor as Dean Hirschler (R. 132).

In 1937, the well-known Kansas City Philharmonic Orchestra gave its first concert in Emporia in the College auditorium, Karl Krueger conducting (R. 133).

Some other artists who have appeared in the College festivals were: Grace Kerns, Merle Alcock, John Campbell, Albert Lindquist, Charles Tittman,

Hina Morgana, Allen Mac Quhae, Royal Dadman, Richard Czerwonsky, Freda Hempel, Florence Macbeth, Eddie Brown, Riccardo Martin, Ossip Gabrilowitsch, Hulda Lashanska, Katheryn Meisle, Joseph Bonnet, Charles Courboin, and Pietro A. Yon (R. 134).

### The First Combined Music Festival

The first combined music festival given by the Normal and the College of Emporia was held in May, 1917 (R. 135). The first number was the opera The Mocking Bird presented by the College music department on May 7, 1917, in Mason Gymnasium. The second number was a concert by the New York Symphony Orchestra at Albert Taylor Hall on the afternoon of May 9, 1917. That evening the noted orchestra accompanied the College chorus in a rendition of Verdi's The Requiem, given in Mason Gymnasium (R. 137). Two soloists in this opera were from Emporia and were E. J. Lewis and Mrs. Paul Turner.

### The Emporia High School

Professor D. O. Jones remained head of the music department of the Emporia City Schools from 1894 until he resigned in 1918 (R's. 58, 59). After his resignation there was a succession of music teachers employed. According to the Re Echoes, the annual yearbooks, from 1918 to 1938, the following persons taught music during those years: Dorothea Bang, John Hall, Mrs. Aimee Hilton Kell, Ralph Page, Read Bang, George Keenan, Maurine Smith, Florine Richards, Gertrude Hill, Virgil Person, C. W. Janssen, Forrest L. Buchtel, Alice J. Sorenson, William Just, Ruth Tanner, Kathleen Sowerby, Ormand Parker, and Edwin Payne. Some of these teachers taught only the vocal music, others the instrumental.

The first band in the Emporia High School was started in 1911, under the direction of Dale Stinson (R. 138). The first orchestra was organized in 1912 by Miss Dorothea Bang.

#### The Whitley Opera House Destroyed by Fire

The old Whitley Opera House which had served the town so well since 1881, was destroyed by fire, June 18, 1913 (R. 139). The Cassette for June 19, 1913, printed an editorial about the old Whitley building. The following is an excerpt:

The Whitley has been the scene of many town festivals, and many an occasion of more than passing interest. For years the high school commencements were held there, and men and women who were graduated there in the '80's as budding youths, are amateur grandparents now, with hopes of a professional record. All the home talent performances and theatricals were held there (R. 140).

#### Peter Pan Pageant Association

The Peter Pan Pageant Association gave its initial performance of Shakespeare's play, Midsummer Night's Dream, in July, 1935 (R. 141). This association's desire was to have a community affair for the community. The play was given in the natural amphitheater at Peter Pan Park, July 13 and 14, 1935, under the direction of F. L. Gilson. George C. Wilson had charge of the music. This first effort was a success as many thousands turned out for the two performances and since then the Association has given an annual presentation. On October 19, 1937, the Association presented the opera Robin Hood at the Lowther Junior High School auditorium under the direction of D. A. Hirschler (R. 142).

The 161st Field Artillery Band

The 161st Field Artillery Band was mustered into the service in 1927 (R. 143). The Gazette of June 29, 1927, stated:

Twenty-three musicians, with Dale B. Stinson as their commander, were officially recognized as a military band of the 161st Field Artillery, Tuesday evening in the armory of the 137th Infantry, Kansas National Guards, in the Whitley Building. Major Sherman L. Kiser, an Artillery officer of Hutchinson, mustered the man into the service.

Each year this band goes to encampment at Fort Riley, Kansas, for two weeks. The band receives federal and state aid as well as compensation from the city of Emporia (R. 144). During the summer the band gives weekly concerts in Emporia parks.

Fiftieth Anniversary of the St. David's Day Concerts

The St. David's Day Concerts, held on the first of March since 1888, have been a feature of the Welsh musical life ever since its beginning. The Fiftieth Anniversary of these concerts was held at the Second Congregational Church on March 1, 1938. The program:

FIFTIETH ANNUAL

St. David's Concert

March 1, 1938

Hen Wlad Fy' Nhadau . . . . .	Claudia Lewis
Business Men's Chorus, Dean Hirschler, director	
Welsh Americans . . . . .	Mrs. John E. Morgan
Solo . . . . .	Miss Alberta Thomas
Solo - "Ar Hyd Y Nos" . . . . .	Mrs. Chas. C. Underwood

One act play, "The Poacher" by J. O. Francis  
sent by Mr. Jenkin L. Rees, Resolven, Wales.

Cast

Thomas Shon . . . . . Will Rees  
Marged Shon . . . . . Claudia Williams  
Dafydd Hughes, the Shop . . . . John Brodie  
Dicky back, Dwl . . . . . Hubert Rowlands

\* \* \* \*

Bara brith and tea

The Emporia Business Men's Glee Club

According to Mr. Ernest Ireland<sup>3</sup> the Emporia Business Men's Glee Club was organized about 1920. No records have been left so information is not as reliable as it should be. The organization at first consisted of nine members and were as follows: Bob Roberts, Evan Roberts, Harry Wayman, V. D. Milner, Henry Jones, Ernest Ireland, Clayton Patterson, Roscoe Graves, and Walter A. Jones.

Mr. Ireland said that it was through the efforts of Mr. F. A. Beach that the club was organized. Mr. Beach felt that the club would fill a definite need in this city. Mr. Beach was the first director and continued in this position until his death in 1935.

The club at first gave no concerts, but did sing at various occasions. After Mr. Beach's death, the director was Mr. A. D. Schmutz of the Teachers College who directed for a short time. Mr. Floyd Tompkins, of the College of Emporia, directed for one year. In 1937 Mr. D. A. Hirschler, dean of music at the College of Emporia, became director and has remained so since. Mr. C. H. C. Dudley has been the accompanist for the club for many years.

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<sup>3</sup> Interview with Mr. Ernest Ireland, 422 Commercial Street, Emporia, Kansas. December 28, 1938.

The personnel of the club has changed from time to time, but at present numbers twenty-two.<sup>4</sup> Mr. Collins Mendel is the Secretary and Treasurer of the Club and according to his records the members are as follows: Charles Laird, Lon Glass, Dale Roberts, Ben Evans, Derwood Hawthorne, Collins Mendel, Russell Seacat, V. D. Milner, Dr. W. R. Fox, Marshall Randall, Winston Marshfield, J. P. McKinney, L. W. Walrafen, Leroy Reynolds, Trevor Lewis, Charles Nash, Henry Jones, Byron Goodwin, Stanley Vandervelde, Hugh Brogan, and C. J. McKinney.

For the last five or six years the club has been giving concerts upon requests. Practices are held once a week in the Masonic Lodge building. The object is to get together for a good time and sing for enjoyment. The late Clayton Patterson was made an honorary member last year. The club has sung for many community affairs and has appeared in concert in the following cities and towns: Wichita, El Dorado, Eureka, Iola, Reading, Saffordville, Madison, Olpe, Cottonwood Falls, Waverly, Burlington, Eskridge, Lebo, and Americus.

#### Glee Clubs at the College of Emporia

According to Mr. D. A. Hirschler,<sup>5</sup> dean of music at the College of Emporia, he organized both women's and men's glee clubs at that institution in 1915. From that time on there have been both men and women's glee clubs, sometimes under Mr. Hirschler's directions, other times under the direction of other members of the music faculty. These glee clubs form the nucleus

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<sup>4</sup> Interview with Mr. Collins Mendel, 624 Commercial Street, Emporia, Kansas. December 29, 1938.

<sup>5</sup> Interview with Mr. D. A. Hirschler, 1428 Rural Street, Emporia, Kansas. November 25, 1938.

around which is built the Vesper A Cappella Choir (R's. 146, 147).

#### Instrumental Music at the College of Emporia

There was no school orchestra or band until Mr. Hirschler came to the College of Emporia. These organizations were harder to establish because of the expensiveness of the instruments. Mr. Adolph Kramer was the first instrumental instructor. He came in the year 1915 (R's. 148, 149). He was succeeded by Mr. William Roller in 1917 (R. 150). Other instrumental instructors were: Mr. Gunnar Eckman, Mr. C. R. Steg, Mr. William O. Just and Mr. Louis Fink (R's. 151, 152). This year (1938), Mr. Fink resigned and Mr. James Peterson was elected to take the position vacated by Mr. Fink.

#### The Treble Clef Club

The oldest musical organization at the Teachers College continuing under the same director is the Treble Clef Club founded in the fall of 1910 by Miss Catherine Strouse.<sup>6</sup> Miss Strouse was absent in 1921-1922 and also in 1930-1931 (R's. 153, 154). During this last absence Gertrude Gamble substituted as director for Miss Strouse.

The purpose of this club was to fill the need of a Girls' Glee Club. The club studied art songs. Most of the singing was in three and four part harmony. The girls are chosen from the Music Department usually. The try-outs last for a period of days; the applicants not only "run scales" but also sing solos. Diction and interpretation of the music are all noted. The number in the club has always remained the same, namely eight voices; two on

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<sup>6</sup> Interview with Miss Catherine Strouse, Music Hall, K. S. T. C., Emporia. November 25, 1938.

each part. The music generally is difficult so as to challenge the singers.

The last program given by the club was as follows:

CONCERT

TREBLE CLEF CLUB

Catherine Strouse, Director

Laurene Schlatter, Pianist and Accompanist

Monday, February 21, 1939, 8:15 p.m.

Music Hall Auditorium

Program

The Sea Fairies . . . . . Mrs. H. H. A. Beach  
 The Bridegroom . . . . . Brahms  
 Berceuse from "The Fire-Bird" . . Stravinsky-Brancombe  
 By the Light of the Moon . . . . . M. Ravel  
 Adieu, Sweet Amaryllis . . . . . John Wilbye  
 Etude, D Flat ("Un sospiro") . . . . . Liszt  
 Miss Schlatter  
 To the Evening Star . . . . . Granville Bantock  
 Nocturne . . . . . Noble Cain  
 Asleep . . . . . Charles Gilbert Spross  
 Indian Serenade . . . . . Lorena Beresford  
 November Prayer . . . . . A. D. Schmutz  
 Siesta . . . . . A. D. Schmutz  
 La Bastringue . . . . . French Canadian-Brancombe

First soprano--Ethelyn Appel, Ruth Cockley  
 Second soprano--Lillian Clough, Imogene Borton  
 First alto--Margaret Yecman, Roberta Davies  
 Second alto--Helen Edwards, Josephine Evans



## The Band at the Kansas State Teachers College

The first band at the Teachers College was organized by Ora Rindom, a student at the school in 1907 (R. 155). This was a twelve-piece band which played for pep rallies and football games. In 1911 Marcellus Grady, an Emporia band director, took charge and continued with this work until 1913. Albert Weatherly, another student, directed the band until 1915. Dale Stinson, also a student, took over the band from Mr. Weatherly. Mr. Grady returned in 1916 and continued to be the band director until his death in 1921.

After Mr. Grady's death there were several directors in the next few years. Mr. C. W. Janssen came in 1922 (R. 155). Mr. Janssen stayed until 1925 when Mr. Forrest L. Buchtel succeeded him. In 1930 Mr. Anthony Guerrera came to take over the band but Mr. Guerrera stayed only one year (R. 156). Mr. George Wilson, the present director, began his work in 1931 (R. 157). Bernard Fitzgerald, now director of band at the University of Idaho, substituted for Mr. Wilson while he was absent for study in 1936-1937. According to Mr. Wilson<sup>7</sup> the band has doubled in size since he came to the College in 1931. The band now has 105 members. The band concerts are the most important work of the band although the organization does play at various school and town activities.

## The Orchestra at the Kansas State Teachers College

The orchestra has never played as important a part in the music history of the Teachers College as the band until recent years. There has

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<sup>7</sup> Interview with Mr. George Wilson, Music Hall, K. S. T. C. of Emporia. November 26, 1938.

been an orchestra for many years, however. An early director was Robert Blair, who in 1908 had charge of the stringed instruments. Other orchestra directors were: Carleton Wood, George Keenan, C. W. Janssen, Forrest L. Buchtel, Bernard Fitzgerald, and George Wilson.

#### The Men's Glee Club at K. S. W.

That there was a Men's Glee Club as far back as 1901 is attested to by the fact that such an organization is pictured in The Aureas Memories of 1906 (R. 158). The yearbook stated that some five years before 1906 a double quartet had been organized under the name of The Gleemen. Professor C. A. Boyle was the director.

Since that time a men's glee club has been a part of the musical life of Normal School, later the Teachers College. Mr. Beach in 1908 took over the glee club and for many years directed it. Due to the pressure of business Mr. Beach later gave up the work and male members of the music faculty carried on with the work.

#### The Madrigalians

One of the most unique organizations at the Kansas State Teachers College of Emporia is a group known as The Madrigalians. This organization had eleven members who sang informally sitting around a table (R. 159). This club is still in existence and is now under the direction of Dr. Orville J. Borchers (R. 160).

According to a pamphlet issued by the Music Department of the Kansas State Teachers College, The Madrigalians is one of the most unusual a cappella groups in the country. The members appear in colorful Elizabethan dress and gather informally around a table to sing the blended melodies of

madrigals. This is done just as it was done in Shakespeare's time (R. 161). Special tests are employed to select eleven members from among the entire student body in order to find voices which will blend perfectly together in the gay and difficult madrigal harmonies.

#### The Symphonic Chorus

The Symphonic Chorus at the Kansas State Teachers College was organized by Dr. Orville J. Borchers in the fall of 1935 (R's. 162, 163). This chorus of sixty-five members is chosen from the men's and women's glee clubs. Special emphasis is laid on the symphonic development of modern choral music in training the group.

#### The Emporia Band

The Emporia Band, under the direction of Mr. Dale Stinson, has been ready at all times to play on public occasions (R. 164). During the summer the organization gives weekly concerts in the Fremont and Humboldt Parks, alternating between the two. Occasionally concerts are given in the Peter Pan Park. Most of the members of the band are also members of One Hundred Sixty-First Field Artillery Band and each year this group goes to the army encampment at Fort Riley, Kansas, for two weeks.

#### The Emporia Music Club

A comparatively new musical organization is the Emporia Music Club which was founded in 1936. In an interview with Mrs. C. N. Riggs, she stated that the object of the club is to promote the knowledge and enjoyment of the art of music.<sup>8</sup> The club meets once a month. This year a dif-

<sup>8</sup> Interview with Mrs. C. N. Riggs, 228 West Seventh Street, Emporia, Kansas. December 27, 1938.

ferent composer and his work is emphasized. The President of the club is Mrs. T. C. Owen and the Vice-President is Mrs. H. E. Schrammel. Active members are the following: Mrs. E. R. Barrett, Mrs. J. I. Beeson, Mrs. J. E. Benfer, Mrs. O. J. Borchers, Mrs. Harry Burnap, Mrs. Martin Burton, Mrs. Orlo Chogvill, Mrs. E. G. Christensen, Mrs. M. S. Ellis, Mrs. Ralph Hahn, Mrs. E. J. Lewis, Mrs. Wendell Link, Mrs. J. P. McKinney, Mrs. T. C. Jones, Mrs. W. W. Parker, Mrs. Virgil Person, Mrs. C. W. Riggs, Mrs. Harry Ropfogel, Mrs. W. S. Ruggles, Jr., Mrs. H. E. Schrammel, Mrs. Jay Sullivan, Mrs. Paul Turner, Mrs. George C. Wilson.

Program for November, 1938:

Mendelssohn

Voice -- "But the Lord is Mindful of His Own" from Oratorio  
"St. Paul"  
Mrs. Schrammel

Piano -- Rondo Capriccioso  
Mrs. Benfer

Dust -- "I Waited for the Lord" from the "Hymn of Praise"  
Mrs. Beeson, Mrs. Borchers

Violin -- Concerto - Andante  
Song Without Words  
Mrs. Wilson

Ensemble -- Hear My Prayer  
Mesdames Turner, Parker, Ropfogel, and Owen

Current Events Mrs. Hahn

Hostess -- Mrs. Schrammel

Women's Community Chorus

The Women's Community Chorus is made up of members of the Women's City Club which was organized in 1918. The first director was Mrs. Robert L. Jones, with Miss Florence Nicholas as accompanist. Other directors who

succeeded Mrs. Jones were: Mrs. J. T. Nicholas, Mrs. Bernard Lockner, Mrs. C. W. Riggs, Mrs. H. E. Schrammel.

The members for the 1937-1938 season were: Mrs. Bernard Lockner, Director; Mrs. Robert E. Kelly, accompanist; Mrs. Roy Berger, Mrs. A. J. Eriesson, Mrs. Howard Davis, Mrs. Harry Burnap, Mrs. F. Sullivan, Mrs. Ray Baird, Mrs. Herbert Woodcock, Mrs. A. G. Eldred, Mrs. C. C. Garrison, Mrs. Ruth Bridgeman, Mrs. Don Hoyt, Mrs. Roy Irwin, Mrs. Max Harris, Mrs. Miles Moffat, Mrs. Roy Davis, Mrs. E. E. Valyer, Mrs. P. C. Walker, Mrs. William Kircher, Mrs. F. N. Purney, Mrs. McIntyre.

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**PART II**  
**SOURCE BOOK**



## CHAPTER I

### INTRODUCTION

#### 1. THE IDEALS AND PURPOSES OF THE FOUNDERS OF EMPORIA

(Laura M. French, History of Emporia and Lyon County, Emporia Gazette, Emporia, Kansas, 1929, page 202)

Standing on the broad principles of humanity and freedom we shall not cease to strike at oppression in whatever form or wherever it may be found. We admit no middle ground between right and wrong--no compromise with evil; and we shall act with no party that has not universal freedom inscribed on its banners. The struggle now going on between freedom and slavery is a death one. One or the other must succumb. . . .

#### 2. HEALTH PROMOTED BY FAMILY MUSIC

(The Kansas News, May 7, 1859)

Music, like paintings and statuary, refines, and elevates, and sanctifies. Song is the language of gladness, and it is the utterance of devotion. But coming lower down it is physically beneficial; it rouses the circulation, wakes up the bodily energies, and diffuses life and animation around. Does a lazy man ever sing? Does the milk and water character ever strike a stirring note? Never. Song is the outlet of mental and physical activity. . . . No child has completed a religious education who has not been taught to sing the songs of Zion. No part of our religious worship is sweeter than this. In David's day it was a practise and a study.

#### 3. THE WELSH COME

(Jacob Stotler, The Annals of Emporia and Lyon County, 1857-1882, page 80)

The history of Emporia and Lyon County would be incomplete without making due record of the advent of a large number of worthy Welsh people who began to settle here at an early day, and who have always contributed largely to the thrift of the county and city. They began to come as early as 1856. . . . By 1860 there was a large settlement of these people south of town and many mechanics and business men had located in the town.

#### 4. THE WELSH LOVE TO SING

(Laura M. French, History of Emporia and Lyon County, Emporia Gazette, Emporia, Kansas, 1929, page 202)

The Welsh settlers, almost all of them singers, added much to the musical life of Emporia. They organized music clubs, and in state music contests for years they took all the prizes, until, finally, they were barred from entering a contest that others might have opportunity to win. The late Thomas H. Lewis, for more than 50 years leader of the choir of the Second Presbyterian Church, received many honors from music organizations outside Emporia.

#### 5. AN EXAMPLE OF THE WELSH LOVE OF SINGING

(Laura M. French, History of Emporia and Lyon County, Emporia Gazette, Emporia, Kansas, 1929, page 41)

With Peter Hughes in 1857 came to Emporia Ellis Owens, Tom Jones, John Roberts and John Bennett, a group of singing young Welshmen. The last night before they reached Emporia they camped near the home of Oliver Phillips, on Duck Creek. The Phillipses insisted on the young men coming into the sabin to sleep, and they sang Welsh hymns until long past midnight.

#### 6. HALL'S STRING BAND PLAYS AT DEDICATION OF THE NEW MASONIC HALL

(The Kansas News, December 18, 1858)

At the dedication of the new Masonic Hall New Year's Eve, December 31, 1858, the entertainment will consist of a ball and supper. The music will be by Hall's String Band. Members of the band are Messrs. James and Joseph Hall, C. H. Bassler and V. R. Holmes.

#### 7. HALL'S QUADRILLE BAND PLAYS AT A WASHINGTON BIRTHDAY BALL

(The Kansas News, February 12, 1859)

There will be a "Washington's Birthday Ball" given by Hall's Quadrille Band, at Templar's Hall in Emporia on the evening of 22nd of February next. Supper will be served at the Emporia House, and a good time may be expected by all. The public are invited. Tickets, \$2.50.

## 8. FIRST SINGING SCHOOL OPENED

(The Emporia News, November 5, 1859)

Mr. A. R. Bancroft will open a singing school at Templar's Hall, on next Tuesday evening. We were present at the preliminary meeting held for this purpose last Monday evening, and believe that Mr. Bancroft is well qualified to instruct the art of reading music, and of vocal sounds. The terms for thirteen lessons will be one dollar. We hope all will attend.

## 9. BANCROFT'S SINGING SCHOOL

(The Emporia News, January 21, 1860)

We visited Mr. A. R. Bancroft's singing school up at the church the other night. It went off very well. The singing was the best we have heard in Emporia. . . .

## 10. CLOSING OF SINGING SCHOOL

(The Emporia News, February 11, 1860)

The closing exhibition of Mr. A. R. Bancroft's singing school at the church on Tuesday evening last was quite a grand affair. The house was completely jammed, which interfered somewhat with the exercises, yet nevertheless, the singing was conceded on all hands to be good. Mr. Bancroft does not lay claim to a superior voice, but possessing a thorough knowledge of teaching, and a proper energy to enforce it, succeeds well.

## 11. SINGING SCHOOL AT THE CONGREGATIONAL CHURCH

(The Emporia News, December 14, 1861)

There will be a meeting at the Congregational Church on Tuesday evening at 7 o'clock to take some steps toward the organization of a singing school. All interested are cordially invited to attend.

## 12. SINGING MEETINGS

(The Emporia News, October 25, 1862)

Wiot H. Clark, of Fremont, an experienced music teacher, proposes to give a series of twelve lessons in vocal music, during the winter season,

if he meets with proper encouragement. There will be a "sing" at the Congregational Church, on Saturday evening, November 1, at 7 o'clock, at which time steps will be taken to organize a class. Let all who are interested in music be in attendance. Mr. Clark also proposes to give lessons on the melodeon and piano.

13. WELSH SINGING SCHOOL

(The Emporia Gazette, December 31, 1920)

The members of the Salem Church on Lower Dry Creek, and of the Second Presbyterian Church in Emporia, celebrated the 50th anniversary of the dedication of the Salem Church, and of the organization of the second church, with a special program at the Second Presbyterian Church last evening. The program was under the auspices of the Women's Society of the Second Presbyterian Church. . . . A paper on the early day history of the Salem Church was read by Hugh W. Hughes. The early history of the Second Church was told by Edward E. Lewis and Miss Claudia Lewis.

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The following extracts from the paper read by Hugh W. Hughes at the anniversary program last night gave the early history of the Salem Church: "I am going back eleven years before my time in Salem Church to give you a little of the history of the first pioneers in Lyon County of the Welsh people, on Dry Creek and also on Coal Creek where most of them lived. The first meetings for worship were held at the home of Edward Evans in the year 1859.

.....  
"The young people had their meetings. Singing schools were held at the church, or at the home of Daniel Davis, where we not only had good times, but also learned to sing. T. H. Lewis will remember our choir competing with him in the Risteddfod here at Emporia and also at Osage City, and it was said by the adjudicators that we were not far behind. We were under considerable disadvantage coming across the prairie three, four, and five miles through the cold winter nights to practice, but we enjoyed it." .....

14. FIRST CHURCH BUILDING IN EMPORIA

(The Emporia Gazette, June 3, 1933)

. . . Solomon Brown was born in Kentucky in 1821 and came to Kansas with his wife and family in 1855. In 1856 he took a claim on the Cottonwood River, south of where Emporia now stands. Soon after his arrival he called a few neighbors to his cabin and organized the Christian Church, the first church to be organized in the county territory. Mr. Brown conducted the first religious service in Emporia on Sunday, June 7, 1857, in the old hotel building, where the Citizens National Bank now stands. Among those present at the service were Mrs. Margaret Gilmore, daughter of Solomon

Brown, and Will Hammond, son of John Hammond, who operated the hotel. Mrs. Gilmore and Mr. Hammond still live in Emporia. Mr. Brown was pastor of the First Christian Church in Emporia from the time of its organization in 1866 until 1878, when he retired from the active ministry. Largely through his efforts the first Church building was erected in Emporia. The building stood at 7th Avenue and Exchange Street. . . .

15. A MUSICAL TREAT

(The Emporia News, April 7, 1860)

It is perhaps generally known about here that our musical friends have for some time been making preparations for an exhibition of their talent, which is announced in another column to take place on next Tuesday night. We hope to see Christian Church crowded on the occasion--not a spare place for one to stand up in. The program, as published, is necessarily incomplete, as several singers and performers, living abroad, who have been sent for, it is not yet known for certain will be here. We have no doubt, however, that the entertainment will be the most highly interesting of any ever given in Emporia, and we ask our friends, both in town and out, to be present.

16. THE FIRST CHURCH BELL

(The Emporia Gazette, June 5, 1935)

. . . . The building, a frame structure, was erected at 7th and Exchange Streets and it was dedicated October 2, 1869. Elder Brown preached the dedicatory sermon. The building was the first church building in Emporia or in the county. Mrs. Margaret Gilmore, a daughter of Mr. Brown, rode horseback over the county to collect money with which to buy a bell for the First and Second Church buildings. It still is in possession of the church although it is not used in the present building. . . .

17. 75TH ANNIVERSARY OF THE CHRISTIAN CHURCH

(The Emporia Gazette, June 7, 1935)

The 75th birthday anniversary dinner held Tuesday evening in the dining room of the First Christian Church was a milestone in the history of their organization. Nearly 200 members and friends of the church were present.

The program opened when Mrs. Margaret Gilmore struck the old church bell several blows with a gavel to call the meeting to order.

. . . . Mrs. Gilmore told of riding her pony around to obtain pledges from

the members to aid in buying the first church bell brought to Lyon County, and then again riding the pony to collect the money. Her father supplied the remaining sum necessary to purchase the bell, showing his interest in making the church in Lyon County a permanent institution. The bell cost about \$300. The church, located at 7th and Exchange served as a city hall and as a meeting place of various city gatherings. During the winters a singing school often was held there. . . . .

16. MRS. G. W. NEWMAN, MUSICIAN

(The Emporia Gazette, November 9, 1936)

Mrs. G. W. Newman died at 1:24 o'clock Sunday morning at her home, 318 West 12th.

Wollie Aurelia Storres was born February 12, 1854, in Racine, Wisconsin. She was the only child of Nathaniel Smith Storres and Elizabeth Davis Storres, who came to Kansas in 1855. . . . . In June, 1857, they came to Emporia, and at once took over the management of the Emporia House, the town's first hotel, which stood on the Citizens Bank corner. . . .

Miss Wollie Storres was married March 6, 1873, to George W. Newman, of Emporia, founder, in 1867, of the Newman Dry Goods Company. . . . .

Mrs. Newman attended the first school in Emporia, taught in a building on Commercial Street by Miss Mary Jane Watson.

The opening of the Normal School in 1865, in the Old Stone school-house, at 7th and Constitution, was a great day for the town, but the dedication of the first building was a greater day. The entire town and much of the country turned out, and the Silver Cornet Band made music for the occasion. A few Indians, who came from the Kaw reservation between Americus and Dunlap, interested in what was going on, sat in the corridor outside the hall, and when the band marched down Merchant Street after the exercises, the Indians followed them, and a bunch of children was close behind the Indians. . . . .

Mrs. Newman was graduated from the Normal School with the class of five, in 1870. She taught music five years, and all her life maintained a keen interest in music.

Mrs. Newman likes to recall Mr. and Mrs. Addison G. Proctor, who came from Massachusetts to Emporia immediately after their marriage in 1858, . . . . Mrs. Proctor was a musician, her piano was the first one brought to Emporia, and she gave Mrs. Newman her first piano lessons. She had had some lessons on the melodeon, her teacher having been Mrs. Haskell. This was before the days of the parlor organ.

There was considerable musical talent in Emporia in those early days, and to the singing schools, Mrs. Newman gave much credit. The leaders really taught the men and women and children who attended to read music, and everyone who could sing at all was urged to come. In this way many persons attained a knowledge of the rudiments of music which otherwise they never could have had. Of the early day musicians, besides Mrs. Haskell and Mrs. Proctor, was Wyatt Clarke, a brother of Mrs. Duane Clarke of Emporia;

Mrs. Emma Jones, Mrs. Hoyer Spices, and Mr. Stimson. Mrs. Swallow, wife of J. R. Swallow, who with the late Captain L. T. Heritage and W. T. Soden, in 1867 started the first bank in Lyon County, was greatly interested in Mrs. Newman's study of music. The little girl used to practice on Mrs. Swallow's melodeon. . . . .

19. MISS NELLIE STORRES, ORGANIST

(The Records of the Annual Meetings of the First Congregational Church of Emporia, January 2, 1869)

Moved that Miss Nellie Storres be engaged to play for the church during the year at the rate of \$1.00 per week.

20. MORE ABOUT MRS. G. W. NEWMAN

(Letter belonging to Mrs. Frank P. Warren)

Nellie Storres, now Mrs. G. W. Newman, commenced . . . . to play the organ . . . . Her playing delighted her audience and the church was so grateful to her for it did much to hold the congregation together. She was a very unusually sympathetic player and spoke to the heart of the people. She was organist thirteen years and no one could be more faithful.

21. HISTORY OF THE NORMAL SCHOOL OF MUSIC

(F. A. Beach, Kansas State Normal School, Emporia, Fiftieth Anniversary Number, 1918. (Kansas State Plant, Topeka, 1918, page 48)

The first mention of music in the annals of the Kansas State Normal School is a contribution to the program of the Silver Cornet Band at the anniversary exercises in 1865-66. In 1868, M. J. Stimson taught music for one term, "teaching singing only." . . . . .

22. PROFESSOR STIMSON HIRED FOR THE BAND

(The Emporia News, October 17, 1866)

The Emporia Silver Cornet Band have hired Professor Stimson of Ottawa, as their teacher. The professor is an accomplished musician, and the band will undoubtedly progress finely under his leadership.

### 23. THE BAND PROGRESSES UNDER PROFESSOR STIMSON

(The Emporia News, November 3, 1866)

Our Cornet Band is progressing finely under the instruction of Professor Stimson. We heard them play one night this week, and were surprised at their progress.

By the way, we heard that the band will give a concert in this place, on Friday evening, November 23, to consist of instrumental and vocal music. The program will be a rich one, and our people may expect a treat. The object of the concert is to raise funds to assist in paying the teacher, and other expenses. Besides their time, the members of the band have already paid out of their own pockets nearly \$200 to get the instruments and start the band. We hope their concert may be well patronized because they deserve all the aid they can get. The program of the concert and the place of holding it will be announced in due season.

### 24. THE CONCERT AT THE METHODIST CHURCH

(The Emporia News, December 1, 1866)

The concert given by the Silver Cornet Band at the First Methodist Church last Sunday evening was fully up to the anticipations of the public. The band did their part exceedingly well if we take into consideration the short time they have been in practice, and the fact that about one-half of the members knew nothing of music when they commenced. The singing was also good, and the whole performance gave general satisfaction. Prof. Stimson's comic pieces brought the house down in bursts of uproarious applause. The "Old Continental Song" and the "Fine Old Dutch Gentlemen" were rich. His baritone solo was indeed a fine performance. The professor is a thorough musician. The audience was large, numbering nearly 300. We were informed that the band cleared \$121.50 on this entertainment, which is encouraging to them, and they feel highly gratified at the result. Prof. Stimson stated at the close that he had never seen a band make better progress and made the assertion that it would, in a short time, be the best in the state. We are glad to know that the professor has been retained for three months longer by the band. We will probably be favored with another musical treat during the winter.

### 25. PLEA FOR THE BAND TO BE REORGANIZED

(The Emporia News, July 2, 1869)

We hope the Emporia Cornet Band will be revived and that we may again be regaled with some of their good music. One or two good pieces played on



our streets, some evening, would advance the price of real estate ten per cent.

## 26. THE BAND REORGANIZED

(The Emporia News, December 10, 1869)

The Emporia Cornet Band has been reorganized, and will be ready in a short time to furnish the public with some good music. Upon consultation it has been thought that the citizens of Emporia would contribute a sufficient amount of money to buy two new instruments, and build a platform on one of the corners of Commercial Street, if the band would agree to play once or twice a week. If the members of the band give their time and money to entertain the public, we think the citizens generally can well afford to contribute a little money to help the thing along. Several of our citizens have agreed to give five dollars each. It is desired to raise \$100. Let everybody make up their minds to give liberally when called upon.

## 27. PHILHARMONIC SOCIETY FORMED

(The Emporia News, January 22, 1869)

We are happy to announce to the musical public that Mr. M. H. Havenhill and others are forming a Philharmonic Society, which, judging from the thirty names already secured, will be a very interesting and successful organization. All those who can read common church music are earnestly solicited to become members. As we understand it, the society will adopt a constitution, have such by-laws, elect such officers and levy such taxes as it may deem best for the greatest good of the society; the whole to be done by ballot. We also learned that there will be a course of lessons given in the elements of music for the benefit of all adults who may wish to enter the society, but who cannot do so at present on account of their not being able to sing by note. This class will be under the care and control of the Philharmonic Society, and therefore, we doubt not, will be ably and thoroughly instructed. The society may also organize an elementary class for juveniles, due notices of which we presume will be given. We are glad to see this movement, which is in the right direction, and wish for it the happiest results.

## 28. OFFICERS OF THE PHILHARMONIC SOCIETY

(The Emporia News, February 19, 1869)

The Philharmonic Club has about thirty members. It effected a permanent organization by electing M. H. Havenhill, conductor, and Nellie

Storres, pianist. A. R. Bancroft was elected president; W. K. Bogges, vice president; Theodore Alverd, secretary; and O. Y. Hart, treasurer. This club is composed of the best musicians in town, and will no doubt be able to give us some entertaining concerts during the summer.

#### 29. MRS. BACHELLER STARTS A MUSIC CLASS

(The Emporia News, May 31, 1869)

Mrs. Allie B. Bacheller will commence a class in music on the piano, guitar, on the 24th of May, 1869, at her residence on Market Street near Fifth Avenue. Having received her musical education from the best American and German professors, she is confident of rendering satisfaction to all who may attend.

#### 30. PROFESSOR STIMSON'S MUSIC CLASSES

(The Emporia News, August 13, 1869)

Professor Stimson's class will give a series of concerts at the court house, in Emporia, on Tuesday, Wednesday, and Thursday evenings, August 24, 25, and 26, at which they will present one of the richest and most varied programs ever given to an audience here. The beautiful cantata, "The Flower Queen," which has attracted so much attention all over the country, will be rendered in all its splendor. There will also be songs, quartettes, choruses, comic and instrumental pieces. He will be assisted by the Emporia Orchestra and the Emporia Cornet Band. We hope to see full houses on all these occasions.

## CHAPTER II

### MUSIC FROM 1870 TO 1880

#### 31. NEW NAME FOR THE BAND

(The Emporia News, May 10, 1872)

Our band--The Great Western--has received new drums and several horns, which are beautiful and first class in every particular. The boys were on the street Wednesday night and played in excellent style. The Great Western is composed of our best young men, and it is a "permanent institution." The members have been practicing several months, and will now make better progress with the new instruments. We predict that Emporia will soon have as good a band as there is in south-western Kansas. The band should be encouraged by every citizen as no live town can be without one.

#### 32. THE EMPORIA BRASS BAND

(The Emporia News, February 16, 1877)

The Emporia Brass Band will give a promenade concert at Bancroft Hall of the anniversary of Washington's birthday, February 22. The program will consist of music from 7:30 to 9:00, after which dancing will commence. The organization wishes to purchase a new set of the best instruments to be had, and the entertainment is given for the purpose of raising money to assist in the purchase. The band will be assisted by and under the direction of John G. Egan, late of Massachusetts, who, as a cornet player, ranks with the famous Levy and Arbuckle.

33. LETTER FROM JOHN G. EGAN, OF TOPEKA, KANSAS,  
TO COMER WILLIAMS, EMPORIA, KANSAS,  
JULY 8, 1888

#### AN OUTLINE RECORD OF THE FORMER KNIGHTS TEMPLAR BAND OF EMPORIA, KANSAS

A band had existed at Emporia prior to 1877, and had latterly at least been led by Charles D. Holmes. There was a reorganization of this band beginning in February, 1877. Most of the members had been members of the former Emporia band. John G. Egan then came to the band as its leader and trained it then and in later years.

The name, Knights Templar Band of Emporia, was adopted some time in the spring and summer of that year. Thad C. Davidson was the only member who was also a member of the Commandery at Emporia of Knights Templar, with which Commandery an arrangement was made by which the name of the band was adopted and it was understood that it would play for the Commandery upon some occasions. In later years, probably one or two other members belonged to the Commandery.

Money was raised by contributions by members of the Commandery and many of the other citizens of Emporia with which was purchased a set of eight wind instruments and also a uniform, which consisted of a dark blue outaway coat and trousers, and a buff vest. Gilt buttons were used upon the coat and vest, otherwise there were no trimmings. In later years, additional instruments were purchased, of the middle and lower register, and another uniform was purchased in the year 1880, which consisted of a dark blue sack coat and trousers, without trimmings.

The size of the band was increased some in the year 1879 and still further in 1880. In the years 1880 to 1886 inclusive, its size usually was fifteen instruments, but occasionally one or two less or more.

From time to time, there were changes in membership--some players dropping out and others coming in. Most of the new members came from outside Emporia, a few from Emporia.

In the years 1884 and 1885, several leading members left the organization--most of them removing from Emporia. Their places were not adequately filled. As a result, the efficiency of the band decreased. It still played well, but could not perform as difficult music as before and some of its leading players were not as skilful as before. The existence of the band ended about the last of the year 1886, though it may be that the remnants of the band did some playing in the year 1887.

The members and the instruments they played in 1877 were; John G. Egan and Charles D. Holmes, E Flat Cornets; James Holden, B Flat Cornet; D. C. Waite and George Waite, E Flat Altos; Thomas Holmes, B Flat Tenor; J. G. Richards, B Flat Baritone; Thad C. Davidson, E Flat Tuba; Charles H. Hibben, Bass Drum; Clarence Holmes, Snare Drum. Egan, Hibben and Clarence Holmes were the younger members.

Mr. Moore played the snare drum for a time in 1879 or 1880. Charles Roth, E Flat Alto; Frank Roth, B Flat Trombone and Richard Roth, E Flat Tuba, were members in the year 1880.

In June 1882, the members and their instruments were; John G. Egan and George Zeiler, E Flat Cornets; Charles D. Holmes, Henry Rees and Frank McColloch, B Flat Cornets; D. C. Waite, M. A. Whitney and W. H. Ingeman, E Flat Cornets; F. A. Stitt, C. H. DeMoss and Augustus Johnson, B Flat Tenors; J. G. Richards and \_\_\_\_\_ Hold, B Flat Baritones; Thad C. Davidson and Frank Harris, E Flat Tubas; Charles H. Hibben, Bass Drum; H. W. Prince, Snare

Drum--seventeen pieces. Afterwards, George Zeiler played B Flat Cornet.

Other later members were: James Bain, E Flat Cornet; Thomas Martin, E Flat Tenor; \_\_\_\_\_ Leicester, B Flat Baritone; \_\_\_\_\_ Burke, B Flat Tenor and E Flat Tuba.

There may have been some other members than those named, but if so, they belonged to the organization but a short time, or in the year 1886.

Of the original organization, four of the older members had served in the Union Army during the Civil War; that is, Thomas Holmes, J. G. Richards, D. C. Waite and George Waite. Of the later members, Thomas Martin had served in the Union Army and probably C. H. DeMoss. Held and Prince had served in the British Army.

Probably no former member now resides at Emporia. The lives of not less than twelve have been completed.

In 1877, the band was awarded first prize in a band contest at the Agricultural Fair at Kansas City, Missouri; in 1882, it was awarded the first prize at the State Agricultural Fair at Topeka; in 1883, it was awarded second prize at the same fair.

Most of the other occasions on which the band played away from Emporia were;

In 1877, at a meeting of Commanderies or their representatives from Kansas held at Topeka in June; it accompanied the Commanderies of Knights Templar of Kansas to a conclave of Knights Templars from throughout the United States, in August, at Cleveland, Ohio; at a celebration of the supporters of Senator John J. Ingalls at Atchison, in the fall of 1877, growing out of his exoneration from some charges as to the method of his election as United States Senator from Kansas.

In 1879, it accompanied members of the Kansas Publishers Association, composed principally of Kansas Newspaper Editors, on a trip to Mackinac, Michigan, by rail to Chicago and return, by steamboat to Mackinac and return. Going by rail, the journey was upon the A.T. & S.F. Railroad to and the Chicago & Alton Railroad east of Kansas City. Returning, the journey by rail was via the C. R. I. & P. Railroad to Kansas City and the voyage north was on the Steamboat "Peerless" and the voyage south was on the steamboat "Duluth."

On this trip, there was a stop of several hours at Milwaukee going north and about two days on Mackinac Island, giving time to see many points of interest on that island, including the old fort and what was known as the British Landing, and returning there was a day in Chicago, where there were visits to points of interest in that city. This was the most enjoyable of the trips taken by the band.

In 1879, it played at a Fourth of July celebration at Wakeeney, Kansas, carried on to boom the establishment of the town.

In August, 1880, it accompanied the Commanderies of Knights Templar from Kansas to the conclave at Chicago of Knights Templar from throughout the country. It had the aid of several skilled players from other places and appeared with twenty pieces.

Early in June, 1882, the band, then of seventeen pieces, accompanied the Kansas Publishers Association on another trip. That included a visit to Leavenworth, June 7 and 8, to Fort Leavenworth, June 8, to Wyandotte the next day and possibly another point or points.

At Leavenworth, the State Penitentiary was visited and the Fort. Some of the visitors were shown through the mine at the Penitentiary. At the Fort on June 8, General John Pope, who was then commanding officer of the Department, received the editors and their relatives with the band. Some of the editors had served in the army under General Pope and the writer remembers that J. G. Richards of the band, when introduced to the General, stated to him that he had served under him at Island No. 10.

There were visits to points of interest in Leavenworth and a meeting and speeches in the opera house in that city on the evening of June 8. The editors everywhere were met with a cordial reception and interesting programs.

In the latter part of July, 1883, the band accompanied some Kansas Posts of the Grand Army of the Republic to the national meeting of the Grand Army at Denver, Colorado.

In probably August, 1886, it accompanied Kansas Commanderies of Knights Templar to a national conclave of Knights Templars at St. Louis. That was its last long trip.

The band frequently played locally. In the early years, at the County Fair, west of Emporia and south of the Sixth Avenue road; nearly always at Memorial Day ceremonies, funerals of members of the Emporia Commandery of Knights Templar and often at Fourth of July celebrations at Soden's Grove. It played at political parades and meetings and at many local occasions of public interest. In summer, it gave open air concerts. In the earlier years, these were on Commercial Street near Sixth Avenue and at the intersection of Sixth Avenue and Commercial Street. These evening summer concerts were numerous until the last three years of the band's operation.

Occasionally, indoor concerts were given in winter, at which admissions were charged in order to raise money for the band's expenses.

On July 5, 1880, General Grant on a westward journey stopped for a few hours in the afternoon at Emporia and was driven to Soden's Grove where he was awaited by a crowd of thousands from Emporia and the surrounding country. He was greeted with cheers and a welcoming speech and made a short talk in reply, expressing his appreciation of his reception. His pronunciation was clear, his voice pleasant and mellow and a little below the medium register. The music of the band constituted a part of this reception.

The instruments of middle and lower register, and in the early years the cornets, were manufactured by the Boston Musical Instrument Manufacturing Company. In the later years, most of the cornets were of Besson, London, and Courtois, Paris, manufacture, and they were owned by the men who played them. All of the instruments were fine, the pitches of the valve tones well tempered and they were capable of producing clear, responsive and resonant tones.

For a short time, there was a B Flat Tenor Trombone played by Frank Roth. With that exception, the accompanying instruments were altos and tenors of the saxophone type, as were all of the other instruments. The diameter of the tubas of the instruments used, were as to the cornets larger than that of trumpets, as to the altos larger than that of French horns and as to the tenors larger than that of tenor trombones. The diameter of the tubas of the baritons and tubas was rather large.

The instruments produced clear, mellow and resonant tones and the tones blended finely with each other. The total effect was smooth and satisfactory.

Most of the members had had much experience playing in a band. When the organization was at its best, it had seven men who played melody parts with good taste, and the players of the bass and accompanying instruments did their parts very well. The tuba or tubas furnished a sustaining foundation for the chords.

Usually, the members attended rehearsals and practiced with diligence. The method and aid at rehearsals was to attain the following points:--

Clear tones; the instruments in tune with each other and blown in time; unity in time; accurate tempos; to vary the strength of the tones as required by the composition; to play light passages distinctly and strong passages with smooth, full and round tones; to sustain long notes smoothly and evenly; to bring out the spirit of the composition. The finer points of the melodies were necessarily left to the taste of the individual players of melodies.

The bass and accompaniment instruments sometimes rehearsed without the melody instruments. Difficult passages were repeatedly rehearsed until they were satisfactorily rendered.

In 1877, and for several years after that, much of the repertoire of the band consisted of music composed and arranged by W. E. M. Pettee. Mr. Pettee for some time resided at Gloversville, New York. Beginning in 1879, he resided at Emporia for several years. J. G. Richards, in the early years the baritone player, published many of Pettee's band compositions and arrangements, first at Emporia and later at Cleveland, Ohio. Many of these publications were used by the band. It also played many compositions and arrangements published by Jean White of Boston, including long and well-arranged selections from leading operas. Music published by others was used to some extent. Mr. Pettee's music was of a high quality and so were the Jean White

publications, which the band used. The repertoire was changed constantly and care was taken to maintain it of good quality.

In 1877, and from 1879 to 1885 inclusive, John G. Egan trained and led the band. In 1878, when he was absent from Emporia, the band was led by Charles D. Holmes. Egan removed from Emporia in the spring of 1884, but continued to lead the band in 1884 to 1885. James Hain was assistant leader in those two years and leader in 1886. His change of residence led to Egan's withdrawal from the band about the last of the year 1885.

Thad C. Davidson was the manager from 1877 to 1883 inclusive, when he withdrew. He took the most active part in the organization and the maintenance of the band. His services both as manager and musician were of great value. He deserved and had the confidence of the people with whom he dealt.

The members usually played without compensation. Any receipts went into the treasury to pay expenses. Many people of Emporia, including members of the Commandery, contributed liberally when called upon to meet the expenses for the larger instruments and uniforms, but requests for such contributions were rarely made. In turn, the band without charge played for local events of a public character and for the Commandery and gave evening concerts in summer. The members of the band always incurred personal expenses incidental to membership as well as giving much of their time and attention.

At Emporia and elsewhere, its music was well appreciated. It is not an overstatement to say that from 1877 to 1883 inclusive, its performances were excellent and that even after that, they were still good.

There were many people at Emporia of fine musical taste. An element in this was the good training in vocal music of many of the people of Welsh origin and descent. The differences in quality of the compositions rendered by the band were keenly recognized by many of the local auditors, and the better the composition and arrangement, the better was the music appreciated by the Emporia audiences.

John G. Egan

#### 34. THE EMPORIA MUSICAL UNION FOUNDED

(The Emporia News, October 4, 1872)

The officers and members of the "Emporia Musical Union" are hereby notified that the first regular meeting of the Union will be held at Eskridge Hall Tuesday evening, October 8, 1872. All are requested to attend as business of importance will be transacted. Parties desirous of becoming members of the Union can do so at the time and place above mentioned.



### 35. PERFORMANCE OF BELSHAZZAR'S FEAST

(The Emporia News, April 11, 1873)

Bancroft Hall was filled Monday evening with one of the finest audiences we ever looked at, to witness a performance from the musical and dramatic entertainment which had been in preparation by our Musical Union for several weeks, to-wit: "Belshazzar's Feast, or the Fall of Babylon." We do not hesitate to say it was in all respects the best thing of the kind we ever witnessed. It was given by the Union for the benefit of Prof. T. C. Jones, the accomplished leader of the association. It was the first public appearance of many of the performers, and much interest was therefore felt as to how they would succeed. The curtain rose shortly after eight o'clock disclosing the entire chorus in Chaldean costume as nearly as was required to give a correct idea of the style of dress in Babylonian days. The first chorus established the ability of the singers and the excellent training they had received from Prof. Jones. The favor and applause of the audience steadily increased as the cantata progressed and nearly every solo, trio and chorus was heartily applauded. Mrs. Kemper, as Queen Nitocris, Asa Bancroft as Belshazzar, and Prof. Jones as Daniel bore those conspicuous parts with excellent vocal and dramatic effects. The mysterious handwriting on the wall was skillfully executed, and the amazed trepidation of the Babylonian monarch and his courtiers was finely portrayed, as Daniel impressively rendered the inspired interpretation. Several new and very sweet voices among the lady singers delighted the audience. We may mention Misses Trask, Wilson, Green, Arey, Sonneydecker and Yeckley. Mrs. Kemper won new laurels and looked every inch a queen.

.....  
 Mrs. Nellie Newman presided at the instrument with her usual grace and skill. Rev. D. W. Coxe read the passages of the history of the fall of Babylon in a clear and distinct voice so that every word was understood over the large audience.

The cantata closed with the grandly effective chorus, which so electrified the audience that a motion to repeat the concert the following evening was enthusiastically carried. Prof. Jones must have realized a very substantial and deserved benefit and the Musical Union achieved another success.

### 36. PROFESSOR HOAGLAND HIRED

(Minutes of the Board of Education Meeting of  
Emporia, Kansas, August 3, 1874)

On motion it was decided to hire Prof. Hoagland to teach vocal music in the schools at a salary of \$55 per month.

## 37. LETTER FROM PROFESSOR HOAGLAND

(Minutes of the Board of Education Meeting of  
Emporia, Kansas, September 21, 1874)

Report of committee accepted and report of music teacher adopted.

Ordered that report of music teacher be spread upon the minutes; which is as follows, "Gentlemen of the Board of Education; I would like to respectfully submit the following course of study as suitable for the branch of music.

For the sixth grade Blackman's graded songs No. 1, to be finished in one year. For the fifth grade, Blackman's graded songs, No. 2, to be finished in one year.

For the fourth grade, Blackman's graded songs, No. 3, to be finished in one year.

For the third, second, and first grades, "The School Harmonist," by Zundel and Ryan, to be begun in the third grade, continued in the second and finished in the first."

(signed) B. S. Hoagland,  
Music teacher.

## 38. A WELSH CONCERT

(The Emporia News, December 31, 1875)

The Welsh concert took place in the evening, and was largely attended. The program was rendered in the most satisfactory manner with few exceptions. The choir was led by T. H. Lewis, who displayed a good degree of proficiency. Mrs. Newman presided at the organ with her usual grace and perfection. Miss Ella Trask sang several pieces in her best style. Mr. Davis and Miss Price of Arvonia, were exceedingly useful. They were heartily cheered and were called out after several performances. Mr. Davis has a voice of rare culture. Altogether the concert was a rich musical treat.

## 39. HISTORY OF THE EISTEDDFODAU

(Encyclopaedia Britannica, Volumn VIII,  
Page 115, 14th Edition, 1929)

Eisteddfod, the national bardic congress of Wales, which seeks to encourage bardism and music and the general literature of the Welsh, to

maintain the Welsh language and the customs of the country, and to foster and cultivate a patriotic spirit amongst the people. This institution, so peculiar to Wales, is of very ancient origin, the Gorsedd, or assembly, an essential part of the modern Eisteddfod, being as old, at least, as the time of Prydain, the son of Aedd the Great, who lived many centuries before the Christian era. The term, Eisteddfod, which means a session or sitting was probably not applied to bardic congresses before the 12th century.

.....  
 The first Eisteddfod of which any account seems to have descended to us was one held on the banks of the Conway in the 6th century, under the auspices of Maelgyn Gwynedd, prince of North Wales. Maelgyn, on this occasion, in order to prove the superiority of vocal music over instrumental music is recorded to have offered a reward to such bards and minstrels as should swim over the Conway.

#### 40. HISTORY OF THE EISTEDDFODAU

(The Emporia News, December 24, 1880)

Eisteddfod is the name given to the gathering of Welsh bards, who meet together for the purpose of receiving prizes for their musical or poetical composition. The custom was first established by a Welsh princess in the 12th century and continues to the present day.

Eisteddfods are held annually in Wales, at which the "chairing of the bards" is a principal feature. The origin of the word bard is known to the Romans since 200 B. C. by which the Gauls and other Celtic people (British, Welsh, Irish and Scotch) designated their minstrels. . . . The institution early disappeared among the Gauls, but lingered long in Wales, Ireland and Scotland. The bards formed a hereditary order, and exercised a decided national influence. The minstrels among the Celts, as among the Germans, were the organ of the people and the channel of all historical traditions.

#### 41. MORE ABOUT THE WELSH EISTEDDFODAU

(H. V. Morton, In Search of Wales, Dodd, Mead and Co., New York, 1932, Page 97.)

It is not unnatural that in a country where minstrelsy was like daily bread a national competition should have been organized. The Eisteddfod, which means a sitting or session, is undoubtedly a very ancient ceremony, although no one seems to know when it was first held.

There are one or two records of princely feasts in Norman times when minstrels and bards were summoned from all parts of Wales to try their skill, but the first authentic Eisteddfodau seemed to have been held

at Caeryws in 1100 and at Cardigan in 1176, when the prizes were two chairs or thrones, one for the best poet and the other for the best performer on the harp, violin, or flute. This custom of "chairing the bard," or enthroning him is still observed at the Bisteddfod. It is a custom which evidently goes back into the most remote antiquity--and incidentally suggests that the Bisteddfod is the oldest ceremony of its kind in the world--because the rules for "chairing the bard" are set down in the Laws of Howel, the Welsh chieftain who lived about 950.

#### 42. BANCROFT HALL OR JAY'S OPERA HOUSE

(The Emporia Gazette, December 1, 1916)

Another of the places in Emporia for state, county, and Emporia history was made, is disappearing this week with the razing of the third story of the Alexander Building at 5th Avenue and Commercial Streets. The third floor of this building was the Jay Opera House, and in it, from its erection in 1870 through the '90's occurred many of the important events of this town.

W. S. Jay, son of the late William Jay, says that there was no reason that he knows for the opera house bearing the name. The original part of the building was built three stories high in 1870 by the late E. P. Bancroft, and officially was known as Bancroft's Hall.

Political meetings, religious meetings, educational meetings, drama and tragedy flourished in the old Jay Opera House with a floor of 50 x 80 feet, and a seating capacity of not more than 600.

.....  
 Traveling theatrical companies played Emporia regularly in the '70's, and some of the foremost tragedians and actresses appeared in the Jay Opera House. . . .

The erection of the Whitley Opera House in 1880 put a crimp in the Jay Opera House. The Whitley was larger, was new, and it was one flight of stairs nearer the street. After the Whitley was opened, the Jay declined rapidly, although it frequently was used for dances and public meetings.

.....

#### 43. LIST OF MUSIC TEACHERS AT THE STATE NORMAL SCHOOL, 1868-1888

(History of the State Normal School of Kansas,  
 Kansas Publishing House, Topeka, Kansas, 1889, page 37)

M. J. Stimson, . . . . .	one term in 1868
T. G. Jones, . . . . .	1872-74
Mrs. J. D. Lee, . . . . .	1874-74
Mary A. Dickason, . . . . .	1875-76

Miss Peebles, . . . . . 1876-77  
Kate S. Clisbee, . . . . . 1877-79  
Mrs. A. Adams, . . . . . term ending Jan. 1880  
Thyge Sogard, . . . . . from Jan. 1880-81  
J. T. Rees, . . . . . 1882-83  
R. A. Kinzie, . . . . . 1883-84  
Alfred C. Moss, . . . . . 1884-86  
George B. Penny, . . . . . 1888-

## CHAPTER III

### MUSIC FROM 1880 TO 1890

#### 44. EMPORIA KNIGHTS TEMPLAR BAND

(Laura M. French, History of Emporia and Lyon County,  
Emporia Gazette Print, Emporia, Kansas, 1929,  
pages 216-218)

The Knights Templar Band, sponsored by Emporia Commandery No. 8, Knights Templar, was known all over the United States as one of the leading bands of the country, and kept up its good work for many years. It was generous with its service to the community, and turned out, without money and without price, when the town needed its help. It was organized in the seventies by T. C. Davidson, a member of the Commandery who was interested in band music and knew how to teach it. The Commandery bought the band uniforms and instruments, and paid most of its bills. Mr. Davidson played one of the instruments, and kept all the members up to a high state of efficiency. Charlie Holmes played a tenor horn, and Charlie Hibben the big bass drum. Charles Cleaver recalls young Hibben particularly as he was more than six feet tall and only about six inches thick.

When former President Grant visited Emporia, July 5, 1880, the Emporia Knights Templar, with its band, was asked to head the parade, and its members scoured the country to find black horses enough for the event. Then the Grand Commandery, because General Grant was not a Templar, refused permission for the Emporia Commandery to appear in the parade, as Knights Templar turn out only when the occasion is Masonic in nature. Winking the other eye, Dr. L. D. Jacobs, eminent commander of No. 8, asked permission from the Grand Commandery for No. 8 to hold a picnic and reunion of its members on the fifth of July, and permission was granted.

About the time the Grant parade was forming on Commercial Street, for the review by the General before marching to the Grove, Commandery No. 8, headed by its band, also appeared, ostensibly on the way to its own picnic. But, somehow, the band and the Commandery got in line and the rest of the Grant parade dropped in behind it, and the Knights Templar Band and Commandery No. 8 led the procession.

When the band and the Commandery passed the General's carriage the old war horse arose and stood with uncovered head as they went by. He told one of the men in the carriage with him that he had traveled around the world, that all sorts of honors had been paid him, but this was the first time he had been honored by the Templars. When this was repeated to Emporia Commandery, the members declared they didn't care what might be the outcome of their disobedience.

Later, an official high in the Grand Commandery was sent to Emporia to investigate this act of rank insubordination, and after considerable discussion he informed No. 8 that its officers would be suspended, but that the Grand Commandery felt that the band must go to Chicago to attend the Grand Encampment, so the Emporia Templars were invited to join in with the Topeka Templars and go as a part of that body. Not a man would go to Chicago under such conditions, and told the high official so, and said if the officers were suspended the members must be also, as all were equally guilty. And they let it be known that they didn't feel so terribly guilty, at that, as they felt they had been justified in honoring the greatest man of his time. They ended with, "If anyone is suspended, all must be."

The result was the Emporia Commandery attended the grand encampment at Chicago, and took the band along. It attracted more attention than any other band, with headquarters at the Palmer House. The band played in the lobby, where a band leader from New York refused to leave while the band was playing, as his companion wished to do, saying, "See here, you go on and tell them I will be there later. You should know me well enough to know that, so long as that band will play, that long will I be here listening. I did not know Kansas could get up anything like that, and I take off my hat to them."

At a meeting following the grand encampment, the Grand Commandery again took up the matter of the Emporia Commandery's disobedience. Finally it was suggested that the whole thing be dropped, and the story of No. 8's insubordination was expunged from the records. No. 8 has grown from its original twelve members to nine hundred.

#### 45. THE KNIGHTS TEMPLAR BAND AT CHICAGO

(The Emporia News, August 27, 1880)

Mr. E. S. Waterbury returned from Chicago Friday morning. From him we are pleased to learn of the handsome hit made by the Knights Templar Band of this city at the Palmer House on Tuesday. The band arrived there directly after the grand parade, and after an hour's rest, took their places in the elegant rotunda of that hotel, where they gave a concert of five of their best selections for an assembly of over 3,000 people. Mr. Waterbury says the band never played better, and that their fine performances drew forth the most complimentary comments and enthusiastic applause. Among the assembly were many musicians and members of other bands, who were unanimous in their ardent praises of the Emporia band. It is a mighty pleasant thing to live in a town that is known all over the country and it is equally gratifying to know that we have a band which can always sustain the reputation of the city wherever it goes.

## 46. PROFESSOR PETTEE RECEIVES ORDER FOR HIS COMPOSITIONS

(The Emporia News, August 13, 1880)

Professor Pettee has received an order from the leader of the city band at Canton, Ohio, for a number of his compositions. The writer says, "We want no other music, as yours is the best that can be had." Canton was the home of the writer for some years and he cheerfully testifies to the value of the above tribute. It is one of the finest musical centers in Ohio, and has a band which has few rivals in the entire country.

## 47. LETTER PRAISING MR. PETTEE

(The Emporia News, December 26, 1879)

E. M. Pettee and Company, whose enterprise in the way of publishing music here the News has heretofore noticed are in receipt of the following very complimentary letter from the leader of the celebrated 16th U. S. Infantry Band, Fort Riley, Kansas: Fort Riley, Kansas. Dear Gents: I acknowledge the receipt of "Burgess Corp Quickstep." Owing to a suspense of all duty at the Fort, I had no occasion to try your march until last Monday, when I played it with a full brass band of 27 pieces.

Having in my possession publications of almost every firm in the United States, and a good many from England and Germany, I have to confess, without complimenting you in the least, that I consider this march one of the best in my collection. The composition is most effective, and instrumentation in its strength and volume of harmony simply brilliant. The print is clear and distinct and the size of the sheets make it very convenient for army bands. I wish you all success in your worthy enterprise. Hoping to hear from you again soon and to see another of your publications in my hands, I have the honor to sign yours truly, Arthur Fussel, Leader 16th U. S. Infantry Band, Fort Riley, Kansas.

## 48. ABOUT PETTEE'S COMPOSITIONS

(The Emporia News, August 13, 1880)

The people of Emporia have good reason to congratulate themselves upon the success of the charity concert given Friday evening, at Bancroft Hall, for the benefit of the sufferers of the Kansas Frontier.

.....  
 The first part of the program concluded with the rendition of "Pot Pouri" by Pettee, which was performed with such skillful execution by the Knights Templar Band, that they were obliged to favor the audience with a second selection before the clamorous demand for an encore could be silenced.  
 .....



The Knights Templar Band concluded their performance by playing a magnificent composition by Pettee, in which Mr. Egan played some solo passages on his cornet, which we have never heard excelled.

#### 49. AN OLD WELSH EISTEDDFOD

(The Emporia News, December 31, 1880)

The Kansas Eisteddfod, held at Bancroft Hall in this city on Christmas day, has already been noticed in a general way by the News. . . .

The evening before Christmas the trains were full of Welsh citizens who came from all parts of the state to attend the Eisteddfod. Among the arrivals were Professor A. P. Jones, from Chicago, adjudicator of the musical part of the program, and Rev. G. Griffiths, of New Cambria, Mo., adjudicator of the essays, recitations, etc. . . . The morning session was taken up by recitations, singing trios, duets, solos, etc, and speeches on ambition. In the latter contest, Mr. Luther Rees, a young lawyer of the city, and a son of Rev. H. Rees, took the prize. . . .

The Emporia choir, under the leadership of T. H. Lewis, took the prize for singing "The Old Fiftieth". . . . In the afternoon the great competition on singing the fifty-dollar prize anthem "Y Gwanwyn" came off, two choirs competing, the Arvonnia choir, led by D. J. Jenkins, and the Emporia choir, led by T. H. Lewis. This was a grand exercise, and the prize of fifty dollars was awarded to the Arvonnia choir. This brought the Eisteddfod proper to an end, and a grand concert was held in the evening under the able leadership of Professor Tavalaw Jones. The Eisteddfod was a grand success financially and in all other respects. Mrs. G. W. Newman, of this city, acted as pianist at the concert and was esteemed admirable by all present.

#### 50. COST OF THE PIPE ORGAN FOR THE CONGREGATIONAL CHURCH

(Records of the Annual Meetings of the First Congregational Church of Emporia, January 3, 1887)

By Subscription	\$ 880.00
Collection	120.00
Ladies' Society	1000.00
Tuesday Club	200.00
Cash from note	400.00
	<u>2600.00</u>

## 51. THE FIRST PLAYING OF THE PIPE ORGAN

(The Emporia Daily Republican, September 1, 1886)

A few ladies and gentlemen, together with the representatives of the press, assembled at the Congregational Church yesterday to hear the first performance on the elegant new pipe organ just put in there. This is a thousand-pipe organ, and is an elegant affair both in appearance and in quality. Its tones are superb. Those present enjoyed listening to some beautiful music, played by Miss Stribling, who drew forth from it some of the sweetest tones. She was followed by Miss Bessie Shaw, who played some very fine selections, in which she showed herself to be a good musician. The instrument cost \$3,000 and is one that the members of the church may well be proud of.

## 52. THE FIRST RECITAL ON THE PIPE ORGAN

(The Emporia Daily Republican, September 3, 1886)

The grand organ recital and concert at the Congregational Church this evening promises to be one of those rare musical treats which cannot fail to delight all who may attend. As the proceeds of the concert are to be applied in the payment of the indebtedness created by the purchase of the organ, and as the program is an exceptionally good one, we have no doubt but the church will be crowded, as it should be. The doors will be open at seven and the concert will begin at eight o'clock sharp. Admission to the main audience room will be fifty cents. Mr. Frank P. Fisk, organist of the Grace Episcopal Church of Kansas City, will give the recital.

## 53. THE FIRST MUSIC DEPARTMENT AT THE COLLEGE OF EMPORIA

(The Fifth Annual Catalogue of the College of  
Emporia, 1887-1888)

This department was opened in 1887 under the direction of Professor E. C. Zartman. . . . Over 500 students in instrumental and vocal music entered this department during its first year. The professor will devote his entire time to the general interest of the department.

Music will not be taught as a mere ornamental branch but as an art, as a part of a complete education. . . .

Instruction will be given in the following branches: piano, cultivation of the voice, choral singing, harmony and musical composition and the art of teaching. . . .

## 54. THE OPENING OF THE WHITLEY OPERA HOUSE

(The Emporia Daily Republican, January 31, 1882)

The opening of the Whitley Opera House in Emporia last night is an event of considerable importance to our city. Great as may be the business advantages of a place, it must always be an additional benefit to it to be in a position to offer legitimate and healthy public amusements of a high character to its inhabitants, and to those persons from abroad who may visit it. Emporia can now boast of the possession of an opera house in which from the convenience of its stage and auditorium, and the beauty and completeness of its decorations, and accessories, no theatrical, or operatic star (of however great magnitude) need disdain to shine. Notwithstanding the inclement weather last night, pleasure seekers began to arrive early at the Opera House, and at eight o'clock the beautiful theater was filled almost to its utmost capacity. Shortly after eight, Mr. George C. Crowler, for many years secretary of the Kansas State Senate, appeared on the stage, and in a few well chosen words introduced Gov. Eskridge, who was greeted with a round of applause, and addressed the audience as follows:

.....  
 "To H. C. Whitley, H. C. Cross, Luther Severy, William Martindale, and Van R. Holmes, owners of this elegant structure we are indebted for all the advantages it confers upon our city. They were public spirited enough to venture the very large expenditure of money necessary to complete this splendid building in a style that will ensure for your entertainment in the future, as on the present occasion, the very highest order of theatrical and operatic talent.

.....  
 Upon the conclusion of Gov. Eskridge's address the curtain rose on the first scene of the well known and popular play of "Fanchon or the Cricket."

The beautiful Greek legend of Pygmalion and Galatea will be presented this evening with a very strong cast. The prices of admission have been reduced to 50¢ and 75¢ with no extra charge for reserved seats.

## CHAPTER IV

### THE DEVELOPMENT OF MUSIC IN EMPORIA

(1890 - 1900)

#### 55. MUSIC INSTRUCTORS AT THE STATE NORMAL SCHOOL, 1888 - 1908

(P. A. Beach, Kansas State Normal School, Emporia,  
Fiftieth Anniversary Number, 1918, Kansas State  
Printing Plant, Topeka, 1918, page 43)

During the next 20 years, 11 different teachers contributed their quota toward making music a part of the life of the institution. Their tenure of service varied from one term to two years. An interesting mention is made of one individual who, though a thorough musician, contributed her services without drawing from the salary fund. The teaching of music was combined at one time with drawing and at another time with penmanship. Experience in the music classroom seemed to provide a broad training for those engaged in the work. Mr. Jones left to enter the ministry, while Mr. Sogard resigned to become immigration inspector. Prior to 1884, nearly all the work in music was vocal. In this year Mr. Alfred C. Moss was engaged to teach piano, together with some other subjects.

The beginnings of public school music were made in a class which was organized "to make good teachers as well as good singers." In 1889 Professor George B. Penny took charge of the department and a course in sight singing was required of all students in the Normal, and lectures were given on the art, science, and history of music. Professor Penny removed to Kansas University where he organized the music department, and was succeeded in 1894 by Professor Charles A. Boyle. The scope of the department was increased, and additional emphasis was given to public school music.

#### 56. MUSIC DEPARTMENT IMPROVES UNDER PROFESSOR BOYLE

(The Emporia Daily Republican, June 8, 1897)

Everyone remarked the growth in excellence of the work in music since Professor Boyle has been head of the department, and he would be a dull person indeed who could not appreciate the improvement in both instrumental and vocal music since that time. The music department receives

the least aid of any of the work at the Normal, and the fact that it is acquitting itself with such credit to the institution certainly argues well for the talent and energy of the men and woman at its head.

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57. NO MUSIC DEPARTMENT AT THE COLLEGE OF EMPORIA  
FROM 1891 TO 1892

(The Ninth Annual Catalogue of the College of  
Emporia, 1891 - 1892, page 32)

The city of Emporia is well supplied with accomplished instructors both in art and in music. Students desiring instruction in either of these branches can rest assured that they can find here the very best facilities.

58. PROFESSOR JONES MADE MUSIC SUPERVISOR  
OF THE EMPORIA CITY SCHOOLS

(The Minutes of the Board of Education Meeting in  
Emporia, Kansas, January 3, 1894)

Professor D. O. Jones chosen musical director for remainder of the year.

59. PROFESSOR JONES' MUSICAL WORK IN EMPORIA

(The Emporia Gazette, May 31, 1918)

With the closing of the city schools today, D. O. Jones, supervisor of music, after a remarkable service of 28 years, severed his connection with the city school system. . . . He retires from the schools with the respect, good will, and affection of two or three generations of Emporia people, children, teachers, and patrons. . . .

The career of D. O. Jones, among supervisors of music, has been an enviable one. He received his musical education in Tonic Sch-fa College, London, England. That his training in vocal music was most accurate and thorough was never questioned by anyone who came in contact with him.

. . . . As chorus director, Mr. Jones has few peers. For years he was director of the Emporia Choral Society. The number of prizes in contests to his credit makes interesting reading.

Two first prizes were won in successive years at the Eisteddfod, a contest of Welsh choirs held in Emporia, and won first prize in an Eis-

teddfoed held in Osage City.

In 1893, 1894 and 1895, the Emporia Choral Society, with 110 voices and D. O. Jones as director, competed for class A prize at the Hutchinson State Jubilee, winning in 1893 the second prize of \$250, and in 1894 and 1895, the first prize of \$500 for each year. Such was the monotony of the awards that the Hutchinson Jubilee director barred Emporia after 1895. In a contest at Ottawa, in 1897, D. O. Jones bagged the first prize of \$500.

Perhaps the victory of which he is proudest was the carrying off of the first prize of \$600 in a middle-west contest held in Convention Hall, Kansas City, Mo., in 1901. The next year, in 1902, in Convention Hall he was not quite so fortunate, having to his credit the second prize of \$500. The adjudicators were men of national reputation from the musical world, such as Thomas, Archer, Sebeck, and W. F. B. Matthews.

Not only has Mr. Jones been a most successful director of choruses, but he has served as adjudicator of music contests at Denver, 1892; Oskaloosa, Iowa, 1894; and Bevier, Mo., 1900; Edina, Mo., 1901, all of which was evidence of Mr. Jones' high standing in musical descretion and his fairness of judgment.

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#### 60. C. L. DICKERSON LEADER OF THE EMPORIA BAND

(Laura M. French, History of Emporia and Lyon County,  
Emporia Gazette Print, Emporia, Kansas, 1929)

C. L. Dickerson, piano tuner and band man, was leader of the Emporia band several years immediately preceding M. C. Grady. Dickerson was the promoter of the All-Stars Minstrels, an Emporia organization which played in Emporia and surrounding towns the winter of 1896-1896. Among the Dickerson Band men were Harry McConnel, John Craig and Will Keefer, all of whom live in Emporia; Frank Tyler, Hutchinson; Clifford Hillerman, and Ed Malloy, head of the music department of the State Teachers College at Hays. The Dickerson family consisted of Mr. and Mrs. Dickerson and daughter, Freda. They have lived for years in Topeka.

#### 61. THE ALPINE BAND ORGANIZED

(Emporia Gazette, December 25, 1916)

One of Emporia's most useful and interesting institutions is a group of boy musicians which director M. C. Grady has collected and named "Grady's Kid Band." . . . .

The Kid Band was organized February 15, 1916, and has been in active practice almost a year. Thirty-two boys, ranging from skinny legged kids

of eight years to over-grown youngsters of fifteen, compose the band, and each of the pupil of Mr. Grady. . . . .

. . . . .  
A review of Emporia's band history would be interesting, but records of the many bands which were organized in Emporia--from the Silver Cornet Band to the present Emporia Band--are difficult to obtain. But the work of M. C. Grady, which began in Emporia, in 1896, and has been carried with but few interruptions since that time, is the most important epoch in Emporia's band history.

Director Grady arrived in Emporia April 20, 1896, and set about to organize a town band. "Bandmaster" Grady found tough sledding at first, but finally he got together 17 youngsters and regular practice was held in the building on the site now occupied by the Knapp Tin Shop. The band hall was known as "The Cigar Box," and from this little wooden building came strange music, the like of which had not been heard in Emporia before. The band chose a striking name--The Emporia Alpine Band--but it made real music and established Director Grady as an Emporia institution. The band roster included John Craig, Will Keefer, Bert and Fred Eskridge, Walter Johnson, Clarence Burnap, Bob Holmes, Will McConnell, Ralph Cunningham, C. M. Williams, C. L. Vickerson, George X. White, John Hughes, Ed Malloy, F. W. Bushony, and Mr. Grady. . . .

The Alpine Band did not last long and, like a neighborhood gang of kids, it broke up. One by one the players moved away or gave up their musical ambitions. But a nucleus remained and formed the best part of the First Regiment Band which was organized in the summer of 1897. This was a first class band, and Howard Thomas was the proud and capable drum major. The First Regiment tooted along for several years and Emporia was proud of its musicians.

When the Spanish War was over, a new band--The Second Regiment Band--was organized, and this bunch of players gained a wide repute. The crack Regiment Band took several trips to Denver, a trip to Salt Lake City, and as it went it drew down prizes and carried off honors in competition with older and more experienced bandsmen. At the head of this band was Mit Wilhite, who made the stately drum major. At the second enlistment, Will Keefer was the drum Major.

The second Regiment Band was together six years, but finally gave way to the Emporia band, which name has been applied to Mr. Grady's older Band. Today the Emporia Band is a well drilled bunch of players, and while it lacks the military splendor of the Regimental Bands, it ranks among the best of Director Grady's productions.

In all, Mr. Grady has organized and drilled eight kid bands. The biggest band was the kid band of a few years ago, which was fifty-three strong, and from it came several of Emporia's best bandsmen.

Mr. Grady makes his living from his music lessons, at the same time giving lessons to the youngsters, who cannot afford to pay for them, practically without charge.

. . . . .

62. PLANS FOR A NEW BAND

(The Emporia Daily Gazette, March 1, 1897)

Emporia is to have a new band if business men want it. M. C. Grady has decided to stay in Emporia if a band can be formed. So last Saturday night over thirty horn blowers and drum thumpers met to reconsider plans for organization.

The departure of the Eskridge brothers left the band in a state of collapse, as they own most of the instruments. The lack of instruments alone seems to stand in the way of a good band.

The meeting decided that if the business men of the city would assist in a purchase of instruments a good band might soon be possible. It was also decided that all band property should be left in charge of a committee of citizens and each member of the band would be responsible for the care of his instrument, delivering the same to the committee in case he left town. In this way a permanent organization may be maintained.

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63. M. C. GRADY, BAND DIRECTOR

(The Emporia Gazette, December 1, 1921)

Marcellus C. Grady, director of the Emporia Municipal Band, died this morning at 5:40 o'clock in St. Joseph's Hospital in Kansas City where he had been for more than four weeks. . . .

Marcellus C. Grady was born August 15, 1870 near Springfield, Illinois. He came to Emporia in the spring of 1896. He was married December 29, 1898 to Eva Maris, in Nortonville. With the exception of three years spent in New Mexico and Arizona, Emporia has since been the Grady home.

.....

From the time he came to Emporia, Mr. Grady had been director of a band and an instructor in band instruments. . . . In the spring of 1897 he organized and directed the Alpine Band, of about 15 members. This group of players became the nucleus of the Emporia band of later years.

In the spring of 1897, the old Alpine Band was incorporated into the First Regiment Band, with additional players. Emporia, at that time, was in a district of the First Regiment of the Kansas National Guard, and the members of the band were members of the militia. After the Spanish-American War, the state was redistricted, and the band became known as the Second Regiment Band in 1900. The organization continued under this name until the members were mustered out of the National Guard in 1907.



Mr. and Mrs. Grady moved to the Southwest, where they lived about three years. When they moved back to Emporia, Mr. Grady became director of the Emporia band, and had directed it since. For several years past it has been a municipal organization, and has been known as Grady's Municipal Band. Mr. Grady had been for several years a member of the Normal music faculty. His last appearance in Emporia was at the concert given in the Normal auditorium for the benefit of the band suit fund the Friday evening before he went to Kansas City.

Mr. Grady played and taught every instrument in the band. His specialty was the cornet. He received his musical education largely from private instructors, but had taken several special music courses in Chicago. In the 25 years since he began teaching music in Emporia, hundreds of boys have received from him the training that was a beginning of successful musical careers. Scores of boys who studied with him and played in his organizations have since made good as directors or players in well known band organizations over the country.

In addition to his work as director of the large band, Mr. Grady had organized many bands of boy players from among his younger pupils. They were known as Grady's "Kid Bands," and the boys, as they grew up, became members of the older bands and were replaced by other pupils in the boys' organization. Mr. Grady also taught classes in band instruments in Osage City, Strong City, Cottonwood Falls, Saffordville, and Madison.

Every summer for many years, the band, under Mr. Grady's direction has given weekly concerts in the Emporia parks, on Friday evenings. The band has played at athletic events in the Normal gymnasium, and in every community event and patriotic celebration in the town for years.

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#### 64. CONCERT BY THE FIRST REGIMENT BAND

(The Emporia Daily Republican, May 5, 1898)

#### SPLENDID SUCCESS

Was the Concert Given by the First Regiment Band

Although, because of the very bad weather, the attendance was small, the concert given by the first Regiment Band at the Whitley Opera House last night was a splendid success as regards execution. The damp atmosphere in no wise dampened the patriotic ardor of the performers.

## 65. THE BAND FESTIVAL

(The Emporia Daily Republican, August 16, 1898)

Those who are daily learning more of the magnitude of the coming band carnival, which will be held in this city Tuesday and Wednesday, August 30 and 31, are taking an increased interest in the affair.

Under the management of the First Regiment Band every detail is being carefully arranged to make the whole affair a most successful and satisfactory one. There are at present seven bands outside of the city entered and will positively appear in the contest. They are:

Gillette's Cowboy Band of 25 pieces of Woodbine, Kansas; Twin Mound Band, eighteen pieces, from Fredonia; Holme's Boys Band, sixteen pieces, Cottonwood Falls; Hamilton Band, 25 pieces, Hamilton, Kansas; Severy Band, fifteen pieces, Severy, Kansas; The Select Knights Band, fourteen pieces, Americus, Kansas; Melvern Band, fourteen pieces, Melvern, Kansas. There are several other bands over the state which are in correspondence regarding the carnival and will in all probability be entered.

The program for the day will be an individual band parade beginning Tuesday afternoon at 2:00 o'clock. The line of march will be on Commercial Street from Third to Seventh Avenue. Immediately following this will be a grand consolidation of all bands which will repeat their march down Commercial Street to Soden's Grove where the contest will be held during the afternoon. In the evening the contest will be continued at the Mitway Athletic Park, in the northern part of the city.

The prizes offered will be cash, which will be a per cent of the gate receipts. Every citizen who feels an interest in the home band should bespeak for them a word which will assist their enterprise and help in every way their undertaking. They solicit no funds.

## 66. THE BAND FESTIVAL PLEASES EMPORIANS

(The Emporia Daily Republican, August 31, 1898)

The largest crowd which has assembled in this city for many a moon attended the band carnival and contest at the Mitway Park last evening. And they were given a musical treat which could not be surpassed by the band which, armed with Aeolian harps, will be assembled around the great white throne above on that far distant day. The music was superb, the uniforms were handsome, the night was lovely and everything was in fine feather.

.....

## 67. THE FIRST REGIMENT BAND BECOMES A TOWN INSTITUTION

(The Emporia Daily Republican, October 27, 1898)

. . . . There are many organized companies of musicians who have combined together and called themselves a "band," but their playing sadly lacks harmony or refinement. Whatever Emporia has she has good, and of nothing more deservedly can this be said than of the Emporia Band, an organization of thirty-two members that have, under the careful training of M. C. Grady, the director, come to the front rank of players. This band is a successor to the famous "Alpine Band" late of this city, and was organized in March 1897, since which time it has been in regular practice, and is up to date in all the latest music. It is prepared at all times to furnish a band of from sixteen to forty members, and that on the most favorable terms. Its record is splendid, it having performed two years in succession in Kansas City, Topeka and other centers.

## 68. ST. DAVID'S DAY CONCERT

(The Emporia Daily Republican, March 2, 1894)

The Welsh national holiday was seldom celebrated with so much energy and enthusiasm as in the Second Congregational Church last evening. The church was well filled by the hour of eight. The conductor for the evening was Mr. John R. Samuels. . . .

The chorus which rendered several choice selections during the evening, showed careful training, which reflects great credit on its conductor, Mr. H. T. Rees.

Professor Rhys-Harbert and Mr. William Rees were the accompanists for the evening and deserve special mention for the efficiency of their work.

## 69. THE PIRATES OF PENZANCE PRESENTED

(The Emporia Weekly Republican, May 19, 1892)

The Pirates of Penzance, or the Slave of Duty, a comic opera by the celebrated Gilbert and Sullivan was performed at the Whitley Opera House last night by the Emporia Musical Association, assisted by the Emporia Orchestra. William Rees occupied the trying position of musical director, and the success of the opera exemplifies the character of his work. Miss Maude Mason played the difficult piano accompaniment in an efficient manner, and George H. Bachelor directed and managed the stage effects without any delay or disappointments during the entire evening.

. . . . .

The ladies were beautifully costumed and their chorus singing was highly creditable in all particulars. The scene in which they appeared was one of the neatest and prettiest of the evening.

In the part of Nabel, the general's youngest daughter, Mrs. Charles S. Cross, realized the fullest expectations of the audience both in conception and action and presented a series of successes in the rendition of the difficult lines embraced in the assignment. Mrs. Cross' ability is too well known to need any further commendation.

As a vocalist Mrs. J. C. Penny enjoys an excellent and enviable reputation in this city and the role in which she appeared last night, "Ruth," Piratical maid-of-all-work, added to the appreciation and pleasure of the audience very materially.

The Misses Lou Nichols, Achsah Harris, Lucy Dickson appeared in solo parts which were highly enjoyable and reflected great credit upon themselves as Edith, Kate and Isabel, daughters of the general.

The appearance of the policeman, neatly uniformed in metropolitan style was greeted with hearty applause, and the gentleman, under the command of "Sargint Edward," Owen R. Jones, both in drill and chorus singing, presented an excellent and enjoyable feature. The gentlemen were H. H. Bushnell, Harry Bate, Jay C. Everett, A. E. Higbee, C. R. Jones, Howard Thomas, D. C. Byers, E. J. Fulton, R. D. Taylor, C. J. Williams, O. Knowles.

The chorus of pirates, W. H. Dudley, C. J. Williams, D. L. Rowlands, J. G. Griffith, J. Lederer, Harry Peach, R. L. Jones, Harry Parker, R. G. Brody, G. H. Batchelor, was a realistic scene. The excellent singers were clad in the costumes of "those times," and seemed to have emerged from some den of plunder or retreat. The leading parts, ladies, policeman, and pirates joined in a swelling chorus which culminated in a grand climax and closed the performance.

The chorus of daughters was as follows: Mrs. Flora B. Kenny, Mrs. O. D. Williams, Mrs. Belle T. Webster, Mrs. R. Clements, Misses May Campbell, Maggie Bowers, Bertha Faust, Musa Neally, Maude Hainer, Gracie Lewis, Blanche Evans, Lillie Dale, Mamie Williams, Jennie Wicks, Sadie Dickson, Jean Heagler, Sallie Higbee, and Helen Frost.

The special and beautiful scenery prepared by W. N. Benedict, and the thorough and elegant costuming of the parts, presented a scene of rare beauty to the large and appreciative audience which manifested a pleasing interest in the entire performance.

The Pirate Chief, Charles F. Hamlin, seems to be a thorough master of the situation and was ably assisted in the effect of the part by his lieutenant John M. Parrington. Both gentlemen did well and were warmly applauded.

Frederic, the Pirate apprentice, displayed a clever conception of the part, that was very entertaining. Mr. Rees' many friends are always pleased

with his appearances, and are always confident of his successes. The last night's work was a repetition of honors well won. His singing was beyond criticism. Charles Fletcher, the embodiment of a perfect major general, with his chorus of beautiful daughters, strayed near the pirates headquarters, then the trouble began. . . . In the part embracing a savor of military air Mr. Fletcher is a complete success, and his versatility was displayed with excellent effect last night. His bodyguard, the little boys, Willy Tenny and Sammie Fletcher, tastefully uniformed, displayed a remarkable comparison and an amusing attendance upon the portly bearing of the general.

The opera will be repeated this evening at the same place.

#### 70. PRESENTATION OF THE OPERETTA, TRIAL BY JURY

(The Emporia Daily Republican, January 12, 1895)

Enterprising as the Emporia Choral Society has shown itself on many occasions, it never evinced a stronger disposition to make light of difficulties, than when it undertook to perform last evening's program which was well and judiciously compiled, the various pieces in part one being of a much higher class than are usually heard in concerts.

The choruses by Wagner, Donizetti, Sullivan, Mascagni, Abt, Planquette, and De Koven with obligatto solos, denoted a desire on the part of the performers to uphold the dignity of their art and thereby aid in the musical knowledge and taste of their audience. How long and ardently the conductor and members of the society must have labored at the choruses was indicated by the assertion, in a technical sense, the parts were thoroughly mastered. Soloists, orchestra and chorus were note perfect, which, with the mingled intelligence and enthusiasm of all concerned made the concert extremely interesting.

Everything seemed to move with machine like accuracy, and the volume and unflinching precision in Wagner's and Mascagni's difficult choruses were not more remarkable than the beauty of the phrasing and gradacious of tone in De Koven's "Legend of the Chimes," and Planquette's "Silent Heroes." The audience was unappreciative, but today the concert of last evening is conceded to excel any ever before given by the musical and Choral Society in this city.

The selection of such an array of local talent was a greater triumph than the drilling of the choruses, and the soloists furnished a genuine treat.

The first was Mrs. Charles Harris, who sang the soprano solo to the chorus "Hope Brightly Beams." "Bo Jolly Jenkins" was the second chorus, with baritone solo by Prof. W. Rhys-Herbert, Mus. Bac., Miss Emily Moffett's solo to the double chorus, "The Lord Now Victorious," was exceedingly well rendered.

Mrs. H. Schlesinger's contralto solo with a chorus accompaniment, "Crowned with a Tempest," was indeed a notable feature. This was the first public appearance of this lady and she proved herself to be a vocalist of a rare ability.

She was followed by Mrs. J. C. Penny, who sang a contralto solo, "To the Legend of the Chimes," in a manner beyond criticism.

Prof. W. Rhys-Herbert's baritone solo with the closing chorus was faultlessly rendered.

The other vocalists on the program of part one are leaders in Emporia and they deserve special mention or commendation.

An excellent overture by the Emporia Orchestra was a delightful prelude to part two, the comic opera, "Trial by Jury," of the Gilbert and Sullivan operas. . . .

The cast of characters was as follows:

- Plaintiff - Miss Mayme Williams
- Judge - Mr. R. D. Taylor
- Counsel - Chester Culver
- Usher - Harry Peach
- Defendant - D. L. Rowlands
- Foreman - J. C. Everett

Miss Mayme Williams, as plaintiff, deserves commendation and praise for the success achieved in her first appearance in public in such a role. Judge Taylor was irresistible; he was a ladies' man and no mistake. His affection for the fair sex exceeded the large amount of dignity, robe and gray hair with which he was adorned. He appeared to a good advantage, and his imagination was particularly adapted to furnishing a docket.

As counsel, Chester M. Culver's singing and action, denoted plainly that he was well adapted to the part and he maintained the dignity of a profession in a masterly manner.

As usher, guardian of the peace and order of the court, Harry Peach was a comedy success. The ferocious make-up of his whiskers, face and costume would stay a surging torrent, and the principle part of his time was occupied in preventing the bride's maids from carrying away the hearts of the jurymen, and acting as a check to the anger of the defendant, D. L. Rowlands, who sustained his role in a creditable manner, throwing a great deal of spirit and action into the part.

The foreman of the jury, J. C. Everett, was a busy man. He and the judge frequently clashed. They were anxious to pay devotion to the plaintiff, but the authority of the court overcame him and he was compelled to retire to the box, but not until he had pleased the audience.

. . . . .

As conductor and musical director, Mr. William Rees is earning an enviable reputation in this city, always kind and obliging he has earned the respect of the members of the society, and the admiration and esteem of the audience. G. H. Batchelor's ingenuity and good judgment is clearly indicated by the result of his stage management.

Miss Maude Mason, as on previous occasions of the same character, displayed talent and skill as a musician in a difficult, yet well executed position as accompanist.

The officers of the society are;

President - J. M. Parrington.  
 Vice President - Mrs. Florence Ireland.  
 Secretary - O. R. Jones,  
 Treasurer - Jay C. Everett.

The list of soprano and alto members is as follows:

Mrs. O. J. Bjerke	Mrs. Belle T. Webster
Mrs. H. Schlesinger	Mrs. Belle C. Harris
Mrs. G. H. Batchelor	Mrs. Florence Ireland
Mrs. O. D. Williams	Mrs. J. C. Penny
Mrs. Wm. Rees	Mrs. Roy Clements
Mrs. M. A. Roberts	Mrs. E. A. Moore
Mrs. Arne Davis	Miss Anna Bigger
Miss Nettie Miller	Miss Maggie Bowers
Miss Mayme Williams	Miss Jean Heagler
Miss Grace Lewis	Miss Edith Elliott
Miss Blanche Elliott	Miss Ella Evans
Miss Jennie Parley	Miss Sallie Higbee
Miss Daisy Ferguson	Miss Allie Roberts
Miss Pearl Harvey	Miss Bertha Faust
Miss Ethel Roberts	Miss Clara Morgan
Miss Fessie Paxton	Miss Emily Moffett

Miss Alice Traylor

Tenors and basses:

J. M. Parrington	D. L. Rowlands
E. W. Waggoner	Llewellyn Jones
E. F. Lewis	F. S. Burtiss
Orlando Murray	G. H. Batchelor
C. F. Hamlin	J. C. Everett
C. M. Culver	E. D. Taylor
H. K. Peach	O. R. Jones
W. P. Williams	H. B. Thomas
R. G. Brodie	R. L. Jones
A. E. Higbee	W. Rhys-Herbert
C. R. Jones	L. S. Page
C. A. Campbell	J. W. Lewis
Frank Horstiek	Wm. Rees

W. C. Smith

The entire programme will be repeated this evening.

71. FIRST CONCERT BY THE HARMONY CLUB

(The Emporia Daily Republican, January 24, 1894)

The newly organized ladies' choir gave its first concert at Hamlin and Perley's Hall last night. In spite of the severe weather, the hall was crowded and the program was clearly enjoyed by all. The Harmony Club may well be proud of its initial performance.

72. EMPORIA ORGANIZATIONS WIN PRIZES AT HUTCHINSON

(The Emporia Weekly Republican, May 17, 1894)

The Emporia contingent came in from Hutchinson at 3 o'clock Saturday morning singing songs of victory and making the welkin ring with the shouts of triumph as they had a right to do, for they had sung victorious songs at the great musical jubilee, and had triumphed over all competitors.

As foreshadowed in last night's Republican the mixed chorus under the direction of Prof. D. O. Jones, was awarded the first prize of \$500. The ladies' chorus under the direction of William Rees took the first prize of \$100; the orchestra under the leadership of E. D. Nutting, being the only organization of the kind on the ground took \$50, half of the prize offered. . .

This briefly is Emporia's record at the second annual musical jubilee just closed at Hutchinson which is conceded to have been far superior to the first in every particular.

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73. HARMONY CLUB'S CONCERT AT THE CONGREGATIONAL CHURCH

(The Emporia Daily Republican, May 1, 1895)

The Congregational Church was well filled last evening by an intelligent and appreciative audience which had gathered to enjoy the concert given by the prize ladies' chorus of Kansas, prior to their departure for Hutchinson to participate again in the annual state contest. To accommodate the audience it was necessary to utilize the lecture room as well as the main body of the church, so that from a financial standpoint the entertainment was a complete success. From an artistic point of view the performance was even more successful, as there were no inferior numbers and the work of both the chorus and individual performers was of an unusually high order.



The club sang five selections, including the two numbers to be sung at the state contest, one of which is a composition by Mr. Rhys-Herbert, the accompanist of the society. This number was a favorite with the audience, being sung with the steadiness, truth of intonation and power of expression that reflected high credit upon all concerned. All the work of the club evidenced careful preparation, and an earnest desire to render intelligently and correctly the music in hand. Mr. William Rees, who has labored hard to bring the club to its present high standing conducted with his accustomed ability.

As to the individual singers, space will not permit an extended review of each, but all were really excellent. Contest solos were sung by Mr. Harry Peach, Miss Catherine Lyon, Mrs. J. M. Poindexter and Mr. George E. Toomey, and Experia will expect to hear that they will have taken rank at, or very close to the head in their respective departments. The pure soprano voice of Mrs. Wheldon was a pleasing surprise to many who had not heard this lady for a long time. Mrs. J. C. Penny also delighted her friends with an excellent soprano solo. In connection with some of the choral numbers, solos were sung by Mrs. Curtis, Mrs. Higbee, and Mrs. Harrah, which were also enjoyed, although the two ladies first mentioned were suffering from severe colds and were therefore unable to do themselves full justice. A beautiful sacred trio was sung by Miss Perly, Messrs. Rees and Rhys-Herbert. Pleasing variety to the vocal music was furnished by Mr. J. Steinmetz Higbee, who played the contest violin solo with fine tone and musical feeling, and by Miss Leona Watson, who read a selection by Jean Ingelow in a truly delightful manner, fairly captivating the audience. The deep rich voice of Miss Clara V. Biddle was heard in an excellently rendered contralto solo.

#### 74. HARMONY CLUB SANG AT DEDICATION OF PIPE ORGAN OF METHODIST CHURCH

(The Exporia Daily Republican, January 16, 1896)

The formal opening of the new pipe organ of the Methodist Church was by a recital given last night by Edward Kreizer of Kansas City. The program was composed of numbers showing to advantage his ability as an organist and the capabilities of the instrument.

.....  
The Harmony Club were down for four numbers which were increased to six by encores; they outsang themselves last night and were highly appreciated by the audience.

The new organ is a thing of beauty and is expected to be a joy forever. The pipes are most artistically arranged and extend far out over the keyboard and pedals. It is a very sweet toned instrument but not of great power.

The church has long been in need of a new organ and now they have one of which they may justly feel proud.

## 75. NEW COLUMBIAN CHORUS CONCERT BEFORE GOING TO CHICAGO

(The Emporia Daily Republican, September 2, 1893)

NEW COLUMBIAN CHORUS CONCERT  
THE LAST BEFORE GOING TO CHICAGO

The merits of the concert given last night at the opera house by the New Columbian Chorus could not be judged by its reception by the audience, which, although large, was characteristically frigid.

The program was of a character never heretofore presented in this city, in that it was composed principally of choruses, with a few solos, vocal and instrumental interspersed, making a pleasing variety to the excellent program. . . .

A little over six weeks ago the chorus was organized, and in the short time since, nine choruses have been learned, and the manner in which they were sung last night shows the earnest practice given them. They were sent from Chicago and are the ones to be sung there Kansas week by the united choruses of the state. The one the Emporia chorus will sing as an individual chorus is "Daybreak" by Gaul.

.....  
The Emporia chorus numbers about 40, and includes most of the city's best singers; it is unusually well balanced, and will be second to none of the seven others which will go from this state.

It has been under the direction of Messrs. W. R. Herbert and William Rees, both of whom have been untiring in their work to make the chorus what it is; the ladies have been under the direction of Mrs. C. S. Cross, to whose musical ability the finesse, which they sang last night strongly testifies. The concert netted the handsome sum of \$250, which will be used in defraying the expenses of the chorus to Chicago.

## 76. EMPORIA MUSICAL ORGANIZATIONS WON PRIZES AT HUTCHINSON

(The Emporia Daily Republican, May 11, 1895)

The musical contest and jubilee at Hutchinson closed last night with a grand concert after which the prizes were awarded.

.....  
Emporia carried off two first prizes--mixed and ladies' chorus. The ladies' quartette was a close second to Topeka's first, and with a few more rehearsals with Mrs. Penny in Miss Harvey's place (who was unable to go on account of sickness) would have ranked first.

The chorus sang with their accustomed excellence and at the close of the second piece, the adjudicator himself demonstrated his appreciation. . . .

Professor D. O. Jones is the best director in the state and his superior ability in this respect has put every other director in the state in fear of competition with him. . . . A professor of music in one of the state institutions said it was one of the best choruses he had ever seen. The Emporia chorus was composed of 83 voices.

There were four ladies' choruses in the contest, Emporia, Newton, Hutchinson, and Wichita. The Harmony Club, Emporia, never sang better and they received applause long and loud. Mr. William Rees and Professor W. R. Herbert were the proud leader and accompanist, and had cause to be proud of the highly commendable work of their chorus.

The ladies' quartette composed of Miss Grace King, Mesdames Penny and Harris, and Miss Clara Biddle received a verbal report from Mr. Lombard, private secretary to Professor Seeboeck, which was very complimentary, indeed.

77. THE CREATION SANG BY THE CHORAL SOCIETY

(The Emporia Daily Republican, June 2, 1897)

The rendition of "The Creation" by the Choral Society last night was exceedingly good considering the short time that had been devoted to the study and practice of it and showed that the chorus is fully capable of giving this oratorio with grand effect.

. . . . The three characters represented are Gabriel, soprano, sung by Miss Emma Dent, Ottawa; Uriel, tenor, sung by Messrs. Artie Taylor and J. N. Griffith and Raphael, bass, sung by Mr. H. E. Malloy. Miss Dent's pure rich soprano is well suited to oratorio work and her solos were sung with fine effect. She is one of the best sopranos that has been heard in this city for several years.

Prof. D. O. Jones, the director, whose efforts have contributed so much to the development of the musical talent of this city, is entitled to more credit than anyone else for the splendid entertainment given our citizens at the Whitley last night. We can hardly appreciate his fine ability as a director and instructor.

78. THE EMPORIA CHORUS AT OTTAWA

(The Emporia Daily Republican, June 14, 1897)

The Emporia Chorus came home Saturday evening winners in the chorus contest over three other choruses, Topeka, Ottawa, and Garnett, and having \$400 besides much glory, to its credit.

The contest was a close one between Emporia and Ottawa, although many musicians present placed Topeka first. This chorus unquestionably had the greatest number of trained voices and numbered 125 singers.

Friday afternoon the chorus sang in a concert its second selection "By Babylon's Wave" and at the conclusion Prof. Jones was showered with compliments.

79. THE WESTERN MUSICAL CONSERVATORY AN IMPORTANT ORGANIZATION IN EMPORIA

(The Emporia Daily Republican, October 27, 1898)

THE WESTERN MUSICAL CONSERVATORY

. . . . It is a matter of pride to all of Emporia's citizens that right at their very door they have a musical institution that ranks with the best in the land and in the skill and technique it imparts to their students in all branches of the vocal and instrumental art, under the tutorage of Professors in their various lines, having no superiors and few equals. This institution was established in 1871 and from the very small start it has grown until at the present time the enrollment averages about 350. . . . The following are the departments of instruction; Pianoforte, composition, musical history, organ, voices, culture, violin, violon-cello, mandolin, guitar, banjo, theory, harmony, elocution, and physical culture. The conservatory is situated on Commercial Street and is equipped with all modern appliances that ensure provision of comfort, light, air and acoustic properties necessary for the pursuit and development of musical study. . . . The faculty consists of Mrs. S. P. Chase, the president; Raymond S. Chase, general manager; P. Rasmussen, teacher of violin; Miss Mary Spangler, teacher of first grade; Mrs. R. S. Chase, elocution and physical culture, and D. O. Jones, vocal. Mrs. S. P. Chase, who organized the conservatory, is a lady of superior musical talent. She is a graduate of the Boston Conservatory of Music.

80. PIANO RECITAL BY MISS MARY SPANGLER

(The Emporia Daily Republican, May 16, 1896)

The graduating piano recital given by Miss Mary Spangler, daughter of Mrs. Emma Spangler, at Mrs. Chase's Western Musical Conservatory, last night, was one of the most enjoyable musical events of the season. On Thursday afternoon, Miss Spangler gave two very difficult classical compositions before the board, composed of Messrs. D. O. Jones, P. Rasmussen, and T. H. Lewis, and Rev. F. J. Sauber, passing a highly creditable examination.

A large audience of Emporia's best musical people assembled to hear the graduating exercises last night.

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### 81. CONCERT BY THE ALL-STAR MINSTRELS

(The Emporia Daily Republican, February 5, 1898)

#### THE ALL-STAR MINSTRELS

The all stars have shone and shone, and Emporia was entertained. It would not do to say that all were satisfied, some contend that the end men were not so good as last year. This was expected. People become wed to idols, and Frank Miller, Perce Harvey, Will Holandsworth and Ed Atkinson are hardly less than idols as minstrel men in the minds of Emporia Theater goers. Of these, Atkinson was the only one in the show last night, and, considering his three years experience, it is no disparagement to the others to say that he was the best of the end men. Will Keefer, who ranked next, was as good as any of the old end men, and Messrs. Glick and Chapman were exceptionally fine, considering that it was their first appearance. To the younger crowd the show was as good as usual.

The concert singing last night was exceptionally fine, the pickaninny chorus and the brass orchestra reinforcing it to a high degree. One of the best features of the show was the full orchestra accompaniment of all the numbers. Even the song of little Helen Heagler had orchestra accompaniment, and so perfect was it that her words were at all times entirely audible.

The pickaninnies were the most original and most pleasing innovation in the entire show, and sustained their parts well throughout. In the closing piece they were especially effective. The idea of using their faces for the period part of the notes in the bar of music arranged at the back of the stage was very clever.

Dr. Joe Page of Madison, afforded the audience unusual entertainment by his acrobatic feats. His turn was one of the best of the show. In the separate musical events the All Star Quartette and the Mandolin and Banjo Club deserves mention as does Loy Harris' vocal solo, and Julian Sutter's guitar solo. Charles Burge and Sam Oakford rendered a very pretty banjo and guitar duet.

In one of the songs the boys assumed the Gazette's prerogative and indulged in a humorous roast of Mr. White, who took it in good part and replied in kind.

## 82. ORGAN RECITAL BY MRS. J. F. KENNY

(The Emporia Daily Republican, March 4, 1895)

The organ recital given by Mrs. Flora Bate Kenny, assisted by Miss Jane H. Perley at the First Congregational Church yesterday afternoon, was one of the most delightful musical events of the season. In spite of the disagreeable weather the house was well filled, and at the conclusion of the program all felt that they had been well repaid for braving the storm. The program was both artistic and entertaining, one that could be appreciated by the musical critic and enjoyed by the laity, and it is safe to say that no better pleased audience ever assembled at the church.

The concert opened with the "Chorus of Shepherds," perhaps one of the most beautiful of the eight numbers. Under Mrs. Kenny's skillful touch the deep, mellow tones of the pipe organ would fill the church through one strain then die away into the most plaintive whisper. The recital closed with variations of the ever popular American air, "Suwanee River," and as the audience caught its familiar notes, everyone listened spellbound until the last sound had died away.

Mrs. Kenny was ably assisted by Miss Perley who sang two solos in a charming manner.

Mrs. Kenny's great ability as an organist was perhaps never better attested than on this occasion, though it has long been recognized in Emporia as well as elsewhere.

## CHAPTER V

### THE PERIOD FROM 1900 TO 1912

#### 83. SECOND REGIMENT BAND EXPECTED TO BE MADE A MILITARY UNIT

(The Emporia Gazette, January 13, 1900)

It now looks as if the militia is altogether for Stevenson and that M. C. Grady would be chosen director of the band. All is harmonious and the sailing begins to look smooth. Yesterday a letter was received from M. C. Grady accepting the position as leader of the band at a salary of \$25 a month. . . . The men behind the band expect, when the band is taken into the militia, to secure the regulation band uniform which is very handsome. This being campaign year, the band ought to make a financial success. The militia company trouble over a captain is finished by all candidates withdrawing in favor of Prof. Stevenson. He will get the company and the town will expect him to bring it up to a high standard.

#### 84. SECOND REGIMENT BAND'S FIRST PRACTICE

(The Emporia Gazette, February 7, 1900)

The band held its first practice last night and 21 instruments were tuned up. There is not a beginner in the 21 and the work last night was promising enough to assure success of the venture. The boys all have sore lips today but the two practices a week which they expect to hold will soon put them in shape.

#### 85. MONEY NEEDED FOR THE SECOND REGIMENT BAND

(The Emporia Gazette, February 13, 1900)

The militia company has taken the initiative in raising money for the support of the Second Regiment Band. Last night they planned to give a ball March 8th in the Wigwam. The proceeds will go to the support of the band. A good band is certainly something that this town needs, and here is the first opportunity that anyone has had to shove a little money towards it.

86. CONCERT BY THE SECOND REGIMENT BAND

(The Emporia Gazette, July 14, 1900)

THE BAND CONCERT

The band concert was held at Sixth and Commercial last night. The program was not published yesterday as the band, on account of extra work, didn't get one out, but played another impromptu concert, which by the way was all right. The strong right arm of the bass drummer showed no signs of the previous night's dissipation and the lungs of the hornblowers seemed to have profited by extra exercise. Mr. Higbee, of Des Moines, who is visiting here, played a clarinet with the band last night. The concerts seem to be growing more and more popular. The crowd was the largest that has ever turned out, in fact it amounted to almost a jam.

The Second Regiment Band received a check for \$25 from the state last night--the first money it has received for being a regiment band. This check has been promised for some time and from now on the band will receive \$25 quarterly.

87. THE ELKS AND BAND GO TO SALT LAKE CITY

(The Emporia Gazette, August 9, 1902)

The Emporia Elks left on their Salt Lake City trip this afternoon at 3:10. There were about 100 people in all and they filled two cars. On either side of the big tourist car occupied by the band was a fifty foot banner with "Emporia Second Regiment Band" printed in big letters.

.....  
The train will stop at Newton and Hutchinson and the band will give a few selections at both places. . . .

The crowd will be gone nine days in all.

88. ANOTHER CONCERT BY THE SECOND REGIMENT BAND

(The Emporia Gazette, April 17, 1903)

The band concert last night wasn't as well attended as the one given last February. The reason is that the price was higher but the crowd was large enough that more money was taken in at this concert than at any previous one.

It would be untrue to say that every number of the program was enjoyed by the whole audience because several people went to sleep while the Hungarian Rhapsody and the Tannhauser Overture were being given. But the applause that



followed each piece was enthusiastic and sincere, which shows that the town's taste for good music is advancing. The program last night was considerable heavier than an amateur band usually attempts. Of course everyone expects a band to improve the longer it stays together and continues practicing but the wonderful advancement which it showed last night over any concert it has ever given before was a surprise to everyone. When the band management balanced up the account this morning, it found that the band owned about \$4,000 worth of instruments; \$1,000 worth of music; \$1,000 worth of uniforms and that it didn't owe a cent to anyone.

### 89. THE EMPORIA CHORUS WON FIRST PRIZE AT KANSAS CITY FESTIVAL

(The Emporia Gazette, May 17, 1901)

Never before in the history of Kansas City or of the entire west, has music been the cause of more enthusiastic crowds than at the close of the great contest of choruses in Convention Hall yesterday afternoon. . . . The contest was a battle royal. The Emporia chorus has been accused of walking onto the stage to sing as though they expected first prize. Emporia is accustomed to the best, and to appear to expect anything else would be false modesty.

. . . . The Emporia Chorus was next and sang as they never sang before. The audience composed chiefly of Kansas Cityans, went wild, and our singers saw that they had come to their kingdom. . . . On the street after the contest, Emporia heard congratulations from all sides. There was not a voice to deny that Emporia would stand first. Members and friends from every other chorus admitted it freely. . . .

Professors Boyle, Davis and Hoagland (of the Hutchinson Choral Society) had done a little adjudication on their own account, which exactly corresponded with public sentiment and with the real outcome. Will Rees, Emporia director of ye olden time, was down from St. Paul and declared that there could be but one result.

In the evening Haydn's "The Creation" was sung by all of the choruses, including the great Oratorical Society of Kansas City. The last number in the first part of The Creation is "The Heavens Are Telling." Probably Ed Howe is right when he says the Gazette's only idea of music is to play a tune with one finger on a toy piano; possibly, as some unkind persons have insinuated the Gazette can't carry a tune in a basket but the Gazette does contend that eighteen hundred voices sang "The Heavens Are Telling" last night in a way to consecrate Convention Hall to the May Festival for many a successful year to come. Then the names of the winners were read and the chorus, Emporia stood first with a grade of 94 5/7. Prize \$500. The other grades were: Joplin, 92 3/7, prize, a piano valued at \$400; Schubert Club, 90 3/7, \$300; Cameron, 87, a chapel organ, valued at \$200; Leavenworth, 82 2/7, \$100.

Of course the excitement was intense, the chief interest centering on Prof. D. O. Jones, who had again led his chorus to victory. He and Mrs. Simpson, the pianist, were cheered to the echo.

Our town gets what she goes after.

A long distance telephone to Mit Wilhite at 2 o'clock says Emporia got second place in the vote as to the most popular chorus. This means an additional \$100. . . .

When the good news was received here last night by long distance telephone, the people in the streets awoke to the fact that Emporia is the real thing musically in the West.

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90. EMPORIA CHORAL SOCIETY WON SECOND PRIZE  
IN 1902 AT KANSAS CITY

(The Emporia Gazette, May 9, 1902)

As was reported last night the Emporia Choral Society was given second place by the judges in the mixed chorus contest in Kansas City. Every member of the Emporia chorus considered the decision of the judges a deliberate steal from Emporia. . . . There was some talk of not accepting the second prize.

91. MUSIC DEPARTMENT ORGANIZED AT THE COLLEGE OF EMPORIA

(Nineteenth Annual Catalogue of the College of Emporia,  
1901-1902, page 30)

The department of music in the College of Emporia has a course which we can honestly say is the very best that is to be had. Our aim is absolute thoroughness. . . .

Miss Wilhelm is an artistic performer and highly qualified as a teacher. . . . Mrs. R. L. Jones, Mus. Bac., is an accomplished singer as well as a competent instructor. . . .

A college chorus under the name of "The Hesperides" has been organized with a membership of over 70. Mrs. Jones, director, and Miss Wilhelm, pianist.

92. MUSIC DEPARTMENT OF THE COLLEGE  
OF EMPORIA LOCATED DOWNTOWN

(The College Life, September 4, 1914)

The music department of the College of Emporia which has been conducted in the downtown studio over the Baird building on east Sixth Avenue has been moved to the College and will be under the direction of Professor Daniel A. Hirschler this year. Mr. Hirschler will be dean of the department, succeeding Mrs. Etta D. Gravens. Miss Agnes Husband will be head of the department of voice this year. . . .

93. FIRST RECITAL OF THE NEW MUSIC DEPARTMENT  
AT THE COLLEGE OF EMPORIA

(The College Life, October 19, 1901)

Saturday evening the music department of the College gave its opening recital. . . . It was given to the students and began promptly at the time announced.

The program was a feast for all music lovers. Mrs. Robert L. Jones had five selections.

.....  
If the first recital can be taken as a forecast of work to be done, the College is to be congratulated on having a music department that cannot but become one of the most successful departments of the school.

94. PRESENTATION OF THE CANTATA RUTH BY THE HESPERIDES

(The Emporia Gazette, May 31, 1902)

The Hesperides, the College choral society, gave its first annual concert at Austin Chapel last Monday night. The crowd which attended was probably the largest that has been in Austin Chapel for a long time as both the main floor and the gallery were filled. The cantata of "Ruth" was given last night. It is a beautiful thing when properly given and last night's concert showed a great deal of preparation and training. The cantata is full of pretty solos, duets and trios. They were sung by Miss Bertha Taylor as "Naomi," Miss Maude Palmer as "Ruth," Miss Martha McCabe as "Orpha" and Avery Dudley as "Boaz." Mrs. Robert L. Jones trained and directed the chorus and Miss Charlotte Wilhelm is the accompanist. There are 73 voices in the chorus.

95. THE ROSE MAIDEN GIVEN BY COLLEGE CHORAL SOCIETY

(The Emporia Gazette, May 14, 1904)

"The Rose Maiden," a cantata, was given last night at the opera house by the College Choral Society for the benefit of the College Athletic Association. "The Rose Maiden" was given last year by the College chorus as its second annual concert and it was such a pretty thing that there was a demand to hear it again this spring. . . .

The chorus was well received but none of them were encored. The audience, perhaps, after looking over the libretto, thought that the concert would be quite long enough anyway. Certainly it was not because the chorus did not sing beautifully or that the audience did not appreciate it. The only number in the concert encored was the duet by Miss Harris and Mr. Fribble. Miss Myra Adler accompanied both the chorus and the soloists with great credit to herself and the musical department of the College in which she is an instructor.

96. FRANK A BEACH HEAD OF THE MUSIC DEPARTMENT AT THE NORMAL

(The Emporia Gazette, January 1, 1935)

Frank Ambrose Beach, head of the music department at the Teachers College, died at 9:40 o'clock this morning at his home, 1403 Rural. . . .

Mr. Beach had been connected with the music department of the Teachers College since 1909. He organized the department of public school music and instituted the annual state music festivals.

Frank Ambrose Beach began his musical career at the age of 11, when he took up singing, and at 14 began piano lessons. He studied music ever thereafter.

.....

When Mr. Beach came to Emporia to teach and, eventually to organize as a part of the general music department of the Normal School, a department of public school music, little was known of what has become one of the important branches of music. The aim of public school music, Mr. Beach once said, is to bring music to all of the people, to make it function in their lives, instead of being only listeners of the favored few who have had opportunities for the extended study of music. One of his many early plans for carrying out this aim was the "community sings," of which the first were held in Emporia, and in which the town participated. Printed slips containing the words of old favorites gave everyone an opportunity to sing, and with Mr. Beach as leader, soon this town and a little later, almost every town in Kansas was singing. Community music was popularized and the slogan "Kansas is singing--are you?" set tunes to buzzing in everyone's head. For the first state music festival, Nordica was the attraction, and she was brought here by a guarantee of \$1700, which was easily secured.

The annual music festival became, almost at once, the most important event of the school year and the best musicians from all parts of the country took part in the programs. For many years the Elijah chorus was featured, participated in by men and women of the town and college. In 1913, the first music contest for high schools of Kansas was instituted, and ever since has been an annual event. In 1913, 100 pupils came from 10 Kansas high schools. In 1934, 130 schools sent approximately 4000 pupils to Emporia.

At one period of the development of music-for-everyone, shut-ins, and others in Emporia who could not leave their homes, were enabled to listen to the music by telephone anywhere in town. Home 'phones were linked up with the buildings in which music was being made and the listeners enjoyed it as much as though they had been in the regular audience. Cecil Fanning, grand opera singer, was heard in Emporia by many persons who were unable to attend the concert, as were many other noted musicians. This music by telephone was the forerunner of the radio.

Next, Mr. Beach began sending out "canned music" to the high school and later to the rural schools over the state. He secured a number of victrolas at cost, boxed them up, accompanied by records, sent along careful directions as to the opening of the box and the use of its contents and for return shipment. The best of music was enjoyed in the country school houses, and, with the pleasure of hearing came an appreciation for the best music, which never before had the people had opportunity to hear. These traveling concerts became immensely popular. In many minds was awakened a desire to study music, and many students came to Emporia as a direct result of this plan.

Emporia was the first school in the country to offer a course in music appreciation and the president of Bowdoin College, hearing of the work, said he was delighted to know that a school in the west had developed a plan for making use of canned music. Following the World War, during which Mr. Beach's community singing was an enthusing feature of many of the war meetings, came a follow-up movement further to broaden the scope of music and related work in the rural schools. This resulted in the formation of the Rural Music Club of Kansas, the platform of which is community singing, plays with music, revival of singing schools, musical instruments, and music in the schools, entertainment courses with recitals and music service for music lovers.

Mr. Beach was the author of Preparation and Presentation of the Operetta, Music Appreciation for Beginners, and Beach Standardized Test of Musical Achievements. He had served as president of the Music Supervisors National Conference, as president of the Kansas State Music Teachers' Association, was a member of National Research Council of Musical Education, chairman of the national committee of Music Festivals and Contests, and chairman of the National Committee on Tests and Measurements in Music.

97. ESKRIDGE PROPERTY BOUGHT FOR MUSIC DEPARTMENT

(Everett Fish and Kathryn Kayser, An Outline of the History of the Kansas State Teachers College of Emporia, 1865 - 1934, unpublished Master's thesis, Kansas State Teachers College, Emporia, 1934, pp. 144-145)

Growth of music department. In 1908, the music department was re-organized. Graduates in violin, piano, and voice were required to pass examinations in harmony, music history, and music appreciation. Piano graduates were also required to take one year of counterpoint and composition. A senior was required to give at least one recital, take part in the annual music concert, and to participate in the commencement week exercises. A public school music course required two years of work. A juvenile course for children from six to twelve years of age was available as well as a preparatory course for adults who had not done previous music study.

This reorganization was effected in order that the individual or private work might be brought under control of the school, and that a wider interest in music training for the public schools would be made possible. The responsibility of this expansion in the music field was undertaken by Professor Henry D. Guelich and Professor F. A. Beach of the department of music.

With a decided increase in the enrollment of students in public school music, and the individual lessons nearly doubled, more room was necessary.

In 1907 and 1908 reports of the board of regents, an urgent request for the Eskridge tract was made. This tract adjoined the campus on the east--150 feet front and extending back about 1500 feet. A large brick residence was on the tract which was suggested could be used as a music school.

The legislature of 1909 allowed \$20,000 for the purchase of this site, and the preparations were started for the remodeling of the residence. In 1910, the music work had been transferred to the building with the exception of the vocal work which was kept in the main building. The reception room was in the center of the building; Dr. Guelich's office occupied the east room on the first floor, class rooms were on the southwest corner of the lower floor. In spite of this addition, the department was extremely crowded.

98. SYLVIA PRESENTED BY EMPORIA HIGH SCHOOL CHORUS

(The Emporia Gazette, May 6, 1911)

The high school's opera, "Sylvia," at the Whitley last night, was a refreshing change from the line upon line order of things in home shows. It

marked the appearance of the large high school chorus in something worthy of strenuous effort, and while a bit pretentious it was neatly rendered. It is surprising to know that the high school has so many excellent singers, and so many superior voices among boys and girls whose voices are only beginning to develop. The opera emphasized plainly the value of musical training in the school chorus, and gave vent to the dramatic ability of the participants.

.....  
 D. O. Jones is director of the chorus and his careful work was evident. Mrs. Mary Louise Ouelich had the training of the speaking parts. Miss Eulalia Tucker was pianist.

#### 99. CONCERT BY OLKER'S SECOND REGIMENT ORCHESTRA

(The Emporia Gazette, July 19, 1906)

The first annual concert, given by Olker's Second Regiment orchestra in the First Presbyterian Church last night was a success. First of all, the orchestra made music surpassed only by the few professional orchestras which have played here, and then the large audience, which heard the concert was most appreciative. . . .

.....  
 Mrs. Robert L. Jones sang Nevin's "O, That We Two Were Maying," accompanied by the orchestra, and responded to an encore with the "Ave Maria" from the Cavaleria Rusticana, with violin obligato by Mr. Olker. Mrs. Jones sang in her usual charming manner and looked handsomer than ever. W. W. Keefer played a saxophone solo, "Tramp, Tramp, Tramp," and gave as an encore, "Beyond the Gates of Paradise." Mr. Keefer's solos are always popular with Emporia audiences.

When the fact is taken into consideration that Mr. Olker came here five months ago none of the members, with the exception of Mr. Olker, Mr. Grady and Mr. Keefer, had any experience in orchestra work, the playing of the organization last night was little short of wonderful. They played with the smoothness, precision, and interpretation of a professional orchestra.

#### 100. CHICAGO SYMPHONY ORCHESTRA GAVE CONCERT IN 1902

(The Emporia Gazette, March 25, 1902)

There was music in the air last night at the Normal. The Chicago Symphony Orchestra which is composed of 50 musicians, held the attention of an audience that filled every seat in Albert Taylor Hall. It was a musician's concert last night--strictly classic; but in some of the selections were light enough to interest those whose love of music tends to the more secular kind. . . .

Adolph Rosenbecker is conductor of the Chicago Symphony Orchestra and engineer as well.

.....

The Symphony Orchestra leaves a good impression with Emporia musicians and although those who have heard Theodore Thomas' famous orchestra play, cannot favorably compare the symphony club to it, yet Mr. Rosenbecker's musical organization is one whose equal Emporia music lovers seldom have an opportunity to hear.



CHAPTER VI

MUSIC FROM 1912 TO 1938

101. THE FIRST MUSIC FESTIVAL AT THE NORMAL SCHOOL

(Everett Fish and Kathryn Kayser, An Outline of the History of the Kansas State Teachers College of Emporia, 1885-1934, unpublished Master's thesis, Kansas State Teachers College, Emporia, 1934, page 165)

In an attempt to place the advantages of the music department before the public schools of the state, the Publicity Committee of the Kansas State Normal School issued 150 invitations to music teachers and pupils in March, 1912. A program was given for the visitors that represented the various departments of music. After the recital the faculty of the department held a reception. A large number of teachers and pupils from various Kansas communities responded to the invitation. The following comment of the recital was made in the March 26 issue of The Bulletin: "We hope that the few who were able to attend the recital of last Wednesday will be instrumental in bringing many new students to the Normal."

102. FIRST SYMPHONY ORCHESTRA ORGANIZED IN EMPORIA

(The Emporia Gazette, May 8, 1912)

The Symphony Orchestra concert, under the direction of Carlton Wood, given in Albert Taylor Hall at the Normal last night, was a notable event in the Emporia musical circles. Ten of the best musicians of the state were secured to assist the local talent. The orchestra, composed of 20 pieces, was the most pretentious body of musicians that a local director has assembled in this town for a long time. The program consisted of carefully selected compositions, and the execution of the numbers was pleasing to the large audience that filled the hall.

Carlton Wood is the director of the department of stringed instruments at the Normal, and has conducted a commendable orchestra for the musical events connected with his work at the Normal, but his effort of last night eclipsed any of his former attempts. Mr. Wood is a violinist of ability, and he acquitted himself in a creditable manner in the role of conductor. The orchestra was assisted by Miss Florence Cross, pianist, Wort Morse, violinist of Kansas City, and Ray W. Wingate.

.....  
..... Last night's performance was the town's first attempt at a real symphony concert.  
.....

## 103. CONCERT BY MADAME SCHUMANN-HEINK

(The Emporia Gazette, May 18, 1912)

Madame Ernestine Schumann-Heink sang herself into the good graces of an enormous crowd in Albert Taylor Hall at the Normal last night. The great diva's personality helped largely to this end, for she exuded a friendly, motherly atmosphere that at once gave her a hold on the feelings of her Kansas audience. . . .

Probably no singer in Emporia ever received so much genuine applause.

.....

## 104. MUSIC DEPARTMENTS UNDER ONE HEAD

(Everett Fish and Kathryn Kayser, An Outline of the History of the Kansas State Teachers College of Emporia, 1868 - 1934, unpublished Master's thesis, Kansas State Teachers College, Emporia, 1934, page 172)

Beginning with the fall term of 1913, the ten departments of music were united, and Frank A. Beach was appointed head of the combined departments. Mr. Beach had been head of the rural schools department.

Prior to 1913, various divisions in the music department had cost the state about \$15,000 per year. In 1913 individual music instruction was placed in a self-sustaining basis by which students who were given private instruction paid for the lessons. Instructors who taught classes in public school music were paid regular salaries since the "Music at the Normal was given primarily for the benefit of the teachers of music in the public schools of the state." By the end of 1914, Professor Beach had made not only all private music self-sustaining, but had also practically sustained the entire music department.

The first symphony orchestra of the Normal was organized in the fall of 1913. The music department agreed that the school was now large enough to support an organization that would play classical music and symphonic overtures. This orchestra was composed of about 40 members.

105. IDEA OF CONTESTS RECEIVED FROM  
OLD WELSH EISTEDDFODAU

(Frank A. Beach, Music Competitions, Reprint from the M. T. W. A. Proceedings, 1925, page 240)

In the field of school music the music contest boasts an ancient ancestry in that it owes its immediate inspiration to the Eisteddfod. The

Welsh miners who settled in the Middle West prior to the Civil War brought with them their love for music, and they instituted Eisteddvods in several centers. One of these was Emporia, Kansas. This ceased about 1890, but its influence persisted. Some sponsors of the Kansas Eisteddvod became music supervisors in the public schools. As the Welsh children went into the schools, music became a part of the annual county contest which included athletics and declamation. The discontinuance of the Eisteddvod in the state furnished the inspiration and occasion for the organization in 1912 of the first contest devoted to music in the public schools and now designated as the All-Kansas Music Competition Festival.

## 106. SPRING MUSIC FESTIVALS

(The Emporia Gazette, April 8, 1937)

.....  
 During the Civil War a group of Welsh farmers came to Emporia, bringing with them their customs and their love for music. They especially enjoyed competitive singing and held music festivals at Easter time to which they invited neighboring communities.

With the second generation of the Welsh, these music festivals almost died out, but in 1908, a music department was added to the old Emporia Normal School and the late Frank A. Beach was employed as one of its heads. Mr. Beach wished to revive the custom of holding competitive song fests at Emporia. . . . They participated in chorus and quartette singing, and this was the first competition of its kind in the United States. Since then, this festival has served as a pattern for similar events in almost all states in the Union.

As the first contest was deemed a success, Mr. Beach decided to hold this annually for all Kansas high schools. The spring music festival was attended by increased numbers of schools and contestants in 1913, so in 1914 the festivals were made to last the entire day. Nationally and internationally famed soloists gave concerts and participated in an opera that year, and contestants sang in song fest old time melodies. A chorus gave Gounod's "Redemption."

Since 1915, "The Elijah" and Handel's "Messiah," besides "Redemption" have been among the oratorios given. Until 1916, contests had been in vocal music alone, but that year competition extended into the instrumental field—bands and orchestras and horn soloists were added. Events for the first time were classified in order that all schools, large and small, might have a fair chance, and the contest was lengthened to three days.

.....  
 The present method of rating was inaugurated in 1929 by Mr. Beach. Under this plan, known as the Beach rating system, the emphasis was shifted from competition to quality of work. From that year on the slogan of the festival has been, "Not to win a prize or to defeat an opponent, but to pace each other on the road to excellence."

Another step was taken in 1933 and a committee composed of Kansas music supervisors was appointed to select material for the festival. The committee met in October and decided on the contest selections to be used in the festival that year. This still is done each year.

Mr. Beach died in 1935 and George Wilson, director of instrumental music, conducted that year's festival.

Last year, Dr. Orville J. Borchers, new head of the music department, directed the festival, which was dedicated to Mr. Beach, and 140 schools were represented by more than 6000 pupils. For the first time different contesting divisions were run simultaneously, enabling the number of days of the festival to be cut.

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#### 107. THE FIRST ANNUAL SPRING MUSIC FESTIVAL AT THE NORMAL

(The Emporia Gazette, April 28, 1914)

Emporia's first annual spring music festival will begin this evening when the All Emporia Chorus of 250 voices accompanied by the Emporia Normal Symphony of 40 pieces, will give Gounod's oratorio, "The Redemption." Besides the oratorio, two concerts will be given by the Minneapolis Symphony Orchestra, and the grand opera, "Martha" will be given. . . . The oratorio and the opera are home talent features, and the union with the Minneapolis Symphony furnishes a combination that has never been attempted in Kansas, according to the promoters. . . .

The All Emporia Chorus, which will appear tonight in the oratorio, has been diligently training since the first of January under the direction of Frank A. Beach, head of the music department. In less than four months time, he has trained the chorus to a high degree of perfection, and he also trained the chorus that appears with the cast of the opera with the same remarkable success. The success of the production is equally assured by the excellent condition of the Emporia Normal Symphony, an organization developed by William A. Westenberg, of the department of music. . . .

. . . . The continental system of seating used by the great choruses of Europe has been used, the orchestra being wedged in between the singers. The great chorus presents a splendid appearance. The Celestial Choir occupies the balcony on the west side. This group of singers is from the College, and have been trained by Mrs. S. P. Cravens. A large part of the oratorio is the work of soloists, and the best talent of Emporia will take these parts.

108. PRAISE GIVEN FOR THE PERFORMANCE OF THE REDEMPTION

(The Emporia Gazette, April 29, 1914)

The spring music festival at the Normal was opened last evening with Gounod's oratorio, "The Redemption," presented by the All Emporia Chorus and orchestra. . . . Perhaps one feature that has to do with the tremendous popular success was that it was so truly a town affair. . . . But "The Redemption" was Emporia's show--every person on the town site who could sing had been welcome in the chorus, and all the town's best singers were there; business people, professional people, students, teachers, all had a share in the work and glory.

To Frank A. Beach, who planned, arranged, and drilled the monster chorus, and who has carried a greater share of the burden of its production than any other one person, too much credit cannot be given. The entire performance was a triumph for his ability as an organizer and conductor.

109. CONCERT BY THE MINNEAPOLIS SYMPHONY ORCHESTRA

(The Emporia Gazette, April 30, 1914)

Twenty-three hundred persons heard the two concerts of the Minneapolis Symphony Orchestra in Emporia yesterday. . . .

. . . . The orchestra is the highest price musical number brought to Emporia, and the Normal paid \$1,050 for its two concerts. This is less than the usual price, and the splendid orchestra was secured for that amount because it had an open date. . . . The great crowd stood for an instant and applauded, whereupon the orchestra gave the "Tusch" or German royal salute. This is the highest honor an orchestra can pay an audience. It is a flourish of trumpets, and, in this case, of other instruments, in triple effect. It is given spontaneously, and the musicians sounded it while their conductor, Emil Oberhoffer, was off the stage. Mr. Oberhoffer remarked after the concert that this is the first time the "Tusch" has been given.

110. THE OPERA MARTHA PRESENTED

(The Emporia Gazette, May 2, 1914)

The presentation of the opera "Martha," by members of the Normal's department of music in Albert Taylor Hall last evening, marked the close of Emporia's first music festival, which has been in progress throughout the week. No one number of the music festival was more entertaining, better given, or pleased the audience more than this beautiful opera. While it was probably no better given than the oratorio, which was also home talent production, the opera was an entertainment of a character that cannot be confused with the singing of a vast chorus, or the orchestral concerts. . . .

From the standpoint of the audience the opera was given smoothly from beginning to end, and there was no visible raggedness to mar the pretty story. On the other hand the splendid acting and singing of the chorus and leading singers served to put the production on a plane seldom attained in a home talent performance. The work of the four leading characters, Mrs. W. W. Parker as "Martha," E. J. Lewis as "Lional," Miss Evaline Hartley as "Honey," and Carl Lindegrin as "Plunket" was excellent, and they were accorded spirited applause from the audience.

### 111. A NEW SYSTEM OF JUDGING

(Everett Fish and Kathryn Kayser, An Outline of the History of the Kansas State Teachers College of Emporia, 1865 - 1934, unpublished Master's thesis, Kansas State Teachers College, Emporia, 1934, pages 230-231)

At the 16th All-Kansas Music Festival held on the campus in the spring of 1929, a new system of judging was inaugurated. According to this new plan which was originated by Professor Frank A. Beach, the following ratings were used: Honor Rating I, Highly Superior; Honor Rating II, Superior; Honor Rating III, Excellent; Honor Rating IV, Good; Honor Rating V, Average; Honor Rating VI, Below Average; Honor Rating VII, Inferior.

### 112. BACHELOR OF SCIENCE IN MUSIC OFFERED

(Everett Fish and Kathryn Kayser, An Outline of the History of the Kansas State Teachers College of Emporia, 1865 - 1934, unpublished Master's thesis, Kansas State Teachers College, Emporia, 1934, pages 172-173)

The first degree class in music composed of three members was graduated in 1918 with a degree of Bachelor of Science in Music. The requirements for this degree were 60 hours of music and 60 hours of academic work. Twenty-four hours of the academic work were required to be in education and 15 hours were taken as a minor in another academic subject.

### 113. APPROPRIATION FOR MUSIC HALL

(Everett Fish and Kathryn Kayser, An Outline of the History of the Kansas State Teachers College of Emporia, 1865 - 1934, unpublished Master's thesis, Kansas State Teachers College, Emporia, 1934, page 216)

The legislature of 1925 appropriated \$150,000 for a music building (The old Music Hall, the former home of Governor Eskridge was not torn down

until the fall of 1929). The legislature of 1925 also appropriated \$35,000 for the purchase of land, a part of which was a strip between Twelfth and Thirteenth Avenues and lying on the east side of the campus next to Market Street. Five houses were on this tract, one of which was sold. The largest house, the Thomas home, which was located at 108 East 12th was moved to the slope east of Lake Wooster and was fitted up as an annex to the girls' dormitory at an expense of \$3,000. This new residence hall for women was opened January, 1927, and accommodated 14 students.

#### 114. PIPE ORGAN FOR THE SCHOOL

(Everett Fish and Kathryn Kayser, An Outline of the History of the Kansas State Teachers College of Emporia, 1865 - 1934, unpublished Master's thesis, Kansas State Teachers College, Emporia, 1934, page 248)

A pipe organ for the institution became a reality in October in 1934, when an organ was purchased at the R. A. Long auction sale by President Butcher. The 20 year old, \$42,500 Aeolian organ was in the beautiful home of R. A. Long, lumberman of Kansas City. President Butcher secured the organ for \$5,000 from funds obtained from entertainments, the print shop, and other sources.

The organ was installed in Albert Taylor Hall by the Reuter Organ Co. of Lawrence, Kansas. The space formerly occupied by the stairs was converted into small, sound-proof rooms.

The first organ concert was played in March by Prof. A. D. Schmutz. The organ was dedicated April 25, 1935, by Russell Hancock Miles of the University of Illinois.

#### 115. ARTISTS' COURSE

(Everett Fish and Kathryn Kayser, An Outline of the History of the Kansas State Teachers College of Emporia, 1865 - 1934, unpublished Master's thesis, Kansas State Teachers College, Emporia, 1934, page 188)

With the establishment of the activity fee, the school was able to extend its entertainment policy as approved by the board. President Butcher advocated the plan of bringing to the campus the best talent available in the fields of art, drama, music, and public speaking. Under his direction, some of the greatest national and international artists were brought to Albert Taylor Hall for the entertainment of students, townspeople, and persons in the neighboring community. Some of these artists who have appeared at the school are as follows: Schumann-Heink; Sir Harry Lauder; May Robson; Will Rogers; Paul Whiteman; Minneapolis Symphony Orchestra; Mischa Elman;

Pavlova; Frits Kreisler; Marion Talley; The Russian Ballet; and many others who are found in the source book.

#### 116. FIRST MUSIC CLINIC

(Everett Fish and Kathryn Kayser, An Outline of the History of the Kansas State Teachers College of Emporia, 1865 - 1934, unpublished Master's thesis, Kansas State Teachers College, Emporia, 1934, page 241)

A pre-festival music clinic was held on the campus in January 1935, under the direction of Prof. F. A. Beach. The purpose of the clinic was to acquaint music supervisors with the music chosen for the 22nd All-Kansas Music Festival.

#### 117. ORVILLE J. BORCHERS ELECTED HEAD OF THE MUSIC DEPARTMENT

(The Emporia Gazette, July 11, 1935)

Orville J. Borchers, new elected head of the music department for the Teachers College, will take his place on the faculty September 1, with a record of educational and professional musical experiences unusual for a man of his age. Mr. Borchers will come to Emporia from Iowa City, Iowa, where he has been doing research work on an Eastman Fellowship at the University of Iowa the past year and at the same time completing work for a doctor's degree in music.

.....

#### 118. MUSIC CAMP ORGANIZED

(The Emporia Gazette, June 8, 1936)

High school musicians, 70 to 100 of them, descended on Emporia over the week-end, and enrolled this morning in a special summer music camp, the first ever held on the Teachers College campus. The musicians will form an all state band, chorus and orchestra and will present several concerts. They also will study other things besides the three big subjects of chorus, band and orchestra.

Nationally known music instructors will teach them and several members of the music faculty of the Teachers College will assist in the teaching of the chamber music, music theory, music appreciation and in individual instruction.



The first concert of the musicians will be given Friday night by the combined all state orchestra and all state band.

#### 119. CONCERT BY THE ALL-STATE BAND AND ORCHESTRA

(The Emporia Gazette, June 12, 1936)

Some 70 young Kansas high school musicians will demonstrate tonight the stuff of which they are made and the abilities they have developed through the musical opportunities afforded through this state both privately and through the public schools. These young people, members of the all state band and orchestra holding a special summer session at the Teachers College, are giving their first concert at 7:15 o'clock this evening in Peter Pan Park. Their program is excellent. Hear it to find out what our Kansas "Camp Interlochen" can do.

#### 120. ALL-STATE CHORUS PRESENTED IN CONCERT

(The Emporia Gazette, June 18, 1936)

Most of the music in the air in Emporia these days comes from the north end of town, from the Teachers College music hall. About 100 high school and college musicians have been rehearsing chorus, orchestra and band numbers under the direction of famous conductors.

Tonight at 8:15 o'clock in Albert Taylor Hall an all state chorus will present a program, under the direction of a famous choir conductor, Henry Veld, of the Augustana Choir, Rock Island, Illinois.

#### 121. MUSIC DEPARTMENT AT THE COLLEGE OF EMPORIA

(The Emporia Gazette, February 5, 1929)

From a department inadequately housed in rooms down town, with limited equipment and few instructors, the school of music of the College of Emporia, from 1914 has grown until it fills more than thirty rooms in the administration building of the College, with a faculty of 6 full term professors and a secretary. When Daniel A. Hirschler came to the college that year as head of the music department, the one thing he insisted on was that the work be done in a College building, even though the school was crowded for space. The music department was moved, and spread itself over the entire second floor of old Stuart Hall, where it flourished until that building burned in 1918. With the destruction of the building went all the equipment of the school of music--seven pianos, three of them grands; one full size concert organ, and innumerable other valuable paraphernalia.

The school of music started over, holding its classes partly in Thomas Hall, others in the gymnasium, and in the library. When, several years ago, work was stopped on the administration building for lack of funds, Mr. Hirschler insisted that that part designed for the school of music be completed, if possible, and by the greatest efforts this was done. The school of music now fills more than thirty rooms which were turned over to it. There are 28 pianos of fine grade, four grands, and one concert grand for the stage; a large \$35,000 concert organ, and one large and two small practice organs. The orchestral department is equally well equipped. The enrollment runs from 150 to 200.

Dean Hirschler, who teaches music for love of it and to make others love it, says that numbers do not enter into the plans or requirements for graduation. Each student must have completed his work, not merely have got by with it. . . .

In addition to his work at the college, Mr. Hirschler gives to the community once each month during the school year a vesper service, at which the beautiful Memorial Chapel is crowded with lovers of beautiful music who appreciate most highly this privilege. . . .

The Music Festival is one of the highlights in the music life in Emporia and surrounding community. The first one was held in May, 1915. At these festivals, the New York Symphony Orchestra has appeared six times, the Minneapolis four times, and the Kansas City Little Symphony ten times. Nationally famous conductors of these orchestras were Walter Damrosch, Emil Oberhoffer, Rudolph Gens, and M. De Rubertis. Many important oratorios given by the Vesper Chorus have been accompanied by the orchestras with Mr. Hirschler as conductor. Well known operas have been a part of these festivals. And many vocal and instrumental soloists of note have appeared on the program.

Mr. Hirschler's activities, past and present. He is a former president of the Kansas State Music Teachers' Association, at present is its vice-president and for five years was chairman of its program committee. He was the organizer of the Kansas Chapter, American Guild of Organists, past dean of this chapter, member of the Music Teachers National Association, of the National Organists Association, of the Music Supervisors Association, and of its Past Presidents' Association. . . .

Mr. Hirschler is a former dean of the Bethel College school of music at Newton, and was organist in San Diego, California, of the great Spreckels outdoor organ in Balboa Park, the summers of 1920 and 1923. He has supervised the building of and has given opening recitals on more than forty organs in Kansas. He is a member of the Athena Scholarship Society, the Orpheus Club, a men's organization, of the Emporia school of music, to which Mr. Hirschler has applied for membership in the Phi Mu Alpha Solfonia Fraternity, and its application has been reported favorably by the governing body, to be voted on by the respective chapters. The Allegro Club, a women's organization, has been granted membership in the Mu Phi Epsilon, a women's national honorary music society.

122. PERFORMANCE OF MENDELSSOHN'S ST. PAUL(The Emporia Gazette, May 5, 1915)

The performance of Mendelssohn's "St. Paul" by the chorus of the College of Emporia, with Dean Hirschler conducting, accompanied by the Damrosch orchestra, brought to a close the last in a series of concerts of the May Music Festival of the College of Emporia, and gave to Emporians a particularly fine oratorio performance.

.....  
 Never once did the chorus lag--never at any time were their harsh or strained notes, and the whole work was handled in true oratorio style and sung with convincing interpretation.

The blending of the voices, the balance of the parts, the attack and tone and phrasing prove convincingly what can be done with inexperienced singers under proper guidance.

.....  
 D. A. Hirschler, dean of the school of music, is a musician of high attainment and a conductor of rare power and magnetic personality. The highest possible musicianship was shown in his careful and authoritative reading of the oratorio.

There were a few omissions, but they detracted none from the fine effect or general understanding of the work. The soloist was excellent and the work of the orchestra needs no comment--it was perfection.

The lover of the best of music scarcely could imagine a finer program than that presented by the New York Symphony Orchestra afternoon in the Mason Gymnasium.

This was the second concert of the May Music Festival of the College of Emporia, and Emporia people were superlative in their applause and praise of Walter Damrosch and his men.

123. TRIBUTE TO COLLEGE OF EMPORIA CHORUS  
BY WALTER DAMROSCH(The Emporia Gazette, May 4, 1915)

When last week the Gazette used the adjective wonderful in connection with the College Music Festival, people thought we were over-doing it. Today at the rehearsal Walter Damrosch, of the New York Symphony Orchestra, who heard the chorus, sat smiling and astonished, and at the end of the rehearsal, rose and applauded, and cried, "Bravo." "It was wonderful," he said. The men in the orchestra applauded with their fiddle bows and the whole organization--the greatest of its kind in America--seemed surprised and overjoyed at the quality of the choral singing which Dean Hirschler of the college music department has produced from his chorus.

Mr. Damrosch was so pleased that he wrote a statement for the Gazette, fearing that some people in town would not realize what a chorus we have here, and might not hear it tonight. This statement follows: "I consider the chorus of the College of Emporia one of the really great choruses of our country. I am amazed to find such singing in a city of this size. Their fortissimos are inspiring, and the cleanliness of their attack, the precision of their phrases and beauty of their tone reflect the greatest credit on their conductor, Mr. Daniel A. Hirschler. Walter Damrosch." May 4, 1915.

.....

#### 124. SONG RECITAL BY MISS CATHERINE ROSSER

(The Emporia Gazette, May 4, 1915)

It was a big and enthusiastically responsive crowd that attended the opening recital of the College May Music Festival last evening. More than that, it was a crowd happy and proud in the success of an Emporia woman whose first public appearance in her home town has been eagerly awaited by the friends who have followed with interest her achievements abroad.

Miss Catherine Rosser's song recital at the Mason Gymnasium was the opening concert of the May Music Festival at the College of Emporia. Miss Rosser is a singer in the truest sense of the word; rarely does one hear a voice of such bird-like purity. It was a pleasure to hear this fresh, unworn youthful voice and to note the ease with which it attacked the most difficult phrases of the music.

If one word could sum up the delight of last night's concert that word would be--quality--quality of voice, quality in the splendid support of Dean Hirschler at the piano.

.....

#### 125. PRESENTATION OF OPERA, ROBIN HOOD

(The Emporia Gazette, May 3, 1916)

The College of Emporia opened its second annual Music Festival last night with the performance of De-Koven's opera, "Robin Hood," before a large audience. The reception accorded the production was the most enthusiastic ever given an amateur production in Emporia. Swingly, catchy, songs, pretty girls, brilliant costumes, beautiful electric effects, tin helmets, and stalwart boys were combined to make the evening a riot of color and of song.

The opera gave a wonderful opportunity for a striking display of that well known commodity, college pep, and with such enthusiasm did the ten

principals and the fifty-five members of the choruses project their lines and their songs over the footlights, that today the entire town is humming and whistling the melodies and remembering and repeating the stage patter, and that is the highest proof of the popularity of the performance.

126. ORATORIO, KING OLAF, GIVEN

(The Emporia Gazette, May 4, 1916)

Those who listened to the Damrosch concert at the College yesterday afternoon heard the most delightful concert ever given in Emporia. The program was uncompromisingly good. . . . There can be no serious question that Mr. Damrosch is America's greatest musical interpreter. He knows more music, he feels more sensitively the meaning of music and translates that feeling more intelligently to the hearer than any other man in America. . .

The closing number of the College Music Festival, the "King Olaf" oratorio, was sung last night by the College chorus of 175 voices, and three soloists, accompanied by the New York Symphony Orchestra, before a large audience.

127. HANDEL'S MESSIAH SUNG BY COLLEGE CHORUS

(The Emporia Gazette, May 8, 1920)

The singing of Handel's "Messiah" by the College chorus and Emporia soloists in the College chapel last night closed the most successful music festival ever held at the school.

The chorus of 125 voices, under the direction of Dean D. A. Hirschler, sang the great oratorio with confidence and power. The chorus was well balanced and the voices blended beautifully in the parts, and with the pipe organ and piano accompaniments. The final "Hallelujah" chorus was the most inspiring but other of the well known choruses as "All We Like Sheep Have Gone Astray" and "Lift Up Your Heads" were no less beautiful. The bass aria "Why Do The Nations So Furiously Rage" was especially well sung.

The soloists were Mrs. W. W. Parker, soprano; Miss Ethel M. Rowland, contralto; Mr. Edwin J. Lewis, tenor; and Mr. Rice Brown, bass. The pipe organ accompaniments was played by Alfred Rubach of Independence, and the piano accompaniments by Miss Dorothy Ann Wood of the College of Emporia faculty.

## 128. THE VESPER CHORUS AN IMPORTANT COLLEGE INSTITUTION

(The Allah Rah, 1924)

The Vesper Chorus has become one of the leading cultural organizations of the school. Originally it was called an Oratorio Society which was the backbone of the festivals of the years 1915-17. . . . This has been accomplished by the organization and maintenance of the Vesper Chorus.

## 129. THE VESPER CHORUS DOES A CAPPELLA SINGING

(The Allah Rah, 1932)

There have been many other activities in the school of music this year, but interest has been focused on the choir. Under Dean Hirschler's persistent efforts, this group of singers has developed a true sense of singing together and of a cappella work. . . .

## 130. THE A CAPPELLA CHOIR IN DENVER

(The Emporia Gazette, June 1, 1932)

At the Presbyterian assembly in Denver Sunday night the Vesper A Cappella Choir drew thunderous applause from an audience of more than 5,000 persons who jammed into the municipal auditorium for the musical program which preceded the meeting on Christian education. . . . A part of the program was broadcast over the National Broadcasting System.

## 131. PERCY GRAINGER AND A CAPPELLA CHOIR IN CONCERT

(The Emporia Gazette, April 7, 1932)

What a night!

Organized noise, mellifluous and baffling, modern music at its best, and Emporia music lovers bating their eyes in amazement and confusion while the handsome, slight figure of Percy Grainger directing the College orchestra, directing the vesper chorus, directing twelve or fourteen hands at the masses pianos went flitting over the stage like a red-headed wraith. . .

Percy Grainger's tribute to Dean Hirschler was spontaneous and deserved. It is true that probably no other choirs in the west, few choruses in the world could have rendered the Grainger compositions so accurately, so intelligently, so beautifully as the vesper chorus rendered that music last night. . .

The A Cappella Chorus appeared for the first time in Emporia without their academic gowns and they certainly looked swell; the men in their dinner jackets and the girls in soft shades of pinks and blues, and greens and mauves and lemons. Where the boys got all those dinner jackets is past understanding. It didn't seem as if there were so many waiters in town. Another thing, Emporia's heart swelled with pride when Ed Lewis came on the scene wearing just as nifty a three-buttoned white vest with his tail coat as the lads of the London String Quartette wore the night before. Emporia takes no back seat sartorially for London. And our chest swelled with pride again when we learned that the London String Quartette which gave such a beautiful concert Tuesday night and stayed over and had to travel all last night to their next date in order to hear the Grainger concert. Incidentally when they saw Ed Lewis in his meticulous evening clothes they saw not only good tailoring, but a model, manly figure and incidentally they heard some real singing from our assistant postmaster. It was a notable occasion.

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### 132. TRIBUTE OF PERCY GRAINGER TO THE A CAPPELLA CHOIR

(The Emporia Gazette, April 18, 1931)

It was a two man show Friday in Memorial Chapel when Daniel A. Hirschler ran away with the show. The audience greeted him with a round after round of applause and stood and cheered him after the last number given by his A Cappella Choir. It was a glorious evening; for Percy Grainger, also, brought blisters in Emporia's hands as he was applauded for his vigorous work.

The joint concert by Percy Grainger, guest pianist, and the A Cappella Choir, was the fourth and final number on the program of the College of Emporia's 17th annual Spring Music Festival. . . .

Percy Grainger delighted Emporia with both words and music Friday night. His enthusiastic praise of the College of Emporia choirs brought no less eager applause than his piano groups. Mr. Grainger spoke twice, briefly, in the course of the concert, and both times he paid tribute to the chorus.

"It is marvelous to find here such a choir as this. If this group had come from Europe it would be considered one of the musical wonders of the world. I have heard my song, 'The Hunter in His Career,' sung twelve or thirteen times this season by choruses but this is certain, never have I heard it sung so well as by this choir. I think it is superlatively fine that you have such a group here. It must be fine for your Emporians to realize that you have here a choir which cannot be duplicated in any of the world's great cities--not in London, Paris, or New York. If I ever settle down it will be where I can have an opportunity to work with such a chorus as this and such a conductor as Dean Hirschler."

. . . . Mr. Grainger at the piano often walks up and down the keyboard like a high school horse, flourishing his left front foot to disentangle it from the underlying harmonies and flipping off facetiously the fluff and foam

of diaphanous cacophony. He is a man slightly above middle height, hinged in the middle, with a long body and fairly long legs. Most genius is marked by long legs and a short body and occasionally genius runs to long body and short legs, but Percy Grainger compromises between the two kinds of genius, making a handsome figure of a man with highly musical hair-- curly without giving the impression of having been twisted into a permanent through long nights of labor and days devoid of ease.

.....

### 133. THE KANSAS CITY PHILHARMONIC IN CONCERT

(The Emporia Gazette, March 13, 1937)

The Kansas City Philharmonic Orchestra scored two victories with Emporia Friday night; one in musicianship and one in sportsmanship. The orchestra members proved themselves to be real troupers, when, in the midst of their concert, the College of Emporia auditorium lights went out, as did all others in that end of town. Ice formed on the wires and pulled them down causing the trouble. The orchestra gallantly offered to continue the concert by candlelight if boys would come to the stage to hold the candles and were all ready to start by candlelight when the lights came on.

.....

Conductor Earl Krueger expressed his appreciation to his audience for their patience and good humor throughout the interruption and for their attention and evident appreciation of the concert during the evening.

.....

### 134. LIST OF ARTISTS AT COLLEGE OF EMPORIA

(The College of Emporia Bulletin, Volume XXIX, Number 1,  
February, 1938)

Some of the soloists of importance who have sung or played in the College in these festivals are: Grace Kerns, Merle Alcock, Millo Picco, John Campbell, Glenn Lee, Frederick Southwick, Albert Lindquist, Charles Tittman, Nina Morgana, Idelle Patterson, Christine Schutz, Allen MacQuhae, Royal Dadman, Harriet McConnell, Emma Nee, Findlay Campbell, Herman Bayer-Ehne, Cornelius Van Vliet, Richard Czerwonky, Alexander Saslavsky, Frieda Hempel, Florence Macbeth, Eddy Brown, Riccardo Martin, Ossip Gabrilowitsch, David Grosch, Percy Grainger, Hulda Lashanska, Mrs. Raymond Havens, Mrs. George R. Cowden, George Meader, Stanley Deacon, Judson House, Kathryn Meisle. In addition organ recitals were given on the organ in the College chapel by the visiting organists, Joseph Bonnet, Charles Courboin, Pietro A. Yon, Richard Keys Biggs, Edwin Seder, Hugo Goodwin, and Edward Rechlin. Other recitals in this course were given by Harold Henry, Myrna Sharlow, Vera Poppe, Edna Swanson VerHarr, Maurice Dumessnil, Margery Maxwell, Bogumil Skyora, Rata Present, London String Quartet, Kansas City Woodwing Ensemble. Additional recitals are given from time to time by the faculty of the school of music.



135. THE FIRST COMBINED MUSIC FESTIVAL

(The Emporia Gazette, May 8, 1917)

The first combined music festival given by the Normal School and the College of Emporia, opened last night with the opera, "The Mocking Bird," presented by college students and the college orchestra in Mason Gymnasium. The music festival, alternating between the College of Emporia and the Normal, lasts all week, ending in the state wide music contest beginning Friday.

The presentation of "The Mocking Bird" last night, was in the greatest sense a triumph to D. A. Hirschler, head of the College music department. The opera was more pretentious even than the "Robin Hood" performance of a year ago, and the three years of Hirschler training which the older students in a performance have experienced bore fruit last night which made a new high mark in the musical history of the College.

136. VERDI'S REQUIEM SUNG

(The Emporia Gazette, May 10, 1917)

The program of the combined music festival reached a climax yesterday with the two programs of the New York Symphony Orchestra. The big organization gave a concert in Albert Taylor Hall yesterday afternoon, with no assistance except the vocal soloists. Last evening in Mason Gymnasium the orchestra assisted the College Chorus in Verdi's "Requiem," and in addition played several selections. In spite of the great worth of the home talent numbers of the festival, the visiting orchestra this year, as in the past, drew the biggest crowds not only from Emporia, but the state at large. If this enthusiasm indicated anything, it voiced the fact that in the future, no Emporia festival will be complete without a concert by a great orchestra and the concert will not satisfy without a symphony.

.....  
The vocal soloists with the orchestra gave a pleasing and important part of the program. Nina Morgana appeared first, . . . .

Albert Lindquist, lyric tenor made his third appearance in Emporia yesterday. . . .

.....  
The oratorio sung last night was much more somber in color than the King Olaf sung last year, and it required less in the way of dramatic presentation, but it did require a finer interpretive sense. The chorus came fully up to the standard of other years and the four soloists, Albert Lindquist, tenor; Mrs. Marle Alcock, contralto; Miss Nina Morgana, soprano; and Charles Trowbridge Tittman, bass, fulfilled every expectation. . . . D. A. Hirschler, head of the music department at the college, who trained the chorus and who conducted during the singing of the oratorio, added further to his reputation as a chorus director. The storm of applause which greeted him attested to

his popularity both with his singers and with the audience, and the ovation was as enthusiastic as that given Mr. Damrosch when he appeared at the conclusion of the oratorio.

187. PRESENTATION OF THE GRAND OPERA, IL TROVATORE

(The Emporia Gazette, May 11, 1917)

The combined Emporia Music Festivals closed last night with the presentation of Verdi's grand opera, Il Trovatore, in Albert Taylor Hall. This opera, with its wonderful musical setting, was a fitting close to the week of music, and was a Normal School triumph in the broadest sense. . . .

The giving of the grand opera to Emporia speaks not only of the courage of F. A. Beach, of the Normal School of Music, but for his ability to work out of raw material a highly commendable and efficient product. Il Trovatore must take first place among the operatic productions of the Normal, not because it is given better, but because it was given just as well, and was a more difficult undertaking.

. . . . This admiration was shared with the other six principals and the choruses of the opera, especially the principals, who were well known to Emporia people and students of the Normal. Emporia is justly proud of Harry Harrison as "Count di Luna," of Ed Lewis as "Manrico," of Mrs. Paul Turner as "Leonora," and to a no less degree the remaining members of the class. . . .

The choruses and soloists in the opera were accompanied by a small, well trained orchestra composed of the leading musicians of the Emporia-Normal Symphony Orchestra. This was trained by George Keenan, but was conducted jointly with the cast and choruses by Mr. Beach. One of the biggest burdens of the opera fell to Mrs. Mable Harrison, pianist. She not only rehearsed with the cast a countless number of times but also with the orchestra.

The beauty of the opera was enhanced by the scenery, most of which was the work of the Rev. Carl W. Nau. Mr. Nau, assisted by Harry Lawrence, a Normal student, painted three sets.

188. THE FIRST BAND AND ORCHESTRA IN EMPORIA HIGH SCHOOL

(The Re Echo, 1913, published by the Senior Class,  
Emporia High School)

In the past few years music has become an important factor in the High School. Under the direction of Prof. D. O. Jones, the High School Chorus has been making rapid progress. "Sylvia," a comic operetta, was staged with marked success. And this year Longfellow's "Building of the Ship," arranged by Harry Lahee, was given Commencement Night.

The High School Quartet has been together for two years and has given several successful concerts.

Aside from the vocal organizations we have a band and an orchestra. The band has played together for two years under the direction of Dale Stinson.

The Orchestra has been together for only one year. But under the direction of Miss Dorothy Band, is having marked success.

139. EDITORIAL, "THE WHITLEY OPERA HOUSE FIRE"

(The Emporia Gazette, June 19, 1913)

One of the most destructive fires in the history of Emporia occurred last night, when the Whitley Opera House, at the corner of Merchant Street and 6th Avenue, was totally destroyed. The loss totaled \$40,000. With the loss of the building, the town's only opera house, . . . went up in flames.

Thousands of Thespians in its years of service had walked the stage of the Whitley Opera House. Ask any old time troupier and he would revolve "Whitley" and "Emporia" in his mind a moment and tell you with a reminiscent smile that he remembered the house well. He might add that the place was the worst barn he had ever played in, but troupiers are notoriously addicted to knocking. This tendency to roar was greatly minimized at the Whitley by a sign nailed on the wall just outside the dressing rooms during the reign of the late King Corbett. "We know the house is rotten," read the sign's inscription. "How about your show?"

Emporia will doubtless have a new play house soon. Since the production and presentation of opera in America is confined to the Metropolitan in New York and a few opera houses in the larger cities perhaps the new play house will be designated as a theater.

140. THE DESTRUCTION OF THE WHITLEY OPERA HOUSE BY FIRE

(The Emporia Gazette, June 19, 1913)

The passing of the Whitley Opera House removes one of the town's ancient landmarks. Probably no other building in Emporia--excepting, perhaps, the main wing of the old Normal building--has gathered about it so much of the town's history and holds so many precious memories as the Whitley Opera House. A third of a century it has stood "grand, gloomy and peculiar" as the "substance of things hoped for" in this town. For the Whitley was a three story structure in a two story town. There has been a fond expectation that the town would catch up with it. When it was built in 1881 it was a signal for half a dozen other buildings to rise. "The Emporia Republican

Building"--now owned by James Carter, the Whitley Hotel--known at first as the Coolidge, the state bank building, and a number of others came along with the Whitley Opera House either at the same time or a little before or after. Col. Whitley was the moving spirit of the whole building movement of that day. It is only just to him to say no man in Emporia was a direct cause of the assembling of so much brick and stone and mortar and wood as Col. Whitley. He brought money and enthusiasm to the town, and when his beard was black he was the leading boomer of the town.

.....  
The Whitley has been the scene of many a town festival, and many an occasion of more than passing interest. For years the high school commencement of the town was held there, and men and women who were graduated there in the '80's as budding youths, are amateur grand parents now, with hopes of a professional record. All the home talent performances of theatricals were held there. There the late Judge E. W. Cunningham sang Dick Deadeye while S. B. Riggs was "Captain Porter K. C. B.," in Pinafore. There the first Mrs. Charley Cross rose and shone as a local prima donna, and there in the '90's the "All Star Minstrels" developed Frank Miller--now a proud banker of Ottawa, and Ed Atkinson, a merchant prince of Parsons, as end men. There Howard Thomas in a Knights of Pythias uniform sang in the Chimes of Normandy, and Harry Peach made his debut on a brief but brilliant career as an operatic star.

141. PRESENTATION OF MIDSUMMER NIGHT'S DREAM

(The Emporia Gazette, July 15, 1935)

Apparently most of Emporia's citizens and hundreds of visitors saw the Peter Pan Pageant Association's initial presentation of "Midsummer Night's Dream," the Shakespearean play given by townspeople and students Saturday and Sunday nights under the direction of F. L. Gilson, with George C. Wilson, orchestra leader, both of the Teachers College, assisting. It is a glorious play, since everything and everybody cooperated to make it the highly enjoyable show that it was. The weather made up for all past failings by producing for the occasion two of the most nearly perfect nights of the summer--cool, moon lit and quiet.

Estimates which are thought to be accurate place the attendance of Saturday night at more than 3,000 and for Sunday night at over 5,500. Whatever the number, the amphitheater bowl was covered with seated people for both performances. . . . The stage itself was glorious--those who had read the early writeups of the amphitheater and the stage, with their superlative adjectives and enthusiastic descriptions, were not disappointed. The place was as beautiful as they had been led to expect and the pageant was of a quality befitting the setting.

Emporians, as the play moved on, recognized many quotations which they had forgotten came from Shakespeare. Perhaps the biggest surprise was that which came to couples who had marched to or from the marriage altar to the strains of Mendelssohn's "Wedding March." To find it a part of "Midsummer Night's Dream" was a revelation to most of them.

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#### 142. ROBIN HOOD GIVEN BY THE PETER PAN PAGEANT ASSOCIATION

(The Emporia Gazette, October 20, 1937)

An audience which filled every nook and corner of the Lowther Junior High School auditorium and all but hung from the chandeliers Tuesday night enjoyed an excellent performance, "Robin Hood," presented by the Peter Pan Pageant Association under the direction of D. A. Hirschler. . . .

The production proved entertaining both from the musical viewpoint and from the humorous angle. Some unexpectedly humorous situations developed as when the retund "Friar Tuck" joined in the festival dance and found that his pillow, used to give extra girth, bounced visably with every step. . . .

The two leads, "Robin Hood" and "Lady Marian," were played by Theodore C. Owen and Miss Katherine Doerr, and were exeptionally well done. . . .

Favorite musical numbers in the opera were "Oh Promise Me," sung by Allan-a-Dale; "Brown October Ale," sung by the men's chorus; the "Finker's Song," sung by Robin Hood's band, and "Oh See the Lambkin," by the men's chorus. Costumes were colorful and appropriate with the colorful countryside of "Robin Hood's" day.

#### 143. 161ST FIELD ARTILLERY BAND MUSTERED INTO MILITARY SERVICE

(The Emporia Gazette, June 29, 1937)

The band section of the service battery of the 161st Field Artillery, Kansas National Guard, has been mustered into service and soon Emporia will be thrilling to the blare of trumpets and the roll of drums of a military band.

Twenty-three musicians, with Dale B. Stinson as their commander, were officially recognized as a military band of the 161st Field Artillery Tuesday evening in the armory of the 137th Infantry, Kansas National Guards, in the Whitley Building. Major Sherman L. Kiser, an Artillery officer of Hutchinson, mustered the men into service.

## 144. 161ST FIELD ARTILLERY BAND

(Laura M. French, History of Emporia and Lyon County, Emporia Gazette Print, Emporia, Kansas, 1929)

Much of the time during the past thirty years a municipal band has been maintained, the town providing partially for its support. Sometimes the band has been a regimental organization of the State Militia. Marcellus C. Grady, who came to Emporia in the early nineties, was leader of the Emporia band for years, and probably did more for the advancement of band music than any other one Emporia man. Not only did he manage and teach the regular band, but always he had a "kid" band in training, and he gave much valuable instruction to scores of the boys and young men of the town. As the boys grew up they filled vacancies in the regular band, or, if they left town, they were equipped to join a band wherever they might locate. Since Mr. Grady's death the town band has had various leaders. Every Friday night, from May to October, free band concerts are given in the town's two small parks, alternately, and the large crowds that attend attest their popularity.

The town band has been ready at all times to play on public occasions, and has merited the support given by the town and by private citizens. The Emporia Municipal Band of thirty-seven members, Ora G. Rindom, manager, and Dale Stinson, leader, took first place in Class A competition at the Kansas State Fair in Topeka, 1929. The personnel of this band and the 161st Field Artillery Band are almost identical, and both receive the benefit of Federal and State support, part of which consists of two week's encampment each year, all in addition to the assistance given by the City of Emporia.

## 145. THE FIRST PIPE ORGAN IN EMPORIA

(The Emporia Gazette, October 26, 1922)

The inaugural recital on the new organ at the First Congregational Church last night was enjoyed by a large audience.

.....  
 The first instrument used in the First Congregational Church was a melodeon belonging to Mrs. E. J. Haskell, who came to Emporia with her husband in 1857. She was one of the original charter members of the church and played the instrument, which accompanied the choir. . . . In 1880 the church purchased a small pipe organ from a church in Leavenworth, which was installing a new instrument. This was the first pipe organ in Emporia, and though a small one, was a great improvement over the cabinet organ then in general use.

Rev. Mr. Ingalls had been pastor of the church about a year when members began to talk about buying a larger and better organ. About the year

1886 one was purchased from a firm in Massachusetts named Jonson Brothers. It was manipulated by hand power. Solomon West and Mr. Hayden sat behind the screen and supplied the air to produce the tone until Mrs. J. F. Kenny, who was organist, succeeded in having a water motor installed.

The old instrument was considered a fine organ when it was new and has lasted well for almost forty years. Several celebrated organists have given concert programs on it. Among them was Mr. Archer, of England, Clarence Eddy and Mr. Kreisler of Kansas City. The organ was first heard in concert September 3, 1886. Frank P. Fisk of Kansas City, was the organist who gave the instrumental numbers on that occasion.

146. THE GLEE CLUBS AT THE COLLEGE OF EMPORIA

(The College Life, February 5, 1915)

The Girls Glee Club, of the College of Emporia, did itself proud in its opening concert in Austin Chapel Wednesday night. The chapel was well filled and the girls gave the audience one of the best musical programs of its kind ever given in Emporia.

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147. DEAN HIRSCHLER AND MISS HUSBAND  
LEADERS OF THE GLEE CLUBS AT THE COLLEGE OF EMPORIA

(The College Life, September 24, 1915)

With a Girls Glee Club consisting of eighteen College girls, an accompanist and four substitutes, and a men's club consisting of seventeen men the College is assured of a strong representation from the music department.

.....

In addition to their concert work the clubs will furnish music at the First Presbyterian Church of this city during the entire school year. All the work will be done under the direction of Dean Hirschler and Miss Husband.

148. MR. ADOLPH KRAMER MADE INSTRUMENTAL INSTRUCTOR  
AT THE COLLEGE OF EMPORIA

(The College Life, October 8, 1915)

The latest addition to the College of Emporia faculty is Mr. Adolph Kramer.

Mr. Kramer, aside from being a new faculty member, is organizing the new department for instruction of either beginners or advanced pupils in

orchestra and band instruments.

.....  
In addition to being a very talented violinist and capable orchestra leader Mr. Kramer is an excellent instructor in nearly all the wind and string instruments which makes up an orchestra. . . .

149. THE FIRST BAND OF THE COLLEGE OF EMPORIA

(The College Life, September 23, 1916)

The College is to have a band. At least that is the intention of the sixteen musicians who answered the call of Professor Kramer and met in the gymnasium last Thursday evening. The school has long wanted such an organization and now seems to be in a fair way of having it.  
.....

150. WILLIAM ROLLER MADE INSTRUMENTAL INSTRUCTOR AT THE COLLEGE OF EMPORIA

(The College Life, October 8, 1917)

William Roller of Chicago, who has been secured to succeed Adolph Kramer in the music department, arrived Monday and began work immediately. He has taught violin for several years and has appeared in most of the leading cities of the country in concert.  
.....

151. WILLIAM O. JUST, SUPERVISOR OF INSTRUMENTAL MUSIC

(The Allah Rah, 1926, page 59)

Under the capable leadership of William O. Just, the College orchestra has developed into one of the major musical organizations on the campus this year. Twice during the year they delighted the student body with programs of variety and color. . . .

152. LOUIS A. FINK, NEW INSTRUMENTAL INSTRUCTOR

(The Allah Rah, 1935, page 81)

The C. of E. Symphony Orchestra under the direction of Louis A. Fink has done much toward making this year of music an outstanding one. . . .



153. THE TREBLE CLEF CLUB ORGANIZED

(The Sunflower, 1916, page 123)

The Treble Clef Club was organized by Miss Strouse six years ago, to fill the need of a Girl's Glee Club. The purpose of the club is to study and become familiar with art songs. The girls are chosen from the Music Department according to their qualifications and the needs of the club. Girls who are once members of the Treble Clef are always members and upon their return to school, assume an active part. There are two rehearsals a week and although no credit is given for the work, the girls are seldom absent.

.....

154. THE TREBLE CLEF CLUB ORGANIZED IN 1910

(The Sunflower, 1934, page 84)

Organized in the autumn of 1910 by Miss Catherine Strouse, the Treble Clef Club has been singing under her direction every year since, with the exception of the years 1921-22 and 1930-31 when Miss Strouse was on leave of absence. . . .

155. HISTORY OF THE FIRST BANDS AT THE KANSAS STATE NORMAL SCHOOL

(Laura M. French, History of Emporia and Lyon County, Emporia Gazette, Emporia, Kansas, 1929, pages 219-221)

In 1907 Ora Rindom, then a student at the State Normal School, organized a twelve-piece band which played for the pep rallies, football games, and the usual school activities. In 1911 Marcellus Grady, former director of the Emporia Municipal Band, took charge and continued with this work until 1913 when another student, Albert Weatherly, now director of instrumental work at Tulsa, Oklahoma, continued with the band work until 1915 when Dale Stinson, a student, now director of the Emporia Municipal Band took over the work of Weatherly. In 1916 Mr. Grady again resumed the work with the band and continued with this work until the time of his death. For several years the school was without a band. In 1922 C. W. Janssen was employed to take charge of the band work. In addition to a band and instrumental course was formulated for the purpose of preparing teachers to organize and supervise instrumental work in the city schools. At this time the school purchased a number of instruments and band uniforms. Mr. Janssen continued with the work until the summer of 1925 when Forrest L. Buchtel, the present band and orchestra director, came to Emporia.

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156. MR. ANTHONY GUERRERA MADE BAND DIRECTOR AT THE KANSAS STATE TEACHERS COLLEGE

(The Sunflower, 1931, page 129)

The K. S. T. C. Band of seventy pieces became an immediate "hit." With the townspeople as well as with the students at the football games last fall.

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This year the band has been under the direction of Mr. Anthony Guerrera.

157. MR. GEORGE C. WILSON, INSTRUMENTAL INSTRUCTOR AT THE KANSAS STATE TEACHERS COLLEGE

(The Sunflower, 1932, page 140)

The band under the direction of George C. Wilson, who came to K. S. T. C. at the beginning of the year, played at practically every home football game and basketball game this season.

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The orchestra, which is also directed by Mr. Wilson, played for the production of several Gilson Players dramas.

158. MEN'S GLEE CLUB AT THE KANSAS STATE NORMAL SCHOOL

(Aureas Memories, 1906, page 136)

This men's chorus is comparatively a new organization. Some five years ago a double quartet was organized under the above name. This club consisted of the best voices in school. During the following four years the club did not organize. But at the beginning of the present school year Professor Boyle decided that the number of good male voices in the school warranted reorganization of the Gleemen, with twelve or more members.

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The Gleemen should gain a permanent reputation as a college glee club.

159. THE MADRIGALIANS ORGANIZED

(The Sunflower, 1932, page 141)

The Madrigalians, a group of eleven singers who sing informally sitting around a table have won renown this season which overtops their enviable repu-

tation of last season. . . . The group is coached in rehearsal by Mr. Beach and Miss Thrasher, but sings undirected and unaccompanied.

160. DR. ORVILLE J. BORCHERS, DIRECTOR OF THE MADRIGALIANS

(The Sunflower, 1936, page 83)

The Madrigalians had a very successful year as was evidenced by their many performances. The number in the group was increased from the usual number in order that they might sing motets as well as old English madrigals from which the group receives its name. The purpose of the organization is to present the finest unaccompanied choral literature with a regard for its historical and its artistic value. The group gives its programs seated around a table in the manner of the English singers.

Under the direction of Dr. Orville J. Borchers, Dean of Music the Madrigalians presented various concerts in Emporia.

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161. THE MADRIGALIANS, AN UNIQUE ORGANIZATION

(The Madrigalians, a pamphlet issued by the Emporia State Teachers College)

One of the most unusual a cappella groups in the country, the Madrigalians of Emporia State Teachers College, appear in colorful Elizabethan dress and gather informally around a table to sing the blended melodies of madrigals—just as their predecessors did in the taverns of Shakespeare's time.

The group is recognized as the finest organization of its kind in America and has attracted the attention of European concert managers. Bakalnikoff, director of the Cincinnati Symphony Orchestra, compared their singing to the perfection of a fine string quartet when the group was featured on the stage of the St. Louis Opera House during the Music Educator's National Conference.

Special tests were employed to select the eleven members of the Madrigalians from among the 1700 students at Emporia State Teachers College in order to find voices which would blend perfectly together in the gay and difficult madrigal harmonies. The personnel of the group includes the Homecoming Queen and several prospective music teachers.

The Madrigalians present modern compositions, folk songs, negro spirituals, and unusual sacred numbers in addition to the colorful madrigals. The numbers are presented in an intimate and informal style patterned after that of the old English madrigalians who met in taverns to sing purely for their own pleasure.

162. THE SYMPHONIC CHORUS ORGANIZED

(The Sunflower, 1936, page 88)

A great interest was evidenced by the decided increase in number over that in choruses of previous years. The Chorus program for the year was interesting as well as challenging to the students.

The climax of the choral program for the year was reached with the rendition of the "Elijah" by Mendelssohn during festival week. A concert consisting largely of unaccompanied numbers was given during the music clinic which was held in the fall. The Christmas program was centered around the Chorus.

The judges at the festival as well as the visiting supervisors were extremely favorable in their comments upon the work of the group. The chorus was under the direction of Dr. Orville J. Borchers, Dean of Music. Miss Ruth Moore was accompanist.

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163. THE SYMPHONIC CHOIR A NEW IDEA

(Letter from Dr. Orville J. Borchers to  
Gomer Williams, December 10, 1938)

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The Symphonic Choir idea is largely, I believe, an outgrowth or result of the proficiency in a cappella singing. Assuming that a certain vocal independence has been obtained in a cappella singing, certain of our leading American directors visualize the almost unlimited possibilities and varieties of tone color in expression. The orchestra has become their pattern largely because of its development of variety of tone color in expression, through the works of such composers as Richard Strauss, Richard Wagner, Debussy, Ravel and others. However, as choral conductors, including myself, work toward this end, we find that the voice has still further possibilities of tonal expression which in a sense transcends the orchestra. However, for the time being the work is largely orchestral in pattern and consequently this treatment is called symphonic in character.

The outstanding directors promoting this type of singing are Walter Aschenbrenner, Director of the Chicago Symphonic Choir, and Prof. Dierks of the State University of Ohio. I do not know of any more than three or four such organizations doing outstanding work.

It is wrong to assume that manipulation of tone color is not based upon good vocal procedure and is something entirely removed from regular routine singing. As a matter of fact certain proficiency in vocal control and dynamics must be achieved before the singer is able to control expression of tone color. Any conductor who is not basing the control of tone color up-

on good vocal practice and production naturally is making a mistake and will not be able to achieve good results.

#### 164. THE EMPORIA BAND

(Laura M. French, History of Emporia and Lyon County,  
Emporia Gazette, Emporia, Kansas, 1929, page 219)

The town band has been ready at all times to play on public occasions and has merited the support given by the town and by private citizens. The Emporia Municipal Band of 32 members, Ora G. Rindom, manager, and Dale Stinson, leader, took first place in Class A competition at the Kansas State Fair at Topeka in 1929. The personnel of this band and the One Hundred Sixty-First Field Artillery Band are almost identical and both receive the benefit of Federal and State support; part of which consists of two weeks encampment each year. All in addition to the assistance given by the city of Emporia.