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“The Oldest High School Band in America”:  
The Christian Brothers Band of Memphis, 1872-1947

by

Patrick Joseph Bolton

A Thesis

Submitted in Partial Fulfillment of the

Requirements for the Degree of

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## DEDICATION

To the graduates and participants of the Christian Brothers Band, long may we remain a band of brothers. St. John Baptist De la Salle, pray for us. Live Jesus in our hearts, forever.

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## ABSTRACT

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The purpose of this research is to present a detailed history of the Christian Brothers Band in Memphis, Tennessee from 1872 to 1947, the first seventy-five years of the program. In this research I am also exploring the possibility that the band may be the oldest high school band in America, outliving bands before it and having a continuous existence since its founding (based mainly on its lineage of band directors). Furthermore, the project provides a comprehensive history of the Christian Brothers music programs, including band, choir and orchestra rosters, music awards given throughout the years, works performed by musical groups on and off the campus, and the traditions that were held by the band in its early years.

Additionally, the research explores the questions of why the oldest high school band in America was founded in Memphis, and why it was allowed to prosper in this city. The study investigates bands of other early Christian Brothers Schools in America, high school bands that existed before the Christian Brothers Band in Memphis, the condition of musical life in the city of Memphis (primarily band music), and historical events that molded the band throughout its first seventy-five years.

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## KEY TO ABBREVIATION

B – Band

C - Choir

CBBA – Christian Brothers High School Band Archives, Christian Brothers High School, 5900 Walnut Grove, Memphis.

M – Musician

O - Orchestra

## Chapter 1

### Introduction

It is hard today to imagine an American school without a band. A school band can be seen any time, from the civic parades, football halftime shows, and basketball pep bands, to the concert after concert of developing musicians across the United States. Almost every middle school, high school, college, and university in the United States has not only a marching band, but also a concert band and jazz band. In fact, the tradition of bands today is so strong that few people understand how recent the institution actually is. Even in the 1920s, school bands were few and far between. Similar to the game of American football, the school band reaches only as far back as the mid-nineteenth century.

In the 1800s the band was more of a community institution. Bands were composed of working class young males, who typically learned to play from one another. And even before the great band movement in America, professional bands flourished throughout Europe for centuries.

As the theories behind the educational value and the technique of music instruction developed in America, a few institutions like the choir, orchestra, and band have stood the test of time. Many schools have seen these music organizations come and go, whether it be because of war, disease, poor management, or simple lack of interest. However, one unique organization has survived to witness the continued progress of music education. From the determination of great administrators like Brother Maurelian, and the musical instinct of band masters like Professors Paul Schneider, William Wallace

Saxby, Jr., and Ralph Hale, the Christian Brothers Band of Memphis, Tennessee would harbor the philosophies of these great educators and become the birthplace of a band that has seen the music education world change and prosper since its inception.

My first interaction with the Christian Brothers Band came in 1991 when I walked into the CBHS band room at 5900 Walnut Grove Road in East Memphis, as a freshman. My intentions upon entering the band room were not as virtuous as one may think. I was attempting to avoid Physical Education, the rumor being that band could substitute for this requirement. Ironically, the P.E. requisite would still stand, and instead of obtaining less work, I found myself faced with one of the greatest challenges in my entire life. I had been recruited by my band director, Mike Krepper, as a beginner clarinetist in “the oldest high school band in America.”

After graduation, I became more and more curious about the validity of such a title for the band. In the year 2000 I became the band director at Christian Brothers myself and found some unorganized material concerning the history of the program. I was able to ascertain that Dr. Ralph Hale, the band director at Christian Brothers College/High School from 1947 until 1983, had done some historical research on the program, but I had only enough information to fill a small pamphlet. Ralph Hale carried the band from its second location at 650 East Parkway to the new campus on Walnut Grove to where the high school division of Christian Brothers College was moved and renamed “Christian Brothers High School” to avoid confusion between it and what was soon to be Christian Brothers University. Sometime during Hale’s tenure, the band began to be known as “the oldest high school band in America,” claiming to be the oldest continuous high school level band in the country. Proclamations were even made by

Mayor Wyeth Chandler<sup>1</sup> and Governor Winfield Dunn<sup>2</sup> in 1973 deeming the band the “oldest high school band in America” and that to celebrate the band’s centennial anniversary, April 28, 1973, would be known in Tennessee as “Christian Brothers High School Band Day.”

When the opportunity came to write the history of such an important band in the city of Memphis and the United States, I leaped at the chance to write this thesis in order to explore the possibilities that the band may be the oldest in America and that it had a continuous existence since its founding in 1872. I also wanted to record the history of the program in detail so we could document rosters, awards, works performed, and traditions of the band during the first seventy-five years of the program. Finally, I wanted to find a reason why the Christian Brothers Band was founded so early in Memphis, and discover how the city and the Christian Brothers School of Memphis allowed the band program to take root and blossom.

After my four years of research, I believe much of the success of the program derives from three major sources. First was the extremely supportive Christian Brothers administration, and the value that the institute of the Christian Brothers put on the arts being an important part of a student’s curriculum. Second was the condition of the musical life in the city of Memphis at the end of the nineteenth century, notably becoming home to the first musicians’ union in America. This union brought musicians from far and wide to Memphis, where they received fair wages and made the city their

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<sup>1</sup>Mayor, Proclamation, “Christian Brothers High School Band Day,” (20 April 1973). CBBA.

<sup>2</sup>Governor, Proclamation, “Christian Brothers High School Band Day,” (12 April 1973). CBBA.

home. Finally, I believe much of the success of the Christian Brothers Band comes from the exceptional instruction students received from their music instructors who, for the most part, seemed to take great pride in the direction of the organization.

This led me to my first steps in verifying the possibility that the band could be the oldest in the country. I would need to confirm the lineage of band directors since the band's beginning. However, before I could list the band directors, I would need to extrapolate the reason why Memphis would become home of the Christian Brothers Band, to present evidence that the order of the Christian Brothers was progressive when dealing with music education, and to identify what type of ensembles were considered as bands and discover if there were any high school level bands that were founded before the Christian Brothers Band in Memphis, Tennessee.

Early in the development of European music most mixed ensembles of instrumental musicians were called "bands." The term "band" itself comes from the middle French word *bande*, which simply means "troop." Musically speaking, before the seventeenth century the term "band" covered any combination of instruments employed by kings and nobility, as there was no distinction between bands, orchestras, or the assortment of chamber ensembles we have today.<sup>3</sup> As early as the reign of King Edward I of England, who reigned from 1272 to 1307, we see the term "band" being applied to these early instrumental groups.<sup>4</sup>

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<sup>3</sup> Richard Franko Goldman, *The Concert Band* (New York: Rinehart & Company, Inc., 1946), 18.

<sup>4</sup> Arthur A. Clappé, *The Wind-Band and its Instruments* (Boston: Longwood Press Ltd., 1976), 6.

In the late seventeenth century the first military or infantry bands were formed under the reign of the Louis XIV (1638-1715) of France.<sup>5</sup> These bands accompanied martial activities and consisted mostly of the common reed instruments of the period. Jean-Baptiste Lully (1632-1687), who helped develop the first orchestra for King Louis XIV, presided over the organization of these first military bands and wrote music for them to perform.<sup>6</sup> Coincidentally, the first noted orchestra under Lully's direction, officially termed "Twenty-four Violins of the King" was commonly called the "Grande Bande" or "Large Band."<sup>7</sup>

American professional and school bands typically trace their ancestry back to these bands from France that filled a strict need for the military. From an educational standpoint, no school existed that educated students in the art of musicianship, for these band and orchestra careers were still exclusive for adults only. Furthermore, educational standards in general were very different from the classroom instruction that we receive today in the setting of a high school.

At the same time the military band found its roots in France, St. John Baptist de la Salle was born, in 1651, early in the reign of Louis XIV.<sup>8</sup> He was born in Reims into a wealthy family, the eldest of eleven siblings. John Baptist was only three years old when

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<sup>5</sup> Clappé, *The Wind-Band and its Instruments*, 8.

<sup>6</sup> Frederick Fennell, *Time and the Winds* (Kenosha: G. Leblanc Company, 1954), 7.

<sup>7</sup> R. H. F. Scott, *Jean-Baptiste Lully* (London: Peter Owen, 1973), 37.

<sup>8</sup> Information concerning John Baptist de la Salle comes from Luke Salm, *The Work is Yours: the Life of Saint John Baptist de LaSalle* (Romeoville: Christian Brothers Publications, 1989).

Reims was the scene of the coronation of King Louis XIV, whose reign as the “Sun King” would roughly parallel the life span of John Baptist himself.

As respected members of the upper middle class, the de la Salle family was quite active in the social life of Reims. Music and art were held in great esteem, and there was a well-stocked library in their home. As a child, however, John Baptist seemed to have been bored by the cultural atmosphere in the family mansion. Ironically for the present purposes, music performances in particular were not to the liking of young John Baptist. It is told that on one occasion he ran to his grandmother and asked her to read to him stories from the lives of the saints instead of listening to the music that his father had provided for his guests. As beautiful as this scene may be of the Saint, this story may be a simple legend about the childhood of de la Salle.

As all well-to-do children did, he received his education through private, one-on-one tutoring at home until he reached nine years of age. The de la Salle children learned how to read and spell from Latin text, as was the custom of all major European societies. From then until he was eighteen, he studied at the Collège de Bons-Enfants in Reims. The college was especially intended for those who might be contemplating an ecclesiastical career and the curriculum included Latin, Greek, grammar, and syntax. The program prepared students for the study of philosophy that followed, leading to the degree of Master of Arts. Indeed, as was typical, there was little room for the study of contemporary authors, geography, history, and especially music. Although there was little or no tuition to be paid, the children of the artisans and the poor were excluded from classical education, for they could not even afford the cost of books and school supplies.

John Baptist de la Salle went on to become a priest and later he began schools for the poor boys of Reims. The first school was opened on April 15, 1679. The schools used a classroom teaching method, grouping the boys by age. The schools had a daily classroom schedule, spoke French as the language for instruction instead of Latin, and taught subject matter that would be applicable to the poor boys of Reims. Not only were the schools to teach useful subjects like reading, writing, and mathematics, they were also aimed at developing good Christians. Around Easter in 1680, de la Salle decided to invite the schoolteachers into his home for meals. This would give him a chance to work more closely with the teachers and help them overcome their difficulties. In later years, it was this occasion that marked the foundation of the Institute of the Brothers of the Christian Schools by John Baptist de la Salle.

Soon the teachers would come to live with de la Salle. A uniform schedule was adopted for each hour of the day, both in the house and in the classroom; a Brother's habit was introduced [see figure 1.1], and training schools for teachers were formed.





Figure 1.1. Pierre Leger, Painting of St. John Baptist de la Salle in traditional Brother's habit, [date unknown]. Courtesy CBBA.

De la Salle believed that providing disciplined, competent teachers was a task given to him by God. Good discipline would become one of the outstanding characteristics that would define the Christian Schools. Silence reigned in the classrooms and instruction was given on clean living habits and rules of politeness. Regular attendance was required and penances were graded by the offense, administered with dignity. No distinction was made in the school between those who could afford to pay tuition and those who could not.

In 1694 de la Salle and twelve principal Brothers made the first perpetual vows. Those who took the vow promised to unite themselves to the society of Brothers, to keep together by association, and to stay obedient to the superiors of the society. A Brother superior was elected by the institute so that after the death of the founder, the institute could continue to educate.

On Good Friday, April 7, 1719, John Baptist de la Salle died, but he left behind an congregation with a governing body headed by the Brother Superior, elected by the Brothers. He also left many writings of spiritual reflection and educational strategies. Six years after the Founder's death, the Institute achieved its corporate and legal status in the kingdom of France and its canonical status as a lay institute in the Catholic Church.

Soon after the life of John Baptist de la Salle, national rivalry led to the rapid growth in military bands throughout Europe. In 1762 a sixteen-man band was assembled under the reign of Louis XV.<sup>9</sup> That same year the Royal Artillery Band of England was formed, making it the oldest military band still in existence.<sup>10</sup> Closely following were the Viennese and the Swiss. In 1783, the Duke of York introduced a band of twelve players imported from Germany for the Coldstream Guards. The band was made up of two oboes, four clarinets, two horns, two bassoons, a trumpet and a serpent (an early bass instrument). Trombones and percussion were added some years later, making it one of the earliest of the "modern" military bands.<sup>11</sup>

However, even as we reach into nineteenth-century Europe, music education for the youth in a classroom setting was still very far off. Private tutoring would be the way musicians improved their musical trades, but soon in America there would become opportunity for students to learn how to read and perform music in an organization we know today as a "band."

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<sup>9</sup> Goldman, *The Concert Band*, 33-34.

<sup>10</sup> Fennell, *Time and the Winds*, 20.

<sup>11</sup> Goldman, *The Concert Band*, 34.

Soon after the death of John Baptist de la Salle, colonial music was beginning to be made America. Boston was a vibrant city for early American musicians: here we had our first American concerts and in Boston we found our first American bandmaster. Josiah Flagg (1738-1794) organized many different concerts including the first military band concert in America in 1771 by the British 64<sup>th</sup> Regiment.<sup>12</sup>

Revolution was in the air, along with the sounds of the first military bands in America. These bands were rooted in the British military traditions, and soon two general sorts of military music would be associated with America. The first was the “Band of Music,” which employed professional musicians that were hired by officers to perform at parades and dances. This ensemble usually consisted of oboes, clarinets, horns, and bassoons. The other type of music was called “field music,” consisting of the fife and drum. These field bands played during marching, battles, and for various camp duty calls.<sup>13</sup> By the end of the Revolutionary War, the military bands were here to stay, and in 1783 when America earned its independence, Boston again would be the birthplace of our first truly American band.

The Massachusetts Band was formed in Boston in 1783. In 1812 it was known as “The Green Dragon Band,” and it changed its name again in 1820 to the “Boston Brigade Band.” In 1859 the band came under the direction of Patrick Gilmore (1829-1892), and it would eventually be known as “Gilmore’s Band,” the first great American band and arguably one of the finest bands the world has ever known. Gilmore was a showman and

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<sup>12</sup> *New Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., s.v. “Flagg, Josiah.”

<sup>13</sup> R. F. Goldman, *The Wind Band* (Boston: Allyn and Bacon, Inc, 1962), 35.

a national celebrity who conducted the largest band festivals the world has ever seen, called Peace Jubilees.<sup>14</sup>

The second band on record in America is the United States Marine Band, organized in 1798. The band reportedly presented its first public concert in 1800.<sup>15</sup> Today the Marine Band is the oldest band in America and has performed for every U.S. President except George Washington.<sup>16</sup> The most famous American bandmaster, John Philip Sousa, served as the director of the U.S. Marine Band from 1880 until 1892. Sousa's career probably did more to popularize band music on the educational level than any other factor, and by the end of his life he could be found speaking on the many advantages that a band education had for students and working toward its inclusion into the school curriculum.

By the mid-nineteenth century, bands were becoming more and more popular probably due to the development of the piston valve in the 1830s and 1840s. These valves would be used on all sizes of brass instruments from the cornet to the tuba and expanded the band's instrumentation.<sup>17</sup> These instruments were easier to play and the brass band began to quickly spread throughout America. Newspapers of the day used the term "band" to refer to groups of wind and percussion players numbering around ten or more. The word "orchestra," however, could refer to any number of musical ensembles from

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<sup>14</sup> Ibid.

<sup>15</sup> Margaret Hindle Hazen and Robert M. Hazen, *The Music Men* (Washington D.C.: Smithsonian Institution Press, 1987), xx.

<sup>16</sup> Goldman, *The Wind Band*, 35-36.

<sup>17</sup> for the exception of French horns and trombones.

large philharmonic orchestras, to small dance groups,<sup>18</sup> and jazz bands. In some cases, I also found the term “orchestra” referring to wind bands, so it would seem that the public used this term very generally when referring to music groups. Still, these ensembles remained predominantly for adults, and although some fortunate musicians were able to study overseas or in the North, most of the Southern players were typically self-taught or they learned from one another. Structured instrumental music education in the nineteenth century was very infrequent due to many factors. Most adolescents would have to wait until the twentieth century before band instruction would be available in their school day.

By the end of the eighteenth century, vocal music had edged its way into several public school systems, but it wasn’t until Lowell Mason (1792-1872), established his Boston Academy of Music in 1832 that we see the true birth of our first public music education.<sup>19</sup> When Mason came to Boston, he immediately set out to raise the standard of singing-school teaching, and to improve the quality of church music material and choir singing. On July 4, 1831, in the Park Street Church in Boston, Lowell Mason led a chorus of children in the first public performance of the song “America,” the verses of which had been written earlier in that same year by Rev. Samuel Francis Smith. The following year, after great success as a choirmaster, he organized the Boston Academy of Music for the purpose of giving the art of singing greater scope and influence. The Boston Academy of Music was the first school of music instruction in the United States. The school was open only for fourteen years; but it accomplished work of paramount importance for education,

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<sup>18</sup> Kenneth Kreitner, *Discoursing Sweet Music* (Urbana: University of Illinois Press, 1990), 2-4.

<sup>19</sup> Information on Lowell Mason and the Boston School System is from *New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., s.v. “Mason, Lowell.”

placing music as the first of the expressive subjects to take its place in the curriculum of the public schools.

Music was not taught in the primary grades in an organized way until 1864 under the direction of Luther Whitting Mason. College preparatory or “high school” music was added in 1869 with Julius Eichberg as supervisor, and with the extension of music into all the high schools in 1872, the Boston public school music system had become complete.

Boston’s success stimulated similar effort in other large cities, and by 1886 there were 250 school systems teaching music. However, music in the school system was always regarded as an experiment and primarily was limited to vocal instruction, rarely including bands and orchestras. Instrumental music still had to wait for stability, but vocal music had taken root and in some cases credit was being given for choirs in a new type of educational institution called a “high school.”

By the mid-nineteenth century, young children would enter grammar schools and by adolescence students would begin their “college” education. First came the college preparatory program, which would last until the student was about fifteen years old. At that age the student would enter the collegiate classes and graduate with a bachelor’s degree usually before the age of twenty. Soon these college preparatory programs would evolve into what is today known as “high schools.”<sup>20</sup> By 1860 there were roughly forty schools with this name, and by 1890 there were about six thousand.<sup>21</sup>

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<sup>20</sup> Brother Daniel Susek to Patrick Bolton, “Analysis of the 1884-85 Band,” 6 January 2008. CBBA.

<sup>21</sup> Emil Aaron Holz & Roger E. Jacobi, *Teaching Band Instruments to Beginners* (Englewood Cliffs: Prentice-Hall, Inc., 1966), 2.

By 1900 there were over ten thousand successful professional and amateur bands in America. Band concerts in public gazebos were commonplace along with an increase of parades and concert halls. These concerts drew very large audiences as the most popular form of entertainment in America.<sup>22</sup> The oldest of these civilian bands to be organized in America and to be maintained to the present, without the protection of the military or educational affiliation was the Allentown Band formed in Allentown, Pennsylvania in 1828.<sup>23</sup> The New York Philharmonic Society<sup>24</sup> became the first permanent orchestra in the United States in 1842.<sup>25</sup>

By the end of the century, music had been introduced into many schools, but mainly, as has been noted, vocal instruction. There was little activity in the instrumental field of public or private education and the few school groups that did exist did so largely because of the enthusiasm of a few members of a given community. Although bands were rarely a part of the school curriculum in the nineteenth-century, sporadic attempts to establish school bands were made before the Civil War. In 1821 one of the first school bands in America was founded at West Point. This military band consisted of fourteen

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<sup>22</sup> Goldman, *The Wind Band*, 39.

<sup>23</sup> Ibid.

<sup>24</sup> the third incarnation of the New York Philharmonic

<sup>25</sup> *New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., s.v. "New York Philharmonic."

men: five clarinets, two flutes, two horns, one bassoon, one trumpet, one trombone, one keyed bugle, and one drum.<sup>26</sup>

The Boston Farm and Trades School Band was formed in 1857 and is believed to be the first high school level band established in a school in the United States [see figure 1.2]. The school began in Boston in 1814, but in 1833, because of the city's rapid growth, Thompson's Island, just off the Boston shores, was purchased and made home to the school until its closing in 1975. As a trade school, its academic work concluded in the tenth grade, but in 1956 the decision was made to extend the course of study through the full high school range and the school adopted the name "Thompson Academy."

From the Boston Farm and Trades School Band inception, its band could arguably be deemed "the oldest high school band in America." By 1859, under the direction of John Ripley Morse, founder and band director for almost fifty years, the band had been provided with time for practice and funds for instruments, music, and other equipment. The school was all male and during of the Civil War, several of the band members joined the Union Army along with their band director. The band even became fairly famous when it performed in the great Peace Jubilee with Patrick Gilmore, and in 1957 the band celebrated its hundredth anniversary.<sup>27</sup> In 1975, however, Thompson Academy closed its doors and graduated its last class, becoming "Thompson Island Education Center,"

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<sup>26</sup> James A. Keene, *A History of Music Education in the United States* (Centennial: Glenbridge Publishing Ltd., 2009), 283.

<sup>27</sup> Clifton E. Albee, "First School Band," *Music Educators Journal* 43, no. 5 (1957): 96.



hosting short-term educational trips to supplement Boston Public Schools' curriculum.<sup>28</sup> Soon the band would lose its rank as "the oldest high school band in America," and settle for being simply the "first."



Figure 1.2. Photograph of the Boston Farm and Trade School Band and their director John Ripley Morse [date unknown].<sup>29</sup>

Most bands organized before the Civil War, however, did not have the same success as the Boston Farm and Trade School. These bands were small and usually inadequate in instrumentation, musicianship, and instruction. Numerous "boy bands" were organized in the last quarter of the nineteenth century, often by local town bandsmen. While some of the early bandleaders were fine musicians, many of them knew only their own instruments and received no training or proper instruction. Most students did not learn how to read music and endless repetition and rote learning were often the only methods they had to employ. After the students had learned their basic fingerings,

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<sup>28</sup> Thompson Island, "History," <http://www.thompsonisland.org/english/about/history> (accessed June 24, 2007).

<sup>29</sup> Albee, "First School Band," 96.

their repertoire usually consisted of a set of marches, some waltzes and overtures, and arrangements of popular tunes. Typically they rehearsed in school buildings after school hours without direct school sponsorship, and most of the bands did not have any sort of training classes to perpetuate them year after year, making it difficult for them to function for any prolonged length of time. It was common to see references in high school yearbooks every three or four years to the school's "first band."<sup>30</sup>

True "college" or university bands<sup>31</sup> were also slow to start in the nineteenth century, although they did have a bit of a jump on the high school bands, possibly due to the more financially stable institutions and older student participation. The oldest university band in America is the Notre Dame Band, which played at the first graduation ceremony in 1846.<sup>32</sup> Several universities began to adopt their own bands, but as the case with high schools, many of these organizations were not well structured and bands came and went until the end of the century.

Orchestras, on the other hand, were functioning on a more permanent basis, since orchestral music was considered to be more "educational," and other community elements like lodges, Boy Scout Troops, and private industries offered the band experience to those who sought it. Permanent high school orchestras were organized in

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<sup>30</sup>Joel W. Duskin, "A History of the Christian Brothers High School Band: 1873-1973" (PhD diss. proposal, University of North Texas, 1979), 2-3. CBBA.

<sup>31</sup> The differences between colleges and universities in the United States are many times ill defined. Typically universities are a collection of colleges, however many times the terminology is based around tradition. Both refer to higher education with the decreeing of degrees.

<sup>32</sup> Notre Dame Band, "About." History, <http://www.nd.edu/~ndband/history.html> (accessed January 20, 2008).

Aurora, Illinois in 1878, Wichita, Kansas in 1896, as well as the substantial work of another music educational pioneer in Richmond, Indiana in 1898.<sup>33</sup> Will Earhart (1871-1960) was director of the Richmond High School Orchestra, one of the first in the nation to achieve a symphonic size. Earhart became very active in the National Music Educators National Conference, and many credit Earhart for developing a fundamental basis for modern American public school music education. He believed strongly in the value of musical beauty and advocated teaching music with an emphasis on creating pleasing sounds with student musicians. He also believed that all children had the ability to be musical if properly nurtured. Earhart pioneered the expansion of the high school music program, granting credits to students enrolled in music courses like “A Critical Study of Music,” and ensembles like the high school orchestra.<sup>34</sup>

Truly, it wasn’t until the 1920s that we find bands in virtually every school in the nation. In 1918 the first music supervisor of instrumental music in America, Joe Maddy, was hired in the Rochester Public School System. Maddy wrote “The Universal Teacher,” published in 1922, the first systematic guidebook for the efficient teaching of instrumental music in school classes. Maddy also began the first national summer music camp in 1928, a camp which would eventually be reorganized as the year-round Interlochen Arts Academy.<sup>35</sup> With Maddy’s success and the popularization of

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<sup>33</sup> Duskin, “A History of the Christian Brothers High School Band,” 3-4.

<sup>34</sup> The National Association for Music Education, “History.” Will Earhart, <http://www.menc.org/centennial/presidents/willearthart.html> (accessed January 20, 2008).

<sup>35</sup> Norma Lee Browning, *Joe Maddy of Interlochen* (Chicago: Henry Regnery Company, 1963), inside cover flap.

professional bands like Sousa's in the 1920s, school band programs began to be staples of prosperous campus life throughout the rest of the century.

The music educational pioneers of eighteenth century America like Will Earhart, and John Ripley Morse provided examples of bands and orchestras that were viable educational tools when teaching the disciplines of music. We see that the 1800s began with only a handful of school bands, but soon America would be filled from coast to coast with the sweet music of bands and orchestras from the academic level to the professional. These initial school bands certainly existed because of the enthusiasm and learning of their teachers who saw a great need for the academics of music to be an animate role in the development of fine publicly or privately educated students.

## Chapter 2

### The Christian Brothers' Journey to Memphis

As the role of music education developed in America, the Brothers of the Christian Schools flourished throughout the world. By 1840 there were 341 Brothers' communities throughout the globe with establishments in Europe, South America, and Canada. The 2,340 Christian Brothers were affecting the lives of over 140,000 students and their progressive classroom teaching styles became models for many public school systems.<sup>1</sup> In 1845 the Christian Brothers made their first permanent foundation in the United States at Calvert Hall, in Baltimore, Maryland with three hundred boys. Soon the Brothers began to conduct classes at St. Vincent Church, St. Peter School, and in the German parish, St. Alphonsus, in Baltimore.<sup>2</sup>

One of the first students at St. Alphonsus was George Valim Sheel, who was born in Lancaster, Pennsylvania on April 19, 1842.<sup>3</sup> His father was George Kaspar Sheel and his mother was Catherine Conor. His father's family was from Germany, his mother's from Ireland, and both were Roman Catholic. On August 23 George was baptized by Father Bernard Keenan at St. Mary of the Assumption Church. When he was about ten, he and his parents moved to Baltimore. This move was possibly due to the fact that there

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<sup>1</sup> W. J. Battersby, *History of the Institute of the Brothers of the Christian Schools in the Nineteenth Century (Part Two) 1850-1900* (London: Waldegrave (Publishers) Limited, 1963) 244, diagram end page inset.

<sup>2</sup> Ibid., 96-100.

<sup>3</sup> Information concerning Br. Maurelian's early life (George Valim Sheel) from W. J. Battersby, *Brother Maurelian* (Winona: St. Mary's College Press, 1968), 1-14.

was no Catholic school in Lancaster. Baltimore was filled with Catholic schools, of which four were operated by the Brothers of the Christian Schools.

In Baltimore, George attended St. Alphonsus for about three years, and in March of 1855 he left for the parliamentary capital of Canada, Montreal. Incredible as it may seem to today's standards, George Sheel was not quite yet thirteen when he decided to become a Christian Brother in the tradition of John Baptist de la Salle. He arrived at the novitiate in Montreal that year and after only four months as a postulant, he took the traditional habit of the Christian Brother on July 2, 1855. As was the custom at the time, he received his religious name and discarded his family name, becoming known henceforth as "Brother Maurelian."

Br. Maurelian left Montreal on August 10, 1856 for his first teaching assignment, at St. Michael's School at 1438 N. Second Street in Philadelphia. There he assisting with the younger boys of the school. In February of 1857 he left for his second assignment at the parochial school of St. James located on Jay Street in Brooklyn, New York. Here he taught the fourth and third classes. In the fourth he had eighty students and in the third ninety-six. Along with his regular teaching assignments, he had to prepare the boys to sing in public entertainments and keep thirty-six violins tuned for the students playing in the orchestra. Through the continued history of the Christian Brothers in America, we find small bands and orchestras being commonplace in the Brothers' schools where adequate funding and music teachers were found.

St. James, founded in 1851, had an orchestra very early on, and by 1865 there was evidence that they had a band. The St. James Band prepared a special program for the funeral services held for President Lincoln and was evaluated favorably by *The New York*

*Herald* for its appearance and the quality of the musical selections rendered. In 1927 a symphonic orchestra replaced the band,<sup>4</sup> and in 1903 the school was incorporated as St. James' Academy. In 1907 a new school was erected and in 1933 the school was closed and the Brothers and students were moved to Bishop Loughlin Memorial High School on Clermont Ave. in Brooklyn.<sup>5</sup>

After three years of service in New York, Br. Maurelian was assigned to New Orleans, where at this time there were five schools. By 1860 the Brothers of the Christian Schools had vastly expanded to 888 Brothers' communities serving 316,500 students. The Brothers themselves had more than doubled in number to 1,670 since 1840 and had schools in Europe, Africa, the Near East, and China.<sup>6</sup> New Orleans still was considered a dangerous assignment for a young Brother after suffering great losses in 1853 to yellow fever.<sup>7</sup> After the devastating loss of all the Brothers but one from St. Mary's School, the Brothers found it extremely difficult to make ends meet; however, the free school was to be maintained in New Orleans. Another building was erected on Foucher Street near Julia and in 1858 the school became St. Mary's Academy.

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<sup>4</sup> Br. Arsenius Cassian, "Bishop Loughlin Memorial High School," Report. Located in the Bishop Laughlin Memorial High School Archives, 357 Clermont, Brooklyn, NY.

<sup>5</sup> Br. Angelus Gabriel, F.S.C., *The Christian Brothers in the United States: 1848-1948: A Century of Catholic Education* (New York: The Declan X. McMallen Company, Inc., 1948), 152.

<sup>6</sup> Battersby, *The History of the Institute of the Christian Schools In the Nineteenth Century*, diagram end page inset.

<sup>7</sup> Information concerning Br. Maurelian in New Orleans was taken from W. J. Battersby, *Brother Maurelian*, 14-17.

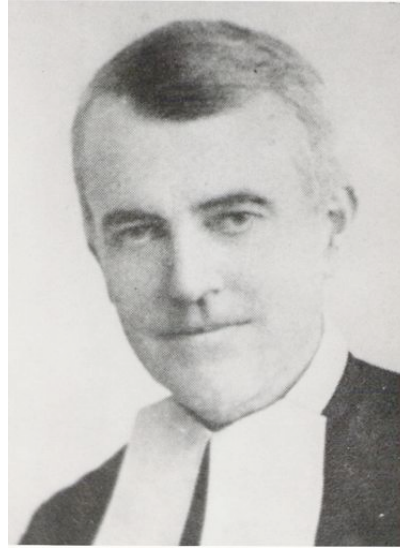


Figure 2.1. Photograph of Brother Maurelian (George Valin Sheel) [date unknown]. Courtesy CBBA.

Br. Maurelian [see figure 2.1], however, was sent to St. Vincent Academy on Napoleon Avenue in New Orleans. On the first day of school Maurelian contracted dengue fever or “break-bone fever,” which was painful, but not life-threatening. He taught at St. Vincent for two years, until 1862, when complications arose from the Civil War. Typically the Confederates were no trouble to the Brothers in spite of difficulties from other schools in the south. After the surrender of New Orleans in 1862, however, the Brothers were all drafted into the invading army. Only after an appeal to General Butler, military commander of the Union forces, were the Brothers released from this duty.

The school of St. Mary had become an issue to the Brothers as well. After the long blockade designed to starve the population of New Orleans, the demographics of the neighborhood had changed, and the buildings and grounds were insufficient for the school to grow. To remedy this situation, the Christian Brothers purchased a large hotel at



Pass Christian, Mississippi, and the one hundred boarding students transferred to Pass Christian on May 1, 1866. Br. Maurelian was assigned as the Vice-President of the school under Br. Isaiah.<sup>8</sup> The school had 130 students when it opened that fall at the new location.

The College at Pass Christian (Christi-anne) was in a beautiful location, and the facilities far surpassed those of St. Mary's Academy. Not only did the campus look beautiful, it also looked very expensive. From Br. Isaiah's original notes from 1865, he paid \$20,000 for the hotel, \$600 for an Organ Melodeon, and \$3,000 for a clock from France on a bell tower above the main College building. The faculty was quite international, with Brothers from Ireland and French-speaking Canada. They brought a European attitude toward education, coupled with American practicality. This learning combination was apparent when we look back at the orations delivered at graduation and many other student activities including a college band. There are many accounts of the surprise people had at the talents of the Pass Christian Band led by Professor Leonhardt Bayersdorffer. The school opened with very high expectations from everyone concerned with the project, and the editor of the *New Orleans Times* wrote this after taking a tour of the new campus in 1867:

Music. Professor Bayersdorffer, the impresario of the college, requires several rooms for his instruction in the divine art. One department is devoted to singing by note, a most useful study in which the pupils are very proficient. Two adjoining rooms are used for practicing. Here lessons are given on the violin, flute, piano, and brass instruments. A third is for the band. The college owns twenty-four superb instruments at a cost of over twelve hundred dollars....it may

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<sup>8</sup> Information pertaining to the Christian Brothers College at Pass Christian from Justin Lucian F.S.C., *Pass Christian College 1866-1975* (Winona: St. Mary's Press, 2000).

be said parenthetically that Brother Isaiah was the first to introduce brass bands in colleges, and his wise course has been almost universally followed.<sup>9</sup>

Chapel. This is presided over by Rev. Pont, the parish priest, and though by no means gaudily decorated, is exceedingly neat. It is provided with an excellent organ, of very fine tone, and in every respect resembles other chapels.<sup>10</sup>

The drugs are prepared by Br. Maurelian, who among his many accomplishments, possesses a thorough knowledge of the apothecary's art.<sup>11</sup>

The Band. Professor Bayersdorffer and the young gentlemen under his control, with a kindness we cannot fully appreciate, had assembled on the gallery immediately in front of the parlor and regaled us with music which we never dreamed of hearing outside of the limits of a large city. Their instruction has evidently been more thorough, and the spirit (that) seemed to enter into the study was nearly as pleasing as the music. Throughout several difficult pieces the harmony reached a perfection that no one without ocular demonstration could believe boys capable of.<sup>12</sup>

On July, 2<sup>nd</sup>, 1867 the *New Orleans Times* had this to say about the ever-popular Brass Band: "The editor of the Times tenders his special acknowledgment to the brass band of Pass Christian College for a spirited and enlivening serenade at the Pass Saturday night, June 29. Members are all young gentlemen connected with the college. Long may they remain 'a band of Brothers.'"<sup>13</sup> This famous quote: "...we few, we happy few, we band of brothers,"<sup>14</sup> is a quote best known by "Brothers Boys" from King Henry V's

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<sup>9</sup> Ibid., 40-42.

<sup>10</sup> Ibid., 40.

<sup>11</sup> Ibid., 40.

<sup>12</sup> Ibid., 44.

<sup>13</sup> Ibid., 44-45.

<sup>14</sup> William Aldis Wright, ed., *The Complete Works of William Shakespeare* (Garden City: Garden City Books, 1936), 581.

famous rallying speech to his troops at the 1415 battle of Agincourt, and it has become a slogan for Christian Brothers bands and acting troupes throughout the country.<sup>15</sup>

The college hired Professor Bayersdorffer as band director in 1867 along with a Professor Rodolpho Sipp as a piano instructor. They apparently were German and probably adopted the name “Professor” as most professional German music teachers did in the eighteenth century. We don’t know much about the two professors, except that Professor Sipp was born in 1838, but we do know that bands in New Orleans were very common and Br. Maurelian and the other Christian Brothers of New Orleans were probably well exposed to the appealing sounds of the band. New Orleans was very ethnically diverse and residents enjoyed a great variety of musical entertainment in the nineteenth century. Like other Americans, they were treated to concerts of traveling professional bands as well as lively circus, minstrel, and medicine show bands. French opera was extremely popular and there was a longstanding French parade music tradition that included funeral processions. These funeral processions would add to the beginnings of the first dialect of jazz in America, “Dixieland.” After the emancipation of the slaves, New Orleans had all the ingredients for a musical culture and the deprivations of the war left audiences with a growing appetite for band music.<sup>16</sup>

One famous conductor to feed this appetite was Patrick Gilmore. While he was occupied with military band matters in New Orleans, Gilmore conceived the first of the enormous band festivals that made him a national celebrity. On March 4, 1864 Gilmore

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<sup>15</sup> David Cook, email message, October 25, 2009.

<sup>16</sup> D. Bell, *New Orleans Brass Bands* (Amawalk: Golden Owl Publishing Company). unkown date.

assembled the Grand National Band consisting of five hundred army bandsmen, with additional drum and bugle players. On top of this enormous band he also organized a chorus of five thousand school children. The event took place in Lafayette Square in the heart of New Orleans and the program consisted of patriotic tunes ending with *Hail, Columbia*. For the finale, Gilmore added a thirty-six-cannon salute that was fired by electric buttons from the podium.<sup>17</sup> This was Patrick Gilmore's first taste of spectacular effects during his concerts. His next large culmination of musicians was of national interest. It was a concert held in Boston in 1869 called the "National Peace Jubilee."<sup>18</sup>

It is possible that Br. Maurelian was witness to the first of Gilmore's mammoth concerts in New Orleans. Without doubt Maurelian was aware of the rising popularity of bands, and either he or Br. Isaiah saw to it that a band was started at the very progressive Pass Christian College. It would seem that Br. Maurelian, with his orchestral experience at St. James and with the newly formed College Band at Pass Christian, was convinced that music was an integral part of the school curriculum and enhanced the public image of the school.<sup>19</sup> In July of 1868 the band numbered twenty members and it was noted that extra charges not included in the payments for the college were for music lessons on any instrument. At the end of the semester, students would be publicly tested on the materials that they had learned that marking period.

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<sup>17</sup> F. G. Goldman, *The Wind Band* (Boston: Allyn and Bacon, Inc., 1962), 50.

<sup>18</sup> Information on the National Peace Jubilee comes from P. S. Gilmore, *History of the National Peace Jubilee and Great Musical Festival* (New York: P. S. Gilmore, 1871).

<sup>19</sup> Brother Daniel Susek, personal letter: *Brother Maurelian and music in schools*, January 18, 2008. CBBA.

The commencement exercises were truly a spectacle for audiences of the Pass Christian community. These exercises, which were typical of the period, usually included music, aural exams, performances, orations or speeches, and arguments; typically they lasted several days. A performance of the band is recorded at the first public examination exercises on July 19, 1870. The exercises began at 9 o'clock with the band overture, followed by the Preparatory, Reading, Declamation, Sacred History, and Arithmetic Exams. Then there was a band number before a break. Professor Sipp played several piano works and instrumental duets and trios of flute, violin, and piano were interlaced between orations.

The first annual commencement was held on Friday, June 22, 1870 at 7 p.m. after three days of public examinations. The band began with an overture, followed by an oration. V. Duffel and H. Mentz were joined by Professor Bayersdorffer as they ended the commencement program with the *Thunder and Lightning Polka*, and student Balery Duffel played the piano selection written by Professor Sipp named *College Bells* [see figure 1.2]. This piano work was published in 1869 by Louis Grunewald of New Orleans and it was dedicated to Br. Isaiah, "The President of Christian Brothers College at Pass Christian." The two music professors were already a great success on the campus. It was noted that Professor Bayersdorffer had prepared enough songs for the band to play several pieces and Professor Sipp was able to improvise upon many airs furnished by the ladies among the audience during the formal public examinations.

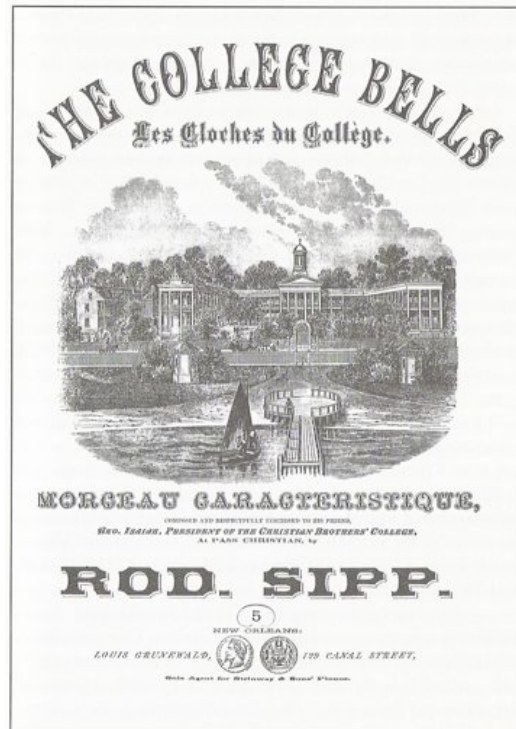


Figure 2.2. Rudolpho Sipp, *The College Bells: Les Cloches du Collège*. In the center of the published work is a drawing of the Pass-Christian College [1869].<sup>20</sup>

A parade worth mentioning took place on the feast of Corpus Christi. The whole town of Pass Christian congregated at Front Street, which is now known as “Scenic Drive,” to watch or participate in the procession. They walked from the church to the College under triumphal arches hung with garlands of flowers. “Dressed in fine uniforms were the cornetists of the College Brass Band, who accompanied the banner carriers as they sounded the grand chorus of *Lauda Zion*. The melodies were in cadence with the

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<sup>20</sup> Rudolpho Sipp, *The College Bells: Les Cloches du Collège* (New Orleans: Louis Grunewald, 1869). CBBA.

hovering seagulls and the murmuring waves rolling along the beaches. The procession ended in the College chapel with the boys and Brothers singing hymns.”<sup>21</sup>

Just as the Brothers’ school seemed to truly blossom at Pass Christian, yellow fever struck again in 1867. Thirteen Brothers were taken by the plague at the college along with five others in the city of New Orleans. Ten Brothers died within a six-week period. From 1853 to 1874, thirty-three Christian Brothers had died in the South due to the disease. Br. Maurelian also caught yellow fever but survived, losing his voice completely for three weeks. The popular explanation at the time for what happened to the school at Pass Christian was that the yellow fever epidemic wiped out the Christian Brothers and an economic depression followed the Civil War; however, this was not entirely the case. The Catholic population in America was on the rise, and a demand for a good Catholic education was clear.

Maurelian wrote in his diary, “One of the most crucial periods of my life was that of September, 1867 to February, 1868, when we lost eleven Brothers to yellow fever.”<sup>22</sup> Maurelian felt that the disease would spread rapidly among the boarding students and the Christian Brothers, and although Br. Isaiah objected, classes were canceled. Br. Isaiah then left the college, apparently to gather funds for creditors, told the community that he would be back in six weeks, but he never returned. Br. Isaiah may have been a good teacher, but his accounting skill left something to be desired. He also was apparently quite a big spender: he had borrowed over two thousand dollars that was never paid back to the banker when he left in 1871. He never reimbursed the money for which many

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<sup>21</sup> Lucian, *Pass Christian College*, 85.

<sup>22</sup> Lucian, *Pass Christian College*, 92.

people generously mortgaged their property for additional school funds. He lied about the mortgages, and his banker referred to him as “a damn thief.” Br. Isaiah fled the scene and then withdrew completely from the Institute of the Brothers of the Christian Schools to begin studies for the priesthood.

Br. Maurelian was left to pay off creditors and make ends meet toward the end of his days at Pass Christian. Christian Brothers College at Pass Christian had a short, but glorious, career as a much-loved institution, bringing good to the community, until yellow fever, economic depression, mismanaged funds, and lack of students and teachers forced its closure in 1875.

In 1871, the bishop of Nashville, Patrick Augustus Feehan, went to every church in Memphis to raise money so that the Christian Brothers would invest in a school for the city. And in 1871 the Memphis Female College at 612 Adams Avenue was purchased to house the school.<sup>23</sup> The Rev. Cornelius G. McPherson, a Presbyterian minister, constructed the building in 1854 for \$20,500. At the time the property was considered far removed from the City of Memphis. The Rev. McPherson operated the Female College until May of 1871, when his advanced age made it necessary to close the college and sell the property. The property was purchased by a Rev. William H. Mitchell of Florence, Alabama, and then sold to the Christian Brothers on November 17, 1871 [see figure 2.3].<sup>24</sup> The Provincial, Brother Edward, sent for the twenty-nine-year-old Br. Maurelian

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<sup>23</sup> Battersby, *Brother Maurelian*, 25.

<sup>24</sup> W. J. Battersby, *The Christian Brothers in Memphis: A Chronicle of One Hundred Years: 1871-1971* (Memphis: Christian Brothers College, 1971), 3.



at Pass Christian to entrust him with the task of organizing the new establishment as principal, and Br. Luperius (Thomas Bray) was assigned the vice-principal position.<sup>25</sup>



Figure 2.3. Photograph of the Christian Brothers College Campus at 612 Adams Street [date unknown]. Courtesy CBBA.

This task appeared to be very difficult. First, the financial situation was very serious. The price of the school property was high, and the interest alone amounted to \$2,400 a year. Second, the large building had to be furnished, and finally there was the recruitment of students for the new school. This undertaking seemed impossible, and Br. Maurelian begged the Provincial not to impose on him such an embarrassing undertaking.

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<sup>25</sup> Brother Hubert Gerard, F.S.C., ed., *Mississippi Vista: The Brothers of the Christian Schools in the Mid-West 1849-1949* (Winona: Saint Mary's College Press, 1948), 198-200.

After a bit of debate, Br. Edward evidently got his wish, and the Brothers' school in Memphis was opened.<sup>26</sup>

As early as 1864, the Civil War was drawing to a close, an application for a Christian Brothers school of higher education had been made by the people of Memphis, and in September of 1865 a plot of land had been purchased on Wellington Avenue. A member of the Christian Brothers order even visited the land in 1867; however, due to yellow fever and the lack of capable Brothers to be assigned to Memphis, the institute was unable to fulfill the request and the property was sold. Memphis was certainly in need of the Brothers' school, and when Br. Maurelian arrived in October of 1871,<sup>27</sup> the Memphis community, at a population of 40,000, was in a state of growth.<sup>28</sup>

The city of Memphis at the time of Maurelian's arrival was a city full of culture and art. Memphis was a bustling music town before the Civil War, and music education was alive in the city. Boniface Handwerker, who came to the United States with his wife in 1834, was the music instructor at St. Agnes Female Academy.<sup>29</sup> This Catholic academy, under the direction of six Dominican nuns, was founded in 1851 and offered private instruction in piano and voice in addition to an academic curriculum. Boniface Handwerker was also the first organist at Irish-founded St. Peter's Catholic Church, the first Catholic Church in Memphis, at Third Street and Adams. The church was founded in

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<sup>26</sup> Battersby, *Brother Maurelian*, 25-27.

<sup>27</sup> Gerard, *Mississippi Vista*, 198.

<sup>28</sup> Tim Sharp, *Memphis Music: Before the Blues* (USA: Arcadia Publishing, 2007), 57.

<sup>29</sup> *Ibid.*, 52.

1840 and by the 1860s had the finest pipe organ of the day, which attracted large crowds to the church.

In 1846 Philip Flavio, the first organist at Calvary Episcopal Church,<sup>30</sup> opened the first music store in Memphis, and there were many popular musical acts performing in Memphis, such as the African-American pianist, Blind Tom. Touring groups like the Germania Orchestra and Theodore Thomas's Orchestra brought the people of Memphis a first class orchestra playing only the finest orchestral literature.<sup>31</sup> By 1850 the population of Memphis was over 8,800 and the city heard its first brass bands. Most of these bands were led by Germans and they typically played traditional German literature. The earliest brass band in the city was The Memphis Brass Band, formed in 1850, and in 1861 the first attempt to create an orchestra was made by "Signor" Carlo Patti at the New Memphis Theatre.<sup>32</sup> In 1858 the city celebrated its first festival on May 24, called "Mai Feste" or "May Celebration." The event welcomed the arrival of summer and was similar to the festivals of old Europe. It began with a large parade led by brass bands under the direction of Professor John George Handwerker, son of Boniface Handwerker.<sup>33</sup>

In 1860 the first school of music in Memphis was started by Clara Conway (1844-1904). She was born in New Orleans and moved to Memphis in 1846. The Clara Conway Institute was a college preparatory program for young women and offered courses in

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<sup>30</sup> Ellen Davies-Rodgers, *The Great Book, Calvary Protestant Episcopal Church 1832-1972* (Memphis: The Plantation Press, 1973), 430.

<sup>31</sup> Sharp, *Memphis Music*, 15, 53.

<sup>32</sup> *Ibid.*, 16.

<sup>33</sup> *Ibid.*, 34.

voice, piano, theory, and public speaking.<sup>34</sup> In 1861 the St. Catharine of Kentucky Dominican sisters took over a property on Adams near Saint Peter's Church and opened a school for girls named "La Sallette Academy." Students at La Sallette were trained in the regular subjects as well as in painting, art, and music, and offered lessons on piano, voice, and violin.<sup>35</sup>

The "Dean of Memphis Musicians" at the time was German-born Christopher Philip Winkler (1824-1913), who remains the most prolific published composer in the history of Memphis with nearly one thousand publications printed in his lifetime. Philip Winkler received his musical training in Germany at the Royal Conservatory of Munich and started teaching music at the Female College in Memphis, later known as "St. Mary's Episcopal." He remained at that position until after the Civil War. German teachers like Winkler carried the title "Professor" and were numerous in many American cities like Memphis. Winkler's early works include *Reflections of Memphis* in 1854 for piano. In 1866 he began his long tenure as the organist and choir director at St. Peter's Catholic Church, occupying this position until his retirement in 1901.<sup>36</sup>

Just down the street from St. Peter's Church, not a mile to the east, the property owned by the Christian Brothers was now under the direction of Br. Maurelian. While affairs were getting settled, the Dominican Fathers of St. Peters gave the Brothers

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<sup>34</sup> Ibid., 37.

<sup>35</sup> Brother Joel William McGraw, FSC, Reverend Milton J. Guthrie, and Mrs. Josephine King, *Between the Rivers* (Memphis: Catholic Diocese of Memphis, 1996), 257.

<sup>36</sup> Sharp, *Memphis Music*, 20-22, 48, 77-78.

generous hospitality, but before the school was opened another great tragedy occurred in the Institute of the Christian Brothers.<sup>37</sup>

The Great Fire in Chicago had destroyed several of the Brothers' schools, leaving numerous Brothers without schools to operate. Br. Anthony of Rome Walsh, then a young member of the academy community, was witness to the fire at Van Buren Street in Chicago. He wrote this in his diary:

Saturday, Oct. 7, 1871: there was a great fire, the largest in Chicago up to that time. The next day we little dreamed of the catastrophe that was hanging over us. On that memorable evening at recreation time we were sitting in the Band Room listening to Brother Director reading the account of Saturday's fire, not thinking that before the close of that night we ourselves would be obliged to abandon our house and run to the lake shore, carrying with us as many things as we could save. The fire commenced about 9:30 p.m. It then spread a good distance on the West Side, burning St. Paul's Church. Towards midnight it crossed into the south division. At first we apprehended no danger, but when we saw the Armory and later still the Pacific Hotel in flames we thought it time to move. The fire burned dreadfully fast. The strong wind, helped on by the lack of water (the water works having been destroyed), soon did its terrible work. Nearly 30,000 people have been burned out, seven Catholic churches destroyed, the Bishop's residence, our academy, all the hotels, railroad depots, etc. The like has not been seen in the nineteenth century since Moscow

Sunday, Oct. 8, 1871: Last day in 99 Van Buren St. Last night.<sup>38</sup>

Here we have yet another piece of evidence that bands were becoming more of a norm in the Christian Brothers schools throughout the United States. There were Christian Brothers Bands from Chicago to New Orleans, and there was even a Christian Brothers Band in the town of St. Joseph, Missouri. As a boarding school, the college in Missouri drew pupils from a number of nearby states and even some from Mexico. In

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<sup>37</sup> Battersby, *Brother Maurelian*, 27.

<sup>38</sup> Brother Anthony of Rome diary, 7 and 8 October 1871. CBBA.

1870, a brass band was established to the great satisfaction of parents and pupils, but we lose record of the band by the twentieth century.<sup>39</sup>

Another early Christian Brothers' Band was in St. Louis. By the time the Brothers established a school in Memphis in 1871, the Christian Brothers were teaching in seventeen institutions in St. Louis, one of these being named Christian Brothers College.<sup>40</sup> The music organizations of this College were the band, orchestra, choral club, and the banjo and mandolin club. The band was the most prominent, taking part in all holiday programs, commencements, and parades. The first conductor of the "Band Union," as it was called, was Dr. Frank Gecks, Sr. The band was organized in 1875 with a personnel of twenty-six. Their uniforms consisted of a dark suit, dark blue sash, white shirt, black tie, and a military cap.

By 1878 the Band Union had increased to fifty-six, but it was having a little trouble. Apparently a restless spirit was seizing some of the musicians. "There was much talking during rehearsal, and when, on occasion, the band would stop because of some mistake, the wilder element would keep on blowing." One patron of the St. Louis College, Mr. Chamberlain, offered a stuffed club to the Band Marshal to maintain order, however the Band Union rejected the offer as a degradation of dignity.<sup>41</sup>

As we definitely see a trend that the Brothers were teachers of the fine arts, there is no telling how many bands existed under their jurisdiction due to the lack of printed support or consistent record keeping when dealing with these first bands and orchestras.

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<sup>39</sup> Gerard, *Mississippi Vista*, 169.

<sup>40</sup> Ibid., 101-102.

<sup>41</sup> Ibid., 113-115.

After the great fire of Chicago of 1871, Brothers Luperius, Clement Bernward, and Anthony of Rome were immediately directed from Chicago to Memphis to constitute Brother Maurelian's community. In spite of such great tragedies in New Orleans and Chicago, the Christian Brothers College in Memphis was dedicated on November 19, 1871. A procession was formed at St. Peter's Church and made its way down the street to 612 Adams. Adams Avenue had become quite the distinguished neighborhood with beautiful mansions, churches, and now Christian Brothers College. The procession began at three o'clock on Sunday and was headed by a band that made its way up Adams Avenue. A great crowd assembled in the neighborhood of the College, and after the dedication ceremony, which was performed by Reverend Stephen Byrne, O.P., pastor of St. Peter's, the building was inspected. Classes began the following day, November 20, at Christian Brothers College in Memphis, Tennessee, with twenty-six students enrolled.<sup>42</sup>

Br. Maurelian mentions that some of the students, who were between the ages of sixteen and eighteen, had studied the Latin classics and a fair share of literature and mathematics. On the whole, they were a good class of students, polite and docile. By the end of the first academic year there were eighty-seven students registered. Although the Brothers felt that the school was fulfilling the needs and gratifying the hopes of their supporters, the College was in an awkward financial position. The city supporters hosted many fundraisers, including a parade and Grand Union Picnic on June 4, 1872.<sup>43</sup> A

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<sup>42</sup> Battersby, *The Christian Brothers in Memphis*, 4.

<sup>43</sup> *Ibid.*, 4.

procession formed with the St. Peter's Sodality Silver Band, students of Christian Brothers College, Sodality of the Knights of St. Patrick, Arnold's Old Memphis Brass Band, and many others that processed from Main street out Adams to Second, then up Second to Overton, from Overton to Main, and down Beale.<sup>44</sup> *The Memphis Appeal* from June 5, 1872, reads, "There were two bands, the Sodality band at the right, and Arnold's musical combination on the left of the line. The children of the schools marched in bright and sparkling array." At the picnic, there were numerous speeches about the state of education and the history of the Christian Brothers. The picnic was said to be the "Greatest Picnic Yet," and the crowd stayed at the park until nine p.m.<sup>45</sup> The result was that the College obtained \$1,816.<sup>46</sup> This was a help, but it did not solve the problem. Fortunately the enrollment of students increased to 147 in September of 1872 along with an increase to twelve Brothers.<sup>47</sup>

One of the bands participating in the parade was led by Prof. Herman Frank Arnold. Arnold's Old Memphis Brass Band was a prominent band in the late nineteenth century in Memphis. He was a great musician who is credited with being the first to set down the score of *Dixie*, and his band played the work at the inauguration of Jefferson

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<sup>44</sup> First Grand Picnic of the Christian Brothers' College, *The Memphis Daily Appeal*, June 3, 1872.

<sup>45</sup> The Picnic, *The Memphis Daily Appeal*, June 5, 1872.

<sup>46</sup> Battersby, *The Christian Brothers in Memphis*, 4.

<sup>47</sup> *Ibid.*, 4.



Davis at Montgomery, Alabama, in 1861.<sup>48</sup> Arnold came to the United States from Prussia in 1854 at the age of fifteen and was introduced to Dan Emmett, fellow musician, in Montgomery. Emmett was asked to compose a piece of music for the Confederate inauguration, and he played the tune that came to be known as *Dixie*. Upon hearing the song, Jefferson Davis told Arnold he wanted to make *Dixie* the South's official anthem. Since Emmett could not write music, the melody was played several times to Arnold, who copied it on the wall of a Montgomery theater.<sup>49</sup> It is probable that at the Grand Union Picnic of 1872, the strains of *Dixie* were heard.

From the beginning, Christian Brothers College offered a commercial college course and a classical course. The classical courses were soon to be known as the collegiate program and had four levels: the first being fourth class (freshman), followed by third class (sophomore), second class (junior), and finally first class (senior). Students would then graduate with a Bachelor's degree between the ages of seventeen and twenty. The college also offered a Preparatory Program starting with a primary class then followed by a third, second, and then first preparatory class, and finally an intermediate class. Students in the preparatory program were usually between the ages of nine and thirteen. Student ages did not align themselves with each class, as was the custom of nineteenth-century college curriculum. As the American higher education system changed at the turn of the 1900s, the preparatory program would become the basis of

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<sup>48</sup> "Listen to the Band," *Commercial Appeal*, June 25, 1939.

<sup>49</sup> Sharp, *Memphis Music*, 41.

modern high schools, and as high school programs became mandatory, the age of the students changed to what we know today.<sup>50</sup>

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<sup>50</sup> Brother Daniel Susek to Patrick Bolton, “Analysis of the 1884-85 Band,” 6 January 2008. CBBA.

## Chapter 3

### The Direction of Br. Maurelian (1872-1882)

Many significant cultural events kicked off the year of 1872 with promise, and it proved to be a very engaging year for Memphians and Memphis musicians. On February 2, the city celebrated the presence of the Grand Duke Alexis, son of the reigning Tsar of Russia. The Duke was accompanied by a large cavalcade, which included General George Custer.<sup>1</sup> An eleven-course meal was prepared in his honor, and a ball was held for four hundred couples that danced to Prof. John George Handwerker's fifteen-piece orchestra. On February 13, over twenty thousand people attended the first Mardi Gras celebration in Memphis. The event incorporated parades, brass bands, floats, and balls that included the best music the city had to offer, and famous artists like Blind Tom, the Thomas Orchestra, and Carlo Patti's Orchestra.<sup>2</sup>

The year 1872 also saw the birth of another music retail store started by Emile Frederick Augustus Witzmann (1841-1914), which sold music and pianos. German-born Emile Witzmann attended school in Paris, receiving honors at his graduation. He taught music and language in Paris and then moved to Spain, England, and finally Memphis in 1866. His first job in Memphis was teaching music and languages at the Armour Institute for Women and the Memphis Female Seminary. He began the practice of purchasing used pianos and renting them to his students. This eventually led to his piano business

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<sup>1</sup> W. J. Battersby, *The Christian Brothers in Memphis: A Chronicle of One Hundred Years; 1871-1971* (Memphis: Christian Brothers College, 1971), 8.

<sup>2</sup> Tim Sharp, *Memphis Music: Before the Blues* (Charleston: Arcadia Publishing, 2007), 51-52.

with partner Henry Seyfert, a fellow music teacher at the Female Seminary. The store was located in the Adams Building on 221 Second Street.<sup>3</sup>

Four African-American residents of Memphis who joined the original Fisk Jubilee Singers in Nashville were called to perform at Patrick Gilmore's "World Peace Jubilee" in Boston that ran from June 17 to June 27, 1872.<sup>4</sup> This grand event offered, just as Gilmore had promised, twice as much of everything as the National Peace Jubilee of 1869. Gilmore also secured the participation of great bands and orchestras from Europe including Johann Strauss. The chorus numbered twenty thousand voices and the band was two thousand strong with an orchestra that had almost one thousand participants. The festival continued for ten days and it is safe to say that everyone knew of the grand event throughout America. This would be the largest concert ever assembled, and nothing like it had been seen before or has been since.<sup>5</sup>

On Adams Avenue in Memphis, the same year as the "World Peace Jubilee," one of the world's largest band concerts ever, the Christian Brothers Band would begin with much less fanfare. The first references to the Band come from the diaries of the Brothers. On March 27, 1872, Br. Maurelian referred to initial efforts to establish a band. He wrote: "Spoke to students about getting subscriptions to buy brass instruments for brass band."<sup>6</sup> That same day, Br. Anthony of Rome wrote in his diary "Brother Director (Maurelian)

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<sup>3</sup> Ibid., 55-56.

<sup>4</sup> Ibid., 46.

<sup>5</sup> F. G. Goldman, *The Wind Band* (Boston: Allyn and Bacon, Inc. 1962), 55.

<sup>6</sup> Joel W. Duskin, "A History of the Christian Brothers High School Band: 1873-1973" (PhD diss. proposal, University of North Texas, 1979), 7. CBBA.

spoke to the boys this afternoon about raising a subscription to organize a band and purchase instruments.” In April Br. Anthony wrote again, “Br. Director is working hard to have the subscriptions for the band made up. There was a nice piece in the Ledger about it.”<sup>7</sup> Br. Maurelian saw a need for the band and an orchestra, possibly because of the importance that he placed on music having an important role in school academics. His experience with bands and orchestras at his previous schools may have also been a factor. He also may have wanted the performing ensembles to participate in parades, festivals, school entertainment, and graduation commencements to enhance the public image of the college as a school of higher learning.<sup>8</sup>

The next school year, 1872-1873, a band and orchestra were formed at Christian Brothers College. The band numbered twenty-one players and the orchestra twenty-four. The groups began performances immediately because thirty of the students had previous musical training.<sup>9</sup>

Local newspapers of the day recount the band’s first civic involvement, at the St. Patrick’s Day parade on March 17, 1873: “There were no less than 1000 men in line, in carriages, and on foot, and on the word ‘forward’ being given, the Hibernian Brass Band struck up the popular Irish air *Pat Malley*, while the Christian Brothers Band made the air resound with *The Wearing of the Green*.”<sup>10</sup>

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<sup>7</sup> Brother Anthony of Rome, diary, 27 March 1872. CBBA.

<sup>8</sup> Brother Daniel Susek to Patrick Bolton, “Brother Maurelian and music in schools,” 18 January 2008. CBBA.

<sup>9</sup> Duskin, “A History of the Christian Brothers High School Band,” 7. CBBA.

<sup>10</sup> *Memphis Daily Appeal*, March 18, 1873.

On May 15, 1873, the school sponsored a festival to raise money at the Old Exposition Building. The Christian Brothers Band led the parade for the festival, and the music at the ball that night was furnished by both the band and string orchestra. The school made \$2,437.22 at the festival. The admission was 50¢, and if the door receipts are accurate, over fifteen hundred people attended.<sup>11</sup>

Later that month on May 23, 1873, the Christian Brothers Band marched at the Grand Union Picnic of Catholic Sunday Schools of Memphis. The Sodality Junior Band and the Hibernian Cornet Band paraded as well. The next day the *Memphis Avalanche* wrote: “The Christian Brothers’ College Band, one of the best amateur organizations in the state, headed the group of 500 children from St. Patrick’s, playing selections from numerous marches as they paraded the streets.”<sup>12</sup>

The end-of-the-year examinations were scheduled for 7:30, Wednesday June 18 and Friday June 20 at the New Memphis Theatre.<sup>13</sup> W. H. Crisp opened this theater on Oct. 19th, 1857 as “Crisp’s Gaiety.” The theater was sixty feet wide by one hundred and fifty feet deep and three stories high in front containing three tiers of seats in the auditorium. The façade was of Italian architecture with stucco finish and Roman cement, and the interior was ornamented with fresco paintings. The galleries of paintings were supported by iron columns and ornamented with wreaths.<sup>14</sup> The theater was located on

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<sup>11</sup> *Memphis Avalanche*, May 26, 1873.

<sup>12</sup> *Memphis Avalanche*, May, 24, 1873.

<sup>13</sup> “City Items,” *Memphis Avalanche*, June 20, 1873.

<sup>14</sup> “Bygone Days,” *Commercial Appeal*, July 13, 1957.

Jefferson Avenue and was the most beautiful theater in town. After two or three seasons the “Crisp’s Gaiety” took the name “New Memphis Theater.”<sup>15</sup> The Christian Brothers Band’s first formal concert was scheduled for Friday, June 20; however, due to inclement weather, Friday’s examination had to be postponed until Saturday evening.<sup>16</sup> The admission was free and all friends of education were invited to attend.<sup>17</sup>

From the very beginnings of the band, it played an important role in the commencement ceremonies that officially ended each school year. This year the college did not graduate any students, but the college band and orchestra performed for the public examinations and many students including Henry Loeb, L. Kremer, and Oscar Robertson, played piano solos between speeches and exams.<sup>18</sup> The *Memphis Avalanche* had this to say about the event:

The first public examination of the College, which came off at the college and the Memphis Theater last week, was a new feature in school exhibitions, being searchingly exercised in trigonometry, plane and spherical geometry, Virgil, Livy, Cicero, Caesar, Homer, Zenophon [sic], algebra, rhetoric, grammar, analytical geography, bookkeeping, arithmetic and music.

The college brass band was cheered for its efforts, and encomiums were lavished on the pleasant strains of melody performed by the string band, all the members of both being pupils and some were small ones, at that. The string band numbered eighteen pieces, and performed capitally for young folks.<sup>19</sup>

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<sup>15</sup> Perre Magness, “Theater thrived in rowdy Memphis,” *Commercial Appeal*, November 11, 1996.”

<sup>16</sup> “City Items,” *Memphis Avalanche*, June 21, 1873.

<sup>17</sup> “City Items,” *Memphis Avalanche*, June 20, 1873.

<sup>18</sup> Christian Brothers College Examination program, 1872-73. CBBA.

<sup>19</sup> *Memphis Avalanche*, June 29, 1873.

The Christian Brothers Band must have been full of competent musicians. Several had received previous training before joining and some were proficient in violin, cello, piccolo, cornet, trombone, and piano.<sup>20</sup> One member of the original band was a very fine pianist by the name of Henry Loeb, who went on to become a very influential Memphian.

Henry Loeb was born in Memphis in 1860 and attended several schools in Memphis before coming into contact with the Christian Brothers.<sup>21</sup> He began attending Christian Brothers around 1872, about the age of twelve, while he worked for his father in his tailor shop. His father did much business with river men, and soon Henry found a new job collecting fares from deck passengers on packet boats on the Mississippi. At one point, he boarded the A. J. White for that purpose, and the crew decided he was not going to leave. They needed a “mud clerk” or errand boy to do those jobs no one else wanted to do, so at age fourteen Loeb was kidnapped by the crew of the A. J. White and put to work. Henry remarked that the real reason the crew wanted him was because he “could play the piano, and they wanted music.” Henry was employed as the piano player and mud clerk, checking freight and collecting fares during the day and entertaining at night. Old timers would say, “The kid could spank the daylights out of a piano.” Loeb stated that it was a tough job, but he had the time of his life. After two trips between Memphis and Friars Point he gave up his career as a “steamboater.”<sup>22</sup>

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<sup>20</sup> Christian Brothers College Examination Program, 1872-73. CBBA.

<sup>21</sup> “Henry Loeb, 75 Today, Is Still Best Friend of Zoo,” *Memphis Press-Scimitar*, October 29, 1936.

<sup>22</sup> “Kidnaped by Boat Crew, Loeb Was Forced to Be ‘Mud Clerk,’” *Memphis Press-Scimitar*, July 14, 1931.



In 1881, Loeb went into the laundry business and became extremely successful. Soon his name would become synonymous with Memphis business and social life, and he claimed that “an ounce of luck is worth a hogshead of brains.”<sup>23</sup> He married Lulu Goldsmith in 1892 and was a strong supporter of the Memphis Zoo. The Zoo had one brown bear when Mr. Loeb first became interested, and for more than twenty-five years he contracted agents who brought in animals that ranged from hippopotami to rhesus monkeys.<sup>24</sup>

By the end of his life, Loeb was known for his philanthropy, giving to the poor often and generously. He was one of the leaders in reorganizing the Associated Charities, an enthusiast for the Community Fund, and a philanthropist to dozens of charities including St. Peter’s Orphanage, Porter Home and Leath Orphanage, and Baptist Hospital. Loeb was awarded the Joseph Newburger Memorial Cup by the Junior Congregation Children of Israel for “outstanding contribution to Memphis,” and clung staunchly to his strong Jewish faith.<sup>25</sup> At his death in 1936, he left \$10,000 to be distributed among faithful veteran employees of his laundry business,<sup>26</sup> and celebrities like E. H. Crump and Fred Goldsmith attended the funeral along with past Christian Brothers Band members.<sup>27</sup>

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<sup>23</sup> “Observed 75<sup>th</sup> Birthday Today,” *Commercial Appeal*, October 29, 1935.

<sup>24</sup> *Memphis Press-Scimitar*, October 29, 1936.

<sup>25</sup> *Ibid.*, October 29, 1936.

<sup>26</sup> “Loeb Will Probated,” *Commercial Appeal*, October 23, 1936.

<sup>27</sup> “Henry Loeb Service Will Be Held Today,” *Commercial Appeal*, October 13, 1936.

Another influential first band member was John J. Shea. Shea was born in Missouri in 1855 and moved to Memphis with his parents when he was five years old. He attended public schools until Christian Brothers was opened. At Christian Brothers he participated in the band and graduated with honors. He slowly worked his way up the political ranks until he was elected Secretary of the City of Memphis in 1891.<sup>28</sup> His son John Shea, Jr. would also participate in the band in 1905, later becoming a nationally famous ear, nose, and throat specialist.<sup>29</sup> At John Shea, Sr.'s funeral in 1910, Brother Maurelian requested that certain alumni from 1871, 1872, and 1873 be honorary pallbearers.<sup>30</sup>

Back in 1873, with the conclusion of the second year of the Christian Brothers College in Memphis and the beginning of the band and music program, it would seem that the school was to enter a secure future of prosperity and stability. In Rome, on July 10, 1873, Pope Pius IX declared John-Baptist de la Salle Venerable, proclaiming that the Institute of the Brothers of the Christian Schools was “a wonderful thing in the Church of God.”<sup>31</sup> Memphians described the year 1873 as “one of the most eventful in the history of

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<sup>28</sup> “Secretary John J. Shea,” *Appeal-Avalanche*, August 30, 1891.

<sup>29</sup> “Dr. Shea Dies: Widely Known Specialist,” *Commercial Appeal*, November 28, 1952.

<sup>30</sup> “John J. Shea’s Funeral,” *Commercial Appeal*, April 4, 1910.

<sup>31</sup> Brother Hubert Gerard, F.S.C., ed., *Mississippi Vista: The Brothers of the Christian Schools in the Mid-West 1849-1949* (Winona: Saint Mary’s College Press, 1948), 39.

Memphis.”<sup>32</sup> The school was about to face some very serious challenges. By the end of the year there was a devastating commercial panic that would affect every part of the Union. To top the financial situation, cholera broke out in early June, and by mid-September yellow fever had reached epidemic proportions in Memphis.

The Brothers were hardly surprised when yellow fever came to Memphis. Br. Maurelian, who had lost many of his fellow Brothers to the disease at Pass Christian, probably thought that one day the scourge would return. Maurelian previously caught the fever in New Orleans and was now considered somewhat immune; his faculty and students, however, were not, and without hesitation he closed the school for one month. After the schools reopened, parents naturally continued to worry about their children’s health, and the attendance of the school dropped considerably.<sup>33</sup> Fifteen-year-old band member James Smith lost his life to the disease.<sup>34</sup>

During the epidemic, Br. Maurelian, unable to make ends meet, put the college up for sale under a deed of trust. After this sale was made public, a committee of concerned citizens was gathered and \$3000 was collected to remedy the situation.

After yellow fever had abated and funds were allocated to operate the school, the Brothers began their third academic year in Memphis with hope.<sup>35</sup> As it was back to school for student musicians at Christian Brothers, professional musicians within the city

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<sup>32</sup> Sharp, *Memphis Music*, 50.

<sup>33</sup> Battersby, *The Christian Brothers in Memphis*, 8.

<sup>34</sup> Shelby County Death Records 1848—1901 (1997), Siberberg-Vyron: 26. File no. 14637.

<sup>35</sup> Battersby, *The Christian Brothers in Memphis*, 9.

may have been drafting the first constitution for the Musician's Protective Union. It seems clear that there were already a significant number of schooled musicians teaching and performing in Memphis and the union would draw many new musicians to the city. Many of the future band directors at Christian Brothers would play important roles in the union. Without the Musician's Protective Union it would have been very difficult for the Christian Brothers Band to prosper beyond Br. Maurelian's instruction.

The strategic location of Memphis between New Orleans, Cincinnati, and St. Louis made it a center of river traffic. Orchestras and bands performed on board luxury steamboats that traveled the Mississippi River, and musicians came from all over the south in search for work.<sup>36</sup> By 1873 there were numerous accounts of musicians being underpaid or scammed. The *Memphis Daily Appeal* had this to say:

There are in Memphis a great many professional musicians who earn their bread either by teaching or performing. We believe a society of professional musicians would promote harmony among them and produce a spirit more in keeping with the art they practice. As it is now there is much strife and conflict. Talented musicians are undercut and victimized by the absurd efforts of jacklegs. Last night a society was formed which we hope will answer the much needed purpose.<sup>37</sup>

On January 4, 1874, the constitution of the "Musician's Protective Union" was drawn up and adopted, becoming America's oldest labor union, predating both the AFI-

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<sup>36</sup> Sharp, *Memphis Music*, 58.

<sup>37</sup> *Memphis Daily Appeal*, December 3, 1873.

CIO and the American Federation of Musicians.<sup>38</sup> The first president of the Musicians' Union was Mr. Winkler, and one of the original members was George F. Bruch.<sup>39</sup>

George F. Bruch (1852-1940) came to America from Leipzig when he was twelve with his mother, Dr. Amelia Mann Bruch, two sisters, his brother, Otto F. Bruch (also later a Memphis musician) and his father, George Frederick Bruch, who had been an instructor in the Leipzig Conservatory of Music<sup>40</sup> and first violinist in the King's Orchestra at the Gewandhaus.<sup>41</sup> After settling in Memphis, George Bruch Sr. became a music instructor in Memphis, but fell victim to the 1873 yellow fever epidemic. George Jr. would become one of the most important musicians in the city and would send his very talented son, Lester Bruch, to be a part of the Christian Brothers Band in the next century.

By this time Christian Brothers College seemed to have regained its footing. On December 17, 1873, the college was honored with a visit from Governor John Brown of Tennessee with Messrs. N.M. Jones, W.T. Avery, and members of the press. The band performed several selections, and the governor delivered an address to the student body.<sup>42</sup>

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<sup>38</sup> Sharp, *Memphis Music*, 58.

<sup>39</sup> "Musicians' Union Here Numbers 248," *Commercial Appeal*, January 1, 1940.

<sup>40</sup> "Death Sings Chorus for Music of Prof. G. F. Bruch," *Press Scimitar*, September 11, 1940.

<sup>41</sup> "Father and Son of Musical Family Both Play Trumpets With Symphony," *Press Scimitar*, April 30, 1941.

<sup>42</sup> Battersby, *The Christian Brothers in Memphis*, 9.

On May 7, the band performed again for the Christian Brothers' sponsored Festival or Bazaar at the Old Exposition Hall. Refreshments at the festival were being served by many of the students' mothers. Professor Saxby's Band furnished some of the music for that evening.<sup>43</sup>

Professor William Wallace Saxby, Sr. was a born musician and a prominent figure in the history of music in the city. He was born in Ohio in 1834 and as a child moved frequently with his father, James Stewart, a clergyman who followed the frontier through New York, Wisconsin, Iowa, and as far west as Kansas, preaching the word of God.<sup>44</sup> William's father was stern, and although the Reverend Saxby forbade the enjoyment of instrumental music to his children, William came to love it. When his father found out that William had made himself a fiddle, he smashed it beyond repair.<sup>45</sup> In his early life William Wallace was a laborer<sup>46</sup> and farmer, but his passion for music was such that he left home to pursue it, moving to Mississippi around 1860.<sup>47</sup>

The following year he enlisted as bugler and musician in the regimental band of the 28<sup>th</sup> Mississippi Cavalry in Lexington, Mississippi. He brought a horse with him and

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<sup>43</sup> "Bygone Days," *Commercial Appeal*, May 8, 1999.

<sup>44</sup> Brother Daniel Susek to Patrick Bolton, "Profiles of Band Directors and the Music Teacher," 17 March 2008. CBBA.

<sup>45</sup> Bernice Taylor Cargill and Brenda Bethea Connelly, eds., *Settlers of Shelby County, Tennessee and Adjoining Counties* (Memphis: The Descendants of Early Settlers of Shelby County, Tennessee, 1989), 147.

<sup>46</sup> 1856 Iowa State Census, Linn Co., Franklin.

<sup>47</sup> 1860 United States Federal Census, Kansas Territory, Butler Co., Chelsea.

when the Company Muster Roll was taken, he was “sick in camp,”<sup>48</sup> but, during his four years in the army he lost only twelve days of active service.<sup>49</sup> By February of 1863 he had organized his own regimental band, but being in the band did not shield him from fighting, and in 1863 he had his horse shot out from under him at the battle of Franklin, Tennessee. The horse died from the injury and Saxby was compensated \$275.<sup>50</sup> He served under Nathan Bedford Forrest, W. H. Jackson, and Joseph E. Johnston, and after the war returned to Memphis, where he lived until his death.<sup>51</sup>

By 1870 Saxby, then thirty-four, was living in Memphis in a boarding house in Memphis’s Second Ward, near the Overton Hotel. His neighbors were vocalists, dancers, stage managers, minstrels, hucksters, saloonkeepers, jugglers, danseuses, waiters, and musicians.<sup>52</sup> He married his Iowa-born bride Alice in 1872, and they had two sons: William Jr. and James, and four daughters who lived to maturity.

By William Wallace Saxby Sr.’s death in 1910, he had perhaps belonged to more bands and other musical organization than any other Memphian. He participated in the Old Chickasaw Guards, was a drummer in Arnold’s band, and performed and taught violin. Prof. Saxby was not only a fine musician, but also a violinmaker and a well-

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<sup>48</sup> Brother Daniel Susek, “Profiles of Band Directors,” 17 March 2008.

<sup>49</sup> “Wm. Saxby, Sr., is Called by Death,” *Commercial Appeal*, July 26, 1910.

<sup>50</sup> Brother Daniel Susek, “Profiles of Band Directors,” 17 March 2008.

<sup>51</sup> “Wm. Saxby, Sr., is Called by Death,” *Commercial Appeal*, July 26, 1910.

<sup>52</sup> 1870 United States Federal Census, Tennessee, Shelby, Memphis.

known dancing master in the South, conducting several dance academies throughout Memphis.<sup>53</sup>

On June 7, 1874, the Christian Brothers Band performed for the *Commercial Appeal* newspaper. The paper had to say this about the concert:

The Christian Brothers Band favored the Appeal office with a concert last night. The band is under the direction of Brother Maurelian of the college, and it numbers 17. Previous to the yellow fever epidemic this band was progressing rapidly and bid fair to equal any of our amateur bands, but several of the members fell victim to the terrible plague, seriously affecting its organization. Their performance last night was most creditable and speaks well for Brother Maurelian's skill in the science of music.<sup>54</sup>

The annual closing exercises at Christian Brothers College Memphis took place in June. All the students were examined, beginning with the preparatory classes. The students appeared very neat, and they corresponded well with the careful training given to them by the Brothers. The college had increased its number of students and seemed to grow in favor constantly with its patrons and the public.<sup>55</sup> On the following Tuesday, June 23, the closing exercises concluded at the New Memphis Theater and the Christian Brothers' College Band performed the *Hubner Grand March*, *Sonnambula*, and the closing finale with twenty-one members. The College Orchestra performed along with piano solos and a guitar work by R. E. Semmes accompanied by the "Dean of Memphis Musicians," Christopher P. Winkler.<sup>56</sup>

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<sup>53</sup> "Wm. Saxby, Sr., is Called by Death," *Commercial Appeal*, July 26, 1910.

<sup>54</sup> "Bygone Days," *Commercial Appeal*, June 7, 1974.

<sup>55</sup> "Our Schools," *The Memphis Daily Appeal*, June 21, 1874.

<sup>56</sup> Christian Brothers College Closing Exercises program, 1873-74.



The following year the college held its annual commencement exercises at the New Memphis Theatre on June 25, 1875. The first two Bachelor of Arts degrees at C.B.C. were awarded to band members Richard A. Odlum and Raphael E. Semmes. A Commercial Diploma was awarded to Pass Christian native, James F. Curtis, who eventually returned to his hometown to practice law. The evening's exercises were introduced with an overture by the college band, which numbered fourteen instruments.<sup>57</sup> The newspaper pointed out student W. Voegli as being a worthy leader and named Br. Maurelian as the band instructor: "The music was well rendered, evidenced the skillful training which the members had received from Brother Maurelian, who, amid his many other duties, has made time in which to instruct the band so well."<sup>58</sup>

Br. Maurelian is referenced later in the article as possibly being the orchestra director as well:

The next feature was the excellent rendition of the *Qui Vive Galop*, the instruments being the flute, violins and piano, and the musicians being W. Voegli, James Fitzgibbon, R. W. Lightburne, Dave Frayser, B. Williams, Albert Brown and Leo Kremer. The execution of the gallop was much better than we could have expected from mere boys, and while an evidence of their talent, was also a testimonial to the careful training received from Brother Maurelian.<sup>59</sup>

It would seem that from the evidence in these early articles that Brother Maurelian served the band as its first director. It is certain that he provided the students with music instruction; however, the band must have been partially self-run because of

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<sup>57</sup> Christian Brothers College Annual Commencement program, 1874-75. CBBA.

<sup>58</sup> "Christian Brothers School," *The Memphis Daily Appeal*, June 26, 1875.

<sup>59</sup> Ibid.

the many student “leaders” that are mentioned. Other music teachers were also present at the college in the early days: Professor Emile Levy was the piano teacher; the newspaper went on to explain:

Lebach’s *La Somnambula*, a most difficult piece, was rendered on the piano quite artistically by Leo Kremer, a pupil of Prof. E. Levy. The audience enjoyed this piece very much, the general opinion being that young Kremer is a child of precocious musical talent, which, if properly cultivated and directed by an instructor like Prof. Levy, will be developed to great advantage and power.<sup>60</sup>

Leo Kremer would go on to be a professional musician in the city. His teacher, Emile Levy, would soon become employed at Calvary Episcopal Church on Second Street and Adams, one block west of St. Peter’s. Several concerts were given in the church under the direction of Professors Kirkland and Emile Levy. On one occasion it was reported that one thousand assembled to hear their program, and in 1877, the *Bohemian Girl* was given for the benefit of the organ fund. Professors Kirkland and Levy worked very closely in conducting the musical events at Calvary for several years. Professor Kirkland would serve as choirmaster and Professor Levy as the organist. Kirkland passed away in the summer of 1882 and Emile Levy became the full-time organist at Calvary in early July, 1882. It was at that time that he had secured Emma Peak, a fine contralto, to sing in Calvary’s choir. Miss Peak had been singing at St. Peter’s Catholic Church and also at Grace Episcopal. By July 23, however, this notice appeared: “Emile Levy, one of the best known piano teachers in the city has been forced

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<sup>60</sup> Ibid.

to resign his post as organist at Calvary Episcopal Church which he has held for several years because of the rapid growth of his classes.”<sup>61</sup>

This was not the end of Professor Levy at Calvary: although H. E. Piano took over as organist in September of 1883,<sup>62</sup> Levy continued to direct the choir until 1886.<sup>63</sup> By 1877, Prof. Levy became a partner with Emile Witzmann’s music store, where Levy did business in Little Rock.<sup>64</sup> In 1888 Levy was a founding member of the Wagner Club, which was dedicated to the performance of instrumental music. He served as the director of this organization and was supremely fluent on the works of Wagner and other vocal composers. The Wagner Club remained in existence for only two years, but during its existence produced impressive programs that attracted large audiences. In 1891 Emile Witzmann bought out his retail partner and dissolved their partnership, paying Emile Levy \$1,650.<sup>65</sup>

The Christian Brothers Orchestra performed throughout the commencement of 1875, and after a quartet composed of W. Voegeli on E-flat cornet, Richard Odlum (the valedictorian) on E-flat alto horn, W. Archard on B-flat cornet and J. Ledbetter on B-flat baritone horn, Br. Maurelian conferred the degrees. The band closed out the evening with

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<sup>61</sup> Ellen Davies-Rodgers, *The Great Book, Calvary Protestant Episcopal Church 1832-1972* (Memphis: The Plantation Press, 1973), 432-33.

<sup>62</sup> Ibid.

<sup>63</sup> “40 Years Ago Today,” *Commercial Appeal*, December 25, 1926.

<sup>64</sup> Sharp, *Memphis Music*, 56.

<sup>65</sup> Sharp, *Memphis Music*, 94.

the finale.<sup>66</sup> The music was well received: the audience was noted as being very attentive to the sweet strains, and at the conclusion of one piece, the performers were greeted with a shower of bouquets.<sup>67</sup>

After Prof. Levy's departure from Christian Brothers, Herman Schultze became the new piano professor. Professor Schultze was born in Germany in 1844 son of Godfrey Schultze. In 1868 he immigrated to the United States,<sup>68</sup> then moved to Memphis; he married the Tennessee-born Edith T. Thumel at Calvary Episcopal Church in April of 1873.<sup>69</sup> They had three sons, George, Adolph, and Herman Jr.<sup>70</sup> Around 1875 Professor Schulze became director of the German Casino Club and held the position for about fifteen years (after Prof. H. A. Sabatzky, organist at Calvary Episcopal Church around 1867 and known as one of the finest vocal teachers ever in Memphis).<sup>71</sup> Prof. Schultze formed a group called the "Gesangverein" that presented choral concerts at the German

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<sup>66</sup> Christian Brothers College Annual Commencement program, 1874-75. CBBA.

<sup>67</sup> "Christian Brothers School," *The Memphis Daily Appeal*, June 26, 1875.

<sup>68</sup> 1900 United States Federal Census, Tennessee, Shelby County, Memphis.

<sup>69</sup> Register of Deeds, Shelby County, TN, Marriage Records, 1820-1910.

<sup>70</sup> 1880 United States Federal Census.

<sup>71</sup> "Music and Musicians," unknown newspaper article. Located in the Shelby County Archives, Benjamin L. Hooks Central Library.

Casino Club.<sup>72</sup> The group produced the first comic operas given by amateurs in Memphis, including *The Prince Incognito*, and *The Armourer*.<sup>73</sup>

One of the choral concerts Prof. Schultze directed was at the Cumberland Presbyterian Church on Court Street in 1878. Here he was assisted by a large number of Memphis musicians to perform a concert to benefit the church choir.<sup>74</sup> By 1876 he was registered as a Memphis resident and professor of music living at 276 Poplar.<sup>75</sup> Professor Schultze, who was an accomplished pianist and organist, would go on to teach piano at Christian Brothers for thirty-six years.<sup>76</sup>

The Christian Brothers Band began the year 1876 by taking part in the yearly parade at St. Peter's Church on March 19, the feast of St. Joseph,<sup>77</sup> but more notable this year was the dedication of the Court Square Fountain. On May 27, 1876, the town gathered to dedicate the beautiful new fountain in the center of Court Square at Court and Second Street. A New York company was in charge of erecting the fountain and dignitaries like Miss Emma Etheridge and Memphis Mayor Flippin were present for the

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<sup>72</sup> Sharp, *Memphis Music*, 67.

<sup>73</sup> "Music and Musicians," unknown newspaper article found in the Shelby County Room at the Benjamin L. Hooks Central Library in Memphis.

<sup>74</sup> "Bygone Days," *Commercial Appeal*, April 8, 2003.

<sup>75</sup> Memphis City Directory, 1876.

<sup>76</sup> *Commercial Appeal*, January 25, 1935.

<sup>77</sup> Battersby, *The Christian Brothers in Memphis*, 9.

ceremony.<sup>78</sup> Five thousand persons attended the dedication ceremony.<sup>79</sup> *The Memphis Daily Appeal* described the scene:

A large and commodious stand was erected a short distance from the basin. This was for the accommodation of those parties who were to participate in the ceremonies, and also for Prof. Arnold's superb brass band and the Christian Brothers' capital college band, with Master W. H. Williams, a very talented young musician, and leader. The Christian Brothers' Band opened the proceedings by playing in fair style the *Cuckoo Polka Mazourka*.<sup>80</sup>

The Christian Brothers Band later played a medley and closed the program with *Home Sweet Home*.<sup>81</sup>



Figure 3.1. Photograph of the Court Square Fountain Balustrade [2009]. Courtesy of CBBA.

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<sup>78</sup> *Memphis Daily Appeal*, May, 26, 1876.

<sup>79</sup> "News of Bygone Days," *Commercial Appeal*, May 29, 1976.

<sup>80</sup> *The Memphis Daily Appeal*, May 28, 1876.

<sup>81</sup> Christian Brothers High School Band 100<sup>th</sup> Anniversary Concert 1873-1973 program. CBBA.

This event is recorded in the inscription on the rim of the fountain [see figure 3.1], remembering all members who participated in the dedication, including the Christian Brothers Band. The Band repeated the *Cuckoo Polka Mazurka* at the fourth annual commencement exercises of Christian Brothers College on June 20, 1876 along with *Fantasie from Stradella*, *Dixie*, and *Home, Sweet Home*. The orchestra and piano students of Prof. Levy performed as well. David A. Frayser, a band and orchestra flute player, was chosen valedictorian.<sup>82</sup>

In 1876 Memphis was finally recovering from the first outbreak of yellow fever. New businesses were emerging like A. Schwab General Store on Beale Street, and Professor Saxby opened a dance studio at Jefferson and Second.<sup>83</sup> More parades and festivals were begun and theaters had renewed operations, offering several musical presentations.<sup>84</sup> Christian Brothers even began to offer summer classes at the request of a number of Memphians. Terms were \$3 per month, and a violin class was offered at \$3.50 a month.<sup>85</sup>

On November 4, 1876, the band participated in a torchlight processional for peace. The newspapers commented on the event:

The events of yesterday will never be forgotten by those who saw them and they will be told to children yet unborn as among the greatest days in the struggle to

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<sup>82</sup> Christian Brothers College Annual Commencement program, 1875-76. CBBA.

<sup>83</sup> *Memphis Daily Appeal*, May 8, 1877.

<sup>84</sup> Sharp, *Memphis Music*, 63.

<sup>85</sup> *Memphis Daily Appeal*, July 2, 1876.

redeem our beloved land from a reign of crime, robbery and bloodshed that has characterized the rule of the Republicans. From morning till night regular and special trains came in from every direction, bringing thousands of Democrats, both black and white, from every village within 100 miles of Memphis to participate in the greatest torchlight procession and rally ever seen in the South. The procession was led by the Young Men's (colored) Brass Band riding in a wagon. Other bands included that of Christian Brothers College and the one from the steamer James Howard. Main Street was ablaze with bonfires, fireworks and illuminations of every description. Roman candles, cannons and every sort of explosive were called into play to make the city as bright as noon.<sup>86</sup>

In addition to the yearly St. Joseph's Day parade, the Christian Brothers Band also participated in the St. Patrick's Day parade. In 1877 the parade processed from the Knights of Innisfall Hall on Second Street between Jefferson Avenue and Adams Avenue to St. Patrick's Church. Mounted marshals, the Memphis Brass Band, the Hibernian Mutual Relief Association, and the Total Abstinence and Benevolent Association participated. The parade ended with an eloquent sermon by Father Walsh and a banquet was held at Balls' European Hotel.<sup>87</sup>

The annual commencement was held on June 22, 1877, when the first Master of Arts degree was awarded to band alumnus Raphael E. Semmes. The band and orchestra performed, and David A. Frayser, the class valedictorian, performed a Rossini flute solo.<sup>88</sup>

In view of the financial position of the college and the difficulty the Brothers had in raising funds, Br. Maurelian went on a begging tour of Europe in the fall of 1877 after

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<sup>86</sup> *Memphis Daily Appeal*, Nov. 4, 1876.

<sup>87</sup> "News of Bygone Days," *Commercial Appeal*, March 20, 1977.

<sup>88</sup> Christian Brothers College Annual Commencement program, 1876-77. CBBA.



the re-opening of the college. He took with him some valuable pictures provided by W. H. Corcoran for possible sale. There are no details concerning the success of the Brother's European venture.<sup>89</sup>

The college and the band continued to prosper in the absence of Br. Maurelian; however, yellow fever had made another appearance in New Orleans around May of 1878, and it soon spread quickly throughout the south.<sup>90</sup> According to Gerard it was said that there were two hundred thousand cases; of these twenty-five thousand were terminal.<sup>91</sup>

In Memphis, the city celebrated one of its biggest Mardi Gras celebrations to date,<sup>92</sup> and the Christian Brothers College finished up the 1878 school year with its Annual Commencement in June. The first official victim of yellow fever in Memphis died on August 13, and the plague began to spread again; panic seized the city. More than half the population fled Memphis, and by September, of the nineteen thousand who remained, seventeen thousand of them had yellow fever.<sup>93</sup> The students were fortunately still on vacation, and Br. Maurelian, upon his return from Europe, postponed the reopening of the College indefinitely.

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<sup>89</sup> Battersby, *The Christian Brothers in Memphis*, 9.

<sup>90</sup> Molly Caldwell Crosby, *The American Plague* (New York: Berkley Books, 2006), 37-39.

<sup>91</sup> Gerard, *Mississippi Vista*, 201.

<sup>92</sup> Crosby, *American Plague*, 19-33.

<sup>93</sup> Crosby, *American Plague*, 54-55.

The Brothers were ordered to rent a place in the county and to stay there until the yellow fever passed. The city of Memphis was most desolate. Witnesses say that you would see only hearses, relief wagons, doctor buggies, and transfer wagons with several coffins going to the cemetery. Most regular businesses were closed.<sup>94</sup> Memphis became a city of corpses and was quarantined from the rest of the county.<sup>95</sup> None of the Christian Brothers were allowed to go into the city during the epidemic and no Brother became ill.

As a result of the yellow fever, the population of Memphis dropped to fifteen thousand, and after the epidemic subsided the school reopened in November to a student enrollment of 131.<sup>96</sup> The band would reconvene, but without member Thomas Winters, who had died from the disease at nine years of age.<sup>97</sup> This was the third time Br. Maurelian would see this plague take friends and loved ones. Maurelian then suggested to the Honorable Casey H. Young, member of Congress, to wire the President of the United States for a commission to ascertain the cause, and find a means to prevent a recurrence of yellow fever.<sup>98</sup>

Unfortunately, the Congressman did not follow through and merely wired the Surgeon General, who sent a doctor to Memphis to ascertain the cause of the epidemic.

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<sup>94</sup> Gerard, *Mississippi Vista*, 202.

<sup>95</sup> Crosby, *American Plague*, 57-58.

<sup>96</sup> Battersby, *The Christian Brothers in Memphis*, 10.

<sup>97</sup> Shelby County Death Records 1848-1901 (1997), Wacaster—Zwif:120. File no. 18304A.

<sup>98</sup> Gerard, *Mississippi Vista*, 202.

Disappointed with the Congressman, Br. Maurelian sent the following telegram on August 26, 1878:

To His Excellency, President Hayes:

In behalf of the yellow fever stricken South, we respectfully request you to exercise your discretionary powers in the appointment of a special commission of the ablest physicians and chemists in the country for the purpose of scientifically investigating the cause, nature, treatment and future prevention of the fearful epidemic now raging. Congress will no doubt make a suitable appropriation to reward the Commission for services so valuable to the country.<sup>99</sup>

Mayor Flippin and other prominent Memphis officials signed the telegram. As a consequence of this initiative, a commission was appointed. Br. Maurelian would undertake the direction of the organization, whose job it was to take a thorough investigation of the cause of yellow fever with an emphasis on preventing the disease in the future.<sup>100</sup> “The Commission did a great work,” Br. Maurelian wrote in 1878, “and now we have no longer any yellow fever in the country.”<sup>101</sup> After the first frost on October 28, the yellow fever seemed to dissipate in the city and the Memphis began to rebuild.<sup>102</sup>

The following year, Br. Maurelian pushed for rigid seaboard and national quarantines. J. R. Flippin, wrote to Maurelian: “I am glad that you and I were to some

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<sup>99</sup> Ibid.

<sup>100</sup> Battersby, *The Christian Brothers in Memphis*, 10.

<sup>101</sup> W. J. Battersby, *Brother Maurelian* (Winona: St. Mary’s College Press, 1968), 32.

<sup>102</sup> Crosby, *American Plague*, 84.

extent instrumental in the inauguration of such measures as have led to the establishment of our national quarantine which has saved so many thousands of our race.”<sup>103</sup>

The college survived, and people slowly returned to the city. After another successful year, the Commencement took place on June 20, 1879 and featured the band, which for the past couple of years was being called the “College Cornet Band.” William Archard, a band and orchestra member, was the valedictorian.

By 1880, nine cultural societies existed in Memphis. These societies were developed for the encouragement of music and high culture. Although Germans started all these organizations, they had welcomed membership from the whole community. Bands, concerts, touring artists, opera, and theater slowly found their way back to the Memphis community. Professor Saxby advertised in the papers for his dance studio located in the Casino Hall,<sup>104</sup> the Mai Feste was now an annual event, and the city’s celebration of Mardi Gras rivaled the celebration in New Orleans.<sup>105</sup>

One strong Christian Brothers Band family during this era was the Willett family, Dr. E. Miles Willett, Sr. and his wife, the former Mary A. Magevney, relative of Eugene Magevney, a prominent Catholic in the city. The couple married in 1861 and Mrs. Willett was said to be “one of the most gifted and deservedly honored of the daughters of the South.”<sup>106</sup> Highly accomplished, she was greatly admired in the best social circles and

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<sup>103</sup> Ibid.

<sup>104</sup> “Social Realm,” *The Commercial Appeal*, December 19, 1899.

<sup>105</sup> Sharp, *Memphis Music*, 75.

<sup>106</sup> Unknown book, 89-90, copy of text is located in the Shelby County Room at the Benjamin L. Hooks Central Library.

was a lover of music and art. She possessed a voice of rare power and beauty and was very devoted to the church as a member of St. Peter's choir and contributed her musical skills for charity. Their three sons all participated in the Christian Brothers Band. Edward Miles Willett Jr. joined the band in 1875 and after graduation he attended the University of St. Louis and Georgetown University before leaving for London to continue his study and career in medicine. Gerald Howard Willett joined the band in 1876. After graduation he attended the Baltimore College of Pharmacy and continued with a career in the drug business. Eugene Willett, the youngest son, joined the band in 1879 on flute and graduated in 1884 with two gold medals in music.

In 1880 the New Memphis Theatre was purchased by the Lubrie Brothers and renamed "Lubrie's Theater."<sup>107</sup> The Annual Commencement of Christian Brothers College was held in the renamed venue, and the paper had this to say about the music performances:

The music furnished by the college cornet band and orchestra was most creditable, especially the violin and piano entertainment by Masters E. Voegeli, H. Brawner and A. Renkert. The band, composed of sixteen youths and the orchestra of twenty-seven, discoursed most excellent music, which discerned the fine training which they had undergone during the past year.<sup>108</sup>

By 1880 the city of Memphis was recuperating but the population had dropped from about 40,000 in 1875 to 33,500.<sup>109</sup> The band had dropped to fifteen members in 1881 and the orchestra had fourteen. Even with the lower numbers in these two programs,

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<sup>107</sup> Magness, "Theater thrived in rowdy Memphis."

<sup>108</sup> "Christian Brothers," *Memphis Daily Appeal*, June 19, 1880.

<sup>109</sup> Battersby, *Christian Brothers in Memphis*, 10.

the music department was flourishing. A juvenile violin and flute class was introduced, and a College Choir sung at the commencement of 1881 with fifty-nine members singing

*Praise of the Angels*.<sup>110</sup> Local newspapers had this to say about the commencement:

The musical part of the programme was excellent, especially the juvenile violin and flute class, and the specialties by the different students. These exercises reflected credit upon both the students and their music teacher, Prof. Stein.

Among the numerous attractions that the College presents for students are the Maurelian Literary Society, Christian Brothers College band, College orchestra, Juvenile Violin and Flute class and College Choir. As an educator of youth, but few institutions of learning possess greater advantages and attractions than the College of the Christian Brothers.<sup>111</sup>

This is the first and only mention of a Professor Stein as a music teacher at Christian Brothers. Little is known of Adolph Stein, who is found in the census records as living on Beale Street in 1881.<sup>112</sup> He may have only been employed for one or two years as the “music teacher.” It is probable that he was an itinerant musician who may have found himself in Memphis for a year or so and took the job at Christian Brothers but left soon after. Perhaps Professor Stein went on to go on tour with one of the many traveling musical troupes that were very popular employments for musicians at this time.<sup>113</sup>

At the 1881 Commencement the first noted music award was presented. The award was a gold medal valued at \$30 and decided by a contest on June 15, 1881.<sup>114</sup> The

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<sup>110</sup> Christian Brothers’ College Annual Commencement program, 1880-81. CBBA.

<sup>111</sup> “An Institution,” *Memphis Daily Appeal*, June 24, 1881.

<sup>112</sup> Sholes Memphis Directory, 1881, 487.

<sup>113</sup> Brother Daniel Susek to Patrick Bolton, “Prof. Stein and the unidentified Brother,” 19 March 2008. CBBA.

<sup>114</sup> Battersby, *The Christian Brothers in Memphis*, 11.

judges of the contest were Professor Herman F. Schultze and Emile Witzmann,<sup>115</sup> owner of E. Witzmann & Company Music and Piano Store.<sup>116</sup> The two judges concurred that the first gold medal for music was awarded to Eugene Willett, who received the highest average for proficiency in music.<sup>117</sup>

The following year a gold medal, donated by H. G. Hollenberg, for proficiency in violin was given to Frank Venn. Henry G. Hollenberg donated the use of his piano for many years for the commencement ceremonies. Hollenberg was born in Hanover, Germany, in 1821. His education in Germany included a seven-year apprenticeship in piano manufacturing. Hollenberg came to New York in 1848 and began manufacturing pianos under the name “Hollenberg and Co.” He relocated to Memphis in 1853, opened a piano store, and after some troubles during the Civil War became very successful.<sup>118</sup>

Not to be outdone by his competitor, Emile Witzmann donated a gold medal for proficiency on flute to Eugene Willett. The contest was held on June 12, 1882 and was decided by a Committee on Music including John G. Handwerker, who was now music director at the New Memphis Theater,<sup>119</sup> Christopher P. Winkler, and Joseph T. Taylor. The music department would begin to be known as the “Christian Brothers’ College Philharmonic Circle” and included the Cornet Band, Orchestra, and First, Second and

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<sup>115</sup> “An Institution,” *Memphis Daily Appeal*, June 24, 1881.

<sup>116</sup> Sharp, *Memphis Music*, 55-56.

<sup>117</sup> “An Institution,” *Memphis Daily Appeal*, June 24, 1881.

<sup>118</sup> Sharp, *Memphis Music*, 23.

<sup>119</sup> Sharp, *Memphis Music*, 52.

Third Music Classes. The College Band concluded the commencement program with *Home, Sweet Home*, which was becoming a very popular school song.<sup>120</sup> The band was heard performing *Home, Sweet Home* five times between 1876 and 1882 and typically concluded graduation programs with the work.

At the conclusion of the 1882 school year, the Christian Brothers had completed their first ten years in Memphis. The enrollment of Christian Brothers College neared two hundred, and twelve Brothers lived in the community. A College Alumni Society formed with Richard A. Odum, former band member, as its first president. The Society's mission was to foster "unity and mutual assistance among the students, and sponsoring the rights of parents with respect to the education of their children."<sup>121</sup> Christian Brothers College celebrated its tenth anniversary in 1882, and the following year the band would celebrate its first ten years under the guidance of new band director, Professor Paul Schneider.

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<sup>120</sup> Christian Brothers' College Annual Commencement program, 1881—1882. CBBA.

<sup>121</sup> Battersby, *The Christian Brothers in Memphis*, 10.



## Chapter 4

### The Direction of Professor Paul Schneider (1882—1892)

The first ten years of Brother Maurelian's presidency at the Christian Brothers College in Memphis had been a period of many difficulties. Both epidemics and financial crisis brought disaster to the entire region. This caused Brother Maurelian a great deal of anxiety, and around 1880 he wrote to his close friend Brother Clementian:

With 210 students, a community of 31 Brothers, and 18 boarders, I have enough to do, especially as I have to keep the ledger accounts of the boys, superintend the violin and flute classes, teach the most advanced classes of Latin and Greek, attend the parlour, etc. 'Tis hard, hard work, and I am not strong. I feel at times as if I could not hold out against so many demands on my time, strength, and energy. Pray for me. I need courage and energy.<sup>1</sup>

Fortunately, the following years proved to be prosperous; and to alleviate some of Br. Maurelian's stresses, a new music instructor by the name of Paul Schneider was hired to conduct the band and orchestra.

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<sup>1</sup> W. J. Battersby, *Brother Maurelian* (Winona: St. Mary's College Press, 1968), 34.



Figure 4.1. Photograph of Professor Paul Schneider [date unknown]. Courtesy of CBBA.

Paul Schneider [see figure 4.1] was born in Prussia, son of Alfred and Bernardina Schneider in 1844,<sup>2</sup> and in 1862 he immigrated to the United States.<sup>3</sup> He served in the U.S. Army as a bugler in the Fifth U.S. Artillery from December 1, 1862 to November 30, 1865 and his veteran's schedule lists him as "slightly wounded but entirely recovered."<sup>4</sup> It is believed that the medal he is wearing in the picture is from the Grand

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<sup>2</sup> 1880 United States Federal Census of Memphis, Shelby Co., Tenn.

<sup>3</sup> 1910 United States Federal Census.

<sup>4</sup> 1890 Veterans Schedule of Memphis, Shelby Co., Tenn.

Army of the Republic.<sup>5</sup> A talented bugler and cornetist, Schneider was also known for his skills as a violinist and performed in touring orchestras around the country, including one that performed in Ford's Theatre in Washington D.C. On the evening of April 14, 1865 he has been placed in this historic theatre performing *Hail to the Chief* for President Abraham Lincoln before the fateful performance of the play "Our American Cousin."<sup>6</sup>



Figure 4.2. Professor Schneider (center) with musicians [date unknown]. Courtesy of CBBA.

On July 28, 1871 Schneider [see figure 4.2] married Prussian-born Annie Buhr,<sup>7</sup> and by 1874 the two were living in Memphis with their first child, Paul Schneider, Jr. He

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<sup>5</sup> E-mail from Carol Capregi, webmaster for the Congressional Medal of Honor Website, October 27, 2008.

<sup>6</sup> Perre Magness, "CBHS band marches through 120<sup>th</sup> year," *Commercial Appeal*, September 16, 1993.

<sup>7</sup> Shelby County Register of Deeds, Book E, 306.

immediately became active in the music scene in Memphis, arranging works for Professor Arnold's band, like the *Jubilee March* performed on August 29, 1877.<sup>8</sup> By the time Professor Paul Schneider became employed at Christian Brothers, the family consisted of Paul Jr., William, Clara T., Henry Howard,<sup>9</sup> and Emma E., and they lived at 85 Mulberry St.<sup>10</sup> The couple had two other daughters, one by the name of Christina and another who died very young in 1881.<sup>11</sup> In 1883 Henry Howard died of the croup at the age of four.<sup>12</sup>

From 1876 Professor Schneider was listed as a musician in Memphis,<sup>13</sup> and in 1880 he was listed as a music teacher.<sup>14</sup> In 1881 he was employed by the Zoo Zoo Theater,<sup>15</sup> which was once called the Washington Street Theater.<sup>16</sup> The first evidence of Professor Schneider as the new band director comes in an 1883 article describing the Commencement Exercises:

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<sup>8</sup> Festival Park Grand Concert Poster, August 29, 1877.

<sup>9</sup> 1880 United States Federal Census, Tennessee, Shelby, Memphis, 143.

<sup>10</sup> Shelby County Register of Deeds, Birth Register, 1882.

<sup>11</sup> Shelby County Register of Deeds, Birth Register, 1881, 195.

<sup>12</sup> Shelby County Register of Deaths, 1883, 32508, 300.

<sup>13</sup> Memphis City Directory, 1876.

<sup>14</sup> Memphis City Directory, 1880.

<sup>15</sup> Memphis City Directory, 1881.

<sup>16</sup> Thomas Fauntleroy, unknown article.

The Music of the College band was greatly superior to that of last year. Prof. Schneider, who has his department in charge, has worked hard the past winter, and has succeeded in bringing out the talent his pupils possess to such an extent as to make their performance now of really entertaining nature. A violin solo, *La Pirate*, by Frank Venn, was excellent, in spite of a certain degree of timidity on the part of the young performer. Little Joseph Venn performed a solo on his flute which would have been creditable to a much older and more experienced performer.<sup>17</sup>

For the commencement Professor Schneider also donated the gold medal for members of the College Band to Archibald J. Oakey. Other prizes in music included gold medals donated by Joseph D. Montedonico and P. F. Murphy, and a volume of valuable select music was donated by Professor H. Schultze for piano students. The Philharmonic Circle included fifty-two students and the College Choir included seventy-seven.<sup>18</sup>

Later that year, on December 19, 1883 a bazaar was given for the benefit of St. Peter's Catholic Church at the Knights of Innisfail Hall at Jefferson and Second. Music entertainment included music by the C.B.C. Band, a vocal solo by Mrs. J. J. Duffy, and a duet by Mrs. J. R. Miles and D. Hutton.<sup>19</sup> The local newspaper covered the event: "The Christian Brothers' Band rendered some delightful music last night. Their teacher, Prof. Paul Snyder [sic] is deserving of much credit for the high musical standard of the band."<sup>20</sup>

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<sup>17</sup> "The Lads," *Memphis Daily Appeal*, June 21, 1883.

<sup>18</sup> Christian Brothers' College Annual Commencement program, 1882-83. CBBA.

<sup>19</sup> "Mid-South Memories," *The Commercial Appeal*, December 19, 2008.

<sup>20</sup> "Bazaar for the Benefit of St. Peter's Church," unknown newspaper clipping, December 20, 1883. Found in the Shelby County Room at the Memphis Central Library.



Figure 4.3. Photograph of a Christian Brothers Music Class, [c1883]. Courtesy of CBBA.



Figure 4.4. Photograph of a Christian Brothers Music Class, [c1883]. Courtesy of CBBA.



Figure 4.5. Photograph of a Christian Brothers Music Class, [c1883]. Courtesy of CBBA.

Figures 4.3, 4.4, and 4.5 are photographs that were probably taken between the years of 1882 and 1892. It is apparent that these are photos of the music classes taught by Prof. Paul Schneider, who stands with the violin on the far right. Br. Maurelian is standing on the far left in figures 4.3 and 4.4 and in the back center along with another Brother in figure 4.5. The other brother in these pictures may be Brother Alfred of Mary, Brother Arthemian, Brother Julian Austin, or Brother Leonidas Henry. These four Brothers who taught at Christian Brothers in Memphis had musical interests and helped

teach music along with their other duties.<sup>21</sup> This pictured Brother may have been the first band moderator, a liaison position between administration and the band director, which has been held by Christian Brothers until this day. Instruments present in the picture include flutes, piccolos, cornets, a valve trombone, violins, and a string bass. In the backdrop is the original Christian Brothers College building on Adams.

Christian Brothers College indeed had a growing reputation throughout the southern states, and in 1884 Br. Maurelian was asked to represent the Christian Brothers in the World's Industrial and Cotton Centennial Exposition in New Orleans, to be held from December 1, 1884 to May 30, 1885. Br. Maurelian was in charge of the education section, which afforded him an opportunity to show the general public what the Brothers were doing in the educational arena not only in the United States but also in the World. Sixty Christian Brothers' schools contributed, and the result was an enlightening display. The Honorable Leroy D. Brown, state commissioner of the common schools, made a glowing reference to the work of Brother Maurelian:

Br. Maurelian, President of Christian Brothers College in Memphis, Tennessee, who had charge of the exhibit made by the Order of which he is a worthy and honored member, was untiring in his zealous efforts to acquaint teachers in public schools with the details of the exhibits made by the schools founded by LaSalle. One of the lasting benefits derived from the New Orleans Exposition will be seen hereafter in the closer union of secular and non-secular teachers throughout the country.<sup>22</sup>

On Education Day, May 12, Brother Maurelian gave his closing remarks:

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<sup>21</sup> Brother Daniel Susek to Patrick Bolton, "Prof. Stein and the unidentified Brother," 19 March 2008. CBBA.

<sup>22</sup> W. J. Battersby, *The Christian Brothers in Memphis: A Chronicle of One Hundred Years; 1871-1971* (Memphis: Christian Brothers College, 1971), 11.



In conclusion, I invite attention to the fact that in a few years the young men and boys and the young women and girls whom we are now educating will take their places in the world to control all its great interests, whether in Church or State, commerce or the professions, arts or industries, society and family, and it devolves upon educators on this great day to emphasize the importance of the moral, and social virtue, the rising generation may be fully prepared for such serious responsibilities.<sup>23</sup>

Brother Aimarus, Assistant Superior General of the Brothers of the Christian Schools, was able to see Brother Maurelian's exhibit in New Orleans. After observing the exhibit, Brother Aimarus went to Memphis, where he was met with a reception at Christian Brothers College. After complimenting Br. Maurelian on his excellent work, Br. Aimarus indicated his dislike for the teaching of the classic languages as an infringement of de la Salle's original intent of secular language education. In fact, Br. Aimarus offered to liquidate the heavy debt the College had accumulated if the classics courses were eliminated. The offer was quite tempting to Br. Maurelian, but he turned down the financial assistance, deeming that the Latin and Greek classes were essential for a modern collegiate program in the United States.<sup>24</sup>

It is unfortunate that Br. Aimarus's offer was linked with this unacceptable condition, for Brother Maurelian would have been grateful for the financial assistance. At that time he was drawing up plans for the enlargement of the college building. The 1854 structure had become inadequate and more room was needed. In the new structure the Brothers would build a chapel, library, and assembly hall. By 1885 the new building was

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<sup>23</sup> Battersby, *Brother Maurelian*, 38.

<sup>24</sup> Battersby, *Brother Maurelian*, 39.

erected on to the campus North of the original structure, complete with steam heating, at a cost of \$26,000.<sup>25</sup>



Figure 4.6. Photograph of the Music Hall on Adams with the Christian Brothers Band and Orchestra from 1885 College Catalogue, [c1885]. Courtesy of CBBA.

A multipurpose music room [see figure 4.6] was located on the first floor past the stairwell on the northeast corner of the original building.<sup>26</sup> The room had a large blackboard, piano and was decorated with portraits hanging on the walls.

The Christian Brothers Band continued to perform yearly at the annual Commencements under the direction of Professor Schneider. In 1884 the band received “a storm of applause.” The gold medal for band, donated by Louis Grunewald, of New

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<sup>25</sup> Ibid., 39.

<sup>26</sup> James C. McWillie, AFSC, interview with 1933 C.B.C. graduate, Memphis, TN, February 8, 2008.

Orleans, was awarded to Archibald J. Oakey who performed a violin solo. John Monogue and Wetter & Co. donated the first and second gold medals for music, awarded to Charles Galloway and James Brawner respectively.<sup>27</sup> The program lists terms that were payable quarterly. Boarding students paid \$62.50 per quarter for tuition and board. Day students paid \$18.00 quarterly for the higher classes, \$13.00 quarterly for the Intermediate, \$10.00 quarterly for the Preparatory, and \$8.00 quarterly for the Primary Classes. Music and Linear Drawing had extra charges.<sup>28</sup>

One of the band members of 1884 named George Randolph went on to become a remarkable lawyer: later in life he would become the oldest member over the greatest period of time and the longest-practicing lawyer of the Memphis and Shelby County Bar Association. After graduating from Christian Brothers he began to study law in his father's law office and in 1888 Mr. Randolph took up a general practice until 1898 when he was appointed Federal Judge in Memphis by President William McKinley. He served for twelve years under President McKinley and President Theodore Roosevelt before resuming his law practice with his younger brother at their own building built by their father at Main and Beale Street. George Rudolph retired in 1957 after a sixty-nine-year law career; certainly a pillar of the community.<sup>29</sup>

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<sup>27</sup> "Commencement," *Memphis Daily Appeal*, June 19, 1884.

<sup>28</sup> Christian Brothers College Annual Commencement program, May 7, 1884. CBBA.

<sup>29</sup> "69-Year Law Career is ended as George Randolph Retires," *Commercial Appeal*, February 28, 1957.

The next era of the Christian Brothers Band, from about 1883 through 1888, was one of much musical talent. Many sons from prominent musical families attended Christian Brothers College and participated in the band and orchestra. The first of these were the sons of Prof. Paul Schneider. His first son was Paul, Jr., born on July 29, 1874, in Tennessee.<sup>30</sup> In 1875 Paul, Jr.'s brother, William, was born. Both began attending Christian Brothers in 1883, when young Paul was ten and William was eight. This is about the same time when Paul Schneider, Sr. became the new band director at the college.<sup>31</sup>

Paul Schneider Jr. was a member of the band and a pianist, attending Christian Brothers from 1883 until 1888. After graduation, he was employed as a clerk at Fahlen & Kleinschmi,<sup>32</sup> and in 1896 he moved to St. Louis, where he lived until his death at age forty-four in 1919.<sup>33</sup> In Missouri, Paul Schneider Jr. married Mathilda Brunnell and became a proprietor of a drug store.<sup>34</sup>

William Schneider is assumed to have been involved in the Christian Brothers Philharmonic Circle, attending Christian Brothers from 1883 to 1889.<sup>35</sup> After graduation William went on to perform in some music groups in Memphis, including ones that

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<sup>30</sup> 1880 United States Federal Census of Memphis, Shelby Co., Tennessee.

<sup>31</sup> Christian Brothers College Student Registry, Christian Brothers University Archives, Christian Brothers University.

<sup>32</sup> Memphis City Directory, 1890 through 1893.

<sup>33</sup> Missouri State Certificate of Death, file no. 1069.

<sup>34</sup> 1910 U.S. Census of St. Louis, Missouri.

<sup>35</sup> C.B.C. Student Registry.

performed with the German Mannerchor. At one of these concerts he performed with Otto Bruch, Frank Arnold, Sr., Herman Arnold, and M. Meineke.<sup>36</sup>

Another very important student was William Wallace Saxby, Jr., who attended Christian Brothers from 1884 to 1888 between the age of eleven and fifteen.<sup>37</sup> William Jr. was born in Memphis in January of 1873, son of the famous musician, dancing master and violin maker William Wallace Saxby, Sr. William Jr. participated in the College Orchestra and Band and received high awards. After graduation he first appeared in the Memphis City Directory with his occupation listed as musician at sixteen years of age,<sup>38</sup> and he went on to study violin in New York and Chicago. William Jr. would then return to Memphis and become the band and orchestra director of the Christian Brothers College in Memphis. Later he would organize the Memphis Philharmonic Orchestra Association<sup>39</sup> and follow in his father's footsteps by becoming one of the most popular musicians in the city.

Other important band members at the college during this time were James (1885), and Eugene Winkler (1884), sons of the "Dean of Memphis Musicians," Christopher Phillip Winkler. C. P. Winkler was not only the choir master at St. Peter's Catholic Church, but by this time also the organist of the Jewish Temple, a position he would keep

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<sup>36</sup> Tim Sharp, *Memphis Music: Before the Blues* (Charleston: Arcadia Publishing, 2007), 61.

<sup>37</sup> C.B.C. Student Registry.

<sup>38</sup> R. L. Polk's & Co.'s Memphis City Directory, 1889.

<sup>39</sup> Roy C. Brewer, "Professional Musicians in Memphis (1900-1950): A Tradition of Compromise" (Ph.D. diss., University of Memphis, 1996), 56.

for twenty-eight years. He also performed for services at Calvary Episcopal Church. These choirs were known as the best to be heard in the city, and his picture appeared in the list of prominent American organists.<sup>40</sup> In 1867 Winkler was professor of music at St. Agnes Academy, and rode back and forth in horse-drawn carriages between St. Peter's, Calvary, the Jewish Temple, Christian Brothers, St. Mary's, and St. Agnes for his performance and teaching duties.<sup>41</sup>

Finally, the three sons of Professor Herman Schultze attended Christian Brothers through the late 1880s. By this time, Prof. Schultze was in charge of the Calvary Church Choir, a position he held for seven years.<sup>42</sup> His son George was born in December of 1873<sup>43</sup> and attended Christian Brothers from 1884 to 1889,<sup>44</sup> becoming a very fine pianist like his father. Adolph Schulze was born in January of 1876<sup>45</sup> and Herman Jr. was born in May of 1878. Both Adolph and Herman Jr. attended Christian Brothers from 1886 to 1888.<sup>46</sup>

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<sup>40</sup> "Music and Musicians," unknown newspaper article located in the Shelby County Room at the Memphis Central Library.

<sup>41</sup> Ellen Davies-Rodgers, *The Great Book, Calvary Protestant Episcopal Church 1832-1972* (Memphis: The Plantation Press, 1973), 434.

<sup>42</sup> "Music and Musicians," unknown newspaper article.

<sup>43</sup> 1900 United States Federal Census; Tennessee, Shelby County, Memphis.

<sup>44</sup> C.B.C. Student Registry.

<sup>45</sup> 1900 United States Federal Census; Tennessee, Shelby County, Memphis.

<sup>46</sup> C.B.C. Student Registry.

In 1885, Br. Maurelian gave the address at the Commencement held at Y. M. H. A. Hall on the corner of Second and Union Street. In his address he said, “While it should be your aim to acquire a good reputation, there is something which is far more valuable and lasting, and that is character.”<sup>47</sup> Harry Hessen was awarded the gold medal for band, donated by Matt Monaghan. C. L. Byrd & Co. and the Menken brothers donated the first and second place medals for application to music, violin, flute, etc. James Brawner and Edward Connell were awarded first place and Charles Galloway was awarded second. The papers had this to say about the event: “From the opening march by the band to the grand *finale* there was not a hitch in the programme.... The music, always fine, seemed this year to excel. Great credit is due to Profs. Schneider, Croce and Schulze [sic], who have brought the students to their present state of proficiency.”<sup>48</sup>

Local musician Joseph Croce is mentioned only here as a professor of music for Christian Brothers. Croce was born in Italy around 1857 and immigrated to America in 1874. He and his wife bore three children, Frank, Albert, and Mary. Joseph was widowed sometime before 1920. He is registered as a theatre musician<sup>49</sup> and, although we don’t know exactly what he taught at Christian Brothers or for how long, we do know that he and Prof. Schneider served integral parts in the restructuring of the Memphis Protective

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<sup>47</sup> “The Close,” *Memphis Daily Appeal*, June 25, 1885.

<sup>48</sup> Ibid.

<sup>49</sup> 1920 United States Federal Census.

Union in 1895, and that he was director of the Croce Brothers' String Band around the turn of the century.<sup>50</sup>

In 1886 the commencement was moved back to the Lubries' Theatre and the music was "something hardly to be expected from such young performers."<sup>51</sup>

The newspaper had this to say about the 1887 Commencement, held on Wednesday, June 22, 1887:

The college band was again brought into service and by its members some most excellent music was furnished.... Master W. Saxby (Jr.) rendered a violin solo, Ch. De Beriot's Sixth Air in A Major, with decided artistic ability. Masters Paul Schneider (Jr.) and George Schulze [sic] then gave a charming selection on the piano from Traviata.<sup>52</sup>

Gold medals donated by John J. Sohm, were awarded to musicians who achieved perfect lessons from professors and one and a half hours of practice each day. The gold medals were awarded to Pinckney A. Wheatley, who performed a flute solo, William Saxby Jr., and Edward Atkins. Twenty students were awarded Honorable Mention, including Eugene Nowland and George Schultze, who also received a silver medal in the First Preparatory class. Herman Schulze, William Schneider, Adolph Schultze, and William Saxby, Jr. received silver medals in their classes as well.<sup>53</sup> Br. Maurelian wrote

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<sup>50</sup> Treasurer's Book of the Musician's Protective Union, Memphis, 1895.

<sup>51</sup> "Annual Commencement," *Memphis Daily Appeal*, June 25, 1886.

<sup>52</sup> "School Days Ended." *Memphis Daily Avalanche*, June 22, 1887, 4.

<sup>53</sup> Ibid.



that “The study of music had been encouraged, the music classes rapidly increased and many became expert on string and brass instruments.”<sup>54</sup>

John J. Sohm donated the gold medal in music for eight straight years (1887-1894). Sohm was a corporate secretary for the Wetter Company which donated the gold medal in music in 1884. The Wetter Company was a long-standing and successful Memphis corporation that manufactured stoves and tinware and was located at 330 Main Street. The store lasted for fifty-seven years and had strong ties to the College.<sup>55</sup> The company’s president sent his sons to Christian Brothers in the 1870s, and John Sohm’s nephew attended for four years in the 1880s.<sup>56</sup> Eventually, Sohm became Vice President of the Wetter Manufacturing Company.<sup>57</sup>

On October 14, 1887, President Grover Cleveland visited Memphis and was welcomed at the Gayoso Hotel on Front Street. The Christian Brothers Band took part in the entertainment program organized for the occasion. The President, who represented the North, was visiting Memphis, where the memory of Confederate General Nathan Bedford Forrest was held in high honor, and where Confederate President Jefferson Davis still lived with his family. It was hoped that this gesture on the part of President

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<sup>54</sup> Joel W. Duskin, “A History of the Christian Brothers High School Band: 1873-1973” (PhD diss. proposal, University of North Texas, 1979), 15. CBBA.

<sup>55</sup> Brother Daniel Susek to Patrick Bolton, “Sohm and Nowland,” 5 April 2008. CBBA.

<sup>56</sup> C.B.C. Student Registry.

<sup>57</sup> State of Tennessee Death Certificate, reg. no. 3395

Cleveland might help to heal the bitter feelings that still existed between the North and South.<sup>58</sup>

The *New York Times* covered the visit, stating that “the reception in honor of President and Mrs. Cleveland in this city this afternoon was a truly Southern one in heartiness and hospitality, and the President and his wife seemed to appreciate it unusually.” The President took a ride on the steamer *Kate Adams*, which “had been handsomely and elaborately decorated.” Seventy-five thousand people assembled on the riverfront, where a display of fireworks was given. That evening there was a reception for the President at the Gayoso Hotel. The following morning the President was saluted by a grand parade, and Judge Elliot delivered an address in Court Square with a reception at the Merchants’ Exchange. The Times continued: “There are no politics in this reception, all parties joining in the demonstration in honor of the Nation’s Chief Magistrate.... Altogether the affair is a national, and in no sense a political one.”<sup>59</sup>

The band participated in the annual St. Patrick’s Day Parade on March 17, 1888, this year wearing new uniform caps. Other bands marching in the parade were Arnold’s Band, the Knights of Innsifail Band, and the Ancient Order of Hibernians Band. All of these bands paraded through the downtown area and serenaded the leading hotels.<sup>60</sup> The *Commercial Appeal* reported that the C.B.C. Band had dinner at the Peabody Hotel:

Mr. C. B. Galloway, of the Peabody, insisted on having the band as his guests for dinner and after the services at St. Patrick’s, they were, in company with Bro.

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<sup>58</sup> Battersby, *The Christian Brothers in Memphis*, 13.

<sup>59</sup> “Welcomed to the South,” *The New York Times*, October 15, 1887.

<sup>60</sup> Duskin, *A History of the Christian Brothers High School Band*, 13.

Maurelian, President of the College, and Professor Schneider, elegantly entertained with the numerous courses on the menu. The band numbers 20 members.<sup>61</sup>

The band performed *Life in Military Camp*, *Introducing the Grand American Tattoo and Taps*, and *General Boulanger's March* at the Annual Commencement of 1888. The orchestra also performed along with a piano *Polonaise* for four hands performed by Herman Jr. and Adolph Schultze, *Postillion D'amour* for four hands on piano performed by William Saxby Jr. and Paul Schneider Jr., and solos by William Saxby Jr. (violin), George Schultz (piano), and A. McDougal (flute).<sup>62</sup> The gold medal for application to music, a gift from J. J. Sohm, was awarded to eight students who had a tied record for perfect lessons and one and one-half hours of practice each day. William Saxby Jr. graduated with high honors and awards. Saxby and Schneider both received silver medals in their class, and both won prizes in penmanship for students not exceeding sixteen years of age, a gift from W. A. Wheatley. George Schultze received honorable mention for German and free-hand drawing.<sup>63</sup>

Financial records of the school reveal interesting details of the economy in the latter portion of the nineteenth century in the Mid-South. In the Cash Journal for the school in 1888 and 1889 we find that the first band director, Professor Paul Schneider, was paid a \$70 per month salary. Later it was raised to \$85. Students were charged \$5.00 per month for music lessons, and Professor Schultze charged \$12.50 per three months for

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<sup>61</sup> *Memphis Commercial Appeal*, March 18, 1888.

<sup>62</sup> Christian Brothers College Annual Commencement program, 1888. CBBA.

<sup>63</sup> "Christian Brothers' College," *Memphis Daily Avalanche*, June 23, 1888, 5.

piano lessons. Professor Schneider was also paid for writing arrangements.<sup>64</sup> For example, he received one dollar for arranging and copying *Soldiers Chorus* for orchestra and *Hail to the Chief* for band. He received \$1.50 for arranging *Tic Tac Polka*, *Water Lillie Gavotte*, *Flip-Flop Polka*, and *Jolly Hunter Quickstep*. Other musical purchases included the following arrangement, for one dollar each: *Studies for Violin*, *S. & D. Polka*, *Hand and Heart Polka*, *Steeple Chase Gallop*, *New Home Schottische*, *Victory March*, and *March Cheerfulness*. *Six National Airs* was purchased for \$3. Music supplies included a violin bridge for 10¢ and an “A” String for 15¢.<sup>65</sup>



Figure 4.7. Photograph of Professor Paul Schneider March Book [2009]. Courtesy of CBBA.

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<sup>64</sup> Christian Brothers High School Band program, 1973. CBBA.

<sup>65</sup> Ibid.

Two march book sets [see figure 4.7] are found in the Christian Brothers Band Library. Both book sets are written in the beautiful handwriting of Professor Paul Schneider [see figure 5.4] and probably date back to this time period.<sup>66</sup>

The first set comprises of sixteen books and is written on staff paper from the Carl Fischer Music Publisher, 26 Fourth Avenue, New York. The instrumentation consists of parts for piccolo, clarinet, E-flat cornet, solo B-flat cornet, first B-flat cornet, second B-flat cornet, solo E-flat alto horn, first E-flat alto horn, second e-flat alto horn, first tenor horn, second tenor horn, baritone, B-flat bass, E-flat bass, small drum, and bass drum. The set consists of twenty-five works that are numbered from one to twenty-six, number fourteen being absent from all books. The clarinet book, which is in the best condition, is missing works seventeen through twenty-six and the small drum book is missing works nine through twenty-six; all other books are complete. The B-flat bass part also includes optional parts for numbers nine through thirteen, and the bass drum includes some cymbal markings. The songs and numbers are as follows:

Table 4.1. Order of songs in Professor Paul Schneider's March Book, Set One.

No. 1	Quickstep
No. 2	Quickstep
No. 3	Schottische
No. 4	Polka
No. 5	Quickstep
No. 6	Quickstep
No. 7	Gallop
No. 8	Waltz
No. 9	St. Patrick's Day
No. 10	Wearing of the Green
No. 11	Come Back to Erin
No. 12	Gary Owen

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<sup>66</sup> The Christian Brothers Band march books can be found in the CBBA.

No. 13	The Harp That Once Through Tara's Hall
No. 15	Waltz
No. 16	Quickstep
No. 17	Quickstep
No. 18	Waltz
No. 19	Quickstep
No. 20	Schottische
No. 21	Quickstep
No. 22	Gallop
No. 23	Waltz, When the Robins Nest Again
No. 24	Schottische
No. 25	Waltz ("Attender Mon Amor" by Howard in solo cornet book)
No. 26	National Medley (including "Yankee Doodle" and "Dixie")

The second set of books is incomplete, only consisting of the E-flat cornet and E-flat alto book that is missing the last four pieces. The E-flat cornet book has forty-five pieces with some works being marked with half numbers. The songs and numbers are as follows:

Table 4.2. Order of songs in Professor Paul Schneider's March Books, Set Two.

No. 1	Parade March
No. 2	Home Again
No. 3	QS (Quickstep)
No. 4	QS
No. 5	QS, Camp Anderson
No. 6	QS
No. 7	Kathleen Marourneen
No. 8	Last of Summer
No. 9	Gentle Annie
No. 10	QS
No. 11	Walzer (Waltz)
No. 12	Andte (Andante)
No. 13	QS
No. 14	QS
No. 15	QS
No. 16	QS
No. 16 ½	Galop (Gallop)
No. 17	Walzer, Beautiful

No. 18	My Mothers Cottage Home
No. 19	Walzer
No. 20	Shells of Ocean
No. 21	Thou Art So Near & Still So Far by Reichardt
No. 22	Sweet Spirit Hear My Prayer
No. 23	Galop
No. 24	Walzer
No. 25	Polonaise
No. 26	Galop
No. 27	QS
No. 27 ½	Mazurcka (Mazurka)
No. 28	QS
No. 28 ½	Polka
No. 29	QS
No. 30	Schottische
No. 31	QS
No. 32	QS
No. 33	Walzer
No. 34	Come Where My Love Lies Dreaming by Foster
No. 35	Galop
No. 35 ½	Allgtto (Allegretto)
No. 36	Waltzer [sic]
No. 36 ½	Tyroler Lied by Proch
No. 37	Cavatina from Maritana by V. Wallace
No. 38	Andte
No. 39	Deuxamas Melody by Schad
No. 40	QS



Figure 4.8. Photograph of the Christian Brothers Band. (front row left to right) Prof. Paul Schneider, Rudolph Des Jordins, Ed Kane, Dudley Frayser, Michael McCormack, Will Schneider, George (Joe) Cook. (middle row) Brother Maurelian, “Doc” Longinotti, Louis Fransioli, Unknown, Dave Halle, Sig Rosen, Pete Monteverde. (top row) Unknown, Unknown, Charles Cook, Harry Fransioli, Walter Frank, Charles Brooks, Ed Atkins, [1889]. Courtesy of CBBA.

Figure 4.8 is the first photograph of the Christian Brothers Band. It was taken in 1889 in front of the North side of the new addition at Christian Brothers College. The band’s instrumentation which is somewhat unclear, consisting of five cornets, either five alto or tenor horns, flute, piccolo, two valve trombones, two bass horns, two snare drums, and a bass drum with cymbal. The instrumentation is similar but not exactly like that of the march books. On the far left in the front row is Professor Paul Schneider and behind him is Br. Maurelian. The small drummer boy in the front is Michael J. McCormack. McCormack recalled his time in the band: “I was the smallest drummer boy, and they always put me right next to George Cook, the bass drummer, who was nearly six feet tall.” Michael McCormack was eleven years old in this picture and attended Christian



Brothers from 1888 until 1895. He later became a leader of the cotton and real estate business in Memphis.<sup>67</sup>

George Cook (John “Joe” Joseph Cook but mentioned as George above) would become a riverboat engineer. His grandson David M. Cook became a clarinetist in the Christian Brothers Band in 1965 and served as band president.<sup>68</sup>

To the immediate right of McCormick is William Schneider playing snare drum and directly behind McCormick is Dave Halle on Alto Horn. Dave Halle recalls that the band “couldn’t march and play at the same time. So, we always rode in a tallyho (horse drawn coach).” He was in the band when they performed for President Grover Cleveland and marched in many St. Patrick’s Day parades. Later in life Halle became a partner in Oak Hall Clothing Store and recalled that the band took part in “just about everything that happened in those days.”<sup>69</sup>

The modern day Historic Band at Christian Brothers is based on this picture of the band. The uniforms seem to be civilian attire with a white shirt, long ties, vests, and dress coat. Band members are all wearing military kepis with the initials C.B.C. encrusted on a gold pin affixed to the center of the hat. The younger gentlemen are wearing knickers, appropriate for younger lads of the day.

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<sup>67</sup> “Drummer Boy of 1892 Tells of Frisco Opening,” *Commercial Appeal*, December 18, 1949.

<sup>68</sup> E-mail from David Cook, Attorney at Law for the Hardison Law Firm and grandson of Joe Cook, January 21, 2009.

<sup>69</sup> “Band’s Antics in ’89 Retold by Dave Halle,” *Commercial Appeal*, unknown date. CBBA.

The newspaper had this to say about the annual commencement of 1889, “The music and singing were very superior. The quartet by four young men was excellently rendered and well received. The orchestra and band have something of a professional ring about them that does credit to both professors and pupils.”<sup>70</sup>

Paul Schneider, Jr. and George Schulze performed a *Piano Sonata, Op. 6* by Beethoven, and both students graduated with high honors. Paul Schneider, Jr. won honorable mention for his Third College Class and in penmanship. His little brother William also won honorable mention for penmanship. Apparently good handwriting ran in the Schneider family tree. Schulze won honorable mention for mechanical drawing. The band performed *Potpourri Militaire*, arranged by Prof. Paul Schneider, at the commencement, and “the music of the program was given entirely by the music students of the school, and their proficiency was very remarkable.”<sup>71</sup>

Brother Maurelian made another trip to Europe during the summer vacation of 1889, returning in September by way of Canada.<sup>72</sup> When the College was about to reopen, reports were spread that yellow fever had broken out in Alabama and along the Gulf Coast. It is true that the Yellow Fever Commission appointed in 1878 had done great work, and measures had taken place to help stop the disease; however, not enough had been done in the work of acquiring a uniform and well-directed quarantine system on a national level. Allegations of yellow fever’s return caused a feeling of alarm that disturbed businesses, railroad travel, and schools.

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<sup>70</sup> “Oratorical Contest,” *Memphis Appeal*, June 20, 1889, 8.

<sup>71</sup> “A Contest of Orators,” *Memphis Appeal*, June 22, 1889, 8.

<sup>72</sup> Battersby, *The Christian Brothers in Memphis*, 14.

Br. Maurelian called on Col. J. M. Keating, the editor of the *Commercial Appeal*, and urged him to appeal to the national government on establishing a rigid and perfect seaboard quarantine. Br. Maurelian requested that the telegram be sent to President Grover Cleveland, the House of Representatives, and the U.S. Senate at Washington. The following telegram was sent on September 22, 1889:

To His Excellency, Grover Cleveland, President;  
Hon. Isham G. Harris and Members of the Senate;  
Hon. James Phelan and Members of the House  
Of Representatives, Washington D.C.

The presence of yellow fever at Decatur, Alabama, and Jackson, Mississippi, is due to unrestricted intercourse between Cuba and Florida during the past two years, and demonstrates the necessity of a rigid and perfect system of seaboard quarantine for future protection of health, life, and commerce. We therefore urgently request the re-establishment of the National Board of Health or of some similar health organization, and its full equipment with power and means to carry out the desired object in connection with State and local Boards of Health.

Signed:

David P. Hadden, Mayor  
J. M. Keating, Editor *Appeal*  
L. B. Suggs, Pres. Cotton Exchange  
Dr. L. B. Thornton, Pres. Board of Health  
Brother Maurelian, Pres. Christian Bros. Col.<sup>73</sup>

The telegram was published all over the country through the Associated Press, and the matter was taken up and discussed in medical societies and publications both in the United States and Canada. The outcome was an effective system of quarantine operated on a national basis, and the danger of yellow fever was at last eliminated in

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<sup>73</sup> Gerard, *Mississippi Vista*, 203.

North America. Br. Maurelian took pride in having thus taken the initiative in bringing about the measures that eventually stopped the disease.<sup>74</sup> He wrote:

Just think of it, a poor little insignificant Christian Brother pointed out to the United States Government what to do; the Government did it and we are free from yellow fever, cholera, plague, etc. Had some Baptist, Methodist, or Presbyterian preacher pointed out the way, he would have been hailed and proclaimed the greatest hero of the age.<sup>75</sup>

On June 20, 1890 the band performed at the Contest in Elocution at the New Memphis Theater, and gold medals were awarded on June 24 with a colorful commencement. J. J. Sohm, John G. Adler, and the Jesse French Piano and Organ Company donated the gold medals for application to music. The conditions were perfect lessons and one and a half hours of practice each day. Eight students received the award, having scored 5872 good notes during the semester. The “Eugene Nowland Gold Medal” was awarded to Michael McCormick as being the boy who made the most progress in music during the school year.<sup>76</sup>

Eugene Nowland was a talented musician who began his student career at Christian Brothers around 1885, when he was eight years old.<sup>77</sup> Nowland was a member of the Band and received Honorable Mentions in Music in 1887 and 1888. After graduation Nowland pursued music, as listed on his passport: “My permanent residence being at Memphis in the State of Tennessee where I follow the occupation of musical

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<sup>74</sup> Battersby, *The Christian Brothers in Memphis*, 14.

<sup>75</sup> Battersby, *Maurelian*, 32.

<sup>76</sup> “Award of Honors,” *Memphis Appeal*, June 25, 1890, 5.

<sup>77</sup> C.B.C. Student Registry.

student.”<sup>78</sup> In 1894, at the age of sixteen, he moved to Germany, apparently to study music. After four years in Germany he was employed as a musician in France and Belgium until 1905.<sup>79</sup> In 1911 he lived in Havana, and from 1918 to 1921 he devoted himself to relief work throughout Europe with the Red Cross.<sup>80</sup> He married in 1920,<sup>81</sup> and in 1921 he went into the export and import business with a partner as Eugene Nowland & Company at 43 rue Vivienne, Paris.<sup>82</sup> Nowland returned to the States in 1931 at the age of fifty-one, probably having given up his career as a musician long before.<sup>83</sup>

In 1890 professional music in Memphis was on the rise in more ways than one. On September 30 the Grand Opera House opened on the corner of Main Street and Beale, providing the city with a forum for the classics to be performed by touring opera companies.<sup>84</sup> George Frederick Bruch taught music, performed flute and violin, and conducted the Memphis Philharmonic Orchestra, which was the resident orchestra at the Grand Opera House (that later became the site of the Orpheum Theater). Bruch was also a member of the Lyceum Orchestra and taught many of the prominent vocal and

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<sup>78</sup> Application for United States Passport.

<sup>79</sup> Brother Daniel Susek to Patrick Bolton, “Sohm and Nowland,” 5 April 2008. CBBA

<sup>80</sup> Passport Application, 1923.

<sup>81</sup> Passport Application, 1921.

<sup>82</sup> Passport Application, 1923.

<sup>83</sup> Brother Daniel Susek to Patrick Bolton, “Sohm and Nowland,” 5 April 2008. CBBA.

<sup>84</sup> Sharp, *Memphis Music*, 95.

instrumental musicians of Memphis.<sup>85</sup> The Lyceum Theater was built in 1890 at the corner of Third Street and Union Avenue. Unfortunately it burned in 1893, but it was replaced in 1894 by a new theater at Second Street and Jefferson Avenue.<sup>86</sup>

The 1890-91 school year marked the twentieth anniversary of the College, and in November the school celebrated. The *Avalanche* reported: “There was a large attendance of the alumni, and the affair proved enjoyable in the highest degree. The party gathered in the assembly room of the College where preliminary to the banquet, a delightful instrumental concert was given by the College Orchestra.”<sup>87</sup>

The article went on to explain that a dinner of one hundred plates was served and the ceremony was very elaborate. Mr. John J. Shea was the chairman, and Mr. Edwin L. Boyle responded to the toast to the College. Mr. G. C. Matthews, editor of *The Avalanche*, in the toast to the press, spoke of his own Catholic education and his interest in C.B.C. which he called “the pride of Memphis.”<sup>88</sup>

In June of 1891, Professor Schneider performed on Memorial Day for the Ladies of the Confederate Memorial Association. It was said in a letter that he received limited time for preparation and that he had to miss classes.<sup>89</sup>

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<sup>85</sup> Ibid., 97.

<sup>86</sup> Ibid., 93.

<sup>87</sup> Battersby, *The Christian Brothers in Memphis*, 14.

<sup>88</sup> Ibid.

<sup>89</sup> Miss G. F. Boyle and Mrs C. Miles Collier to Paul Schneider, “Personal Letter,” 12 June, 1891. CBBA.

Christian Brothers moved their Commencement Exercises to the brand new Lyceum Theater this year. The papers had this to say about the event:

The exercises began with “Niagara Quickstep,” rendered by the college band. The oratorical selections were interspersed at regular intervals by the band and orchestra, and better music is seldom heard. The mandolin solo, by George Bigley, and the flute solo, by Albert McDougal, were most heartily received and were recalled several times.... The exercises closed with ‘Dixie’ by the band.<sup>90</sup>

The gold medal for application to music and music theory was donated by John J. Sohm and given to L. J. Alleman. Michael McCormack received the Eugene Nowland award.

In July of 1891, we find a letter written to Prof. Paul Schneider from the C. G. Conn Music Company, the maker of the “Best Band Instruments in the World.” The letter states:

Dear Sir:-

I am in receipt of your favor and would say that a music holder for the Eb Alto with socket ready to solder on to the instrument will cost \$1.50. As I prefer not to open accounts on small sales of musical merchandise, will ask you to kindly remit that amount and I will send the holder by return mail.

Awaiting your advice, I am yours truly, C. G. Conn.<sup>91</sup>

On May 12, 1892, fifty thousand people lined the Chickasaw Bluff for the opening of the Great Mississippi River Bridge. The eight-thousand-foot crossing was the longest span in the United States and the third longest bridge in the world. Built by the Kansas City, Fort Scott and Memphis Railroad, the “Frisco Bridge,” as it would later be

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<sup>90</sup> “Bright Boy Graduates,” *Memphis Appeal-Avalanche*, June 21, 1891, 1.

<sup>91</sup> C. G. Conn to Prof. Paul Schneider, 17 July, 1891. CBBA. The letter is signed by the famous instrument maker.

called, was the first bridge across the Mississippi River below St. Louis. Memphians celebrated the opening with two days of parades, banquets, and speeches.<sup>92</sup>

The Christian Brothers Band participated in the festivities. Band member Michael McCormack recalls the event: “We played all day long aboard the old Steamer *Kate Adams* as she cruised up and down the river near the new bridge, crowded with sightseers.” A four-horse tallyho, the largest in town, conveyed the band from the school on Adams to the riverfront, where the young musicians went aboard the steamboat. With them were Prof. Paul Schneider and Brother Maurelian.<sup>93</sup>

Other spectacles included a caravan of eighteen locomotives, each covered with garlands of flowers, linked together to make the first trip across the river. Engineers and firemen volunteered for the run and the crews were showered with kisses from a crowd of pretty girls.<sup>94</sup> The air was alive as the Christian Brothers band performed *Dixie*<sup>95</sup> accompanied by the sounds of cannon fire, riverboat whistles, bells, and cheers when the caravan arrived safely on the other side.<sup>96</sup> After the ceremony, the band remained on board to serenade the numerous sightseers.<sup>97</sup>

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<sup>92</sup> Beverly G. Bond and Janann Sherman, *Memphis in Black and White* (Charleston: Arcadia Publishing, 2003), 66.

<sup>93</sup> “Drummer Boy of 1892 Tells of Frisco Opening,” *Commercial Appeal*, December 18, 1949.

<sup>94</sup> Bond and Sherman, *Memphis in Black and White*, 66.

<sup>95</sup> “Drummer Boy of 1892 Tells of Frisco Opening,” *Commercial Appeal*, December 18, 1949.

<sup>96</sup> Bond and Sherman, *Memphis in Black and White*, 66.

<sup>97</sup> Battersby, *The Christian Brothers in Memphis*, 15.



The Commencement Exercises at the Lyceum Theater was held on June 21. The paper published the account of the affair:

The literary features were interspersed with musical members furnished by talent from the Christian Brothers' College, including instrumental music by the college band and college orchestra, and vocal selections by the college Glee Club, and a violin solo by Mr. H. O. Ringwald, his subject being a fantasie on a theme from "Tannhauser."<sup>98</sup>

Gold medals for application to music with examinations in theory of music were awarded to Rodolph DesJardins and J. B. Dwyer; donated by John J. Sohm. Gold medals were also awarded to the Juvenile Class for progress in music and new coins were awarded for honorable mention in music.<sup>99</sup>

This performance of the band would be the last directed by Prof. Paul Schneider. All of his sons had now graduated, and possibly in order to assist in the education of his daughters he became the music professor at St. Mary's School and taught private music lessons from his home at 85 Mulberry.<sup>100</sup> Schneider served as the band director after Br. Maurelian for ten years and the band then came under a director who had served in its ranks from 1884-1888. After returning from New York and Chicago, where he received advanced instruction on violin, William Wallace Saxby, Jr. assumed the title of professor and become the new band director of the Christian Brothers Band in the 1892-93 school year at the age of nineteen.<sup>101</sup>

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<sup>98</sup> "Boys Who Are Distinguished," *Appeal-Avalanche*, June 22, 1892.

<sup>99</sup> Ibid.

<sup>100</sup> Memphis City Directory, 1892.

<sup>101</sup> Duskin, *A History of the Christian Brothers Band*, 15.

## Chapter 5

### The Direction of William Wallace Saxby, Jr. (1892—1916)



Figure 5.1. Photograph of Professor William Wallace Saxby, Jr. [date unknown]. Courtesy of CBBA.

The 1892-93 school year was one of many changes in the school. Brother Maurelian notes in school records that William Wallace Saxby, Jr. was hired in the 1893 school year to teach violin, mandolin, and cornet. William Saxby, Jr. was now in charge of the music department, and students paid \$4.00 per month for music lessons, of which \$1.00 was retained by the school.<sup>1</sup> Also during this same time Br. Maurelian was chosen to present the section for Catholic Schools in the forthcoming World's Columbian Exposition in Chicago. After accepting the management of the Catholic Exhibit, he

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<sup>1</sup> Joel W. Duskin, "A History of the Christian Brothers High School Band: 1873-1973" (PhD diss. proposal, University of North Texas, 1979), 15. CBBA.

moved to Chicago for the entire year, leaving Br. Anthony of Rome in charge of the school at Memphis.<sup>2</sup>

Brother Maurelian's approach to the exposition was motivated by the idea that this would serve to advance the cause of the Catholic Church in the United States by bringing before the public the achievements of Catholics in the sphere of education and by providing information about the Church not otherwise accessible to the general public.

Brother Maurelian wrote:

It is our opportunity of the century, to prepare the way for Catholic education and for all Catholic interest ... The fact is that very little is known of Catholicism in the US, and if pains be taken to examine the literature in general use in the US, it will force itself upon the attention of the reader, that Catholic ideas, Catholic facts, and Catholic authors are systematically ignored in American history and literature by those who are either ignorant to true Catholicism, or whose hatred of the Church leads them to make no mention whatever of Catholic matters, except by way of disparagement. The establishment of a bureau of information in connection with the Catholic educational exhibit affords facilities by which 215 Catholic papers in the US can easily be reached, besides several hundred metropolitan dailies, and several less important journals....

Comparatively few Catholics know anything about the life and work of our blessed Founder. I find that even among the clergy and some of the religious orders there is not the information on this point that might be expected, and as far as those outside the Church are concerned, they are absolutely in the dark. State superintendents of public instruction, county superintendents, and teachers are as a rule entirely ignorant of the historical part connected with our Founder. The average public school man has an idea that some Yankee of Massachusetts thirty or forty years ago was the first to establish Normal Schools. When told that our Blessed Founder founded Normal Schools over 200 years ago and wrote the first Normal Manual, they gaze at you with a look of incredulity and astonishment.

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<sup>2</sup> Information concerning Brother Maurelian and the World's Columbian Exposition of 1893 is taken from: W. J. Battersby, *Brother Maurelian* (Winona: St. Mary's College Press, 1968), 43-56.

Apparently the Exposition went extremely well, and the German *Chicago Staats Zeitung* covered the event with a very critical account of the public, private, and Catholic schools represented at the Exposition:

To those who through religious fanaticism, ignorance, or prejudice have judged unfavorably of the parochial schools, a fine opportunity presents itself to learn their true character and worth, and to correct the false ideas frequently put forward.

These Catholic institutions impart daily religious instructions to their pupils, without neglecting any of the secular branches of the public schools, and besides this many specialties that tend to the higher culture of the child. They teach modern languages – German, French; they teach the classics – Latin and Greek; They teach – mark it well, you friend of the public schools – penmanship, ornamental and linear drawing, technical drawing, modeling, music, and singing; they teach the natural sciences; they give instruction in manual training; they teach philosophy, physiology, hygiene, and general anthropology; they teach how to cook, to bake, to knit, to sew; they teach all these so called fads, and besides the elementary branches, the three ‘R’s so thoroughly, so well, that their exhibits in these branches also put to shame those of the public schools. It is difficult to say what the Catholic institutions do not teach...

Twelve hundred institutions sent their contributions, and if any more had sent their material, Brother Maurelian would have been at a loss where to display the work, as the 20,000 square feet allowed them is already crowded...

The indefatigable Brother Maurelian, president of the Christian Brothers School in Memphis, Tennessee who has worked so hard for the success of the Catholic exhibit, presides, and is sole manager of this department, the outer wall of which is decorated with portraits of the highly cultured Bishop of Peoria, Spalding, the president of the Catholic exposition committee, and that of John Baptist de LaSalle, the Founder of the school of the Christian Brothers.

After the World’s Columbian Exposition, Brother Maurelian traveled to Rome and presented a copy of his final report on the Exposition to Pope Leo XIII through Cardinal Rampolla, Secretary of State. Cardinal Rampolla wrote to Brother Maurelian: “Your valued gift of a copy of the Final Report of the Catholic Educational Exhibit at the Chicago Exposition has been very agreeable to me; not less agreeable to the Holy Father has been the other copy which I hastened to offer him in your name.” Before leaving

Rome, Brother Maurelian was privileged to be granted an audience with the Pope, who expressed himself much pleased with the grand results of the Exposition.<sup>3</sup>

As a result of this achievement, Brother Maurelian was appointed Auxiliary Visitor of the Christian Brothers' Province of St. Louis. This entailed inspecting the Brothers' schools in Chicago, St. Paul, and New Orleans and involved much traveling and lengthy absences from the Memphis College. Hence, although he retained the position of President, Brother Anthony became the Director of the College, with Brother Athanasius as his sub-director.<sup>4</sup>

William Saxby, Jr.'s first years at Christian Brothers must have been challenging ones. First of all, he was just nineteen years old, and one can only imagine the challenges in teaching boys who were only a couple of years younger than he. Second, he began working for Christian Brothers and the Grand Opera House around the same time, maintaining these two jobs for about four years.<sup>5</sup> Finally, his mother, Alice Seeley, died in the summer of 1892 at the age of thirty-five from heart disease.<sup>6</sup> But even with these great challenges, Saxby excelled as a musician and teacher in Memphis.

The Commencement of 1893 seemed to succeed without a hitch. Both the band and orchestra performed, and violin solos were given by Charles Leslie and Michael

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<sup>3</sup> Battersby, *Brother Maurelian*, 54.

<sup>4</sup> W. J. Battersby, *The Christian Brothers in Memphis: A Chronicle of One Hundred Years; 1871-1971* (Memphis: Christian Brothers College, 1971), 15. CBBA.

<sup>5</sup> Memphis City Directory, 1892-1895. All Memphis City Directories are located in the Special Collections at the Ned R. McWerter Library, University of Memphis.

<sup>6</sup> Death Records, 1848-1856.

McCormack. *The Memphis Commercial* had this review: "The musical feature of the program deserves special mention as being both indicative of efficiency on the part of the students in that artistic branch, and as a pleasing variation of the evening's exercises."<sup>7</sup>

Mr. John J. Sohm donated the gold medal for music that was awarded to James O.

Dwyer. The following year the gold medal was awarded to Michael McCormack, who "charmed the audience with a violin solo, 'A fantasia Pastorale,' by Singelee." The 1894 Commencement seems to have been even more even more entertaining than the year before. Raymond Manogue performed a violin solo and "the audience would gladly have listened to a second selection." The newspapers continued:

A piano solo, Bohm's "Charge of the Uhlans," by John M. McLaughlin, was greatly enjoyed. The college Mandolin Club then rendered a concert polka that was encored, but the next speaker on the program took his stand and began speaking before the prolonged applause has [sic] ceased.

The college band favored the audience with an overture, "The Little Gun," and fairly outdid all previous records for excellence in playing.

This was followed by "Forge in the Forest" by the college orchestra. This captured the audience completely, and outbursts of applause greeted the musicians' several times during the rendition, and at the close the roof fairly raised. All the music of the evening was good, but this selection was especially fine, and did great credit of Prof. William Saxby and Prof. H. Schultz, the musical directors.

The degrees were conferred by Brother Maurelian, after which the college band rendered Benedix's "Waltz Symposia."<sup>8</sup>

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<sup>7</sup> "The Roll of Honor," *The Memphis Commercial*, June 17, 1893.

<sup>8</sup> "Phelan Is the Prize Orator," *The Memphis Commercial*, June 23, 1894.



Figure 5.2. Photograph of the Christian Brothers Band [c1893]. Courtesy of CBBA.

The picture of figure 5.2 was taken in the 1890s outside the Christian Brothers College on Adams. William Saxby, Jr. stands on the far left, and the band resembles the band of 1889 in instrumentation and attire. Instrumentation includes piccolo, three cornets (one being held by Prof. Saxby), what appears to be six alto or tenor horns, a valve trombone, three bass horns, triangle, two snare drums, and bass drum.

It would seem that William Saxby's career was off and running. On March 25, 1894 he played violin at the Stranger's Congregational Church for their Easter services,<sup>9</sup> and by Christmas he would be on the Executive Committee of the newly restructured Musicians Protective Union.

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<sup>9</sup> "From the Past," *Appeal-Avalanche*, March 25, 1894.

A new constitution for the Union was adopted on January 4, 1874 and was revised and amended on December 14, 1890 and December 9, 1894. The new officers of 1895 were: John George Handwerker, president; Joseph Fischer, vice-president, Otto Bruch, secretary; Paul Schneider, treasurer. The Executive Committee consisted of S. F. Kahn, William Saxby, Jr., Henry Wilken, George Bruch, and C. Sholz. The Auditing Committee was Paul Schneider, William Grandt, and Joseph Croce. In 1898 the Federation of Musicians granted the Memphis Protective Union a Certificate of Affiliation and the organization was renamed the “Memphis Federation of Musicians.”<sup>10</sup>

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<sup>10</sup> Tim Sharp, *Memphis Music: Before the Blues* (Charleston: Arcadia Publishing, 2007), 98.





Figure 5.3. Memphis Federation of Musicians Certificate of Affiliation [1898]. Courtesy of the Memphis Federation of Musicians.

Paul Schneider, Herman Arnold, Joseph Fischer, William Saxby, Jr., Otto F. Baum, Eugene Astrain, and Joseph Croce are all addressed on the Memphis Federation of Musicians Certificate of Affiliation [see figure 5.3]. Paul Schneider served as the

Treasurer from 1895 to November 7, 1897, and again in 1910. In the Treasurer's book we can see the former Christian Brothers Band Director's beautiful handwriting, a trait that he passed on to his sons who received honors in this area. We can also note that Prof. Schneider's salary is \$1 [see figure 5.4].<sup>11</sup>

Date	Description	Amount
	To Amt. Transferred to Chartered Organization from Memphis Musicians Protective Union.	168.75
7.	Sundry Bill	14.80
1.	Salary \$5.00 Postage 35.4	5.35
1.	Capita Tax	12.50
30.	Assessment 1. to 4.	3.20
	Hall rent 6 Months	5.00
	Treasurers salary	1.00
		\$210.60
	To Ballance	\$430.83
		\$220.23

Paul Schneider  
Treasurer

Figure 5.4. Musicians Protective Union Treasurer's Book [1895]. Courtesy of Memphis Federation of Musicians.

<sup>11</sup> Musician's Protective Union Treasurer's Book, Memphis, Tennessee, 1895.

John Philip Sousa's Peerless Concert Band toured through Memphis in May of 1895. A *Commercial Appeal* advertisement for the concert promised 50 musicians, great vocal artists, and a magnificent program that included inspiring marches.<sup>12</sup> May certainly was fine time for music in Memphis especially with the annual Mai Feste.

Otto Bruch's band "tooted many a good German tune on a warm day in 1895 when they played for the Mai Feste at East End Park." East End Park was around the area where Cooper Street meets Madison Avenue in Midtown.<sup>13</sup>

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<sup>12</sup> Sharp, *Memphis Music*, 100.

<sup>13</sup> "Listen to the Band," *Commercial Appeal*, June 25, 1939.

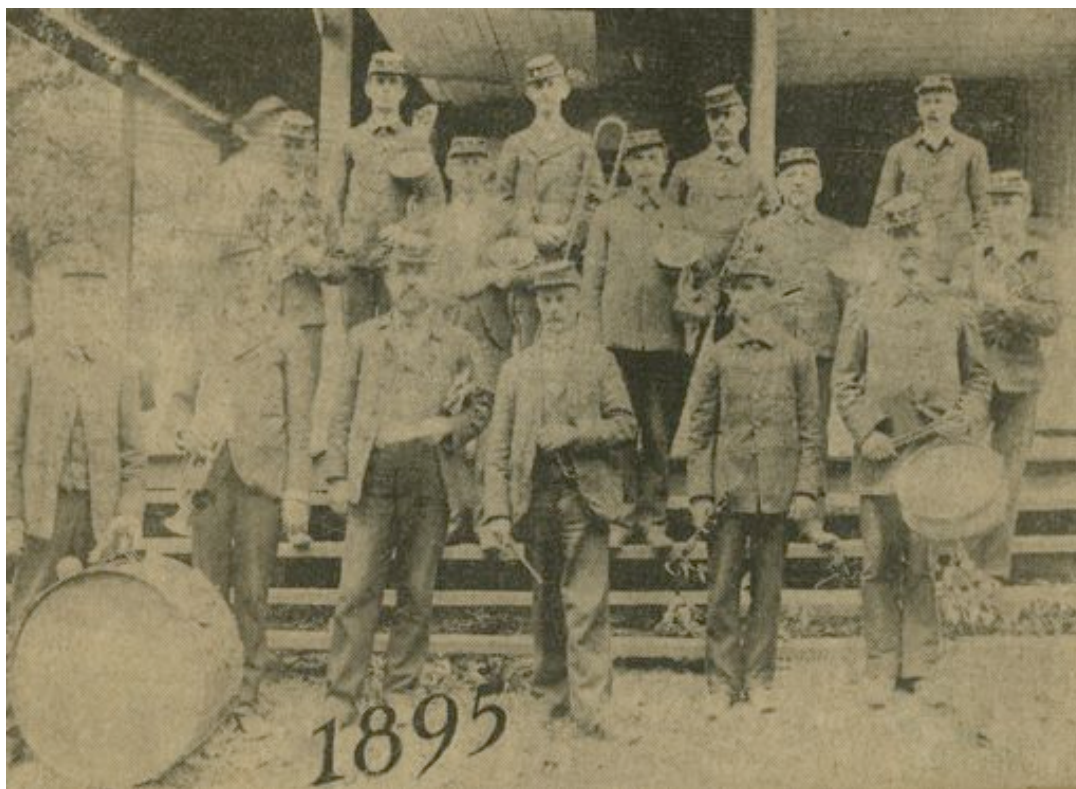


Figure 5.5. Photograph of Otto Bruch's Band. (front row left to right) William Saxby, Sr., George Bruch, Joseph Fischer, Otto Bruch, Eugene Astrain, the man with the snare drum is unidentified, (middle row) Otis Baum, Henry Wilcken, A. Haskell, Paul Schneider, Herman Schmidt, (back row) William Saxby, Jr., William McAnal, James Groce, William Grandt, [1895]. Courtesy of the *Commercial Appeal*.<sup>14</sup>

Figure 5.5 is a picture of Otto Bruch's band from 1895. Here we have many important members of the Musicians Protective Union and of the Christian Brothers Band, including Paul Schneider and William Saxby, Jr. The band's instrumentation is very similar to that of the Christian Brothers early bands. In this picture we see the addition of clarinet, played by Eugene Astrain. The band's uniforms consist of dress coats and military kepis.

Christian Brothers wasn't the only music organization of which William Saxby, Jr. was director. Through the aid of the Philharmonic Club, Saxby organized the

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<sup>14</sup> Ibid.

Memphis Philharmonic Orchestra Association, who performed their first concert in 1895. Professor “Saxby was determined that the city should not neglect musical appreciation while surging forward commercially.” The orchestra was organized with twenty-nine members and performed under his direction until 1909.<sup>15</sup> All such work for the Orchestra was done entirely because of his love for his art, because there was absolutely no material compensation for his labors.<sup>16</sup> The Memphis Philharmonic Orchestra Association was one of the founding organizations behind the Memphis Symphony Orchestra, and many fine guest soloists performed with his group, along with regular principal chairs including Mrs. Helen Thorn on violin, Louis G. Carlisle on cello, and Angelo Pasquariello on clarinet.<sup>17</sup>

The Christian Brothers Band performed at the Commencement of 1895. The curriculum of the college was lengthened by one year, and there were no graduates due to the extension of the degree process.<sup>18</sup> Awards were still received and “the college band and orchestra interspersed the orations with choice of musical selections.”<sup>19</sup> Michael McCormack performed the violin solo, *Souvenir de Bellini*, and received the gold medal for application to music, a gift of A. S. Barboro & Company.

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<sup>15</sup> *Press Scimitar*, November 3, 1941.

<sup>16</sup> “Wm. W. Saxby, Noted Music Director, Dead,” *The Commercial Appeal*, January 16, 1923.

<sup>17</sup> *Press Scimitar*, November 3, 1941.

<sup>18</sup> “Medals Were Awarded,” *The Commercial Appeal*, June 22, 1895.

<sup>19</sup> “Oratorical Contest,” *The Commercial Appeal*, June 22, 1895.



The commencement ceremonies during this time were held at the Lyceum Theater, home of the Lyceum Theater Orchestra under the direction of Professor Herman Arnold. By 1896, Professor Saxby, Jr. was performing with this orchestra and would soon become its leader,<sup>20</sup> having dealings with the theater through 1901.<sup>21</sup> The following year's Commencement was quite a scene, with the address being given by Bishop Byrne. Orations were "interspersed with music by the college band, by the Glee Club and by individual students. Joseph Garvin, H. F. Dix, Jr., and Raymond Manogue acquitted themselves with great credit on their instruments." The gold medals given for practice each day, together with the highest record for examinations in music theory, were given to John H. Fisher, H. F. Dix, Raymond Manogue, and George Rutland. The College Orchestra gave a pleasing rendition of the *Hunting Scene* of Bucalozzi, "which was liberally applauded," and "the large audience left the building to the strains of Sousa's 'El Capitan' march by the College Band,"<sup>22</sup> with a side note in the program stating that the work was "Just from the Press."<sup>23</sup>

The College Catalogue for the 1896-97 school year lists four departments: Preparatory, Commercial, Collegiate, and Science. Degrees included a Bachelors of Art, Bachelor of Science, Master of Accounts, Civil or Mining Engineering, Masters of Art, and Honorary Degrees. The Catalogue has this to say about the Fine Arts and Music:

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<sup>20</sup> "Wm. W. Saxby, Noted Music Director, Dead," *The Commercial Appeal*, January 16, 1923.

<sup>21</sup> Memphis City Directory, 1896-1901.

<sup>22</sup> "Results of Its School Year," *The Commercial Appeal*, June 23, 1896.

<sup>23</sup> Christian Brothers College Silver Jubilee Souvenir Catalogue, 1897.

**Fine Arts:** The Fine Arts exercise a refining influence on youth, and for this reason the Christian Brothers have devoted great care to the instruction of their students in Music and Drawing.

**Music:** In order to encourage the study of Music, the Christian Brothers have, for the past few years, incited their students to intense application with the happiest results. Professors Wm. Wallace Saxby and Herman F. Schultze are the instructors.

It is the purpose of the Christian Brothers to perfect their facilities for thorough instruction on the Violin, Flute, Piano, Cornet, Mandolin, Guitar, or any other instruments.

A brass band is organized among the students, and the pupils of the advanced Music Classes have orchestral accompaniment.<sup>24</sup>

In May of 1897, the Bishop of Nashville, Bishop Byrne, requested Brother Maurelian to direct the Catholic school exhibits at the Tennessee Centennial International Exposition in Nashville. Twenty Catholic schools in the diocese of Nashville participated and the exposition ran from May 1897 through October. In the booklet of the Exposition, we read: "The Catholic educational institutions of Tennessee have placed the supervision and arrangements of their exhibit in charge of Reverend Brother Maurelian, President of Christian Brothers College, and one of the best known educators in the country."<sup>25</sup>

Back in Memphis, Christian Brothers College was celebrating the conclusion of their twenty-fifth year, their Silver Jubilee. The band performed at the Contests in Elocution for Intermediates and Junior on May 21, and for seniors on June 15, 1897. They performed *Little Gem* by Barnard, and the *Chicago Two-Step* and the *Columbian Guards*, both composed by T. P. Brooke. At the Annual Commencement on June 22, the band performed *Council Two-Step* composed by band member and valedictorian

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<sup>24</sup> Christian Brothers College Catalogue, 1896-1897. CBBA.

<sup>25</sup> Battersby, *The Christian Brothers in Memphis*, 15.

Raymond E. Manogue, which was “met with much favor.” The first prize for music was awarded to John H. Fisher and second prize went to Henry H. Dix, both of who performed violin solos. John T. Walsh, Jr. was awarded third place and James Saxby, George Pollock, and Eugene Clarke were awarded Honorable Mentions.<sup>26</sup> The paper had this to say about the performance of Mr. Harry Dix:

Mr. Harry Dix earned enthusiastic applause of the audience by his exquisite rendition of a violin solo-one of Musin’s<sup>27</sup> difficult compositions. Mr. Dix was encored, but owing to the length of the programme it had been agreed that no responses to encores should be made. The valedictory was next delivered by Mr. Raymond E. Manogue...<sup>28</sup>

Brother Maurelian delivered a brief address to the graduates, telling them to be “true to God and to yourselves. If you live up to the teachings of your preceptors you will secure God’s favor and deserve the respect, love and esteem of your fellow men.”<sup>29</sup>

James Albert Saxby, brother of William Saxby, Jr., attended Christian Brothers from 1895 until 1899.<sup>30</sup> He was born in February of 1882 and probably performed in the Christian Brothers Band between the age of 13 and 18 and received a gold medal in the First Preparatory Class and in Latin and Greek. In 1906 he became the assistant band and orchestra director, under his brother William, at Christian Brothers College.<sup>31</sup>

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<sup>26</sup> Christian Brothers College Silver Jubilee Souvenir Catalogue, 1896-97. CBBA.

<sup>27</sup> Presumably the Italian composer Bonaventura Furlanetto.

<sup>28</sup> “The Lyceum Packed,” *Scimitar*, June 23, 1897, 2.

<sup>29</sup> Christian Brothers Silver Jubilee Souvenir Catalogue, 1896-97. CBBA.

<sup>30</sup> Christian Brothers Student Registry.

<sup>31</sup> Memphis City Directory, 1906.



At the end of the 1896-1897 school year, Christian Brothers celebrated its Silver Jubilee with an Alumni Banquet. The president and vice president of the Alumni Society were former band member Richard A. Odum and Raphael Eustace Semmes respectively.

*The Catholic Journal* proclaimed it a notable anniversary, stating:

During the past week the Christian Brothers' College, with athletics, oratory, music and all the ceremonies that could add reverence and joy to the occasion, celebrated the twenty-fifth anniversary of its establishment in our midst.

The splendid efforts in oratory and music displayed in the recent public entertainments of the College have shown what the students are capable of achieving in these lines, while the catalogue of the Alumni points out the number of brilliant men, regardless of race or creed, that have gone forth from the College halls. In all sincerity, we wish the Christian Brothers continued success, and we hope that their golden jubilee will find their College as far in advance of what it is now as the silver jubilee has found it in advance of its inauguration day.<sup>32</sup>

The Christian Brothers Band had acquired a good reputation, and music in Memphis was flourishing. Many former band members were becoming leading professionals in the city, including Raphael Semmes, who co-founded the Semmes Murphy Neurological Clinic in Memphis.<sup>33</sup> In 1897 Memphis could boast a number of bands and orchestras. The City Directory lists:

Arnold's Orchestra and Band, Herman Arnold Director

Christian Brothers College Band – 282 Adams. Prof. William Saxby, Jr., Instructor

Croce Bros.' String Band – 50 Jefferson. Joseph Croce, Director

Kahn's Band and Orchestra – 169 Main. Silas F. Kahn, Leader

Memphis Cornet Band – 310 Second. T. J. Firth, President; E. L. Kane, Secretary; E. E. Stotts, Leader.

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<sup>32</sup> "A Notable Anniversary," *Catholic Journal*, June 26, 1897.

<sup>33</sup> Interview with Br. Joel McGraw, Christian Brothers High School Assistant Principal, July 27, 2010.

Memphis Mannerchor – Organized 1871. Meets at Germania Hall first Tuesday of each month at 8 p.m. Albert Hoehn, President; B. Kornik, Secretary; Prof. Herman Schultz, Director.

Poll-Bearers' Brass Band (c) – 13 Hernando. Paul Ross, Agent.

Philharmonic Orchestral Association – 310 Second. Organized in 1893. J. J. Dougherty, Vice President; Alph Couillens, Secretary and Treasurer; Prof. George Bruch, Director.

Young Men's Brass Band and Orchestra (Colored) – 117 Beal [sic]. S. J. Thomas, Leader of Band; West Dukes, Conductor of Orchestra; J. C. Cash, Agent.<sup>34</sup>

Other ensembles included the Lyceum Theatre Orchestra, conducted by Herman Arnold; the Grand Opera House Orchestra, conducted by John George Handwerker; The Chickasaw Cornet Band; Hall and Turner's Orchestra; the Young Men's Union Association Band and Orchestra;<sup>35</sup> and Professor William Saxby, Sr.'s orchestra. Classical music alone could not support a musician in Memphis, so Saxby, Sr., along with his son, maintained a society orchestra, performing "up-to-date" music for parties and receptions. In fact, it appears that much of Saxby's reputation was developed through performances of such popular music for parties and dances, including one for the state militia, Neely Zouaves, on March 12, 1898.<sup>36</sup>

Memphis was growing from a small river town into a city, and by the end of the century the population passed the 100,000 mark. In the whole south only St. Louis and New Orleans were larger than Memphis, and industry and trade transformed the river city

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<sup>34</sup> Memphis City Directory, 1897.

<sup>35</sup> Sharp, *Memphis Music*, 101.

<sup>36</sup> "Bygone Days," *Commercial Appeal*, March 12, 1998.

into a rich and prosperous settlement; however, the prosperity of the city would not necessarily be reflected at Christian Brothers.<sup>37</sup>

At the Christian Brothers General Chapter of 1897, it was decided that the Christian Brothers Schools were not to teach the classical languages of Latin or Greek worldwide. This ban was issued by the Superior General of the institute to maintain the teachings of the founder, the Blessed John Baptist de la Salle, who expressly stated that Latin was not to be taught in Brothers' Schools. The chief reason for this guideline was to deter Brothers from becoming priests and to encourage the teaching of students in the vernacular language.

The Brothers in the United States thought that this rule no longer applied and had introduced the study of the classical languages as being an essential part of a liberal arts course and a means of fostering priestly vocations among their students. The U.S. Brothers had managed to avoid adhering to this rule with grudging acceptance from the General Chapters until this point, and now the Brothers in the States feared that this would seriously affect the recruitment of students.<sup>38</sup>

John Baptist de la Salle did not teach Latin and Greek in the Brothers' Schools because he was educating poor students and saw the classical languages as subjects for the rich. In America, however, the poor's educational needs were met in the public school systems, and the Brothers had to teach more advanced subjects to the high school and collegiate levels in order to maintain their position.

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<sup>37</sup> Battersby, *The Christian Brothers in Memphis*, 18.

<sup>38</sup> *Ibid.*, 19.

When the decisions were made to eliminate the classics from the college catalogues in America, the Superior General sent out a circular on February 18, 1898 detailing the situation. This letter was not only sent to the Brothers, but also to the archbishops and bishops of the United States urging them to assist in the task of eliminating Latin from the Brothers' establishments under their jurisdiction. Brother Maurelian was very displeased with the way this was handled, and after hearing this news he wrote this letter regarding the circular to the Brother Superior:

All of us were indescribably shocked to learn that a copy had been sent to every archbishop and bishop. We always had reason to expect that our Superiors would not cast censure upon our Brothers to ecclesiastics outside the Society. In this Circular we are depicted to the prelates as irregular, disobedient, and rebellious religious who had violated our Rule. Many priests have seen the Circular, and we have become a laughing stock to them. A learned and very prominent priest a few days ago said: "Brother, if the people knew that you were forbidden to study and teach Latin, they would hoot you out of the country." Such a sentiment prevails overwhelmingly in this country.

The sending of Circular No. 81 to young Brothers and scholastics appears to me to have done very much harm. It has shaken the confidence of many a young Brother in the Superiors. Of this you may be certain, that the Brothers in the United States have acted in good faith notwithstanding any mistakes that may have been made.<sup>39</sup>

The Christian Brothers and clergy in the United States were certainly upset about the Superior's decision. The Archbishop of St. Louis expressed his strong disapproval of the recent decision since, in his view, it would result in the collapse of the Brothers' colleges, on which he relied heavily for priests. He encouraged the American Brothers to separate from the Institute if the French superiors persisted in their present policy.<sup>40</sup> The Brothers in France no doubt felt the seriousness of the situation, and sent two

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<sup>39</sup> Battersby, *Brother Maurelian*, 66-68.

<sup>40</sup> *Ibid.*, 69.

representatives to America to tour the whole country, visiting all the houses of the Brothers and interviewing Bishops who had Brothers Schools in their diocese.

In Memphis the representatives were received by Brother Maurelian, and they offered to eliminate the debt the college had accrued if the classics were eliminated from the college curriculum. The offer was declined, and Brother Maurelian wrote the Superior General about their visit.

When *Circular No. 81* announced that two Honoured Brothers Assistants would visit the Brothers in America as your representatives, I had every confidence that they would receive all communications our Brothers in America had to make on the Latin Question in a manner that would calm the excitement produced by the very unfortunate agitation of this question, and that they would make every effort to conciliate the Brothers after what seemed to us in America offensive words and treatment during the past 18 months. I am very much distressed and sincerely sorry to find that the feeling and opposition of the Brothers has been intensified to a degree that is difficult to describe.

Personally I was treated with great civility by the dear Brothers Assistants. In my private conversations with them on the Latin Question, however, I found in them such prejudice on the subject that it appeared useless and an absolute waste of time to say anything as to the history of its introduction and its place in our colleges and academies during nearly fifty years....Had the delegates come to ascertain the feelings and views of the Brothers and the history of the introduction of Latin as understood by us and known to us, it might have paved the way to a solution.

The fact seems to be that our Brothers in France do not understand, and, as in the case of the two Delegates, they do not wish to understand, the affairs of this country.

It appears to me that, in sending Delegates, such should be selected as are free from prejudice and as are willing, in all fairmindedness, to hear both sides of the question so that they could submit a just, intelligent, and impartial report. It is well known that Brother Aimarus, in 1885, stirred up trouble on this question, and we see the consequences today in this excitement.<sup>41</sup>

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<sup>41</sup> Ibid., 72.

Brother Maurelian continued to rally support for his cause with the help of Bishop Byrne in Nashville, Bishop Spalding, and Archbishop Kain, all of whom supported the hopes of keeping the classic subjects in the Christian Brothers Schools. Brother Maurelian wrote a letter to his friend Bishop Spalding giving an up-to-date account of the situation:

The Superiors in France seem determined at all costs to carry out their plan...

Expulsion has been talked of for those who do not comply with the order for the elimination of Latin. I suppose that before many months I shall be summoned to Paris to account for the stand I have taken in the matter.

If there is anything whatever, my dear Bishop, that I could do further in securing data for the memorial or anything that I can do, please command me. I have been over forty years in the Order, have labored incessantly with all the energy I could command, and I assure you this Latin Question and all the trying incidents are on ordeal that I never expected or looked for.<sup>42</sup>

As a result of Brother Maurelian's careful preparations, a meeting of the archbishops was to take place at the Catholic University in Washington on October 12 with the Latin Question figuring prominently on the agenda of the meeting. Brother Maurelian was invited to Washington to explain the situation at the meeting. From the minutes we gather that an exhaustive discussion of the matter took place.<sup>43</sup> The result was an appeal to the Pope for the United States Brothers to be permitted to continue the teaching of Latin and Greek in the colleges and academies. On December 27, 1898 lengthy articles appeared simultaneously in the several newspapers in the North including the *Baltimore American* that read:

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<sup>42</sup> Ibid., 80.

<sup>43</sup> Ibid., 81.

American members of the Order have strenuously opposed a ruling of the head of it in France, and four of their leaders who were summoned to Paris have been severely punished for their course, being sent to distant and obscure posts in foreign lands, one in far off Tonquin. The American archbishops have espoused the cause of the Brothers here and have indorsed an appeal to the Pope, which is now on its way to Rome...<sup>44</sup>

Brother Superior and his Assistants in Paris had followed carefully the progress of the events in the United States. They were aware that the decision of the archbishops to appeal to Rome against the decision of the General Chapter had been engineered by the Brothers, and particularly by Brother Maurelian, who had been the most actively engaged in the matter. They took this to be an act of disloyalty and insubordination to the Institute. At the beginning of 1899, Brother Superior sent an order of exile to Brother Maurelian, summoning him to Paris. Brother Maurelian had no regrets for what he had done, and hoped that his efforts in aligning the American Bishops would eventually bear fruit.

When asked if he had been called to France he responded, “What can I say? I am simply a subordinate, a private in the ranks, and my superiors have called me to Paris and I shall go.” Brother Maurelian then departed Memphis for New York and on Jan 29, 1899 he left for exile to France. The New York Press carried an article about him:

Among the passengers of the Cunarder *Etruria*, which sailed yesterday, was Brother Maurelian, of the Christian Brothers’ College at Memphis. He is the seventh influential member of that Order to be summoned to Paris to be disciplined for teaching Latin and Greek and a generally higher curriculum that is approved by their ecclesiastical superiors, who consider that they should confine themselves to teaching elementary studies, as is the practice abroad.

At the regular conclave of bishops held in Washington last October, Brother Maurelian was a witness, and his firm attitude on that occasion is believed to be the main cause of his present unpleasant position. In conversation yesterday he said he had simply been called to report to the General in Paris, and

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<sup>44</sup> Ibid., 82.

would obey as gracefully as possible. “I might as well take things philosophically,” he said. “I have been through epidemics, panics, and sickness, and am not easily disturbed, and I have been looking of this summons for more than a year. When the letter reached me, with others, I immediately divined its purpose, and put it aside until I had read the others, and then set about making preparations for my departure.”

Brother Maurelian said he regretted leaving, as his College was prosperous and he liked this country better than France.<sup>45</sup>

After crossing the Atlantic, Brother Maurelian made his way to Paris to pay his respects to the Superiors. He was graciously received by the Brothers at the Mother House and was told that he was being assigned to the boarding school in Reims.<sup>46</sup> There was much to be said about being positioned at Reims. It was the birthplace of the Blessed John Baptist de la Salle, the town where he had spent the first thirty-seven years of his life. It was here when de la Salle took over the charity schools begun by Monsieur Nyel, and founded the Institute of the Brothers in 1684.

The Christian Brothers had now over fifteen hundred institutions with over sixteen thousand Brothers worldwide.<sup>47</sup> The boarding school to which Brother Maurelian was assigned was the successor to the boarding school opened in 1753. Here Brother Maurelian was made to wait for the final decisions from Rome concerning the Latin question.

Finally, on December 11, 1899, the Sacred Congregation of Propaganda met in plenary session to decide on the appeal of the Brothers of the United States. The outcome was not what Brother Maurelian had hoped. The congregation voted negatively

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<sup>45</sup> Ibid., 92.

<sup>46</sup> Ibid., 97.

<sup>47</sup> Ibid., 88.



on the dispensation from the Rule and voted that the Rule should be enforced. And so the classical languages would have to be removed from the Brothers' Colleges in America. To Brother Maurelian, the news of the decision came as a shattering blow: all his hopes and all his efforts had been in vain.<sup>48</sup>

Brother Maurelian was further depressed at this time due to news from New Orleans, a city and community to which he had become deeply attached. The Brothers were regretfully preparing to leave their last school there at St. Joseph's because of financial stresses.

Meanwhile, in Rome, the canonization of the Blessed John Baptist de la Salle was to take place on May 24, 1900. The Superior General and a large delegation of Brothers left Paris to attend the celebrations that took place in St. Peter's. The Pope addressed the Superior General and the delegation of Brothers in a short allocution, and the Superior spoke in the name of the whole institute, expressing his lively gratitude. John Baptist de la Salle was now a canonized saint of the Catholic Church.<sup>49</sup>

Back in Memphis, the Christian Brothers Band continued to impress audiences during its founder's difficult years and exile in France. They performed with the orchestra at the 1898 commencement at the Lyceum Theater on June 21, 1898.<sup>50</sup> In the fall of 1898, on December 23, the school had a Christmas-Tide Celebration with entertainment from the College Band, who performed *The Gallant First*, and *Philo*

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<sup>48</sup> Ibid., 106-07.

<sup>49</sup> Ibid., 109.

<sup>50</sup> "Held Its Annual Commencement," *Commercial Appeal*, June 22, 1898.

*Senate March*. The student body sang Christmas hymns, the orchestra performed, and there were violin solos performed by John H. Fisher, H. F. Dix, Jr., and Prof. William W. Saxby, Jr.

This year the Contests in Elocution and the Annual Commencements were held at the Grand Opera House, and the band and orchestra provided the entertainment. John H. Fisher was awarded special premium in music, and the fourth premium was awarded to James Saxby. The first premium for music was awarded to John T. Walsh, Jr.,<sup>51</sup> who would go on to be a veteran of North Memphis politics, businessman, and banker, opening the North Memphis Savings Bank at 114 North Main. This building would later be bought by E. H. Crump and is now known as the Crump Building.<sup>52</sup> The following night after the commencements, the orchestra provided music for the Alumni Society Banquet held on campus at the College Hall. The College Hall was the art hall of the college, sometimes known as the banquet hall. For the celebration the room was decorated in red, white, and blue.<sup>53</sup>

In 1899 Professor William Saxby, Jr. was continuing to charm the musical interests of the city. In December he worked with the Beethoven Club to honor the justly famed composer on Beethoven Day, Dec. 19. For the occasion Saxby directed a quartet with George Gerbig on piano, H. E. Wilckins on viola, Thomas J. Pennell on cello, and himself on violin performing *Quartette*, Beethoven's opus 16. Movements included

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<sup>51</sup> Christian Brothers College Catalogue, 1899-1900. CBBA.

<sup>52</sup> Plaque in the Crump Building at 114 N. Main, Memphis.

<sup>53</sup> "In the Banquet Hall," *Commercial Appeal*, June 23, 1899.

*Grave, Allegro, Andante, Cantabile, and Rondo*. The performance was held in the Women's Building assembly room.<sup>54</sup>

Brother Anthony assumed the position of President of the College at the beginning of February 1899, and soon the college would no longer teach the time honored classical languages, shifting more emphasis to the study of modern tongues. This change would soon challenge the financial situation of the college. Memphis, in contrast, seemed to be booming.

The turn of the century was an exhilarating time. Memphis was a growing city, but small enough for everyone to feel important. The central business zone was on Main Street between Poplar and Union, and the skyline of the city was cut by the giant Randolph and Porter buildings, the Memphis Trust, the Tennessee Trust, and the new Gayoso Hotel. On the riverfront were the Cossitt Library and Custom House, and the city prided itself on its Grand Opera House, The Peabody Hotel, an impressive courthouse, and the Appeal Building. Several steeples now pierced the sky with the First Methodist, First Presbyterian, and St. Peter's Catholic Church. To the north of town was St. Joseph's Hospital, Central Station to the south, and Baptist Hospital to the East. Streetcars now ran down Main Street, and men wore hats, smoked cigars, and carried pistols.<sup>55</sup>

Another important addition to the city was the newly established park commission, who redesigned the four squares of the city: Court, Auction, Market, and

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<sup>54</sup> *Commercial Appeal*, December 19, 1899.

<sup>55</sup> Battersby, *The Christian Brothers in Memphis*, 20-21.

Exchange; developed two new urban parks, Forrest and Confederate; and who by 1900 were drawing up plans for two large parks on the periphery of the city. The larger of the two new parks was Riverside Park (now called Martin Luther King, Jr.-Riverside Park), and the other would become Overton Park, named for John Overton, one of the original founders of the city. Overton Park would become the more popular of the two large parks, with winding drives, a large virgin forest, wide grassy meadows, and a lovely pavilion. The park commission then voted to tie the two large parks together with a system of parkways. East Parkway and South Parkway formed a 172-acre greenbelt encircling the city. Soon Overton Park and the parkways became among the most desirable residential areas in Memphis.<sup>56</sup> In order to dedicate the new Overton Park in 1900, William W. Saxby, Jr. organized and directed a band that would provide free summer concerts of popular music. These concerts would draw as many as four thousand people in the band's debut season.<sup>57</sup>

By the new century, music education in America would truly begin to take root. On a national scale, permanent school orchestras began to appear in high schools. Many of these were a result of the pioneer work of Will Earhart in Richmond, Indiana, which would be considered the first significant instrumental activity in the public schools of America.<sup>58</sup> And locally, in Memphis, we find many bands being established, including

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<sup>56</sup> Beverly G. Bond and Janann Sherman, *Memphis in Black and White* (Charleston: Arcadia Publishing, 2003), 77-78.

<sup>57</sup> Roy C. Brewer, "Professional Musicians in Memphis (1900-1950)" (pHD diss., University of Memphis, 1996), 56.

<sup>58</sup> Frederick Fennell, *Time and the Winds* (Kenosha: G. Leblanc Company, 1954), 43.

the Kortrecht High School Band. Green P. Hamilton (1867-1932) organized the band at Kortrecht High School, later known as Booker T. Washington High School, the first African-American high school in the city. The band was founded around 1900 and would be one of the first African-American high school bands in the country.<sup>59</sup>

The Christian Brothers College Band and Orchestra stayed busy at the change of the century. The Orchestra performed at the Christmas-Tide Celebration on December 21, 1899 and the St. Patrick's Day Celebration on March 16, 1900, both presented by the Maurelian Literary Society. The Saint Patrick's Day Celebration also featured the Second Orchestra performing *The Nation's Pride*.<sup>60</sup>

On Monday, May 6 of 1900, Admiral George Dewey, hero of the Spanish-American War, visited Memphis by a special invitation. The entire student body of C.B.C. turned out for the exciting occasion, appearing in all-white naval uniforms complete with navy ship hats. They took part in an afternoon grand flower parade in which nearly every vehicle in the city participated, all draped with bunting and flowers.<sup>61</sup> In the Christian Brothers' lineup, a guard presented the American flag and a student-made banner reading, "Dewey – Our Hero." Following the guard was the band, men on horseback, and finally the student body [see figures 5.6 and 5.7]. The *Memphis Appeal* had this to say about the Christian Brothers Band in the parade:

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<sup>59</sup> Sharp, *Memphis Music*, 105.

<sup>60</sup> Christian Brothers College Catalogue, 1900-01. CBBA.

<sup>61</sup> "The Memphis Programme," *New York Times*, May 6, 1900.

They had organized themselves into a quasi-military organization to honor the hero of Manila Bay.

Their procession will be headed by a banner escort of eighteen. The banner is beautiful in design and artistic in finish, and draped with the college colors purple and old gold.

The battalion consists of Co. A. and Co. B. headed by the college band, under its leader, Prof. W. W. Saxby.<sup>62</sup>

Admiral Dewey was greeted by strains of *Dixie*, and led to the Peabody Hotel by Company A of the United Confederate Veterans. Following the parade was a ball at the Grand Opera House. The next day he went to see the splendid residences of wealthy Linden Street and stopped at Miss Jennie Higbee's school for girls to be greeted by the students in immaculate white dresses.<sup>63</sup> Many downtown business houses were decorated in the national colors, many private residences flew flags, and there were receptions at several exchanges and clubs.<sup>64</sup>

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<sup>62</sup> *Memphis Appeal*, May 6, 1900.

<sup>63</sup> Battersby, *The Christian Brothers in Memphis*, 21.

<sup>64</sup> "The Memphis Programme," *New York Times*, May 6, 1900.



Figure 5.6. Photograph of The Christian Brothers Battalion marching order with the Christian Brothers Band. Students are lined next to the new addition of the college on Dewey Day [1900]. Courtesy of CBBA.



Figure 5.7. Photograph of the reorientation of the battalion on the west side of the campus. The building on the left was purchased to house the chemistry lab and cafeteria. The band is on the far left [1900]. Courtesy of the CBBA.

The Band, Orchestra, and College Glee Club also performed at the Elocution Contests for Juniors and Seniors on June 6 and performed at the 1900 C.B.C. Commencement on June 20, all held at the Grand Opera House. The paper had this to say about the performance: “The music for the occasion was furnished by the college band and glee club, with two exceptions. Messrs. Bernard C. McMahon and M. Eugene Clark rendered vocal solos [sic—they were actually violin solos] in a manner which reflected great credit on them. Prof. William Saxby directed the musical features.”<sup>65</sup> The band’s musical numbers at these performances included *Bunch o’ Blackberries March*, *Eleventh U.S. Infantry March*, and *Our Navy*.<sup>66</sup>

In 1900, Brother Maurelian was fortunate in being, with Brother Potamian, the first to return from exile. He arrived back in the states in October and was reassigned to Manhattan College. Maurelian was set to work in the modern languages department and began the publication of *The Manhattan College News Letter*, which he proposed to issue monthly beginning in November. In the very first issue he mentioned as having “entered upon his work in the modern languages with an earnestness which has communicated itself to the students.”<sup>67</sup>

However, after less than year, it had become apparent that Brother Maurelian was not very happy in Manhattan. Brother Clementian wrote to Brother Donatian Joseph and explained: “Brother Maurelian has found his work too hard because he was not prepared,

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<sup>65</sup> “Practical Culture,” *The Commercial Appeal*, June 21, 1900.

<sup>66</sup> Duskin, *A History of the Christian Brothers High School Band*, 15.

<sup>67</sup> Battersby, *Brother Maurelian*, 112.



and I believe because he may not have authority enough over the boys.” Brother Justin wrote about Maurelian to a Brother Fabrician later stating, “He is, I think, the man for a new start in New Orleans. Maurelian enjoys in the South an exceptional reputation.”<sup>68</sup>

Meanwhile, back in Memphis, the 1900-01 College Catalogue had this to say about the music department:

In order to encourage the study of Music, the Faculty have, for the past few years, incited the students to intense application with the best results. Professors Wm. Wallace Saxby and Herman F. Schulze are the instructors in instrumental music, and Professor Thomas J. Pennell is the instructor in vocal culture.

A Brass Band and Orchestra are organized among the students, under the leadership of Professor Wm. Wallace Saxby.<sup>69</sup>

Thomas J. Pennell and William Wallace Saxby, Jr. were employed several times together in a quartet for the Beethoven Club. Thomas Pennell was a cellist in this ensemble, and for a short time he was possibly in charge of the College Glee Club or the College Junior Choir until 1911 when the leadership was transferred to Professor Saxby, Jr.

In the 1900-01 school year the orchestra was represented well on the campus, with performances for the Christmas entertainment in December, and the St. Patrick’s Day celebration in March both presented by the Maurelian Literary Society. The band performed at the 1901 Elocution Contest on Friday, June 7, and concluded the school year with a performance at the Annual Commencement on June 19, both held at the Lyceum Theatre. Frank Wynn was awarded first premium in music, and the newspapers commented on the commencement performances: “A number of musical selections were

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<sup>68</sup> Ibid., 118.

<sup>69</sup> Christian Brothers College Catalogue, 1900-1901. CBBA.

rendered by the college band and orchestra under the direction of Prof. W. W. Saxby,”<sup>70</sup> and The Christian Brothers’ Orchestra, a splendid musical organization, rendered some very ambitious classic music in a most acceptable manner.”<sup>71</sup>

The Christian Brothers College Catalogue of 1901-02 states that tuition rates for students were \$62.50 for boarding students per quarter, and \$18, \$13, and \$10 per quarter for the higher classes, intermediate, and preparatory/primary classes respectively. Lessons for piano and violin were \$12.50, violin in class was \$8.75, and the use of the piano was \$5.00 per annum. It also says this about the music studies: “In order to encourage the study of Music, the Faculty have, for the past few years, incited the students to intense application, with the best results. A Brass Band and an Orchestra are organized among the students, under the leadership of Profs. Wm. Wallace Saxby and Herman F. Schulze.”<sup>72</sup>

At the Annual Commencement of 1902, the newspapers described the scene:

It was a few minutes after 8 o’clock when the curtain was rung up, and upon the stage were seated the members of the graduating class in evening dress. At a given signal the college band rendered in true artistic manner the ever popular “Clorinda,” and when the echo of the last note died away the vast audience as a unit burst forth in vigorous applause.

The college orchestra during the evening rendered music of popular character and handled many difficult pieces in the manner of professionals.<sup>73</sup>

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<sup>70</sup> “Christian Brothers’ Commencement,” *Memphis Scimitar*, June 20, 1901.

<sup>71</sup> “Orations of the Graduates,” *Commercial Appeal*, June 20, 1901.

<sup>72</sup> Christian Brothers College Catalogue, 1901-1902. CBBA.

<sup>73</sup> “College Days Over,” *Commercial Appeal*, June 21, 1902.

The gold medal for music was awarded to A. H. Chamberlain, and the First Premium in music was awarded to Frank Olita. Frank Olita would go on to be a professional trumpet player in bands around the city. Olita was born in Pignola, Potenza in Southern Italy and immigrated with his father Vincent in 1891 to the United States. By 1899 Frank and his father, sister, and three brothers were living in Memphis.<sup>74</sup> Frank attended Christian Brothers from 1901 to 1905 between the age of fifteen and nineteen, receiving premiums in music, but he did not receive a degree from the College.<sup>75</sup> By 1907 he claimed his occupation as musician,<sup>76</sup> and by 1911 he found his way into the E. K. White Band playing cornet.<sup>77</sup> Frank, Sr. was also a violin player and played with the newly formed Memphis Symphony Orchestra and was employed by the New Majestic Theater No. 2 by 1915.<sup>78</sup> In 1913 he married Petrine Hanson and they had their first son Frank, Jr. the following year, while living at 2005 Oliver Ave. in the Cooper/Young district on the outskirts of the city.<sup>79</sup> He was a member of the Memphis Musicians' Union and performed as a professional musician until the 1930s, when he opened a pool hall at 2164 Young, three blocks from his home. He was listed as the owner of the "Peabody

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<sup>74</sup> Memphis City Directory, 1899.

<sup>75</sup> Christian Brothers Student Registry.

<sup>76</sup> Memphis City Directory, 1907.

<sup>77</sup> "Listen to the Band," *Commercial Appeal*, June 25, 1939.

<sup>78</sup> Memphis City Directory, 1915.

<sup>79</sup> U.S. Federal Census.

Billiard Hall” until his death in 1964.<sup>80</sup> Frank Olita, Sr.’s trumpet and violin are owned by his grandson, Frank Olita III, who is now a teacher at Christian Brothers High School.<sup>81</sup> His trumpet is on display at Christian Brothers High School, and judging from the wear on its silver plating, he must have been a very active performer.

After the graduation ceremonies, a change occurred in administration. Br. Anthony of Rome was appointed to Christian Brothers College in St. Louis, and Brother Icarion was appointed President. Both of these Brothers came to Memphis from Chicago, and Br. Icarion taught in Memphis from 1887 to 1890. The departure of Brother Anthony, however, was much regretted, for he had been in Memphis since the foundation of the College and was widely known and greatly esteemed.<sup>82</sup>

As disappointed as the college was to see Br. Anthony leave, they must have been ecstatic when the first President and founder of the band, Brother Maurelian, was reappointed to the college in September 1902, after three years of exile. The *Manhattan News Letter* read, “Brother Maurelian has gone to Memphis, his former residence, in the land of the magnolia and the mockingbird.”<sup>83</sup>

In Memphis Brother Maurelian’s arrival was met by a community of sixteen Brothers. The College had been hit hard by the recent decision regarding the teaching of

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<sup>80</sup> Brother Daniel Susek to Patrick Bolton, “Frank Olita, Random Comments,” May 27, 2008. CBBA.

<sup>81</sup> Frank Olita III, interview with CBHS Faculty, Memphis, TN, April 29, 2008.

<sup>82</sup> Battersby, *The Christian Brothers in Memphis*, 21.

<sup>83</sup> Battersby, *Brother Maurelian*, 118.

Latin. Enrollment had dropped and this had placed the institution, already in financial straits, in even worse debt than before. Brother Maurelian set out to organize ways to obtain money, and through a series of fund drives he was able to secure six thousand dollars. This was enough for the college to continue, but not enough to pay off its enormous debt. Br. Maurelian knew that the drop in attendance was devastating to the once successful college, and he continued, no matter what the cost, to act secretly with certain allied bishops and cardinals to work toward an exception to the rule on the teaching of classical languages in the Brothers' Schools.<sup>84</sup>

Meanwhile, Prof. Saxby, Jr. and his father were continuing to entertain local Memphians with popular music, classical music, and dance. In February 18, of 1901 the paper posted an advertisement for Prof. Saxby's Dance Hall: "Professor Saxby will give a private masquerade party at his hall at Monroe and Second tomorrow night. He announced that all masks must be raised at 10 o'clock."<sup>85</sup> And in December of 1902, William Saxby Jr., George Gergig, and Thomas J. Pennell, assisted by Mrs. Marie Greenwood Guilberson, entertained the Beethoven Club at the Women's Building with a musical program.<sup>86</sup>

The Annual Commencement of 1903 was held at the Grand Opera House and the paper stated that "A varied programme had been arranged, and the orations of the young speakers were interspersed in a happy manner by selections from the college band and

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<sup>84</sup> Ibid., 119-21.

<sup>85</sup> "Bygone Days," *Commercial Appeal*, February 18, 2001.

<sup>86</sup> "Bygone Days," *Commercial Appeal*, December 27, 2002.

orchestra, and instrumental and vocal numbers by the college glee club.” Arlie Chamberlin was awarded the music award in Violin and Frank Olita was awarded the First Premium in Music.<sup>87</sup>

The Christian Brothers Band was featured at the Christmas Tide Celebration on December 22, 1903, performing the march *Peaceful Henry*. The Orchestra performed as did several piano and violin soloists, including Professor Saxby himself. The band also performed at the St. Patrick’s Day celebration for the freshman class on March 17, followed by the Contests in Elocution at the Lyceum Theatre on May 26 and the Oratorical Contest on June 2. The Band performed a number of works including *The Gallant First, Solid Shot, Shinnish Dine, American Cadet*, and *The Bird and the Brooks*.<sup>88</sup>

On May 5, 1904, the Christian Brothers Band performed again for the *Commercial Appeal*. The journalists were treated to an informal serenade by the band under the direction of Prof. William Saxby, Jr. The newspaper also notes James Saxby as an assistant conductor. The band was only nine strong, composed of Charles Thomas Boyd, Basil Bland, Frank Byrd, Philip Canale, Arlie Chamberlain, Joseph Fox, James Wheeler, Frank Olita, and Raymond Quigley.<sup>89</sup> William H. Harvey, Charles Wallace, and William Fay are also listed as band members this year in the college catalogue. Charles T. Boyd, Frank Olita, Philip Canale, and Alex Bernstein played cornet.<sup>90</sup>

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<sup>87</sup> “Young Men,” *Commercial Appeal*, June 20, 1903.

<sup>88</sup> Christian Brothers College Catalogue, 1904. CBBA.

<sup>89</sup> “Bygone Days,” *Commercial Appeal*, May 5, 2004.

<sup>90</sup> Christian Brothers College Catalogue, 1904. CBBA.

Not only was Philip Canale a cornet player in the band, he was also the quarterback on the football team, the shortstop on the baseball team, and a member of the track team. He graduated with a Master of Arts degree in 1912, attended the Catholic University in Washington D.C., and receiving his law degree from Vanderbilt. Canale would eventually become the senior member of Canale, Glankler, Little, Boone & Loch, and the John S. Montedonico law firm. He was also known for his talents in raising money, heading many important gift giving committees, including the Community Chest, the American Red Cross, the YMCA, United Service Organizations, Jewish Welfare Fund, Southwestern College, Christian Brothers College, and St. Agnes Academy. He served as president of the Catholic Club for ten consecutive terms, helped to organize the National Bank of Commerce in Memphis, was chairman of the board of directors of John Gerber Co., and director of Fischer Lime and Cement Co., and Fischer Steel Corporation. He also won many involved law cases, including the infamous Magevney case, involving an interpretation of the will of Eugene Magevney and the validity of an adoption. He later became president of the Memphis and Shelby County Bar Association, a director and vice president of the Memphis Chamber of Commerce, an Affiliated Member of the Brothers of the Christian Schools, and a member of the City Board of Education from 1914 to 1918. Philip Canale died in 1952, leaving two sons Phil M. Canale, Jr. and David Doyle Canale. Dr. John J. Shea Jr., fellow Christian Brothers Band Member and lifelong friend, was a pallbearer.<sup>91</sup>

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<sup>91</sup> “Phil M. Canale Sr., Memphis Attorney, Is Dead At Age 63,” *Commercial Appeal*, February 3, 1952.

At the annual commencement in June, the band performed *The Crack Regiment* by Tobani and *Crown Prince Overture* by Barnard. C. Thomas Boyd also performed a Cornet Solo named *Beyond the Gates of Paradise*.<sup>92</sup> William L. Fay was awarded a gold medal for the most progress and practice during the session. First prize was awarded to Winters Roach. Frank Olita received third place. One of the piano students this year was Zachary H. Curlin, and William Wallace Saxby, Jr. received an honorary Master of Arts degree from the college at the ceremony [see figure 5.8].<sup>93</sup>



Figure 5.8. Photograph of the Masters of Arts (Standing left to right) P.H. Phelan, William W. Saxby, Jr., (Sitting) T. Roane Waring, A. Monroe Wynne, Frank L. Monteverde, A. A. Chighizola [1904]. Courtesy of CBBA.

Zachary H. Curlin was born in 1890 on the Curlin Bar in the Mississippi River, in 1903, he came to Memphis and boarded at Chrisitan Brothers College where he studied

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<sup>92</sup> Christian Brothers College Catalogue, 1904. CBBA.

<sup>93</sup> "Class of Six Is Graduated," *Commercial Appeal*, June 22, 1904.



piano and saw his first football game. He left CBC in 1905 and graduated from Webb School at Bell Buckle, Tennessee before attending Vanderbilt and playing football from 1911 until 1913. After graduation he coached football at a number of schools including Castle Heights, Memphis University School, Tech High School, Central High School, Hendrix College, and Christian Brothers. He began coaching the athletic teams at Normal College (now the University of Memphis) in 1924 and coached football until 1936 and basketball until 1948. He died in 1970, and would be noted as the grandfather of the University of Memphis athletic program.<sup>94</sup>

William Wallace Saxby, Jr.'s summer band concerts grew in size every year from 1900, and in 1904 the concerts became officially sponsored by the Park Commission. At one concert, Saxby's Band numbered seventeen pieces, and it eventually grew to twenty-five by 1912. Their annual budget was seven thousand dollars furnished by the City of Memphis. These concerts were designed to improve the musical taste of the city. Saxby is quoted as saying, "It is a frequent occurrence to hear people humming or whistling snatches from the classics who, before the band concerts, knew only rag-time."<sup>95</sup>

His band could be seen at Court Square the evening of June 25, 1904, when nearly two thousand Memphians stretched out on the grass or promenaded on the walks as they listened.<sup>96</sup> They also performed on the clear night of July 18 for another crowd of

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<sup>94</sup> "Zack, Go In For Collins...", *Commercial Appeal*, February 26, 1956.

<sup>95</sup> Duskin, "A History of the Christian Brothers," 17.

<sup>96</sup> "Bygone Days," *Commercial Appeal*, June 25, 2004.

two thousand, and every seat was filled.<sup>97</sup> Since the band was now receiving funds from the city, it became known as the “Memphis Municipal Band” [see figure 5.9].



Figure 5.9. Memphis Municipal Band in front of Calvary Episcopal Church in 1904 (back row left to right) George Bruch, James Saxby, Ike Kahn, Joseph Rugraff, William Grant, E. K. White, P. M. Hacker (middle row) Angelo Pasquariello, Clint Sivey, James Sauvinet, William Saxby, Jr., Will Stewart, Mr. Douthwaite, Herman Arnold (front row) Charles Heffernan, Carl Metz, Dixie Wren, and Henry Levy [1904]. Courtesy of *The Commercial Appeal*.<sup>98</sup>

William Saxby, Jr. rose from Otto Bruch’s band in 1895 to this band under his own baton. In figure 5.9 he is shown in the center of the middle row as director. George Bruch is standing in the back left and James Saxby is standing next to Bruch. E. K. White, who would be the next director of the Municipal Band, is standing in the back right. Herman Arnold, who according to legend was the first person to write down the

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<sup>97</sup> “Bygone Days,” *Commercial Appeal*, July 18, 2004.

<sup>98</sup> “Listen to the Band,” *Commercial Appeal*, June 6, 1939.

southern anthem *Dixie*,<sup>99</sup> is sitting in the second row on the far right. Intriguing to find Herman Arnold playing under Saxby's youthful baton.

In 1904, two years after his return to Memphis, Brother Maurelian again became President of the College, and the enrollment of the school reached almost three hundred. During this time, he published the critically acclaimed pamphlet *The Christian Educator's Calling* that drew attention to the need for more Brothers and Sisters in all parts of the country.<sup>100</sup> The Christian Brothers Band performed at Washington's Birthday Celebration for the freshman class on Tuesday, February 21, 1905, and the Elocution Contest for Juniors on May 25, 1905. The orchestra performed at these events as well, and accompanied the play *Pizarro* by Richard Brindsley Sheridan for the St. Patrick's Day Celebration. At the Annual Commencement, the band performed *Moonlight* by Moret and *The Blue and the Gray* Patrol March by Dalby. The Application and Daily Practice in Music, first division prize was awarded to Humberto Pierrini; second prize, Frank Olita; third prize John J. Shea.<sup>101</sup> Another promising student in the band was Lester Bruch.

Lester Bruch played trumpet at Christian Brothers in 1904 and 1905.<sup>102</sup> He was a son of George F. Bruch, popular band and orchestra leader in Memphis. Born in 1895, Lester was but ten years old when he first attended Christian Brothers, but would soon

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<sup>99</sup> Sharp, *Memphis Music*, 41

<sup>100</sup> Battersby, *Brother Maurelian*, 124.

<sup>101</sup> Christian Brothers College Catalogue 1904-06. CBBA.

<sup>102</sup> Christian Brothers High School Band, 75<sup>th</sup> Anniversary Concert Program, April 5, 1959. CBBA.

grow into a very talented trumpet player and became the district supervisor of the state-wide music program of the Works Progress Administration. Bruch was also the director of the Memphis Federal Band and the Memphis Municipal Park Band in the 1940s. He served as the vice president and president of the Memphis Federation of Musicians and was a member of all the former symphony orchestras in Memphis, playing under the batons of Bloom, Wallenstein, Nevin, and Henkel. He also played trumpet for the Memphis Open Air Theater Orchestra after it was organized in 1938, performed with the Loew's State Theatre Orchestra, performed in the Orpheum, and performed with the Memphis Symphony under the direction of Burnet C. Tuthill.<sup>103</sup>

Lester Bruch served on the music faculty at Southwestern, and was a warrant officer during World War II. At age fifty, he went to work for the Illinois Central Railroad and worked at Central Station for twenty years until his retirement. He died in 1975 at the age of eighty-five.<sup>104</sup>

The Bruch family were a prominent musical family in Memphis for more than one hundred years. Lester Bruch Jr. would become a trumpeter and pianist following in the footsteps of his father, grandfather, and great-grandfather. Lester Jr. would go on to direct the "Bruch Trumpet and Piano School," and perform trumpet in the Memphis

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<sup>103</sup> "Father and Son of Musical Family Both Play Trumpets With Symphony," *Press Scimitar*, April 30, 1941.

<sup>104</sup> "Lester H. Bruch, Trumpet Player," *Press Scimitar*, February 27, 1975.

Symphony under the direction of Joseph Henkel and Burnet Tuthill with his father [see figure 5.10].<sup>105</sup>



Figure 5.10. Picture of Lester Bruch, Jr. and Lester Bruch, Sr. playing cornet and trumpet respectively [1941]. Courtesy of the *Press Scimitar*.<sup>106</sup>

In local news, the daily newspaper announced that on the afternoon and evening of June 18, 1905, the first Southern Circuit of North American Saengerbund would take place at the Bijou Theater. This event brought together hundreds of male singers with orchestral accompaniments, representing the cities of New Orleans, Chattanooga, Cairo, Decatur, Little Rock, and Memphis. It was directed by Prof. R. T. Telchfuss and Christian Brothers' own Prof. Herman Schultze. A chorus of four hundred children

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<sup>105</sup> "Father and Son of Musical Family Both Play Trumpets With Symphony," *Press Scimitar*, April 30, 1941.

<sup>106</sup> Ibid.

directed by Miss Crenshaw was selected from Memphis public schools to be a part of the Saengerbund event.<sup>107</sup>

Prof. Saxby continued to stay busy too, with Municipal Band concerts all over the city including performances at Overton Park in July,<sup>108</sup> Court Square (with an appearance of the Children's Chorus) in September,<sup>109</sup> and wrapping up at Driving Park in October. The summer concerts proved to be most popular with Memphians, with audiences of several thousands at each event.<sup>110</sup>

By 1906, James Saxby had been officially added to the C.B.C. music faculty. The College Catalogue from that year reads: "In order to encourage the study of Music, the Faculty have, for the past few years, incited the students to intense application with best results. Professors William Wallace Saxby, James Saxby, Herman F. Schultze, are the instructors in instrumental music."<sup>111</sup>

In the years after 1906, the College Orchestra rose to become the more dominant of the two large instrumental ensembles on the campus, performing, from what we can tell, at more events around campus. In the 1905-1906 school year, the orchestra performed at the Anniversary and Thanksgiving Entertainment on November 30 with the Glee Club and the Juvenile Orchestra. The Senior Class was entertained by the orchestra,

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<sup>107</sup> Sharp, *Memphis Music*, 109.

<sup>108</sup> "Bygone Days," *Commercial Appeal*, July 9, 2005.

<sup>109</sup> "Bygone Days," *Commercial Appeal*, September 7, 2005.

<sup>110</sup> "Bygone Days," *Commercial Appeal*, October 15, 2005.

<sup>111</sup> Christian Brothers College Catalogue 1904-06. CBBA.

glee club, a violin solo by Prof. Saxby, Jr., and select scenes from *William Tell* at the Christmas Entertainment on December 19. The Orchestra also accompanied a performance of *Richelieu* on February 25, performed for the St. Patrick's Day Celebration with the College Glee Club on March 17, and performed at the Oratorical Contest on April 22.<sup>112</sup>

The College Band was brought back on May 22 to perform at the Elocution Contest for Intermediates performing *Silver Heels* and *Salute to the Stars and Stripes*. On June 8, the band performed at the Elocution Contests for juniors performing *Medley of Southern Airs* and *Cavalier March*.<sup>113</sup>

For the first time since 1873, at the Thirty-Fifth Commencement, held at the Lyceum Theater on June 19, 1906, there is no reference to the band performing. The College Orchestra is listed as performing *Silver Heels* and *Salute to the Stars and Stripes*, so it would appear that the Band and Orchestra combined for the program and kept the name Orchestra.<sup>114</sup> The band wouldn't play at the graduation commencements again until 1929.

There are a number of reasons why this may have happened. First, since there were string instruments present in the group, and wind instruments were welcomed in the orchestra, it would only make sense to preserve the ensemble as an orchestra and not as a band. Second, orchestral music was generally more accepted with tasteful audiences and band music had the reputation of being music for the general public. Possibly in order to

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<sup>112</sup> Ibid.

<sup>113</sup> Ibid.

<sup>114</sup> Ibid.

bring a classier element to the commencements, the term “orchestra” was used for graduation.

It would seem that in the coming years, the band became caught between the rise of the Christian Brothers’ Orchestra and the gradual dropping-off of the American brass and reed band phenomenon occurring nationwide. Certainly few bands like the Sousa Band were still making headlines, and professional bands in Memphis were still easy to find, but possibly due to the increase in popularity in the phonograph, amateur bands began to sound more amateur compared to professional recordings. It’s also easy to imagine that the Christian Brothers Band, which had been around for over thirty years, was no longer a novelty and started to look like a less serious alternative and less suitable for graduation.

During this time, music education was progressing in America. In 1905 Albert Austin Harding began his work at the University of Illinois, remolding an informal college band into the model organization it became under his guidance. The University of Illinois Band would be considered the first modern university band and soon became a standard for musical and marching excellence that was emulated by school bands across the nation.<sup>115</sup> The Music Educators National Conference was organized in 1907, and college bands were starting to experiment with halftime shows at football games. Precision-style marching, a smooth heel-toe-roll gliding movement, was becoming very popular. Block formations, band members marching in definite geometric shapes, was the standard marching procedure for marching bands. It was in 1907 that Purdue

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<sup>115</sup> F. G. Goldman, *The Wind Band* (Boston: Ammyn and Bacon, Inc, 1962), 105-06.



University's "All American Marching Band" was to break from these block ranks when they marched the letter "P" on to the football field.<sup>116</sup>

Professor Saxby, Jr.'s importance to the Memphis music scene must have been great and his reputation vast. There was a performance by the Philharmonic Orchestra led by Saxby on March 11, 1907, at the Lyceum Theatre,<sup>117</sup> and during this time Professor Saxby and Professor Schultze would have instructed the highly acclaimed Steuterman brothers: Frank, Jr., Adolph, and Harry Steuterman. The three were sent to the Christian Brothers primary grades by their father, Frank J. Steuterman, Sr., who was born in St. Louis around 1868.

Frank J. Steuterman Sr.'s father was German-born Joseph H. Steuterman and his mother was Anna of German stock.<sup>118</sup> Joseph Steuterman was born around 1844 and moved to America shortly before the Civil War where he came across a marching band parading down the street. Little did he know that the parade was a recruitment parade, and after following the band he found himself signing up as a Union soldier.<sup>119</sup> Soon after the war he married Anna who bore Frank J. Steuterman in 1868.<sup>120</sup>

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<sup>116</sup> D. Bell, *The School Band Movement* (Amawalk: Golden Owl Publishing Company, 1992).

<sup>117</sup> Brewer, "Professional Musicians in Memphis," 57.

<sup>118</sup> 1880 United States Federal Census; Missouri, St. Louis.

<sup>119</sup> Theresa Hardison, interview with Frank J. Steuterman, Sr.'s Granddaughter, Memphis, TN, June 10, 2008.

<sup>120</sup> 1880 United States Federal Census; Missouri, St. Louis.

Frank J. Steuterman, Sr. married Theresa Bayer in 1889, and they had four children in St. Louis: Matilda, Frank, Jr, Adolph, and Harry J.<sup>121</sup> While in St. Louis, Frank Steuterman, Sr. became a well known harpist for the St. Louis Symphony Orchestra and instructed his sons in the art of music.<sup>122</sup> In 1899 the family moved to Memphis so that Frank Sr. could work closely with the Memphis Musician's Protective Union. The family moved everything they owned to Memphis on a riverboat for \$24<sup>123</sup> when Frank Sr. was thirty-two years old.<sup>124</sup> In Memphis the family had two more children, Josephine and George T.<sup>125</sup>

By 1904 Frank Steuterman would be elected Secretary for the Musician's Protective Union, earning \$12.50 per pay period. He would prove to be quite active in the organization and would hold the Secretary position until 1910 with an increase of pay to \$19.75.<sup>126</sup> As soon as his children were old enough they all had musicians' union cards to play in the vaudeville acts that came to the city, and musicians from the Memphis area would frequent the Steuterman home, including W. C. Handy.<sup>127</sup> In 1901 Frank Steuterman was a performer with the Lyceum Theater, and probably was in close contact

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<sup>121</sup> World War I Draft Registration.

<sup>122</sup> "Three Organist Steutermans – At Different Churches Sunday," *Press Scimitar*, April 11, 1936.

<sup>123</sup> Theresa Hardison, interview.

<sup>124</sup> 1900 United States Federal Census.

<sup>125</sup> 1910 United States Federal Census.

<sup>126</sup> Musician's Protective Union, Memphis Tennessee, Treasurer's Book.

<sup>127</sup> Theresa Hardison, interview.

with William Saxby, Jr., who was conductor of this orchestra.<sup>128</sup> William Saxby was now in charge of the music education of Steuterman's sons at Christian Brothers, all of whom became well-known musicians, mainly organists.

Born in 1890, the oldest child, Matilda, followed in her father's footsteps as an accomplished harpist. She performed at the Goodwyn Institute, but died in 1911 from typhoid fever.

The oldest son, Frank J. Steuterman, Jr., was born in 1892.<sup>129</sup> He attended Christian Brothers College from 1905 to 1909, when he was thirteen to seventeen years of age.<sup>130</sup> Adolph Steuterman [see figure 5.11], born in 1893, attended Christian Brothers' from 1907 to 1908 as a freshman, and Harry Steuterman, born in 1896,<sup>131</sup> attended C.B.C. from 1911 to 1914.<sup>132</sup>

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<sup>128</sup> Memphis City Directory, 1901.

<sup>129</sup> World War I Draft Registration Card.

<sup>130</sup> Christian Brothers College Student Register: 1871-1915. CBBA.

<sup>131</sup> World War I Draft Registration Card

<sup>132</sup> Christian Brothers College Student Register: 1871-1915. CBBA.



Figure 5.11. 1908 Freshman Class Awards (back row left to right) Francis Gaia, Sam Orgal, Brother Lambert, Robert Flautt, Julian McShane (sitting middle row) Adolph Steuterman, Charles Barr, J. C. Guinee, Thomas Downey, Ray Crone (front row) Frank Sullivan, Edwin Slattery [1908]. Courtesy of CBBA.

After attending Christian Brothers the three transferred to Central High School, and throughout their education they were employed as musicians at the Orpheum Theatre. Frank, Jr. played violin, and Adolph and Harry played the organ and piano.<sup>133</sup>

All three brothers sang in the boys' choir at Calvary Episcopal Church under choirmaster Jefferson Hall and took private lessons on their instruments. After graduation, Adolph and Frank, Jr. went to Florence to study the organ, and at the outbreak of World War I returned to America to live in New York. Harry soon joined the

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<sup>133</sup> "Church Organist, Attorney Is Dead," *Commercial Appeal*, November 13, 1959.

brothers in New York to study music,<sup>134</sup> and Adolph studied with T. Tertius Noble, the eminent English organist and composer.<sup>135</sup> During this time Adolph became the assistant choirmaster at All Souls Episcopal Church in New York. By 1914, however, Frank Jr. moved to St. Louis where he performed with the St. Louis Symphony like his father.<sup>136</sup>

All three brothers were drafted into the armed forces during the World War. Frank, Jr. served as a clarinetist in a service band and also played with the Barjes Orchestra in Europe.<sup>137</sup> Adolph, however, was offered a captain's position, but turned it down to go into combat and was assigned to 306 Field Artillery, 77 Division.<sup>138</sup> He served as a forward observer, crawling on his belly far ahead of the artillery, spotting with binoculars where shells were hitting. During the war he was badly gassed, but survived to write a book about his experiences called *The Battery Book*. Harry Steuterman stayed in the states and served in radio operations and as a bugler.<sup>139</sup>

After the war Frank, Jr. returned to St. Louis through Memphis and Washington, D.C. and married his wife Ruth. They had one child, Richard.<sup>140</sup> Adolph immediately

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<sup>134</sup> Theresa Hardison, Interview.

<sup>135</sup> "Adolph Steuterman At New Milestone in Music," *Press Scimitar*, February 2, 1946.

<sup>136</sup> "Steuterman Brothers to Share Honors at Church Organ Today," *Commercial Appeal*, October 13, 1935.

<sup>137</sup> World War I Draft Registration Card.

<sup>138</sup> World War I Registration Card, June 5, 1917.

<sup>139</sup> Richard John Steuterman, phone interview with Grandson of Frank J. Steuterman, Sr., June 10, 1908.

<sup>140</sup> Theresa Hardison, Interview.

returned to Memphis and was chosen to be organist and choirmaster at Calvary Episcopal Church, a position he held for fifty-six years.<sup>141</sup>

At Calvary, Adolph Steuterman had a very prolific career, becoming one of the South's most distinguished musicians and performing over two hundred recitals at the church.<sup>142</sup> After twenty-five years of service at Calvary, he was made a Fellow of the American Guild of Organists. He was dean of the Tennessee Chapter seven times. He was vice president of the American Guild of Organists, and was chairman of expansion work in the Mid-South. The Mississippi news said this about one of his performances:

All the possibilities of the organ were familiar to Mr. Steuterman apparently, and he did not hesitate to employ them to the fullest extent. The programmer, a well-balanced one of classic and modern music, was highly interesting and most artistic. In the opening number, Bach's "Toccata and Fugue in D Minor," Mr. Steuterman proved himself a musician of great fire and commanding technique and immediately won his audience...

The performance more than fulfilled the expectation of the audience. –Durant (Miss.) News, Feb. 13, 1926.<sup>143</sup>

Throughout his career he had presented over eighty-six oratorios with orchestral accompaniment, many of them for the first time in Memphis and the South. Adolph Steuterman had dedicated over thirty organs [see figure 5.12] and was instrumental in bringing several famous organists to Memphis. He was a composer with many published

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<sup>141</sup> "Final Chord to a Career of 56 Years," *Commercial Appeal*, April 19, 1975.

<sup>142</sup> "100 Steuterman Recital Tomorrow," *Press Scimitar*, January, 29, 1938.

<sup>143</sup> "A Few of the Many Press Tributes to the Art of Adolph Steuterman," Flyer. CBBA.

works<sup>144</sup> and received his honorary doctorate of music from the University of the South at Sewanee, Tennessee, for his contributions to music in the Mid-South. Adolph served as guest artist with the Memphis Symphony Orchestra, taught at Rhodes College for thirty-three years, and toured far and wide, including Europe and Russia. At his death in 1986 he was noted as being “a musical pioneer in many respects in the Mid-South,” “one of America’s outstanding organists,” and “a virtuoso.”<sup>145</sup>

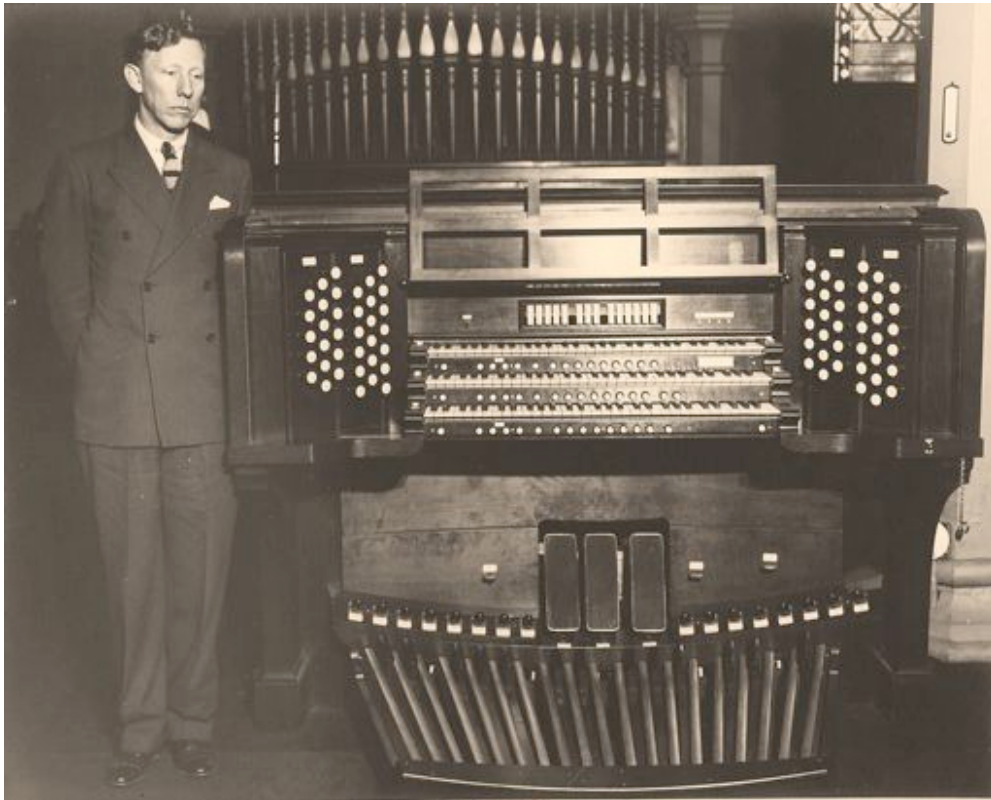


Figure 5.12. Photograph of Adolph Steuterman at the dedication of the new organ at Calvary Church [1935]. Courtesy of CBBA.

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<sup>144</sup> “Adolph Steuterman At New Milestone in Music,” *Press Scimitar*, June 15, 1944.

<sup>145</sup> “Dr. Steuterman, famed musician, dies at 92,” *Commercial Appeal*, August 1, 1986.

Harry attended the City College of New York<sup>146</sup> and Columbia University to study law while taking music lessons.<sup>147</sup> After two years he returned to the Mid-South, receiving a bachelor's degree from Mississippi State University.<sup>148</sup> At Mississippi State he performed in a jazz band, and upon returning to Memphis he filled the position of Organist and Choirmaster at Grace Episcopal Church until it merged with St. Luke's Church. Harry soon married Miss Frances Beazley of Marianna, Arkansas, who studied organ under Adolph while attending Southwestern College; they had one daughter, Theresa. Frances Steuterman became organist at Westminster Presbyterian Church. Harry continued to excel at organ, becoming dean of the local guild of organists. He was active in the Memphis Federation of Musicians and performed numerous recitals, some with his brother Adolph. Between his church work and teaching he passed the bar exam,<sup>149</sup> and around 1936 he went into law working at the Commerce Title Building.<sup>150</sup> In 1942 he became the organist at Bellevue Baptist Church and held the position for nine years. Later he became organist and choirmaster at the Church of the Holy Communion,

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<sup>146</sup> "Church Organist, Attorney Is Dead," *Commercial Appeal*, November 13, 1959.

<sup>147</sup> "Lives of Trio Are Written in Musical Terms; 'Not Even Friendly Rivals,' They Say," *Press Scimitar*, April 11, 1936.

<sup>148</sup> "Church Organist, Attorney Is Dead," *Commercial Appeal*, November 13, 1959.

<sup>149</sup> "Steuterman Brothers To Share Honors At Church Organ Today," *Commercial Appeal*, October 13, 1935.

<sup>150</sup> Memphis City Directory, 1936.



where he served until his death in 1959.<sup>151</sup>

Josephine and George T. Steuterman, the youngest of the Steuterman Family, were also musicians in the city of Memphis, but did not perform professionally. Josephine became a pianist and sang in the choir at Grace Church. She was a school teacher employed at the Peabody School and Idlewild School and for two years she was on the City Board of Education.<sup>152</sup> In 1943 she married and moved to California with her husband. George, an organist and trombonist, went into the insurance business.<sup>153</sup> He graduated from Central High School and Washington and Lee University, and he received his law degree from the University of Memphis Law School. During World War II he became a lieutenant in the Navy and later returned to Memphis to become an executive with Continental American Life Insurance Company, Vice President of the Universal Security Insurance Company, and President of Murdock Insurance Agency. He attended Calvary Episcopal, where his brother was choirmaster, until his death in 1965.<sup>154</sup>

For the next few years the Christian Brothers College in Memphis was in a period of prosperity. The good reputation of the College was growing, as it continued to graduate many esteemed alumni. Probably the most notable during this period was Malcolm Patterson, who, in 1901, was elected congressman for Memphis, and in 1904 became attorney general for Shelby County. That year he was awarded the honorary

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<sup>151</sup> "Church Organist, Attorney Is Dead," *Commercial Appeal*, November 13, 1959.

<sup>152</sup> Memphis City Directory

<sup>153</sup> "Steuterman Brothers To Share Honors At Church Organ Today," *Commercial Appeal*, October 13, 1935.

<sup>154</sup> *Press Scimitar*, July 22, 1965.

degree of Doctor of Laws by the College, and in 1907 he succeeded John J. Cox as governor of Tennessee, being the only Tennessee Governor from Memphis to date.

Governor Patterson's second term of office was noteworthy in his important measures in dealing with the General Education Act of 1909, which set up four normal schools within the state for teacher training. One of these, The West Tennessee Normal School, has become the University of Memphis. The English Building, located on the South-West corner of the campus, along with the street that runs alongside the building, are named after Governor Patterson.

It would seem that even Br. Maurelian was unaffected by the absence of the band at the 1907 graduation, deeming them "the best the college ever had."<sup>155</sup> This could be more evidence that the ensembles had merged, and that the sounds of strings provided the right atmosphere for the twentieth-century ear. The papers had this to say about the Commencement held on Wednesday Evening, June 19 at the Goodwyn Institute:

The music programme for the evening was rendered by the college orchestra and a selected orchestra, and was enjoyed by all. The feature of the musical programme was a violin solo by Prof. William W. Saxby and "A Jolly Sleighride Party," by the orchestra.

The commencement was probably the most interesting one ever held by the Christian Brothers' College.<sup>156</sup>

Prof. W. W. Saxby, Jr. and M. Eugene Clark, band member from 1900, presented the award for music progress and application. The award was given to Humbert P. Pierini and Clarence B. Curlin.<sup>157</sup>

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<sup>155</sup> Battersby, *The Christian Brothers in Memphis*, 25-26, 29.

<sup>156</sup> "Degrees Are Conferred," *Commercial Appeal*, June 20, 1907.

<sup>157</sup> Ibid.

The College Catalogue of Christian Brothers College for the 1907-1908 school year reads this on the subject of music: “In order to encourage the study of Music, the Faculty have, for the past few years, incited the students to intense application with the best results. A brass band and an orchestra are organized among the students.”<sup>158</sup>

In the fall of that year Memphis received a visit from President Theodore Roosevelt. He arrived by a steamer and was greeted by twenty-five thousand people on the levee. A great parade followed led by mounted police, Neely Zouaves, Company A of the Confederate Veterans, and the Forrest Rifles. In Court Square, where the parade ended, three thousand school children sang a welcoming song. Twenty governors were in attendance, and according to *The Commercial Appeal* this was “the greatest gathering in the history of the South.”<sup>159</sup>

It is not recorded whether the College Band was involved in the presidential visit, though it seems likely; we do, however, know that they presented themselves well at a Reunion of Professors and Students on November 4, 1907. The program included two marches by the band, an introduction by Brother Maurelian, and violin solos by Mannie Simon, Umberto Pierini and Prof. Saxby, Jr.<sup>160</sup>

The College Glee Club performed at the Thirty-Sixth Anniversary and Thanksgiving Entertainment on November 27, and the Orchestra performed at the

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<sup>158</sup> Christian Brothers College Bulletin, 1907-1908. CBBA.

<sup>159</sup> Battersby, *The Christian Brothers in Memphis*, 26.

<sup>160</sup> Christian Brothers College Bulletin, 1907-1908. CBBA.

Christmas-Tide Celebration on December 20, 1907 that included the play *Good Wishes at Christmas-Tide*, and violin solos by Umberto Pierini and Prof. Saxby, Jr.

Following the new year the College Orchestra accompanied the presentation of Shakespeare's *Richard III* with a impressive selection of music including Handel's *Largo* and selections from Mascagni's *Cavalleria Rusticana*. The Oratorical Contest and the Elocutionary Contest for Intermediates and Juniors were all held at the Goodwyn Institute with music being presented by the College Orchestra.<sup>161</sup>

It was decided to hold the annual commencement this year at the new Bijou Theatre on June 19, 1908. The paper had this to say about the Commencement:

The thirty-seventh annual commencement of the Christian Brothers' College was held last night at the Bijou Theater. The main floor of the theater was filled with the friends and patrons of the institution and the programme was on of the most interesting that has ever been given by a Memphis institution. The music of the occasion was rendered by the college orchestra and included the most classical selections. A violin solo by Humbert Pierini was one of the special features.<sup>162</sup>

The gold medal for Music was awarded to Louis Pierini, with next in merit Humbert Pierini, who performed the violin solos *Cavatina* by Schmidt and *Perpetuo Mobile* by Bohm. Another example of the combination in the band and orchestra would be in the works performed for the commencement. The orchestra opened with the march *On to Victory* by Peters and closed with *The Trumpeters* by Wilson.<sup>163</sup>

The Christian Brothers Band during this time was probably in decline. This may have been due to the lack of performance opportunities, mostly parades. It would seem

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<sup>161</sup> Ibid.

<sup>162</sup> "Commencement at the Bijou," *Commercial Appeal*, June 20, 1908.

<sup>163</sup> Ibid.

by 1908 that the annual St. Joseph's Day parade was dissolved, and this year would have been one of the last for the annual St. Patrick's Day Parades. The *Commercial Appeal* talks of the lack of the parade during the celebration of 1909:

There was no parade. That crowning feature of the celebration has passed quietly and is now only a memory. By the older set its passing is regretted. To them it meant the outward manifestation of the patriotism and love for the old country. Young America has a curious habit of forgetting the bygone observances and the sights which fanned the flame of patriotism within the breasts of their fathers is but an incident of the many which furnishes him pleasure.

But, taken as a whole, the parade was less missed this year than since it was abolished. The general holiday spirit pervaded the air...<sup>164</sup>

Professor William Saxby's Band, however, did seem to continue to prosper during this period. The Park Commission awarded a contract for a ten-week season of daily park concerts to William Saxby, Jr., who furnished twenty musicians for the sum of \$460 a week.<sup>165</sup> At the last performance of the season, Prof. Saxby and the City Band played *Get Your Rags On* at Bickford Park and attracted one of the largest crowds of the season. After the last number the musicians were showered with gifts.<sup>166</sup> In 1909, however, Professor Saxby, Jr. became ill, and without his leadership, the Philharmonic Orchestral Association disbanded.<sup>167</sup> The group then combined with the Philharmonic Quintette Club to form the "first" Memphis Symphony Orchestra. This was the first professional symphony in Memphis and would come under the direction of Jacob Bloom.

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<sup>164</sup> "Memphis Honors St. Patrick," *Commercial Appeal*, March 18, 1909.

<sup>165</sup> "Bygone Days," *Commercial Appeal*, June 26, 2007.

<sup>166</sup> "Mid-South Memories," *Commercial Appeal*, August 28, 2009.

<sup>167</sup> Brewer, *Professional Musicians in Memphis*, 57.

This Symphony Orchestra does not have a direct lineage to the current Memphis Symphony Orchestra inaugurated by Burnet Tuthill, but it would provide the core of musicians needed to establish the current symphonic organization.<sup>168</sup>

The Beethoven Club was a sponsor of the Memphis Symphony Orchestra, which gave its first performance on January 12, 1910, at the Lyceum Theatre. The orchestra had forty-five musicians, and all but eight were native Memphians. This time, the involved Memphians were determined “to make symphonic orchestral music a part of the cultural influence of the city.”<sup>169</sup> By the second season of the Memphis Symphony, Professor Saxby, Jr. had recovered from his illness and began to serve as the concertmaster under the baton of Jacob Bloom [see figure 4.13]. Tickets cost \$10 a season or \$2, \$1, or 75 cents for a single concert.<sup>170</sup> The following year, in 1911, the orchestra was led by Herman Arnold.<sup>171</sup> Performers included Frank Olita (cornet and violin), Ms. Helen Thorn (violin), Louis G. Carlisle (cello), Angelo Pasquariello (clarinet), and Alice Reed (violin).

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<sup>168</sup> Sharp, *Memphis Music*, 113.

<sup>169</sup> “75 Years Ago,” *Commercial Appeal*, November 13, 1984.

<sup>170</sup> *Press Scimitar*, November 3, 1941.

<sup>171</sup> Brewer, *Professional Musicians in Memphis*, 205.



Figure 5.13. The Memphis Symphony Orchestra, Professor Saxby, Jr. sits in the front left as concertmaster, first violin [c1910]. Courtesy of CBBA.

Alice Reed was born in Arkansas in 1882 and on December 9, 1909, she and William Wallace Saxby, Jr. married. The two lived at 195 Monroe with William Saxby, Sr., who was employed as a teacher of a music studio.<sup>172</sup> Alice Saxby performed with the Memphis Symphony Orchestra for some time, but was also interested in welfare work, a career that she followed till she died in December 1953.<sup>173</sup>

The Christian Brothers Commencement of 1909 was held at the Lyceum Theater. The *Commercial Appeal* stated that the music was being furnished by the large college orchestra, and the gold medal for music was awarded to Amadeo Pierini.<sup>174</sup>

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<sup>172</sup> 1910 United States Federal Census.

<sup>173</sup> *Press Scimitar*, November 3, 1941. Death Records, 1848-1956.

<sup>174</sup> "Medals Awarded C.B.C. Students," *Commercial Appeal*, June 19, 1909.

The 1908-09 session was the last of Brother Maurelian's presidency. He was now sixty-seven, and in ill health. During the summer vacation of 1908 he was sent to Ocean Rest, the Brothers' summer home in New Jersey, to recuperate, and some weeks after the opening of the classes he went to Hot Springs, Arkansas, for six weeks. During these lengthy absences Brother Jovitus Edward assumed the direction of the College and the community, and he took on the position of presidency from 1909 to 1914.<sup>175</sup>

Herman Schultze, piano professor at Christian Brothers for thirty-six years, died on January 24, 1910 of cerebral embolism. His wife Edith lived until 1919.<sup>176</sup> An interview toward the end of his life about Christopher Winkler revealed interest in the musical achievements of the Memphis area.

At this point in the interview Prof. H. Schulze and Mr. Witzmann, who were present, became so interested in these reminiscences of old times, and the many memories evoked, both sad and pleasant, humorous and pathetic, and realizing that so many of the names mentioned were indeed only memories, and that many had gone to their long homes that mingle no more on earth in scenes of friendship and pleasure, were induced to add their fund of knowledge, which years of residence in the city and experience with musical people enabled them to give, and which cannot fail to be interesting to that small contingent of survivors who remain after the terrible trials of war and pestilence, and be a source of emulation to younger generations.<sup>177</sup>

Christopher Philip Winkler, "the dean of Memphis Musicians," died in 1913, and Emile Witzmann, owner of one of the most important music stores in Memphis history died in 1915.

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<sup>175</sup> Battersby, *The Christian Brothers in Memphis*, 29-30.

<sup>176</sup> Shelby County Death Records, 1848-1956.

<sup>177</sup> *Music and Musicians*, unknown interview article located in the Shelby County Room at the Benjamin L. Hooks Central Library in Memphis.



On July 25, 1910, William Wallace Saxby, Sr. died at the age of 77. The Confederate Veteran, bandsman, and dancing master died at his residence after sustaining a broken hip when he was accidentally run down by bicycles at Third Street and Monroe.<sup>178</sup> This certainly came as a shock to William Saxby, Jr., who was still a very active musician. William Saxby, Jr. was in the middle of his summer concert season that started on May 27, 1910. His band of twenty-four musicians played *Get Your Glad Rags On* to inaugurate the season at Overton Park. The following week the band performed at Court Square, Gaston Park, Wills Park, Central and Cooper, and Bickford Park.<sup>179</sup> On July 4, 1910, Saxby's band marched in the civic parade that morning, gave a concert at Overton Park in the afternoon, and wrapped up the night with a concert at Court Square.<sup>180</sup>

Governor Patterson was invited to preside over the commencement exercises of 1910, held at the Lyceum Theatre on June 21. "Never before, in the history of the Christian Brothers College, was there such a crowd as graced the thirty-ninth Annual Commencement," *The Catholic Journal* reported. "The Lyceum was too small to accommodate the crowd, and many had to stand out in the lobby or in the doors. The great ovation that was tendered to Governor Patterson upon his entrance into the theatre

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<sup>178</sup> "William Saxby Sr. Died in Memphis at 77 Years Old," *Commercial Appeal*, July 26, 1910.

<sup>179</sup> "Mid-South Memories," *Commercial Appeal*, May 27, 2010.

<sup>180</sup> "Band Will Be Busy," *Commercial Appeal*, July 4, 1910.

and upon his introduction by Brother Maurelian, showed the esteem in which he is held by his Memphis friends.”<sup>181</sup>

E. K. White became leader of the Municipal Band in 1911 [see figure 5.14], and furnished music almost continuously from 1911 to 1930. E. K. Professor White, as he was known, instructed and directed the Shrine Band of Al Chymia Temple which accrued national musical fame. He died in 1931. Professor William Saxby Jr., who preceded White, maintained a band as well that would be known as Saxby’s Band.



Figure 5.14. Photograph of the Memphis Municipal Band directed by E. K. White, (left to right back row) Rainone, Krueger, Stewart, Joe Groce, Loomis, E. K. White, Hacker, Baum, James Saxby, Sivey (middle row) Metz, Shaffer, Angelo Pasquariello, Pettigrew, Sauvinet, E. E. Stotts, Trilby Holbright, Monteabarro (front row) Levy, Blix, Lester Bruch, Harry Dillman, Frank Olita, Carter, and Alter [1911]. Courtesy of CBBA.

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<sup>181</sup> Battersby, *The Christian Brothers in Memphis*, 31.

Figure 5.14 is a photograph of the first band led by Mr. White. In the picture was a young cornet player named Harry E. Dillman, who went on to become the leader of the Shrine Band, the Memphis Federal Band, the Y.M.C.A. Band, the Moose Band, the Layne and Bowler Band, and the Knights of Columbus Band.<sup>182</sup> Also featured in this picture are Lester Bruch, James Saxby, and Frank Olita, all of them graduates of the Christian Brothers Band.

James Saxby was still serving as the Christian Brothers music assistant, and the following year he was employed as the manager of the Queen's Theatre. James married Leila Hall, born in South Carolina in 1908, and was employed at the Queen's Theatre in 1912. By 1913, however, he was employed as a musician with the Majestic Theatre, a position he held for several years.<sup>183</sup>

On April 21, 1911, the Maurelian Literary Society presented the play *College Rivals*, at the Lyceum Theatre. The College Orchestra, Junior Choir, and C.B.C. Glee Club performed between the acts.<sup>184</sup>

The Christian Brothers Commencement Exercises of 1911 took place on June 10 at the Lyceum Theater. The paper had this to say about the music:

The musical numbers rendered by the students bespoke a like credit to themselves and their alma mater. E. Westley Monteverde's piano solo "Lucia," Donizetti, was superbly performed and T. Henry Mullins won the plaudits of the house by

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<sup>182</sup> "Listen to the Band," *Commercial Appeal*, June 6, 1939.

<sup>183</sup> Memphis City Directory, 1912-1915.

<sup>184</sup> "College Rivals," Souvenir Program, April 21, 1911. CBBA.

his violin selection, “Adoration.” The college orchestra displayed careful training and was led by Prof. Saxby.<sup>185</sup>

The gold medal for music was presented by Henry Loeb, band graduate, and was awarded to T. Henry Mullins, who was also awarded the gold medal for high school, class A. This is the first instance that we see the term “high school” being used at Christian Brothers to refer to the Preparatory Classes. The high school division appeared to be broken into three classes: A, B, and C.<sup>186</sup>

The Christian Brothers College Catalogue of 1911-1912 goes on to explain the different course divisions:

The classification of the studies has been made wholly with the view of meeting all the demands of students desiring to pursue either a Preparatory, Commercial, High School or Collegiate course.

The studies of the Collegiate Course are intended to impart a broad, liberal education and to fit young men for the after successful study of any one of the learned professions. This course leads to the degree of Bachelor of Arts or Bachelor of Science.

The High School Department includes a College Preparatory and Commercial Course. The former covers the ground required for admission to the Freshman class; the latter supplies all the requirements of a good business education.

The Preparatory Course comprises of Grammar School studies which prepare the young student for admission to the High School Department.<sup>187</sup>

Music fees this year were \$25 for piano, \$2.50 for use of the piano, and \$25 for violin, flute, etc. Professor W. W. Saxby is listed as the director of the College Junior Choir, Harry J. Steuterman is noted as a participating member.<sup>188</sup>

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<sup>185</sup> “Diplomas Are Given to Five Graduates,” *Commercial Appeal*, June 21, 1911.

<sup>186</sup> Ibid.

<sup>187</sup> Christian Brothers College Bulletin 1911-1912. CBBA.

The city of Memphis during this time was being hit with freakishly extreme weather. In 1911 an unusually severe winter set in, covering the Mississippi with ice. This weather was followed by heavy rains at the beginning of 1912, resulting in a flood which surpassed the record disasters of 1858 and 1882. Hundreds of residences were abandoned in the region, and many lost their lives from starvation and exposure. Memphis mayor Edward H. Crump was instrumental in organizing sandbag and rescue boat operations that saved many neighborhoods in the city from the flooding waters.

Edward H. Crump was elected in 1909, and his campaign for mayor was a musically stimulating affair. For each candidate an African American band paraded the city in a wagon playing to street-corner crowds, especially up and down Beale Street. Edward H. Crump had the support of William Christopher Handy (1873-1958), who blared away his new composition known as *Mr. Crump*.<sup>189</sup> W. C. Handy, “The Father of the Blues,” finally published his song in 1912 renaming it *The Memphis Blues*, and in 1914 he published the St. Louis Blues one of the biggest hit songs of the twentieth century.

By this time the Beale street business and entertainment district was in full swing. It had six theaters and a church auditorium, the latter featuring black vaudeville and musical entertainers. The blues evolved from African-American spirituals, ragtime rhythms, and work songs and found its home on Beale Street.<sup>190</sup>

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<sup>188</sup> Ibid.

<sup>189</sup> Battersby, *The Christian Brothers in Memphis*, 30-32.

<sup>190</sup> Sharp, *Memphis Music*, 110-13.

On the other side of downtown, directorship of the Memphis Symphony was taken over in 1912 by Professor William Saxby, Jr. replacing Herman F. Arnold. It is uncertain how long Saxby held the position as director, but it is clear that during this time he was also conducting the pit orchestra of the Lyceum Theater.<sup>191</sup>

On April 19, 1912, the Maurelian Literary Society presented another play named “The Sophomore Toastmaster.” The play was held at the Lyceum Theater. Instrumental musical numbers were performed between the acts of the play along with a performance by the Junior Choir.<sup>192</sup>

Two years after the death of his father, another important role model in Saxby’s life passed away. Professor Paul Schneider died on August 8, 1912 of apoplexy at the age 69. Schneider died in his house at 178 South Idlewild Ave at 5:30 am and was laid to rest at Elmwood Cemetery.<sup>193</sup> He left behind his wife Anna, daughters N. A. Gilmore, Misses Clara, and Christina Schneider, who all still lived in Memphis, and his sons Paul and William Schneider, who lived in St. Louis. The funeral was conducted by the Rev. A. B. Curry and held at the Schneider home.<sup>194</sup>

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<sup>191</sup> Brewer, *Professional Musicians in Memphis*, 205.

<sup>192</sup> “The Sophomore Toastmaster,” Christian Brothers Play Program, April 19, 1912.

<sup>193</sup> Elmwood Cemetery plot South Grove 363. *Commercial Appeal*, August 9, 1912.

<sup>194</sup> *Commercial Appeal*, August 10, 1912.

Professor Paul Schneider's wife Anna Buhr died seven years later at the age of sixty-six in 1919.<sup>195</sup> Professor Schneider still seemed very active in Memphis music up until his death. In 1910 he served as the Treasurer of the Memphis Protective Union for one year, gracing the pages of the treasurer's book again with his superior handwriting. By 1912, however, the Union was under new leadership with S. F. Kahn, president; Frank J. Steuterman, Sr., vice president; O. F. Baum, Secretary; and George Bruch, Treasurer.<sup>196</sup>

Even with the great flood of 1912, academic life of the Christian Brothers continued uninterrupted. The College Orchestra and Junior Choir performed at a program on Dec. 20, 1911 at the Owl's Hall. The program included the *Imperial Guard* Overture by the College Orchestra, a violin solo by Charles McCauley and piano solo by William P. Walsh. There was a Concert Recitation The Vision of the Monk Gabriel, by ten students, including Harry Steuterman, followed by select scenes from *Julius Caesar*.

The Orchestra went on to perform at the Contest in Elocution for the High School, Preparatory departments and the Freshman and Sophomore classes, and the Contest in Oratory in the Spring of 1912 held at the Goodwyn Institute. The group rounded out the school year with the annual performance at the Commencement on June 18 held at the Lyceum Theatre. The Music Medal was presented by Mr. Louis Sambucetti and awarded to William P. Walsh. Next in merit was Robert Campbell.<sup>197</sup>

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<sup>195</sup> Shelby County Certificate of Death, burial permit no. 27253 and 1069.

<sup>196</sup> Musician's Protective Union Treasurer's Book.

<sup>197</sup> Christian Brothers College Bulletin, 1911-1912. CBBA.

The following school year the College Orchestra performed again for the Contest in Elocution for the Preparatory School and High School, and the Contest in Oratory, all held in May of 1913. This year the school offered three orchestral groups. One was named “The College Orchestra” and the others were the “C.B.C. Violin Ensemble,” and “The Arion Concert Orchestra.” “The College Band” was also offered. The Contest in Oratory also featured a Cornet Duet, *Schubert’s Serenade*, performed by Masters C. Whittaker and R. McDonald, and a violin solo by T. Henry Mullins.<sup>198</sup>

The Annual Commencement was held on June 1, 1913 at the Lyceum Theater where the College Orchestra was again featured. The gold Medal for music was presented by Louis Sambuccetti and awarded to T. Henry Mullins with honorable mention to Robert Campbell.<sup>199</sup>

In the years preceding 1913, Br. Maurelian had done much traveling, including a visit to Pass Christian, Mississippi to visit his old school of the south. Upon arrival he found that Pass Christian College, which had converted to the Magnolia Hotel, had burned down just before he arrived.<sup>200</sup> Also during this time, he visited New York for the ceremonies in connection with the consecration of St. Patrick’s Cathedral. In his retirement he was also helping as the College Bookkeeper at C.B.C. in Memphis. In August of 1913 he suffered a slight stroke. He wrote a letter to Br. Potamian explaining his situation:

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<sup>198</sup> Ibid.

<sup>199</sup> Ibid.

<sup>200</sup> Justin Lucian F.S.C., *Pass Christian College 1866-1975* (Winona: St. Mary’s Press), 22.



I was never for a moment unconscious when this day three weeks ago I had a slight touch of paralysis brought on by acute indigestion. My left hand is still somewhat benumbed; my left leg also lacking vitality. I have to walk carefully especially when going downstairs.

The thing I feel most keenly is that I cannot work. I used to write eight or twelve hours a day. Now a couple of hours is all I can stand.<sup>201</sup>

Before his stroke, Br. Maurelian was chronicling his career, detailing the events at Pass Christian, his work here in Memphis, and the incidents over the Latin Question. He continued to work toward an amendment to the law prohibiting the teaching of the classical languages.<sup>202</sup>

On March 17, 1914 the College Orchestra accompanied the historical drama *Robert Emmet*, and performed at the Contests in Elocution and the Annual Oratorical Contest held in May and early June at the Goodwyn Institute. A Baccalaureate Service was held on June 14 at St. Peter's Church. There were a number of violin solos and a trio for violin, cello, and organ by Miss Lillian Wallace, William Wallace Saxby, and A. T. Moore performing *Largo* by Beethoven. The St. Peter's Choir was also present.

On April 14 and June 3, 1914, the board of directors of the "Musician's Protective Union" met to change the organization's name to the "Memphis Federation of Musicians." Local representatives were Frank J. Steuterman, Sr., O. F. Baum, George F. Bruch, E. K. White, Carl Hegner, Frank E. Pole, Ike F. Kahn, Will F. Stewart, J. Paul Stalls, and Henry E. Dillman. The amendment was officially acknowledged by June 6,

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<sup>201</sup> Battersby, *Br. Maurelian*, 132, 133, 144.

<sup>202</sup> *Ibid.*

1914, but the local chapter had already assumed the name “Memphis Federation of Musicians” by June 30, 1914.<sup>203</sup>

In September, the President of C.B.C., Br. Jovitus Edward was appointed to St. Paul Minnesota, and his place as President was taken by Br. Elzear Stephen, whose Presidency was destined to be one of the shortest and also one of the most critical in the history of the College. 1914-1915 would mark the last year of operation for the collegiate division of Christian Brothers College until 1940. When volunteers were needed for the war, apparently the entire collegiate body entered the Officers Training Corps of the United States Army. Evidently enough of the students joined the war effort that the collegiate department of Christian Brothers College would cease and the institution would continue only as a high school and primary school, when the college department re-opened.<sup>204</sup> Twenty-four Christian Brothers students would die for their country in World War I.<sup>205</sup>

The annual commencement, held on June 18, 1915, at the Lyceum would be the last commencement where a degree would be conferred at the old C.B.C. Four students were awarded the Master of Arts degree, and three the Bachelor of Arts. It was a dreary ceremony compared with previous ones. The students read some good essays, but there was no instrumental music. Brother Maurelian’s review noted that “the essays were

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<sup>203</sup> Roy C. Brewer, *Professional Musicians in Memphis (1900-1950): A Tradition of Compromise*. Unpublished Ph.D. dissertation, University of Memphis, 1996, 5-6.

<sup>204</sup> “The Brothers in Memphis,” pamphlet. CBBA.

<sup>205</sup> Interview with Br. Joel McGraw, Christian Brothers High School Assistant Principal, July 27, 2010.

remarkably good both as to their literary merit and delivery. For the first time, however, since the opening of the college in 1871, there was no instrumental music nor singing by the students except a solo by Charles McCauley.”<sup>206</sup>

Charles J. McCauley, who attended Christian Brothers from 1910 – 1915 was a violinist; however, at the 1915 commencement he sang *A Mother’s Love* by Frank L. Monteverde and *Can’t You Hear Me?* By W. H. Gardner.<sup>207</sup> Also present was the double quartette of the Knights of Columbus.<sup>208</sup>

It would seem by 1916 that the Christian Brother’s Band was leaving less of a footprint on and off the campus in comparison with the band from the late nineteenth century. The band apparently went from a great idea in the 1870s to an established institution in the 1880s, 1890s, and even into the beginning of the twentieth century, to a period of decline after 1907. This time period, between 1907 and 1916, certainly was a turning point of a musical era in Memphis and at Christian Brothers. First, the retirement of Br. Maurelian in 1910 ended an epoch in the school’s history. Second, the deaths of so many of the school’s musical figures including Professor Paul Schneider, Professor Herman Schultze, Christopher Winkler, Emile Witzmann, and William Wallace Saxby, Sr. all happened within a few years. Finally, due to the lack of performance opportunities brought on by the changing of the musical tastes in the city and nationwide, there seemed to be decline of the band in its importance not only to the school but also civically, and

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<sup>206</sup> Battersby, *The Christian Brothers in Memphis*, 33-35.

<sup>207</sup> Christian Brothers Annual Commencement Program, 1915. CBBA.

<sup>208</sup> “Christian Brothers End Scholastic Year,” *Commercial Appeal*, June 19, 1915.

things weren't going to get much better anytime soon. Evidence of band performances would continue to be scarce until the end of the 1920s; however, a new band director was hired in 1916, the highly qualified Joseph Henkel.

## Chapter 6

### The Direction of Joseph Henkel, Jr. (1916—1923)



Figure 6.1. Photograph of Joseph Henkel, Jr., [1936]. Courtesy of CBBA.

Br. Elzear Stephen continued as head of the school until October 1915, when Brother Heraclian was sent to replace him. Br. Heraclian had taught at C.B.C. for a short time twenty-seven years previously, and by now he was sixty years of age, and suffering from heart trouble. His tenure in office was a short one: unable to fulfill the duties as head of the school, he was soon replaced by Br. Baldwin of Jesus.<sup>1</sup>

When the Liberty Bell, which had been one of the attractions at the Cotton Centennial Exposition in New Orleans thirty years before, visited Memphis in November of 1915, Christian Brothers sent a massive contingent of students to see it. *The Commercial Appeal* reported a large photo of the students with Br. Maurelian. The

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<sup>1</sup> W. J. Battersby, *The Christian Brothers in Memphis: A Chronicle of One Hundred Years; 1871-1971* (Memphis: Christian Brothers College, 1971), 35.

picture carried this caption: “Christian Brothers College won first prize in recent Liberty Bell Parade for best drilled student boys in line.”<sup>2</sup>

In 1916, Joseph A. Henkel, Jr. was added as the new band and orchestra director of Christian Brothers College [see figure 6.1]. His father Joseph Frank and his mother Emilia Vogel were German emigrants who came to America in 1880. They married in 1884<sup>3</sup> and had their first and only son Joseph, Jr. in Memphis.<sup>4</sup> Joseph Henkel, Sr. was a construction manager of railroad tracks, then a grocery dealer, and later operated a saloon at Iowa and Arkansas Street renowned in pre-prohibition days for making the best beer in Memphis.<sup>5</sup> His son Joseph, Jr. aspired to become a professional musician by the age of six.

At age fourteen, Joseph, Jr. went to Germany and studied violin for three years at the Boehmert Conservatory at Pankow near Berlin. After that he was placed with Bernhard Gehwald, pupil of the great Joseph Joachim. One of the highlights of Joseph, Jr.’s career was the day he was granted an interview with Joachim and invited to play for him. Wishing to acquire a well-rounded musical education, Henkel studied piano and orchestration with Ferdinand von Hummel, director of the Royal Opera and Dramatic House in Berlin.<sup>6</sup>

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<sup>2</sup> Battersby, *The Christian Brothers in Memphis*, 37.

<sup>3</sup> 1900 United States Federal Census.

<sup>4</sup> 1910 United States Federal Census.

<sup>5</sup> “Joe Henkel, 78, Dies of Stroke,” *Commercial Appeal*, April 14, 1932.

<sup>6</sup> “Joseph Henkel Has Waved Baton Over Many Symphonic Groups,” *Commercial Appeal*, April 18, 1934.

After returning from Germany in 1907, Henkel played with the Memphis Symphony Orchestra directed by Jacob Bloom, with whom he also studied violin. He returned to Berlin in 1910 and played with what is now known as the Berlin Symphony. He had the distinction of playing under such celebrated conductors as Richard Strauss, Siegfried Wagner, Oscar Fried, and Joseph Stransky, and enjoyed some practical experience as a soloist and conductor at that time as well. Henkel again returned to the States and served as concertmaster of the Memphis Symphony that flourished for a time during 1914-1915,<sup>7</sup> after which he worked for the Memphis College of Music, earning \$175 for yearly violin lessons,<sup>8</sup> was a music director at Loew's Lyceum Theatre, and became the band and orchestra director at Christian Brothers College in 1916.<sup>9</sup>

Professor Saxby stepped down as the director of the band and orchestra around 1916, but still kept good ties with the college [see figure 6.2]. In the 1915 Memphis Union Souvenir Program, we see two familiar advertisements on the same page. In one corner there was an advertisement for Christian Brothers College Memphis, stating that it was commencing its forty-fifth session on September 7, 1915. The advertisement goes on to say "the large number of successful graduates throughout the South tells of the good work that has been done," and is signed Brother Elzear, President. In the opposite corner

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<sup>7</sup> "Joseph Henkel City's Favorite Band Master," *Crosstown Chronicle*, October, 23, 1936.

<sup>8</sup> Roy C. Brewer, "Professional Musicians in Memphis (1900-1950): A Tradition of Compromise" (Ph.D. dissertation, University of Memphis, 1996), 30.

<sup>9</sup> Memphis City Directory 1916. Located in the Ned R. McWherter Library, University of Memphis.

there is an advertisement for “Wm. W. Saxby: Music Teacher and Director, Saxby’s Band and Orchestra.” The address given was 24 Woman’s Building, 264 North McNeil.<sup>10</sup>



Figure 6.2. Photograph of Professor William Wallace Saxby, Jr. [date unknown]. Courtesy of CBBA.

Meanwhile, the war raging in Europe was having its repercussions in the United States. The country was becoming increasingly involved, and Memphis, in common with other cities, staged a preparedness parade in June of 1916. The organizing committee announced that any physically able man who did not participate would be “a slacker hiding behind the skirts of women lining the parade route.” Twenty thousand men marched down Main Street, with the students of C.B.C. as eager participants. “On Saturday, June 3, at 3 o’clock, the students under the training and direction of Brother Hilbert William, took part in the Preparedness Parade. Their appearance, behavior, and

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<sup>10</sup> Memphis Union Souvenir Program, 1915.



marching was one of the best features of the entire parade.”<sup>11</sup> Br. Hilbert William’s career at Christian Brothers in Memphis was short-lived. He was born Timothy Joseph Shea, son of Patrick Shea and Mary Connors on August 10, 1887. On June 8, 1901, he entered the Novitiate at Glencoe, Missouri, a high school preparatory novitiate where young aspirants went to join the Christian Brothers. He received the habit of the brothers on April 1, 1904. He came to Memphis on September 1, 1915 from Kansas City, Missouri but left the Brothers sometime after he finished teaching in Memphis.<sup>12</sup> The Christian Brothers Band participated with the student body in the parade; however, evidence of the band’s activities over the next few years is scarce.<sup>13</sup>

For the first time since 1872 there was no commencement ceremony. The distribution of prizes and the awarding of gold medals took place at the College, with addresses by Brother Baldwin and Brother Maurelian. The band and orchestra members, who had been such a prominent feature in former ceremonies, did not perform, but there was an impressive performance of the newly assembled College Drill Corps.

In September of 1916 Brother Baldwin relinquished the Presidency to take up his appointment as Visitor of St. Louis; the Presidency now taken by Brother John Joseph. With the country drifting more into war and the enrollment already down to 120 students,

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<sup>11</sup> Battersby, *The Christian Brothers in Memphis*, 37-38.

<sup>12</sup> The Community Register for the Brothers’ Community. Located at Christian Brothers University, 650 East Parkway, Memphis, TN.

<sup>13</sup> Christian Brothers High School Band 100<sup>th</sup> Anniversary Concert Program, 1973. CBBA.

the task that awaited Brother John Joseph, was by no means an easy one.<sup>14</sup> Brother Baldwin, too, was greeted by a devastating disaster upon his arrival in St. Louis. On October 5, 1916, Christian Brothers College in St. Louis was destroyed by fire with the loss of ten lives, including two Brothers. When Br. Maurelian found out the news in Memphis he wrote: “My strength is failing and I find it hard even to write a few letters. The disaster of St. Louis has unnerved me.”<sup>15</sup>

If Br. Maurelian’s failing health weren’t enough, another prominent Memphian became stricken with blindness. In the summer of 1916, Professor George Bruch was playing for a recruiting rally in Court Square. He was trying to play the piccolo in the dim lights surrounding the bandstand when his eyes suddenly failed him and he couldn’t finish the piece of music. The bright light had been taken out and hung over the recruiting table where the boys were enlisting. He had to be led off the bandstand that night.

Although blind, Professor Bruch did not quit teaching music and could still play more than a dozen musical instruments. Not only could he tell when a student had hit the right note with the wrong finger, but he also could tell when the pupil was tense, or when his posture was not good.<sup>16</sup> In 1940 he succumbed to pneumonia; his death marked the

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<sup>14</sup> Battersby, *The Christian Brothers in Memphis*, 38.

<sup>15</sup> W. J. Battersby, *Brother Maurelian* (Winona: St. Mary’s College Press, 1968), 154.

<sup>16</sup> “Death Sings Chorus For Music of Prof. G. F. Bruch,” *Press Scimitar*, October 11, 1940.

close of a lifetime devoted to the playing and teaching of music he and was noted as “Memphis’ Most Venerable Musician.”<sup>17</sup>

On June 12, 1918, the customary ceremony of awarding diplomas took place at the Lyric Theatre and was accompanied by the production of the comedy “The Time of His Life.” The Christian Brothers College Drill Corps exhibited a sword drill named “The Flag That Will Save The World,” with a participation of nineteen students. There was also singing of patriotic songs.<sup>18</sup> With regard to the sword drill *The Catholic Journal* commented: “It astonished the audience with its accuracy and its rapidity of movement.”<sup>19</sup> Saxby’s Orchestra provided music for the ceremony,<sup>20</sup> and his ensemble continued to perform throughout the city. On May 17, 1917 his band performed at the dedication of Shiloh National Park playing *The William Tell Overture, My Old Kentucky Home, Cavalry Charge, and America*.<sup>21</sup> The Musicians’ Union Treasurers book details a performance in 1918 for Saxby’s band of eight members who made \$32 playing at a “smoker,” or gentleman’s party.<sup>22</sup>

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<sup>17</sup> “Prof. G. F. Bruch Dies, Music Lovers Mourn,” *Commercial Appeal*, October 12, 1940.

<sup>18</sup> Christian Brothers College Annual Play and Awarding of Diplomas Program 1918. CBBA.

<sup>19</sup> Battersby, *The Christian Brothers in Memphis*, 41.

<sup>20</sup> Christian Brothers College Annual Play and Awarding of Diplomas Program 1918. CBBA.

<sup>21</sup> Monument at Shiloh National Park.

<sup>22</sup> Musician’s Protective Union Treasurer’s Book, 1895-1927

On August 21, 1918, Brother John Joseph relinquished the directorship of the College due to health issues and left Memphis for Kansas City. The new President would be Br. Leopold Julian, who had been on the faculty at Christian Brothers in 1911 and 1912. Over three hundred students were registered for the next term, which was as many as the school could accommodate. One hundred more applications had to be refused, and due to the Spanish influenza, schools were not permitted to reopen until November 4. One week later, the war finally came to an end with the signing of the Armistice.<sup>23</sup>

The world of music education was about to witness a giant influx of bands and other instrumental ensembles incorporated in school systems after the World War. Professional brass and reed bands, however, would have their last days of prosperity during the postwar years. A number of factors led to the decline of professional and town bands. The stimulants to change included a blend of social and musical developments that coalesced around the time of World War I. Probably the most devastating to the professional town bands was the increasing number of new amusements available to Americans including the phonograph, motion pictures, and radio broadcasting. Recording technology carried the polished sounds of professional bands and provoked negative feelings about amateur local talent. American audiences were becoming more musically sophisticated, and musicians themselves seem to be suffering from an identity crisis.

The rise of new dance music and the jazz idiom seemed to confuse the instrumentation of brass and reed bands and orchestras. Ensembles became ill defined

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<sup>23</sup> Battersby, *The Christian Brothers in Memphis*, 42-43.

during this time period, with bands incorporating violins, string basses, mandolins, and saxophones. Along with the changing instrumentation, it would seem that Americans were beginning to hold higher standards toward musicians, and town brass and reed bands, who many times used amateur performers, were given a back seat to the professional jazz bands of the era.<sup>24</sup> Although the military forces used bands at every level of operation, by the Great Depression of the 1930s only a handful of town bands were still active, and the professional touring band was but a memory.<sup>25</sup>

The high school and college bands, on the other hand, were about to grow tremendously in popularity. The effect that the World War had on school bands is beyond calculation. The war brought a renewed interest in military bands, and mobilization fostered an expanded musical instrument industry. American regimental bands were compared unfavorably by their European counterparts in size and instrumentation until their membership was increased from twenty to forty-eight, and greater emphasis placed on thorough musical training. Many members of army bands became band directors in public schools on their return to civilian life, and class instruction in band and orchestral instruments had begun to receive support from school officials by the close of the war.<sup>26</sup>

In the years preceding World War I there was an increase in the number of organized school bands. Some of these early bands include a school band in Aitkin,

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<sup>24</sup> Margaret Hindle Hazen and Robert M. Hazen, *The Music Men* (Washington, D.C.: Smithsonian Institution Press, 1987), 190-93.

<sup>25</sup> E. A. Holz & R. E. Jacobi, *Teaching Band Instruments to Beginners* (Enlewood Cliffs: Prentice-Hall, Inc., 1966), 2-3.

<sup>26</sup> *New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., s.v. "Band."

Minnesota began by a circus musician in 1900;<sup>27</sup> Edgar G. Doudna organized a band at Sextonville High School in 1901 but the school closed in 1942;<sup>28</sup> and a band at Connersville High School, Indiana, founded in 1905 by Dr. W. Otto Miessner, claims to be the nation's first public high school band.<sup>29</sup> The high school band in Dickinson County, Kansas, was formed in 1907, and received wide recognition for stimulating school attendance;<sup>30</sup> and the Richland Center High School Band celebrated its one hundredth anniversary in 2010 and makes the claim as being the oldest continuous-playing public high school band in the nation.<sup>31</sup> Another most famous band was the Joliet, Illinois, Grammar School Band. The band was founded in 1912 under the direction of Archie McAllister, who raised the level of public school performances to the extent that after placing first in National school band contests a number of years in a row, he was asked to refrain from competing so that other school bands would have a winning chance.

As the number of permanently established school bands began to grow, to around four hundred by 1923, competitions began to be held and by the early 1920s a number of states had inaugurated some sort of band contest. The first contest for school bands that

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<sup>27</sup> Hazen and Hazen, *Music Men*, 193.

<sup>28</sup> Barry Adams, "On Wisconsin: At 100, Richland Center high school band celebrates its history," *Wisconsin State Journal*, October 10, 2010, [http://host.madison.com/wsj/news/local/article\\_0b5abf3e-0303-5453-bf03-1fd7011ebf55.html](http://host.madison.com/wsj/news/local/article_0b5abf3e-0303-5453-bf03-1fd7011ebf55.html) [accessed December 30, 2010].

<sup>29</sup> Connersville High School, "Hall of Fame, Dr. W. O. Miessner" <http://www.fayette.k12.in.us/chs/fame/meissner.html> (accessed December 29, 2010).

<sup>30</sup> Hazen and Hazen, *Music Men*, 193.

<sup>31</sup> Adams, "On Wisconsin."

came closest to being national in scope was held in Chicago in 1923 as a part of the entertainment and promotion of a convention for the Music Industries Chamber of Commerce and the National Association of Band Instrument Manufacturers. The event attracted thirty school bands from thirteen states.<sup>32</sup> The first contest, or tournament, was marred by poor management and exaggerated promotion. Sponsorship soon passed to the Committee on Instrumental Affairs of Music Supervisors National Conference (MSNC), a forerunner of the Music Educators National Conference (MENC) and the National Bureau for the Advancement of Music (NBAM).

The primary objective of the concert festivals was to increase the number of school bands by selecting better music for the bands to play and by establishing a standard of instrumentation that would create a balance between brass and woodwinds and to include such instruments as horn, oboe, and bassoon. In 1926 the Joliet Band won first place in the MSNC Competition. Another band to participate was the St. Mary's Industrial School of Baltimore, Maryland. This band claimed to be the second or third oldest school band in the country, based on a superintendent's report in 1884 indicating that the band had been organized that year. St. Mary's claimed Babe Ruth as one of its famous alumni; Ruth supported the activities of the school, conducting the band at concerts in New York and Brooklyn on occasion. The school was founded in 1866 and closed for financial reasons in 1960.<sup>33</sup>

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<sup>32</sup> E. A. Holz & R. E. Jacobi, *Teaching Band Instruments to Beginners* (Englewood Cliffs:Prentice-Hall, Inc., 1966), 7-9.

<sup>33</sup> E. J. Moore, "National School Band Contests Between 1926 and 1931," *Journal of Research in Music Education*, 20 (1972): 233-38.

For Americans, the war was a short one. Still, Memphis lost two hundred and thirty young men in the First World War. Christian Brothers College, which was now a grade school and high school, prospered after World War I. One outstanding proof was the success of former student Frank Monteverde, who became the mayor of Memphis at this time and was a strong supporter of the Brothers. The increased enrollment, along with some large donations to the school, allowed the college to finally wipe away their outstanding debts. Meanwhile, the college was saddened by the death of the eldest Brother to live on the campus.<sup>34</sup>



Figure 6.3. Photograph and Signature of Brother Maurelian [date unknown]. Courtesy of the Christian Brothers University Archives.

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<sup>34</sup> Battersby, *The Christian Brothers in Memphis*, 43-44.



In August of 1920 Br. Maurelian [see figure 6.3] suffered a second stroke of paralysis. On September 13 he was taken to St. Joseph's Hospital, where he lingered for three months and died of arteriosclerosis on December 20, at the age of seventy-eight. The funeral was held at St. Peter's Church, and Father McManus, O.P. delivered the eulogy. Brother Maurelian, founder of the Christian Brothers High School Band, was laid to rest in Calvary Cemetery.

The Manhattan College *News Letter* reported: "Brother Maurelian was a great religious; zeal, the spirit of faith, and genial courtesy, crowned with good judgment and ripe scholarship, made him a man among men." In Memphis, *The Commercial Appeal*, paid him tribute as well:

Memphis and the neighboring territory lose not only a good citizen, but also a potent force for good citizenship in the death of Brother Maurelian, President Emeritus of the Christian Brothers' College. The record of his success and the reward of his efforts both lie in the high type of business and professional men of this section whose earliest steps were guided by the deceased along the path of honour and integrity. They stand as monuments to his memory more enduring than bronze and marble. He will live in their lives and in the lives of the children who follow in their footsteps. A half-century is a long time in human life, but during all these years Brother Maurelian has been identified almost continuously with the affairs of the city...He was a familiar figure on the streets of this city during his active days and was loved and respected by everyone regardless of race or creed.

Brother Maurelian was a lover of Memphis and the Memphis territory. He proved his faith in this section by his works during the dark days of the yellow fever. He served as a nurse during the three epidemics that afflicted this city and contracted the fever in doing this labour of love. Also was he largely instrumental in securing federal aid for the afflicted section, and he helped to initiate sanitary measures that rid this territory of the dreaded menace.<sup>35</sup>

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<sup>35</sup> Battersby, *Brother Maurelian*, 163-64.

Brother Maurelian may have died a disappointed man concerning the teaching of Latin in the Christian Brothers School in America. But among the Brothers he left the memory of a faithful and devoted spiritual son of St. John Baptist de la Salle, always animated with a keen love of the Institute in the United States that would celebrate its Diamond Jubilee Anniversary of the advent of the Brothers in the America on November 13, 1921. It must have consoled his heart as well to find the Brothers rousing themselves once more in a cause for which he had so long fought, the teaching of the classical languages in the American Christian Brother's Institutes.<sup>36</sup>

At the General Chapter of 1923, documents were submitted from the American Brothers pointing out certain facts about the Latin Question. The desire was to raise awareness that some Christian Brother Schools in the United States were being forced to close due to a lack of accreditation revolving their refusal to teach Latin. The papers were presented with a cover letter written by the late Brother Maurelian, and submitted to the Brothers in Rome and Pope Benedict XIII.

After some reluctant deliberation within the Brothers' Institute, a letter was received from Cardinal Gasparri that spoke of Pope Benedict XIII's opinion that the Brothers of the Christian Schools should "extend its teaching to classical studies." In order to please his Holiness, a resolution was approved extending the teachings to classical studies in the Brother's Schools. The lifting of the ban enabled colleges to adapt their curriculum to a more realistic view of requirements of a college course, and it

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<sup>36</sup> W. J. Battersby, *The History of the Institute of the Brothers of the Christian Schools, The Brothers in The United States 1900-1925* (Winona: St. Mary's College Press), 323-27.

encouraged a spirit of optimism by opening a more promising future for the Brothers in their other spheres of activity.<sup>37</sup> Even after his death, Brother Maurelian was bettering the lives of the Brothers in the Institute and their students.

Professor William Wallace Saxby, Jr. stayed active in Memphis music throughout the late teens and early twenties. On March 21, 1921 a minstrel troupe marched from one of the train stations to the Lyric Theater with Professor Saxby leading the way with his band,<sup>38</sup> and in January of 1922 his orchestra performed the Mendelssohn oratorio *Elijah* with the St. Peter's Choir under the direction of Joseph Cortese.<sup>39</sup> Later that year Saxby became an applicant for the directorship of the Memphis Municipal Orchestra, but he was unable to accept the position because of his failing health. Knowing that he could not continue to lead his orchestra, he instructed his musicians to enter into the Memphis Municipal Orchestra and to strive for its welfare under the leadership of Joseph Henkel, fellow Christian Brothers music teacher.

On January 15, 1923 at eight o'clock in the morning, William Wallace Saxby, Jr., Christian Brothers Band Graduate and Leader for roughly thirty years, was taken at the prime of his life at the age of fifty.<sup>40</sup> He died of pneumonia in his house at 250 Angelus Street where he lived with his daughter Margaret and wife Alice, who continued to

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<sup>37</sup> Battersby, *The History of the Institute of the Brothers of the Christian Schools, The Brothers in the United States 1900-1925*, 337-59.

<sup>38</sup> "Bygone Days: 50 Years Ago, *Commercial Appeal*, March 21, 1971.

<sup>39</sup> "First Sacred Concert At Goodwyn Today," *Commercial Appeal*, December 10, 1921.

<sup>40</sup> "Wm. W. Saxby, Noted Music Director, Dead," *Commercial Appeal*, January 16, 1923.

pursue social work until her death at the age of seventy-one in 1953.<sup>41</sup> Saxby's whole life was closely interwoven with all things musical; even the unconscious words uttered in delirium toward the end of his life were often references to music and musicians.

The funeral was at Sacred Heart Church and he was buried at Calvary Cemetery. Dr. A. E. Williams, chairman of the Chamber of Commerce Music Committee and active in the formation of the Municipal Orchestra, spoke highly of Professor Saxby:

I wish to pay tribute to Prof. Saxby for the inestimable value he has been to Memphis. Untiring efforts on his part produced organizations which would not have existed without him. His were labors of love, without thought of remuneration.

Were it not for such men as Jacob Bloom and William Saxby and others of like character and interests, Memphis would have no Municipal Orchestra today. I feel very deeply over the death of this excellent musician and splendid man.<sup>42</sup>

The Memphis Federation of Musicians raised \$165 for William Saxby's death benefit,<sup>43</sup> and he was survived by his three sisters, Miss Lavonia Saxby, Mrs. Walter Phelan, and Mrs. Lula Brignardello, and his brother James. James Saxby, past Christian Brothers Assistant Band Director, was now the leader of the Pantages Theatre Orchestra,<sup>44</sup> and Joseph Croce, who was also associated with the Christian Brothers Band, died in May this same year.<sup>45</sup>

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<sup>41</sup> Memphis Death Records 1848-1956.

<sup>42</sup> "Wm. W. Saxby, Noted Music Director, Dead," *Commercial Appeal*, January 16, 1923.

<sup>43</sup> Musician's Protective Union Treasurer's Book.

<sup>44</sup> "Wm. W. Saxby, Noted Music Director, Dead," *Commercial Appeal*, January 16, 1923.

<sup>45</sup> Memphis Federation of Musicians Constitution and Bylaws, 1930.

In 1922, there was a request in the Minutes and Meetings of the Executive Board and Local for the C.B.C. College Band under the direction of Joseph Henkel to perform at Court Square on November 11, possibly to perform for an Armistice Day celebration.<sup>46</sup> This being one of the only references to the college band during this time would have to be one of the last performances of the Christian Brothers Band under the baton of Joseph Henkel.

The Memphis Municipal Orchestra performed a series of stimulating and artistic programs from 1922 to 1925 under the direction of Joseph Henkel, Jr.<sup>47</sup> In 1925, the symphony folded and Henkel went to New York to study under the celebrated violin virtuoso Albert Stoessel, conductor of the New York Symphony and director of orchestral work at the Juilliard Foundation. Later he studied under Maximilian Pilzer and A. W. Lilienthal.<sup>48</sup> During this time he became the director of the Lexington Theatre in New York.<sup>49</sup> In 1925 Henkel taught violin to Noel Alexander Gilbert, who would go on to be a leading musician in the city, eventually starting the Germantown Symphony

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<sup>46</sup> Minutes of Meetings of Executive Board from Jan 12, 1920 to Dec. 19, 1924, Memphis Federation of Musicians, November 2, 1922.

<sup>47</sup> "Joseph Henkel City's Favorite Band Master," *Crosstown Chronicles*, October, 23, 1936.

<sup>48</sup> "Joseph Henkel Has Waved Baton Over Many Symphonic Groups," *Commercial Appeal*, April 18, 1934.

<sup>49</sup> Roy C. Brewer, "Professional Musicians in Memphis (1900-1950)" (pHD diss., University of Memphis, 1996), 37.

Orchestra.<sup>50</sup> By 1928 Joseph Henkel Jr. returned to Memphis<sup>51</sup> and began his work with radio broadcasts in Memphis becoming the “City’s Favorite Band Master.”<sup>52</sup>

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<sup>50</sup> Ibid., 130.

<sup>51</sup> Musician’s Protective Union Treasurer’s Book, 14.

<sup>52</sup> “Joseph Henkel City’s Favorite Band Master,” *Crosstown Chronicles*, October, 23, 1936.

## Chapter 7

### The Direction of Frank J. Steuterman, Sr. (1923-1931)

Having recovered from the First World War, Christian Brothers College entered its next period with an enrollment of three hundred and a well-established reputation for producing worthy citizens of whom Memphis could be proud; and for the first time in its history, it was completely out of debt. Change was also happening on the campus. In August of 1922 Brother Luke Joseph succeeded Brother Leopold as Director of Christian Brothers,<sup>1</sup> and, possibly since Joseph Henkel was now the director of the Memphis Municipal Orchestra, a new band director was hired, Frank J. Steuterman, Sr.

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<sup>1</sup> W. J. Battersby, *The Christian Brothers in Memphis: A Chronicle of One Hundred Years; 1871-1971* (Memphis: Christian Brothers College, 1971), 45.



Figure 7.1. Photograph of Frank J. Steuterman, Sr. [date unknown]. Courtesy of CBBA.

Frank Steuterman, Sr. [see figure 7.1], who had sent his sons to Christian Brothers earlier in the century, was employed at the Orpheum Theater with his children from 1909 to 1919, the year his son Adolph began his career at Calvary Episcopal Church. In 1920 he was employed at the Majestic Theater, and he began his teaching career soon after.<sup>2</sup> Throughout his teaching career he continued to perform professionally on the harp and string bass. He was seen performing in the orchestras that would accompany many of his

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<sup>2</sup> Memphis City Directory, 1920.



son Adolph's oratorios at Calvary. One of the first of these oratorios was Mendelssohn's *Elijah*, performed on Dec. 11, 1921 at the Goodwyn Institute. The program from the concert lists the participating musicians: Adolph Steuterman conducted; the violins were J. S. Gaskell, Jos. Mayes, and C. E. Metz; viola was H. E. Wilkins; cello, A. T. Moore; and bass violin was Frank J. Steuterman, Sr. Mrs. E. Morin played piano and Harry J. Steuterman performed on the organ.<sup>3</sup>

Adolph performed *Elijah* with his father and brother Harry again at Calvary on November 21, 1926, adding I. F. Kahn on violin, Henry Gentry on flute, and Angelo Pasquariello on clarinet. Two other performances of *Elijah* took place on December 9, 1931 and March 11, 1934. For these performances, Frank, Sr. did not perform, but Frank, Jr. played the violin along with other added performers like Frank Pole on tympani and Albert Martin on trumpet.

Probably the most popular oratorio to be performed under the Steutermans' guidance at Calvary was Handel's *Messiah*, which has been performed there nearly annually around Christmas since 1923. The newspaper stated this about the 1930 performance:

The entire church was filled and chairs placed in the aisles from the gathering that assembled Sunday afternoon to hear the choir of Calvary Episcopal Church give its eighth annual rendition of the oratorio, "The Messiah." The choir of 46 voices was directed by Mr. Adolph Steuterman, church organist. They were assisted by a professional orchestra.<sup>4</sup>

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<sup>3</sup> All information pertaining to Adolph Steuterman's performances at Calvary is taken from his personal journals that can be viewed at Calvary Episcopal Church.

<sup>4</sup> " 'The Messiah' Is Sung To Large Gathering At Calvary Church," *Press Scimitar*, December 15, 1930.

Easter must have also been an impressive sight. On Easter Day, 1923, Frank Steuterman, Sr. was featured on the harp, Joseph Henkel on violin, Lester Bruch and Frank Olita on trumpet, and Frank Pole on tympani. Lester Bruch and Frank Olita, former Christian Brothers Band members, and Joseph Henkel, former director, continued to perform at Calvary on Easter until the 1930s. Other popular oratorios performed by the Steuterman family at Calvary were Haydn's *Creation* and Dubois's *The Seven Last Words of Christ*. The *Southern Musical Journal* covered a 1931 performance:

"The Seven Last Words of Christ," presented by the choir of Calvary Episcopal Church, on Sunday evening, March 22, under the direction of Adolph Steutermann [sic], possessed something closely akin to perfection. There was no weak spot in the entire presentation of Theodore Dubois' highest dramatic composition, and the co-ordination of orchestra and organ with the choir of 46 voices approached the symphonic. The crescendo and diminuendo effects were extraordinarily effective.<sup>5</sup>

Impressive oratorios were also performed at Grace Episcopal Church where Harry Steuterman served as organist [see figure 7.2]. The favorite work at Grace was Rossini's *Stabat Mater*, which was performed in 1928, 1930, and 1934. At the performance on April 6, 1930, the orchestra consisted of Jas. A. Burns and I. F. Kahn on violin; F. J. Steuterman on viola; A. T. Moore on cello; Walter Ward on bass; J. C. Humphrey on flute; Angelo Pasquariello on clarinet; H. C. Hine on french horn; Albert Martin on trumpet; C. H. Marshall on piano; Adolph Steuterman on organ; and Harry Steuterman as conductor and choirmaster.

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<sup>5</sup> "Steutermann Direction of Cantata Is Perfect Offering," *Southern Musical Journal*, April 6, 1931.



Figure 7.2. Photograph of Harry John Steuterman [date unknown]. Courtesy of CBBA.

The Steutermans also performed Brahms's famous and challenging *Deutsches Requiem* at Calvary six times between 1924 and 1932. Adolph Steuterman's notes record the players and details of its first performance in the City of Memphis on May 18, 1924:

#### Orchestra

Concert Meister	Frank Steuterman Jr.
1 <sup>st</sup> Violin	James Gaskell
2 <sup>nd</sup> "	James Burns
Viola	Henry Wilcken
"	I. F. Kahn
Cello	A. J. Moore
Bass	F. J. Steuterman Sr.
Tympani	Frank Pole
Piano	Herbert Summerfield
Organ	H. J. Steuterman

Time of Performance 1 hour

Church filled chairs up the aisles

Collection \$100.00

Expense – orchestra	\$122.50
Rental – score & orchestra	10.87
Programs	10.00
Incidentals	144.37

Went Magnificently – not a break  
our finest achievement

The *Press Scimitar* covered the performance:

The large audience present Sunday evening had a rare treat in the presentation by the choir, under the direction of Mr. Adolph Steuterman, organist and choirmaster, of one of the finest musical offerings ever heard in Memphis, Brahms's "Requiem." An orchestra, composed of some of the best musicians in the city, augmented the choir and organ. The orchestration is particularly beautiful and with three such solo voices as those of Mrs. William Fitzhugh Murrah, Dr. Pope M. Farrington and Mr. John Kinnie, who are members of the choir, and a chorus of well-trained voices, perfection was well nigh reached in the presentation of this famous work.

The beauty of the "Requiem" cannot be expressed in mere words. Far from the doleful music suggested by the subject, there was a motif of joy and triumph running through the mastery work, a promise of life eternal, peace for the restless spirit, comfort for the comfortless and mourning turned into joy.

The skill of the director and the co-operative response of the singers to direction was noticeable in the fine shading in keeping with the various movements of the music.

The fine reputation made by this group of musicians was well sustained and fully justified their claim of being one of the very best singing organizations in Memphis.<sup>6</sup>

The very next evening, on May 19, 1924, at the Catholic Club, the Christian Brothers Seniors of the high school department presented the play "It Pays to Advertise." The C.B.C. High School Orchestra performed under the direction of Frank Steuterman, Sr. Instrumentation included violins, cornets, saxophones, piano, and drums.<sup>7</sup>

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<sup>6</sup> "Calvary Choir Heard in Rare Musical Offering," *Press Scimitar*, May 19, 1924.

<sup>7</sup> Christian Brothers College Souvenir Program, "It Pays to Advertise," May 19, 1924. CBBA.

Music was certainly alive in the city of Memphis after the First World War, and in October 17, 1924, a new Municipal Auditorium was dedicated at Poplar and Front Street with concerts, including a performance by John Philip Sousa and His Famous Band. The auditorium was conceived and erected for the purpose of providing a place where conventions, exhibitions, pageants, operas, and concerts could be held.<sup>8</sup> In 1930 the auditorium was named “Ellis Auditorium” after Robert R. Ellis, a man with long association with the Memphis civic and commercial progress.<sup>9</sup> By the 1940s, Ellis Auditorium would become the venue used for many of Christian Brothers plays, concerts, and commencements.

In 1925 the C.B.C. High School Orchestra performed at the play “A Pair of Sixes.” This year the play was held at the Lyceum theater on Friday Evening, May 22. The ensemble included Theo. McCourtney, Vincent Pera, and J. Brady Wiley on cornet, Arthur Gemignani on saxophone, George Stephen Welsh on drums, George Steuterman on trombone, and F. J. Steuterman on piano.<sup>10</sup>

In the fall of 1925 there were ten Brothers on the faculty at C.B.C., and the enrollment, which five years previously had been 240, was down to 183 because grades five to seven had been discontinued.<sup>11</sup> The C.B.C. Orchestra, under the direction of

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<sup>8</sup> “Memphis Municipal Auditorium Formally Dedicated October 17<sup>th</sup>,” *Memphis Chamber of Commerce*, November 11, 1924.

<sup>9</sup> “Auditorium is Named for Robert R. Ellis,” *Commercial Appeal*, June 13, 1930.

<sup>10</sup> Christian Brothers College Program, “A Pair of Sixes,” May 22, 1925. CBBA.

<sup>11</sup> W. J. Battersby, *The History of the Institute of the Brothers of the Christian Schools, The Brothers in the United States 1925-1950* (Winona: Minnesota, 1976), 76.

Professor Steuterman, performed at the C.B.C. Football Team Alumni Dinner held at the Gayoso Hotel on December 9. The menu included a wide array of foods and concluded with cigars with a note to “watch the squad try ’m first time.” This is the first time on record that the band would have an association with the Christian Brothers Football Squad, a tradition that would continue with the rise of popularity in the sport. The football coaches were Tom Shea and Frank Hays.<sup>12</sup>

The Steutermans certainly had a high reputation in the city of Memphis by the 1920s. Frank J. Steuterman, Sr. was to be known as one of the leading music instructors in the city, being proficient at violin, viola, cello, string bass, harp, piano, horn, trombone, and baritone, and was also listed as a composer and arranger in the Constitution and By-Laws of the Memphis Federation of Musicians of 1930.<sup>13</sup> In 1926 we have our first picture of the Christian Brothers students with their director, Frank J. Steuterman, Sr. [see figure 7.3].

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<sup>12</sup> Alumni Dinner to C.B.C. Football Team program, December 9, 1925. CBBA.

<sup>13</sup> Constitution and By-Laws of the Memphis Federation of Musicians, Local No. 71 A. F. of M. of Memphis, Tennessee, March 5, 1930.



Figure 7.3. C.B.C. High School Orchestra (left to right, standing) Paul Fenili, Harry Halperin, Theo McCartney, Arthur Gemignani, Prof. Steuterman, Robert Lee, Vincent Pera, William McDowell, Mario Fenili. (seated) Thomas Borasso, Forrest McDowell, Fred Bauer, Charles Harrell, Lee Dixon, Vincent Carimi, Hubert Fazi [1926]. Courtesy of CBBA.

This year the group performed at the play “In Walked Jimmy,” presented by the high school seniors. The play was performed on June 4, 1926 at the Lyric Theatre.<sup>14</sup> The following year on May 27, 1927 the orchestra performed at the play “Cappy Ricks” at the Lyric Theatre, and Professor Steuterman performed on the piano.<sup>15</sup> In 1928, on May 25, the orchestra performed at what now appeared to be an annual play presented by the high

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<sup>14</sup> Christian Brothers Souvenir Program, “In Walked Jimmy,” June 4, 1926. CBBA.

<sup>15</sup> Christian Brothers Souvenir Program, “Cappy Ricks,” May 27, 1927. CBBA.

school seniors. This year the title was “Close to Nature;” it was performed at the Lyceum Theatre.<sup>16</sup>

The following year, on May 31, 1929, the Orchestra performed at the play “College Rivals,” at the Lyceum Theatre under the direction of F. J. Steuterman.<sup>17</sup>



Figure 7.4. Christian Brothers Orchestra at the west entrance of the school (left to right front row) Eugene Mulrooney, James Perkins, Joe Tuminello, Mr. F. J. Steuterman, Isidore Fuchs, Philip Bleecker, Dave Zanone, Floyd Fazi, Joseph Kane. (back row) Neville McNamara, Fred Lovitt, Sam Tuminello, Alfred Grisanti, Spencer Baker, Robert Marshall, Baldo Andreucetti, Rudolph Jehl, Garvin Fransioli, John Foppiano, James Harley, Emilio Belisomo, Lawrence Mensi, James Benner (one name unknown in back row) [1929]. Courtesy of CBBA.

Frank J. Steuterman, Sr. was about fifty-seven years old in the photograph of figure 7.4. The instrumentation in this photo is certainly different from the

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<sup>16</sup> Christian Brothers Souvenir Program, “Close to Nature,” May 25, 1928. CBBA.

<sup>17</sup> Christian Brothers Souvenir Program, “College Rivals,” May 31, 1929. CBBA.  
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instrumentation of the band and orchestra at the turn of the century. It consisted of nine clarinets, five saxophones, four trumpets, four violins, one trombone, piano, and drums. This type of instrumentation is in congruence with the popular music of the day in Memphis, jazz. Since Mr. Steuterman was adamant that his sons perform for vaudeville acts of the early twentieth century, we may be able assume the band possibly operated in the style of a jazz orchestra.

Christian Brothers wasn't the only school band in Memphis to follow the jazz route; other high school bands were operating in this fashion around the same time. Another Memphis legacy, unparalleled in any urban school system nationally, began in 1927 when Jimmie Lunceford arrived at Manassas High School, fresh from Fisk University in Nashville. Lunceford was assigned to teach English and Spanish and coach the Manassas football and baseball teams. He had no budget for music and the school had no instruments, no curriculum, and no idea what music education could do for a community. But Jimmie Lunceford brought a group of young men together, motivated them, and equipped them with the help of community donors. He named the group the Chickasaw Syncopators, and many would consider them "The First Memphis City School Orchestra." But this wasn't an orchestra in the symphonic sense; it was a jazz orchestra, utilizing saxophones, trumpets, trombones, and occasionally violins. One of his students recalled Jimmie Lunceford and the Chickasaw Syncopators: "Manassas had the first orchestra of any school in the city with Mr. Lunceford. He was a good disciplinarian, a good teacher, and the students just had a fit over him. Lunceford played sophisticated

jazz.”<sup>18</sup> Lunceford’s eleven-piece high school band included musicians who sang and doubled on different instruments.

The Lunceford sound distinguished itself in a crowded field of talented swing bands with its two-beat syncopation, a sonic ancestor of what came to be known as the “Memphis Sound” heard in the 1960s and 1970s. When he left Manassas in 1930, those students who had graduated went with him going on to be nationally famous with that orchestra, changing the name to The Jimmy Lunceford Orchestra.<sup>19</sup>

Christian Brothers had evidence of a jazz orchestra in 1925, two years prior to Lunceford’s band, but little is known of the Christian Brothers Band of the 1920s. We do know that the school still participated in parades, with or without a band, as made evident by figure 7.5 from 1929.<sup>20</sup>

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<sup>18</sup> Preston Lauterbach, “Rediscovering Jimmie Lunceford,” *Memphis Flyer*, August 2-8, 2007. 20.

<sup>19</sup> Ibid.

<sup>20</sup> Christian Brothers Souvenir Program, “College Rivals,” May 31, 1929. CBBA.



Figure 7.5. C.B.C. Memphis Scholastic Champions (left to right front row) Gerald Harris, Essay Winner; George Johnson, Wrestling Captain; Coach Shelby Schneider, Jules Hudson, Boxing, Joseph Tharnish, Mississippi Valley Christian Doctrine Champion. (Rear Row) Jimmy Durham, Tennis Singles Champion; Louis Chiozza, Football Captain; Charles Ludeke, Alternative Captain Football; Henning Scott, Basketball and Boxing Captain; Henry Viser, Armistice Day Parade Captain [1929]. Courtesy of CBBA.

In the Memphis Federation of Musicians' Minutes of Meetings of the Executive Board, references to the Christian Brothers Band are made in 1928 under the direction of Frank Steuterman Sr., "Request of F. J. Steuterman to play as Conductor-Teacher of Christian Bros. Orchestra for their commencement exercises Lyceum Theater and also to play at St. Patrick's on May 16. (Granted)"<sup>21</sup> Another reference is made on May 29, 1929, distinctly to the C.B.C. Band, "Upon request, F. J. Steuterman was granted permission to play two commencement engagements at the Lyceum Theatre, May 30-31 with C.B.C. College Band."<sup>22</sup>

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<sup>21</sup> Minutes of Meetings of Executive Board from Jan 4, 1928 to Dec. 31, 1934, Memphis Federation of Musicians. 19.

<sup>22</sup> Ibid., 133.

Other bands and musicians' mentioned in the Minutes from 1929 from the Federation of Musicians included Frank Pole and the Boys' Drum Corps, Frank Olita, Albert Martin, Adolph Steuterman, Harry Steuterman, and I. F. Kahn. A contract was given to E. K. White's band to perform for the City Park Concerts, and the board granted permission to George Steuterman to play Park Concerts temporarily with incomplete band uniform. The permission was given because of the failure of Mr. Steuterman's uniform to arrive in time. James Saxby is mentioned as the contractor of Pantages Theatre. The president this year was Joseph Henkel, and vice president Fred D. Heck. Lester H. Bruch, J. C. Bennett, Frank J. Steuterman, Sr., and Harry Steuterman were on the Executive Board.<sup>23</sup>

Members of the band in 1928 and 1929 included Emilio J. Belisomo who played first chair clarinet; John A. Freeman, who played cornet; and Charles E. Hunter, who received music instruction twice weekly his second and third year. Philip B. Bleeker bought a music book through the school for \$1.00 his freshmen year. Another interesting band member was Angelo V. Pasquariello, Jr., son of the famed Memphis clarinetist.<sup>24</sup>

By 1928, Joseph Henkel had a well-established independent music studio offering individual and class music instruction including a student orchestra and violin lessons,<sup>25</sup> and Frank J. Steuterman Sr. began the Steuterman Music School in his home at 1947 Linden, where he and his family had lived since 1914. A sign hung from the front of his

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<sup>23</sup> Ibid., 19-143.

<sup>24</sup> Christian Brothers High School Student Records.

<sup>25</sup> Roy C. Brewer, "Professional Musicians in Memphis (1900-1950): A Tradition of Compromise" (Ph.D. dissertation, University of Memphis, 1996), 27.

house advertising the school, over the disapproval of Mrs. Steuterman. Behind the house was a large shed that housed the band and orchestral instruments and Harry Steuterman would often assist his father in the business [see figure 7.6].<sup>26</sup>



Figure 7.6. Photograph of the Steuterman Family in front of the Steuterman Music School at 1947 Linden. (standing left to right) Harry, Ruth, Frank Jr., Josephine, George, Adolph (sitting) Theresa, Richard, Frank J. Steuterman Sr. [c1930]. Courtesy of CBBA.

In 1928 Brother Luke Joseph was succeeded by Brother Ignatius Francis as Director of Christian Brothers College in Memphis.<sup>27</sup> The following year Brother Daniel

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<sup>26</sup> Theresa Hardison, interview with Frank J. Steuterman, Sr.'s Granddaughter, Memphis, TN, June 10, 2008.

became director of the Christian Brothers Orchestra.<sup>28</sup> Students distinguished themselves this year by winning the catechism contest, emerged champions in football, basketball, boxing, and wrestling, and won the Armistice Day Parade Cup.<sup>29</sup> The school continued to present themselves well in the Armistice day parades of the late twenties early thirties and the student body took much pride in their involvement. One student, James Kehoe, was three quarters of an hour late for the parade line up at the Armistice Day Parade of 1931. The ranks had to be reformed to accommodate the lad's absence, and when he was prohibited from participating, his mother was "in a huff" and took him out of school.<sup>30</sup>

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<sup>27</sup> Battersby, *The Christian Brothers in Memphis*, 53.

<sup>28</sup> "An Uncle Bim" Souvenir Program, Christian Brothers High School, May 16, 1930. CBBA.

<sup>29</sup> Battersby, *The Christian Brothers in Memphis*, 54.

<sup>30</sup> Christian Brothers High School Student Records. CBBA.



Figure 7.7. Photograph of Christian Brothers College on Main Street participating in an Armistice Day Parade [c1930]. Courtesy of CBBA.

It would appear that there is no marching band in the picture of figure 7.7 accompanying the student body in the Armistice Day Parade of 1930. It would seem to be apparent that the band, which had been an important part of parades during 1800s and early 1900s, had made a transition into a jazz ensemble, having become immobile.

On May 16, 1930, the Christian Brothers Orchestra performed at the play “An Uncle Bim,” a comedy in three acts held at the Lyceum Theatre under the direction of Brother Daniel. Brother Daniel was born in Chicago on April 11, 1906 with the name of James J. Burke and was son of James J. Burke and Susan Haffey. He arrived in Glencoe for Brothers training on June 30, 1923 and finished the Novitiate August 31, 1924. He came to Memphis on September 24, 1929 from Minneapolis and was assigned to teach

sophomores. Br. Daniel's tenure as a Christian Brother was short-lived however, and he left the order in June, 1930.<sup>31</sup>



Figure 7.8. Photograph of the Christian Brothers Orchestra (seated left to right) F. Fazi, J. Marshall, W. Rocco, R. Brown, E. Belisomo, A. Laurenzi, J. Laurenzi (standing) F. Lovitt, J. Perkins, D. Brown, A. Brown, J. Harley, A. Grisanti, J. Freeman, R. Jehl, J. Murphy, R. De Franceschi, E. Laramie, S. Baker, J. Lane, M. McHugh (missing) John Foppiano [1930]. Courtesy of CBBA.

The figure 7.8 is a photograph of the Christian Brothers Orchestra that performed during the play “An Uncle Bim.” Judging from the group’s instrumentation, it would again look as if the group maintained its formation as a jazz orchestra. The works performed, however, seemed to be more in line with typical band material: *Paeon of Triumph* by Esberger, *Commencement* by Barnard, *Evening Shadows* and *Loyalty March*

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<sup>31</sup> The Community Register for the Brothers’ Community, Christian Brothers University Archives, Christian Brothers University.



by King, *The Best-Loved Southern Melodies* by Hayes, and *Joyful Greeting* by Littleton.<sup>32</sup>

In April of 1933, Frank Steuterman, Jr.'s wife, Ruth, died of typhoid fever in St. Louis. In May, after her death, Frank Jr. and his son Richard moved back to Memphis to live with the Steuterman family. They owned a number of homes in St. Louis, and Frank Sr. wanted to drive up to check on the properties. Frank Sr. and his son Frank Jr. were to drive up to St. Louis on July 4, 1933 in their Model A Ford. As they were passing Cape Girardeau they were hit by a drunk driver and Frank J. Steuterman, Sr. was killed at sixty-four. Frank Jr. was badly hurt and returned to Memphis in an ambulance. After Frank, Sr.'s death, Frank, Jr. left his son under the care of Theresa Steuterman, and moved to Washington D.C., where he lived until his death in 1974 working for the Department of Agriculture and still performing on violin.<sup>33</sup>

Theresa Steuterman lived until 1944. Her obituary reads:

The daughter of Frank and Mathilde Bayer, she was born in St. Louis and attended school there, coming to Memphis 45 years ago. Her husband, who died in 1933, was a member of the St. Louis Symphony before coming here and was an outstanding music teacher. Mrs. Steuterman attended Calvary Episcopal Church.

She leaves a daughter, Mrs. Alfred E. Sipe, Oakland Calif.; four sons, Frank Steuterman, Washington, Adolph and Harry Steuterman, both in Memphis, and Lieut. George T. Steuterman, stationed at Cambridge, Mass, with the Navy.<sup>34</sup>

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<sup>32</sup> "An Uncle Bim" Souvenir Program, Christian Brothers High School, May 16, 1930. CBBA.

<sup>33</sup> Richard Steuterman, interview with Frank J. Steuterman, Sr.'s Grandson, Memphis, TN, June 10, 2008.

<sup>34</sup> "Mrs. Steuterman Dies," *Commercial Appeal*, October 19, 1944.

Between the years of 1910 and 1930 little can be found on the Christian Brothers Band. There are sporadic references to the band; however, in most cases we find the college orchestra being the more active ensemble. I believe that there are two possibilities for the way the band operated during this period. Either the orchestra and the band maintained two separate performing groups during this time, or the two ensembles merged to form one group who could perform orchestral concerts, parades, plays, and jazz orchestra style entertainment. I also believe that during this period in music history, the lines that divided the orchestra and the band were blurred by the development of the jazz idiom. Many jazz orchestras during this time challenged the definitions of what the band and string orchestra's instrumentation consisted; so one can see how school bands may have mimicked the popular bands of the time. For example, jazz composers like Fletcher Henderson and Paul Whiteman incorporated strings in their jazz bands. The music department may have just been too small during this time to maintain both an orchestra and a band, so when called to do a parade they would be called "band" and when called to perform at a play, they would be known as an "orchestra." We do find, however, that when looking at the orchestra's instrumentation it is definitely heavy in the brass and woodwinds sections versus the string sections, which seem to offer only violin and mandolin. Unfortunately there is just not enough evidence to exactly how the Christian Brothers Band was operating during this period.

It is intriguing to find that while the public-school world was turning to marching bands, Christian Brothers was turning away. The mid-south in general seemed to be behind the times when it came to the post world war school band movement. Many schools seem to choose to experiment with the jazz style then to take to the streets in a

traditional marching band or sit down and mimic the popular Sousa style concert band. Things were soon about to change, however, for the Christian Brothers Band and other bands in the city. Around 1930 a new music store called the “Melody Music Shop” would come to town and start to promote large concert and marching bands in the mid-south; hiring Lieutenant Charles Harrison to encourage bands in schools. The Christian Brothers Band, which had seen its frailest times over the past twenty years, would be reorganized and fall of 1931 under the direction of Harrison. The orchestra would soon be disbanded and Harrison would raise the band program to a greater level of distinction in the city.

## Chapter 8

### The Direction of Captain Charles Harrison (1931-1941)



Figure 8.1. Photograph of Charles Harrison [date unknown]. Courtesy of CBBA.

Charles F. Harrison [see figure 8.1] was born in Canton, Mississippi on January 8, 1895<sup>1</sup> to Ollie and Eva Harrison, both of whom were born in Mississippi.<sup>2</sup> He was second of three children; at the age of ten, with his brother Lamar, then twelve, Charles toured the United States with a concert band, performing on cornet. In 1917 he performed on baritone at Mississippi A. & M., now known as Mississippi State University, with his brother Lamar, who was a first Lieutenant in the band. Possibly after

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<sup>1</sup> WW1 Draft Registration Card.

<sup>2</sup> 1920 U.S. Federal Census.

the sudden death of the band director, Carl Leake, in 1919,<sup>3</sup> Charles Harrison directed a student band, and organized and led the first independent dance orchestra on the campus until completing his undergraduate degree in engineering. During World War I, he was assistant director of the army band stationed at Muscle Shoals.<sup>4</sup> He completed eight years of military service and held the rank of First Lieutenant.<sup>5</sup> After college he worked as a machinist for the Illinois Central Railroad Company in Water Valley, Mississippi,<sup>6</sup> and married native Mississippian, Ina, in 1918.

Soon after their marriage, the couple moved to Horton City, Kansas where Charles was employed as a machinist.<sup>7</sup> They soon moved and their first child, Charles, Jr., was born in Nebraska in 1921. Charles, Sr. was employed there as a band director in the local public school system. By 1923 the family returned to Mississippi and had another son, Evan.<sup>8</sup> Harrison started to build up school bands in Tennessee, Mississippi, and Arkansas.

In 1928 the Harrisons moved to Memphis and the following year Charles Harrison, Sr. was employed at the Melody Music Shop, a music store owned by Saul Bluestein at 13 South Main Street. Harrison served as a teacher of music and was also

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<sup>3</sup> E-mail from Elva Kaye Lance, Director of Bands at Mississippi State, June 8, 2008.

<sup>4</sup> “Bands of Tri-State Here June 8,” *The Commercial Appeal*, June 1, 1930.

<sup>5</sup> WW1 Draft Registration Card.

<sup>6</sup> WW1 Draft Registration Card.

<sup>7</sup> 1920 United States Federal Census, Kansas, Brown Co., Horton City.

<sup>8</sup> 1930 U. S. Federal Census; Tennessee, Shelby Co., Memphis.

employed by a local elevator company.<sup>9</sup> Harrison's job at the Melody Music Shop was to organize new bands throughout the tri-state area and serve as a traveling band director, teaching boys and girls to play in bands together. He was director of the band at Southwestern College (now Rhodes College) in Memphis and high-school bands in Memphis (St. Thomas' School); Marks, and Lambert, New Albany, and Lula, Mississippi; and Rosemark, Covington, and Millington, Tennessee. During this time he also played lead trumpet in Malcolm Burk's Dance Band.

In 1930, two of his bands were prizewinners in the Mississippi Annual State Contest for Student Musicians, the Lula-Rich band winning first place, and the New Albany band second in the class B tournament.<sup>10</sup> It also may have helped that Mrs. Charles Harrison was the president of the Mississippi Federation of Music Clubs in 1930, possibly influencing the judges.<sup>11</sup> In the smaller towns, high school musicians would buy their own instruments and several boys and girls in his bands earned their instruments by selling *The Commercial Appeal* and *The Evening Appeal* newspapers. *The Commercial Appeal* printed: "He has been a pioneer in the school band movement in the tri-states, for the movement is very new. It has gained such impetus that music lovers believe the day is coming when American music will hold its own with any in the world."

On June 8, 1930, Harrison brought together all ten of his bands and conducted a forty-five-minute concert at the Fair Grounds in Memphis as guests of *The Commercial*

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<sup>9</sup> Memphis City Directory.

<sup>10</sup> "Bands of Tri-State Schools Here June 8," *The Commercial Appeal*, June 1, 1930.

<sup>11</sup> Annual State Contest for Student Musicians, Required Lists for Contestants Pamphlet, Clarksdale Mississippi, April 5<sup>th</sup>, 1930. CBBA.

*Appeal*. The boys and girls had a complete instrumentation of a two-hundred-piece band, with four kettle drums and one piece they performed was the *Light Cavalry* overture. It was Harrison's intention to "demonstrate the amazing progress school band music has made in making America musical."<sup>12</sup>

In September of 1931 the Christian Brothers Band was reorganized under the direction of Lieutenant Charles Harrison.<sup>13</sup> The hiring of Harrison was mostly due to the enthusiastic and generous support of the Mothers' Club that was organized in 1929 for the purpose of assisting the school financially and otherwise.<sup>14</sup> A group of mothers from the Mothers' Club organized the "Sponsors of the C.B.C. Band" [see figure 8.2]<sup>15</sup> and worked with the local Knights of Columbus, located across the street from St. Peter's on Adams in the Catholic Club Building, to get new uniforms and twenty-four new instruments donated to the band program.<sup>16</sup>

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<sup>12</sup> "Bands of Tri-State Schools Here June 8," *The Commercial Appeal*, June 1, 1930.

<sup>13</sup> Christian Brothers College Bulletin, 1931-32. CBBA.

<sup>14</sup> W. J. Battersby, *The Christian Brothers in Memphis: A Chronicle of One Hundred Years: 1871-1971* (Memphis: Christian Brothers College, 1971), 52.

<sup>15</sup> Christian Brothers College Bulletin, 1931-32. CBBA.

<sup>16</sup> Battersby, *The Christian Brothers in Memphis*, 54.



Figure 8.2. Photograph of the Sponsors of the C.B.C. Band Officers (front row left to right) Mrs. Charles M. Miller, Treasurer; Mrs. William G. Whitman, President; Mrs. John T. Walsh, Vice President; Mrs. Robert J. Billings, Secretary (second row) Mrs. Walter J. Fransioli, Historian; Mrs. Clarence Brown, Vice-President, 1932; Mrs. Puryear B. Durham, Secretary, [1932]. Courtesy of CBBA.

The results were speedily gratifying, and the Band Sponsors were committed to offering free musical instruments to the students and to offer beginners in music an exceptional and excellent opportunity to develop their talent.<sup>17</sup> These principles have been upheld through the years, and to this day students at Christian Brothers are offered beginner lessons and the school supplies the band instruments.

The group rapidly developed into the largest and finest student organization in the school. On May 21 and 22, 1931, we have the last traces of the college orchestra when they performed at the play “Ghost Chasers,” under the direction of Mr. Charles Harrison. In November 1931, the band participated in the Armistice Parade and were awarded the

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<sup>17</sup> Christian Brothers College Bulletin, 1931-32. CBBA.



trophy.<sup>18</sup> The November 11, 1931 issue of the *Memphis Press Scimitar* reads: “10,000 March in Peace Pageant ... C.B.C. got the Lloyd T. Binford cup offered to prep schools and colleges.”<sup>19</sup> Brother Matthias served as the Band Moderator and James Harley served as Student Manager. The Christian Brothers held a great respect for Lieutenant Harrison. Brother Raphael, future band moderator, would state this about the new director: “He was a really good man – he was a first class musician who could play advanced clarinet parts on the trumpet – he really knew his stuff!”<sup>20</sup>

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<sup>18</sup> Battersby, *The History of the Institute of the Brothers of the Christian Schools, The Brothers in the United States 1925-1950*, 206.

<sup>19</sup> “10,000 March in Peace Pageant,” *Memphis Press Scimitar*, November 11, 1931.

<sup>20</sup> Jack Humphries (Brother Raphael), personal letters collection, 2007. CBBA.



Figure 8.3. Photograph of the Christian Brothers Band in the band room on Adams. Charles Harrison is in the back row, third from the left [1932]. Courtesy of CBBA.

Figure 8.3 is a picture of the Christian Brothers Band that was taken in the band room on the Adams campus. Students are wearing their new concert uniforms of all white and black bow ties. Lieutenant Harrison is standing in the back left and there are forty-eight students present in the band, the largest enrollment in band since its inception. The instrumentation is that of a modern high school band with clarinets, flutes, bass clarinet, saxophones, trumpets, trombones, horns or mellophones, euphoniums, sousaphones, and percussion. It is this year that the Christian Brothers Band would enter

into its modern era, maintaining the same basic instrumentation and philosophy until the present day.

In November, the band, forty strong, in uniforms of purple and gold, marched with the contingent of C.B.C. students in the Armistice Parade and was awarded the trophy.<sup>21</sup> Joseph Dorsey served as the Armistice Day Parade Captain.<sup>22</sup>



Figure 8.4. Photograph of Christian Brothers Trophies (first row left to right) Haynes Gregory, Pre. Golf Champion; Ralph Turley, Boxing Captain; Charles Foppiano, Wrestling Captain; Mark McHugh, Soccer Captain (second row) Charles Schaffler, Community Fund Leader; Joseph Dorsey, Armistice Day Parade Captain; Peter Monteverde Robinson, Junior Chamber of Commerce Drive Leader [1932]. Courtesy of CBBA.

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<sup>21</sup> Battersby, *The Christian Brothers in Memphis*, 54.

<sup>22</sup> Christian Brothers College Bulletin, 1931-32. CBBA.



Figure 8.5. Photograph of The Christian Brothers Band in front of the Court House on Easter Sunday, (front row left to right) J. Lawrence Sutton, S. Baker, R. Brinkley, J. Perkins, W. Crossley, E. Belisomo, Mr. Chas. Harrison, Director; J. Freeman, Austin Hasting McGee, J. Walsh, Edmund Luke Laramie, A. Woods, J. McCarter (second row) Nello Ed. Marchetti, G. Green, Robert Meyers Brown, F. Sampietro, R. Wallace, Lawrence Patrick Cooney, P. Duffy, A. Walsh, W. McGrath, Martin Sansbury McGinnis, A. Gilford Osterloh, Joseph Bernard Folladori (third row) T. Slattery, H. Arnoult, Alan Robt. Brown, J. Gibson, Robert Ant. O'Brien, James R. Longon, Edwin Muller, John H. Marshall, W. Liebenrood, E. Crockett, R. Gibson (fourth row) R. Renoult, J. Harley, J. Bland, J. Schroder, R. Brannon, James Obed. Pace (top row) W. Soefker, Julius Jos. Laurenzi, P. Arnoult, J. Sheridan, E. Wade, J. Harvill [1932]. Courtesy of CBBA.

Figure 8.5 is a picture of the Christian Brothers Band that was taken on Easter Sunday, 1932. The band members are wearing a cape and coat over their white concert attire. The uniforms served as multifunctional band attire for formal and parade wear. Band members are also wearing a typical band hat from the 1930s with C.B.C. written across the top in gold. The coats were gold and the capes were reversible in gold and

purple. The bass drum and snare drums are still in use by the present day Christian Brothers Historic Band and additional instruments like piccolo and E-flat soprano clarinet are present. You will note that the bass drum reads C.B.C., for Christian Brothers College, the title that the high school would keep until the 1960s. It is important to remember, however, that Christian Brothers was a traditional high school offering grades nine through twelve, all other grades and the degree offering college having been eliminated.

By 1933 the band had become recognized as one of the best in Memphis and was selected as the official Cotton Carnival Band.<sup>23</sup> Nineteen thirty-one was the first year for the Cotton Carnival in Memphis and in the 1930s and '40s cotton was very important to the city's economy. There was a week-long celebration every year with parades and high-class social events.<sup>24</sup> Events included elaborate balls at various clubs, floral parades, river races, a children's parade, and various bands playing around the city. Bluestein, owner of the Melody Music Shop, served as the band chairman and took care of all the music, bringing bands from all the neighboring towns to participate. The carnival, however, seemed to be quite the stressful job as Saul Bluestein suffered a heart attack from excess Cotton Carnival work.<sup>25</sup> In 1933 more than one thousand musicians making twenty bands and drum and bugle corps joined the lines of the Cotton Carnival Parade,

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<sup>23</sup> Battersby, *The Christian Brothers in Memphis*, 54.

<sup>24</sup> Jack Humphries (Brother Raphael), personal letters collection, 2007. CBBA.

<sup>25</sup> A. Arthur Halle, "Authentic History and Growth of the Memphis Cotton Carnival Association" (paper located in the Memphis Room at the Memphis Library Central Branch, Memphis, TN, February 26, 1952).

and the largest band, of one hundred pieces, was led by Charles Harrison, consisting of students from Lula, Marks, Lambert, New Albany, and Memphis.<sup>26</sup>

The Gayoso Hotel, on Front Street, hosted the Christian Brothers Band for an overnight stay before the band's performance in the Cotton Carnival Parade. Frank Sampietro, a clarinetist in the band from 1932 till 1935, remembers the fun he had the night before the parade, and he also recalls that the hotel would not have the band back the following year the condition the students left the hotel rooms. He also recollects that Brother Francis was a strong supporter of the band during this time. Sampietro also remembers starting a dance band with the students in which he played piano.<sup>27</sup>

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<sup>26</sup> "Musical Airs of 1776 For Cotton Carnival Parade," *Executive Appeal*, April 19, 1932.

<sup>27</sup> Interview with Frank Sampietro, Sr. (former band member), phone, September 17, 2008.



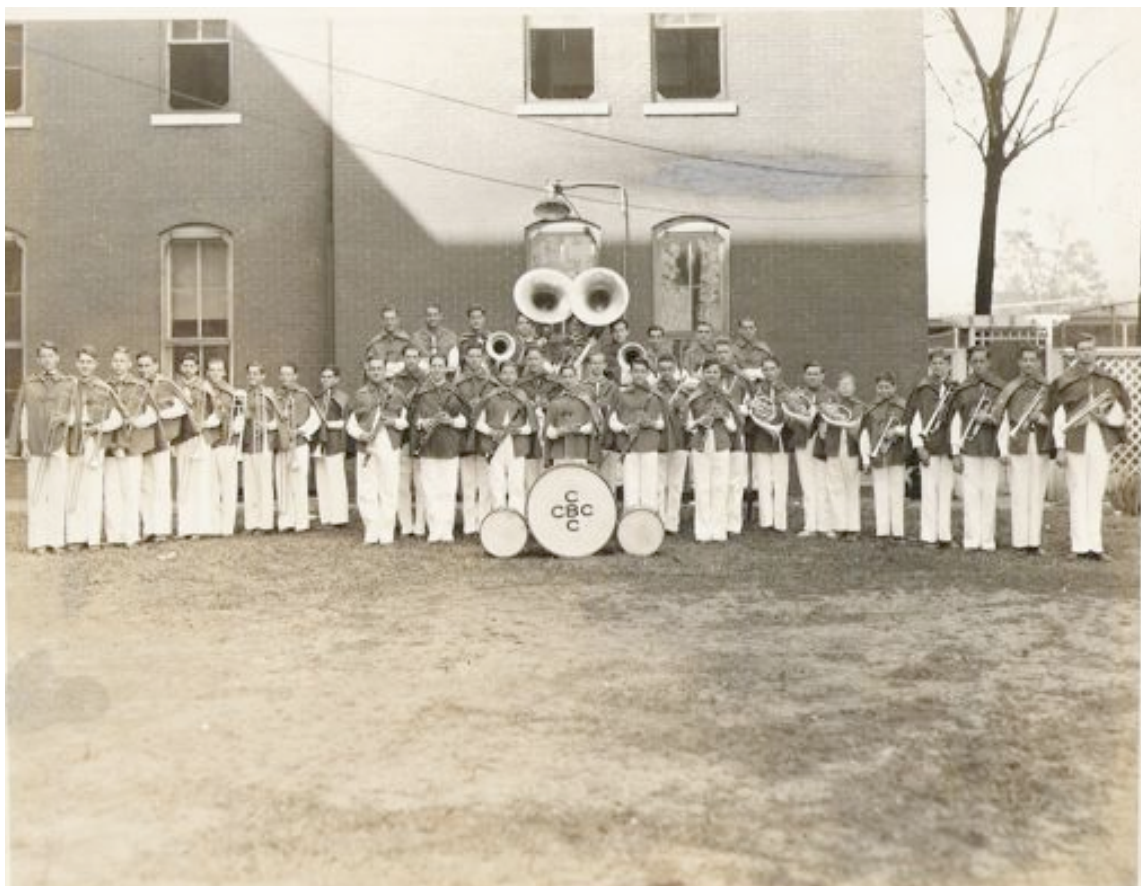


Figure 8.6. Photograph of the Christian Brothers Band on the campus in front of the new wing at the east end of the Adams side [1933]. Courtesy of CBBA.

Judging from their high school credit sheets, most of the band members would prove to be outstanding students, receiving mainly A's and B's in their subjects. Brother Ignatius Francis, principal of C.B.C., even wrote this appropriate letter about the band student Robert A. O'Brien to E. H. Crump:

Honorable E. H. Crump,  
United States Representative,  
Washington, D. C.

Dear Sir,

I wish to recommend to your kind consideration for appointment to the United States Military Academy at West Point, Mr. Robert A. O'Brien, a 1933 graduate of our high school course.

Robert O'Brien maintained an honor record throughout his four years of high school. Since graduating, he has been attending State Teachers' College. Mr. J. M. Smith, Dean of the Normal College, recently reported that young Mr. O'Brien is continuing his fine record of scholarship.

Robert's record as a gentleman is equally good. He has ever been honorable, loyal, and absolutely dependable. I am sure he will uphold the honor of our school and measure up in all respects to the high standards of West Point....

Any consideration you may give this cause will be most thoroughly appreciated and gratefully remembered.

Sincerely,  
Brother Ignatius Francis  
Principal<sup>28</sup>

On November 11, 1933 the band won first place in the Armistice Parade presented by the American Legion, Memphis Post No. 1 for best appearance [see figure 8.6]. The band program continued to grow in success and popularity under the guidance of Charles Harrison, and in 1934 the band had twenty-five new recruits [see figure 8.7]. Professor Charles Harrison also conducted the American Legion Drum Corps and the Memphis Cotton Carnival Official Band, this year both of which participated in the Cotton Carnival Parade.<sup>29</sup>

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<sup>28</sup> Personal Letter to E. H. Crump from Brother Ignatius Francis. CBBA.

<sup>29</sup> 1934 Cotton Carnival Program.





Figure 8.7. Photograph of the Christian Brothers new band recruits on the sidewalk of Adams (left to right front row) D. Smyth, J. Lavecchia, M. Lovitt, W. Brinkley, E. Douglas, J. J. McNamara, W. Pool, F. Glankler. (middle row) L. Montesi, W. Finne, M. Waggner, R. Freeman, L. Grisanti, J. McNamera, A. Mielke, F. O'Brien (back row) H. Newsom, F. Pescia, J. Glankler, H. Gibson, H. Hall, A. Cuonzo, T. Smith, A. Barrasso, C. Coon [1934]. Courtesy of CBBA.

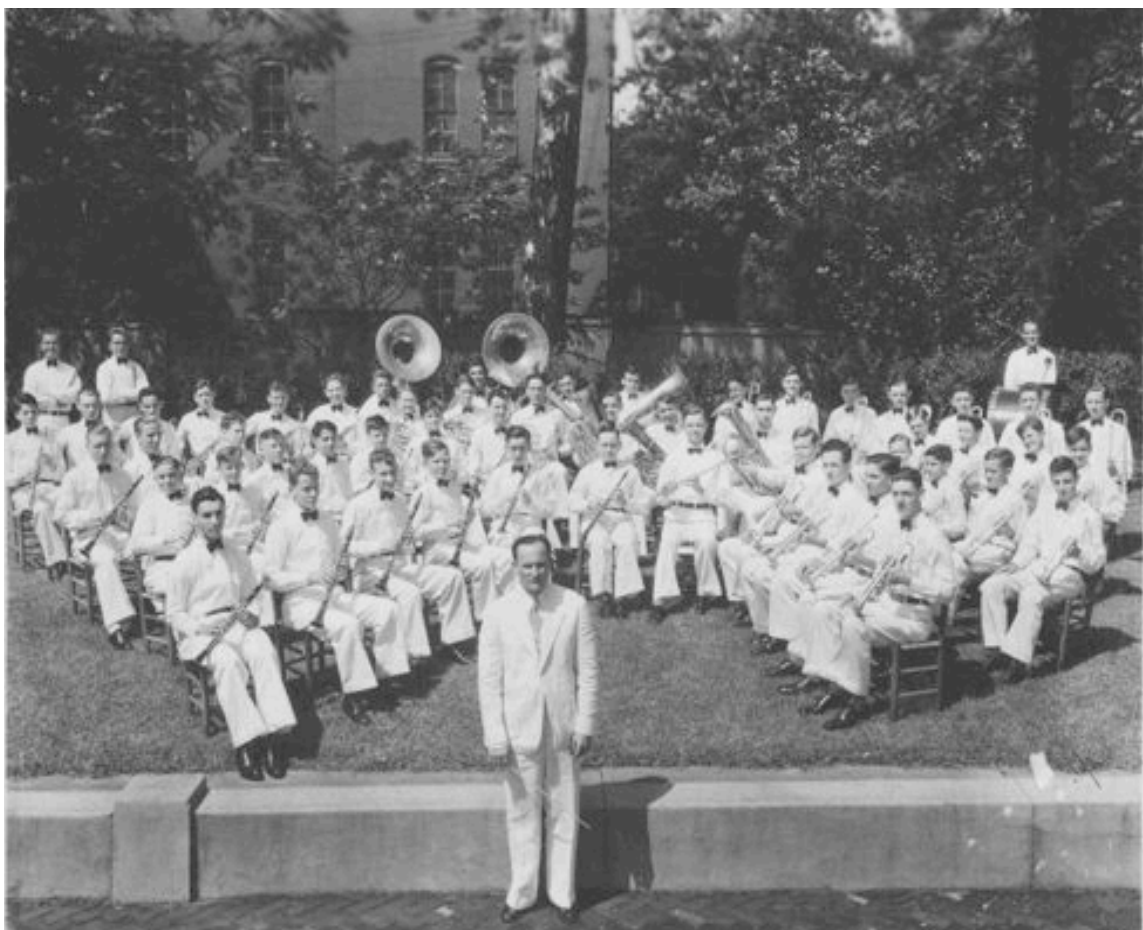


Figure 8.8. Photograph of the Christian Brothers Band under the direction of Lieutenant Charles Harrison on the lawn on Adams [1934]. Courtesy of CBBA.



Figure 8.9. Photograph of the Christian Brothers Band on the lawn on Adams, Lieutenant Charles Harrison conducting [1934]. Courtesy of CBBA.

James C. McWillie, Christian Brothers graduate of 1933, remembers Charles Harrison as a well-respected man on campus who was very close to the students. The band at this time was playing at some of the football games on campus, and McWillie recalls the tireless after-school practices to prepare for the Armistice Parade and concerts on Adams Avenue [see figures 7.8 and 7.9]. The band would practice every day after school starting in mid-October wearing dark pants, white shirt, armband, and tie. Br. I. Francis McEvoy was in charge of recruiting students to participate in activities on campus and was always interested in getting students involved in the band program.

Brother Luke Joseph was also involved with the music on the campus. One of Mr. McWillie's good friends was Joe Sheridan, who played tuba in the band and was on the football team.

James McWillie, a student boxer, skipped school one day under the ruse of serving Mass at St. Peter's, to participate in a boxing match in Mississippi. His ride down to the match left him stranded with no means of getting home. He sat in a local hotel lobby worried that the Brothers and his mother might find out that he abandoned his responsibilities when, unexpectedly, Lieutenant Charles Harrison stepped in the lobby to use the phone. Curious about James's situation, Harrison gave him a ride back into town, where James expected to receive his corrective discipline from his mother and the Christian Brothers.<sup>30</sup>

Mr. McWillie, an affiliated member of the Brothers' Institute, also remembers that Charles Harrison would let Lawrence Patrick Cooney, band member from 1932 to 1935, lead the band as a student officer. Cooney graduated from Christian Brothers after attending Father Ryan High School in Nashville. He attended the University of Mississippi where he was a member of Sigma Nu Fraternity and the University Band. He later attended Memphis State College, where he was a member of Seymore A. Mynders Fraternity, All Student Club Council and the Panhellenic Council, and president of the Arabesque Club. At Memphis State Mr. Cooney wrote the Memphis State fight song and performed as a soloist with the Memphis Symphony Orchestra. He was the originator and director of the "Varsity Show," which was an annual event at the college for several

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<sup>30</sup> Interview with James C. McWillie, AFSC (C.B.C. class of 1933), Memphis, TN, February 8, 2008.

years. He was a member of the Arts Club and the Sock and Buskin Club. He was named in the “Who’s Who in American Colleges and Universities” and was a member of Lang Thompson’s NBC network orchestra.

Before leaving for service in the Coast Guard during World War II, when he was stationed in Baltimore, he was a member of the Music Department faculty at Memphis State. In Baltimore he attended Johns Hopkins University while serving as a musician first class in the Coast Guard Band.<sup>31</sup>

After his service in the Coast Guard, Cooney returned to Memphis to serve as the band director at Messick High School, where he wrote their school song, and Richland Junior High School. Later he became supervisor of music education for Memphis City Schools. As supervisor, Cooney initiated the city schools elementary music program, which became a widely recognized Orff music program. He also established the music materials center and music instrument repair shop for use by school faculties.

As a professional saxophonist he performed with such entertainers as Frank Sinatra, Sammy Davis, Jr., Diana Ross, and Doc Severinsen. In 1978 he was presented the Man of Music Award at Christian Brothers High School, and in 1985, the Tennessee Music Educators Association In-Service Conference held in Chattanooga was dedicated to him for outstanding contributions to music education. During his career he served as editor of the Tennessee Musician and president of the Tennessee Music Educators

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<sup>31</sup> “Memphian To Become Bride Of Lawrence Patrick Cooney,” *Commercial Appeal*, March 4, 1943.

National Conference. Lawrence Patrick Cooney passed away in 1990 at the age of seventy-two, leaving behind his wife Dorothy and son.<sup>32</sup>

A new Memphis Orchestra was about to be brought back into operation after about ten years of dormancy [see figure 8.10]. In 1933, Joseph Henkel co-founded the Memphis College of Music and would serve as the secretary, head of the orchestra department, and teacher of violin.<sup>33</sup> During this time Henkel taught at Union University and Lambuth College (both in Jackson, Tennessee) and continued to study under Albert Stoessel. From 1932-1933 he was Director and Dean of the Institute of Musical Art in Memphis which existed before the establishment of the Memphis College of Music.<sup>34</sup> With the co-operation of R. L. Lesem, secretary of the Musicians' Union, Mr. Henkel organized a symphony orchestra under the sponsorship of the Memphis College of Music in the spring of 1934 to perform Sunday afternoon concerts at Ellis Auditorium. The concerts drew a capacity audience of symphony-starved music lovers. The women's committee of the Auditorium Commission, under the chairmanship of Mrs. R. L. Jordan, also sponsored the event.<sup>35</sup> Mrs. Jordan stated that "the auxiliary is greatly gratified that Mr. Henkel will lead the feature local talent insofar as possible and we know of no one

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<sup>32</sup> "Musician L. P. Cooney dies at 72," *Commercial Appeal*, May, 19, 1990.

<sup>33</sup> "Joseph Henkel Has Waved Baton Over Many Symphonic Groups," *Commercial Appeal*, April 18, 1934.

<sup>34</sup> Roy C. Brewer, "Professional Musicians in Memphis (1900-1950): A Tradition of Compromise" (Ph.D. dissertation, University of Memphis, 1996), 37.

<sup>35</sup> "Joseph Henkel City's Favorite Band Master," *Crosstown Chronicles*, October 23, 1936.



better qualified than Joseph Henkel.”<sup>36</sup> On Feb. 15, 1934 the orchestra performed at the Scottish Rite Temple on Union with fifty to sixty musicians.<sup>37</sup>



Figure 8.10. Photograph of the Memphis Philharmonic Orchestra, Joseph Henkel conductor [1933]. Courtesy of Special Collections, University of Memphis McWherter Library.

The Overton Park Shell, an amphitheater in which musicians like Elvis Presley and the Christian Brothers Band would one day perform, was dedicated on Sept. 13,

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<sup>36</sup> “Joseph Henkel Has Waved Baton Over Many Symphonic Groups,” *Commercial Appeal*, April 18, 1934.

<sup>37</sup> “New Symphony Orchestra To Play in Temple,” *Press Scimitar*, January 31, 1934.

1936. Mr. Henkel [see figure 8.11] assembled a sixty-five-piece orchestra that would perform for the dedication along with Herbert Summerfield, popular concert pianist.<sup>38</sup> Mr. Henkel's chief hobby was writing orchestrations, and at the dedication three of his arrangements, of pieces composed by Herbert Summerfield, were performed at the Shell dedication. He was also fond of golf and of reading biographies. A staunch baseball fan, Mr. Henkel had to miss the opening game of 1934 for the first time in many years because he was too busy with plans for an upcoming concert. He spoke both German and French, and his wife, Olga King, was one of his most talented pupils.<sup>39</sup>



Figure 8.11. Photograph of Joseph A. Henkel [c1935]. Courtesy of CBBA.

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<sup>38</sup> “Joseph Henkel City’s Favorite Band Master,” *Crosstown Chronicles*, October 23, 1936.

<sup>39</sup> “Joseph Henkel Has Waved Baton Over Many Symphonic Groups,” *Commercial Appeal*, April 18, 1934.



Unfortunately this new symphony orchestra quickly went bankrupt and was disbanded. Throughout the rest of Joseph Henkel, Jr.'s career in Memphis he continued to urge for a new public symphony. Attempts at a permanent orchestra had all failed, and he wanted to raise the public sentiment in favor of a new municipal orchestra to raise the musical standards in the city. He would claim that in addition to the financial and advertising benefits that accrue from an organization of that type, a far greater benefit would result in the encouragement and inspiration of young musicians.<sup>40</sup>

In 1936, Joseph Henkel became the first conductor of the WPA Band in Memphis. He was also the representative for the Federal Music Project and the state director of the Federal Music Project in Tennessee. The *Crosstown Chronicle* held high admiration and respect for Joseph Henkel, stating: "When a man is about to build a home or bridge, lay out a subdivision or erect a skyscraper, only expert guidance will do, and when from time to time symphonic groups spring up in Memphis, Joseph Henkel is the immediate and uncontested choice for conductor."<sup>41</sup>

In 1937, however, Joseph Henkel, the one time Christian Brothers Band director, moved to Houston, Texas with his wife Olga, where both performed in the first violin section of the Houston Symphony. The Houston Symphony was considered one of the outstanding musical organizations in the South under the direction of Ernest Hoffman.<sup>42</sup>

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<sup>40</sup> "Public Symphony Urged By Henkel," *Commercial Appeal*, November 5, 1935.

<sup>41</sup> "Joseph Henkel-City's Favorite Band Master." *Crosstown Chronicle*, October 23, 1936.

<sup>42</sup> "Join Houston Orchestra," *Commercial Appeal*, October 26, 1937.

Joseph Henkel later became associate conductor of this organization, and he and his wife lived in Houston until his death on May 21, 1975 at the age of eighty-four.<sup>43</sup>

The 1935-36 Christian Brothers High School Prospectus had this to say about the Christian Brothers Band [see figure 8.12]:

The C.B.C. Band, reorganized in September, 1931, rapidly developed into the largest and finest student organization in the school. Under the able leadership of Bandmaster Charles F. Harrison, assisted by Brother Matthias and Brother Edward, Faculty directors, the band was soon able, with laudable pride, to lead a parade or to play a concert.

It was the enthusiastic and generous support of the Mothers' Club, combined with the assistance of the local Knights of Columbus, that made this grand success possible. The continued aid of these groups will enable us to offer free musical instruction, and in many cases the use of band instruments free. The band affords beginners in music an exceptional and excellent opportunity to develop their talent.<sup>44</sup>

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<sup>43</sup> "Joseph Henkel Conductor, Dies," *Commercial Appeal*, May 22, 1975.

<sup>44</sup> Christian Brothers High School Prospectus, 1935—1936. CBBA.



Figure 8.12. Photograph of the Christian Brothers Band on the steps of the new Juvenile Court Building on Adams (front row left to right) G. Griesbeck, A. Cuonzo, J. Glankler, G. Osterloh, W. Walsh, C. Harrison, F. Glankler, L. Pierini, C. Burtnette, J. Cannon, E. Crockett, B. Bland, L. Oglesby (middle row, unknown routing) E. Douglas, T. Pretty, G. Brown, D. Smyth, L. Cooney, E. Kehoe, C. Skarpalazos, T. Slattery, T. Allen, L. Sutton. (back row unknown routing) J. McNamara, J. Harvill, G. Pratt, D. Phillip, J. Lavecchia, A. Walsh, Eugene Handwerker, A. Woods, D. Ryan, V. Brunner (missing) Cornet – A. McGee, J. Falladori, W. McGrath, M. McGuinnis, H. Gibson, G. Patterson, T. Kearney, Bill Brothers, J. Wooten; Clarinet – N. Marchetti, G. Green, M. Lovitt, C. Allen, H. Sanderson; Piccolo – W. Foley; Trombone – E. Mueller; Mellophone – N. Brachen, E. Marshall; Drum – A. Barasso, S. Nagoski [1935]. Courtesy of CBBA.

John Lawrence “Terry” Sutton played in the band from 1931 to 1935. His senior year he served as the band president, a title that continues in the traditions of the band until this day.<sup>45</sup> He joined the band as a beginner his freshman year and took interest in the piccolo and flute. With the encouragement of Mr. Harrison whom he greatly admired, Terry Sutton became quite an expert with the piccolo. Harrison was so impressed with him that he would take Terry to visit his other school bands to showcase

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<sup>45</sup> Christian Brothers High School Student Records. CBBA.

him. After attending Christian Brothers, Sutton went on to Notre Dame, where he resumed playing the piccolo in the band and later played in symphony orchestras in Memphis and in Johnstown, Pennsylvania.<sup>46</sup>

John Leonard Oglesby, Jr. played trombone in the band in 1937, and served as president of the senior class. He went on to receive his B.S. in Chemical Engineering in 1942 from the University of Tennessee at Knoxville. In 1943 he took a job with Union Carbide in Oak Ridge, Tennessee, and underwent six months of training and government clearance at Columbia University in New York to prepare him for work on the Manhattan Project in Oak Ridge. A devout Catholic, Oglesby requested and obtained a release by the War Manpower Commission from his Oak Ridge duties to enter the seminary in 1945. Father Oglesby was ordained into the priesthood June 3, 1950 at St. Thomas Catholic Church. His many assignments around the City of Memphis included assistant at Our Lady of Sorrows Catholic Church, mathematics teacher at Catholic High School for Boys, chaplain at the Monastery of St. Clare, administrator at St. William Catholic Church in Millington, administrator at St. Therese Church, pastor of St. Ann Catholic Church in Bartlett, and pastor of St. Paul Catholic Church. Father Oglesby retired in 1987 but continued to fill in at various churches for many years including a time as administrator at Church of the Nativity. He studied in Rome and served as Chairman of the Personnel Board for the Diocese of Memphis, Chairman of the Board of Directors of Calvary Cemetery, member of the Diocesan Finance Council, and member of the Catholic High School for Boys Finance Committee. Known to many as “Father O,” he

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<sup>46</sup> Interview with Lawrence Sutton (former band member), e-mail, September 14, 2008.

was remembered for his humility, humor, tenderness, fidelity to the faith, devotion to his brother priests, and commitment to servant leadership, and was a member of the CBHS Hall of Fame. Father Oglesby passed away on October 23, 2008.<sup>47</sup>

Other band members included Charles Harrison, Jr., son of Lieutenant Harrison, who participated in the band even though he was not a student at Christian Brothers, and Dr. E. J. Spiotta, band member from 1939 to 1943 and future CBHS Hall of Fame member. He remembers Lieutenant Harrison's relationship with his son: "Mr. Harrison to me was a consummate task master demanding perfectionism, and he was demanding of a son who played trumpet, oboe, and I think bassoon. I encouraged little rapport or sense of communication with him because I was a lowly freshman, to me he was less than warm as a personality."<sup>48</sup>

Joseph Bernard Folladori played cornet with the Christian Brothers Band from 1934 to 1935. After graduation Joseph went to live with his grandmother in Leavenworth, Kansas and left his bass trombone in the care of the school for a charge of \$15.<sup>49</sup>

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<sup>47</sup> "Deaths," *Commercial Appeal*, October 26, 2008.

<sup>48</sup> E. J. Spiotta, Sr. M.D., letter from former band member, September 18, 2008. CBBA.

<sup>49</sup> Christian Brothers High School Student Records. CBBA.



Figure 8.13. Photograph of Christian Brothers Band member, Bill Brothers [1939]. Courtesy of CBBA.

Figure 8.13 is a picture of Bill Brothers, band graduate of 1940 who performed on tuba and drums under the direction of Charles Harrison. Bill Brothers served as the senior class president in 1940.<sup>50</sup>

Louis Joseph Pierini was a band graduate of 1936 who went on to perform trombone professionally around the city. Louis Pierini was born on September 12, 1918 and took classical piano lessons as a child. When he arrived at Christian Brothers he took up the trombone. Louis indicated that there was little personal instruction in those days and that he was mostly self-taught. He graduated in 1936 with a college musical scholarship that he had to refuse, and he went to work in the family grocery store with his father, Louis, Sr., his brother Phillip and his sister Peggy. During this time he played and toured with the big bands of Buddy Morrow, Ted Weems, Russ Morgan, Johnny Long,

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<sup>50</sup> Cassie Brothers, letter from wife of former band member Bill Brothers, October 6, 2008. CBBA.

Joe Sanders, Richard Himber, and Frankie Masters. He was a member of the Memphis Symphony Orchestra for twelve years and the Memphis Concert Orchestra for twelve years.



Figure 8.14. Photograph of The Louis Pierini Orchestra at the Overton Park Shell. Courtesy of CBBA.

Soon he assembled his own big band that stayed together for over thirty years. His band could be seen at the Peabody Skyway, the Overton Park Shell [see figure 8.14], and heard on C.B.S. radio programs. He and his band released several albums including “The Sound of Louis Pierini.” Louis Pierini performed on the trombone until the late

1990s after which he donated his two trombones, music, and amplification equipment to the Christian Brothers Band program. Louis was inducted into the Christian Brothers Band Hall of Fame in 2002,<sup>51</sup> and passed away in the spring of 2008.

Lieutenant Charles Harrison continued to work with city and county high school bands. He also began to hold annual music camps at the Fairgrounds in the late summer months. The newspaper covered the camp of 1934:

Eighty boys and girls from all over the Mid-South will begin arriving in Memphis tonight for the first annual Mid-South Band Camp at the Fairgrounds. The camp opens tomorrow under the direction of Charles F. Harrison, who directed the official Cotton Carnival Band.

The youngsters will spend two weeks here, living at the Fairgrounds. Mornings they will toot their horns and beat their drums in classes and hear lectures from a faculty of capable musicians which Mr. Harrison has assembled. Afternoons and evenings they will play concerts in the amusement park.

The object of the camp is to improve the caliber of the school bands in the tri-states by some summer preparation. Mr. Harrison directs a string and half a dozen bands in the territory and his idea has received the enthusiastic co-operation of bandmasters in other schools.

Many of these youngsters were in Memphis with their school bands during the Cotton Carnival in May. Frank Fuller, secretary-manager of the fair, is contributing to the idea with free tickets to the amusement park concessions for the youngsters.

Of the boys and girls registered for the camp, Memphis representatives included Eugene Handwerker, Albert Barasso, Louis Pierini, Tom Slattery, Erwin Crockett, James Gibson, Eugene Douglas, Lawrence Sutton, George Green, Marin McGinnis, Jean Patterson and Al Woods, all Christian Brothers Band members.<sup>52</sup>

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<sup>51</sup> Interview with Louis Pierini (former C.B.C. Band member), Christian Brothers Band Banquet, Memphis, TN, May 2002.

<sup>52</sup> "80 Young Musicians Will Attend Camp," *Commercial Appeal*, August 5, 1934.



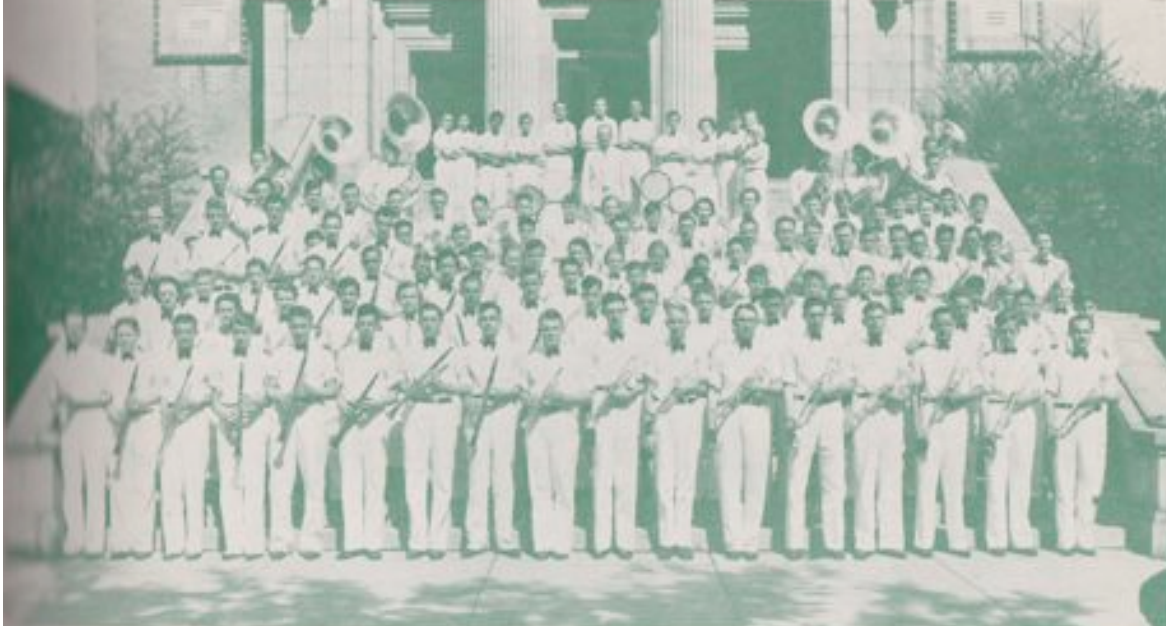


Figure 8.15. Photograph of the Memphis Cotton Carnival Official Band on the Southeast steps of the Courthouse. Charles Harrison is second row from the rear center. Represented bands are: Memphis: Christian Brothers College, St. Thomas Mississippi: Lula-Rich, New Albany, Tunica, Marks, Lambert, Greenville Arkansas: Lepanto and Vandale [1935]. Courtesy of 1935 Cotton Carnival Program.

The Memphis Cotton Carnival Official Band [see figure 8.15], under the direction of Prof. Charles F. Harrison, had served five years as an official organization, participating in all parades and furnishing entertainment, concerts, and radio broadcasts. It consisted of members from fifteen bands, ten students chosen from each band.<sup>53</sup> The Cotton Carnival Parades were becoming the largest parades the city had ever seen. In 1935, 1200 student musicians participated in the parade under the management of Charles Harrison. Also in 1935 the Christian Brothers Band participated in the Armistice

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<sup>53</sup> 1935 Cotton Carnival Program.

parade. Student Jim Mahon served as parade captain and the school won the cup of the parade.<sup>54</sup>

The following year the annual band camp hired Prof. Simon Kooyman, a graduate of the Beverwyk School of Music in Holland and band director at Clarksdale High School, to be in charge of the orchestra division of the Mid-South Band and Orchestra Camp held at the Fair Grounds August 1 to 14. "Concerts," said the *Commercial Appeal*, "were given throughout the two weeks under the direction of Charles F. Harrison, director of C.B.C. Band."<sup>55</sup> The Newspaper covered the camp of 1935:

With 96 youthful musicians enrolled, the Mid-South Band and Orchestra Camp opened at the Fair Grounds yesterday for a two weeks' course of music and fun. Charles S. (sic) Harrison is the camp director and in charge of band lessons.

A regular camp routine has been mapped out with certain hours for lessons daily and a designated period for recreation, Mr. Harrison said. Downtown movie houses have extended invitations to attend their shows and the boys and girls will swim in the Municipal Swimming Pool.

Nightly concerts, open to the public, will be given from 8 until 9 o'clock at the Fair Grounds starting last night. The following week the musicians will accept invitations to play in the tri-states section. The band will play in the American Legion parade at noon on Saturday and on several occasions as (sic) Russwood Park for the baseball games.

They will go to Water Valley on Aug. 8 to play for the watermelon festival, and on Aug. 13 will play at the CCC camp at Braden, Tenn. The camp is said to be the cheapest in the south, each musician paying \$12 for the two weeks' period for lessons, lodging and board. They are camping in the Shelby County and the old hospital buildings.

Prof. Simon Kooyman of Clarksdale, is in charge of the orchestra group; Miss Virginia Alexander will teach violin; Prof. J. T. Schultz of Tunica, will serve as dean of the boys, and Mrs. M. P. Myers, girls' matron. The camp was founded last year by Mr. Harrison and Saul Bluestein. Among the boys and girls

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<sup>54</sup> Christian Brothers High School Student Records. CBBA.

<sup>55</sup> "Kooyman in Charge of Camp Orchestra," *Commercial Appeal*, August 23, 1935.

enrolled are two from New York, two from Kansas City, four from Missouri and the remainder from Kentucky, Louisiana, Arkansas, Mississippi and Tennessee.<sup>56</sup>

Lieutenant Harrison also continued as the leader of the official Memphis Cotton Carnival Parade. In 1935 he conducted the Memphis Cotton Carnival Official Band that incorporated students from the Christian Brothers College Band and St. Thomas School in Memphis; Lake Cormorant, Dundee, Tunica, New Albany, Lula-Rich, Marks and Lambert in Mississippi; and Lepanto and Truman in Arkansas.<sup>57</sup> In 1936 it was noted that Charles Harrison had been the director of this band since the origin of the Carnival. The band then numbered two hundred pieces and was composed of students from Christian Brothers College, Central, Humes, Southside, Tech, and Messick. Students were also chosen from Bellevue and Fairview Junior High. Mississippi bands included Lula-Rich, Tunica, Dundee, Marks, Lambert, Jonestown, and New Albany High Schools. Osceola High School participated from Arkansas. Paul Whiteman was the featured musician at this year's Cotton Carnival.<sup>58</sup>

Harrison's summer camps grew in popularity so much that in 1937 the camp was limited to one hundred students. The camp operated with three classes designed for beginners, musicians with less than three years, and musicians with three years or more. Harrison was quoted as saying: "Girls and boys attending the camp will be segregated under direction of the camp officials and the matron. Swimming, baseball, tennis and

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<sup>56</sup> "96 Boy Musicians Enter Training Here," *Commercial Appeal*, August 2, 1935.

<sup>57</sup> Cotton Carnival Program, 1935.

<sup>58</sup> Cotton Carnival Program, 1936.

other free athletics will be provided. There will be no charge for instruction and the \$15 registration free will cover all expenses for the two weeks, meals included, except laundry.”<sup>59</sup> A scholarship contest was also offered, supported by the Beethoven Club. The scholarship was based on the essay subject “Why I Enjoy the High School Band.”<sup>60</sup> The *Press Scimitar* covered the beginning of camp on August 8, 1937:

Everybody but Gabriel was blowing a horn today at the Fairgrounds. Little boys and girls puffed out their cheeks and blew grimly into big horns. Big boys and girls coaxed shrill sounds from little horns.

The fourth annual Mid-South Band Camp started today and will run thru Aug. 15. A hundred boys and girls from 13 states are attending and a similar number from Memphis are receiving musical instruction. Lieut. Charles F. Harrison, who has directed the official Cotton Carnival Band since the celebration was born seven years ago, was assisted by various directors with the instruction.

Soon after the voices faded, a conglomeration of sound rang out from various places in the spacious grounds. In the yard of the Fair Emergency Hospital, Silvio Lalama, Dalton, Ga., put a double brass sextet thru their paces and the deep haunting notes of a spiritual rolled from beneath the trees.

In a building, L. P. Jackson, Anniston, Ala., was teaching a group music theory via the question and answer method in a quiz. For the boys and girls are learning a lot about band music. Mr. Jackson, who has been to many band camps, says it is the best one he has ever seen. Many of the youngsters will return to Memphis as experienced musicians, stepping along jauntily in gay uniforms in the Spirit of Christmas Parade and Cotton Carnival Parades.

The camp is non-commercial and is operated by Mr. Harrison and Saul Bluestein of the Melody Music Shop. In addition to music, the campers enjoy swimming, game shows and other recreation. Instruction is free and a registration free of \$15 covers all expenses except laundry.”<sup>61</sup>

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<sup>59</sup> “Band Camp Planned to be Held Aug 1-15,” *Commercial Appeal*, June 15, 1937.

<sup>60</sup> “Indiana Man is Added To Band Camp Faculty,” *Commercial Appeal*, July 19, 1937.

<sup>61</sup> “Musicians in the Making At the Fairground Camp,” *Press Scimitar*, August 2, 1937.

The following year, in 1938, the camp was opened to greater numbers, and two hundred and ninety-five musicians were drawn to the function that maintained its affordable and fun instrumental instruction.<sup>62</sup>

The year of 1937 was the year of the “Super Flood,” which surpassed all previous record. The lowlands of Arkansas were soon inundated and in eight other states there were thousands fleeing from their homes. Fourteen schools were closed in Memphis to provide shelter and food for refugees. The main part of Memphis, due to its location on the bluff, escaped with relatively light property damage, and the College on Adams was fortunately unaffected.<sup>63</sup> This didn’t stop the annual Cotton Carnival, in which the Christian Brothers Band participated in the parades.<sup>64</sup>

In 1938, the Christian Brothers Band Patrons were Mrs. Louise Oglesby, Mrs. Annette Wade, Dr. Chs. W. Borg, Mr. E. C. Genette, Mr. and Mrs. Thos. A. Smyth, Dr. Percy Wood, Mr. Richard P. Stanton (An Old Grad), Mr. Nat Epstein (class of ’36), and P. J. McHugh and Family, and they advertised in the souvenir program from the play “Take My Advice,” performed on Thursday Evening, May 5 at Ellis Auditorium.<sup>65</sup> Members of the band also participated in the Memphis Cotton Carnival Official Band in

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<sup>62</sup> “Midsouth Band Camp Draws 295 Musicians,” *Commercial Appeal*, August 3, 1938.

<sup>63</sup> Battersby, *The Christian Brothers in Memphis*, 57.

<sup>64</sup> 1937 Cotton Carnival Program.

<sup>65</sup> “Take My Advice,” Souvenir Program, The High School Students Christian Brothers College, May 5, 1938.

1938<sup>66</sup> and 1939 that also consisted of band members from Central, Humes, Messick, Southside, Tech, Bellevue and Fairview under the direction of Charles Harrison.<sup>67</sup>

Jerry Herbers was saxophonist with the Christian Brothers Band from 1936 to 1940. He entered the band as a freshman beginner student and went to rehearsals once a week after school and on Saturday and Sundays where the band learned from copies of music. Herbers held Captain Harrison in a high regard and remembered him as being strict, but fair. The band performed in a number of parades including the Cotton Carnival Parade, Christmas Parade, and Armistice Parade. Herbers also recalls the band parading on the football field at Christian Brothers home games, and also playing at several high school games in North Mississippi where schools did not have a band. One Christmas morning the band performed at St. Peter's Orphanage with Santa Claus, and Herbers also remembers summer Christian Brothers Band concerts on the lawn in front of the Adams campus.<sup>68</sup>

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<sup>66</sup> Cotton Carnival Program 1938.

<sup>67</sup> Cotton Carnival Program 1939.

<sup>68</sup> Interview with Jerry Herbers (former band member), letter, September 15, 2008.



Figure 8.16. Photograph of the Christian Brothers Band in front of the Court House on Adams [1939]. Courtesy of CBBA.



Figure 8.17. Photograph of Louis Renault, C.B.C. drum major [1939]. Courtesy of CBBA.

Figure 8.16 is a picture of the Christian Brothers Band that would be the last picture taken on Adams Avenue, in front of the Courthouse with the newly promoted “Captain” Charles Harrison, who is standing in the middle of the band towards the rear of the group. Louis Renault was the band’s drum major [see figure 8.17]. The Adams building was becoming unsafe and Adams Avenue had now become part of the congested downtown area, which rendered the site of the College increasingly unfavorable and prevented further expansion.<sup>69</sup> Graduates remember the band room on Adams as being “Old!”<sup>70</sup> It became clear that the Brothers needed to find another location. A property with spacious grounds on East Parkway South, at the time on the outside the city limits, appeared suitable, and plans were made for the Brothers to purchase the property. A fundraiser was held, combining efforts with St. Agnes Academy, also needed to move from its downtown location on Vance Avenue.

The drive took place in 1939 and a sum of \$170,000 in cash and \$282,000 in pledges was obtained. The success of the drive permitted the Brothers to proceed with their plans, and on June 9, 1940 the cornerstone of a three-story building at 650 East Parkway South was laid by Bishop Adrian. The property had at one time been part of the old Collier estate that extended along the Parkway. The plot consisted of thirty-seven acres, the back portion of which was well wooded, forming a beautiful background to the entire school setting. At the time of purchase, the property was in the hands of the city,

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<sup>69</sup> Brother Hubert Gerard, F.S.C., ed., *Mississippi Vista: The Brothers of the Christian Schools in the Mid-West 1849-1949* (Winona: Saint Mary’s College Press, 1948), 209.

<sup>70</sup> E. J. Spiotta, Sr. M.D., letter from former band member, September 18, 2008.



and an agreement was made whereby the school was to buy this location, and in turn was to sell the old property on Adams to the city, which was seeking to establish a vocational training center.<sup>71</sup> Construction took eleven months and on June 9, 1940 the dedication ceremony took place.<sup>72</sup> The Christian Brothers Band played at the dedication program, performing *Tenth Regiment March* by Hall, *The Barber of Seville* (overture) by Rossini, and *The Stars and Stripes Forever* by Sousa.<sup>73</sup>



Figure 8.18. Photograph of the new Christian Brothers Campus at 650 East Parkway South Kenrick Hall [1940]. Courtesy of CBBA.

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<sup>71</sup> Gerard, *Mississippi Vista*, 209.

<sup>72</sup> Battersby, *The Christian Brothers in Memphis*, 59.

<sup>73</sup> Academy and Junior College Dedication Souvenir Program, June 9, 1940. CBBA.

The Christian Brothers Band that performed for the first time on “The Parkway” [see figure 8.18] included a number of boys who would grow up to be prominent Memphis citizens. Justin Anthony Reed, known as “Rocky” to the many whose lives he touched in his forty plus years as a golf pro in Memphis, performed in the band this year. He was born in Fort Pickering and started playing golf when he was eight years old. After graduating from Christian Brothers he attended Emory University to study medicine, but a psychiatrist told him that if he ever lost a patient, it would kill him, so he took up golf.<sup>74</sup> After his service in the Navy during World War II, he operated a lakefront lunch concession at Riverside Park that drew a large, regular crowd and he served the city as a golf coach. Apparently his personality and wisdom, which wasn’t confined to the fairways and greens, made the restaurant what it was. Rocky was the LeMoyne-Owen College golf coach back in the early 1970s. Golf in those days was largely a white person’s game, and when word went out that Rocky was to be the golfing coach at a predominantly African-American college, he took much verbal abuse from white citizens. He also taught golf lessons to underprivileged children at the Riverside golf course until his death in 1985.<sup>75</sup>

Frank J. Glankler, a flutist in the band, became one of the city’s most notable lawyers. The son of a well-known lawyer, he graduated from Vanderbilt University and took night classes at the old Southern College of Law. In World War II he joined the Marines and after his discharge became a defense lawyer. In the courtroom, Glankler

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<sup>74</sup> “This Course Features Ace Among Men,” *Press Scimitar*, June 6, 1982.

<sup>75</sup> “Riverside pro Reed dies,” *Commercial Appeal*, Dec. 7, 1985.

was tough, observant and brilliantly prepared, with a mind like a file. Many noted Glankler as the best lawyer in Memphis, defending such Memphis celebrities as Emmett Ford, Louis Montesi, and Dana Kirk.<sup>76</sup> In 1978, Glankler was inducted into the American College of Trial Lawyers. He also was listed in the annual book “Best Lawyers in America” since 1989 until his retirement in 2004.<sup>77</sup> Later he was a founding partner of Glankler Brown PLLC. Frank Glankler died in 2007 and left our legal community with such famous quotations as “Lawyers are like cars. They only get you where you’re going. You can get there in a Volkswagen or a Cadillac.”<sup>78</sup>

Christian Brothers College inaugurated this new phase of its history by opening a junior college department. For twenty-five years C.B.C. had been a high school only; now it was hoped that it would eventually return to its former status as a degree granting institution. Brother Luke Joseph became President for a second time, and the enrollment in September was 267, with seventeen students in the junior college department.

The band continued to participate in the Cotton Carnival Official Band in 1940 and 1941, the last years of the carnival before it was put on hold during World War II. This would be the last years of the Cotton Carnival Official Band under the direction of Captain Charles Harrison.

The first graduation ceremony at the new location was planned to take place on June 1, 1941, on the front lawn; however, it had to be moved inside the cafeteria because

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<sup>76</sup> “Kirk’s Lawyer Respected by Colleagues,” *Commercial Appeal*, Dec. 9, 1986.

<sup>77</sup> “A Lawyer’s Lawyer,” *Daily News*, December 24, 1998.

<sup>78</sup> “Kirk’s Lawyer Respected by Colleagues,” *Commercial Appeal*, Dec. 9, 1986.

of rain.<sup>79</sup> This occasion also marked the end of Brother Luke Joseph's Presidency, and he was replaced by Brother Lawrence David.<sup>80</sup> As soon as he took directorship of the C.B.C. campus, Brother Lawrence David, who was a very popular school director, asked for Brother Joseph Raphael be sent to Memphis and serve as the new moderator for the Christian Brothers Band, calling it "a very good band." Brother Raphael had been working at the La Salle Institute at Glencoe, Missouri, a training school for Christian Brothers.<sup>81</sup>

In December of 1941, at the suggestion of Brother Gabriel, a movement was inaugurated to begin publication of a school paper. The paper would be known as the *Maurelian* after the founder of the Christian Brothers School in Memphis. Under the column "Why We Named It 'Maurelian,'" it reads:

"Maurelian" has been chosen the name of the C.B.C. paper, to perpetuate one of the grand traditions associated with the Brothers' College in Memphis. The father and founder of old C.B.C. was Brother Maurelian, a man who began his work with nothing but the grace of God and undaunted courage, and who stuck by his job for nearly a half-century to launch it on a successful course.

In 1871, Brother Maurelian founded Christian Brothers' College. As president of the college, he became probably the outstanding Catholic educator in the United States during the last quarter-century of the 1800's. In charge of the Catholic Educational Exhibit at the Chicago World's Fair of 1893, Brother Maurelian exhibited such tact at organization, that he merited the praise of the leading Church and educational authorities in the country.

Thus it is that in tribute to one of the great men of America, of the South,

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<sup>79</sup> Interview with Brother Joel McGraw (Christian Brothers Assistant Principal), Memphis, TN, July 27, 2010.

<sup>80</sup> Battersby, *The Christian Brothers in Memphis*, 57-59.

<sup>81</sup> Jack Humphries (former Brother Raphael), personal letters collection. CBBA.

of Memphis and of our own C.B.C., we name our official school publication the "C.B.C. Maurelian." <sup>82</sup>

Later in that same issue, there was an article about the band:

The C.B.C. band is comparatively small this year because of the graduation of many of its members. But the future holds great prospects due to the large number of beginners.

After all beginners have attained membership in the regular band, we expect to have the finest band in the city. The musicians are making excellent progress under the supervision of Mr. Harrison, the conductor, and Brother Raphael who is in charge of the band. Instructions are given in the morning before school and in the afternoon after 2:00 o'clock. Brother Fidelis and Brother Gabriel also help with the lessons. We are confident that our band will uphold the school's good reputation in the future as it has done in the past. <sup>83</sup>

The band would now meet in the attic of the new building on East Parkway, and the space was regarded as "the largest band room in the U.S.A." <sup>84</sup> The room had concrete floors and had several gable windows on each side and at the ends. <sup>85</sup> As large as the room was, it was considered a poor accommodation, but was used for several years. It was here that Captain Charles Harrison would teach clarinet to Brother Raphael, and as talented as Captain Harrison was, he never said a word about what little Br. Raphael knew about band. <sup>86</sup>

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<sup>82</sup> "Why We Named It "Maurelian," *Maurelian*, December, 1941.

<sup>83</sup> "About Music," *Maurelian*, December, 1941.

<sup>84</sup> Jack Humphries (former Brother Raphael), personal letters collection. CBBA.

<sup>85</sup> Bill Daniels, "C.B.C. Marching/Concert Band 1944-46," Personal diary letters. CBBA.

<sup>86</sup> Jack Humphries (former Brother Raphael), personal letters collection. CBBA.

It seemed that in 1941, the band dwindled, due to the graduation of many of its members. As a result, Captain Harrison recruited students from outside of Christian Brothers. Instructions were given in the morning before school and in the afternoon after two o'clock. Brother Fidelis and Brother Gabriel also helped in private lessons.<sup>87</sup>

It now came to the attention of the Brothers that the majority of students participating in the band were not students of Christian Brothers College. Captain Charles Harrison had devised a clever plan to make up for the fact that instrumental music was not a recognized school subject in most schools in the Mid-South. At each of his numerous schools, he had a group of good musicians who would come together and perform as a group representing the various schools.<sup>88</sup> After several months of deliberation, the decision was made to develop the Christian Brother Band utilizing only Christian Brothers students and the result was that Captain Charles Harrison was released.

Captain Charles Harrison continued to serve as a bandmaster in the Mid-South until 1943 when he left Memphis, possibly to serve in World War II. His son, Charles Harrison, Jr. joined the U.S. Army but no records can be found of him after the war. Charles Harrison, Sr. did return to Memphis and in 1946 and 1947 he conducted the ROTC Bands who participated in the Cotton Carnival Parades. However, after 1947 he is lost from public record.<sup>89</sup> His wife, Ina L. Harrison, continued to live in Memphis alone,

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<sup>87</sup> "About Music," *The Maurelian*, December 1941.

<sup>88</sup> Jack Humphries (former Brother Raphael), personal letters collection. CBBA.

<sup>89</sup> Cotton Carnival Programs 1946 and 1947.

and worked for Prudential Insurance.<sup>90</sup> Burnet Tuthill, future director of the Memphis Symphony Orchestra, replaced Harrison as band director at Southwestern College in 1935,<sup>91</sup> and Brother Joseph Raphael replaced Captain Charles Harrison as director of the Christian Brothers Band in the spring of 1942.

The Christian Brothers Band had now seen a number of instrumental variants since its founding. In the nineteenth century the band operated like a community “reed band” within a school. Then in the 1920s, when jazz came, it morphed into a kind of Whiteman-style big band. When the mothers’ club decided to form a concert band in 1930, the instrumentation changed yet again. Would the Mothers’ Club influence imply that they were nervous about the unwholesome influence jazz had on the school? Jazz, even the tame Whiteman style, was associated during this time with rowdy living but possibly more importantly with the African-American. Soon a struggle for racial equality in Memphis would surface and change the way of life in Memphis forever. It’s also possible that the Mothers’ Club was upset at the poor numbers in the program and wanted to get the band back on track with what was becoming a national standard. The Melody Music Shop, as well, seemed to play a role in making music instruments and instructors more available to schools in the area. Even though we find that the band had a continuous history of directors, with these different instrumental variations, it would have made it impossible for the band to have a continuous repertory. In 1930 the band entered

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<sup>90</sup> Memphis City Directory, 1849.

<sup>91</sup> Ruth Houston, “A Dream Come True: Papa Tuthill and Memphis Music,” [http://www.rhodes.edu/images/content/Academics/Ruth\\_Houston.pdf](http://www.rhodes.edu/images/content/Academics/Ruth_Houston.pdf) (accessed June 8, 2009).

into its modern era, the concert band had been established, and Captain Harrison would lead the band from almost abandonment to a very highly flourishing conventional organization, on the same footing as public schools all over the country.



## Chapter 9

### Under the Direction of Brother Joseph Raphael (1941-1947)



Figure 9.1 Photograph of Brother Joseph Raphael [1946]. Courtesy of CBBA.

Once more a war was raging in Europe that was soon to engage America. Nineteen forty-one marked the year of the United States entering World War II with the bombing of Pearl Harbor. Life on the campus of Christian Brothers in Memphis continued undisturbed, and the reopening of the school in September showed an increase in the enrollment, with 280 high school students and 27 in the junior college. Nineteen forty-one also marks the year that Brother Raphael arrived on the campus. This young and enthusiastic Brother would soon take the baton as the new band director of the Christian Brothers Band.<sup>1</sup>

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<sup>1</sup> W. J. Battersby, *The Christian Brothers in Memphis: A Chronicle of One Hundred Years: 1871-1971* (Memphis: Christian Brothers College, 1971), 61, 62.

Brother Raphael [see figure 9.1] was born Edmund Jack Humphrey on November 26, 1912 to William James Humphrey and Mary Ellen Judge in Clinton, Iowa. The couple had four children, three boys and a girl. William Humphrey was a fine singer and Mary Ellen played the piano. Mary Ellen's father, John Judge, was a fiddler, who gave his instrument to his grandson Edmund as a gift. Young Edmund Jack would soon teach himself violin, but never had formal musical training. While Jack Humphrey, as he would be called, was still in grade school, his father was relocated to Chicago to work as a foreman for the Chicago and North Western Railroad.

In Chicago Jack Humphrey first became aware of the Christian Brothers while he attended St. Mel High School. The school was run by the Christian Brothers and it had a high school program to promote membership into the Christian Brothers Institute. Jack decided to try the life and went to the La Salle Institute at Glencoe, Missouri in January of 1928. At Glencoe he received his juniorate training and entered the Novitiate receiving the Brothers' habit and the name "Brother Raphael." He finished the Novitiate on August 31, 1932, and soon after moved to Chicago and then Winona, Minnesota to St. Mary's College where he received further training until 1935.

After graduation from St. Mary's College, he taught for two years at Christian Brothers High School in St. Joseph, Missouri. At St. Joseph, Br. Raphael taught academic classes and was asked to help a small music group perform at school events. Even though he had never received formal training in music, he accepted the appointment as music leader.

Brother Raphael's next assignment was at the La Salle Institute at Glencoe, Missouri. Soon after his arrival he was presented with a conductor's baton and informed

that he was to be in charge of the juniorate orchestra. This job required several days of work per week including class work, orchestral programs, and the supervision of other activities. Brother Raphael worked in Glencoe for four years, and at the annual retreat of the Brothers in 1940, Brother Lawrence David, Director of Christian Brothers College in Memphis, asked Raphael to come to Memphis. Raphael accepted the position, which consisted of teaching a full academic load and serving as band moderator, a liaison between the administration and the band, under Captain Charles Harrison, who was still the band director.

After several months, Brother Raphael came to know the Christian Brothers Band as a sort of community high school band with good instrumentalists from several schools participating together for special events. Brother Raphael and Brother Lawrence David both agreed that the Christian Brothers Band should use only its own students, and due to Captain Charles Harrison's busy schedule, he was released on very good terms after five weeks of rehearsal in 1941.

By the spring semester of 1942, Brother Joseph Raphael took over as band director. The band owned two E-flat tubas and two baritones that were not in working order and had to be completely renovated. Raphael was surprised to find only six students in the band on the first day of practice, which met after school in the attic of Kenrick Hall, the first building on East Parkway, named after the blood brothers Brother Luke Joseph (Frederick P. Kenrick) and Brother Matthew (Harry D. Kenrick). The result was that the "Sponsors of the C.B.C. Band," a division of the Mothers' Club, were very upset with the band's new direction. Brother Raphael knew he had to act fast in order to keep the mothers at bay.

He asked for the help of several young Brothers who were knowledgeable in music, including Brother Gabriel (Rourke Connery) who decided to boost school spirit by stabilizing purple and gold as the school colors and using the “Purple Wave” as the school’s mascot, possibly due to Memphis’s connection with the Mississippi River.<sup>2</sup> Brother Henry Ernest (Don J. Archambeault) assisted in the music department and soon organized a men’s chorus. Brother Henry Ernest, who was twenty-seven, had studied choral work at the American Conservatory in Chicago and the Vandercook School of Music and had achieved prominence through his work with Mario Salvador, organist at St. Louis Cathedral.<sup>3</sup> Brother Raphael and Brother Gabriel then decided to use The Texas A&M fight song, *The Aggie War Hymn*, as the school song with modified lyrics.<sup>4</sup>

C.B.C. War Hymn

Hulla-baloo Kaneck Kaneck!  
Hulla-baloo Kaneck Kaneck!

All hail to dear, old Memphis’ C.B.C.  
Rally around with all your might, *Rah Rah Rah*  
Drive on, Old Purple and Gold to Vic-Tory—  
They are the boys who show the

Fight! Fight! Fight! Fight!

That loyal Brothers’ spirit thrills us,  
And makes us yell, and Yell and Y-E-L-L!!!  
So let’s fight for the Purple Wave of C.B.C.  
We’re going to beat you all to

Chicka-booka-rip!

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<sup>2</sup> Jack Humphries (former Brother Raphael), personal letters collection. CBBA.

<sup>3</sup> Battersby, *The Christian Brothers in Memphis*, 63.

<sup>4</sup> Jack Humphries (former Brother Raphael), personal letters collection. CBBA.

Chicka-booka-rip!  
Smash 'em! Crash 'em! C.-B.-C.!!<sup>5</sup>

Exactly why the *Aggie War Hymn* was selected to be the school fight song remains somewhat as a mystery. However, some consider the song to be the “greatest fight song ever written.” It was written by James V. “Pinky” Wilson in 1918 during World War I in a trench in the Argonne Forest. After the Armistice on November 11, 1918, the Marines marched two days into Germany, and on this march, Wilson put the finishing touches on *The Aggie War Hymn*, organized a quartet and sung the work for the first time on the second day they were inside Germany. Pinky Wilson was the only Aggie in the quartet; the other soldiers were from Terre Haute, Indiana; Cedar Rapids, Iowa; and Memphis, Tennessee. Wilson returned to Texas A&M in 1920, and the work was played for the first time by the Cadet Corps at the first A&M football game of 1921, and performed ever since.<sup>6</sup>

Possibly the Brothers chose *The Aggie War Hymn* as a way to tie the school into the Indian heritage of the city of Memphis, or maybe the soldier from Memphis had some sort of inspiration to its selection, or the Brothers just enjoyed the catchy melodies. For whatever reason, the song was selected and performed by the Christian Brothers Band at the start of every practice and at the end of every performance until this day.

By February of 1942, the school paper accounts some of the challenges of Br. Raphael's first year, including instrument repair and general band rebuilding:

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<sup>5</sup> Christian Brothers College, Cotton Capers Concert Program, 1947. CBBA.

<sup>6</sup> “‘Aggie War Hymn’ is greatest of all,” *San Antonio Express News*, March 1, 1975.

Although we were omitted from the last issue, we have put forth a strenuous effort to stage a comeback. The band has been making progress – by jerks – toward the ultimate goal of musical success.

John Abraham, our substitute bass drummer, who was especially successful in coming in on the wrong beat, has switched over to the trombone.

They say that “Irish” Beretta’s clarinet has undergone a complete overhauling, and will play louder than ever now – we are in no position to lay odds on whether it will play sweeter or not. And Raffy-Mulroy’s instrument enjoyed the Christmas holidays – and many another day since. Not a breath was stirring.

A certain Abraham and Tobin in particular have been getting excellent publicity via the school bulletin board each day. Now mind you, we aren’t mentioning any names, but we wonder if a certain Brother hasn’t been using his influence, and his chalk, to embarrass the two boys.

Our snare drums are back, so our beginners are now resuming practice. They are now – if and when – discovering the mysteries of time and rhythm. Most any day at noon, the band room is resounding with rolls, and other gut-teral sounds.

Looking around in our band room we discovered a photographed copy of a certificate awarded to C.B.C. for having the best band in the Armistice Day Parade in 1933. That’s ancient history now. But let’s bring back those good old days now.<sup>7</sup>

By the end of the 1941-1942 school year we hear some good news of encouragement in the school newspaper:

The C.B.C. band consisting of about thirty-five members, has had several very successful band practices in preparation for the spring play.

The tiny remnant of last year’s band has been greatly reinforced by the large number of newcomers, mostly Freshmen. In all fairness to everybody, it is well to mention the progress of these boys: Buford Wells, Drummer; Buddy Scruggs and Ray Shivers, saxophonists; Marion Speights, mellaphonist; Raffy Mulroy, clarinetist; and “Buddy” Martin, trombonist. Hats off to these new sensations!

As to the others, they also are doing well. Headlines to Mr. “Irish” Berretta, the lad who is always arguing with Gene Bursi, or “Now-Don’t-Get-Rough” Garbarini. Charley Glankler, once he managed to call off his mid-year vacation, has returned to school with his trusty sax.

Jim Abraham and Jack Hora and one or two others are the boys who have been getting their names all over the school bulletin board. Ask them how to do it. A word of thanks to Brother Raphael for the expert teaching he has been giving the members of the band on their different instruments. But he doesn’t seem to

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<sup>7</sup> “The Band Blows on Forever,” *The Maurelian*, February 2, 1942.

understand the new modern type of music some of the members insist on getting out of their horns.<sup>8</sup>

Indeed, the band may have been producing some interesting and not too savory sounds this season. On Sunday Evening, May 31, 1942, the band was asked to perform at the Commencement Exercises for the High School and Junior College Departments at Ellis Auditorium and performed a number of marches, the *National Anthem*, and the new *C.B.C. War Hymn*.<sup>9</sup> The band got through the performance; however, one of the novice tuba players was asked by Br. Raphael to play what he could and “fake” (pretend to play) the rest. On one of his “fake” numbers the most interesting sounds came from the tuba bell as the student played whatever he chose to as the band performed. At Brother’s first opportunity he then explained to the band how to “fake.”

After Raphael’s dismal year of rebuilding in 1942, the second year would prove to be much more successful. Brother Raphael would place the responsibility in the band’s success on the school spirit of the band members: in a letter to Joseph Garbarini, saxophone player in the band, Brother Raphael later said: “Your class at the C.B.C. high school on the Parkway, was the backbone of new great spirit which made our band grow in both size and skill – being a source of both pride and entertainment!”<sup>10</sup>

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<sup>8</sup> “Band News,” *The Maurelian*, April 1, 1942.

<sup>9</sup> Christian Brothers College 1943 Commencement Exercises Program, May 30, 1943. CBBA.

<sup>10</sup> Jack Humphries (former Brother Raphael), personal letters collection. CBBA.

The first band year of Brother Raphael was “terrible,” and he was quite unpopular; however, Brother Raphael continued to recruit.<sup>11</sup> Band members became increasingly loyal and remember Raphael as “a pure delight” over Captain Harrison.<sup>12</sup> This is not to say that Brother Raphael was always cool and collected. Many alumni remember Raphael’s quick temper and red face when he was angered or annoyed; some students would even provoke him intentionally to make his face redder and redder. Nonetheless, Raphael was well liked by the students and the band began to grow.<sup>13</sup> Since Christian Brothers had no feeder grade school, it was necessary for him to grab any students he could find and train them. Recruitment included the transfer of several capable musicians from other schools into Christian Brothers College.<sup>14</sup>

This year the school completed a large football field, and Brother Raphael decided that to encourage student involvement, he would form a marching band to perform half time shows at football games. In order to do so, Brother Raphael had to learn how to march and present new band shows for every home football game. None of the Brothers knew how to march, so they obtained an official military manual and learned how to march with military precision. Practice would have to take place before school, at lunch, after school, and into the evenings. The marching band made its debut at the

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<sup>11</sup> Ibid.

<sup>12</sup> E. J. Spiotta, Sr. M.D., letter from former band member, September 18, 2008. CBBA.

<sup>13</sup> Bill Daniels, “C.B.C. Marching/Concert Band 1944-1946,” personal diary notes. CBBA.

<sup>14</sup> Jack Humphries (former Brother Raphael), personal letters collection. CBBA.



C.B.C. vs. Collierville game in the fall of 1942 numbering twenty-eight regular members.<sup>15</sup> Ralph Hatley, the football coach of C.B.C., loved the band, and football games began to become quite a spectacle with the band and cheerleaders participating.

As the school debuted its first field show marching band, new uniforms were needed [see figures 8.2 and 8.3]. The Mothers' Club again rallied for financial support. On the advice of Brother Henry Ernest, Brother Raphael did not select the school colors of purple and gold, which were prone to fade and difficult to match. Tailor-made coats based on the design of the naval officer were purchased. They were Northwestern Purple (Navy Blue) and consisted of a double-breasted coat with gold braid on the cuff, brass buttons, a white belt around the waist, and a C.B.C. monogram on the left sleeve. A gold citation cord further decorated the shoulder for those who mastered a designated number of scales.<sup>16</sup> The pants were light blue trousers with a gold stripe down the leg. The band caps were navy officer's hats with a black brim and white covers that could be removed and washed. Students had to furnish their own white shirts, black ties, white trousers, and white shoes.<sup>17</sup>

Brother Lawrence David, principal, paid the band a compliment stating that "never has he seen any musical organization to improve so noticeably in such a short

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<sup>15</sup> "The Band," *The Maurelian*, October 2, 1942.

<sup>16</sup> "Purple Wave Musicians Win High Praise," *The Maurelian*, February 26, 1943.

<sup>17</sup> Bill Daniels, "C.B.C. Marching/Concert Band 1944-1946," personal diary notes. CBBA.

time. Everyone is sure that the money was well spent, and that the boys will contribute to keeping the spirit of C.B.C. at its highest.”<sup>18</sup>



Figure 9.2. Photograph of Br. Joseph Raphael in Band Uniform [date unknown]. Courtesy of CBBA.

In addition to the uniforms, the Mothers’ Club made three large flags to lead the marching band. Mrs. Phina Spain, the cook for the Brothers for many years and a loyal supporter of the band program, did much of this work for Brother Raphael. Also, the Mothers’ Club purchased a pickup truck for the band to transport large instruments to football games; however, Brother Lawrence Egbert, who maintained the school grounds, latched onto the truck and the band never got to use it once.<sup>19</sup>

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<sup>18</sup> “Purple Wave Musicians Win High Praise,” *The Maurelian*, February 26, 1943.

<sup>19</sup> Jack Humphries (former Brother Raphael), personal letters collection. CBBA.



Figure 9.3. Photograph of the Christian Brothers Band in new uniforms [date unknown]. Courtesy of CBBA.

By virtue of Brother Raphael's personality and his close relationship with the students, the band soon began to grow in scope and numbers.<sup>20</sup> Since Brother Raphael lacked a musical education, the reputation of the group was initially not for performance, but as an excellent marching unit. The band soon performed at the basketball games, too,

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<sup>20</sup> E. J. Spiotta, Sr. M.D., letter from former band member, September 18, 2008. CBBA.

which also helped band membership. One popular cheer that the band would play was *Team Yell* by Paul Yoder. The cheer featured the trumpet section, but the whole band cheered along.<sup>21</sup>

Along with the new cheers, many new pieces were added to the band's repertoire the fall of 1942 including *Tiger Rag*, *Alexander's Ragtime Band*, *Song of the Army Air Corps*, *Shine on Harvest Moon*, *Deep Purple*, *Strike Up the Band*, *Dark Eyes*, *When Day is Done*, *A Pretty Girl Is Like a Melody*, *My Buddy*, *It's A Long Way to Tipperary*, *Tramp, Tramp, Tramp*, *Skater's Waltz*, *Say Si Si*, and *Blue Skies*. Brother Henry Ernest assisted with the drum line that year, and students in the band included Frank Siracusa on bass drum, Marion Speights on horn, Joe Shannon, and Robert "Bob" Averwater who seemed to really excel that fall.<sup>22</sup> "Jimmy Abraham began to sound really good on the old bass horn. Edward Lawler on Drums, Bruce Becker, Malcolm Griffin, and Joseph Reilly all entered the band as beginner freshmen."<sup>23</sup> Neil Leonard was a new addition as a sophomore in the trumpet section, the largest section in the band.<sup>24</sup>

In the fall of 1942 the band performed at a patriotic show at St. Agnes Academy, and overhauled many of its brass instruments. Also we find our first evidence of the merit and demerit grading system that has been a tradition of the band since, a system in which

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<sup>21</sup> Jack Humphries (former Brother Raphael), personal letters collection. CBBA.

<sup>22</sup> "The Band," *The Maurelian*, October 30, 1942.

<sup>23</sup> "Band News," *The Maurelian*, January 19, 1943.

<sup>24</sup> "Band News," *The Maurelian*, February 26, 1943.

one demerit results in a lowering of the student's grade by one point and one merit raises the student's grade by a point.<sup>25</sup>

The fall of 1942 also saw the birth of the Christian Brothers Glee Club conducted by Brother Henry Ernest. The Glee Club consisted of four parts: first and second tenors and first and second basses. It was noted that there were some extremely good voices among the football players.<sup>26</sup>

On December 6, 1942 the students took part in a victory rally in the Goodwyn Auditorium to commemorate the first anniversary of Pearl Harbor. The College Choral Club made its first public appearance together with the College Band conducted by Brother Joseph Raphael. It was this great performance that turned the tide for the band as an excellent music organization, and it quickly became a prominent feature in the life of the campus.<sup>27</sup> The band also entered into a Class B level based on school enrollment in the West Tennessee Music Educators Assembly to perform in band contests and solo contests.

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<sup>25</sup> "Band News," *The Maurelian*, December 4, 1942.

<sup>26</sup> Ibid.

<sup>27</sup> Battersby, *The Christian Brothers in Memphis*, 63.



Figure 9.4. Photograph of the Christian Brothers Band (front row, seated left to right) Bruce Becker, Joseph Reilly, Charles Townsend, Brother Joseph Raphael, Albert Sullivan, William Martin, John Nash (second row, standing) Joseph Owens, Frank Arnold, Buford Wells, John Abraham, George Lingua, Malcolm Griffin, Albert Torri, Warner Eliot, Edgar Bartley, Robert Averwater, Richard Covington, Billy Earles, Joseph Shannon, James Murphy, Eugene Bursi, Edward Lawler, Edward Duke. (back row) Frank Montesi, Joseph Garbarini, Charles Glankler, Cullen Kehoe, Marion Speights, James Abraham, Eugene Spiotta, Raymond Shivers, Charles Capece, Raphael Mulroy, Louis Beretta [1943]. Courtesy of CBBA.

The band had many opportunities to show off their new uniforms the spring of 1943 [see figure 9.4]. They were invited to play at the World Championship Professional Basketball Tournament, the Golden Gloves Boxing Tournament, and the Second Army Headquarters asked them to participate in a review at the Fairgrounds. As a reward, the band was treated to a supper in the mess hall with the soldiers, and later shown the barracks, garages, guard house, etc.<sup>28</sup>

The band and choral club journeyed over to St. Agnes Academy and performed several selections. Received with great acclaim was the choral club's rendition of

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<sup>28</sup> "Band News," *The Maurelian*, February 26, 1943.

*Sophomoric Philosophy* and *Darktown Strutter's Ball* by the band. After the performance the band was fed in the cafeteria.<sup>29</sup>

Back at the Parkway, the band room also saw some improvements. A cage was added to store the band instruments along with a large cedar cabinet about thirty feet long in which to store the band and choral club uniforms.<sup>30</sup> There was also an additional student written column in *The Maurelian* that debuted in April of 1943 called "Jive" that kept up with the jazz scene on a national and local level, informing students of the best jazz albums, and where to hear jazz around the town.

Along with the band's annual stage production, "The Purple Patches," the group took part this year in the first annual event to coincide with the Cotton Carnival named the "Cotton Capers," replacing the usual spring play. This musical revue, which allowed for more students to participate, included quick-changing patriotic tableaux, skits, and musical performances.<sup>31</sup> The Cotton Capers took place on May 7 and 8 of 1943 in Ellis Auditorium and included a 125-student cast, a 55-voice choir, and a 30-piece band. The cast, choir, and band were solely made of Christian Brothers' students, including the female characters. The production of Albert Van Antwerp's "Freedom's Cavalcade," and "Singin' Sal," were performed by student actors and many Brothers were involved. It was truly an annual team effort for the Brothers. Brother Luke Constantius was the production manager and the production included dancing, costumes, makeup, and musical performances. The band performed works like *Yankee Doodle Boy*, *America the*

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<sup>29</sup> "Band News," *The Maurelian*, April 2, 1943.

<sup>30</sup> "Band News," *The Maurelian*, February 26, 1943.

<sup>31</sup> "Cotton Capers Siderails Play," *The Maurelian*, January 19, 1943.

*Beautiful, The Battle Cry of Freedom, You're a Grand Old Flag, Dixie*, etc. The C.B.C. Choral Club performed a program under the direction of Brother Henry Ernest with some numbers accompanied by the Christian Brothers Band, and Ervin Schwent performed the *St. Louis Blues* on accordion. At the end of the program the Christian Brothers Band performed a salute to the armed forces, and Brother Henry Ernest concluded with *The Band Played On* for organ.<sup>32</sup> The "Cotton Capers" drew four thousand, two hundred patrons total for three performances, and was the greatest hit of any C.B.C. play ever presented to date in the history of the school.<sup>33</sup>

One of the scenes of the "Cotton Capers" called for a dance band to perform, and a dance band was assembled from the more advanced players in the band. In the program the group was named "The Casa Bianca Dance Band"; however, this new ensemble would be known as the "Brothers Ten" around campus.<sup>34</sup> The C.B.C. dance band would go on to be very successful around the school and the city. Jazz was certainly very popular music at this point in Memphis, especially after Benny Goodman's performance with the Memphis Symphony in 1940 at the Overton Park Shell.<sup>35</sup> There seemed to be endless performance opportunities for the group until the 1950s.

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<sup>32</sup> Christian Brothers College Cotton Capers Program, May 7 & 8, 1943. CBBA.

<sup>33</sup> "Cast of Very Successful Cotton Capers of 1943," *The Maurelian*, May 21, 1943.

<sup>34</sup> "Jive," *The Maurelian*, May 21, 1943.

<sup>35</sup> Bill Daniels, "Drumming Training School, Personal Diary Papers. CBBA.





Figure 9.5. Photograph of the second act of the Cotton Capers in the South Hall of Ellis Auditorium. The Dance Band is located in the back center. (saxes) Joe Garbarini, Frank Montesi, Charlie Glankler (trumpets) Edgar Bartley, Richard Covington, Joe Shannon (clarinet) Louie Berretta, (drums) Buford Wells, (bass) Br. Raphael, (piano) Br. Henry Ernest [1943]. Courtesy of the CBBA.

After the Cotton Capers [see figure 9.5], the biggest night of the year for the band, the band was asked to perform at Kennedy General Hospital, along with part of the cast of the Cotton Capers. The following Sunday the band participated in the Silver Tea Reception sponsored by the Mothers' Club and the same evening performed at St. Agnes Academy to help the girls out by supplying music for their play.<sup>36</sup> On May 30, 1943 the band performed again for the Commencement Exercises. At the commencement the band

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<sup>36</sup> "Band News," *The Maurelian*, May 21, 1943.

performed the *Star Spangled Banner*, *Yankee Doodle Dandy*, and the *C.B.C. War Hymn*. The C.B.C. Choral Club also performed.<sup>37</sup>

In March of 1943 the Board of Directors met to discuss the question of the junior college. As a result of the war, only fourteen students were left. It was unanimously decided, therefore, to suspend the college department again until the end of the war. The high school division steadily increased enrollment with the student body of the 1942-43 school year numbering 338. It was indicative of the times, however, that of the sixty-four students who graduated in June, practically every one was drafted into the armed forces. One band member to lose his life in the Second World War was William Foley, a piccolo player from the class of 1937.

The pleasantness of the College campus, the good teaching, the numerous student activities, and the growth in the population of Memphis to 321,850 were among the reasons accounting for the steady rise in enrollment. Classes on the campus began in the morning at 8:30 and continued in fifty-five-minute periods till 2:35 in the afternoon.<sup>38</sup>

The summer of 1943 was quite a summer for the Memphis Municipal Park Band who now came under the direction of Lester H. Bruch, a Christian Brothers Band graduate. A series of twenty performances were scheduled, and on June 16, 1943, the twenty-five-piece band kicked off the season with a two-hour concert of patriotic

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<sup>37</sup> Christian Brothers College Commencement Ceremony Program, May 30, 1943. CBBA.

<sup>38</sup> Battersby, *The Christian Brothers in Memphis*, 63.

marches. Concerts were performed each Thursday night from 7:30 to 9:30 at Court Square and each Sunday afternoon from 4:00 until 6:00 at the Overton Park Casino.<sup>39</sup>

By the fall of 1943, the third year under the direction of Brother Raphael, the band numbered forty-eight members. The marching band performed around six different field shows a year at the football games and this year the band performed with an amplified singer who performed as part of the field show. Brother Raphael would insist that the Christian Brothers Band was the first to use a singer as part of the marching unit. Marching practice was at night and there was a field with lights only a block away from the campus.<sup>40</sup>

The Christian Brothers Band also participated in the Armistice parade, for the first time in several years. They also won first place in the Cotton Carnival parade. New pieces added to the band repertoire were: *Hold 'Em Harlem*, *Beer Barrel Polka*, *Big Bass Drum*, and *Merry Widow Waltz*.<sup>41</sup>

This year Br. Henry Ernest took over the leadership of the Brothers Ten Jazz Band and Br. Raphael continued to play bass.<sup>42</sup> They performed at a pep rally for the C.B.C. vs. Tech football game performing *One O'Clock Jump*. Added to the band roster was trumpet player Bill Justis, who took over the "Jive" column in the school

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<sup>39</sup> "First Band Concert Set For Tomorrow," *Commercial Appeal*, June 16, 1943.

<sup>40</sup> Jack Humphries (former Brother Raphael), personal letters collection. CBBA.

<sup>41</sup> "Band News," *The Maurelian*, December 17, 1943

<sup>42</sup> "Jive," *The Maurelian*, October 20, 1943.

newspaper.<sup>43</sup> In the spring this year the dance band played at a dance at Catholic High, the Catholic Club and accompanied the Choral Club during their programs. The Dance Band included Joe Garbarini, Frank Montesi, Rudy Campbell, Chas. Glankler, Lon Anishanslin on saxes; Bill Justis, Richard Covington, Bill Earles, Richard Plass on trumpets; Buford Wells (and Bill Daniels filled in from time to time) on drums; Br. Raphael on bass; and Br. Henry Ernest on piano.<sup>44</sup> Sometimes Mickey D'Amore took over from Brother Raphael on bass.<sup>45</sup>



Figure 6.6. Photographs of Bill Justis [unknown dates]. Courtesy of CBBA.

William E. Justis, Jr. [see figure 6.6], later known as Bill, was born October 14, 1926, in Birmingham Alabama. When he was still a child, the Justis family moved to Memphis where his father worked as a roofing contractor. His mother was an

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<sup>43</sup> “Jive,” *The Maurelian*, December 17, 1943.

<sup>44</sup> “Jive,” *The Maurelian*, February 28, 1944.

<sup>45</sup> Bill Daniels, “Drumming C.B.C.,” Personal diary notes. CBBA.

accomplished pianist and young Bill took her musical lead, performing trumpet at Christian Brothers and eventually picking up saxophone.<sup>46</sup> Bill Daniels, Justis's classmate, remembers Justis as the lead trumpet player who "seemed the essence of cool. Blonde, short, a little pudgy, and a complete master of his instrument."<sup>47</sup>

After graduation, Justis continued his interest in music at Tulane University and worked at the Arizona State University through the early 1950s before returning to Memphis. He worked with various musical groups in Memphis before meeting Sam Phillips, who had recently opened his Memphis Recording Service, later known as Sun Studios. Although Phillips has said he was initially put off by Justis's ebullient personality and propensity for jive talk, he eventually signed him as music director.

Besides working with the artists at Sun, Justis also discovered a few artists for the label, including Charlie Rich, who was playing in a local bar when Justis heard him.<sup>48</sup> Justis also performed at the Overton Park Shell on August 24, 1954 with his orchestra, sharing the stage with Leon Prima (a New Orleans Dixieland trumpet performer), Jean Cromwell, and the Martha Scott Dancers.<sup>49</sup>

In 1957, Justis and guitarist Sid Manker came up with a catchy instrumental song they were thinking about recording. Initially called *Backwoods*, the title was changed to *Raunchy* before it was issued on Phillips International, a division of Sun. It charted in

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<sup>46</sup> Mark Marymont, *The Very Best of Bill Justis, Raunchy*, Collectable Records, Nearberth, PA - Cd Booklet, 1998.

<sup>47</sup> Bill Daniels, "Drumming C.B.C.," Personal diary notes. CBBA.

<sup>48</sup> Marymont, *The Very Best of Bill Justis*, CD Booklet.

<sup>49</sup> "50 Years Ago," *Commercial Appeal*, August 24, 2004.

November and sailed into the top ten of the Billboard charts and country charts by December. *Raunchy* was the first rock and roll instrumental hit and went to number one on the Australian charts<sup>50</sup> (and, coincidentally, it was the first song that George Harrison of the Beatles learned to play).<sup>51</sup> The *Raunchy* follow-up, *College Man*, obtained top fifty status in early 1958. In late 1959, Justis issued his last single for Phillips, *Cloud Nine*.

In 1960, Justis produced Charlie Rich's lone hit song for Sun, *Lonely Weekends*, and left Sun shortly after because of a disagreement between him and Phillips. After Sun, Justis owned his own recording label, "Play Me," that failed to chart any artists. Soon after this, he moved to Nashville, and became a producer and arranger for RCA, Monument, Sound Stage, and ABC Paramount. There Justis worked closely with such artists as Roy Orbison, Kenny Rogers, and Elvis Presley.

In 1962, Justis went back in the studio as an artist and signed to Smash Records, a division of Mercury Records. He recorded seven albums covering the hit songs of the day. Throughout the 1960s, Justis continued to arrange for other artists and recorded his own albums for Smash Records. In the 1970s Justis moved into film score writing, composing the music for several Hollywood motion pictures including *Smokey and the Bandit*, *Hooper*,<sup>52</sup> and *The Villain*. He would also work during this time with artists like Frank Sinatra, Dean Martin, and Bing Crosby.

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<sup>50</sup> Marymont, *The Very Best of Bill Justis*, CD Booklet.

<sup>51</sup> "Bill Justis," Oxford Music Online, [http://www.oxfordmusiconline.com.ezproxy.memphis.edu/subscriber/article/epm/14525?q=bill+justis&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.ezproxy.memphis.edu/subscriber/article/epm/14525?q=bill+justis&search=quick&pos=1&_start=1#firsthit) (accessed July 13, 2010).

<sup>52</sup> Marymont, *The Very Best of Bill Justis*, CD Booklet.

Bill Justis died in 1982, and by the end of his career he had worked on more than two hundred gold record singles and albums and had arranged music for Willie Nelson, Kris Kristofferson, Tom Jones, John Denver, Andy Williams, Fats Domino, Ray Charles, Bobby Goldsboro, Julie Andrews, Paul Anaka, Brenda Lee, and Boots Randolph. At his funeral Sam Phillips was quoted as saying: “Bill will be missed by the recording industry where he was an outstanding musician and arranger in Memphis, Nashville and Los Angeles. He was probably the most technically competent musician, arranger and producer I have ever known.”<sup>53</sup>

After graduation from Christian Brothers, Bill Justis sold his trumpet to Phillip Muth, band member from 1944 till 1947. Mr. Muth performed on the fine instrument, which had silver inserts on the valve covers, during his high school career. After Bill Justis’s death, the horn was donated to Sun Studio in his honor [see figure 9.7]. Phil Muth remembers Brother Raphael taking the Christian Brothers Band to the Main Street Christmas Day Parade and also performing in Humbolt, Tennessee at the Strawberry Festival.<sup>54</sup>

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<sup>53</sup> “Bill Justis, 55, Arranger, Dies in Nashville,” *Commercial Appeal*, July 18, 1982.

<sup>54</sup> Phil Muth, interview with former band member, September 9, 2008.



Figure 9.7. Bill Justis display at Sun Studios. The display includes the *Raunchy & Other Great Instrumentals* by Bill Justis and his Martin Trumpet [2010]. Courtesy of Sun Studios.

Not far from the school was a military building that contained a large contingent of army personnel. On one occasion, the Christian Brothers Band [see figure 9.8] was asked to play for an evening ceremony called “retreat.” Upon arriving early, the band lined up in front of the enormous building and Brother Raphael requested the band to run through the *Star Spangled Banner* because they were a little weak on the middle section. Suddenly there was a great commotion and a military man rushed out of the building shouting to stop, claiming that the band had everyone from the general on down, standing at attention. After the performance for the military men, which had gone quite well, the band stood at attention. The bass drum player, John Abraham, rested the drum on the



ground due to his shoulders getting tired. Suddenly a giant wind sent the drum merrily rolling across the field.<sup>55</sup>



Figure 9.8. Photograph of the Christian Brothers Band standing at the South end of Kendrick Hall (front row left to right) Eugene Bursi '44, Joe Reilly '47, Louis Berretta '44, Mike D'Amore '47, unknown, Richard Doyle '46 (seated) Bruce Becker '46, George Lingua '44, Joseph Garbarini '44, Romolo Laurenzi '44, Charles Glankler '44, Brother Joseph Raphael, Frank Montesi '45, James Murphy '47, Billy Earles '44, Joe Shannon '45, Billy Payne '47, Charles CaPece '46, John Ryan '46 (third row) John Reisser '47, Hal Glasgow '45, George Dichtel '47, Mike Agnew '47, Alfred McNulty '46, Raphael Mulroy '45, Ernest Lubiani '46, Billy Key '47, Richard White '45, Marshall Robilio '45, James Abraham '45, Edward Ebbing '47, John Abraham, withdrew. (back row) Leo Lehner '46, Marion Speights '45, Edward Duke '45, Ted Brown '45, Jack Wiley '45, George James '47, Albert Torri '45, Jack Mason '45 [1943-1944]. Courtesy of CBBA.

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<sup>55</sup> Jack Humphries (former Brother Raphael), personal letters collection. CBBA.

Band member Hal Glasgow became a machinist and owner of a business that specialized in repairing cracked automobile cylinder heads, and also, incongruously, a semi-professional singer with Opera Memphis (formerly Memphis Opera Theatre). Hal sang baritone for more than twenty years and over thirty productions, often in the chorus and sometimes in leading roles. Glasgow said that he started singing when he was young and sang some in churches. He never took voice lessons until he was in his thirties.<sup>56</sup>

On April 28 and 29 at the Ellis Auditorium, the Christian Brothers put on the second Cotton Capers, which this year included a 135-piece cast, a 55-voice choir, and a 40-piece band. While Brother Raphael presided over the concert band, Brother Henry Ernest was in charge of the Dance Band, and trumpet player Bill Justis, then a high school senior, served as the Assistant Instructor of the Dance Band called “The Carolina Blues Chasers.”

The theme of the show was “Where Cotton is King,” and the concert band performed works like *Alexander’s Ragtime Band* by Berlin, *Showboat* and *Ol’ Man River* by Kern, *My Old Kentucky Home* by Foster, and *Sweet Georgia Brown* by Bernie, Pinkard, and Casey. The dance band performed *One O’Clock Jump* by Basie, *Summertime* by Gershwin, and *Mood Indigo* by Ellington. A ten-man vocal ensemble also performed, and there were violin solos by Henry William Keisker. The Concert Band performed the grand finale with *My Hero* by Strauss and *The C.B.C. War Hymn*.<sup>57</sup>

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<sup>56</sup> Michael Donahue, “Machinist’s Avocation – Seeing, Singing Opera,” *Press-Scimitar*, December 1, 1977.

<sup>57</sup> Christian Brothers College Cotton Capers Program, April 28 & 29, 1944. CBBA.



Figure 9.9. Photograph of the Christian Brothers Band in the Messick Auditorium [1944]. Courtesy of CBBA.

The band performed at Messick in 1944 [see figure 9.9], and the band and choral club performed again at the Commencement Exercises on Sunday evening, May 28, 1944 held on the college campus. A few outstanding bandmen who graduated this year were Louis A. Beretta Jr., who performed first chair clarinet from 1941 to 1944, later being recognized in *Sports Illustrated* for sinking two aces in one round of golf, and Richard (Dick) Covington, who went on to become a disc jockey in the city after his graduation.<sup>58</sup>

Christian Brothers' saxophonist Joe Garbarini remembers band practices during this time taking place on Tuesday nights and on Saturday mornings. Sectional rehearsals

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<sup>58</sup> Joe Garbarini, interview with former band member, September 17, 2008.

were held after school. Chamber ensembles were also organized including a saxophone quartet that performed *Roses of Picardy* in 1944. Brother Raphael emphasized tone with the band, and encouraged students to use vibrato to change their “noises” to pleasing “tones.” Other Brothers around campus would sometimes sit in with the band, including Brother Henry Ernest on trombone and Brother Victor on baritone horn. Dr. Garbarini also remembers Brother Raphael as a fine musician who would often play violin instead of lecture in English class. After graduation Joe Garbarini, who would become a practicing physician and an affiliated member of the Institute of the Christian Brothers, along with band members Marshal Robilio and Albert Torri, went on to perform with the Notre Dame Band.<sup>59</sup>

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<sup>59</sup> Joe Garbarini, interview with former band member, September 17, 2008.

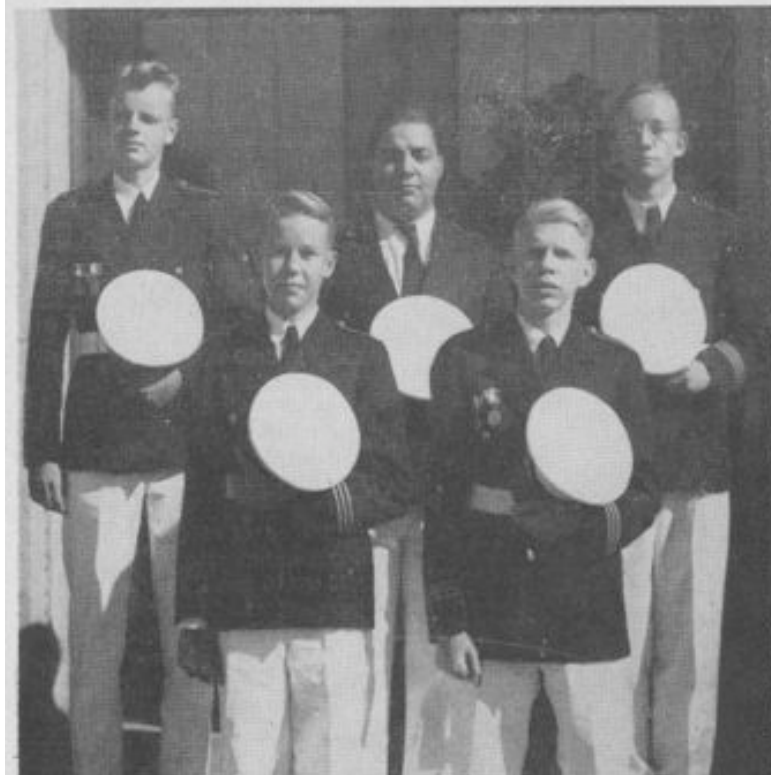


Figure 9.10. Photograph of the New Christian Brothers Band Officers. (left to right) Bruce Becker, Jimmy Murphy, Jimmy Abraham, Leo Lehner, John Ryan [1944]. Courtesy of CBBA.

The band graduated many good seniors, but the fall of 1944 looked to be promising. The band, numbering fifty-three members,<sup>60</sup> was holding “secret” rehearsals after school and at lunch. A new band member, Howard Dyer, held the baton as a drum major, being already a member of R.O.T.C. Richard Plass was now trumpet section leader, which consisted of Jimmy Murphy, Marshal Robilio, Al Torri, Phil Muth, J. Bennett, Jimmie Dunscomb, Bill Bettison, and Richard White (along with Joe Shannon and Eddie Duke who were on the football team). The saxophone section consisted of Frank Montesi and Charlie CaPece, and the clarinets were John Reisser, Bruce Becker,

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<sup>60</sup> Bill Daniels, “C.B.C. Marching/Concert Band 1944-46,” Personal letters. CBBA.

Lon Anishanslin, Joe Reilly, Franklin and John Poe, Mike Agnew, James Roberts, and Billy Payne. Trombones were Bob Shankle, John Reilly, B. Martin, and Hal Glasgow; baritone saxophone, Jamison Brant; baritone horn Speights and Lehner. Jim Abraham was on tuba and Victor Ramage on bells. The drum line consisted of Buford Wells, Bob White, Bill Daniels, Ebbing, and Ellis. Music for the fall of 1944 included: *Blowing the Blues*, *Beer Barrel Polka*, *Darktown Strutters Ball*, *Are You From Dixie?*, and *Trisgian*.<sup>61</sup>

Charlie CaPece, saxophonist in the band, had a little non-union band called “Charles CaPece and his Music Makers” that included students from the C.B.C. band including Bill Daniels on drums.<sup>62</sup>



Figure 9.11. Photograph of Brother Raphael, [1944]. Courtesy of CBBA.

By the end of the season the band number forty-eight members in the marching band. As Brother Raphael [see figure 9.11] served as band director, Br. Bernard, Br.

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<sup>61</sup> “New Band Officers,” *The Maurelian*, October 4, 1944.

<sup>62</sup> Bill Daniels, “Drumming C.B.C.,” Personal diary notes. CBBA.



Constantius, and Br. Gabriel were also very important in the success of the marching band this fall. Along with the usual fundamental marching techniques, the band attempted animated letters this year including an H at the Humes game. Another difficult maneuver was the square countermarch, attempted only by expert marchers. At the half of the Humes game, the lights were turned off and the band members turned on small flashlight bulbs in red and white to form a red cross in a circle to honor the war dead of the city schools. At the same time the band played *My Buddy*.

The band also traveled to Little Rock for the Little Rock Catholic High vs. Christian Brothers football game. This would be one of the first times the band traveled and performed outside Tennessee. The band left for Little Rock around 6:30 a.m. that Friday on the train. All band members had tickets, but no seats, as those were reserved for military people and their families. Students were scattered out on the vestibules and on the floors and aisles. Upon arrival the band was given a free spaghetti dinner at an Italian restaurant before the game.<sup>63</sup> After dinner the band marched through most of the business district of the city previous to the game. The local paper called them “one of the outstanding marching bands in the nation.”<sup>64</sup> It was a very chilly night and students were offered coffee to keep warm. After the performance at half time and a football victory, the high school girls put on a dance for the boys. The train left Little Rock at 2:00 a.m.

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<sup>63</sup> Bill Daniels, “C.B.C. Marching/Concert Band 1944-46,” Personal diary letters. CBBA.

<sup>64</sup> “Memphis Band Winds Memphis Applause,” *The Maurelian*, December 1944.

and returned to Memphis at approximately 7:00 the following morning. It was quite an experience for the boys to perform that far away from home.<sup>65</sup>

The band performed at the following 1944 football games:

September 23:	C.B.C. vs. Ripley at the Fairgrounds
September 28:	C.B.C. vs. Treadwell at the Fairgrounds
October 6:	C.B.C. vs. Catholic High at Crump Stadium
October 11:	C.B.C. vs. South Side at Crump Stadium
October 18:	C.B.C. vs. Messick at the Fairgrounds
October 23:	C.B.C. vs. Whitehaven at the Fairgrounds
November 3:	C.B.C. vs. Tech at Crump Stadium
November 9:	C.B.C. vs. Humes at Crump Stadium
November 17:	C.B.C. vs. Little Rock Catholic High at Little Rock, Arkansas
November 30:	C.B.C. vs. Central at Crump Stadium <sup>66</sup>

This year the drum section seemed to be well noticed. At one game Brother Quinton said that the drum section was the best part of the band, adding that he was sure they were the best because he couldn't hear anything else. They were self-proclaimed "best drum section in the city," and sometimes it would sound like the drums were accompanied by the band.

On November 11, the band participated in the Armistice Parade that started at Ellis Auditorium, marched down Main to Beale, and then down Second and back. Another musical group that could be heard around campus was the "Hungry Five," that eventually grew to the "Naughty Nine." This group was a comedy group with instruments

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<sup>65</sup> Bill Daniels, "C.B.C. Marching/Concert Band 1944-46," Personal diary letters. CBBA.

<sup>66</sup> Bill Daniels, "C.B.C. Marching/Concert Band 1944-46," Personal diary letters. CBBA.



including the washboard, bird whistle, duck calls, etc.<sup>67</sup> To round out the fall semester of 1944, the C.B.C. Dance Band performed on December 8 for a party honoring the football team down in the cafeteria of the school.<sup>68</sup>

By the Spring of 1945 the band was in serious preparation for concert band season. Br. Raphael and Br. Constantius chose the music. Selections that the band worked on were *Stardust*, *Jalousie*, *Pavanne*, *Stormy Weather*, and a *Duke Ellington Medley*. The saxophones were mentioned as the most improved section with students noted: Warnock, Ragsdale, Ca Pece, Dinstuhl, Sizemore, and Montesi. The band also welcomed new members Waltemath and Cusick on Clarinet.<sup>69</sup>

In the spring the band performed at the basketball games for the benefit of the Infantile Paralysis Fund at the Gaston Community Center. The game was between Ole Miss and Fourth Ferry Command. They performed football music, some new numbers, a new jazz number, *Red Rhythm Valley*, and a nostalgic piece called *Old Timers Waltz*. After the game some energetic members tried to collect enough from among the band members to buy a case of beer, but when they did not succeed, they gave up on the idea.

On Thursday, February 9, the band played for the semifinals of the Golden Gloves, and in early February there was a band clinic at Bartlett High School. The Christian Brothers Band won three first chairs: Reisser, Anishanslin, and Lehner; Becker

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<sup>67</sup> Bill Daniels, "C.B.C. Marching/Concert Band 1944-46," Personal diary letters. CBBA.

<sup>68</sup> Bill Daniels, "Drumming C.B.C.," Personal diary notes. CBBA.

<sup>69</sup> "Band News," *The Maurelian*, January 1945.

won second chair. Brother Raphael served as one of the guest conductors.<sup>70</sup> Later this semester the band performed at Treadwell High School.<sup>71</sup> On April 6 the band represented the city at the beginning of anti-noise week by playing its concert repertory at the Buntyn-Normal Civic Club meeting at Messick High School, and on April 15 the band played several numbers before the performance of the St. Agnes senior play “Have Patience, Penelope.” Bill Daniels remembers that the Sisters gave the band members “sandwiches, coca colas, and otherwise treated them royally.”<sup>72</sup> The dance band performed at the D.C.C.W. banquet at the Peabody<sup>73</sup> and the Siena College dance.<sup>74</sup>

Joseph Casimir Scianni often sat in on piano with the C.B.C. Dance Band.<sup>75</sup> Joe was a child prodigy who attended Central High School. He sat in with the Tommy Meadows Orchestra, a band largely made up of high school and college students. Joseph organized most of the sessions going on in Memphis at the time with union musicians. Most of the performers were young, in high school or college, but occasionally one of the older musicians would come to sit in. Bill Daniels, who played drums with the band, remembers his band as a pure joy, as everyone knew their instrument and enjoyed each other’s playing. Many of the best guys from C.B.C. were in the band, including Montesi,

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<sup>70</sup> “Band News,” *The Maurelian*, February 1945.

<sup>71</sup> “Band News,” *The Maurelian*, April 1945.

<sup>72</sup> Bill Daniels, “C.B.C. Marching/Concert Band, 1944-46,” Personal diary notes. CBBA.

<sup>73</sup> “Band News,” *The Maurelian*, April 1945.

<sup>74</sup> “Band News,” *The Maurelian*, June 1945.

<sup>75</sup> “Band News,” *The Maurelian*, April 1945.

D'Amore, and Battalini. Some Christian Brothers graduates also were in the band, such as Bill Justis.<sup>76</sup>

After high school Joseph, Scianni attended Southwestern University, now Rhodes College, and the Eastman School of Music, graduating with a Ph.D. He went on to be a jazz, impressional, and avant-garde pianist recording on Savoy Records. He also wrote the concert band pieces *Air* in 1955 and *Court Square* in 1958 for the Christian Brothers Band. *Court Square* depicts a busy day in the Court Square park in downtown Memphis. He also composed works for string orchestra, chamber ensembles, and big band.<sup>77</sup>



Figure 9.12. Photographs of Band Members Richard Plass (left), Band President and John Reisser (right) in band uniform. Courtesy of CBBA.

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<sup>76</sup> Bill Daniels, “Drumming C.B.C.,” Personal diary notes. CBBA.

<sup>77</sup> “Joseph Scianni,” Wikipedia, [http://nl.wikipedia.org/wiki/Joseph\\_Scianni](http://nl.wikipedia.org/wiki/Joseph_Scianni) (accessed July, 13 2010).



Figure 9.13. Photographs of Band Members Buford “Boochie” Wells (left) and James Abraham (right). Courtesy of CBBA.

The C.B.C. Administration decided that there would be no Cotton Capers in 1945. In its place, there was a combined concert by the band, the glee club, and the school orchestra on April 20, 1945 at Ellis Auditorium.<sup>78</sup> The Glee Club (Choral Club) was now directed by Brother Hugh Bonaventure,<sup>79</sup> and both the glee club and concert band had achieved a considerable reputation in the city. One of the pieces performed by the band included a *World War I Medley*. Also featured at the concert was the dance band, a brass sextet composed of Plass [see figure 9.12], Speights, Shannon, Abraham [see figure 9.13], Dunscomb and Ryan performing *Memories of Stephen Foster* and *Castille*, a

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<sup>78</sup> “Band Concert Scheduled for April 20,” *The Maurelian*, April 1945.

<sup>79</sup> *The Chronicle*, Christian Brothers College Yearbook, 1947.

clarinet quartet composed of Becker, Anishanslin, Reilly, and Reisser [see figure 9.12], and a saxophone quartet composed of Montesi, Becker, Anishanslin, and Brant.<sup>80</sup>

More than 1200 people attended the first annual Christian Brothers High School Spring Concert [see figure 9.14]. Howard Dyer, senior, announced the selections before they were played, and a stand at the right of the Auditorium stage bore large cards with the names of pieces written out in artistic lettering. The program was made up to please all tastes including swing music, semi-classical, Southern favorites, modern music, musical comedy selections, and selections based on Spanish rhythms. The choral club sang a hymn, a popular melody, and several spirituals.<sup>81</sup> Admission to the concert was seventy-five cents for a reserved seat and fifty cents for a regular ticket.

During one of the slow numbers at the concert, Buford “Boochie” Wells [see figure 9.13] had to play one note on the tubular bells. After he hit the note, he clasped his hands together, brought them over his head, shook them, and bowed. Brother Raphael had been too busy directing to notice, and the audience broke into laughter. Even though the band was playing perfectly, Brother Raphael thought the laughter was directed toward him. It took Brother Raphael a long time to forgive Boochie when the truth was revealed.<sup>82</sup> Boochie was in the musician’s union and played often with Johnny Long and

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<sup>80</sup> “Band Concert Scheduled for April 20,” *The Maurelian*, April 1945.

<sup>81</sup> “1,200 Attend Band Concert at Ellis,” *The Maurelian*, May 1945.

<sup>82</sup> Bill Daniels, “C.B.C. Marching and Concert Band 1944-46,” Personal diary notes. CBBA

Colie Stoltz bands, the two most popular bands in Memphis at the time. Later in life he would become a Memphis City Judge.<sup>83</sup>

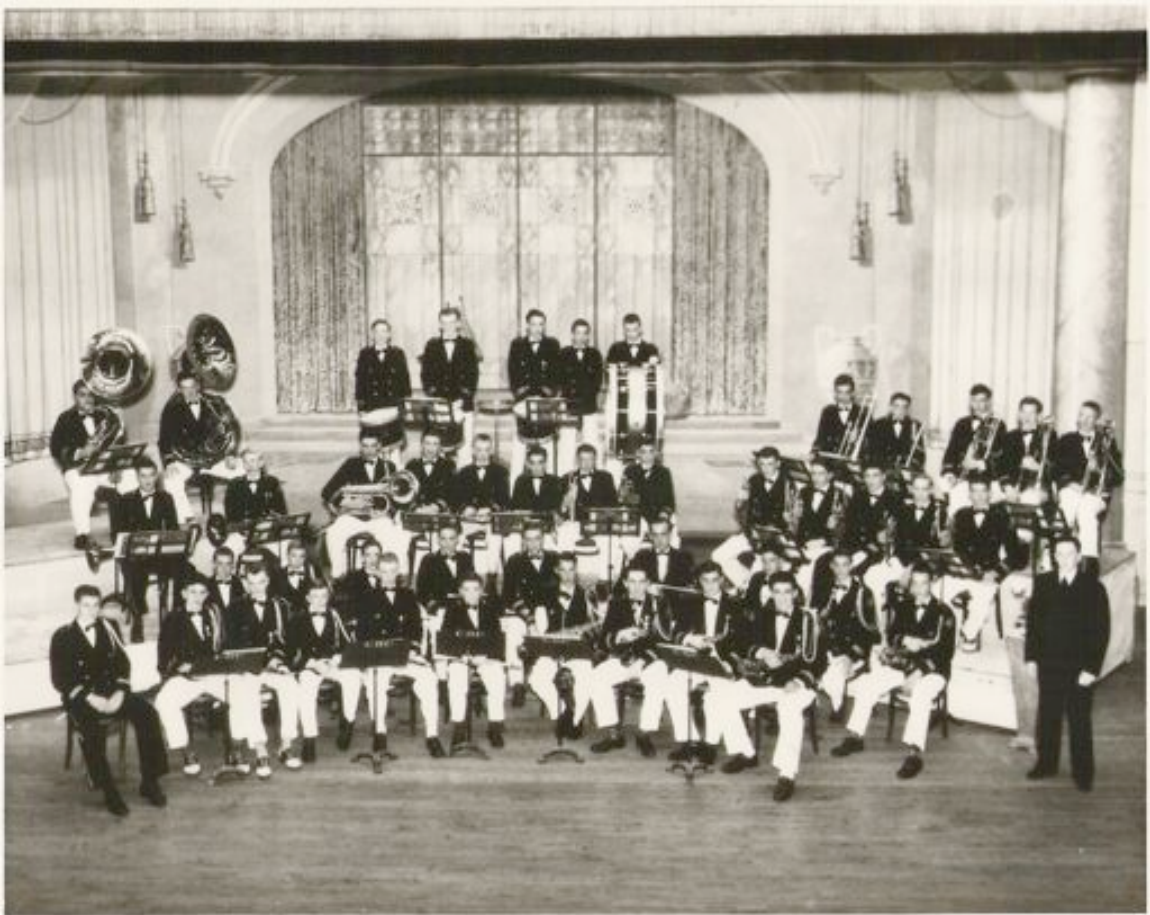


Figure 9.14. Photograph of the Christian Brothers Band at the Spring Concert in Ellis Auditorium. Br. Raphael is standing on the right. [1945]. Courtesy of CBBA.

On May 7, 1945, Brother Raphael treated the band to a picnic and hayride.<sup>84</sup> The Band also hosted their annual band solo contest on May 14. Contestants chose their

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<sup>83</sup> Interview with Brother Joel McGraw, Christian Brothers High School Assistant Principal, July, 27 2010.

music in advance and were awarded medals for superior performances. There were other awards given like the most improved student.<sup>85</sup> The band also performed for the CSMC convention at the state speech finals and marched at the field Mass. The band's final concert as a unit that year took place on May 18 at the civic meeting.<sup>86</sup>

The band performed again for graduation day, May 27, 1945. This year sixty-seven diplomas were awarded and some of the graduates were already in military uniform, having been granted permission by their commanding officer. For students in the advanced class who were liable to be drafted before graduation, there was a summer school in July for which 154 were enrolled.<sup>87</sup> This year the band also graduated some impressive seniors including Richard Plass, Lon Anishanslin, Frank Montesi, Buford "Boochie" Wells, Joe Shannon, the two Poes, Jamieson Brant, Jack Mason, Marion Speights, Buddy Martin, and Jimmy Abraham.<sup>88</sup> Richard "Dick" Plass was named the most valuable player.<sup>89</sup> Plass, the band president, was remembered as being "match thin,"

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<sup>84</sup> Bill Daniels, "C.B.C. Marching and Concert Band 1944-46," Personal diary notes. CBBA.

<sup>85</sup> "Band Solo Contest at C.B.C. for May 14," *The Maurelian*, May 1945.

<sup>86</sup> "Band News," *The Maurelian*, June 1945.

<sup>87</sup> Battersby, *Christian Brothers in Memphis*, 63.

<sup>88</sup> "Band News," *The Maurelian*, June 1945.

<sup>89</sup> Bill Daniels, "C.B.C. Marching and Concert Band 1944-46," Personal diary notes. CBBA.

and “he looked like Frank Sinatra with a trumpet. Quiet,” and “played Harry James’ solos with real fire.”<sup>90</sup>

In the fall of 1945, the enrollment of the school leaped to five hundred and thirty-six students and the faculty now composed of twenty brothers.<sup>91</sup> Brother Leo Vincent took the baton of the Choral Club and, after a late start, led this organization to new heights, achieving great success on and off campus. By 1947 Brother Vincent was competing in the West Tennessee Contest for Male Glee Clubs.<sup>92</sup>

A letter was sent home over the summer from Brother Raphael concerning uniform updates. New trousers were to be purchased for each boy at \$11.45 a pair. They were a brilliant blue-green and one hundred percent wool. The Mothers’ Club was helping the band pay for the trousers. The shoes would now be white and brown saddle oxfords.<sup>93</sup> Another memo was sent home concerning dance band practices being every Monday night at 7:30. Br. Raphael stated that “It’s shaping up fine but we could use a good trumpet player. We are carrying four saxes, two trumpets, one trombone, piano, bass, and drums.”<sup>94</sup>

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<sup>90</sup> Bill Daniels, “Drumming C.B.C.,” Personal diary notes. CBBA.

<sup>91</sup> Battersby, *The History of the Institute of the Christian Brothers, The Brothers in the United States 1925-1950*, 269.

<sup>92</sup> *The Chronicle*, Christian Brothers College Yearbook, 1947.

<sup>93</sup> Bill Daniels, “C.B.C. Marching and Concert Band 1944-46,” Personal diary notes. CBBA.

<sup>94</sup> Bill Daniels, “Drumming C.B.C.,” Personal diary notes. CBBA.



In the fall of 1945, the Band started with sixty members and had its first showing at the Bartlett vs. C.B.C. football game.<sup>95</sup> Bruce Becker served as drum major and some new effects on the marching field were added this year including a “moving C.B.C.” and a showboat with a moving paddle wheel.<sup>96</sup> On October 6 the band participated in the Fire Prevention Parade that marched down Main Street,<sup>97</sup> and later that month in the Navy Day Parade. After trying for three years, the band finally defeated its two closest and best competitors in the Armistice Day Parade [see figure 9.15], beating out the Bartlett Band and the Whitehaven Band who were sporting new band uniforms. The trophy was given to the band judged best in marching, playing ability, and discipline [see figure 9.16].<sup>98</sup>

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<sup>95</sup> “Band News,” *The Maurelian*, September 1945.

<sup>96</sup> Bill Daniels, “C.B.C. Marching/Concert Band 1944-1946,” personal diary notes. CBBA.

<sup>97</sup> “Band News,” *The Maurelian*, October 31, 1945

<sup>98</sup> “C.B.C. Hits the Road,” *The Maurelian*, November 28, 1945.

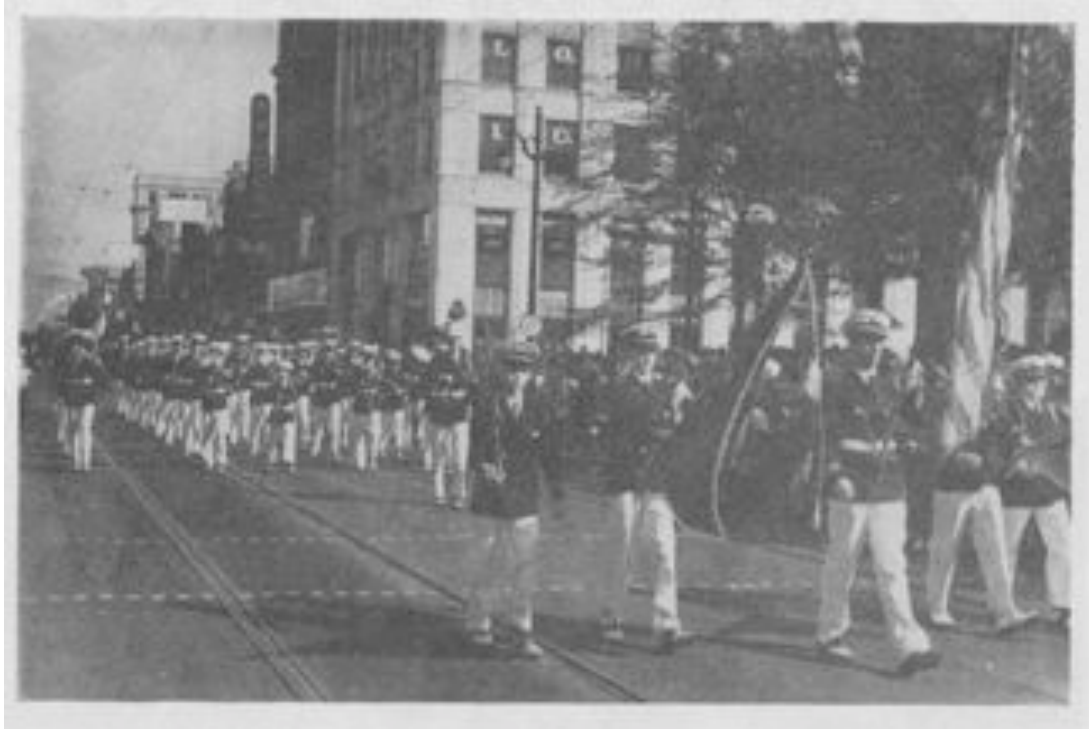


Figure 9.15. Photograph of the Christian Brothers Band marching South of the what is now the Lincoln American Towner in the Armistice Day Parade on Main Street at Court Square. [1945]. Courtesy of CBBA.

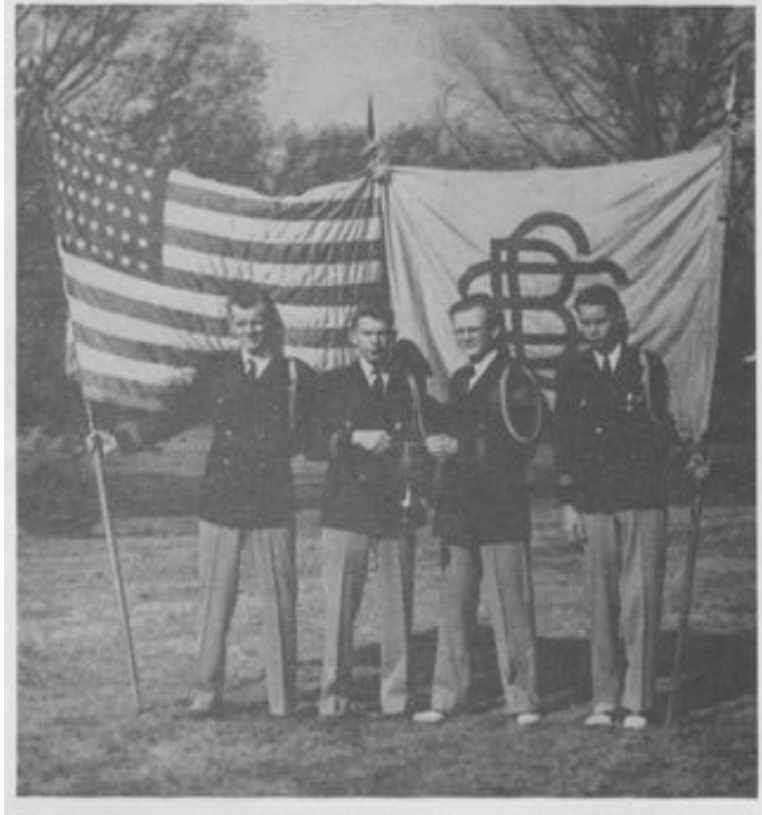


Figure 9.16. Photograph of Christian Brothers Band Members with Armistice Day Trophy (left to right) Bruce Becker, Joe Reilly, Bill Daniels, Herrington Ragsdale. Courtesy of CBBA.

A new column in the school newspaper *The Maurelian* had its first appearance this fall called “Eight Beats by Two.” The column took the place of “Jive” and was written by students Bruce Becker and Bill Daniels. The September edition mentions Lon Anishanslin, a C.B.C. graduate who was then playing tenor saxophone professionally in Nashville. He played with Tommy Dorsey for four nights drawing \$75 a night. The article also lists the members with the dance band of 1945.<sup>99</sup> Later issues lists Buford

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<sup>99</sup> “Eight Beats by Two,” *The Maurelian*, September 1945.

“Boochie” Wells and Jamison Brant as playing with dance bands at Ole Miss and Mississippi State.<sup>100</sup>



Figure 9.17. Photograph of the Christian Brothers Band Officers with new hat emblems (left to right seated) John Ryan, President Bill Daniels, Joe Reilly (standing) Arthur Sortet, Bruce Becker, John Reisser [1945]. Courtesy of CBBA.

The November edition of “The Maurelian” lists the band officers for 1945 [see figure 9.17]. Bill Daniels [see figure 9.18] was elected as president. The article states:

Bill Daniels is a 100% Brothers’ Boy. He is the quiet, but hard-working type that makes up the backbone of any organization. Bill has been in the Band three years and has developed himself into on of the greatest drummers seen around here in several years. He is a true representative of the C.B.C. Band.<sup>101</sup>

Bill Daniels also remembers a quote about the band at the pep rallies: “The backbone of all Pep Meetings is Brother Raphael’s band. They can play marches when

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<sup>100</sup> “Eight Beats by Two,” *The Maurelian*, October 31, 1945.

<sup>101</sup> “Officers Lead Way,” *The Maurelian*, November 28, 1945.

called for; they can swoon the lads and lasses; razzs things up, and just plain entertain.”<sup>102</sup>



Figure 9.18. Photograph of Bill Daniels, Band President [1946]. Courtesy of CBBA.

Bill Daniels was quite the practicer, and when Brother Raphael found out that Bill would rather practice at lunchtime than eat, Raphael gave the key to the band room to the president of the band. Bill Daniels would go on to become a professional drummer for many bands around Memphis and became a member of the musicians’ union. He continued drumming until he graduated from Vanderbilt in 1950. In the summer of 1949 he studied drum technique with Henry Adler and studied and played with Lennie Tristano in New York. Bill majored in English and Irish literature receiving his masters at Vanderbilt and PhD at Harvard. Later he became a teacher at Rhodes College and in New

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<sup>102</sup> Bill Daniels, “C.B.C. Marching/Concert Band 1944-1946,” personal diary notes. CBBA.

England.<sup>103</sup> He and his wife Peggy would become affiliated members of the Brothers Institute in 1990.<sup>104</sup>

One parade [see figure 8.19] this year was truly a disaster due to the rain. The band arrived at the drop-off location, the auditorium downtown, and were to parade south down Main Street to Union, left on Union to Second Street, and back down Second to the auditorium again. Bill Daniels, percussion section leader, urged Brother Raphael to allow the players to cover the drumheads with canvas to prevent them from breaking, but Raphael wanted the drums to sound crisp and would not allow the drums to be covered. Within five blocks, all of the snare drum heads were soaked and broken. The drum line, for the exception of the bass drum, was silent for the rest of the march.

Brother Raphael was also not very fond of the way the percussion section handled rests. Every time there was a rest in the music they would throw their sticks in the air. The trick looked good, but Brother Raphael did not agree and he would often grin and shoot arrows at the boys with his eyes. It would appear, however, that deep down Br. Raphael really loved the percussion: Joe Truemper on bass drum won an award that fall for being the hardest working man in the band.<sup>105</sup>

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<sup>103</sup> Bill Daniels, Personal Letter, September 15, 2008. CBBA.

<sup>104</sup> Interview with Brothers Joel McGraw, Christian Brothers High School Assistant Principal, July 27, 2010.

<sup>105</sup> Bill Daniels, "C.B.C. Marching/Concert Band 1944-1946," personal diary notes. CBBA.



Figure 8.19. Photograph of the Christian Brothers Band Marching in step [1945]. Courtesy of the CBBA.

On October 27, 1945, the dance band performed at the St. Agnes dance held in the Siena College Gym. Mimi Scruggs, reporter for the *Maurelian*, stated that:

The orchestra was absolutely ‘right in there’!” “SAA Dance a Success.” “The dance was highlighted by the jitter-bugging of one Billy King. He brought the house down as he swirled to the hot licks of One O’Clock Jump as given out by the C.B.C. Dance Band. The Dance Band making its first appearance for the year and using new players...was not as smooth-working...as it was last year, but it made a fine showing...the floor was crowded for every dance.<sup>106</sup>

The dance band played again at the C.B.C. Semi-Formal Christmas Dance in the school cafeteria on December 28. They began with *Sweet and Lovely* and ended with *Good Night Sweetheart*.<sup>107</sup>

The spring concert season of 1946 brought a few new songs for the band to play: *Sari*, *Der Zeingerprimas*, *Showboat*, and *La Siesta*. The band performed some of these works at Messick High School on January 21.<sup>108</sup> Other works included *The Saint Louis Blues*, *Hongroise*, *Marche Militaire*, and *Emblem of Unity*, and were performed at a band

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<sup>106</sup> “SAA Dance a Success,” *The Maurelian*, November 28, 1945.

<sup>107</sup> Bill Daniels, “Drumming C.B.C.,” Personal diary notes. CBBA

<sup>108</sup> “Long and Short of It,” *The Maurelian*, January 31, 1946.

festival at Fairview Junior High School in early February. The festival included solos and small ensembles. The band also performed at a number of basketball games including some professional league basketball, and the dance band performed at the St. Agnes dance on February 9.<sup>109</sup>

On March 23, 1946 the Christian Brothers Band won first place in the West Tennessee Concert Festival in the class B Division [see figure 9.20]. The festival was held at Ellis Auditorium and the competition was close between the C.B.C. Band, Messick, and the Humbolt High School Band. The Judge was Mr. Glen Bainum who stated that he liked the interpretation and balance of the C.B.C. Band better than most bands in the contest. Brother Constantius recorded the whole program. Bartlett High School, under the direction of Mr. McClaine, won top honors in division A and was selected to represent West Tennessee at Nashville. The required selection for this division was the first movement of the *Unfinished Symphony* by Schubert.<sup>110</sup>

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<sup>109</sup> "Long and Short of It," *The Maurelian*, February 28, 1946.

<sup>110</sup> "C.B.C. Band Wins First Place in State Contest," *The Maurelian*, April 17, 1946.





Figure 9.20. Photograph of the Christian Brothers Band at Concert Festival; Brother Raphael is standing on the left [1946]. Courtesy of CBBA.

In April there was a solo and ensemble contest held on the campus. Students presented a saxophone quartet performing the overture from *Orpheus*, a brass sextet playing a march from the opera *Fidelio*, as well as a clarinet quartet. The dance band also performed at Kennedy Veterans Hospital. It was also noted that Brother Luke Constantius was helping the mellophones and that student John Dozier had really improved on french horn.<sup>111</sup> A new trumpet instructor was hired, Mr. Arnold Battiglini, who played trumpet in the Memphis Symphony.

As the end of the school year was wrapping up, we find band members participating in a number of activities around the town. On the afternoon of April 23 the

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<sup>111</sup> "Long and Short of It," *The Maurelian*, April 17, 1946.

brass sextet and the Dance Band ushered in Mimi Shea (sister of C.B.C. graduate Coyle Shea), royalty of the Cotton Carnival, at the Lamar Theatre. On April 28, 29, and 30, the Operetta Orchestra played for the operetta, “The Magazine Princess” at St. Thomas School. On Saturday, April 27 the band gave an excellent performance for the C.B.C. school play “The Great Big Doorstep,” and on March 1 the dance band played out at the Bolton High School Dance. A small brass band was assembled as well to perform at the St. Agnes school play.<sup>112</sup> May brought the revival of the annual Cotton Carnival, and Christian Brothers would be known this year as the official band of the Cotton Carnival Parade, sharing the position with no other band, under the direction of Br. Joseph Raphael [see figure 9.21].<sup>113</sup>

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<sup>112</sup> “Long and Short of It,” *The Maurelian*, May 24, 1946.

<sup>113</sup> Cotton Carnival Program, 1947.



Figure 9.21. Photograph of the Cotton Carnival Parade moving south on Second Street at Madison, the Christian Brothers Band is approaching [1946]. Courtesy of CBBA.

On May 6 the band performed at St. Joseph's Hospital and returned home very late, so Brother Raphael excused the band from their first period classes. In May the C.B.C. Dance band played for the Key Club dance in the C.B.C. Cafeteria and Buford "Boochie" Wells, back from Ole Miss, sat in for Bill Daniels on drums.<sup>114</sup> Finally on May 26, 1946 the band performed at the St. Agnes graduation in the morning,<sup>115</sup> and that afternoon for the seventy-fifth year commencement exercises of Christian Brothers

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<sup>114</sup> Bill Daniels, "Drumming C.B.C.," Personal diary notes. CBBA.

<sup>115</sup> Bill Daniels, "C.B.C. Marching/Concert Band 1944-1946," personal diary notes. CBBA.

College held on the College Campus.<sup>116</sup> The band was seated just to the right of the platform where the bishop sat, and Bill Daniels received much applause from the band, making his entrances and exits louder than the other students.<sup>117</sup>

The 1946-47 school year would mark the seventy-fifth anniversary of the Band Program at Christian Brothers; however, the students and instructors were unaware of the early history of the program and the historical significance of the group at this time. In fact, the actual birth year of the band program was miscalculated and the band's seventy-fifth anniversary celebration actually came several years later.

In the fall of 1946, the college classes resumed on campus and the band number sixty-two members, the largest it had ever been. Band members elected John Reisser as the Band President, Richard Mosteller as Vice-President, Herrington Ragsdale and Kenneth Bennett as Librarians, Albert Bailey and James Warren in charge of Properties, John Dozier, Oscar Crofford, Cyril Conroy in charge of Transportation, and Eugene "Bucky" Verner and Jack Altherr as Quartermasters.

At the band practice on Tuesday, September 10, awards were given for the previous year. The award for most valuable player was given to John Reisser, on clarinet. The attendance award went to Leo Lehner on baritone horn; Lehner also was given the medal for the best spirit. The award for achievement was won by James Warren for being the most progressive member among the beginners. Five boys were awarded medals for

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<sup>116</sup> Christian Brothers College Commencement Ceremony Program, May 26, 1946. CBBA.

<sup>117</sup> Bill Daniels, "C.B.C. Marching/Concert Band 1944-1946," personal diary notes. CBBA.

their improvement during the year: Al Bailey, Jack Altherr, Richard Mosteller, John Dozier, and Bucky Verner.<sup>118</sup>



Figure 9.22. Photograph of John Reisser, Band President [1947]. Courtesy of CBBA.

In 1947 John Reisser [see figure 9.22] took over the band column in the school newspaper and titled it “Band Waggin’.” In the first edition in October, he brings note to some band members who were beneficial to the program: Richard Scianni and Johnny Nail both on sax and clarinet, and Oscar Crofford on bass drum. Band member Arthur Sortet performed at the Navy Band tryouts and was judged as the best sousaphone player in the city and accepted into the United States Navy Band. Mr. Don Cassel was hired to teach reed instruments privately and Mr. Arnold Battaglini was hired to do the same with the brass section. It was also noted that the Jazz Band, which now had twelve members, made enough money the year before to buy a new French horn for the concert band.<sup>119</sup>

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<sup>118</sup> “Band Officers and Medals,” *The Maurelian*, October 3, 1946.

<sup>119</sup> “Band Waggin’,” *The Maurelian*, October 3, 1946.

The Jazz Band performed in late October on the Island Queen riverboat for four and one half hours and Bucky Verner was added to the group on baritone saxophone.<sup>120</sup> They also performed at the St. Agnes dance and several alumni performed with the group like Richard Plass, Frank Montesi, and Jamison Brant.<sup>121</sup> Bill Daniels would also return from time to time to assist the jazz on drums and gave the current drummer, Oscar Crofford, drum lessons.<sup>122</sup> The jazz group was featured on the radio station WHBQ on Saturday, November 30 and performed at the Mothers' Club Carnival before the highlight of the year, the Key Club Christmas Formal.<sup>123</sup>



Figure 9.23. Photographs of (left to right) Lee Dixon of the French Horn Section, Jerry Jonakin and the new Sousaphone, and Richard Barre, Choral Clubber and recent addition to the Band [1946]. Courtesy of CBBA.

<sup>120</sup> "Band Waggin'," *The Maurelian*, November 1, 1946.

<sup>121</sup> "Band Waggin'," *The Maurelian*, December 20, 1946.

<sup>122</sup> Bill Daniels, "C.B.C. Marching/Concert Band 1944-1946," personal diary notes. CBBA.

<sup>123</sup> "Band Waggin'," *The Maurelian*, December 20, 1946.

The marching band, which was rained out at the Humes football game but performed superbly at the Catholic High game, had some additions as well. Two new sousaphones were purchased making a total of four [see figure 9.23],<sup>124</sup> and the band also added girls from surrounding schools to be known as the band sponsors. They wore the band uniform jacket with a white blouse and for parades they wore the purple and gold band capes of the 1930s and purple military hats reading C.B.C. The band sponsors typically marched in front of the Christian Brothers Marching unit in parades.<sup>125</sup> Students participating in the band sponsors included Betty Griffen, Sacred Heart; Mary D'Agastino, St. Mary's; Harriet Holcomb, St. Agnes; Bernice Lanahan, St. Mary's; Frances Ray, Sacred Heart; and Patty Evans, St. Agnes.

By the end of 1946 the war had now come to an end, and Memphis celebrated the end of the war with an Armistice Parade in which the C.B.C. Band took part and won the cup as the most outstanding band in Shelby County.<sup>126</sup> The group also marched in a short parade down Main Street as a preliminary to Mr. Crump's Blind Benefit Football Game. The band played as one of the five bands at the game.<sup>127</sup>

The band performed a brief concert for the Catholic Club at one of its meetings in the fall of 1946. After the concert, the Catholic Club presented the band a set of timpani

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<sup>124</sup> "Marching Band Takes Field," *The Maurelian*, November 1, 1946.

<sup>125</sup> *The Chronicle*, Christian Brothers High School Yearbook, 1946-47. CBBA.

<sup>126</sup> Battersby, *Christian Brothers in Memphis*, 63.

<sup>127</sup> "Band Waggin'," *The Maurelian*, December 20, 1946.



[see figure 8.23],<sup>128</sup> and the Mothers' Club also promised to donate a bass clarinet.<sup>129</sup> The concert band this fall performed *Rose Marie*, *Fiesta Paso Doble*, and several marches. Along with these pieces the band was practicing *Marie*, *Hungarian Dances 5 and 6* by Brahms, *Ariane Overture*, *Jalousie*, *Lady of Spain*, and *Mexican Hat Dance*. Twelve new music stands were purchased this year and a set of yellow music folders.<sup>130</sup>



Figure 9.24. Photograph of Buck Jones and Oscar Crofford showing off the new bass drum, cymbals and tympani [1946]. Courtesy of CBBA.

Due to difficulties in scheduling, the Choral Club [see figure 9.23] took off six months this year and resumed under the direction of Brother Leo Vincent around December of 1946 with plans to enter the West Tennessee Music Festival. They also were to perform with the Concert Band for the Knights of Columbus around the middle

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<sup>128</sup> "Band Waggin'," *The Maurelian*, November 27, 1946.

<sup>129</sup> "Band Waggin'," *The Maurelian*, December, 20, 1946.

<sup>130</sup> "Band Waggin'," *The Maurelian*, November 27, 1946.



of January.<sup>131</sup> Some songs to be performed by the band were *The Toy Trumpets*, with solo by Jack Lemm, *Dark Eyes*, featuring Richard Mosteller on Trumpet, *Riff Song*, and *Caribbean Fantasy*.<sup>132</sup>

On February 3, 1947, The Christian Brothers College presented “The Ghost Parade,” a mystery-comedy in three acts at the Goodwyn Institute Auditorium. The Choral Club was featured under the direction of Brother Leo Vincent and Mrs. Phina Spain as well as the dance band and chamber ensembles under the baton of Brother Joseph Raphael. The C.B.C. Dance Band performed *Autumn Serenade*, the clarinet quartet performed *Rondo* by Pleyel and the brass ensemble performed *Castilia* by Holmes.<sup>133</sup>

In December, the Christian Brothers Band performed at the Peabody Hotel for the Southern Association of Catholic High Schools and Colleges,<sup>134</sup> and performed at the West Tennessee Concert Contest along with the Choral Club.<sup>135</sup> The band entered as a Class B band in the West Tennessee Music Educators Assembly’s Annual Festival Concert on March 8, 1947. Messick High School also entered as a Class B and both bands performed *Stratosphere Overture*. Other bands included Hollywood, Catholic

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<sup>131</sup> “Brothers to Sing; Choral Club Reorganized,” *The Maurelian*, December 20, 1946.

<sup>132</sup> “Band Waggin’,” *The Maurelian*, December 20, 1946.

<sup>133</sup> Christian Brothers College, Ghost Parade Program, 1947. CBBA.

<sup>134</sup> “Band Waggin’,” *The Maurelian*, December 20, 1946.

<sup>135</sup> “Band, Choral Club Take Part This Week in W. Tenn. Contest,” *The Maurelian*, March 5, 1947.

High, Bellevue, Humes, Tech, Southside, Treadwell, and Bartlett.<sup>136</sup> The C.B.C. Band received a first division rating, the highest rating a band can earn.<sup>137</sup> Brother Raphael remembers how all the band directors of the area were most cooperative and got along great.<sup>138</sup>

Some of the chamber ensembles [see figure 9.25] entering the ensemble division of the contest consisted of the clarinet quartet composed of Johnny Nail, Richard Scianni, Henry Wurzburg, and Johnny Reisser performing *Rondo*, by Pleyel. A brass sextet was also assembled, consisting of John Dozier, Richard Mosteller, Jimmy Anchors, Jack Altherr, Joe Schingle, and another student. One of the most novel ensembles was the drum quintet consisting of Edward Ebbing, Edward Cusick, Tilden Taylor, Buck Jones, and Oscar Croffard. The band also performed at the Clover Club Script Dance and a pep meeting, and Henry Hillenbrand was added this year as a much needed flute player.<sup>139</sup>

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<sup>136</sup> Annual Festival Concert Program, West Tennessee Music Educators Assembly, March 8, 1947. CBBA.

<sup>137</sup> “Leadership in Music,” *The Maurelian*, June 1947.

<sup>138</sup> Jack Humphries (former Brother Raphael), personal letters collection. CBBA.

<sup>139</sup> “Band Waggin’,” *The Maurelian*, March 5, 1947.



Figure 9.25. Photographs of the Christian Brothers Clarinet Quartet and Brass Sextet, [1947]. Courtesy of CBBA.

The band again entered into all the Cotton Carnival Parades except one in May of 1947 [see figure 9.26]. The band wore white pants and night and blue pants during the day. The marching was, due to the work of Brother Raphael, “strictly superior,” and the addition of the C.B.C. sponsors, as a color guard, introduced that fascinating feminine element.<sup>140</sup> After Oscar Crofford’s voice rang out the words “Roll Off,” the band marched to the tunes, *Are You From Dixie*, *Military Escort*, and *The School Song*.<sup>141</sup>

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<sup>140</sup> “C.B.C. and the Cotton Carnival,” *The Maurelian*, June 1947.

<sup>141</sup> “Band Waggin’,” *The Maurelian*, June 1947.



Figure 9.26. Photograph of the Christian Brothers Band, Marching South on Main Street, in the Cotton Carnival Parade [1947]. Courtesy of CBBA.

In 1947, the Christian Brothers Band of Colegio San José in Bluefields, Nicaragua were supplied with cornets from the Christian Brothers in Memphis made possible by Brother Luke Constantius, who made his classes work on the venture as a foreign mission project. Former students of C.B.C. also contributed to the fund [see figure 9.27].<sup>142</sup>

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<sup>142</sup> "Students Aid Band," *The Maurelian*, June 1947.

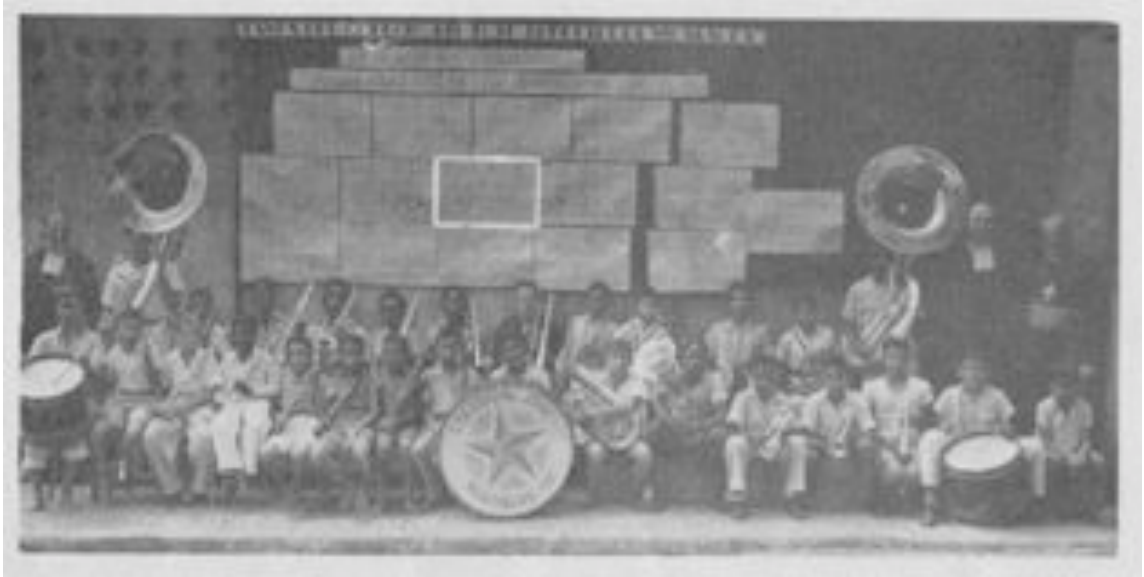


Figure 9.27. Photograph of the Colegio San José Band, highlighted poster in the backdrop states that the C.B.C. in Memphis donated two cornets [1947]. Courtesy of CBBA.

The Concert Band, Dance Band, featured chamber ensembles, and Chorus were all featured this year again in the Cotton Capers Concert on April 25, 1947 in Ellis Auditorium. The program gave thanks to the Mothers' Club for the band uniforms and instrumentation and also to the "C" Club for the tympani donation. Female vocalist Virginia Dwyer was also featured. The concert band performed *March Courageous* by Holmes, *Symphony No. 1 Finale* by Saint-Saëns, *Pavanne* by Gould, *Saint Louis Blues Fantasy* by Handy, and *On The Mall* by Goldman, among others [see figure 9.28].<sup>143</sup>

On May 22 the band had a picnic at Maywood to say goodbye to the seniors who had been such a great class that year.<sup>144</sup> John Reisser was honored again as the "most valuable player" in the band. He performed in the concert band, was drum major in the

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<sup>143</sup> Christian Brothers College, Cotton Capers Concert Program, 1947. CBBA.

<sup>144</sup> "Band Waggin'," *The Maurelian*, June 1947.

marching band and headed the dance band. *The Maurelian* stated: "C.B.C. and the activities here always came first for John. We're going to miss you next year, Johnny, but we wish you a lot of luck at U.T." <sup>145</sup> John Reisser would go on to graduate from medical school and practice medicine in Memphis for many years. <sup>146</sup>

Formerly, only one member was awarded the medal for being the most valuable member; however, this year two band members received the coveted award. Along with John Reisser, first chair clarinetist, Richard Mosteller (who later became band director at Catholic High) received the award on lead trumpet. Cyril Conroy (who entered the Christian Brothers in 1963), saxophone, was given the best spirit medal and Larry Campagna won the attendance medal after not missing a single practice. Jerry Jonakin and Jack Altherr, both tuba players, achieved the most merits during the year. Sixteen boys received medals for making the most improvement in the last year, <sup>147</sup> and thirty-eight band members satisfied the requirements of fifty merits to receive a letter. <sup>148</sup>

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<sup>145</sup> "Most Valuable," *The Maurelian*, June 1947.

<sup>146</sup> Interview with Brother Joel McGraw, Christian Brothers High School Assistant Principal, July 27, 2010.

<sup>147</sup> "Medals Presented for Band Service," *The Maurelian*, June 1947.

<sup>148</sup> "38 Band Members Merit Major Letters," *The Maurelian*, June 1947.



Figure 9.28. Photograph of the Christian Brothers Band at Ellis Auditorium, Miss Virginia Dwyer stands on the left and Brother Raphael and Brother Leo Vincent are on the right [1947]. Courtesy of CBBA.

At this year's West Tennessee Concert Festival, a fortunate event changed the entire band program. Mr. A. E. McClaine who had a very fine band program at Bartlett, Tennessee, mentioned that he knew a young man who needed a job as band director or assistant. After conducting the band at the graduation commencement exercises held on Sunday Evening, May 25, 1947, and with the permission of Brother Lawrence David, Brother Raphael went with Mr. McClaine to Monticello, Arkansas to meet with the young and enthusiastic band director by the name of Ralph Hale. At that time, Hale was working with the Dixie Music Camp. Ralph Hale had failed at his first band director



position in Monticello because of discipline problems, but after meeting with Mr. Hale, Brother Raphael offered the band director position of Christian Brothers to the young director. Hale hesitated in his acceptance, possibly due to his lack of knowledge about the Christian Brothers. However, after a short deliberation, he decided to accept, and took over as head of the Christian Brothers Band in the summer of 1947 [see figure 9.30].<sup>149</sup>

The June edition of *The Maurelian* reads about new plans for a summer band camp and hints at the hiring of Ralph Hale:

Band practice for the regular members of the C.B.C. band as well as for beginners and prospective new members will get under way on June 16 and continue throughout the summer months. Lessons are given in the morning hours only, except for Tuesday evenings when the whole band gets together for a good time. It is hoped that this summer work will ready the band for the football season and will serve to add new members to the organization....

Of special interest to all our musicians is the news that C.B.C. plans on having a full scale music program next year with music as a regular major subject. No name can be mentioned as yet but a fully qualified band man will be hired and academic credit given to all music students.<sup>150</sup>

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<sup>149</sup> Jack Humphries (former Brother Raphael), personal letters collection, CBBA.

<sup>150</sup> "Band Continues During Vacation," *The Maurelian*, June 1947.





Figure 9.29. Photograph of Richard Plass, class of 1945 and trumpet teacher for the summer camp [1947]. Courtesy of CBBA.

At the camp Richard Plass, class of 1945, was added to aid in the teaching of trumpet [see figure 9.29].

1947 was the last year of Brother Lawrence David's presidency, which coincided with the Diamond Jubilee of the College. The year was marked by a return to normal. The junior college department reopened with an enrollment of seventy young men, half this number being war veterans. And, when Brother Lawrence David's term of office came to an end in the summer of 1947, he could feel satisfied that despite the difficulties of the war years, the school had progressed remarkably, and he could leave to his successor the pleasant duty of planning the future expansion of the campus. Brother Lawrence David, who retired at C.B.C. in Memphis and passed away in 1955, was replaced by Brother Hyacinth Richard, who had served as sub director in St. Louis. His

six years as president of the College were destined to be the most progressive period the College had ever witnessed.<sup>151</sup>

This progressive period would also be mirrored in the actives of the band. Under the new leadership of Ralph Hale, the band quickly began to improve and would soon be associated with the best bands in the nation. Under the direction of Brother Joseph Raphael, the band performed for military units, the Sisters of St. Agnes, and the students of Christian Brothers, but Ralph Hale would soon elevate the band to a national level, performing in yearly tours of the Mid-South and even the Mid-West National Conference in Chicago. Under his direction the band made appearances at the dedications of the Grace Chemical Company, St. Jude Research Hospital for Children, and St. Joseph Hospital's new addition. The band performed for political dignitaries such as Richard Nixon, Spiro Agnew, and Edmund Muskie. Dr. Hale also began a tradition of inviting the nation's finest instrumentalists to perform with the band such as world renowned trumpeter, Rafael Mendez. The band received superior ratings at the West Tennessee Concert Band and Sight Reading Festivals every year under Dr. Hale's Direction.<sup>152</sup>

For the rest of Brother Joseph Raphael's time in Memphis, he would continue to teach a full academic load with an emphasis in history, and help out Ralph Hale as the band moderator in any way he could. In 1948, however, Brother Raphael was transferred to his alma mater, St. Mel High School in Chicago. There he was able to attend the Vandercook College of Music for two years, and after his return in the summer of 1950,

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<sup>151</sup> Battersby, *The Christian Brothers in Memphis*, 63.

<sup>152</sup> Interview with Brother Joel McGraw, Christian Brothers High School Assistant Principal, July 27, 2010.

he withdrew from the Institute of the Christian Brothers. Jack Borg, band graduate from 1948, remembers the fateful day when Br. Raphael gathered the band together to tell them he was withdrawing from the brothers. Raphael told the band that he was leaving because of heart trouble. Band members were worried that he might not live; however, his heart problems were not of a medical nature.<sup>153</sup> In actuality, his workload in the congregation had finally bested him, his withdrawal was due to exhaustion, and as he put it frankly, he was “tired.”

Jack Humphrey (Br. Raphael) soon cured his heart troubles when he went on to marry in his mid-forties to Patricia Ann O’Connell, who lived in Council Bluffs, Indiana. The couple married in Chicago after a short courtship, eventually settling down in Omaha, Nebraska where he participated with an eighteen-piece swing band. In 1972, he conducted the Christian Brothers Alumni Band celebrating the band’s hundredth anniversary. Brother Raphael stayed a strong supporter of the Christian Brothers Band and taught private music lessons from his house until his death in May 2008. At the funeral of Ralph Hale, he would write about his experiences in hiring his successor stating, “There was one event in my life of which I am unashamedly proud. I was the person who brought Ralph Hale to work for the Brothers.”<sup>154</sup>

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<sup>153</sup> Jack Borg, interview with former band member, March 23, 2011.

<sup>154</sup> Jack Humphries (former Brother Raphael), personal letters collection. CBBA.



Figure 9.30. Photograph of Mr. Ralph G. Hale, at the Christian Brothers Summer Band Camp, [1947]. Courtesy of CBBA.

The first seventy-five years of the Christian Brothers Band would close with the departing of Brother Joseph Raphael, and a new era would begin under the baton of Ralph Hale, who would serve as its band director for thirty-six years. In 1980, Ralph Hale would choose his successor in Michael Krepper who would serve as the band director from 1980 until 2000. In the new century, the band would come under the direction of Patrick Bolton, 1995 graduate and former President of the Christian Brothers High School Band. Today the Christian Brothers Band of Memphis continues to prosper, claiming to be “The Oldest High School Band in America,” and by the grace of God the Christian Brothers Band will proudly serve ad infinitum.

## Chapter 10

### Conclusion

The Christian Brothers Band has certainly had an unusual existence since its founding in 1872. Before most schools even considered having a band, the Christian Brothers Institute in America seems to have been driven in its cause to introduce instrumental music into the school routine, as we find bands and orchestras in several Christian Brothers' schools beginning as far back as the 1850s. Examples of these early ensembles include the St. James Orchestra, Brooklyn (1857), the St. James Band, Brooklyn (1865),<sup>1</sup> the Pass Christian Band (1867),<sup>2</sup> the St. Joseph Missouri Band (1870),<sup>3</sup> a Christian Brothers Band in Chicago (1871),<sup>4</sup> and the Christian Brothers Band Union, St. Louis (1875).<sup>5</sup> It is possible that these ensembles were encouraged by the superiors of the Brothers' Institute in America. This group of Brothers certainly seemed to be branching away from their European roots as made evident by the American Brothers' teaching of the prohibited Latin and Greek curricula, along with the teaching of collegiate level

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<sup>1</sup> Br. Angelus Gabriel, F.S.C., *The Christian Brothers in the United States: 1848-1948: A Century of Catholic Education* (New York: The Declan X. McMullen Company, Inc., 1948), 152.

<sup>2</sup> Justin Lucian F.S.C., *Pass Christian College 1866-1975* (Winona: St. Mary's Press, 2000), 40-42.

<sup>3</sup> Brother Hubert Gerard, F.S.C., ed., *Mississippi Vista: The Brothers of the Christian Schools in the Mid-West 1849-1949* (Winona: Saint Mary's College Press, 1948), 169.

<sup>4</sup> Brother Anthony of Rome diary, 7 and 8 October 1871. CBBA.

<sup>5</sup> Gerard, *Mississippi Vista*, 113-115.

courses. I believe that the Brothers saw music, and the teaching of the classical languages, as being part of the higher educational standards they trying to establish in the states. There is no evidence linking the teaching of music to the superiors of the Christian Brothers outside of these ensembles, so it may have been simply the philosophies of enthusiastic individuals like Br. Maurelian that started these ensembles in the early American Christian Brother's Schools. Whether it was from the guidance of his superiors or at his own instigation, Br. Maurelian encouraged the institution of a band and orchestra at Christian Brothers College in Memphis in the spring of 1872, and by the following year the ensembles were performing for the end-of-the-year examinations.

Br. Maurelian saw a need for the band and orchestra possibly because of the importance that he placed on music having an important role in school academics. Another possibility is that Maurelian may have simply enjoyed music, and admired the discipline it encourages. He may have just wanted to become a band director, but more probably, I believe that he wanted the performing ensembles to participate in parades, festivals, school entertainment, and graduation commencements to enhance the public image of the college as a school of higher learning.

Maurelian's experience with bands and orchestras at his previous schools must have played a factor in the way the band and orchestra operated in its first years, and Memphis provided a fertile ground for such an enterprise. It is noted that the students in the band and orchestra had already received formal musical training, and they able to participate immediately.<sup>6</sup> This would imply that there were music teachers at work in the

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<sup>6</sup> Joel W. Duskin, "A History of the Christian Brothers High School Band: 1873-1973" (PhD diss. Proposal, University of North Texas, 1979), 7. CBBA.

city, and several model brass and reed bands could be found, including the St. Peter's Sodality Silver Band and Arnold's Old Memphis Brass Band, who marched with the school at the Grand Union Picnic Parade of 1872. Another important development was the Musicians' Protective Union that was established in 1874. I believe this organization brought many accomplished musicians to the city, and certainly helped to provide Christian Brothers with capable music teachers.

In the first years of the Christian Brothers Band, the group was called the "Christian Brothers College Band," and the exact instrumentation is unknown. We do know that the band numbered roughly twenty members in the early years, including cornet(s), trombone(s), and flute(s). The ensemble probably mimicked the brass or reed bands of Memphis in their instrumentation, and the group performed typical band marches, quicksteps, mazurkas, and songs like *Home, Sweet Home*. The students in the band were the younger ones, and the Brothers probably recruited from the preparatory and intermediate classes. This is not to imply that the band excluded college level students; however, the majority of the band consisted of students at the high school level, ages thirteen to seventeen. As the College was a degree-granting institute until the First World War, the Brothers also offered primary-level classes that would change into grade-school and preparatory-level classes that would change into the high school. These intermediate levels would make up the bulk of the student body of C.B.C.

From 1878 to 1883, the Christian Brothers Band was commonly known as the "College Cornet Band." Eighteen eighty-three marks the first school year of band and orchestra director Paul Schneider, and the band returned to the name "Christian Brothers College Band." (Strictly speaking, this was actually a "reed band" in the technical

parlance of the time, because it often included a few clarinets and flutes or piccolos in addition to the brass and percussion families; I, however, choose to refer to this period as the “Cornet Band Era,” following the terminology more commonly used.)<sup>7</sup>

Under Schneider’s direction, the band progressed well, and they were well received yearly around the city. The first photo of the band in 1889 shows us an instrumentation of what appears to be four or five cornets; five alto, tenor, and/or baritone horns (Which can look similar and are partially hidden in the picture); two valve trombones; two bass horns; a piccolo; a flute; and percussion including two snares and bass drum. March Books written by Prof. Schneider around this time consist of the following instrumentation: piccolo, clarinet, E-flat cornet, solo B-flat cornet, first B-flat cornet, second B-flat cornet, solo E-flat alto horn, first E-flat alto horn, second E-flat alto horn, first tenor horn, second tenor horn, baritone, B-flat bass, E-flat bass, small drum, and bass drum. When Schneider’s student, William Wallace Saxby, Jr. became the band director in 1892, he maintained the status quo in instrumentation and size at least until the turn of the century.

By 1900, we see that the size of the band dwindling, possibly due to the decline of popularity in the amateur and professional town bands nationwide. A picture of the Christian Brothers Band at this time shows about ten students, and this size was maintained at least through 1906. The Memphis Municipal Band still performed annually during this time under the direction of Saxby, and still drew large crowds, but for some

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<sup>7</sup> Kenneth Kreitner, *Discoursing Sweet Music* Urbana: University of Illinois Press, 1990), 143.



reason the band attendance was dropping at Christian Brothers, and the orchestra became the more notable ensemble on the campus.

The Christian Brothers College Band performed in 1906; however, they performed the same works as the college orchestra, *Silver Heels* and *Salute to the Stars and Stripes*. The same happened again in 1908 -- which leads me to believe at this point the band and orchestra had combined to form a larger group. In 1909 it was noted that the group that performed for graduation was “large,” which may suggest that the band and orchestra were combined. I believe that if it were needed to march in a parade or play outside, the group would have been called a “band” and but on more formal occasions, the ensemble would have been known as an “orchestra.” If it were an even larger performance venue, like graduation, then possibly the group combined to form a large orchestra. College catalogues from 1911 and 1912, nonetheless, list the band and orchestra as two separate offerings for students.

1915 would be the last year that the degree-granting college existed until the school moved to East Parkway, and it also marks the last year of Prof. Saxby as the music director on the campus. No instrumental music was offered at graduation that year; however, the following year Mr. Henkel was hired as music director, and the band participated in the Preparedness Parade of 1916. Between 1917 and 1922 there is no reference to a school orchestra and only one reference to the band, which performed in 1922 under the direction of Joseph Henkel in a performance at Court Square. There is no telling how the band operated during this time period, with no references to instrumentation, size, or type of music the group was performing. It is my opinion that the band during this period was in a state of flux. Henkel was a very well educated and

knowledgeable orchestra director and bandleader, who taught not only at Christian Brothers, but also in his own independent music studio. He would later be known as the city's favorite bandmaster, but he may not have had much talent to harness while working at Christian Brothers. With the college-level courses being dissolved, and the decline of local brass and reed bands, Henkel may have had to make some critical decisions when it came to band instrumentation, literature, and style.

In 1923, Frank Steuterman was hired to run the music department, and we find the band being a very different type of ensemble from the Christian Brothers Cornet Band. It would appear that either Henkel or Steuterman changed the group into a jazz orchestra. The group was referred to as the "C.B.C. High School Orchestra"; however, pictures of the group clearly show a jazz orchestra and not a symphonic one, with cornets, saxophones, clarinets, trombones, violins, piano, a drummer, and occasionally a mandolin. Music that was performed was more in line with jazz than symphonic works as well; therefore, I will refer to this era of the band as the "Christian Brothers Jazz Orchestra Era."

Indeed there is a drastic change in instrumentation and style between the Christian Brothers Cornet Band and the Christian Brothers Jazz Orchestra; however, I don't believe that the spirit of the group changed essentially. The students and their leaders were pioneers in school bands. In the Cornet Band days, the group took the community band phenomenon and built a sort of discipline out of it, or to put in another way, they took the fashionable music of the time that was normally played by adults and moved it into the classroom setting. The same thing was happening in the 1920s jazz orchestra: Steuterman, or possibly Henkel, took the new popular music of the time, jazz, and

brought it to the classroom. Teaching jazz in schools was certainly unusual for the time; by the 1950s, however, high school jazz or dance bands would become a very common practice.

It is interesting that as the modern high school band movement began to take hold in America, Christian Brothers seemed to be doing something totally different from the classic marching and concert band styles that we know today. Christian Brothers wasn't the only school band in Memphis to follow the jazz route; in fact, I don't find much evidence of any sort of marching and concert band at any school in the city before the 1930s. The modern high school band concept had not yet made it to Memphis. There was no Memphis college, either, that had a band until the 1930s. Southwestern College had a band in the 1930s under the direction of Charles Harrison, who I believe brought the modern high school band concept to Memphis with the backing of the Melody Music Shop and the Cotton Carnival. Even as late as 1951 music classes were taught in the west wing of the Administration Building by a small staff at Memphis State College, the band being under the direction of Ralph Hale.

In 1929, the Christian Brothers Jazz Orchestra, under the direction of Frank Steuterman, began to be known again as the "Christian Brothers College Band," and returned to perform at graduations, a tradition that has continued to the present day. In 1931 Charles Harrison, another pioneer band director, was hired with the support of the Mothers' Club, to direct the newly reorganized Christian Brothers Band, and new instruments and uniforms were donated through the Knights of Columbus. The Mothers' Club could have been trying to remove the somewhat controversial jazz element that the

band had been playing throughout the 1920s; however, I think a few other factors went into the development of the school's marching and concert band.

In spring 1930 we find the Christian Brothers Band under the direction of Br. Daniel, who is seen only this one time as a conductor. It must have been in the fall of 1929 that Steuterman retired his position at Christian Brothers as music director. Steuterman, who was now sixty-one years old, continued to teach at his house, but was probably getting too old to carry on the position as band director. He was a very versatile musician, having performed with symphonic orchestras, pit orchestras, and jazz bands. He was also a man of God, performing with his sons at several churches around the city including Calvary Episcopal. I do not believe that he saw jazz as being a racial type of music, nor do I believe the Mother's Club had a strong stance on jazz music being taught to their children. Steuterman was at the age of retirement, and he was entering into the twilight of his career.

Br. Daniel continued with the same general instrumentation for a semester or so, then left the Brothers' Institute in June of 1930, essentially leaving the band without a leader. It was at this time that the Mother's Club searched for a new band director, not because they opposed the musical choice of the previous directors, but because they were simply without a music teacher on the campus. Charles Harrison was already working in the mid-south as an employee of the Melody Music Shop, and was making a name for himself professionally at concert and marching festivals. The Mothers' Club must have heard of Harrison's success in the Mid-South and asked him to serve as the new band director at Christian Brothers. Soon Harrison was conductor of about ten bands in the Mid-South, including that of Southwestern College, and the era of the modern high

school band had begun in Memphis. It was under Harrison's direction that the Christian Brothers Band came into the style of high school band we see today. The group was a uniform-wearing marching and concert band that performed marches and overtures once again. Harrison, who assembled most of the bands in Memphis to form bands for the Cotton Carnivals and summer band camps, was probably the most popular band director in the city before the Second World War, and his leadership molded the way high school and college bands would operate for years to come.

By the time Christian Brothers College moved in 1940 to the new campus on East Parkway, Harrison had changed the dynamics of the Christian Brothers Band by adding students from other schools to form a kind of community band under the name of the "Christian Brothers College Band." Br. Raphael was brought to Memphis in 1940 to help with the band program, and due to the desire to have the band made up of only Christian Brothers Students, Captain Charles Harrison was released and Br. Raphael took over as the new director. Along with being a great recruiter, Br. Raphael introduced the band to marching in field shows, competing in concert festivals, and performing yearly spring concerts, and he was influential in deciding on the school colors, mascot, and fight song.

As this paper was to chronicle the history of the Christian Brothers Band from 1872 to 1947, the first seventy-five years, it was also to explore the possibilities that the Christian Brothers Band from Memphis might be the "Oldest High School Band in America," and have a continuous history since its founding. Additionally it was to uncover the reasons why Memphis became its home and why the band was able to prosper in the city.

I believe this paper verifies that the band has indeed had a relatively continuous history without serious interruption. The first years of the band, between 1872 and 1916, we have almost yearly references to the Christian Brothers Band performing at graduations and concerts. However, between 1917 and 1923 there are very limited references to the band, having performed in a few parades and park concerts. It is true, however, that the band during this period was certainly leaving a smaller footprint on and off the campus. Unfortunately, the lack of evidence and record keeping during this period leaves these questions unanswered. Between 1923 and 1930 the band operated in the style of a jazz orchestra, but continued to perform on a yearly basis, and from 1930 until 1947, the band changed into the modern-day high school band, and in that form it has prospered ever since.

One fact that we do have is that the band director lineage is solid throughout its history. Even during the more fragile years, we know that there were band directors hired and that there is evidence that every music director in the Christian Brothers History had conducted a “band” by the name of the Christian Brothers Band. I submit that this fact alone, whatever the other circumstances of the ensemble, establishes a continuous existence for the band from its founding in 1872.

I believe there are two major reasons the band was founded so early in Memphis and that it was able to prosper. First, we find that the Christian Brothers’ Institute were strong supporters of bands and orchestras in their schools nationwide. We have evidence of many Christian Brothers Bands being formed in America after the Civil War, and Memphis was no exception to this. Br. Maurelian saw a need for a band not only improve campus life, but to promote the school in civic parades and concerts. Second, Br.

Maurelian was supported by the many musicians who seemed to be drawn into Memphis because of the Musicians' Protective Union. All of the band directors from Paul Schneider to Frank Steuterman played important roles in this organization that helped musicians secure work in the area.

Is the Christian Brothers Band “The Oldest High School Band in America?” This question is indeed difficult to answer, but through this research I did not encounter another band that was founded before the Christian Brothers Band from Memphis and still exists to this day without having decades of dormancy. I believe that it is safe to suggest that no other band in America holds this distinction of being “the oldest high school band in America.”

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## APPENDICIES

THE UNIVERSITY OF MEMPHIS

Institutional Review Board

To: Patrick Bolton  
Music

From: Chair, Institutional Review Board  
for the Protection of Human Subjects  
Administration 315

Subject: History of the Christian Brothers High School Band, 1872-1947  
(E11-02)

Approval Date: July 19, 2010

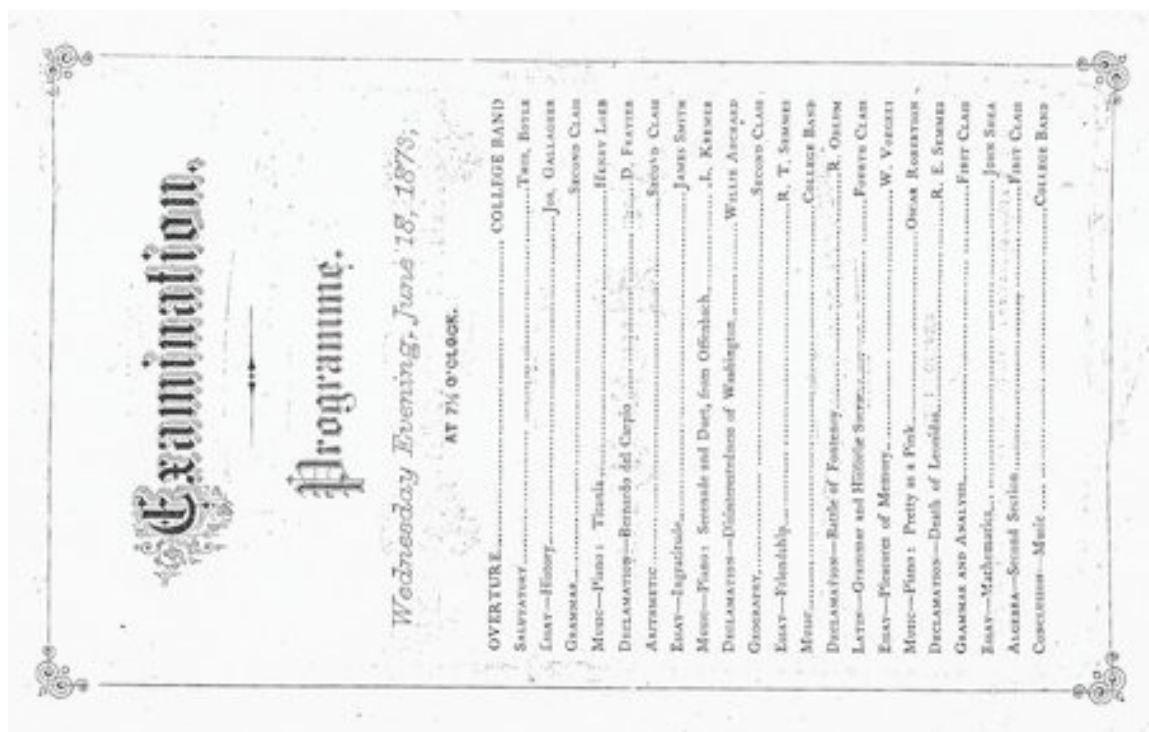
This is to notify you that the Institutional Review Board has designated the above referenced protocol as exempt from the full federal regulations. This project was reviewed in accordance with all applicable statutes and regulations as well as ethical principles.

When the project is finished or terminated, please complete the attached Notice of Completion and send to the Board in Administration 315.

Approval for this protocol does not expire. However, any change to the protocol must be reviewed and approved by the board prior to implementing the change.

  
Chair, Institutional Review Board  
The University of Memphis

Dr. K. Kreitzer



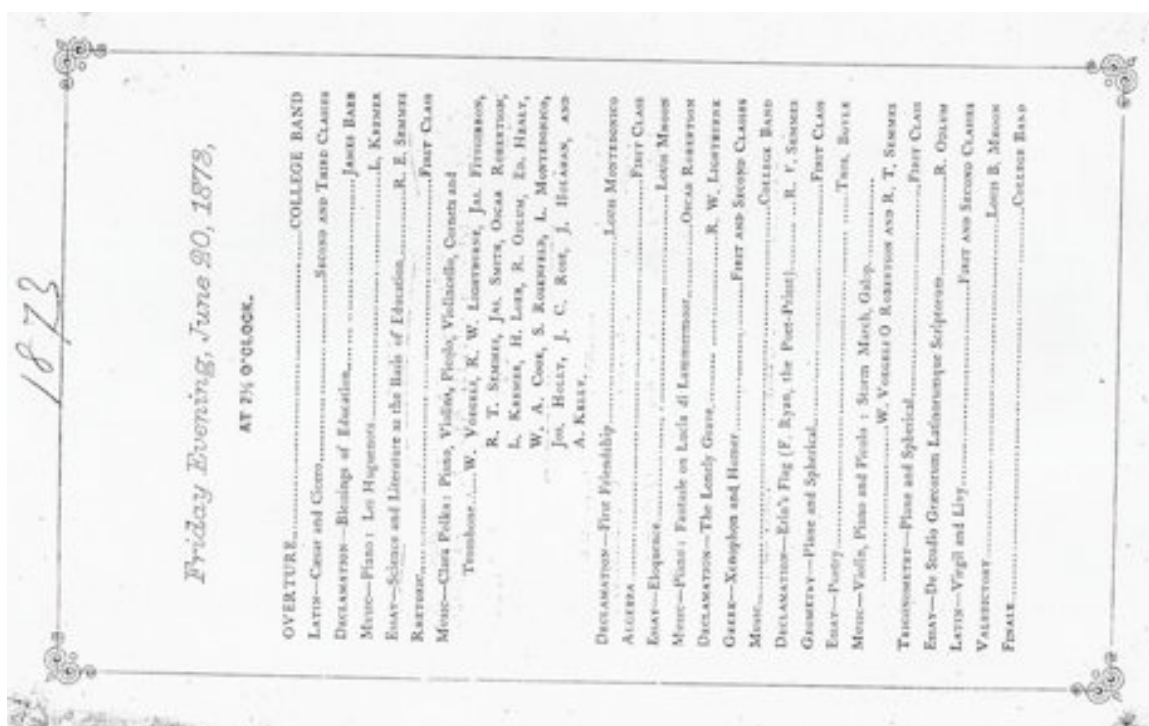
Christian Brothers College, Examination, 1873, page 2



Christian Brothers College, Examination, 1873, page 1



Christian Brothers College, Examination, 1873, page 4



Christian Brothers College, Examination, 1873, page 3

1874

PROGRAMME.	
OVERTURE—Grand March—"Hubner"	College Band.
SALUTATORY.	Louis B. Moon.
DECLAMATION—A Leap for Life.	S. Davidson.
MUSIC—Piano—"Bergersmelle."	Léonel Kremer.
ESSAY—Chivalry.	Joseph Gallagher.
MUSIC—Celestine Galop—Piano, Violins, Flute and Piccolo.	
W. Vogeli, J. Fitzgerald, L. Kremer, J. Gallagher and B. Williams.	
DECLAMATION—The American Flag.	Willie Williams.
ESSAY—Love of Fame.	David Freyter.
MUSIC—Polka March—Piano, Violins, Cornets, Guitar, Violoncello, Contra Bass, Flute, Piccolo and Trombone.	W. Vogeli, R. Odiam.
R. E. Semmes, Louis B. Moon, Geo. Schmalzried, L. Kremer, L. Montedonico, J. Fitzgerald, Jos. Gallagher, Ben. Williams, A. Heely, Jos. Holly, and Sam. Rosenfeld.	
DECLAMATION—The Wreck.	Jos. Williams.
ESSAY—Pleasures and Advantages of Travel.	Willie Vogeli.
MUSIC—Thunder and Lightning Polka—Piano, Violins and Piccolo.	
W. Vogeli, L. Kremer, J. Fitzgerald, and Jos. Gallagher.	
DECLAMATION—Apostrophe to the Ocean.	Louis Montedonico.
MUSIC—Silver Spring Polka—Guitar and Piccolo.	R. E. Semmes.
W. Vogeli and Jos. Gallagher.	
DECLAMATION—Eugen on the Rhine.	Willie Vance.
ESSAY—Power of Music.	R. E. Semmes.
MUSIC—Sambula.	College Band.
DECLAMATION—Rollo's Address to the Peruvians.	M. Patterson.
MUSIC—Fiano—"La Dame Blanche."	L. Kremer.
ESSAY—Imagination.	Louis B. Moon.
MUSIC—Sea Breeze Polka.	College Orchestra.
DECLAMATION—Cause for Indian Resentment.	W. Archard.
MUSIC—Guitar.	R. E. Semmes, accompanied by Prof. C. P. Winkler.
ESSAY—Literature.	Richard Odiam.
DECLAMATION—Mariner's Dream.	Ben. Williams.
MUSIC—Malligan Guard—Piano and Piccolo.	L. Kremer and W. Vogeli.
CLOSING ADDRESS.	R. E. Semmes.
AWARDING OF GOLD MEDAL.	
For the Best Essay, and Address by	Hon. T. W. Brown.
Present.	College Band.

Christian Brothers College, Closing Exercises, 1874, page 2

CLOSING EXERCISES

Christian Brothers' College,

—AT THE—

New Memphis Theatre,

TUESDAY EVENING, JUNE 23.

SESSION, 1873-4.

K. B.—The Piano used on the occasion is KNABE'S GRAND, kindly furnished by the courteous Agent, L. GIEBEL.

Christian Brothers College, Closing Exercises, 1874, page 1





Christian Brothers College, Annual Commencement, 1875, page 1



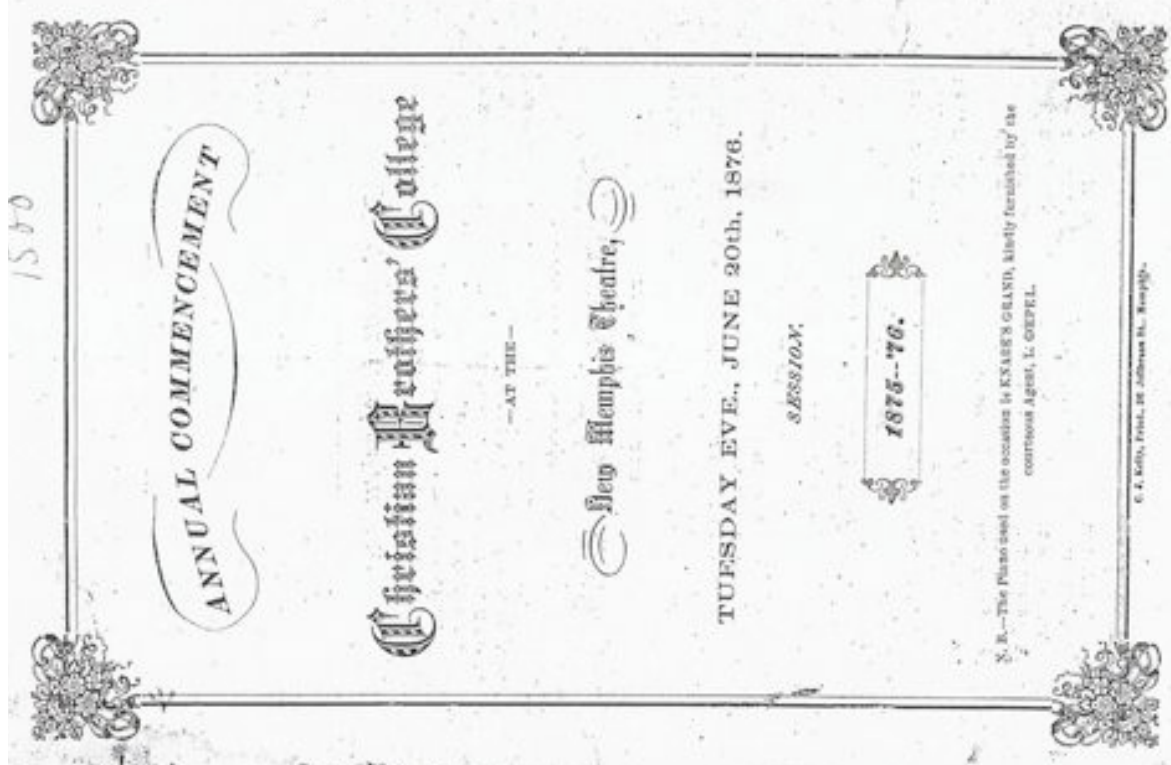
Christian Brothers College, Closing Exercises, 1874, page 3

PROGRAMME.	
1	OVERTURE, College Band
2	ESSAY—Importance of Truth, B. Busby
3	MUSIC—Qui Vive Galop—Flute, Violins Piccolo and Piano, W. Voegeli, Jas. Fitzgibbon, R. W. Lighthurn, P. Freyzer, B. Williams, Albert Brown, Leo Kremer
4	DECLAMATION—Education, Jas. W. Apperson
5	ESSAY—Liberty of the Press, Malcolm Patterson
6	MUSIC—Piano—"Chopin's Nocturne" Leybach, Leo Kremer
7	ESSAY—The Progress of the Art, especially as illustrated in France and Prussia, R. E. Semmes
8	MUSIC—Schubert's March—Flute, Piano and Piano, W. Voegeli, D. Freyzer and L. Kremer
9	ESSAY—Silent Cities, Leo Kremer
10	DECLAMATION—Early History, Wm. Archard
11	MUSIC—In Bon Not Polka, College Orchestra
12	ESSAY—"The United States" Richard Ollum
13	MUSIC—Piano, "La Sonnambula"—Leybach, Popid Polka, Leo Kremer
14	DECLAMATION—Moral Integrity, Malcolm Patterson
15	ESSAY—The Centennial, Clarence Willis
16	MUSIC—Andante from Beethoven's Quartette: E. Gesselt, E. Flat Alto, B. Gesselt and B. Flat Baritone, W. Voegeli, R. Ollum, W. Archard, J. Ledbetter
17	ESSAY—Chemistry, D. Freyzer
18	DECLAMATION—Address of Henry V to his Soldiers, R. E. Semmes
19	MUSIC—Patriotic Wail, College Orchestra
<p><i>Measuring of Degrees.</i></p> <p>VALEDICTORY, Richard Ollum</p> <p>MUSIC—Galop—Violin, Flute, Piccolo and Piano, W. Voegeli, R. Lighthurn, J. Fitzgibbon, D. Freyzer, B. Williams, Albert Brown and L. Kremer</p> <p>Address to the Graduation, by HON. JACOB THOMPSON.</p> <p>Awarding of the Gold Medal for Excellence, Presented by his Honor, Mayor John Leary</p> <p>FINALE MUSIC, College Band</p>	

Christian Brothers College, Annual Commencement, 1875, page 3

Christian Brothers' College Band.	
W. Voegeli,	James Fitzgibbon.
R. Lighthurn,	Clarence Willis.
R. Ollum,	M. Keating.
W. Archard,	J. Ledbetter.
P. Halle,	Chas. Blessing.
Miles Willett,	L. Kremer.
Albert Brown,	S. Davidson.
College Orchestra.	
W. Voegeli, First Violin,	L. Kremer, Piano I.
R. Lighthurn, First Violin,	Miles Willett, Piano II.
Jas. Fitzgibbon, First Violin,	D. Freyzer, Flute.
Jos. Halle, Second Violin,	B. Williams, Flute.
S. Rosenfeld, Second Violin,	Albert Brown, Piccolo.
R. E. Semmes, Violoncello,	W. Archard, B Flat Cornet.
R. Ollum, Contra Bass,	W. Williams, B Flat Cornet.
E. Willis, Guitar.	J. Ledbetter, Trombone.
1874-75 Philomathic Literary Club.	
OFFICERS AND MEMBERS:	
Raphael E. Semmes, President.	August Heber, Vice-President.
Brother Abban, Critic.	R. Ollum, Secretary.
D. Freyzer, Treasurer.	C. McCormick, Marshal.
Leo Kremer,	J. Busby.
John W. Apperson,	James Gunn.
Louis Montandonico,	W. Archard.
James Monoy,	W. Condon.
Chas. McCormick,	
Jos. Mulraby,	
Robert E. Lee Literary Club.	
OFFICERS AND MEMBERS:	
Brother Anthony, President.	Joseph Williams, Vice-President.
W. Frost, Secretary.	Richard Burke, Treasurer.
B. Williams, Marshal.	
Miles Willett,	P. Halle,
R. Moon,	G. Under,
Jos. Neite,	W. Williams,
Julius Schloss,	S. Rosenfeld,
Jos. Manly,	Thos. Corcoran,
J. Ledbetter,	H. Rayner,
N. B. Next Session will commence Wednesday, Sept. 20, 1875.	

Christian Brothers College, Annual Commencement, 1875, page 2



Christian Brothers College, Annual Commencement, 1876, page 1



Christian Brothers College, Annual Commencement, 1876, page 2





Christian Brothers College, Annual Commencement, 1877, page 1

1877 PROGRAMME.	
OPERTURE—Cuckoo Pella Mairika.....	College Band
DECLAMATION—Cassidiana.....	Romain Richmond
ESSAY—The Crusades.....	James Guyon
MUSIC—Columbianus Galop, Pique and Flame.....	Howard Willett and Chas. Bertorelli
DECLAMATION—The Little Sister of.....	Edwin Bayle
ESSAY—Ambition.....	Parce Smith
DECLAMATION—The New Bible.....	Edwin Voegel
MUSIC—Midsummer-night's Dream.....	Leo Kremer
DECLAMATION—Young American on Progress.....	Victor Pacha
ESSAY—Commerce.....	William King
DECLAMATION—Death of Jaeger.....	Ben. Williams and Leo Kremer
MUSIC—La Fille du Regiment, Pique and Flame.....	William Caplan
ESSAY—Foster Philp.....	Ben. Bayle
ESSAY—Love of Country.....	Leo Kremer
MUSIC—Pastorale from Stradella.....	College Band
ESSAY—Growth of our Country since the Revolution.....	Harry Stone
DECLAMATION—Battle of Balaclava.....	W. H. Williams
MUSIC—Pella "Stream".....	College Orchestra
ESSAY—Invention.....	Joseph C. Wilson
DECLAMATION—John Allen.....	Schuyler R. Alby
MUSIC—Piano Mephisto Galop (4 hands).....	Leo Kremer and Victor Sugerman
ESSAY—America's Obligations to Washington.....	John W. Apperson
DECLAMATION—Columbus.....	Joseph Williams
MUSIC—Gallop of Raglan.....	College Orchestra
DECLAMATION—The Kydalian Guest.....	William Archard
ESSAY—The Revolution.....	David A. Frayer
DECLAMATION—Spartans to the Gladiators.....	Nathaniel Patterson
MUSIC—Ride.....	College Band
DECLAMATION—The American Sailor.....	Richard Burke
ESSAY—Opponents of the Paper.....	William Archard
MUSIC—Piano: Jeanette Doree Galop, (S. & S.).....	Leo Kremer
DECLAMATION—The Brave Man.....	John W. Apperson
ESSAY—Self-made Men.....	Nathaniel Patterson
MUSIC—Favre's air from Opera: Maritima, Pique and Flame.....	D. Frayer and Leo Kremer
Granting of Diplomas.	
VALENTINITY—A.....	David A. Frayer
FINALE—Home Sweet Home.....	College Band
* Prepared by Prof. E. Levy.	

Christian Brothers College, Annual Commencement, 1876, page 3

PROGRAMME	
OVERTURE—Cape May Fields,	College Band
DECLARATION—The Semblance's Reply,	Robert Seale
DECLARATION—Lucy Ulla's Daughter,	Ramon Richardson
MUSIC—(Piano and Piano) <i>Cerebral of Fazio</i> ,	Chas. Davis, Eng. Willett, V. Sugamas
DECLARATION—Bingen on the Rhine,	Ed. Boyle
DECLARATION—Candine in the Roman Senate,	James Gunn
Where there's a Will there's a Way,	Victor Fuchs
DECLARATION—Taking of Warsaw,	Howard Willett
MUSIC—(Piano) <i>Opera from Warsaw</i> ,	Joseph Murphy
Joan of Arc,	James Curtis
Liberty,	Jan. W. Apperson
MUSIC—(Piano and Piano) <i>Longweir for and Solo</i> —"Rustic,"	Chas. Bennett, Leo Kremer
DECLARATION—16th Doubtance Ball,	Forre Smiddy
Rules of Time,	William King
MUSIC—(Piano) <i>Schottische</i> ,	College Orchestra
Benefits of War,	William Condit
Pontificate of Pius IX,	Willie Archard
MUSIC—(Piano and Piano) <i>L'Africain March</i> ,	Jan. Curtis, Jos. Murphy
Assured Egyptian,	David A. Fryer
DECLARATION—Wounded,	Leo Kremer
MUSIC—(Piano) <i>Polka from La Belle de Reims</i> ,	College Band
Money,	John W. Apperson
MUSIC—(Piano and Piano) <i>Cento Dives</i> —"Ballad,"	D. A. Fryer, Chas. Davis, Leo Kremer
MASTER'S ORATION—Philosophy of Poetry,	Raphael E. Semmes, A. B.
MUSIC—(Piano) <i>Momente Joyous</i> —"Society Smith,"	Leo Kremer
DECLARATION—But Fox, in the case of Barbell vs. Pickwick,	Malcolm Patterson
War,	Joseph C. Mhoon
MUSIC—(Piano) <i>Polka Mazurka</i> —"C. Frank,"	College Orchestra
Utters and Abuses of Newspapers,	William Fawley
DECLARATION—Oscar Green and his Flying Machine,	Willie Archard
MUSIC—(Piano) <i>Polka from La Belle de Reims</i> ,	College Band
English History,	Malcolm Patterson
MUSIC—(Piano) <i>Polka</i> —"Beyer,"	Willie Willett
Every Man the Architect of his own Fortune,	Leo Kremer
MUSIC—(Piano) <i>Polka</i> ,	College Orchestra
CONFERRING OF DEGREES.	
VALEDICTORY,	David A. Fryer
ADDRESS TO THE GRADUATES, BY HON. CASEY YOUNG.	
MUSIC—(Piano) <i>Laria di Lammone</i> ,	Victor Sugamas, Leo Kremer
FINALE— <i>Home, Sweet Home</i> ,	College Band

Christian Brothers College, Annual Commencement, 1877, page 2

Christian Brothers' College Band.	
Willie Williams,	Allen Willett.
Howard Willett,	Willie Brown.
James Dally,	Chas. Bennett.
James Kelly,	Willie Edin.
Forre Smiddy,	Henry Moenghan.
Willie Archard,	Marion Rose.
College Orchestra.	
James Curtis, Violin.	Willie Williams, B Flat Cornet.
Willie Archard, " "	James Dally, " "
James Gunn, " "	Leo Kremer, Flute.
Henry Bawner, " "	Willie Willett, " "
Joseph Murphy, " "	Victor Sugamas, " "
Thomas Watson, " "	Howard Willett, Violoncello.
Edlin Vogel, " "	Forre Smiddy, Trombone.
David A. Fryer, Flute.	Jan. Murphy, Contra Bass.
Philomathic Literary Club.	
David A. Fryer, President.	James Gunn, Treasurer.
Brother Abbas, Critic.	J. C. Mhoon, Vice President.
W. Condon,	L. Kremer.
H. E. Lee Literary Club.	
William F. Frost, President.	Wm. N. Brown, Secretary.
Brother Anthony, Critic.	Charles Frutkin, Marshal.
David Davis,	Walter V. Kremer.
Joseph Hally,	Robert E. Mhoon.
Joseph Masly,	Victor Sugamas.
Maerlen Literary Society.	
Joseph E. Murphy, President.	Edward F. Hayes, Treasurer.
Brother Josephus, Critic.	Wm. E. Trawley, Vice Pres.
J. Walsh,	W. F. Carlin, Marshal.
De La Salle Literary Society.	
Jan. E. Palmer, President.	Ed. Mott, Vice President.
Brother Bonardus, Critic.	Henry Moenghan, Marshal.
Henry Bawner,	Willie Fuchs.
Charles Bennett,	Sylvain Goddard.
Frank Casmighan,	William Edin.
John Day,	John Hally.
James Dally,	Arthur Kelly.
Janet Dolan,	William Kelly.
Stephen Fitzgerald,	Henry Rose.

Christian Brothers College, Annual Commencement, 1877, page 3



Christian Brothers College, Annual Commencement, 1879, page 1

ANNUAL COMMENCEMENT	
CHRISTIAN BROTHERS' COLLEGE,	
New Memphis Theatre,	
FRIDAY EVENING, JUNE 21, 1878.	
OVERTURE— <i>Making Bird Quacking</i> , . . . . .	College Cornet Band.
PRIZE DECLARATION (Primary Department)— <i>Battle of Waterloo</i> , . . . . .	Eddie Boyle.
THE SPANISH ARMADA, . . . . .	Joseph Hally.
MUSIC— <i>Amazilia Palla</i> , . . . . .	College Orchestra.
PRIZE DECLARATION (Preparatory Dept.)— <i>Bernardo del Carpio</i> , . . . . .	Hiram Athy.
ETIOLOGY ON COLUMBUS, . . . . .	Thomas Adams.
Music (Piano)— <i>Nocturne</i> , "B. Richards," . . . . .	Miles Willett.
DECLARATION— <i>Bona Fide</i> , . . . . .	Victor Fuchs.
THE FORCE OF EXAMPLE, . . . . .	Walzer V. Krenier.
DECLARATION— <i>Doctor Decade</i> , . . . . .	Stephen Fitzgerald.
MUSIC— <i>Over Walls</i> , "Mount," . . . . .	College Orchestra.
PRIZE DECLARATION (Third Collegiate Class)— <i>Rome's Master</i> , . . . . .	Eddie Voegell.
MUSIC— <i>Cantata de Robert le Diable</i> , . . . . .	College Cornet Band.
DECLARATION— <i>The Launch of the Ship</i> , . . . . .	Willie Brown.
HISTORY REPEATS ITSELF, . . . . .	Malcolm Patterson.
MUSIC (Piano)— <i>Norma</i> , "Lynch," . . . . .	Howard Willett.
DECLARATION— <i>Darius Green and His Flying Machine</i> ,* . . . . .	Wm. Archard.
EDUCATION, . . . . .	John W. Apperson.
MUSIC— <i>Fantaisie sur la Rêverie de Walsestein</i> , "S. Schuchling," . . . . .	Piano acc., Howard Willett.
DECLARATION— <i>Death of Lincoln</i> , . . . . .	Miles Willett.
MUSIC— <i>Solenne from Marche</i> , . . . . .	College Orchestra.
DECLARATION— <i>Here She Goes and There She Goes</i> , . . . . .	Howard Willett.
LAS CASAS, . . . . .	William Archard.
MUSIC— <i>Maid of Poplar Irish Air</i> , . . . . .	College Cornet Band.
VALEDICTORY, . . . . .	Malcolm Patterson.
FINALE— <i>Home, Sweet Home</i> , . . . . .	College Cornet Band.

\*By request.

N. B.—The Piano used on the occasion is ENABE'S GRAND, kindly furnished by the courteous Agent, L. GORETEL.

Christian Brothers College, Annual Commencement, 1878

COLLEGE CORNET BAND.	
WILLIAM ARCHARD,	CHARLES FRANKS,
E. MILES WILLET.	HOWARD WILLET.
JAMES DALY,	WILLIAM HEIS,
MARTIN GRIFFIN,	WILLIAM KELLY,
HARRY BEAVER,	WILLIAM LACROIX,
HARRY MOSAHOAN,	EUGENE WILLET.
EDDIE VOEGEL,	JAMES MALLOS.
	FELIX FRANKS.
COLLEGE ORCHESTRA.	
WILLIAM ARCHARD, Violin,	ROBERT CARILL, Flute,
EDDIE VOEGEL,	EUGENE WILLET.
HARRY BEAVER,	JAMES MALLOS.
WILLIAM LACROIX,	THOMAS KELLY.
JOS. WILLIAMS,	E. MILES WILLET, B Flat Cornet,
LEE HILL,	HOWARD WILLET, B Flat Cornet,
FRANK LAYING,	ALFRED RICHERT, Flute,
JAMES DALY, Contra Bass.	WILLIAM HEIS, Trombone.

N. B.—Next Session for Boarding and Day Students will  
commence on Monday, September 1, 1879.

Christian Brothers College, Annual Commencement, 1879, page 3

PROGRAMME.	
OVERTURE—Symphony from <i>Lambertville</i> .	College Orchestra.
PRIZE DECLAMATION (Primary Department).	Jun. M. Tupper.
THE GITHIER.	Stephen Fitzgerald.
MUSIC—Polacca.	College Band.
MUSIC (Piano)—Chorus of the <i>Hazzara</i> .	Alfred Reskert.
WORKERS OF THE VERTUABLE KINGDOM.	Howard Willett.
2d PRIZE DECLAMATION (Prep. Dep.) <i>Roosevelt's Address to the Romans</i> , Roman Richmond.	
MUSIC—Celloph of <i>Bagdad</i> .	College Orchestra.
1st PRIZE DECLAMATION (Preparatory Dep.) <i>MacLain's Child</i> .	Eddie Boyle.
HEARTS OF NATURE.	Chaise Franks.
MUSIC—Non <i>Pia Menia</i> , (Opera La Cenerentola de Rossini).	College Band.
2d PRIZE DECLAMATION (Third Collegiate Class) <i>Life after the Opera</i> .	Eugene Willett.
THE MISSISSIPPI VALLEY.	William Archard.
MUSIC (Piano Duo) <i>Jealous Dances</i> —"Jackson."	E. Miles & Howard Willett.
1st PRIZE DECLAMATION (3d Collegiate Class)— <i>Parrhasius and the Captives</i> , Ed. Voegel.	
MUSIC—Selections from <i>William Tell</i> —"Rosalin."	College Orchestra.
DECLAMATION—Proper Names.	Stephen Fitzgerald.
TRUE PHILANTHROPIST.	Charles Franks.
MUSIC—Duet from <i>Lucrèce Borgia</i> .	Cornet Band.
2d PRIZE DECLAMATION (3d Collegiate Class)— <i>The Death Ride</i> .	Victor Fuchs.
ANCIENT MATHURIA.	E. Miles Willett.
MUSIC (Piano).	Howard Willett.
MUSIC—Folia <i>Mazurka</i> —"Faust."	College Orchestra.
CONFERRING OF DEGREES.	
VALEDOCTORY.	William Archard.
ADDRESS TO THE GRADUATES BY COL. JOSHUA PATTERSON.	
FINALE—Bene, Sweet Home.	College Orchestra.

Christian Brothers College, Annual Commencement, 1879, page 2





Christian Brothers College, Annual Commencement, 1880, page 1



Christian Brothers College, Annual Commencement, 1879, page 4



College Varsity Band.	
JAMES DALY,	ALFRED BENKERT,
EDWARD VOIGEL,	CONNIE BRUCE,
HENRY MONAGHAN,	THOMAS KELLY,
WILLIAM HEIN,	AMOS MILLOT,
HENRY BRAUNER,	ANDREW VACCARO,
JAMES MALLOY,	JOHN FITZGERALD,
EUGENE WILLET,	FELIX FRANKHOLL,
ARCHIE OAKLEY,	ROBERT CARILL.
College Orchestra.	
EDWARD VOIGEL,	WILLIAM OZANNE,
HENRY BRAUNER,	WILLIAM APP,
WILLIAM HEIN,	EDWARD MANIGAN,
WILLIAM LUNS,	EDWARD HALLY,
HENRY MONAGHAN,	GUSTAVE GROSSEAU,
JAMES DALY,	JOHN FITZGERALD,
EUGENE WILLET,	FELIX FRANKHOLL,
JAMES MALLOY,	ANDREW VACCARO,
THOMAS KELLY,	AMOS MILLOT,
ROBERT CARILL,	ALFRED BENKERT,
CONNIE BRUCE,	ARCHIE OAKLEY,
FRANK VENN,	JOSEPH VENN,
JAMES ROVER,	JOHN ROVER,
GEORGE BOLEY.	

Christian Brothers College, Annual Commencement, 1880, page 3

1880 PROGRAMME	
OVERTURE—March from <i>La Fille du Regiment</i> , - - - College Band	
PRIZE DECLAMATION (Third Preparatory Class) <i>Warren's Address</i> —Allen Cameron	
DECLAMATION— <i>A Dream of Darkness</i> , - - - Eugene Willett	
PRIZE DECLAMATION (Second Year Class) <i>The American Indian</i> , - - - John M. Tether	
MUSIC— <i>National Air</i> , - - - College Orchestra	
PRIZE DECLAMATION (First Preparatory Class) <i>Madeline's Child</i> , - - - Eddie Burke	
THE GOOD OLD TIMES, - - - John Hudson	
MUSIC (Piano) <i>Bouquet de Melodies</i> , - - - Eugene Willett	
PATRIOTISM, - - - Edward Vogel	
MUSIC— <i>Selections from the Bohemian Girl</i> , - - - College Orchestra	
DECLAMATION— <i>Robert Emmet's Speech</i> , - - - Henry Brauner	
PRIZE DECLAMATION (Intermediate Class) <i>Lieutenant Loß</i> , - - - Joseph Babb	
MUSIC— <i>Fountain from Brundage</i> , - - - College Band	
AMBITION, - - - Victor Fuchs	
DECLAMATION— <i>The Presidential Candidate</i> , - - - James Daly	
MUSIC— <i>Quisque Melody</i> , - - - College Orchestra	
DECLAMATION— <i>Early Rising</i> , - - - Vincent F. Bette	
JEAN BAPTISTE DE LA SALLE, - - - Henry Monaghan	
DECLAMATION— <i>Napoleon</i> , - - - James Malloy	
MUSIC— <i>Sounds from Home</i> , (Violin and Piano) - - - E. Vogel, H. Brauner and A. Benkert	
JOURNALISM, - - - William Hein	
QUARREL BETWEEN CASIUS AND BRUTUS, - - - Edward Vogel and Victor Fuchs	
MUSIC (Piano) <i>Coral Cane</i> , "Sibney Bore", - - - Alfred Benkert	
MUSIC— <i>Wally Polka</i> , - - - College Orchestra	
DECLAMATION— <i>Conquered at Last</i> , - - - James Murray	
THE AMERICAN ABORIGINALS, - - - Edward Mette	
PRIZE DECLAMATION (Fourth Collegiate Class) <i>Halswieder</i> , - - - Gustave Grosseau	
MUSIC— <i>Palla de Solon</i> , - - - College Band	
DECLAMATION— <i>Wash</i> , - - - John Fitzgerald	
FINALE— <i>Daria</i> , - - - College Orchestra	

Christian Brothers College, Annual Commencement, 1880, page 2

PROGRAMME.		
OVERTURE—Rose Polka,	College Band	
DECLAMATION—Destruction of Sennacherib,	Walter Ennis	
MUSIC—The Dying Alchemist,	Frank Larique	
MUSIC—Popular Air,	Jessie Viola and Flete Cies	
MUSIC—(Piano) Amazonian March,	Ed. Voegeli	
DECLAMATION—Bayonet Charge,	Eugene Willott	
DECLAMATION—The Baron's Last Banquet,	Joseph Babb	
MUSIC—Operatic Medley,	College Orchestra	
DECLAMATION—Regulus to the Carthaginians,	Roman Richmond	
SONG—Prize of the Ange's,	Robert Coyk	
Light and Shades of War,	Choir	
MUSIC—(Piano) Marche Triumphant,	George Gault	
Dark Ages,	Alfred Bonker	
MUSIC—Mazurka Polka,	Harry Brewster	
DECLAMATION—Spartacus to the Gladiators,	College Orchestra	
MUSIC—Trio from Rostisl,	Vincent Rodio	
DECLAMATION—Power of the Sword,	Victor Fuchs	
MUSIC—(Piano) Heimweh,	Violas	
Teachers of History,	James Mallon	
DECLAMATION—Water,	Eugene Willott	
MUSIC—Popular Air,	Edwin Voegeli	
DECLAMATION—Ossory and the Press,	John Fitzgerald	
MUSIC—Two from Danza, Op. 12,	College Band	
Quartet,	Barlow Treadwell	
DECLAMATION—Columbus,	Violas and Pianos	
MUSIC—Reverend River,	Vincent Fuchs	
DECLAMATION—Robert Emmet's Speech,	Victor Fuchs	
MUSIC—Miss Rogers,	Trio for Flutes	
DECLAMATION—Parables,	Gen. Gault	
AWARDING OF MEDALS,	College Orchestra	
FINALE—Home Sweet Home,	Ed. Voegeli	
	College Band	

Christian Brothers College, Annual Commencement, 1881, page 2

Annual Commencement

*Christian Brothers*

COLLEGE.

*Le Lendore's Theatre.*

Thursday Evening, June 28<sup>th</sup>, 1881.

SESSION 1880-81.

*H. B.: The Clicking Grand Piano used in this session is kindly furnished by the courteous agent, E. G. Bellamy.*

PUBLIC LEDGER, P.T.

Christian Brothers College, Annual Commencement, 1881, page 1





Music—"March,"	College Band
Declamation—Immortality of the Soul,	Frank Monteverde
Declamation—John Maynard,	John Enkline
Song—"Light in the East is Gleaming,"	College Choir and Orchestra
Declamation—The Sword,	Walter Kniss
Declamation—Custer's Last Charge,	Thomas Kelly
Declamation—Cavalier Expelled,	Charles Mosser
Music—"Cavalier Galop,"	Second Violin and Fute Class
Declamation—A Noble Pisa,	Charles Francis
LABOR.	James Mallon
Declamation—Horatius at the Bridge,	Edward Boyle
Music—(Piano) <i>Evangeline</i> ,	William Gels
Music— <i>Masouks</i> ,	College Band
Declamation—Duties of America Chinese,	Michael Reenthal
VICTORIES OF WAR AND VICTORIES OF PEACE,	Eugene Willett
Declamation—Baggage Pass,	Archib Oakley
MUSIC—Woodland Yous <i>Schottische</i> ,	College Orchestra
HOGARTH'S LINE OF BEAUTY,	Thomas Scummes
Declamation—The Battle of Fontenoy,	Lee Mallory
Song—"Pride the Lord,"	College Choir and Orchestra
Declamation—Speech of Patrick Henry,	Joseph Babb
CHANGE.	George Gaunt
Declamation—Satanbel to Titus,	Frank Lavelson
Music— <i>Crescend En Finest et Bada it cor—Ressini</i> ,"	Fute and Piano
THE LIVING ENERGY OF THE CATHOLIC CHURCH,	John Fitzgerald
Declamation—The Semblance of Defiance,	George Hook
Music— <i>Sounds from Home—"Gongl"</i> ,	Violin and Piano
LIBERTY,	Thomas Tobin
Declamation—Time,	Charles Ober
Music— <i>Cantata of Baydud</i> ,	College Orchestra
SUBLIME NATURE,	Vincent Bette
Declamation—A New Essay on Man...	Charles Galloway
Music—Hunter's March,	College Orchestra

AWARDING OF MEDALS AND HONORABLE MENTIONS.

Conclusion— <i>Howe, Sweet Home.</i>	. . . . .	College Band
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\* Messrs. James T. Ryan, Jas. P. Carey and James H. Griffith have kindly consented to give bars in this Trio.

Thomas V. Toole, Pres't.  
Brecher Abbot, Chm.  
George Axt, Sec'y.  
John Fitzgerald,  
Charles Garber,  
John Ebb,  
Joseph Ebb,  
Second L. Ebb,  
Thomas J. Sagan, Vice-Pres.  
James Mallon, Secretary.  
Vincent F. Bain, Treas'r.  
Charles F. Bain,  
Charles Galloway,  
George Hask,  
Archie Oaker,  
Frank Venn,  
Thomas Kelly,  
Frank Lavigne,  
Lee Mallory,  
Guy F. Patterson,  
Michael Marshall.

Comprising members of the Concert Band, Orchestra, and First, Second and Third Mello Clarinet.

Eugene Willett,	James East,	Thos Vancor,
James Mullin,	Felix Franklin,	Charles Eder,
Archie Ocker,	Charles Gilmore,	William Gier,
Frank Voss,	Guy Palestine,	Lee Mahanta,
Thomas Kelly,	Willie Cobb,	William Arlington,
Amos Miller,	Joseph Babb,	K. C. Connell,
Frank Langens,	Oliver Hook,	Joseph Gavia,
Ed. Mangano,	Albert Larrill,	Michael Gavia,
William O'Leif,	George Randolph,	Ed. Randolph,
John Eder,	George Hickey,	Pinkney Wheatley,
Joseph Voss,	Wm. Johnson,	William McManasse,
	Charles Ruckert,	

Thomas Schwartz,  
Joseph Babb,  
William Goff,  
Charles Mooren,  
Thomas Watson,  
George Randolph,  
Quarworth M. Adams,  
Ed. Borje,  
John Krulien,  
Ed. Landy,  
William Coash,  
Lee Talbert,  
Sam. Williamson,  
John Phillips,  
John Phillips,  
Lance West,  
Lawrence Coover,  
John Kelle,  
John Kelle,  
William K. Speed,  
Marion Lewis,  
George Ranker,  
Eli Van Rookel,  
Joseph McLaughlin,  
Michael Eckberg,

Owen Eggen,  
John Linn,  
John Pryor,  
John Tabor,  
Willie A. Smith,  
Charles Beldsake,  
Ed. Cassell,  
Lee Melstiza,  
Fred Hansen,  
Doraine Kelly,  
Theresa Shelby,  
William McReames,  
William Ogden,  
Leola Pepper,  
Joseph Chalmers,  
William Johnson,  
Idoree Frick,  
Charles O'Neil,  
Joseph Garvin,  
Edridge Wright,  
Michael Gavins,  
William Carter,  
Pickney Wendler,

Oliver Taylor,  
Narcison Moore,  
William Moore,  
Ed. Randolph,  
Robert Dittmer,  
Ed. Eider,  
Frank Quigley,  
Idoree Eas,  
Samuel Kohlhry,  
Ed. Nelson,  
Leo Behr,  
Harry Kelly,  
Philip Leonard,  
John Atty,  
Frank Robertson,  
Marlin Speed,  
Willie O'Neil,  
Speed Lightburne,  
Joseph Boonmehl,  
Allison Wiansa,  
Lolla Nooby,  
Willie Enrie,  
Tom Tuthor,  
Tom Haggle,

WEDNESDAY, 3 4 5 MAY 11, 1962.

the instrument by the students of the Institute of Education, College.

The initial May intervention by the manager himself of the Carlebas. He had

ing, as positive reinforcement. The response to every request is decided as one. The appearance and behavior of the students throughout the program are very positive. The program has been well received by the students, and the audience most favorably. In fact, we do not hesitate to say that it would be a very good idea to have a similar program in the future. The program was very successful in providing a good example of how to use the program. The program was very successful in providing a good example of how to use the program.

The Paparoti juvenile music club, composed of ten boys averaging sixteen years of age, was one of the most interesting features of the evening. It

is only five months since their last-  
time began, and yet they played the  
"Marsellaise" with a correctness that  
was admirable. Their names are  
James Brewster, Ben Brust, Joseph  
Boomsels, G. P. Cook, Thos. Hall,  
Harry Hesser, Matt. Managhan, A.  
Raggio, Chris. Kelly and John

We are informed that another union claim has just been organized, even joined of Abe Frank, Sam Koblitz, M. J. Parnass and Eldred Wright.

The concert band is composed of Owen Adams, Joe Babb, George Bigler, Charles Kader, Charles Galloway, Fred Hughes, A. Lauriti, Thomas Kelly, James Mallon, Ed. Marquis, Arville Oakley, George Randolph, James Roper, Frank Venn, Joe Venn, Mackey Whensley and Eugene Wilcox. The program of this concert band is in keeping with the departments of music, and Professor Schneider has certainly reason to feel proud of the results he has achieved.

There get them around students in visiting piano lessons at the college, from Professor Schuler, well known in Memphis for many years as a thorough gentleman and an able instructor. The pupils receiving piano lessons are Jan, Emmetich, Alie Felts and Bart, C. Vetterles. These will be seen that at the college there is really a genuine conservatory of music, and the Christian Brothers are correct in their ideas of encouraging a study which opens such a refining influence on society.

PHILLY STEAK, PERCANT 20, 100

Wednesday October 19, 1911

Washington, D.C.

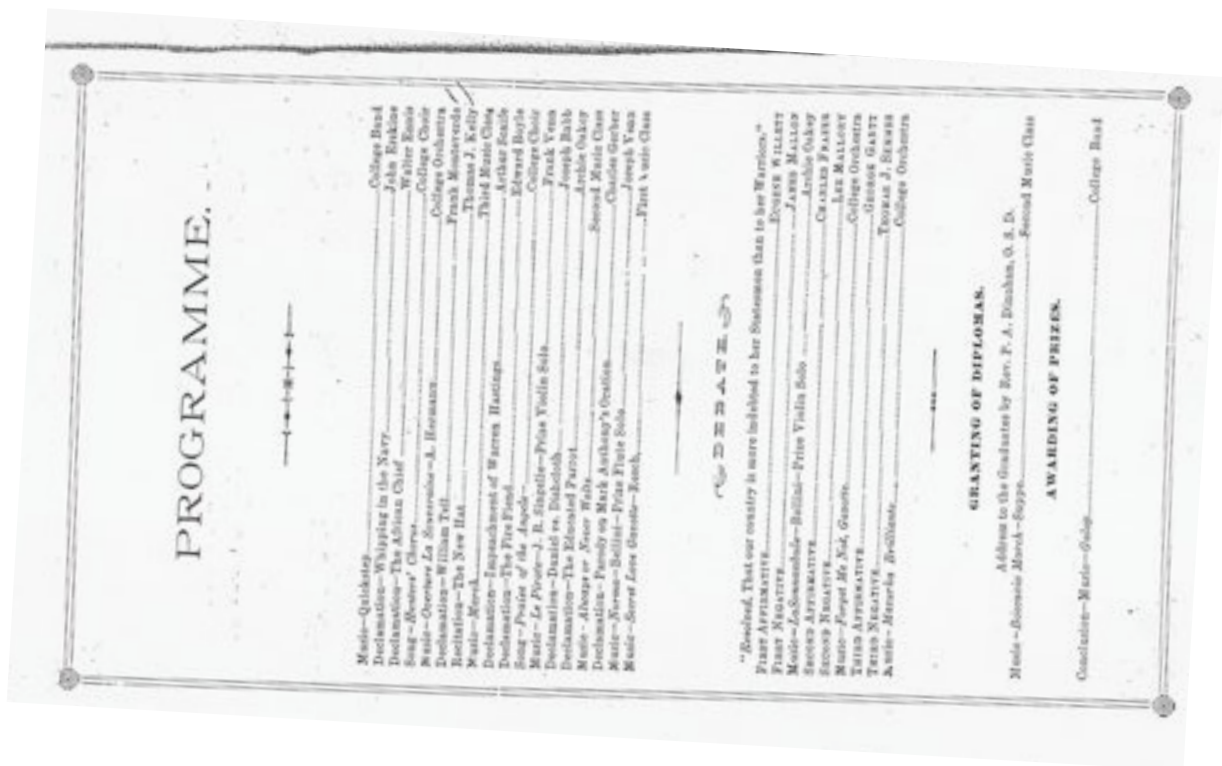
The following are the names of the members of the college orchestra and first music class: Joseph Babk, George Higley, Wm. Carter, Charles Gills, George Hook, Thomas Kelly, James Mallon, Ed Marjusz, Archie Gakor, George Randolph, Fanny Veen, Joseph Veen and Eugene Willard.

The members of the second team are: John Duggan, Tallahassee; Michael Garvin, Wm. John Francis, Jacksonville; Joseph McLaughlin, Albert Leggett, Joseph McLaughlin, Ed Randolph and Vickery Wheatley, Tallahassee. To the credit of these students it must be said that none of them have been under instruction but are teen-agers, and yet their performance was very creditable.

The third justice plan is composed of Eld Osselle, Charles Eader, E. Eader, Joseph Garza, Wm. McMeister and Oliver Taylor.

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*Memphis Appeal*, May 11, 1883

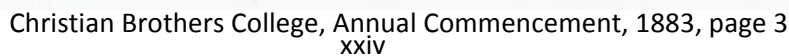
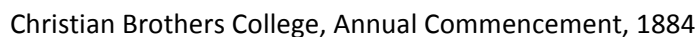


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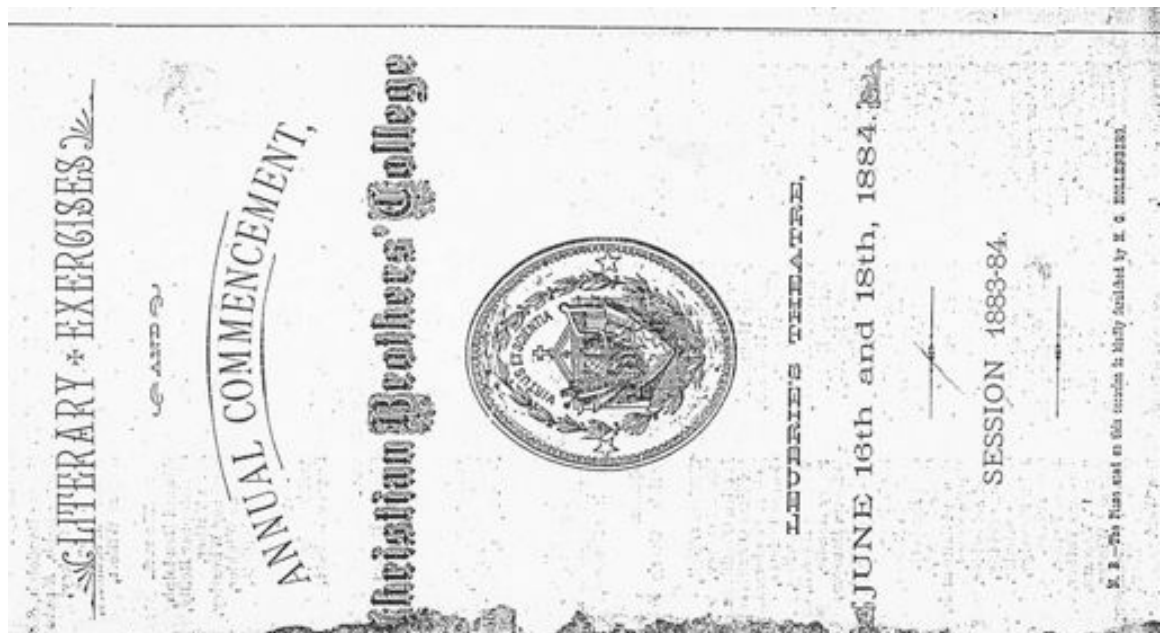
Christian Brothers College, Annual Commencement, 1883, page 1





**McGurdon Literary Society.**

R. L. Mallory, Pres.  
Brother Abban, Critic.  
Northworth M. Adams,  
Thos. M. Barker,  
Edward Boyle,  
Alfred Dumblerty,  
James J. Mallory, V. P.  
George Babb, Secy.  
Charles Gerber, Treas.  
Charles Dunderley,  
John Enslin,  
Charles W. Frazer,  
George Ganit,  
Charles E. Galloway,  
Harry Messen,  
William Johnson,  
Samuel Kohlbr,  
Edward Kaulman,  
James Mallory,  
George Chisholm,  
Charles Galloway,  
Joseph Babb,  
William Carter,  
James Fowler,  
Edward McConnell,  
Charles Ender,  
George Bonomolo,  
Ben Bruce,  
George Cook,  
Samuel Bowen,  
Mert W. Buntinhal,  
Henry Mannix,  
Henry Lechmann,  
Edwits Athias,  
Samuel J. Borce,  
Willa Bortio,  
William Brooks,  
Charles Bernhardt,  
Jedusa Berkle,  
James Bore,  
Leo Behr,  
Joseph Bonomolo,  
Michael Carvy,  
John Canale,  
James Canale,  
George Cook,  
Ula Caban,  
M. Connell,  
Timothy Crowley,  
John Bywer,  
Edmond Ender,  
William Ennis,  
Charles Eric,  
Arthur Pollich,  
George F. Foster,  
George F. Foster,  
William Flynn,  
Frank Frantoli,  
William Frantoli,  
Thomas Fisher,  
Charles Greer,  
Em Goldsmith,  
Michael Gavin,  
George Bonhard,  
Geo. Chisholm, Jos. Emmerich, George Fossick  
**College Choir.**  
Joseph Gavin,  
Daniel Grace,  
Henry Humphreys,  
Henry Hoffman,  
William Hoffman,  
Walter H. Henson,  
Charles Johnston,  
Matthew Kelly,  
Samuel Kohlbr,  
Harry Kelly,  
William J. Kelly,  
Charles J. Kelly,  
Henry Lechmann,  
Edmond Lechmann,  
Elmer Lechman,  
John Lons,  
John Lons,  
Peter Montevende,  
Matt Moenghan,  
William McNally,  
Joseph McNally,  
Frank McLaughlin,  
William Maier,  
George McCarthy,  
William McMenace,  
James Mallory,  
Isidore Newburger,  
Samuel Newburger,  
Edward Nelson,  
William O'Neil,  
Edward Oakey,  
Patrick O'Sullivan,  
William O'Sullivan,  
Robert Pendergrast,  
George Podesta,  
George Podesta,  
William Randle,  
Harry Randle,  
William Ransom,  
Antonio Raggio,  
Isidore Rose,  
Louis Rose,  
Antonio Rebore,  
Carl Reuter,  
George Reuter,  
Edward Schuler,  
Marlin Speed,  
Paul Schneider,  
George Schiller,  
George Schuler,  
John Signale,  
Gus Toller,  
James Taylor,  
Thomas Taylor,  
Edward V. Vetter,  
Edward Vetter,  
Rob. C. Williamson, Jr.  
William Wolf,  
Ben Wolf,  
Doubtless Zanece.





CLOSING EXERCISES	
HIGHER CLASSES.	
MONDAY, JUNE 16th, 1884.	
Music—"March,"	College Band
Declamation—"The Soldier's Dream,"	John Reilly
THE ROAD TO SUCCESS,	Cary Rowlett
Declamation—"The Enchanted Shirt,"	Joseph McLaughlin
MUSIC—Piano—"Swanee II. A. Licker Op. 49,"	M. Bernhardt
A TRIPLE, YET A POWER,	Cranworth M. Adams
Song—"The Land of Dixie,"	College Choir
Declamation—"Honors and Horrors of War,"	Eugene Winkler
A CENTURY OF PROGRESS,	Charles Galloway
Declamation—"Bernardo and the King,"	Edward Connell
MUSIC—"Always Gullant Polka,"	First Music Class
Declamation—"The Palmetto and the Pice,"	Charles Eader
MEYRUS RECONSTRUCTED,	John Erskine
Declamation—"Crime Revealed by Conscience,"	Charles Buddoke
MUSIC—"Popular Air,"	Fourth Music Class
YESTERDAY AND TO-MORROW,	Thomas M. Barker
Song—"O Columbia, the Gem of the Ocean,"	College Choir
Declamation—"Horatius, at the Bridge,"	Samuel Williamson
CURIOSITIES OF THE PRESS,	Joseph B. Babbs
Declamation—"One of the Six Hundred,"	John Dwyer
MUSIC—"Rebus Polka,"	*Third Music Class
Declamation—"Spartacus to the Roman Envoy,"	Arthur Scallie
AMUSEMENTS,	Thomas J. Semmes
Declamation—"An Inquisitive Customer,"	Charles Gerber
MUSIC—"Der Fiddler von St. Wenzel,"	First Music Class
Declamation—"Columbus,"	John Tisher
THE FIRST STROKE IS HALF THE BATTLE,	B. L. Mallory
MUSIC—"Polka,"	Eldridge Wright
Declamation—"Regulus to the Carthaginians,"	College Band
THE INFLUENCE OF WOMAN,	Chas. L. Denkerley
MUSIC—"Pet and Parant,"	George Randolph
Declamation—"Violation of English Promises,"	*Second Music Class
THE LANGUAGE OF SILENCE,	Frank O'Sullivan
Declamation—"Irrepressible,"	Charles W. Frazer
MUSIC—"Halmey,"	James Bawner
Declamation—"Cataline Expelled,"	First Music Class
Declamation—"Napoleon's Grave,"	Frank Boro
Finale—"Music—"Gaily,"	John Luan
*With Orchestral and Piano accompaniment by the First Music Class.	


Christian Brothers College, Annual Commencement, 1884, page 3

CLOSING EXERCISES	
HIGHER CLASSES.	
MONDAY, JUNE 16th, 1884.	
Music—"March,"	College Band
Song—"Our Hearts with Joy are Bounding,"	College Choir
BENEFITS OF RELIGION,	Joseph B. Fern
MUSIC—(Flute Solo)— <i>Home, Sweet Home, with variations</i> —	James L. Mallon
"J. S. Cox,"	James L. Mallon
Declamation—"Darius to His Army,"	Edward James Manigan
MUSIC—"La Lyre D'Or,"	First Music Class
Song—"The Star of Freedom,"	College Choir
MENTAL CULTURE,	Robert Lee Block
MUSIC—"Medley,"	Fourth Music Class
Declamation—"Col. Bangs' Hat,"	Archibald J. Oakley
SOME OF THE WONDERS OF TO-DAY,	Alfred H. Dunkerley
MUSIC—"Stephani Genette,"	First Music Class
LITERATURE AND THE FINE ARTS AS ELEMENTS OF REFINEMENT,	Eugene M. Willett
MUSIC—Violin Solo—"M. Heuser,"	Archibald J. Oakley
CITIZENSHIP,	MALCOLM R. PATTERSON, Representing the Alumni Society.
MUSIC—"Baccato March,"	Third Music Class
THE SOUTH,	George Ganit
MUSIC—"Sauten March,"	Second Music Class
NATIONAL MORALITY—Valedictory.	James L. Mallon
MUSIC—"Polka Mazurka Brillante,"	First Music Class
CONFERRING OF DEGREES.	
ADDRESS TO THE GRADUATES, By the Right Reverend Joseph Radmacher, Bishop of Nashville.	
AWARD OF PRIZES AND HONORABLE MENTION.	
Conclusion, Music—"Gaily,"	College Band

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George Fossick,  
Isidore Fechs,  
Max Fepperman,

Christian Brothers College, Annual Commencement, 1885, page 2

LITERARY \* EXERCISES  
 ANNUAL COMMENCEMENT  
 CHRISTIAN  
 BROTHERS  
 COLLEGE  
  
 Y. M. H. A. HALL,  
 COR. SECOND AND UNION STS.  
 June 22d & 24th, '85.  
 SESSION 1884-85.  
 Printed by the Christian Brothers, N. Y.

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CLOSING EXERCISES.	
MONDAY, JUNE 22, 1885.	
Music— <i>March</i> —"Parade D' Honour,"	College Band
Recitation—Only a Boy,	Richard Snidley
Speech—Rules of Health,	James Canale
Music— <i>Air Allmande</i> ,	Fourth Music Class
Speech—Find a Way or Make It,	Conrad Bollinger
Concert Recitation—Warren's Address,	Primary Class
Speech—The Poet,	Thomas McGrooy
Music— <i>My Queen Walts</i> ,	First Music Class
Recitation—The Burial of Sir John Moore,	Udah Cahn
Base Ball Experience,	Third Preparatory Class
How Cyrus Laid the Cable,	John Dean
Music— <i>When the Robins Nest Again</i> ,	College Band
Declamation—The Charge of the Light Brigade—Finckney Wheatley	
Concert Recitation—Christmas Chimes,	Second Preparatory Class
Declamation—Address to the Survivors of the Battle of Bunker Hill,	William Ennis
Music— <i>Rebus Fado</i> ,	Third Music Class
Declamation—Lord Chatham's Speech,	Williams Carter
Declamation—The Baron's Last Banquet,	Thomas Tubler
Declamation—The Polish Boy,	Marx Pepperman
Music— <i>Polyparl</i> —"La Mascotte,"	First Music Class
Declamation—Going to School,	Edwin Atkins
Declamation—The Christian Maiden and the Lion,	Marlin Speed
Declamation—The African Chief,	Edwin Williams
Music— <i>Medley Schmitz</i> —"Chasing the Golden Stairs,"	College Band
Declamation—Here She Goes and There She Goes—William Johnson	
Recitation—Anger and Enumeration,	Isidore Fuchs
Declamation—Opposition to the Declaration,	Isaac Ottenheimer
Music— <i>Bella Boca Fado</i> ,	Second Music Class
Recitation—John Maynard,	Joseph Martin
The Orphan's Prayer,	Charles Kelly
Marco Bozzaris,	William Horgan
Recitation—Somebody's Darling,	Michael Sullivan
Music— <i>Sincerity</i> ,	First Music Class
Declamation—Bernardo's Revenge,	Irving Schloss
Declamation—Virginus to the Army,	William Wilson
Recitation—Brutus on the Death of Caesar,	William Martin
Conclusion— <i>Music—Grand Medley</i> ,	College Band

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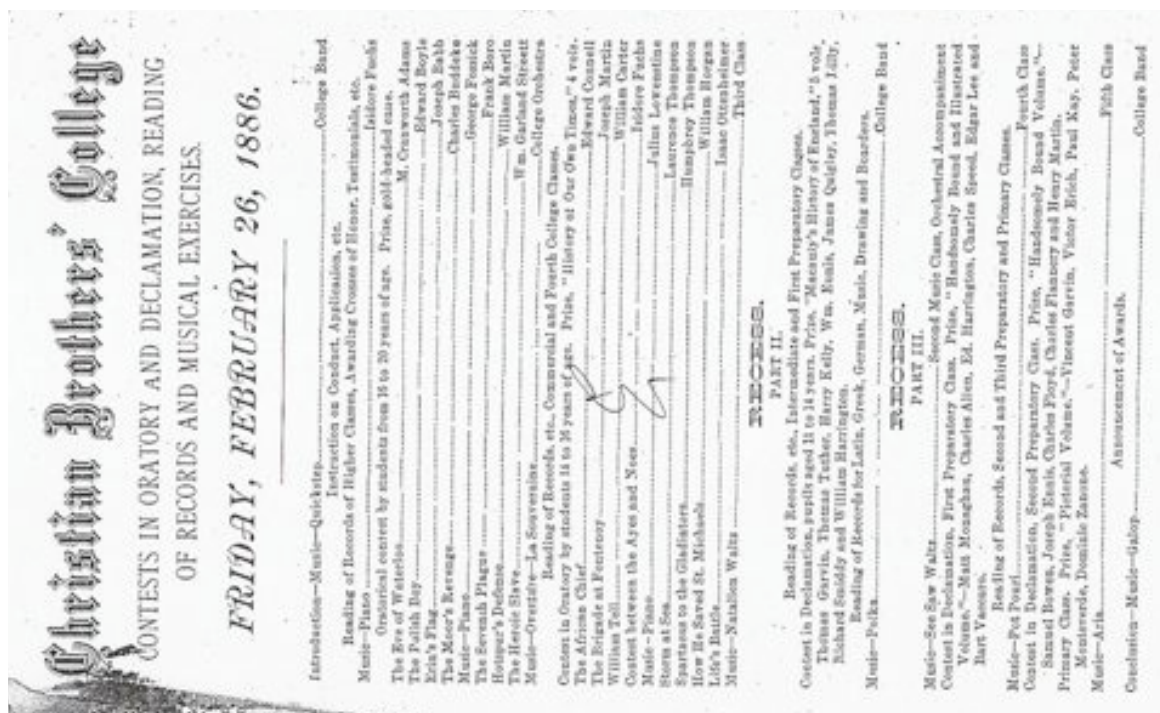
ANNUAL COMMENCEMENT.	
WEDNESDAY, JUNE 24, 1885.	
Music— <i>In Dile Fado</i> ,	College Band
Emmet's Speech,	Frank Bero
The Musquito Hunt,	James W. Beaver
Music— <i>Longing for Home</i> ,	First Music Class
SOUTHERN INDEPENDENCE,	John O'Donnell
Conat Candespina's Banner,	Samuel Williamson
Music— <i>Madly</i> ,	Fourth Music Class
C. Gracchus to the Romans,	Charles Buddeke
DISTANCE LEXUS ENCHANTMENT,	Charles B. Galloway
Music— <i>Marsden (Solemn)</i> ,	First Music Class
Spartacus to the Envoys,	Eldridge Wright
THE CRUCIFIXION OF THE ENGLISH LANGUAGE,	Charles Gerber
The Indian's Speech,	Charles Eader
Music— <i>Coronet Solo</i> —"River Rolls of Scotland,"	Harry Hensen
POETRY,	Charles W. Frazer
Music— <i>Viola Solo</i> —"La Souveraine, Bellini,"	Charles B. Galloway
Rienzi's Address,	Edward Connell
GOVERNMENT,	George Randolph
Music— <i>Cat Dier Schmitz</i> ,	Third Music Class
WHO SHALL RULE THE ORIENT?	Thomas Jos. Semmes
The Roman Scatinel,	John M. Tubler
Music— <i>Finis</i> —"Ernest del M. Verdi,"	Joseph Balbo & Oliver Taylor
GOOD NAME IN MAN OR WOMAN IS THE IMMEDIATE JEWEL OF THEIR SOULS,	William R. Streett
Spartacus to the Gladiators at Capua,	M. C. Adams
Music— <i>Forget Me Not Gavotte</i> ,	Second Music Class
ADVANTAGES AND DISADVANTAGES OF WORLDLY PROSPERITY,	W. Garlhad Streett
Music— <i>Stephan Gavotte</i> ,	First Music Class
CONFERRING OF DEGREES.	
ADDRESS TO THE GRADUATES,	
By the President of the College.	
AWARD OF PRIZES AND HONORABLE MENTION.	
Music— <i>Grand National Fado</i> ,	College Band

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Christian Brothers College, Contests, 1886



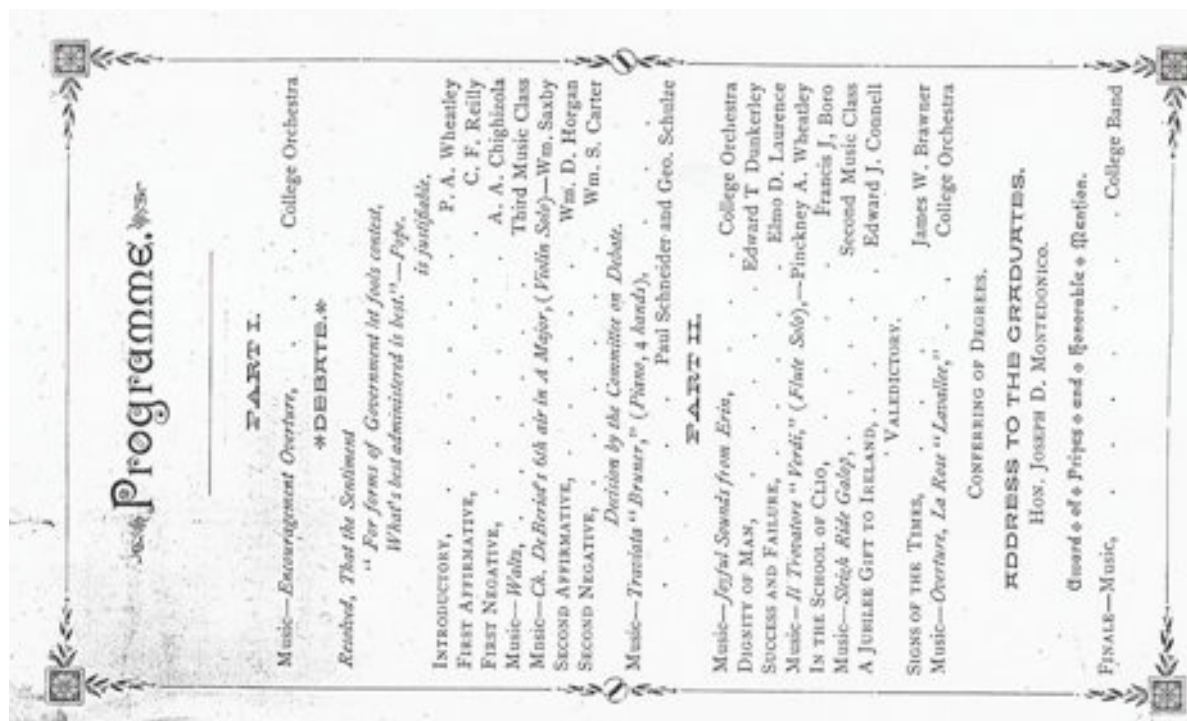
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## Order of Exercises.

<i>Grand Mille Follies Medley,</i>	College Orchestra
"LIFE NOT AN EMPTY DREAM,"	Samuel Vaughan
<i>Polystrate (Piano, 4 hands),</i>	H. and A. Schulze
<i>Home, Sweet Home,</i>	Fourth Music Class
Bernardo del Carpio,	Isidore Fuchs
<i>Sleigh-Bell Gallop, (Second Class),</i>	College Orchestra
LESSONS OF THE PAST,	R. Lee Baciagalupo
King Boabdil's Lament.	James Canale
<i>The Minstrel Boy,</i>	Third Music Class
<i>Postilion D'amour,</i> op. 221, No. 2, <i>Francis Boer (Piano, 4 Hands),</i>	Wm. Saxby and Paul Schneider, Jr
Execution of Montrose,	Charles Speed
STEPPING STONES,	David A. Thomas
<i>Life in Military Camp, introducing the Grand American Tattoo and Taps</i>	College Band
The Moor's Revenge,	Emmet Pendergrast
HEROISM,	Louis J. Beard
<i>Ch. De Brins's 5th Air in E, (Violin Solo)</i>	William D. Horgan
SOME FAULTS OF OUR AGE,	College Orchestra
<i>Bonnie Scotland,</i>	J. Marlin Speed
The Burgomaster's Death,	Pinckney A. Wheatley
"TRUST NO FUTURE HOWE'ER PLEASANT,"	Pinckney A. Wheatley
<i>Die Wachparade Kommt, "R. E. Lemberg," op. 78 (Piano),</i>	Geo. Schulze
<i>Petite Symphonie, Op. Ch. Dancla, (Duo, Flutes),</i>	D. A. Thomas, D. M. Hall
A LITERARY RAMBLE,	Christopher F. Reilly
"I LOVE NOT MAN THE LESS BUT NATURE MORE,"	A. A. Chighizola
<i>Frygreen Polka, (Second Class),</i>	College Orchestra

## \*WILLIAM TELL.\*

William Tell	Seaborn Rice
Geiler	Albert, son of Tell
Sarnen	Edwin Atkins
CASTLES IN THE AIR,	Officers
<i>Popoverri—Beggar Student "Millwacker," (Flute Solo)—A. McDougal</i>	Wm. A. Shannon
RESPONSIBILITY,	MASTER'S ORATION.
<i>Concert Polka,</i>	W. Garland Street
	College Orchestra

### CONFERRING OF DEGREES.

## AWARD OF PRIZES AND HONORABLE MENTION.

FINALE—*General Boulanger's March,* College Band

Honorable mention of students whose Essays, etc., were excluded by the length of Program, etc., H. Hoffmann, Charles Boyle, Thomas A. Garvia, Ernie Street, Edward Schaefer, William C. Quigley, H. C. Collier, W. Livermore, C. Chastrea, M. Monahan, H. Lushmann, Harry Francis, Elliott R. Palmer and Hugh Goughly.

## ANNUAL COMMENCEMENT

1896

### Programme.

Loyal Legion—March—(Sousa).....	College Band
The Citizen, the Arbitrator of the Nation's Destiny.....	Joseph S. Tobin
Le Prophete—Fantasie—Singelee Op. 29.....	Joseph Garvin
Traumbilder—Fantasie—(H. C. Lumbye).....	College Orchestra
Peace Under the Sword.....	John S. Burton, Jr.
Rejoice.....	College Glee Club
Ave Maria—Cavalleria Rusticana—(Mascagni).....	College Orchestra
The Status Quo at Home.....	J. M. Semmes, Jr.
Scene de Ballet—Violin Solo—(Delleriot).....	H. F. Dix, Jr.
Valedictory.....	Joseph S. Tobin
Souvenir de Bellini—Violin Solo—(J. Artot).....	Raymond Manogue
Intermezzo—Naila—(Leo Delibes).....	College Orchestra

### CONFERRING OF DEGREES.

#### ADDRESS TO THE GRADUATES

The Right Reverend Thomas Sebastian Byrne, D.D., Bishop of Nashville.

Hunting Scene—P. Bucalossi..... College Orchestra

*Synopsis*—The morning breaks calm and peaceful. The huntsman prepares for the pleasure of the chase. Our huntsman sounds a merry blast. Echo. The parties join. A hunting we will go. Barking of dogs. Tally ho! Full cry. The death. Return home. A hunting we will go.

### AWARD OF PRIZES AND HONORABLE MENTION.

Christian Brothers College, Annual Commencement, 1896

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# CONTESTS IN ELOCUTION (INTERMEDIATES AND JUNIORS) Lyceum Theater, Friday, May 21, 1897

## Part I. Juniors.

March — "El Capitan" (Songs)..... College Band  
Concert Recitation — Polish War Song.....Second and Third Preparatory Classes  
The Dying Girl.....Walter G. Meagher  
The Fox and the Goat.....R. M. Biddleke  
Song — Invitation to the Mountain (Orchestral Accompaniment), Junior Students  
The Mississippi Hen.....Thomas C. Thompson  
The Palmetto and the Pine.....J. E. McCadden  
Address to the Armenian.....Walter F. Frandoli  
Waltz — "Española" (Geo. Posey).....College Orchestra  
The Return.....Joseph Sanbucci  
Two Soldiers at Gettysburg.....J. E. Mannucci  
Shaving.....Edward H. Gerber  
Song — In Tennessee (Mrs. J. Kaine) Orchestral Accompaniment, Junior Students  
Our Country's Flag.....Wm. F. McCadden  
Trying to Get Even Don't Pay.....Cornelius W. Fitzgerald  
Selection — "Martha" (Flores).....Second College Orchestra  
The High Tide at Gettysburg.....John T. Walsh, Jr.  
King Alfred and the Child.....Jacob T. Thompson, Jr.  
Violin Solo — "Il Trovatore".....Eugene Clarke

## Part II. Intermediates.

Farm-Yard Song.....Intermediate and First Preparatory Classes  
The Lyrics of the Palmetto.....Joseph Schilling  
Oration on the Crisis.....Emile V. Carter  
Kernan's Charge.....Frank L. Dunn  
Mandolin Quartette — "Handicap," two-step (Posey).....Mandolin Club  
Spartacus, Up-to-Date.....Joseph Cook  
Bernardo del Carpio.....Louis Powell  
Song — Rowing Down Stream (Orchestral Accompaniment).....Senior Students  
The First Step to Reconciliation.....John Stehlin  
Selection — "Sounds from the Sunny South" (Emile Iseman), College Orchestra  
Macarius, the Monk.....Frank Windler  
Red Jacket.....John J. Duffy  
Violin Solo — "Bohemian Girl" (Balle).....Joseph Cook  
A Legend of Bremen.....John H. Fisher  
How Salvator Won.....Charles Neehan  
Chicago Two-Step (T. P. Brooke).....College Band

## JUDGES:

DR. S. E. RICE. GEORGE RANDOLPH. A. A. CHURCHILL.

# CONTEST IN ELOCUTION (SENIORS)

Lyceum Theater,  
Tuesday, June 15th, 1897

Overture — "Little Gem" (Barnard).....College Band  
William Tell.....Joseph Montedónico  
Mississippi Rag — "Péce Caractéristique" (W. H. Hall).....College Orchestra  
The Wine Cup.....John Weiss  
Three Days in the Life of Columbus.....Joseph R. Buchigian  
Song — "The Midshipman".....Solo, Harry Dix; Chorus, College Glee Club  
Waltz — "Land of My Dreams" (A. Herman).....College Orchestra  
Regulus to the Roman Senate.....Oscar B. Polk  
Regulus to the Carthaginians.....John R. Meehan  
Violin Solo — "Legende" (Carl Bohm).....Raymond Manogue  
The Execution of Montrose.....J. Robert Brewer  
America Unconquerable.....Henry Dix  
Intermezzo — "Russe" (Th. Franke).....Mandolin Club  
Irish Aliens and English Victories.....Anthony J. Walsh  
Song — "The Bull Dog".....College Glee Club  
March — "Columbian Guards" (T. P. Brooke).....College Band  
The Stars and Stripes.....John A. Feenly  
Marc Antony's Original Oration.....Lawrence Pendergrast  
Idyll\* — "Forge in the Forest" (Th. Michaelis).....College Orchestra  
The Burning Ship.....George M. Pollock  
March — "Anniversary" (Geo. Posey).....College Orchestra

## JUDGES:

MR. WILLIAM HOGAN. GEORGE GANTT, JR.  
JOHN V. SULLIVAN.

\* By request.

Christian Brothers College, Contest, 1897

Christian Brothers College, Contest, 1897





ANNUAL COMMENCEMENT, 1898.	
PROGRAMME.	
1. March—Characteristia. (Barraud).....	College Band
2. The Domes of the Republic.....	John Francis Thompson
3. Dewey's Victory at Manila.....	Frank Leo Dunn
4. Overture—"Tancred." (Rossini).....	College Orchestra
5. Song—Yankee Doodle Dewy—Dixie.....	Glee Club
6. The American Flag.....	Joseph R. Buchignani
7. Violin Solo—Fantasia. (Faust).....	Henry F. Dix
8. Badinage. (Herbert).....	College Orchestra
9. Patriotism.....	Joseph V. Montedonico
10. College Song. (G. Ingraham).....	Glee Club
True and False National Ambition—Valedictory.....	Anthony Walsh
12. Violin Solo—Hungarian Rhapsody. (Hanser).....	John H. Fisher
13. Musical Episode—A Hunt in the Black Forest. (Voelker).....	College Orchestra
March—Boston Tea Party. (Pryor).....	
College Orchestra	
Conferring of Degrees.	
Award of Prizes and Honorable Mention.	
March—Boston Tea Party. (Pryor).....	
College Orchestra	
HONORS 1898.	
The Degree of BACHELOR OF ARTS	
WAS CONFERRED ON	
JOSEPH R. BUCHIGNANI, JOSEPH V. MONTEDONICO, ANTHONY P. WALSH,	of Memphis, Tenn. of Memphis, Tenn. of Memphis, Tenn.
The Degree of MASTER OF ACCOUNTS	
WAS CONFERRED ON	
EMMET J. COTTER, FRANK L. DUNN, JOHN FRANCIS THOMPSON,	of Indianapolis, Ind. of Port Gibson, Miss. of Madison, Miss.

Christian Brothers College, Annual Commencement, 1898  
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CHRISTMAS-TIDE CELEBRATION.	
Maurelian Literary Society.	
FRIDAY, DECEMBER 23d, 1898.	
March—The Gallant First.....	College Band
INSTRUCTION BY THE PRESIDENT.	
Christmas.....	M. Eugene Clark
Hymn—Angels We Have Heard on High.....	Students
Waltz.....	College Orchestra
Violin Solo—Hungarian Dance, "Papink.".....	John H. Fisher
New Year.....	John J. Duffy, Jr.
Playfulness—Piano Solo.....	H. H. Carroll
Medley Overture—Boettiger.....	College Orchestra
Passing of the Old Year.....	O. B. Polk
Violin Solo—Faust Fantasia, "Alard.".....	H. F. Dix, Jr.
The Future Outlook.....	William Karr
March—Georgia Camp Meeting.....	College Orchestra
Christmas of the Past, Present and Future.....	Frank Windler
READING OF RECORDS.	
Incidents as I Remember Them.....	William Adler
Hymn—Adagio Fideles.....	Students
The Coming Holidays.....	John Meehan
Violin Solo—Selections.....	Prof. Wm. W. Saxby, Jr.
Looking Backward.....	John Fennly
Conclusion—Philo Senate March.....	College Band

Christian Brothers College, Christmas-Tide Celebration, 1898

CONTEST IN ELOCUTION,	
GRAND OPERA HOUSE.	
Thursday Evening, June 1st, 1899.	
PART I—Intermediates.	
March—"Philo Sennate." (Hall),	College Band
A Deserter	C. Arnoult
Dead! Name Unknown!	Frank Sturla
Overture—"Crown Prince." (Barnard),	College Orchestra
Piano Solo—"Scherzina." (Handrock),	Frank Harbin
The Wreck of the Hesperus,	Joseph Sambucetti
In the Catacombs,	John T. Walsh, Jr.
The Old Surgeon's Story,	Jacob T. Thompson, Jr.
PART II—Seniors.	
Song—"A Jolly March,"	College Glee Club
The Burgomaster's Death	M. Eugene Clark
Stonewall Jackson's Death	Louis Montedonico
Music—"Bride Elect." (Souss),	College Orchestra
Piano Solo—"The Bright Green Fields." (Bohm),	Henry Carroll
Rienzi's Address,	James H. Gilfoil
Speech of Vindication,	Hilary Linder
Music—"Love's Thoughts." (Pryor),	College Orchestra
Rabel or Loyalist,	John J. Duffy, Jr.
The Execution of Montrose,	William H. J. Adler
Characteristic Piece—"Cavalry Charge." (Luders),	College Orchestra
Synopsis—1. Mordant of Battle. 2. Infantry approaches with file and drum. 3. Cavalry approaches. 4. Cavalry, Infantry and Artillery in melee of battle. 5. Defeat of the enemy. 6. Cavalry pursuing.	
Shipwrecked,	James Sullivan
The Moor's Revenge,	Weaver McMahon
The Minstrel's Curse,	Frank Garvin
March—"The Cake Walk Winner,"	College Band
JUDGES:	
MR. E. E. WRIGHT.	MR. T. R. BOYLE.
	MR. C. J. O'NEILL.

Christian Brothers College, Contest, 1899  
Intermediates and Seniors

CONTEST IN ELOCUTION,	
(JUNIORS)	
GRAND OPERA HOUSE,	
Wednesday Evening, May 17th, 1899.	
PROGRAMME.	
PART I.	
Overture—"The Bridal Rose." (G. Lavallee)	College Orchestra
Only a Waif of the City	Frank Mannion
Old Ironsides	Edgar Long
Two Little Turkeys	Edward Herberts
March—"Varsity." (Chas. L. Van Buar),	College Orchestra
Johnny on Snakes,	Oscar Gehring
A Newsboy	Alfred Gatens
The Painter of the Shingle,	Don Owens
PART II.	
Song—"Sunrise." (C. A. White),	Junior Glee Club
Little Jim	George Canale
Batishon	William Green
Mental Arithmetic,	Frank Wynn
Waltz—"Love Thoughts." (Arthur Pryor)	College Orchestra
The Hero of the Gun	Henry Frank Krauss
Our Flag at Apia	Frank Miller
Difficulty in Raymning,	Peter Carbery
"The Trumpeter's Dream." (C. J. Wilson),	College Band
The Story of Fredericksburg,	Miles Budgeke
The Death of Arnold,	Walter Fransstoll
PART III.	
Song—"The Midnight Moon,"	Junior Glee Club
Arnold Von Winkelried,	Newsom Humphrey
The Classical Parson,	Karl Zimmerman
Hohenlinden	Charles Walsh
The Snack in School,	William F. Wall
"Intermezzo Russe,"	College Orchestra
The Duke's Snake,	Monroe Wynn
The Balloon Ascent	Lambert Koss
March—"The Gallant First." (Goldsmith),	College Orchestra
JUDGES:	
MR. C. B. EBYAN.	MR. W. B. HOFFMAN.
	MR. V. F. BOTTO.

Christian Brothers College, Juniors Contest, 1899



TWENTY-EIGHTH	
ANNUAL COMMENCEMENT,	
GRAND OPERA HOUSE,	
WEDNESDAY, JUNE 21ST, 1899.	
PROGRAMME.	
TYPES OF THE NINETEENTH CENTURY.	
Overture—"Crown Prince." (Barnard).....	College Orchestra
The Statesman.....	George M. Pollock
Waltz—"Love's Proposal." (Herman).....	College Orchestra
Violin Solo—"Mazurka Caprice." (Carl Bohm).....	Henry F. Dix
The Churchman.....	John R. Meehan
Song—"College Chums." (Andrew LeRoc).....	College Glee Club
Idylle—"In a Bird Store." (Chas. J. Orth).....	College Orchestra
SYNOPSIS.—Morning dawns; the winged minstrels are still wrapped in slumber. The sun peeps in at the window and they awake. The Quail, the Robin and the Rooster herald the day. The Canaries warble, and one by one the other birds join in the merry concert. "Polly wants a cracker." Red Cardinal and Cuckoo sing a duet, accompanied by ringing chorus of jolly Canaries. The sweet, plaintive song of the caged Nightingale is intermingled with the jubilate of the Thrush, the Finch and other birds. Then the shades of even settle over the bird store. The birds are sleeping. Suddenly a stray cat jumps against the window, her hissing and clawing frighten and alarm the disturbed sleepers. The angry scolding of Polly the Parrot, drives the peace breaker away, and the birds rejoice in the victory.	
The Man of Letters.....	Oscar B. Polk
Violin Solo—"Souvenir de Haydn." (Leonard).....	John H. Fisher
The Soldier.....	Henry F. Dix, Jr.
March—"Hands Across the Sea," "Latest," (Souan).....	College Orchestra
Valedictory.....	Oscar B. Polk
Conferring of Degrees.	
Address to the Graduates.....	The Very Rev. John B. Morris
Award of Premiums and Honorable Mention.	
March—"Commencement,".....	College Band

Christian Brothers College, Annual Commencement, 1899

Christmas-Tide Celebration	
—BY THE—	
Maurelian Literary Society,	
Thursday Evening, December 21, 1899.	
<p>"Like circles widening round Upon a clear blue river, Orb after orb, the wondrous sound Is echoed on forever: Glory to God on high, on earth be peace, And love towards men of love—salvation and release."—<i>KéMe</i>.</p>	
Dramatic Overture— <i>E. Isenau</i>	College Orchestra
"The Pastor's Present,"	C. W. Zimmerman
"Mardi Gras March and Two-Step."—Piano, H. A. Carroll	
CHRISTMAS	Louis A. Montedonico
"Daybreak" Waltz— <i>E. M. Read</i>	College Orchestra
"Whisper the Story Again,"—Vocal Solo, W. McMahon	
"The Wreck of the Hesperus,"	Joseph L. Sambucetti
CHRISTMAS JOYS	M. Eugene Clark
"Il Trovatore Fantasia,"— <i>Singele</i> —Violin Solo, Bernard C. McMahon	
"The Owl Critic"	A. Monroe Wynn
SOME GRAVE QUESTIONS OF THE PAST,	James F. Sullivan
"The Jolly March,"	College Glee Club
READING.—"King Robert of Sicily,"	John J. Duffy, Jr.
"Lucinda's Serenade,"—Piece Characteristic, College Orchestra	
THE OLD AND THE NEW	William H. Adler
"The President's Flag" March— <i>W. A. Scouton</i> ,	College Orchestra

Christian Brothers College, Christmas-Tide Celebration, 1899

# ELOCUTION CONTEST,

Grand Opera House,

Wednesday Evening, June 6, 1900.

## Program.

### Part 1. Juniors.

<i>MARCH—"Band o' Blackberries"</i>	College Band.	<i>Alte Holzmann</i>
THE FAMILY DRUM CORPS		Edward Herbers
THE CAPTAIN'S DAUGHTER		William Fay
A WOMAN'S STORY		Edgar Long
<i>MEDLEY</i>	Second Orchestra.	<i>Eger</i>
THE MISER AND THE THIEF		Alfred Gatens
THE PRIDE OF BATTERY B		Frank Mannheim
THE GOAT AND THE SWING		Anthony Gastano
<i>SIX O'CLOCK ON THE BAY</i>	College Glee Club.	<i>Stephen Adams</i>
HOW TOM SAVED THE TRAIN		William Green
THE MISER		Geo. Canale
<i>THE CHARIOT RACE—Piano</i>	Henry H. Carroll.	<i>E. T. Paul</i>
DIFFICULT LOVE-MAKING		Lute Casey
THE FRENCH ENDS		Walter Fransioi

Christian Brothers College, Contest, 1900  
Juniors

# Saint Patrick's Day Celebration

— BY THE —

Maurelian Literary Society,

Friday Evening, March 16, 1900.

"Green be thy fields, sweetest Isle of the ocean!  
And thy harp-striking bards sing aloud with devotion,  
Eris Mavourneen, ERIN GO BRACH!"—*Campbell.*

Overture—The Nation's Pride	Second Orchestra
Essay—"Patriotism"	Louis A. Montedonico
Criticism— <i>Eber's</i> "Blue Pike"	Frank M. Bensieck
Two-Minute Talk—Oliver Goldsmith,	Harry J. Schaefer
Music—Day Break	Orchestra
Reading—"Washington, Pathfinder and Prophet"	M. Eugene Clark
Essay—Some Irish Facts	Frank P. Garvin
Two-Minute Talk—Daniel O'Connell,	James F. Sullivan
Melodies of Ireland	Orchestra
Criticism— <i>Eber's</i> "Bride of the Nile"	Charles P. Meehan
An Estimate of Character—Charles S. Parnell,	John E. Colbert
Vocal Solo—"Gypsy John"	M. Eugene Clark
Essay—Mission of St. Patrick	Weaver S. McMahon
Reading—Kopjes	C. W. Zimmerman
An Estimate of Character—Thomas Moore, William H. Adler	
Debate— <i>Is the Power of England Beneficial to the World?</i>	
Affirmatives: H. Linder and D. Cazassa.	
Negatives: J. Gilfoil and J. Walsh.	
Recitation—Denis Hogan, Telegraphist	John J. Duffy
Finale	Orchestra

Christian Brothers College, St. Patrick's Day Celebration, 1900

ANNUAL COMMENCEMENT,	
Grand Opera House,	
WEDNESDAY EVENING, JUNE 20, 1900.	
PROGRAM.	
MARCH—ADMIRAL DEWEY, <i>Thomas Carey</i> , College Orchestra.	
The United States as a Factor in the great Movements of The Nineteenth Century:	
I. In Statecraft of International Importance . . . . . James H. Gilfoili, Jr.	
VIOLIN SOLO—"Carnival de Venice," <i>Danda</i> , . . . . . Bernard C. McMahon.	
SELECTIONS FROM MARTHA. <i>Flores</i> . . . . . College Orchestra.	
CHORUS—ANCHORED, <i>Watson</i> . . . . . College Glee Club	
II. In Every Department of Science and Art, . . . . . James P. Sullivan.	
VOCAL SOLO—"If Doughty Deeds," <i>A. Sullivan</i> , . . . . . M. Eugene Clark.	
DESCRIPTIVE FANTASY—"At the Old Grist Mill," <i>O. J. Muller</i> , . . . . . C. B. C. Orchestra.	
SYNOPSIS—The Break of Day, The Birds' Revel, Their Morning Song, The Bull Frog, Bob White, Starting the Mill, The Mill at Work, The Noon Hour Rest, Return of the Mill Hands, Finishing the Day's Labor, Stopping the Mill.	
III. In the Domain of Civilization—The Valedictory . . . . . William H. Adler	
SONG—ANVIL CHORUS, from "II TRIOVATORE," <i>Verdi</i> , . . . . . College Glee Club	
The Conferring of Degrees and Granting of Diplomas.	
ADDRESS TO THE GRADUATES . . . . . ELDREDGE E. WRIGHT, L. L. B.	
INTERMEZZO—BALL ROOM WHISPERS, <i>L. Gregg</i> , . . . . . College Orchestra.	
Awarding of Premiums.	
MARCH—"Our Navy," <i>R. B. Hall</i> . . . . . College Band.	

Christian Brothers College, Annual Commencement, 1900

ELOCUTION CONTEST,	
Grand Opera House,	
Wednesday Evening, June 6, 1900,	
Program.	
Part II. Seniors.	
WALTZ—"Calantha" . . . . . <i>Ale. Holzmann</i>	
THE DEATH OF LITTLE HACKETT . . . . . College Orchestra.	
THE BENEDICTION . . . . . A. Monroe Wynn	
THE SWORD OF ROBERT LEE . . . . . Wm. G. Byrne	
MARCH—"The Colored Major" . . . . . Chas. J. Walsh	
REVENGE IS SWEET . . . . . <i>S. R. Henry</i>	
GRATTAN'S REPLY TO CORRY . . . . . Harry J. Schaefer	
FAYS AND ELVES . . . . . John E. Colbert	
MONA'S WATER . . . . . <i>Flores's Martha</i>	
JIM WOLF AND THE CATS . . . . . William F. Wall	
MEDLEY OF POPULAR AIRS . . . . . T. Lambert Keane	
THE INCHCAPE BELL . . . . . <i>Royer</i>	
FOR WHEELER'S CHARGE . . . . . Joseph L. Sambucetti	
KENTUCKY CLUB . . . . . John T. Walsh, Jr.	
MICHAEL STROGOFF . . . . . College Orchestra	
MORAL COURAGE . . . . . T. Newson Humphrey	
MARCH—"17th U. S. Infantry" . . . . . C. W. Zimmerman	
JUDGES. . . . . <i>A. La Guardia</i>	
Dr. D. M. Hall, . . . . . Mr. R. E. Pendergast.	
Mr. P. H. Phelan,	

Christian Brothers College, Senior Contest, 1900



ST. PATRICK'S DAY CELEBRATION	
BY THE	
MAURELIAN LITERARY SOCIETY,	
Friday, March 15, 1901.	
PROGRAM.	
March—"The Caddy".....	Ashner
The Apostle of Ireland.....	College Orchestra.
Ireland and the Monastic Schools.....	J. Edward McCadden.
Two-Minute Talk—Physical Features of Ireland.....	Bernard C. McMahon.
Waltz—"Wedding of the Winds".....	Robert M. Gamble.
Ireland and Her Missionaries.....	College Orchestra.
Ireland and Music.....	John J. Lanini.
Reading—"Croojie's Last Stand".....	Joseph L. Sambucetti.
Medley—"Irish Airs".....	John G. Clark.
America's Debt to Ireland.....	College Orchestra.
Ireland and the World of Letters.....	William F. McCadden.
Two-Minute Talk—A Celtic Revival.....	Charles J. Walsh.
Piano Solo—Selected.....	Dudley E. Carasa.
Irish Soldiers at Home and Abroad.....	Frank W. Harbin.
Ireland and the Drama.....	T. Newsom Humphrey.
Two-Minute Talk—Seumas McManus.....	C. W. Zimmermann.
Piece Characteristic.....	Harry J. Schaefer.
Ireland's Battles for Liberty.....	College Orchestra.
Ireland and Statecraft.....	Elisha H. Cannon.
Speech from Robert Emmett.....	John T. Walsh.
Medley—"The Burgomaster".....	Joseph N. Sturdivant.
Ireland and Jurisprudence.....	College Orchestra.
Ireland of Today.....	John E. Colbert.
March—"Daughter of the Regiment".....	Xavier J. Buchanan.
	College Orchestra.

Christian Brothers College, St. Patrick Day Celebration, 1901

CHRISTMAS ENTERTAINMENT.	
BY THE	
MAURELIAN LITERARY SOCIETY,	
Friday Evening, Dec. 21, 1900.	
PROGRAM.	
March—"Admiral Dewey,".....	E. C. Carey
Recitation—"The Closing Year,".....	George D. Prentice
Waltz—"Wedding of the Winds,".....	J. Edward McCadden.
"Christmas, Ever Ancient, Ever New,".....	College Orchestra.
Piano Solo—"Charge of the Hussars,".....	Charles W. Zimmermann.
Some Reminiscences of the XIXth Century.....	Henry A. Carroll.
Selections from "The Burgomaster,".....	John T. Walsh, Jr.
Reading—"Parthian and the Captive,".....	College Orchestra.
(a) Spring Song.....	Robert M. Gamble.
(b) Perpetuo Mobile.....	N. P. Willis
"Prospective View of the XXth Century".....	Mendelssohn
Violin Solo—"Fantastic Pastorale,".....	Carl Bohm
"The Last Christmas of the XIXth Century,".....	College Orchestra.
March—"Hunky-Dory,".....	Charles J. Walsh.
	Bernard C. McMahon.
	John E. Colbert.
	Abe Holmann
	College Orchestra.

Christian Brothers College, Christmas Entertainment, 1900

ANNUAL COMMENCEMENT.	
LYCEUM THEATRE,	
Wednesday Evening, June 19, 1901.	
PROGRAM.	
(a) "Battle of the Waves,"	J. T. Hall
(b) "Zampa,"	F. Herold
"Progress and the Reconstructed South,"	College Orchestra.
	John Edward Colbert.
(a) "Perceuse,"	B. Godard
(b) "Second Mazurka,"	Wienanski
	Bernard C. McMahon, Jr.
"Imperialism Versus the Monroe Doctrine,"	Karl William Zimmermann.
"Ball Room Walspers,"	College Orchestra.
"Tennessee and a New Constitution,—Valedictory	John Thomas Walsh.
"Mermald's Song,"—Piano,	F. Spindler
	H. A. Carroll, Jr.
CONFERRING OF DEGREES.	
"Busy Bee,"	Theo. Bendix
Address to the Graduates,	College Orchestra.
	Hon. George S. Yenger.
(a) "Slumber Sweetly,"	Beaumont
(b) "Salome,"	Loraine
	College Orchestra.
AWARDING OF PREMIUMS AND HONORABLE MENTION.	
"The Veterans,"	College Band.

Christian Brothers College, Annual Commencement, 1901

ELOCUTION CONTEST.	
LYCEUM THEATRE—Friday Evening, June 7, 1901.	
PROGRAM.	
JUNIORS.	
"The Shirmish Line"	Rollinson
"Alice Ayres"	College Band.
"Asleep at the Switch"	Edgar Long.
"Love Thoughts"	Eugene Leggett.
"Merry Go Round"—Piano	College Orchestra.
"The Grand Advance"	H. Lichter
	Winters Roach.
"Independence Bell"	William Fay.
"Far Away the Camp Fires Burn"—Song.	John Kehoe.
"The Deal"	Glee Club.
"The Soldier's Prayer"	Edward Herberts.
"La Zingana"—Piano.	Dennis Hopkiss.
"Gaily or Not"	Frank W. Harbin, Jr.
"The Rum Maziac"	Frank Mannion.
"Angels' Serenade"	George Canale.
"Justice in Leadville"	College Orchestra.
	Walter Fransioli.
SENIORS.	
"Let the Hills and Vales Resound"—Song.	Glee Club.
"The Battle of Fontenoy"	Arthur L. Walsh.
"No National Greatness Without Morality"	Channing
(a) "The Daughter of the Regiment"	Gustin
(b) "Salome"	Wm. Loraine
"Bernardo del Carpio"	College Orchestra.
"The Warrior's Death"	Wm. P. McCadden.
"Haunting Scene"—Descriptive Piece.	John Gunn Clark.
"The Moor's Revenge"	College Orchestra.
"Rienzi's Address"	Robert M. Gamble.
"America Unconquerable"	Frank O. Wynn.
"Topsy Turvy"	J. Edward McCadden.
	College Band.
Mr. E. H. Vogeli,	Mr. John M. Tutser.
Mr. S. M. Williams,	

Christian Brothers College, Contest, 1901



# Christmas Tide Celebration, SOPHOMORE CLASS.

Tuesday, December 22, 1903.

## "A MERRY CHRISTMAS, 1903."

Introduction. March—Peaceful Henry ..... College Band  
The Timid Soldier—Anonymous ..... Samuel L. Wadley  
The Deserter—Selected ..... Joseph C. Fox  
The Two Grenadiers. "Vocal Solo"—Robt. Schumann—(a) Wm. E. Gerber  
The Duke Snake—Boyle O'Reilly ..... Richard J. Regan  
Justice in Leadville—Selected ..... Philip M. Canale  
Snow Bells, "Piano Solo"—F. Behr ..... Zachary H. Curlin  
In Nature's Garden—Geo. E. Berliner .....  
Reply to Corry—H. Grattan ..... B. J. Semmes  
The Conquered Banner—Father Ryan ..... Henry Waring  
Violin Solo ..... Professor William Wallace Saxby, Jr.  
Shipwrecked—Francis Coppee ..... Leo A. Smyth  
Over the Hills,—"Piano Solo"—L. Orth ..... Winters Roach  
Waltz, "Franciska"—Elske ..... Orchestra  
The Day We Celebrate—Oration ..... Charles W. Wallace  
"Soko," Piano Solo—J. Arnold ..... Walter J. Franzoli  
Pancratius—E. C. Donnell ..... John J. Shea  
Vocal Solo—"The New Born King"—L. Espoir ..... (b) John Bergen  
The Face Against the Pane—T. B. Aldrich ..... William L. Fay  
Finale—Marche Caracteristique—L. R. Smith ..... Orchestra

(a). William E. Gerber, a former student, now of "The John Gerber Co."  
(b). John Bergen, a former student, with "Hunt & Bro."

## "A HAPPY NEW YEAR, 1904."

## Music.

In order to encourage the study of Music, the Faculty have, for the past few years, incited the Students to intense application with the best results. Professors William Wallace Saxby, James Saxby, Herman F. Schulze, are the instructors in instrumental music.

## Christian Brothers College Band.

Charles Thomas Boyd, Basil Bland,  
Frank Byrd, Philip Canale,  
Arlie Chamberlin, Joseph Fox,  
William H. Harvey, Charles Wallace,  
James Wheeler, Frank Olita,  
Raymond Quigley, William Fay.

## VIOLIN.

Arlie Chamberlin, Joseph Fox,  
William Fay, Frank Olita,  
James Wheeler, John Keboe,  
William Harvey, Raymond Maier,  
Humbert Pierini, Mannie Simon,  
Matt. Monaghan, Louis Bradley,  
Clarence Curlin, Alexander Casey,  
John Laurenzi, August Herbers.

## MANDOLIN.

Raymond O'Sheridan.

## PIANO.

Walter Franzoli, Winters Roach,  
Joseph Baker, Zachary Curlin.

## CORNET.

Charles T. Boyd, Frank Olita,  
Philip Canale, Alex. Bernstein.

Christian Brothers College, Music Department Roster, 1904

Christian Brothers College, Christmas Tide Celebration, 1903

# *Literary and Musical Entertainment*

THURSDAY, MARCH 17, 1904.

Saint Patrick's Day, 1904.

## FRESHMAN CLASS.

March—Gallant First.....College Band  
A Word of Advice.....The President of the College  
Erin's Flag, "Father Ryan the Poet Priest,".....Joseph A. Haaga  
Music, Piano—Polonaise, "Spindler,".....Winters Roach  
Drafted.....George W Semmes  
Marco Bozzaris, "Fix Green Halleck".....James E. Wheeler  
Intermezzo—Gondolier,.....College Orchestra  
Rooms to Let,.....Leon Shuster

Saint Joseph's Day.

## FIRST ACADEMIC CLASS.

Cornet Solo—A Dream of Paradise, "T. M. Tobani,".....Chas. T. Boyd  
The Mysterious Guest,.....James Bowling  
A Battery in Hot Action,.....Stewart E. Godman  
Music, Piano—March,.....Walter Fransioli  
Medley—Selected,.....Juvenile Orchestra  
The Fireman, "R. T. Conrad,".....Arthur Maxson  
The Storm at Sea,.....James B. Church  
Waliz—Message of the Violets,.....College Orchestra  
Essay—The Days We Celebrate,.....George Landis  
Conclusion—March—The Pirates,.....College Orchestra

# CONTEST IN ELOCUTION.

## GOLD MEDALS.

Lyceum Theatre, Thursday, May 26, 1904

## JUNIORS—Part I.

March—"Slainish Inn"—Rollinson.....College Band  
The Cherished Flag.....Martin Banner  
Letting the Old Cat Die.....Joseph C. Shippey  
Flower of Liberty.....Joseph Banner  
The Two Church Builders.....Halle Gabay  
Waltz—"Princess Majore"—Gelbel.....Orchestra  
He Led His Class.....August B. Herbers  
Running Before It.....W. Fenton Guinze  
How Salvator Won.....J. McMahon  
Bunker Hill.....Winters Roach  
Music—"Scherzino"—Piano—Handrock.....Winters Roach  
Mosquitoes.....C. L. Clancy  
The High Tide at Gettysburg.....Daniel Head  
The Mistrel Curse.....Lawrence Herzog  
Red Jacket.....Zachary Henry Curlin  
The Polish Boy.....Edward Dillon  
Intermezzo Cavatina Rusticano—Mascagal.....Orchestra

## INTERMEDIATES—Part II.

The Railroad Crossing.....Howard Clark  
The Baron's Last Banquet.....Hugh White  
The Cottagen Barber.....Russell Folk  
The Bird and the Brooks.....College Band  
The Mariner's Dream.....Edward Dugan  
Asleep at the Switch.....George Landis  
Old Jasper.....Leon Shuster  
The Wreck of the Hesperus.....Wendel Featress  
Intermezzo—"Gondolier"—Powell.....Orchestra  
Little Joe's Flowers.....George Dichtel  
The Spanish Cavalier.....George Semmes  
Somebody's Mother.....Walker Hays  
The Battle of Fontenoy.....Joseph Haaga  
Morceau Caracteristique—Heard.....Orchestra

## JUDGES.

Wm. B. Hoffman, Class '92.  
Anthony P. Walsh, Class '98. William H. Adler, Class 1900.  
March—"American Cadet"—Hall.....College Band

Christian Brothers College, Contest, 1904  
Juniors and Intermediates

Christian Brothers College, St. Patrick and St. Joseph Day Entertainment, 1904

# ORATORICAL CONTEST

(ADVANCED CLASSES.)

Gold Medal, Gift of the Honorable Frank L. Monteverde.

LYCEUM THEATRE,

Thursday, June 2d, 1904.

March—"Gallant First".....College Band  
 Chatham's Reply to Walpole.....Lawrence Young  
 The Woman's Story.....James E. Wheeler  
 Horatius at the Bridge.....Hugh Phelan  
 Polly Prim—"Henri".....Orchestra  
 One of the Heroes.....John Kehoe  
 William Tell's Address to the Mountains.....Samuel L. Wadley  
 Mazarka—"Dancle," (Violin Solo).....Raymond Maier  
 Spartacus to the Gladiators.....C. Thomas Boyd  
 The Vagabonds.....John J. Shea  
 The Dying Alchemist.....Charles W. Wallace  
 Town Talk—"Dally".....College Band  
 The Battle of Flodden.....Henry A. Waring  
 Rienze's Address.....Joseph C. Fox  
 Medley.....Juvenile Orchestra  
 The Rum Maniac.....Philip M. Canale  
 The Spanish Woman.....Richard J. Regan  
 Convict Joe.....Leo A. Smyth  
 Overture—"Crown Prince"—Barnard.....College Band  
 Regulus to the Roman Senate.....B. J. Semmes  
 The Actor's Story.....William L. Fay  
 Two Step—"Red Keggars"—H. Graub.....Orchestra

## JUDGES.

Hon. T. M. Scruggs, Mr. Edwin Voegel.  
 Mr. James Rellly, Mr. Edwin Voegel.

March—"Solid Shot"—Rollinson.....College Band

# ANNUAL COMMENCEMENT.

Lyceum Theatre, Tuesday, June 21, 1904.

## Order of Exercises.

Contest—Alumni Medal for Best English Essay and Oratory.

March—The Crack Regiment—"Tobacco".....College Band  
 THE PANAMA CANAL.....Arlis H. Chamberlin  
 IS RACIAL EQUALITY POSSIBLE?.....Frank C. Byrd  
 Overture—"Crown Prince"—Barnard.....College Orchestra  
 OUR SUNNY SOUTHLAND.....George A. Canale  
 DUTIES OF A CITIZEN.....Newton F. Hanson  
 Intermezzo—"Powell".....Orchestra  
 THE LOUISIANA PURCHASE EXPOSITION, ST. LOUIS, 1904.....Walter J. Franks  
 ONE OF THE GREAT MORAL EVILS.....Samuel O. Bates  
 Cornet Solo—Beyond the Gates of Paradise.....C. Thomas Boyd

## JUDGES.

Raphael Eustace Semmes, A. M.  
 Richmond McKinney, M. D., James S. Robinson, Pharm. D.

(The literary merit of the essays has been passed upon by one of the best writers in the South; a maximum of fifty points is given for literary merit and the same number for oratory.)

MASTER'S ORATION: THE CHURCH AND EDUCATION.....T. Roane Waring, Jr.  
 The Birds and the Brook—"Stella".....College Orchestra

PRESANTATION OF ENGRAVED DIPLOMA, CONFERRING DEGREE  
 OF DOCTOR OF LAWS—Hon. Malcolm R. Patterson, A. M., LL. D.

March—The State National—"Athenion".....College Orchestra

## CONFERRING OF DEGREES.

ADDRESS TO THE GRADUATES.....The Rev. D. J. Murphy  
 AWARDING OF GOLD MEDALS AND ANNOUNCEMENT OF PRIZES  
 AND HONORABLE MENTION.

Finale.....College Band

Christian Brothers College, Annual Commencement, 1904

Christian Brothers College, Contest, 1904



# CHRISTMAS ENTERTAINMENT—SOPHOMORE CLASS

Thursday, December 22, 1904.

*"I heard the bells on Christmas Day,  
Their old familiar carols play,  
And wild and sweet  
The words repeat  
Of peace on earth, good will to men."*  
—Longfellow.

March—"Skirmish Line."—(Rollinson).....College Band  
"The Christmas Court-Martial." (Anon).....Malcolm Y. Scott  
"Bernardo and the King."—(Lockhart).....Jas. E. Wheeler  
Waltz—"Return of Love."—(Snider).....College Orchestra  
*The World's Peace Movement*.....Leo A. Smyth  
Internaczo—"Cupid's Garden."—(Eugene).....Orchestra  
"Sampson and the Foxes"—Selected.....  
.....Leon Shuster and J. Howard Clark  
"The Jolly Coppermiths"—(V. Peter).....Orchestra  
"Parhassius and the Captive"—(Willis).....William L. Fay  
Piano Solo—"Laughing Water"—(F. W. Hager).....  
.....Winters Roach  
*The Message of Christmas*.....Philip M. Canale  
"Piece Characteristic"—(Allen).....Band  
"Swore Off"—(Foot).....George W. Semmes  
Vocal Solo—"Blue Bell".....Charles Strehl  
Medley—"Popular Airs"—(Johnston).....Orchestra  
"The Unwilling Stranger and the Quack,"  
E. Jeffrey Gillens, Joseph A. Haaga and Charles W  
Wallace.  
Finale—March, "Our Leader"—(Scouton).....Band

Christian Brothers College, Christmas Entertainment, 1904

# THANKSGIVING ENTERTAINMENT—JUNIOR CLASS.

Wednesday Evening, November 23, 1904.

## PROGRAM.

March—"The Gallant First."—(Goldsmith).....College Band  
*Phases of the Russo-Japanese War*.....Samuel L. Wadley  
Address to the Romans—(T. Quintius).....Joseph C. Fox  
Overture—"Crown Prince."—(Bernard), College Orchestra  
*Industrial Russia*.....Richard J. Regan  
"The Death Penalty."—(Hugo).....E. Jeffrey Gillens  
Waltz—"Our Memories."—(Zimmerman).....Juv. Orchestra  
"Parhassius and the Captive."—(Willis).....Wm. L. Fay  
Piano Solo—"Rondo"—(Lichner).....Zachary H. Curlin  
*International Control of Immigration*.....B. J. Semmes  
"The Birds and the Brook."—(Stults).....College Orchestra  
"The Wife's Revenge."—(Anon).....Philip M. Canale  
*Thanksgiving Day*.....Charles W. Wallace  
"March Characteristic."—(Henry).....College Orchestra  
Mark Antony's Oration.....Henry Waring  
Violin Solo—"Berceuse."—(Goddard).....Minter Pickering  
Quarrel Scene—*Julius Caesar*.....Jno. J. Shea, Leo A. Smyth  
Finale—March, "The American Cadet."—(Hall)  
College Band.

Christian Brothers College, Thanksgiving Entertainment, 1904

ST. PATRICK'S DAY CELEBRATION BY THE MAURELIAN LITERARY SOCIETY.	
"PIZARRO," By Richard Brinsley Sheridan..	
PROGRAM.	
Overture—"Crown Prince"—(Barnard) .....	Col. Orchestra
<i>Ireland's Dream of Nationality</i> .....	Leo A. Smyth
<i>Robert Emmet's Speech</i> .....	John J. Shea, Jr.
Medley of Irish Airs—(Barnard) .....	Orchestra
"PIZARRO"	
A Tragedy in Five Acts.	
SYNOPSIS.	
Act I— <i>Cruelty of Pizarro</i> .	
Scene—Near Pizarro's Tent.	
Waltz—"Love's Proposal"—(Theo. Moses) .....	Orchestra
Act II— <i>The Battle</i> .	
Scene 1.—Palace of the Peruvian King.	
Scene 2.—A Wood.	
Selection—"Cupid's Garden"—(Max Eugene) ...	Orchestra
Act III.— <i>Retrospective</i> . Pizarro, Rolla and Alonzo had sought hand of Corn, the King's daughter. Rolla gave way to Alonzo; Pizarro was rejected.	
Scene—Pizarro's Tent.	
Intermezzo—"Karamo"—(Vivian Grey) .....	Orchestra
Act IV.— <i>The Rescue</i> . Peruvian Forbearance.	
Scene 1.—A Prison.	
Selection—"Royal Chef" .....	Orchestra
Scene 2.—Pizarro's Tent.	
Entrée-Act—Gavotte—(Thomas) .....	Orchestra
Act V.— <i>Second Rescue, Retribution</i> .	
Scene 1.—Near the Spanish Camp.	
Scene 2.—The Peruvian Camp.	
Scene 3.—A Wood.	
March—"Admiral Dewey"—(Cary) .....	Orchestra

Christian Brothers College, St. Patrick's Day Celebration, 1905

WASHINGTON'S BIRTHDAY CELEBRATION FRESHMAN CLASS.	
Tuesday, February 21, 1905.	
March—"Dixieland"—(Haines) .....	College Band
"Paul Revere's Ride"—(Longfellow) .....	Geo. T. Landis
"Revolutionary Rising"—(Reed) .....	Philip L. Isaacs
"Lion du Bal"—(Gillet) .....	College Orchestra
<i>The Character of Washington</i> .....	John J. Shea, Jr.
Medley—"Babes in Toyland"—(Herbert), Junior Orchestra	
Violin Solo .....	Raymond Maier
"Independence Bell"—(Anon) .....	Edward J. Dugan
"Mad Anthony's Charge"—(Anon) .....	Lee L. Bernstein
Intermezzo—"Karamo"—(McKinley) .....	Orchestra
<i>An Ideal Democrat</i> .....	William L. Fay
Violin Solo—"First Air Valse"—(Dancels), Minter Pickering	
"Home, Sweet Home"—(Somerville) .....	T. Austin Harris
Waltz—"Danube Waves" .....	Orchestra
"American Flag"—(Drake) .....	James B. Church
Finale—March, "Pride of Victory"—(Scouton) .....	Band

Christian Brothers College, Washington's Birthday Celebration, 1905



ELOCUTION CONTEST--INTERMEDIATES.	
Wednesday Evening June 7, 1905.	
—X—	
PROGRAM.	
March—"Cavaller"—(Harris)	Orchestra
Keenan's Charge	Edward J. Dugan
Drifted Out to Sea	Francis W. Billingsley
The Blacksmith's Story	Leon Shuster
"Mazurka Amaroza"—(Navana)	Orchestra
The Deserter	J. Howard Clark
The Deacon's Farewell	Daniel G. Pepper
Searching for the Slain	George W. Semmes
Intermezzo—"Troubadour"—(Powell)	Orchestra
My Balloon Ascent	George T. Landis
Regulus to the Roman Senate	Hugh C. Phelan
Waltz—"Love's Proposal"—(Tobani)	Orchestra
Against the Death Penalty	Jeffrey E. Gilneas
Shipwrecked	Joseph A. Haaga
Entre-Act—"Mignon"—(Thomas)	Orchestra
JUDGES.	
Rev. Daniel A. Wynne, O. P.	Hon. Thos. R. Boyle.
Dr. Dupree M. Hall.	
"Iran"—A Persian Intermezzo—(Judson)	Orchestra
DECESSION.	
March—"Carmen"—(Bizet)	Orchestra

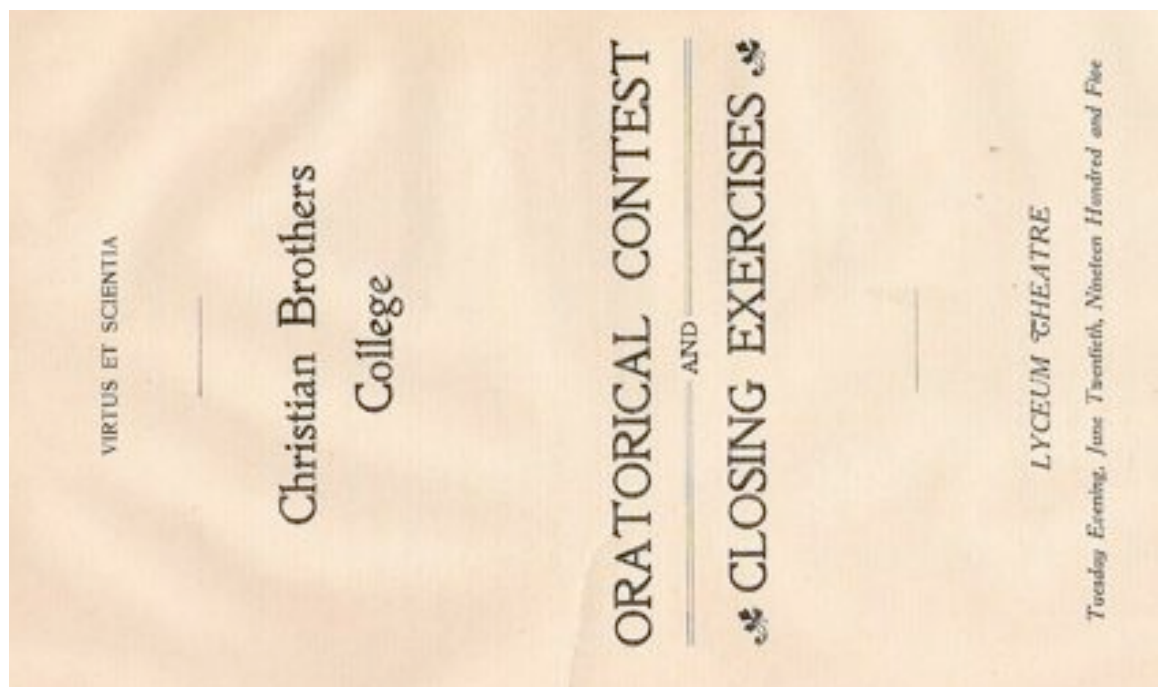
Christian Brothers College, Contest, 1905  
Intermediates

ELOCUTION CONTEST--JUNIORS.	
Thursday Evening, May 25, 1905.	
PROGRAM.	
March—"The Troubadour"—(Powell)	College Band
The Burning Ship	Joseph Shippey
The King's Christmas	T. C. Guinee, Jr.
"Angel's Serenade"—(Bruga)	Juvenile Violin Class
The Village Blacksmith	Charles McCarthy
Keeping His Word	Louis Pierini
(a) "The Village Maid"	
(b) "By the Old Oak Tree"	
(Hoffman)	
Pantratus	Orchestra
The Baron's Last Banquet	Wm. O'Leary
Paul Revere's Ride	Fenton Guinee
"Recollections of the Ball"—Violin—(Gillet)	Philip Fransoli
.....	
The Brigade at Fontenoy	Raymond Maier and Mannie Simon
The Face Against the Pane	August Herbers
Intermezzo—"Karama"—(Vivian Grey)	Hugh Wadley
The Sailor's Funeral	Orchestra
The Song in the Market Place	Winters Roach
Waltz—"Broken Hearts"—(Anthony)	James J. Newsom
The Moon's Water	Orchestra
Death Makes all Men Brothers	Lawrence Herzog
The Aged Prisoner	Edward Dillon
"What the Pond Lilies Whispered"—(Sol Bloom)	Harry Rosenfeld
Orchestra	
JUDGES.	
Patrick Henry Phelan,	T. Roane Waring, Jr.
Joseph V. Montedonico.	
"Winona"—A Wigwam Wooing—(Teidenreich)	Band

Christian Brothers College, Contest, 1905

PROGRAM.	
—X—	
Contest in Oratory for the Hon. F. L. Monteverde Medal.	
PART I.	
March—"Moonlight"—(Moret) .....	College Band
Piano Solo—"By the Meadow Brook"—(Wartenstein), .....	Winters Roach
<i>A New Era in Our National Policy</i> .....	Philip M. Canale
<i>The Southern Problems</i> .....	B. J. Semmes
"Angels' Serenade"—(Bragu) .....	College Orchestra
<i>International Control of Immigration</i> .....	Samuel L. Wadley
<i>Progress of International Arbitration</i> .....	Chas. W. Wallace
Violin Solo—"Faust Fantasia"—(Singelee) .....	M. Pickering
<i>Municipal Ownership</i> .....	John J. Shea
<i>Russia and Constitutional Government</i> .....	Richard J. Regan
March—"Battle of the Waves"—(Hall) .....	College Orchestra
<i>True Sources of National Stability</i> .....	Leo A. Smyth
<i>Our Postiff</i> .....	William L. Fay
Patrol—"The Blue and the Gray"—(Dalby) ..	College Band
JUDGES.	
Hon. M. R. Patterson.	Hon. Joseph D. Monteverde.
Attorney-General George S. Yerger.	
PART II.	
AWARDING OF COMMERCIAL DIPLOMAS.	
Joseph Picchiotti.	
Raymond Frederic Condon, of Knoxville, Tenn.	
Basil Alexander Bland.	
William Louis Bonner, of Dyerabourg, Tenn.	
Charles Harris Crone.	
Address to the Graduates .....	Rev. D. A. Wynne, O. P.

Christian Brothers College, Closing Exercises, 1905, page 2



Christian Brothers College, Closing Exercises, 1905, page 1



Christmas Entertainment.	
SENIOR CLASS.	
Tuesday, December 19, 1905. (Eight O'Clock)	
PROGRAM.	
Opening March—"Christmas-tide" (Thomas) . . . Orchestra	
THE FATAL BRAWL—	
<i>Cast of Characters.</i>	
McGregor . . . . .	B. J. Semmes
Lamont . . . . .	Chas. W. Wallace
Linzie . . . . .	William L. Fay
Argyle . . . . .	John J. Shea
"Night, Lovely Night"—(Mendelssohn) College Glee Club	
"Christianity and Modern Civilization", Samuel L. Wadley	
Selection—"Woodland" (Luders) . . . . . Orchestra	
"The Forrest Chapel Bell" . . . . . William L. Fay	
SCENE FROM HAMLET.	
Leo A. Smyth Philip M. Canale	
Medley—"College Echoes" (Mackies) . . . . . Junior Orchestra	
"Anchored"—(Watson) . . . . . College Glee Club	
<i>Christmas Thoughts</i> . . . . . Richard J. Regan	
March—"Cavalier" (Chas. K. Harris) . . . . . Orchestra	
SCENES FROM WILLIAM TELL—	
<i>Cast of Characters</i>	
William Tell . . . . . Philip M. Canale	
Geack . . . . . John J. Shea	
Sarnem . . . . . Chas. W. Wallace	
Verner . . . . . Samuel L. Wadley	
Albert . . . . . Edward Dillon	
Act. IV., Scene 1—Chamber in Castle.	
Violin Solo—Selected . . . . . Prof. W. W. Saxby, Jr.	
Scene 2.—Outside Castle.	
Finale—March—"Yankee Grit" (Holzmann) . . . . . Orchestra	

Christian Brothers College, Christmas Entertainment, 1905

Anniversary and Thanksgiving Entertainment	
JUNIOR AND SOPHOMORE CLASSES.	
Monday, November 20, 1905.	
PROGRAM.	
<i>Reunion of Students.</i>	
Music—Selections . . . . . College Orchestra	
Song . . . . . Glee Club	
Address . . . . . By the President	
Music . . . . . Juvenile Orchestra	
Song . . . . . Glee Club	
Athletics . . . . . Brother Edward	
Announcement of Prizes . . . . . Quarterly Examination	
Music . . . . . Orchestra	
RECESS.	
March—"On Jersey Shore" (Pryor) . . . . . Orchestra	
Oration—"The Propriety of Thanksgiving Day" . . . . . Leon Shuster	
Medley of Popular Airs (Chattaway) . . . . . Juvenile Orchestra	
"Llewellyn's Hound" . . . . . Edward J. Dugan	
Fantasia (Hubbell) . . . . . College Orchestra	
"My Bonnie" . . . . . Glee Club	
"Green Mountain Justice" . . . . . William M. Stanton	
"The Snow Storm" . . . . . Lee L. Bernstein	
"In the Shade of the Old Apple Tree" . . . . . Juvenile Orchestra	
"The Miser" . . . . . J. Howard Clark	
"Pancratius" . . . . . George T. Landis	
Anvil Chorus—"Il Trovatore" . . . . . Glee Club	
"Good Night, Beloved, Good Night" . . . . . College Orchestra	
Oration—"The Thirty-fourth Anniversary" . . . . . Jos. A. Hanga	
March—"Century" (Holmes) . . . . . Orchestra	

Christian Brothers College, Thanksgiving Entertainment, 1905



## "RICHELIEU"

By the MAURELLIAN LITERARY SOCIETY.

The Lyceum, February 25, 1906.

### PROGRAM.

"Richelieu" or the Conspiracy. A Drama in Five Acts.  
Prologue ..... Charles W. Wallace

#### ACT I.

Scene 1.—A room in De Lorme's house.

Scene 2.—A room in the Cardinal's palace

#### ACT II.

Scene 1.—A room in De Mauprat's new house.

Scene 2.—A room in the Cardinal's palace.

"Recollections of Little Johnnie Jones"—(Cohan) ....

..... Bluff City Quartette

#### ACT III.

Scene—Richelieu's Castle at Ruelle.

Waltz—"Southern Dreams"—(J. P. Hall) ..... Orchestra

#### ACT IV.

Scene—Gardens of the Louvre.

Intermezzo—"Blood Lilies"—(Pryor) ..... Orchestra

#### ACT V.

Scene 1.—A Corridor in the Bastille.

"Heidelberg Stein Song"—From Prince of Pilsen. ....

..... Quartette

Scene 2.—A room of State in the Palace of the Louvre.

March—"Rifle Range"—(Austin) ..... Orchestra

#### CAST OF CHARACTERS.

Louis XIII., King of France. .... B. J. Semmes

Gaston, Duke of Orleans, Brother to the King. ....

..... Charles W. Wallace

Count De Baradas, the King's Favorite. .... Philip M. Canale

Cardinal Richelieu, Minister of France. .... John J. Shea

The Chevalier De Mauprat ..... William L. Fay

Roland De Mortemar, Ward to Richelieu and Brother to

Lady Julie ..... Leo A. Smyth

The Sienr De Beringhen, a Conspirator. .... Joseph A. Haaga

Clermont, a Courtier ..... J. Howard Clark

Joseph, a Capuchin Monk (Richelieu's Confidant) ....

..... Richard J. Regan

## RICHELIEU PROGRAM—Contd.

De Lorme, a Spy ..... Leon Shuster

Frangois, a Page to Richelieu ..... William M. Stanton

Hugnet, an Officer in Richelieu's Household, a Spy. ....

..... Samuel L. Wadley

Secretaries. .... George Landis, Lee Bernstein, Leon Shuster

Pages to Richelieu. .... Edward Dillon, R. E. Montgomery

Governor, Gaoler, Officers, Conspirators, etc.

Time—642. Place—Paris and vicinity.

—X—

## ST. PATRICK'S DAY CELEBRATION.

By the MAURELLIAN LITERARY SOCIETY.

Saturday, March 17, 1906.

### PROGRAM.

Overture, March—"Our Nation's Flag" (Von Elton) ...

..... Orchestra

Piano Solo—"By the Meadow Brook" (Wartenstein) ...

..... Winters Roach

"Sheridan's Ride"—Illustrated ..... George Landis

Vocal Solo—"Killarney"—Illustrated ..... M. Eugene Clark

A Tour of Ireland.—Illustrated.

Dublin to Wicklow

Kilkenny to Cork ..... Charles W. Wallace

Selection—Medley of Irish Airs—(Barnard) ..... Orchestra

"Sir Marmaduke"—(Colman) ..... College Glee Club

Humorous Sketch—Clary and Cork.

"The Raven"—Illustrated ..... Joseph A. Haaga

Kerry to Antrim ..... Richard J. Regan

Londonderry to Limerick ..... Leo A. Smyth

"Tenting To-Night"—Illustrated ..... College Glee Club

"Rock of Ages"—Dissolving Views.

"Uncle Si and Maud"—Illustrated ..... Leo A. Smyth

Finale—March—"Screeching Eagle" (Srnford), Orchestra

Christian Brothers College, St. Patrick's Day Celebration, 1906

Christian Brothers College, Richelieu, 1906

ELOCUTION CONTEST—INTERMEDIATES.	
Sunday, May 20, 1906.	
PROGRAM.	
March—"Flying Arrow"—(Holzmann), Orchestra.	
"Cataline to the Gallic Conspirators" . . . . . William McCreary	
"Night in St. Pelagie" . . . . . Hugh Wadley	
Selection—"Melodies"—(W. T. Francis), Orchestra	
"The Soldier Boy Returns" . . . . . R. E. Montgomery	
"The Wounded Soldier" . . . . . Joseph Newsom	
Violin Solo—Selected, Frank Steuterman.	
"Ye Olden Knight"—(Colman), College Glee Club.	
"The Telltale Heart" . . . . . Leo Bernstein	
"Christmas Court-Martial" . . . . . Umberto Pierini	
Intermezzo—"Silver Heels"—(Moret), College Band.	
"Parhassius and the Captive" . . . . . George T. Landis	
"Street Cries" . . . . . William Bernstein	
Serenade—"Moonlight"—(Moret), Orchestra.	
"The New Year's Oath" . . . . . Edward Dillon	
"The Göttingen Barber" . . . . . James L. Bowling	
"Gentlemen, The King" . . . . . William M. Stanton	
College Songs—Selected, College Glee Club.	
JUDGES.	
Mr. L. T. M. Canada,	Mr. A. A. Chighizola,
	Mr. A. P. Walsh.
Finale—"Salute to the Stars and Stripes" . . . . . (Hull)	
	College Band.

Christian Brothers College, Contest, 1906  
Intermediates

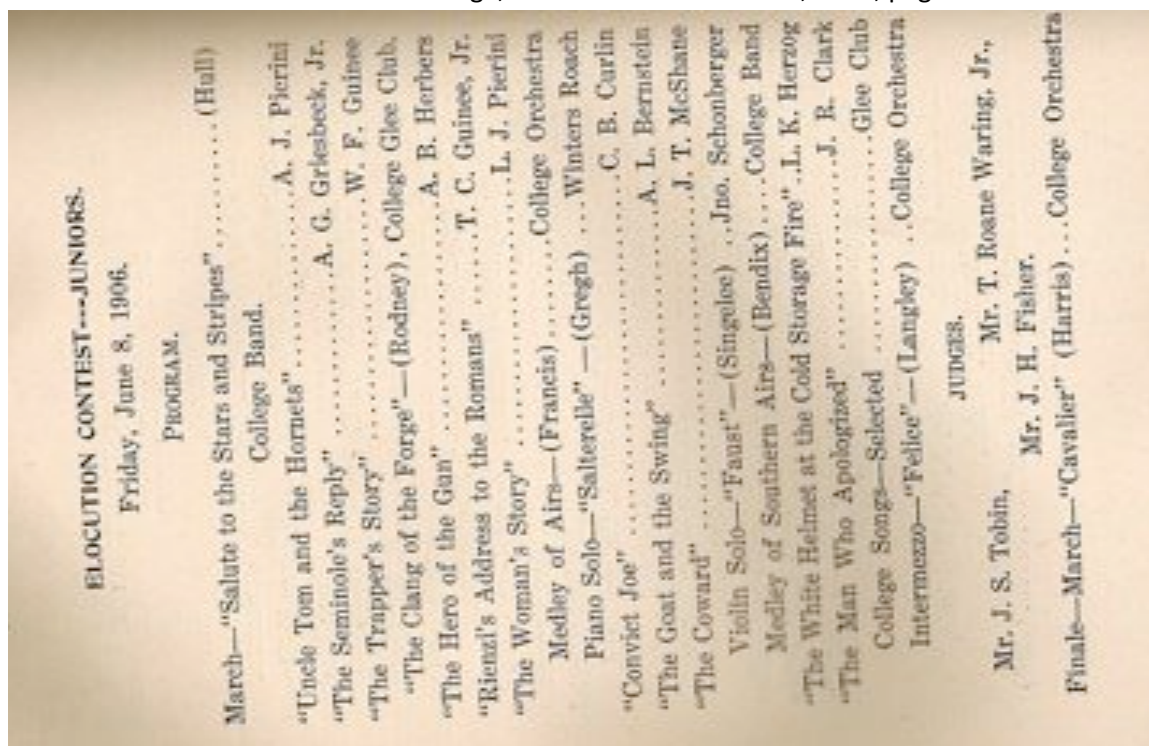
ORATORICAL CONTEST.	
For the MONTERVERDE MEDAL.	
Sunday, April 22, 1906.	
PROGRAM.	
March—"Flying Arrow"—(Holzmann), Orchestra.	
<i>The Pontiff Statesman</i> . . . . . Joseph Howard Clark	
<i>The Evils of Hazing</i> . . . . . Leon Shuster	
<i>The Forging of the German Empire</i> . . . . . Joseph A. Haaga	
Caprice—"Dainty Dames" (Charlotte Blake) . . Orchestra	
<i>The Man of Destiny</i> . . . . . Richard J. Regan	
Overture—"Royal Prince"—(Barnard), Orchestra.	
<i>The Hero of a Lost Cause</i> . . . . . Benedict J. Semmes	
<i>England's Greatest Reformer</i> . . . . . Samuel L. Wadley	
Violin Solo—Selected . . . . . Claude Johnston	
<i>A Soldier of the Blue and the Gray</i> . . . . . Charles W. Wallace	
<i>The Grandeur of the Revolution</i> . . . . . William L. Fay	
Medley—"Rollicking Girl"—(Furth), Orchestra.	
<i>The Gaelic Revival</i> . . . . . Leo A. Smyth	
<i>The Mission of America</i> . . . . . Philip M. Canale	
<i>America's Perils</i> . . . . . John J. Shea	
JUDGES	
Mr. John W. Bailey,	Rev. R. A. Laplante, O. P.,
	Mr. Patrick H. Phelan, Jr.
Finale, March—"The Cavalier"—(S. Harris) . . . Orchestra	

Christian Brothers College, Contest, 1906





Christian Brothers College, Annual Commencement, 1906, page 1

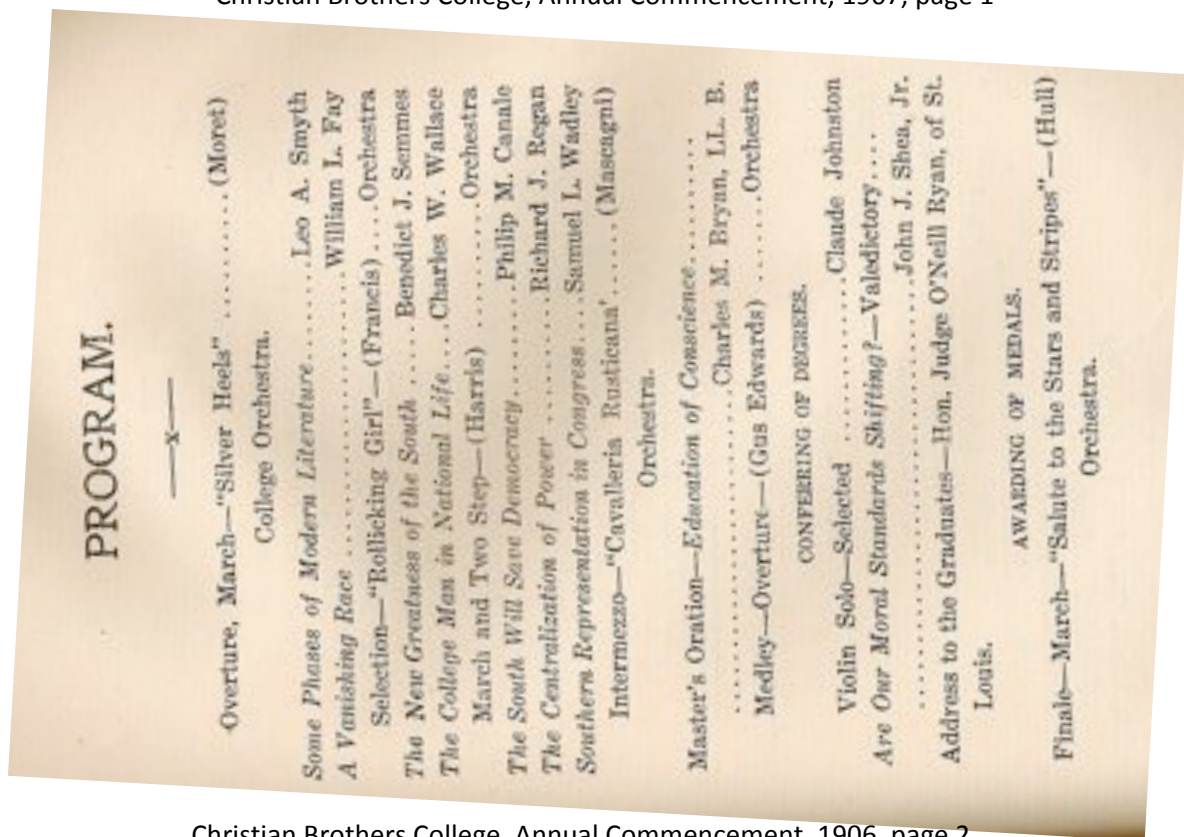


Christian Brothers College, Contest, 1906

Juniors



Christian Brothers College, Annual Commencement, 1907, page 1



Christian Brothers College, Annual Commencement, 1906, page 2

# ...Program...



Overture, March, "College Life"—*Frantzen*, College Orchestra

## FOURTEEN FEET THROUGH

THE VALLEY . . . J. HOWARD CLARK

Selection, "Encouragement"—*Boettger* . . . Orchestra

## THE DECADENCE OF THE

NEWSPAPER EDITORIAL . WILLIAM H. ADLER, A. B.

Waltz, Caprice, "Broken Hearts" . . . Orchestra

## THE SITUATION IN

FRANCE . . . ANTHONY P. WALSH, A. B.

Intermezzo, "Cherry"—*Albert* . . . Orchestra

## THE HUMANE MISSION OF

MEDICINE . JAMES HALPIN O'REILLY, M. D.

## CONSTITUTIONAL

GOVERNMENT . E. ELDRIDGE WRIGHT, LL. B.

Characteristic Piece, "A Jolly Sleighride Party"—*Barnard*

. . . . . Orchestra

## CONFERRING OF DEGREES

Violin Solo—*Selected* . PROF. WILLIAM W. SAXBY, JR.

## THE QUALITY OF PATRIOTISM—(*Valedictory*)

. . . . . JOSEPH A. HAAGA

## ADDRESS TO THE GRADUATES

. . . . . HON. JAMES R. KINEALY, of St. Louis

## AWARDING OF MEDALS

Finale, March, "Golden Rod"—*McKinley* . . . Orchestra

# REUNION OF PROFESSORS AND STUDENTS. NOVEMBER 4, 1907.

1. Music, March—"Cherry" (Alberts) . . . . .
2. Instruction . . . . . Bro. Maurelian, President
3. Violin Solo—"Il Trovatore" (Verdi) . . . . . Mannie Simon
4. Recitation—"The Men in the Moon" . . . . . Vincent Botto
5. Reading of Records . . . . . College Classes
6. Music, Piano—"Whispered Thoughts" (L. Johnson) . . . . . W. Roach
7. Recitation—"The Captain's Daughter" . . . . . Everett Pidgeon
8. Violin Solo—"Perpetuo Mobile" (Bohm) . . . . . Umberto Pierini
9. Advantages of Athletics . . . . . Bro. Lawrence, Vice President
10. Reading of Records . . . . . Commercial Classes
11. Violin Solo—"Fantasia," "Caprice" (De Beriot) . . . . . Prof. W. W. Saxby, Jr.
12. Recitation—"Tommy's Thanksgiving" (De Beriot) . . . . . Edward Dillon
13. Music, Piano—"Charge of the Uhlans" (Bohm) . . . . . Stephen Schillig
14. Reading of Records . . . . . Academic and Preparatory Classes
15. Classic Selection—"Cassius and Brutus" . . . . . Lee Bernstein and Arthur Maxson
16. A Word About Quarterly Examinations and Reports . . . . .
17. Conclusion, March—"Scouten" (Victory) . . . . .

Christian Brothers College, Reunion, 1907



CHRISTMAS-TIDE CELEBRATION.	
MERRY CHRISTMAS 1907.	
Friday, December 30, 1907.	
PROGRAM.	
Overture, March—"Guard Mount" (Eilenberg).....Orchestra	
Gifts: Their Origin and Meaning.....Everett Ellison	
SCENES FROM MIDSUMMER NIGHT'S DREAM	
ACT I—A ROOM IN A COTTAGE	
Violin Solo—"Berceuse" (Silvestri).....Umberto Pierini	
The Tune They Play in Dixie Land.....Junior Glee Club	
ACT II—THE WOOD.	
The Two Bootblacks.....Edwin Slattery	
Intermezzo—"Toska" (Henry Jones).....Orchestra	
ACT III—ROOM IN QUINCE'S HOUSE.	
The Snack in School.....Everett Pidgeon	
Music, Piano—"La Gazella" (H. A. Wollenhaupt).....Stephen Pidgeon	
"The Handicap".....Junior Glee Club	
Waltz—"Caprice" (Von Blon).....Orchestra	
ACT IV—THE DUKE'S PALACE.	
Violin Solo—"Reverie" (Vicxtemps).....Prof. Wm. W. Saxby, Jr.	
GOOD WISHES AT CHRISTMAS-TIDE.	
Finale—"Louisiana" (Alberti).....Orchestra	
CAST OF CHARACTERS.	
Nick Bottom, the Weaver.....D. D. Bianchi	
Peter Quince, the Carpenter.....Edw. Dillon	
Tom Snout, the Tinker.....R. G. Montgomery	
Robin Starveling, the Tailor.....Jos. Newsom	
Francis Flute, the Bellows Mender.....Edwin Fraser	
Jim Lung, the Joiner.....Umberto Pierini	
HAPPY NEW YEAR 1908.	

Christian Brothers College, Christmas-Tide Celebration, 1907

THIRTY-SIXTH ANNIVERSARY AND THANKSGIVING	
ENTERTAINMENT.	
STEREOPTION ILLUSTRATIONS.	
Wednesday, November 27, 1907.	
Thirty-six Years of Educational Activity.....T. Edwin Fraser	
Song—"Uncle Sammy".....Junior Glee Club	
Independence Bell.....Joseph Newsom	
Little Breeches.....R. E. Montgomery	
How Jones Became a Mason.....Bernard Holthouse	
Hiawatha.....Everett Ellison	
Classic Selection—"Macbeth".....Senior Class	
My Dear Old Southern Home.....Junior Glee Club	
Mrs. Casey and the Billy Goat.	
Miscellaneous Comic Views.	
A Parting Word on the Thirty-sixth Anniversary.....	
.....Brother Maurelian, President	

Christian Brothers College, Thanksgiving Entertainment, 1907

PRESENTATION OF SHAKESPEARE'S "RICHARD III."  
BY THE MAURELIAN LITERARY SOCIETY.

THE LYCEUM

Friday, February 23, 1908, Eight o'clock

PROGRAM

Overture.....	Orchestra
ACT I.—Scene 1: Wood Near White Tower. Scene 2: Garden of the Tower.	
Music.....	Orchestra
Scene 3: Clarence's Chamber in the Tower.	
Song—"Uncle Samway".....	Junior Glee Club
ACT II.—Scene 1: An Ancient Street.	
Music.....	Orchestra
Scene 2: Room in Crosby Palace.	
Song—"Blaze Away".....	Junior Glee Club
ACT III.—Scene 1: Throne Room in the Palace.	
Song—"The Handicap".....	Junior Glee Club
ACT IV.—Scene 1: Camp of Richard.	
Music.....	Orchestra
Scene 2: Camp of Richmond.	
Music.....	Orchestra
Scene 3: Bosworth Battlefield.	
Finale—(Victorious Music).....	Orchestra

The College Orchestra will render the following Selections during the Entertainment:

March—"Topeka".....	Johnson
"Largo".....	Handel
Redowa—"Love's Golden Dreams".....	Stevens
March—"Santa Claus".....	Vokoun
Piece de Satan—"Melody of Love".....	Engelman
Selection—"The Merry Widow".....	Lehr
March—"Napanea".....	
Intermezzo—"Rusticana".....	Mascagni

Christian Brothers College, "Richard III," 1908

ORATORICAL CONTEST FOR THE MONTEVERDE MEDAL.

AUDITORIUM GOODWIN INSTITUTE, FRIDAY, APRIL 10, 1908.

PROGRAM.

March—"Napanea" (Selected).....	College Orchestra
Immigration.....	T. Edwin Fraser
The Presidential Election.....	R. Emmett Montgomery
The United States Navy.....	Daniel D. Bianchi
Waltz, Intermezzo—"Hearts of Gold" (Bellinger).....	
.....	College Orchestra
Free Trade.....	Everett H. Ellison
Democracy in America.....	Edwin J. Dillon
Grover Cleveland.....	Philip H. Pierini
"A Western Fantasia" (Harry Von Tilzer).....	College Orchestra
Anti-Prohibition.....	James L. Bowling
Financial Panic.....	Lee L. Bernstein
"The Palm" (Faure).....	College Orchestra
Bourke Cockran.....	William M. Stanton
Theodore Roosevelt.....	George T. Landis
"Melody of Love" (Engelman).....	College Orchestra
Stonewall Jackson.....	Philip L. Isaacs
William J. Bryan.....	Arthur Maxson
Waltz—"Roses Bring Dreams of Yore" (Ingraham).....	
.....	College Orchestra

JUDGES:

MR. JOHN R. PEPPER.

HON. JOSEPH D. MONTEDONICO      HON. I. C. MCNEILL

March—"Characteristic (Harry Jones)..... College Orchestra |

Christian Brothers College, Contest, 1908

**ELOCUTIONARY CONTEST.**  
**INTERMEDIATES FOR THE JOHN FITZGERALD MEDAL**  
 AUDITORIUM GOODWYN INSTITUTE, FRIDAY, MAY 8, 1908.

**PROGRAM.**

March—Opening (Mackie).....	College Orchestra
The Capture of Ticonderoga.....	H. Joseph O'Rourke
Mona's Waters.....	Louis J. Pierini
Marmion and Douglas.....	A. Raymond Kearney
Fate of Virginia.....	M. Coyle Shea
Waltz—"Intermezzo" (Ingraham).....	College Orchestra
Hohenlinden.....	A. J. Pierini
Marco Bozzaris.....	Edward J. Barry
The Sable Hero.....	Francis J. Glankler
The Principles of the Revolution.....	J. Hamilton Taylor
*Keenan's Charge.....	Stephen J. Schilling
Concert Mazourka—"Love's Golden Dream" (Stevens).....	College Orchestra
Baron's Last Banquet.....	Alexander Bernstein
Our Flag.....	H. Robert McCleary
*Duties of an American.....	Patrick J. Lyons
The Southern Soldier.....	Edward P. Colbert
McClaine's Child.....	George A. Bland
Selection—Echoes from "The Merry Widow" (Lehr).....	College Orchestra
Hofer's Defense.....	Bernard G. Holthouse
*The Oration on the Crisis.....	Robert J. Silk
Justice in Leadville.....	W. Fenton Guinee
The Character of Washington.....	Emanuel M. Simon
March—"Sweet Sixteen" (Kerry Mills).....	College Orchestra

**JUDGES:**

HIS HONOR, VICE-MAYOR JOHN T. WALSH	
SAMUEL M. WILLIAMSON, President B. M. C.	
Ma. GEORGE M. TIDWELL	
Characteristic Indian Novelty (Williams).....	College Orchestra

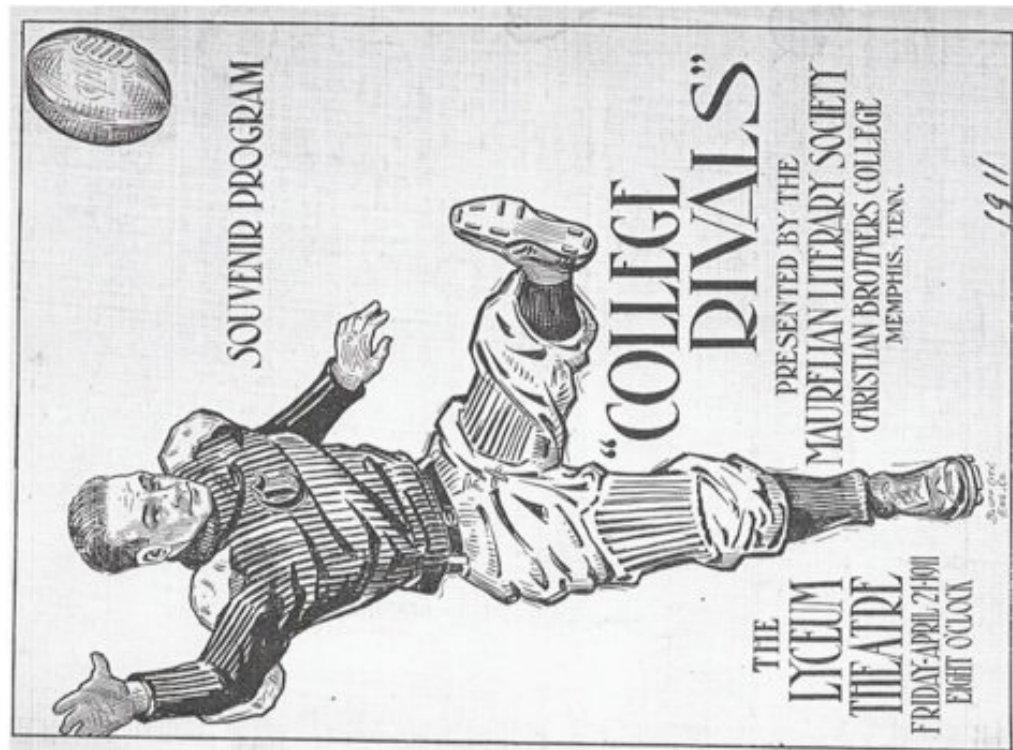
\* Recent illness prevents participating in contest.

Christian Brothers College, Intermediates Contest, 1908

<b>ELOCUTION CONTEST (JUNIORS)</b> <b>FOR THE PATRICK H. PHELAN, JR., MEDAL.</b> AUDITORIUM GOODWYN INSTITUTE, TUESDAY, JUNE 9, 1908. <b>PROGRAM.</b>	
March—"Musette" (Moret).....	College Orchestra
Rouse Ye Romans!.....	Samuel Orgel
The Night Alarm.....	Joseph Shippy
The Fireman.....	Julian McShane
"Vals Caracteristique" (Gus Edwards).....	College Orchestra
Convict Joe.....	T. C. Guinee, Jr.
Freaks of Affection.....	Clarence Steger
"Angels' Serenade" (Beroga).....	Reginald Clark and Frank Voelker
The Dukite Snake.....	Edwin Slattery
Here I Am, Mother!.....	Vincent Botto
"Mazourka de Concert" (Geo. Stevens).....	College Orchestra
Speech from the Gallows.....	Reginald Clark
The Forest Chapel Bells.....	James Everett Pidgeon, Jr.
"What the Rose Said" (Edwards).....	College Orchestra
N. B. Owing to the long continued First Communion Classes the following students were deprived of the individual training for this evening's contest: Malcolm Barboro, Anthony G. Brignole, John Turner, Victor Demarechi and Robert Wallace.	
Gavotte—"St. Cecile" (Theo. M. Toban).....	College Orchestra
<b>JUDGES:</b>	
CHARLES A. BOTTLER, Class '92	
JOSEPH V. MONTEDONICO, Class '98.	
J. H. GARFIELD FISCHER, Class '99	
March—"Sweet Sixteen" (Mills).....	College Orchestra

Christian Brothers College, Juniors Contest, 1908





Christian Brothers College, "College Rivals," 1911, page 1

THIRTY-SEVENTH ANNUAL COMMENCEMENT.  
 BLOU THEATRE, JUNE 19, 1908.

ORDER OF EXERCISES.

March—"On to Victory" (Peters) .....	College Orchestra
The Negro and the South. ....	Arthur Maxson
Socialism and the Republic. ....	George Tighe Landis
"Morceau de Salon" (Moret) .....	College Orchestra
The South and the Panama Canal. ....	Lee L. Bernstein
Our Colonial Policy. ....	Philip L. Isaacs
Capital and Labor. ....	James L. Bowling
Violin Solo—"Cavatina" (Schmidt) .....	Humbert Pierini
"Perpetuo Mobile" (Böhm) .....	Humbert Pierini
Master's Address—"Ideals of the Essentials of Success in Business"	Samuel McCulloch Williamson
President Business Men's Club	
"Melody of Love" (Engleman) .....	College Orchestra
Master's Address—"Cotton and the Cotton Trade" .....	Raphael Semmes Bryan
President Memphis Cotton Exchange.	
Gavotte—"Ste. Cecile" (Tobani) .....	College Orchestra
Constitutional Government. ....	William Mortimer Stanton
CONFERRING OF DEGREES.	
Waltz—"Broken Hearts" (Pietromarchi) .....	College Orchestra
Address to the Graduates. ....	Hon. Frank L. Monteverde
AWARDING OF MEDALS.	
March—"The Trumpeters" (Wilson) .....	College Orchestra

Christian Brothers College, Annual Commencement, 1908

### Synopsis and Musical Numbers

Overture—"Frat March".....	John F. Barth
College Orchestra	
ACT I.	
"Barcarolle" -Hoffman—Offenbach.....	Orchestra
CHORUS- "The Forge".....	Watson
Junior Choir	
Mazurka Caprice.....	Losey
Orchestra	
CHORUS—"Hark! The Bugle Call".....	Green
Junior Choir	
Finale—March, "The Little Pierrots".....	Al Bosc
Orchestra	

Christian Brothers College, "College Rivals," 1911, page 2

### C. B. C. GLEE CLUB.

Lynn Arnold	Frank Hays	Henry Mullins
Prentice Arnold	Burke Larchmiller	Thomas Seals
Algy Billings	Eugene Lipsky	John T. Shea
William K. Correll	Lawrence Long	Thomas Shea
James Griffin	Floyd McDonald	Robert P. Silk

### C. B. C. JUNIOR CHOIR.

A. Baigalapo	T. Hodges	E. Pidgeon
M. Barboro	V. Leele	W. Roney
J. L. Bungle	E. Kelly	C. Rehkopf
R. Campbell	J. Kelly	A. Renstrum
M. Carimi	H. Lenson	T. Ryan
J. Davis	E. Levy	F. Saino
G. Dillon	R. Light	B. Seiford

### C. B. C. JUNIOR CHOIR

(Continued from page 21)

J. Dwyer	J. Lombardi	H. D. Tomlinson
C. Everts	C. McCauley	H. Walsh
J. Foley	E. Moloughney	W. Walsh
E. Gavin	J. Morrison	W. Wesche
J. Guinee	F. Felts	
L. Heyman	L. Pettis	

Christian Brothers College, "College Rivals," 1911, page 3

VIRTUS

ET

SCIENTIA

Fortieth

Annual Commencement

Christian Brothers College

Memphis, Tennessee

Lycium Theatre

Tuesday Evening, June 20, 1911

Eight o'clock

Christian Brothers College, Annual Commencement, 1911, page 1

...Program...

Overture—March, "Naval Parade"—Strock..... College Orchestra

COLLEGE MEN AND THE COMMUNITY..... ROBERT P. SILK

"Come, Come My Hero" from "Chocolate Soldier"—Strauss..... Orchestra

THINGS WORTH WHILE..... LOUIS J. PIERINI

Piano Solo—Sextette from "Lucia"—Donizetti..... E. Wesley Monteverde

THE PURPOSE OF GOVERNMENT

J. EDWARD McCADDEN, A. B.

Overture—"Encouragement"—Boettger..... Orchestra

COMPULSORY EDUCATION IN THE SOUTH

SAMUEL L. RAGSDALE A. B.

Violin Solo—"Adoration"—Borowski..... T. Henry Mullins

CHRISTIANITY AND SOCIALISM..... A. RAYMOND KEARNEY

Barcarole from "Tales of Hoffman"—Offenbach..... Orchestra

CONFERRING OF DECREEES

GRANTING OF DIPLOMAS

AWARDING OF HONORS

Intermezzo Caprice—Bosc..... Orchestra

Address to the Graduates

SAMUEL M. WILLIAMSON, A. M.

Finale—"Fraternity"—Barth..... Orchestra

Christian Brothers College, Annual Commencement, 1911, page 2

# The Maurelian Literary Society



Presenting Scenes from Julius Caesar.



THE OWL'S HALL, WEDNESDAY, DEC. 20, 1911, 8 p. m.



## Program.

Overture, "Imperial Guard" ..... *Losey* ..... College Orchestra  
 The Significance of Christmas ..... John T. Shea  
 Fairy Waltzes ..... *Thos. Allen* ..... Orchestra  
 Reading ..... "Tom" ..... James Guinee  
 Violin Solo, Second Gavotte ..... *Popper* ..... Charles McCauley  
 Christmas and Conciliation ..... D. Edward Stanton  
 Piano Solo, "Valse Mignonne, op. 48. *Thomas* ..... William P. Walsh  
 Concert Recitation ..... "The Vision of the Monk Gabriel"

Masters Julius Achle, Thomas Brannon, Robert Bright, J. L. Burgie, Lewis Heyman, Charles McCauley, Leo Shea, Harry Steuterman, Harold Walsh.

Chorus, "March Song" ..... *Johnson* ..... Junior Choir  
 Morceau Mignon ..... *E. Elgar* ..... Orchestra

Christian Brothers College, "Julius Caesar," 1911, page 1

## College Junior Choir

Jacques Basset	James R. Guinee	Eugene V. Monaghan
John S. Borg	Thomas W. Hodges	Philip Pelts
John L. Burgie	Louis M. Hall	John R. Powell
Sylvester Bargiacchi	Eugene P. Kelly	William J. Raney
Anthony W. Bacigalupo	Joseph E. Kelley	A. Gus Renstrum
Robert V. Campbell	Leo F. Kelly	Felix J. Saino
R. Glynn Dillon	William J. Kinney	Harry J. Steuterman
Mortimer Donovan	Erskine J. Levy	W. Cole Taylor
George H. Eddleman	Charles H. Maughan	Daniel J. Walsh
Robert B. Forsyth	Charles J. McCauley	William J. Wesche
Edward M. Gavin	Richard McNicholas	
	Prof. W. W. Saxby,.....	Director.

Christian Brothers College, Junior Choir Roster, 1911



Contest in Elorufion	
High School Department.	
THE GOODWYN INSTITUTE, FRIDAY, FEBRUARY 23, 1912.	
Eight O'Clock.	
PROGRAM.	
Division A.	
March, "Sons of the Brave".....	Bigood..... College Orchestra
Flying Jim's Last Leap.....	J. L. Burgie, Jr.
St. Peter at the Golden Gate.....	Leo Shea
Pancratius.....	Charles J. McCauley
Japanese Caprice, "Hanako".....	Aletter..... Orchestra
The Heroic Slave.....	Julius Aehle
Jackson's Dream.....	Thomas H. Brannon
Grand Valse.....	Strauss..... Orchestra
Division B.	
The Unknown Speaker.....	Lawrence J. Long
Parrhasius and the Captive.....	James A. Griffin
Convict Joe.....	M. Heely McCadden
Gems from the "Pink Lady".....	Caryl..... Orchestra
The Old Sergeant's Story.....	Raymond Johnson
The Forest Chapel Bell.....	G. Adolph Wagner
Gavotte "Aerial".....	Hume..... Orchestra
JUDGES:	
Mr. John E. Colbert, '00.	Mr. Richard J. Regan, '06
Mr. Philip M. Canale, '06.	
March, "The Last Stand".....	Myddleton..... Orchestra

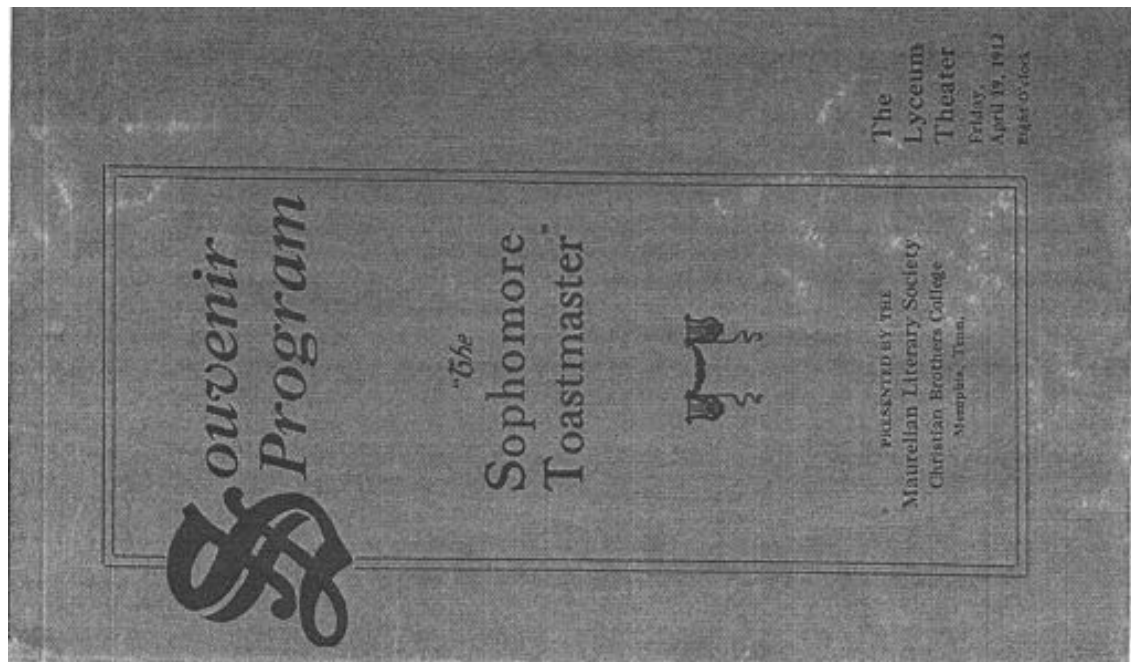
Christian Brothers College, High School Contest, 1912

Scenes from Julius Caesar	
Scene III—The Capitol.	
Gavotte.....	Tobani..... Orchestra
Scene IV—The Forum.	
Finale—March, "Festival".....	Carl..... Orchestra
CAST OF CHARACTERS.	
Julius Caesar.....	M. Coyle Shea
Mark Antony.....	George A. Bland
Marcus Brutus.....	Frank J. Glankler
Popilius Lena.....	Amedeo F. Pierini
Casca.....	Alexander Bernstein
Tribonius.....	Robert J. Flautt
Decius Brutus.....	T. C. Guinee
Metellus Cimber.....	Frank M. Hays
Cinna.....	Thomas Downey
A Friend of Antony.....	Joseph H. O'Rourke
Artemidorus.....	Richard S. Stanton

Christian Brothers College, "Julius Caesar," 1911, page 2

Synopsis and Musical Numbers	
Opening March—"Four of a Kind".....	Losch
Act I. Room belonging to Morgan and Fairfax. (Evening.)	
Ancient Dance—"In the Shadows".....	Fisk
Waltz—"Sunbeams and Shadows".....	Lincoln
Act II. Library at Prof. Reed's. (The next morning.)	
Song—"The Soldier's Dream".....	Junior Choir
Serenade.....	Lyons
Exit—"Carnival Bingo".....	Chas. Cohen
Act III. Room at Grand Hotel. (The same evening.)	
Banquet hall.	
C. B. C. JUNIOR CHOIR	
Jacques Basset	Eugene V. Monaghan
John S. Borg	Philip Felts
John L. Burgie	John R. Powell
Sylvester Bargiacchi	William J. Rancy
Anthony W. Bacigalupo	A. Gus Renstrum
Robert V. Campbell	Felix J. Saino
R. Glynn Dillon	Harry J. Steuterman
Mortimer Donovan	W. Cole Taylor
George H. Eddleman	Daniel J. Walsh
Robert B. Forsyth	William J. Wesche
Edward M. Gavin	

Christian Brothers College, "The Sophomore Toastmaster," 1912, page 2



Christian Brothers College, "The Sophomore Toastmaster," 1912, page 1  
lxiii

## Contest in Elocution

PREPARATORY SCHOOL.



THE GOODWYN INSTITUTE, FRIDAY, MAY 10, 1912  
Eight O'Clock.



### Program.

March, "Carnival".....	Cohen.....	College Orchestra
The Fireman.....	Hugh S. Lennon.....	
On the Rappahannock.....	John G. Shanley.....	
"In the Shadows".....	Finck.....	Orchestra
Tom.....	Felix J. Saino.....	
The Dying Child.....	R. Glynn Dillon.....	
Violin, Serenade.....	Didla.....	Master Sterling Tracy
The Mysterious Guest.....	Louis M. Hall.....	
The Pride of Battery B.....	Eugene P. Kelly.....	
"In Spring Time".....	Lehar.....	Orchestra
Hohenlinden.....	Horace H. Twiford.....	
A Noble Revenge.....	William J. Kinney.....	
Chorus.....	Junior Choir.....	
The Little Hero.....	James R. Guniee.....	
How Mose Counted the Eggs.....	Erskine W. Levy.....	
Intermezzo.....		Orchestra

### JUDGES.

Mr. W. P. McCadden.....	Mr. J. A. Haaga
Mr. W. M. Stanton.....	
Finale, "King of Clubs".....	Orchestra

Christian Brothers College, Preparatory Contest, 1912

## Contest in Oratory



For the Monteverde Medal.



THE GOODWYN INSTITUTE, MONDAY, MAY 20, 1912  
Eight o'clock.



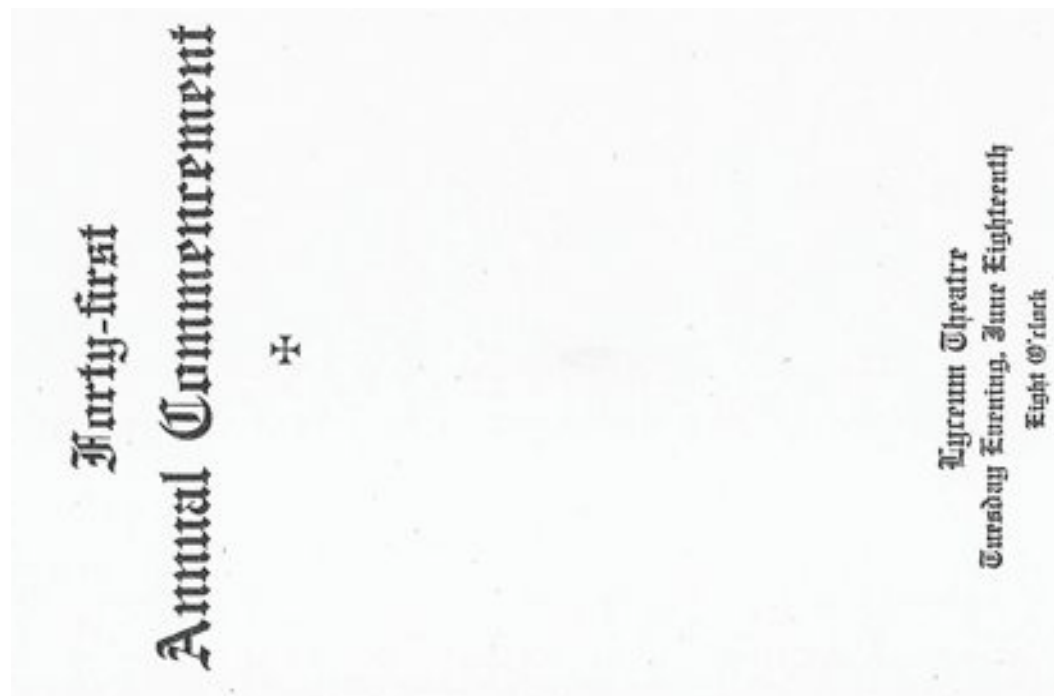
### Program.

March, "Four in Hand".....	Van Alstyne.....	College Orchestra
Sane Preventive of Strikes.....	Samuel Z. Orgel.....	
Some Phases of Commercialism.....	J. Robert Flautt.....	
Waltz Caprice, "Falling Leaves".....	Ringlen.....	Orchestra
Power of Organized Peace.....	Hugh J. O'Rourke.....	
The Basic Principles of Socialism.....	Amedeo J. Pierini.....	
Gavotte, "First Heart Throbs".....	Eilenberg.....	Orchestra
The American Time Spirit.....	W. Fenton Guinee.....	
Reforms and Reformers.....	Frank J. Glankler, Jr.....	
Selection, "The Spring Maid".....	Rhinehardt.....	Orchestra
The South Claims the Next Presidential Nominee.....		
Ireland Among the Nations.....	D. Edward Stanton.....	
Intermezzo.....	David.....	Orchestra
The Christian Man, the Man of the Day.....	M. Coyle Shea.....	
The Great Unwritten Law in Politics.....	Russell F. Peete.....	
Waltz, "In the Shadows".....	Loscy.....	Orchestra

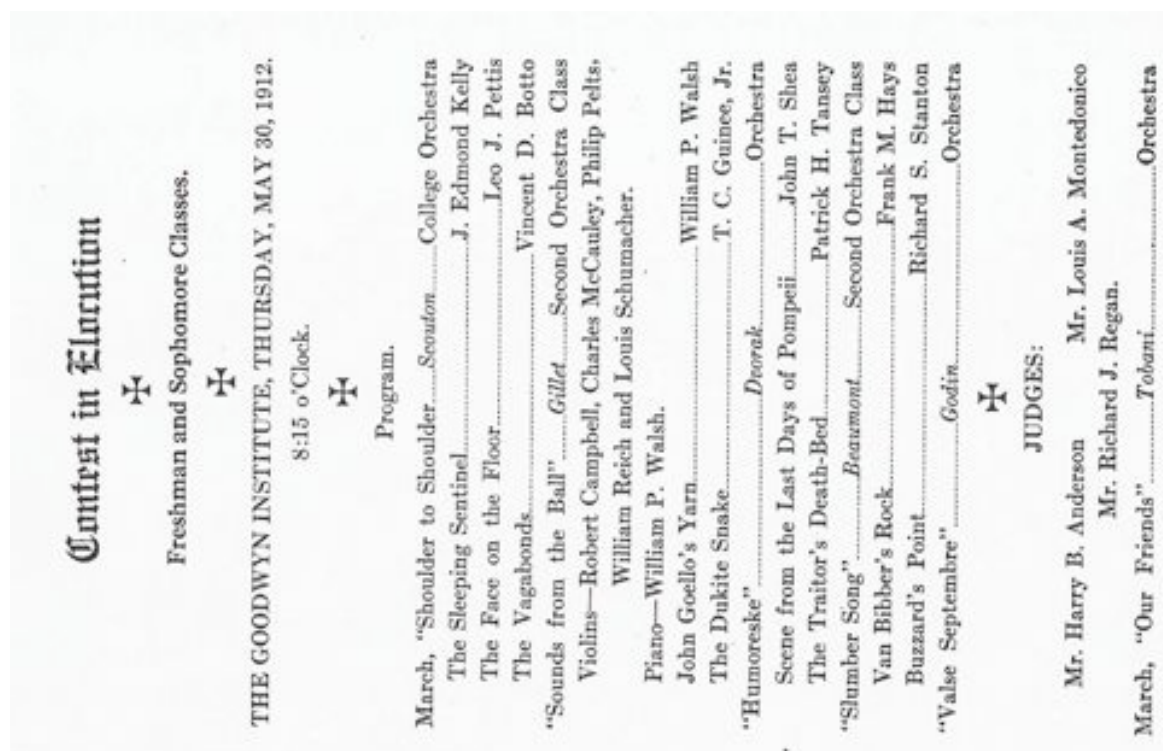
### JUDGES:

Honorable Judge Jesse Edgington.....	
Mr. M. W. Connolly.....	Mr. W. H. Adler
March, "The Crack of the Whip".....	Mord.....
	Orchestra

Christian Brothers College, Contest, 1912



Christian Brothers College, Annual Commencement, 1912, page 1



Christian Brothers College, Freshman and Sophomore Contest, 1912



## Program



March, "Our Heroes".....*Cohen*.....College Orchestra  
Theme: Social Reform, not Socialism, the Need of the Age.



The Principal Basis of Socialism: The Materialistic  
Conception of History.....*Amedeo F. Pierini*  
"Slumber Song".....*Beaumont*.....Orchestra.....  
The Catholic Church and Labor Organization.....  
.....*H. Joseph O'Rourke*

Overture, "Poet and Peasant".....*Suppe*.....Orchestra  
Other Fundamental Tenets of Socialism.....*W. Fenton Guinee*  
Humoreske.....*Dezak*.....Orchestra  
Socialism and Religion.....*D. Edward Stanton*  
Selection from "Il Trovatore".....*Verdi*.....Orchestra  
Profit and Progress in Socialism.....*M. Coyle Shea*  
Valse Caprice.....*Caryl*.....Orchestra  
The Family in the Socialistic State.....*Francis J. Glankler*  
Intermezzo, "In the Spring".....*Henry*.....Orchestra  
Conferring of Degrees, Granting of Diplomas, Awarding of  
Honors.



Address, The Mirage of Success ....The Hon. Charles M. Bryan  
March, "Our Commencement".....*Gurlitt*.....Orchestra

Contest in Elocution	
THE GOODWYN INSTITUTE, SATURDAY, MAY 3, 1913	
8 P. M.	
PROGRAM.	
March—"The Winning Fight"..... <i>Holzman</i>	College Orchestra.
PREPARATORY SCHOOL.	
<i>The Dr. W. T. Braun Medal.</i>	
A Leap for Life..... <i>J. Milton Reisser</i>	
Railroad Crossing..... <i>Lawrence J. Canale</i>	
The Old Fisherman..... <i>Nicholas J. Carimi</i>	
My First Recitation..... <i>Leo F. Kelly</i>	
Waltz Caprice..... <i>Taylor</i>	College Orchestra.
Little Golden Hair..... <i>William J. Kinney</i>	
Casey at the Bat..... <i>R. Glynn Dillon</i>	
A Lesson in Weighing..... <i>Wiley B. Mullins</i>	
Ghosts' Dance..... <i>Lloyd</i>	College Orchestra.
SOPHOMORE AND FRESHMAN CLASSES.	
<i>The John Fitzgerald Medal.</i>	
The Station Agent's Story..... <i>W. Louis Aste</i>	
The Uncle..... <i>Vincent D. Botto</i>	
Sunday Fishin'..... <i>T. Henry Mullins</i>	
Intermezzo..... <i>J. F. Hall</i>	College Orchestra.
The Aged Prisoner..... <i>Harold J. LaCroix</i>	
Only a Tramp..... <i>Leo J. Pettis</i>	
The Elocution Professor..... <i>James A. Griffin</i>	
Grand March—"The Whip"..... <i>Holzman</i>	College Orchestra.
For Mother's Sake..... <i>J. Edmund Kelly</i>	
A Violin Fantasy..... <i>Raymond Johnson</i>	
Silvery Bells..... <i>Botsford</i>	College Orchestra.
JUDGES.	
Mr. Edward McCadden	Mr. Richard J. Regan
Mr. Lee L. Bernstein	
Finale..... <i>Lincoln</i>	College Orchestra.

Christian Brothers College, Contest in Elocution, 1913

## Contest in Oratory

FOR THE

F. L. MONTEVERDE MEDAL.

SENIOR AND JUNIOR CLASSES.

THE GOODWYN INSTITUTE, MONDAY, MAY 19, 1913

Eight O'clock.

### PROGRAM.

Overture—"Copper King".....*Lincoln*  
Arion Concert Orchestra.

Woman Suffrage.....William E. Lamb

The Era of the New Democracy.....Richard S. Stanton

"Gloriana".....*Snyder*  
Orchestra.

The Hay-Pauncefote Treaty.....Patrick J. Tansey

Our Panama Canal Legislation.....John T. Shea

Characteristic Piece.....*Sweeney*  
Orchestra.

The Vital Factor in Education.....Samuel Z. Orgel

The Commission Form of Government.....

.....Raymond A. Crone

Cornet Duet—Schubert's Serenade.....

Messrs. C. Whittaker and R. McDonald.

The Control of the Mississippi.....J. Robert Flauntt

True Social Action.....Thomas D. Downey

Violin Solo—Melody in F.....*Rubinstein*  
T. Henry Mullins.

### JUDGES.

Hon. James H. Malone Mr. George Randolph

Mr. P. Henry Phelan

Finale—"German Beauties".....*Murphy*  
Orchestra.

## Contest in Elocution

HIGH SCHOOL DEPARTMENT.

THE GOODWYN INSTITUTE, FRIDAY, MAY 30, 1913,  
PROGRAM.

DIVISION B.

*The Charles B. Brooks Medal.*

Overture—"Gloriana".....*Snyder*

The Arion Concert Orchestra.

The French Ensign.....Felix J. Saino

The Wreck of the Commodore.....Philip Pelts

Kentucky Philosophy.....John G. Shanley

"When Uncle Joe Plays on His Old Banjo".....*Ayers*  
Orchestra.

Fearless Frank's Last Ride.....Eugene T. Glankler

The One-Legged Goose.....Erskine W. Levy

The Stranger's Evidence.....Hornce H. Twifrod

Waltz—"Dreaming".....*A. Joyce*  
Orchestra.

Curfew.....Eugene P. Kelly

Putting Up the Store.....Louis M. Hall

Flower Song—"Hearts and Flowers".....*A. Tobani*  
C. B. C. Violin Ensemble.

DIVISION A.

*The Harry B. Anderson Medal.*

On the Sunset Line.....Julius F. Ahle

The Life-Boat.....Leo J. Shea

The Old Actor's Story.....Charles J. McCauley

Medley Overture.....*Snyder*  
Orchestra.

The Hero of the Burning Ship.....Lawrence J. Long

The Relenting Mob.....J. L. Burgie, Jr.

The Joshua of 1776.....Thomas H. Brannon

German Medley.....*Bowman*  
Orchestra.

### JUDGES.

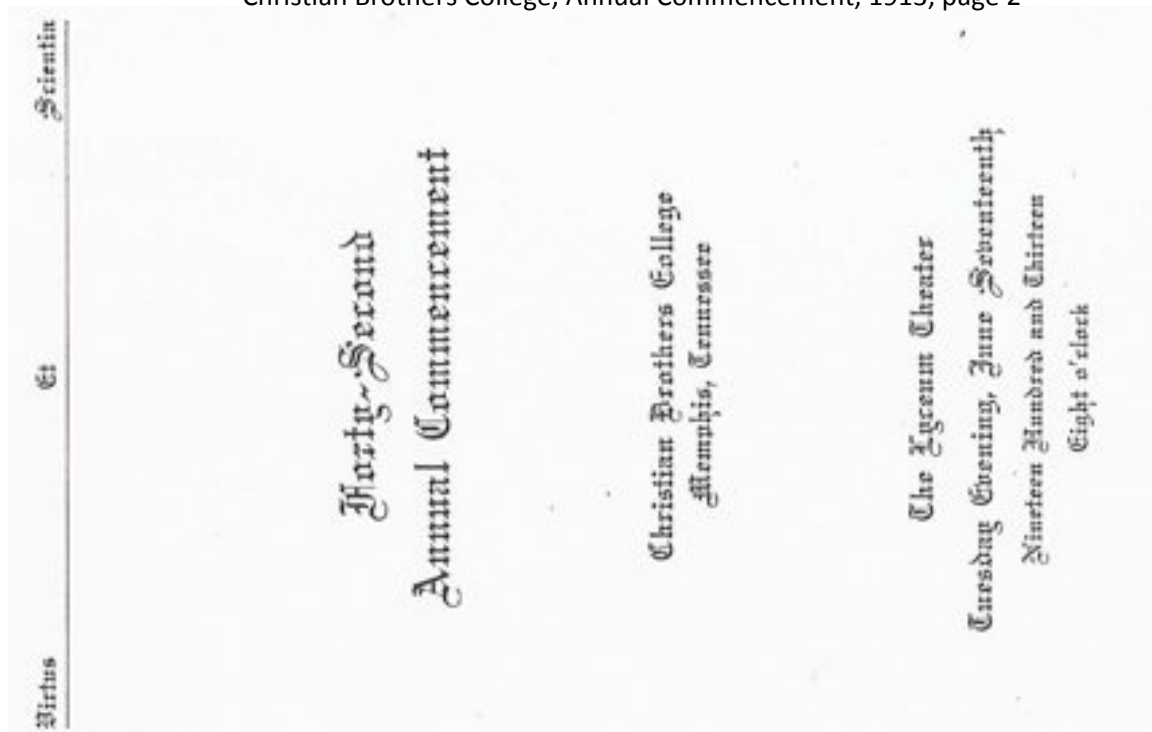
Mr. Joseph V. Montedonico, Jr. Mr. Samuel O. Bates

Mr. Philip M. Canale

March—"Copper King".....*Brown*  
Orchestra.

Christian Brothers College, High School Contest, 1913

Christian Brothers College, Oratory Contest, 1913



Christian Brothers College, Annual Commencement, 1913, page 1

PROGRAM.	
March—"The Whip".....	<i>Holzman</i>
College Orchestra.	
THE ESSENTIAL FACTOR IN EDUCATION.....	
Quartette, from "Rigoletto".....	<i>Samuel Z. Orgel</i>
Orchestra.	
PRINCIPLES AND PURPOSES OF SYNDICALISM.....	
Dance Characteristic.....	<i>J. Robert Flautt</i>
Orchestra.	
The Master's Oration: THE NEEDS OF THE TWENTIETH CENTURY.....	
Humoreske.....	<i>Philip M. Canale, A.B., LL.B.</i>
Orchestra.	
Conferring of Degrees, Granting of Diplomas.	
"Echoes of Spain".....	<i>Moret</i>
Orchestra.	
Address to the Graduates.....	
Awarding of Honors.	
Finale March—"School Life".....	<i>Johnson</i>
Orchestra.	

Christian Brothers College, Annual Commencement, 1913, page 2



# Contest in Elocution



## HIGH SCHOOL DEPARTMENT.

The Goodwyn Institute, Thursday, May 14, 1914.

EIGHT O'CLOCK.



## PROGRAM

Overture, "Gloriana"—*Lincoln*. Arion Concert Orchestra  
 Independence Bell.....Thomas J. Hodges  
 The Bridge Keeper.....Louis M. Hall  
 The Blow of the Red Hand.....Eugene P. Kelly  
 Waltz, "Love in Idleness"—*Berlin*.....Orchestra  
 The Lovers.....Horace H. Twiford  
 The Elocution Contest.....Erskin W. Levy  
 The Death of the Reveller.....Charles J. McCauley  
 March, "Light Cavalry"—*Lozey*.....Orchestra  
 Your Duty.....Leo J. Shea  
 Scene from "The Last Days of Pompeii"  
 .....Everett G. Moriarty  
 Legend of Van Bibber's Rock....R. Glynn Dillon

Christian Brothers College, High School Elocution Contest, 1914, page 1

# Robert Emmet



## AN HISTORICAL DRAMA

In Five Acts.

Presented by

THE MAURELIAN LITERARY SOCIETY.

The Lyceum Theatre, Tuesday, March 17, 1914

Eight O'Clock.

## SYNOPSIS AND MUSICAL NUMBERS.

Medley—Irish and American Airs....College Orchestra  
 Time 1803.

ACT I. Scene 1—Street Scene in Paris. Scene 2—  
 Conference Room in Napoleon's Palace.

"Breathe Not His Name"—*Moore*.....Orchestra

ACT II. Scene—Interior of Anne Devlin's Cottage,  
 Dublin.

"Gems of Ireland"—*Barnard*.....Orchestra

ACT III. Scene—Irish Barracks in Dublin.

Valse from Opera, "Adele"—*Jean Briquet*...Orchestra

ACT IV. Scene 1—Exterior of Anne Devlin's Cottage.

Scene 2—Wood Scene near Cottage.

"Songs of Ireland"—*Beyes*.....Orchestra

ACT V Scene—Court Room in Dublin.

Finale, "Irish March"—*Tobani*.....Orchestra

Christian Brothers College, "Robert Emmet," 1914

# Annual Oratorical Conetst

for the

**F. L. MONTEVERDE MEDAL.**

Senior and Junior Classes.

The Goodwyn Institute, Friday, May 29, 1914...



## PROGRAM

Overture, March, "Red Domino"—S. R. Henry... College Orchestra  
 The Japanese Exclusion Act... Harry L. Bernstein  
 One Year of Democratic Rule... William E. Lamb  
 The United States and International Arbitration... Charles S. Barr  
 Serenade D'Amour—Van Bloom... College Orchestra  
 The Present Status of Irish Home Rule... William P. J. Walsh  
 Immigration and the Literacy Test... Frank M. Hays  
 Internecio Characteristic—*Fliege*... College Orchestra  
 A Plea for Intervention in Mexico... Leo J. Pettis  
 Our Contribution to Political Liberty... Richard S. Stanton

Christian Brothers College, Oratorical Contest 1914, page 1

Selection, "Latest Hits"—*Rewick*... Orchestra  
 A Brave Woman... Felix L. Saino  
 Uncle Reuben's Baptism... John G. Shanley  
 The Blacksmith's Story... Phillip M. Pelts  
 Dance of the Nymphs—*Parker*... Orchestra

JUNCEES.

Mr. John M. Tuther      Mr. John E. Colbert  
 Mr. Philip M. Canale

Finale, Selected... Orchestra  
 N. B.—Medals for this Contest were donated by  
 Messrs. Harry B. Anderson and Charles B. Brooks.

Christian Brothers College, Elocution Contest, 1914, page 2

Elocution Contest
<div> <div> </div> <div> </div> </div>
Students of the
<div> <div> </div> <div> </div> </div>
COLLEGE AND PREPARATORY CLASSES.
Goodwyn Institute, Tuesday Evening, June 9, 1914
EIGHT O'CLOCK
<div> <div> </div> <div> </div> </div>
PROGRAM
Overture, "Eagle's Nest"— <i>Lawrence</i> ....Violin Ensemble
THE PREPARATORY SCHOOL
THE DR. W. T. BRAUN MEDAL
Keeping His Word.....Paul J. Hockersmith
'The Little Hero of the Commune'...J. J. Wade, Jr.
'The Vision of the Monk Gabriel'Lawrence J. Canale
Violin Solo, "Cavatina"— <i>Schmidt</i> .....Thomas Hodges
Little Golden Hair.....John E. Foley
The Death of Jaspur.....Max H. Gould
Cello Solo, "Evening Star"— <i>Wagner</i> ...T. H. Mullins
SOPHOMORE AND FRESHMAN CLASSES
THE JOHN FITZGERALD MEDAL
On the Other Train.....Lawrence J. Long
A Conductor's Story.....Vincent D. Botto

Christian Brothers College, Elocution Contest, 1914, page 1

Waltz, "Dreaming"— <i>Joyce</i> .....College Orchestra
Prospects Under Irish Home Rule.....
.....Patrick H. Tansey
The March of Democracy.....John T. Shea
Gavotte, "L'Ingenue"— <i>Arditi</i> .....College Orchestra
JUDGES OF THE CONTEST.
Mr. Thomas R. Boyle      Mr. P. Henry Phelan
Mr. Harry B. Anderson
Finale, March, "Salute to Cuba"— <i>Moura-Tobani</i> ..
.....College Orchestra

Christian Brothers College, Oratorical Contest, 1914, page 2

# Baccalaureate Services

CLASS 1914.

St. Peter's Church, Sunday Evening, June 14, 1914  
SEVEN THIRTY O'CLOCK.

## ORDER OF SERVICES

Vocal Solo—"The Lord Is My Light" . . . . . *Allison*  
Miss ANAISE FUCHS

Violin Solo—Adagio from D Minor Concerto *Wieliczanski*  
MASTER STERLING TRACY.

Vocal Solo—"My Redeemer and My Lord" . . . . . *Gounod*  
Miss AGNES DEVIET

Trio, Violin, Cello and Organ—"Largo" . . . . . *Beethoven*  
Miss LILLIAN WALLACE AND MESSRS. W. W. SAXBY  
AND A. T. MOORE

## SERMON

MORAL TRAINING A NECESSARY FEATURE  
OF EDUCATION

THE REVEREND WALTER G. SCANLON, O. P.  
Pastor St. Peter's Church

Benediction Most Blessed Sacrament  
O Salutaris . . . . . *Faure* Tantum Ergo . . . . . *Gluck*  
St. Peter's Choir

Christian Brothers College, Baccalaureate Services, 1914

Violin Solo, Intermezzo from "Rusticana"—*Mascagni*  
. . . . . William P. J. Walsh

The Raving . . . . . W. Louis Aske  
Mysterious Rappings . . . . . Joseph H. Cosgrove  
How La Rue Stakes Were Lost . . . . . R. W. Johnson  
Violin Solo—*Mazurka* . . . . . Sterling Tracy

## JUDGES OF THE CONTESTS.

Mr. Joseph V. Montedonico Dr. Samuel L. Wadley  
Dr. John J. Shea

Finale, "Hail to the Bride"—*Rosey* . . . . . Violin Ensemble

Christian Brothers College, College Elocution Contest, 1914, page 2



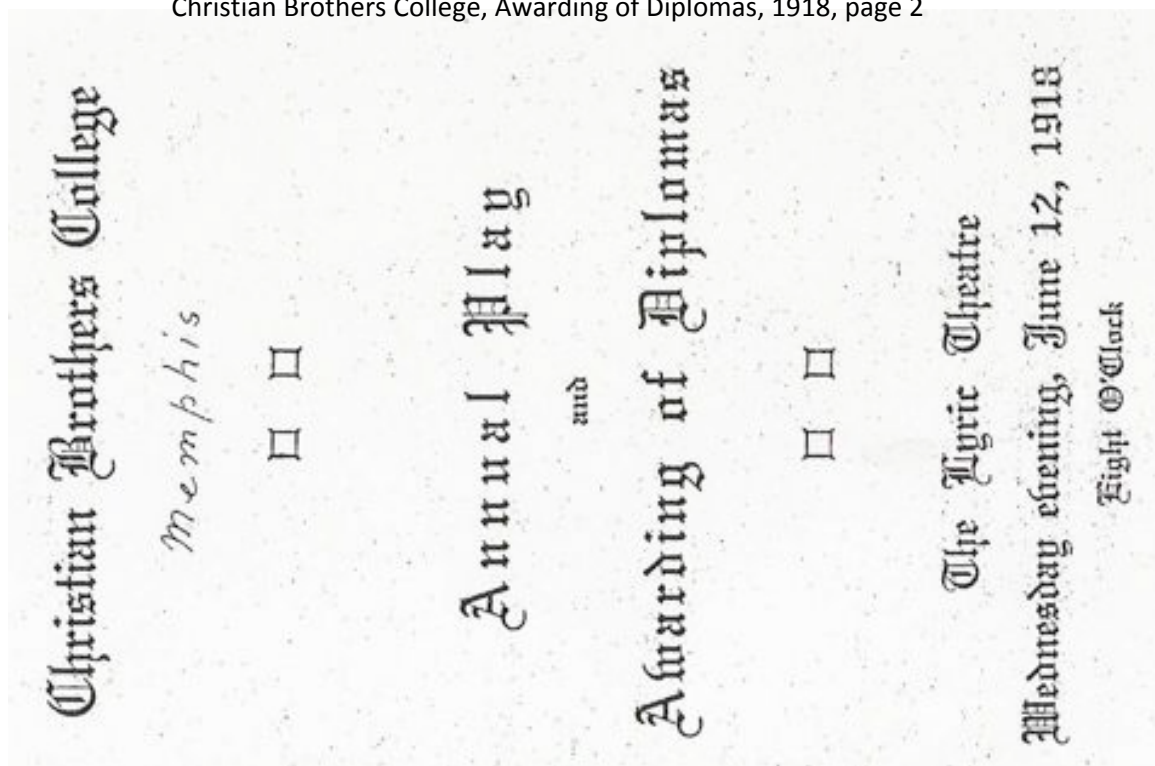
Program	
<i>The Hallucy of Militarism</i> .....	EUGENE LIPSKY
<i>International Arbitration</i> .....	HARRY NATHAN BERNSTEIN
Until the Dawn.....	Parks..... K. of C. Double Quartet
Our Country's Golden Opportunity.....	LEO JOSEPH PETTIS
a. <i>A Mother's Love</i> .....	Frank L. Monteverde.....
b. <i>Can't You Hear Me?</i> .....	W. H. Gardner.....
} Charles J. McCauley	
<i>The Ideal Citizen—A Most Valuable Asset to His Country</i> .....	
.....	HARRY B. ANDERSON, A. B., LL. B.
<i>The Way of the World</i> .....	Parks-Denza..... K. of C. Double Quartet
<i>Tennessee and the New Constitution</i> .....	
.....	HON. WILLIAM M. STANTON, A. B., LL. B.
CONFERRING OF DEGREES	
AWARDING OF HONORS	
<i>Address to the Graduates</i> .....	REV. WALTER G. SCANLON, O. P.

Christian Brothers College, Annual Commencement, 1915

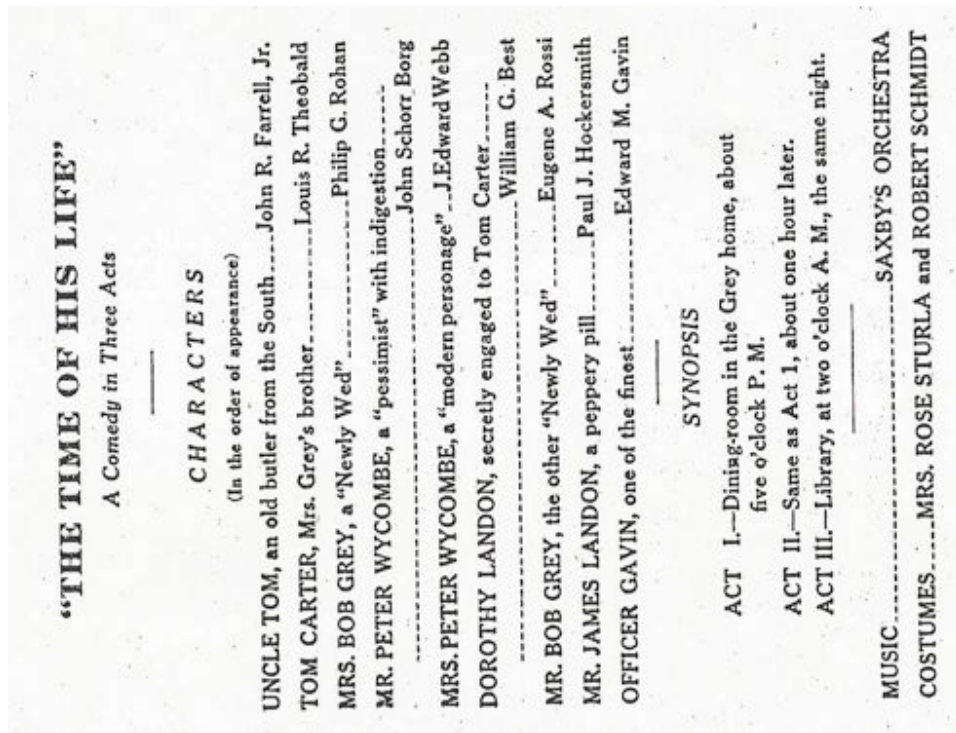
Forty-third Annual Commencement	
THE LYCEUM THEATRE	
Friday Evening, June 19, 1914, Eight O'Clock.	
ORDER OF EXERCISES	
MARCH, "National Emblem"— <i>Bagley</i> .....	Orchestra
<i>The Mexican Mediation Conference</i>	
.....	JOHN T. SHEA
<i>International Arbitration</i> .....	
.....	RICHARD S. STANTON
OVERTURE, "The Snow Queen"— <i>Lincoln</i>	
.....	Orchestra
<i>The Literacy Test</i> .....	PATRICK H. TANSEY
WALTZ, "Dream of Beauty"— <i>Suppe</i> .....	Orchestra
<i>The Courts Guardians of Justice</i> —Master's Ora-	
tion .....	B. J. SEMMES, A. B., LL. B.
<i>The Citizen and the Public Health</i> —Master's Ora-	
tion.....	JOHN J. SHEA, A. B., M. D.
NOVELTY, "Poet's Vision"— <i>Lozey</i> .....	Orchestra
Conferring of Degrees.	
<i>Doctor's Address</i> .....	
THE HON. CHARLES A. O'NIELL, LL. B.	
SELECTION, "Lovey Mary"— <i>Berlin</i> .....	Orchestra
<i>Address to the Graduates</i> .....	
.....	THE HON. M. T. BRYAN, LL.B.
Awarding of Honors.	
FINALE, "Love and Glory"— <i>Lincoln</i> .....	Orchestra

Christian Brothers College, Annual Commencement, 1914





Christian Brothers College, Awarding of Diplomas, 1918, page 1



Christian Brothers College, Awarding of Diplomas, 1918, page 2

# First Sacred Concert

SEASON OF  
1921 - 1922

Sunday Afternoon, Dec. 11, 3:30 p. m.

## GOODWYN INSTITUTE

Given under Auspices of  
Music Committee of Chamber of Commerce  
MR. E. R. BARROW, Chairman

oooooooo

*The Choir of*  
CALVARY EPISCOPAL CHURCH  
REV. CHARLES F. BLAISDELL, *Rector*

Presents

# ELIJAH

*An Oratorio by*  
F. MENDELSSOHN-BARTHOLDY  
With Orchestra Accompaniment

*Under Direction of*  
MR. ADOLPH STEUTERMAN, *Organist and Choirmaster*

oooooooo

CHAMBER OF COMMERCE SUB-COMMITTEE  
MISS VALEHIE FARRINGTON, *Chairman*  
MRS. J. L. MERE  
DR. A. E. WILLIAMS  
MR. C. A. PINSON

Calvary Episcopal Church, "Elijah," 1921, page 1

## "THE FLAG THAT WILL SAVE THE WORLD"

Sword Drill..... C. B. C. Drill Corps

Walter G. Joyce	Francis A. Gianotti
B. J. Conaghan	Richard McNicholas
Kieran C. Hayes	J. H. Scott
Eugene J. Ament	George T. Bassett
T. F. Dohogne	John Taylor
J. Walter Walsh	William C. Owens
William C. Herbst	J. J. Wade, Jr.
M. J. Roach, Jr.	Henry Paiz
Leo Arnault	Louis Aste
	Lawrence C. Wade

## AWARDING OF DIPLOMAS AND MEDALS

RIGHT REVEREND D. J. MURPHY  
*Presiding*

### GRADUATES

JESSE EDWARD WEBB  
EUGENE ANTHONY ROSS  
JOHN RICHARD FARRELL, JR.  
PHILIP GREGORY ROHAN  
PAUL JAMES HOCKERSMITH  
KIERAN C. HAYES  
EDWARD MICHAEL GAVIN  
RICHARD R. O'REILLY

Christian Brothers College, Awarding of Diplomas, 1918, page 3



"Idyll" from the Opera "Siegfried"  
String Quintette, Piano and Organ

Wagner

ooooo

# ELIJAH

AN ORATORIO BY  
F. Mendelssohn-Bartholdy

## Introduction

### Overture

Recitative—"As God the Lord of Israel Liveth." Mr. Jno. R. Kinnie

Chorus—"Help, Lord! Wilt Thou Quite Destroy Us?"  
Recitative Chorus—"The Deep Affords no Water."  
Duet with Chorus—"Lord! Bow Thine Ear to Our Prayer!"  
Mrs. W. F. Murrab, Mrs. T. P. Ramsey

Recitative and Air—"If With All Your Hearts." Mr. C. M. Saner

Chorus—"Yet Doth the Lord See It Not!" Mrs. T. P. Ramsey

Recitative—"Elijah! Get Thee Hence!"  
Double Quartette—"For He Shall Give His Angels."  
Recitative—"Now Cherith's Brook." Mrs. T. P. Ramsey

Recitative and Air—"What Have I to Do With Thee, O Man of God?"  
Mrs. W. F. Murrab, Mr. Jno. R. Kinnie

Chorus—"Blessed Are the Men Who Fear Him."  
Recitative with Chorus—"As God the Lord of Sabaoth Liveth."  
Mr. O. F. Soderstrom, Mr. H. H. Ray

Chorus—"Baal, We Cry to Thee!"  
Recitative—"Call Him Louder!" Mr. Jno. R. Kinnie

Chorus—"Hear Our Prayer."  
Recitative—"Call Him Louder!" Mr. Jno. R. Kinnie

Chorus—"Hear and Answer, Baal!"  
Recitative and Air—"Draw Near, All Ye People."  
Mr. O. F. Soderstrom

Choral—"Cast Thy Burden Upon the Lord."  
Mrs. P. H. Shepard, Mrs. T. P. Ramsey  
Mr. H. H. Ray, Mr. O. F. Soderstrom

Recitative—"O Thou, Who Makest Thine Angels Spirits."  
Mr. Jno. R. Kinnie

Chorus—"The Fire Descends from Heaven!"  
Recitative—"Take All the Prophets of Baal."  
Aria—"Is Not His Word Like a Fire?" Mr. Jno. R. Kinnie  
Mrs. M. L. Knowlton

Arioso—"Woe Unto Them Who Forsake Him!" Mrs. T. P. Ramsey

Recitative—"O Man of God, Help Thy People!" Mr. H. H. Ray

Recitative and Chorus—"Thou Hast Overthrown Thine Enemies!"  
Mrs. P. H. Shepard, Dr. P. M. Farrington

Chorus—"Thanks to God!"  
Aria—"O Rest in the Lord." Mrs. T. P. Ramsey

Trio—"Lift Thine Eyes."  
Mrs. P. H. Shepard, Mrs. W. F. Murrab, Mrs. T. P. Ramsey

Chorus—"He Watching Over Israel."  
ooooo

## CHOIR

Adolph Steuterman, F.A.G.O., Organist and Choirmaster  
Crucifer—Charles Ward  
Flag-Bearer—Perry Pipkin

SOPRANOS—Mrs. F. E. Bradner, Miss Bessie Browning, Miss Lydie Browning, Miss Lodie Campbell, Miss Bernice Forgey, Miss Catherine Johansen, Mrs. W. F. Landrum, Mrs. C. C. McNew, Mrs. W. F. Murrab, Mrs. Jno. W. Palmer, Mrs. W. V. Pruett, Mrs. Alleen Ralph, Mrs. P. H. Shepard, Miss Anna Morton Stout.

CONTRALTOS—Mrs. O. C. Fluemer, Miss Agnes Freutel, Mrs. J. H. Krouse, Miss Estelle Nazor, Mrs. T. P. Ramsey, Mrs. G. J. Role.

TENORS—Mr. H. W. Bickford, Mr. Chas. Covell, Dr. O. C. Fluemer, Mr. Chas. F. Hall, Mr. H. H. Ray, Mr. C. M. Saner.

BASSOS—Mr. E. R. Barrow, Mr. H. Crofford, Mr. D. O. Davis, Dr. P. M. Farrington, Mr. B. R. Hine, Mr. J. R. Kinnie, Mr. M. L. Knowlton, Mr. K. McD. Lyne, Mr. A. H. Sneed, Jr., Mr. O. F. Soderstrom.

Secretary—Miss Julia Fern Gildart  
Choir-Mother—Mrs. Geo. Gifford

## ORCHESTRA

VIOLINS—Mr. J. S. Gaskell, Mr. Jos. Mayes, Mr. C. E. Metz.  
VIOLA—Mr. H. E. Wilkins. 'CELLO—Mr. A. T. Moore. BASS  
VIOLIN—Mr. F. J. Steuterman, Sr. PIANO—Mrs. E. Morin. ORGAN  
—Mr. H. J. Steuterman.

MUSICAL PROGRAM	
C. B. C. HIGH SCHOOL ORCHESTRA	
1. The Jolly Soldier Boy.....	Boyer
2. Overture .....	Laurendeau
3. Blue Bell and Violet.....	Cochran

MUSICAL PROGRAM—Continued	
4. Aviator .....	Bennet
5. Waltz .....	Laurendeau
6. Military March.....	Buecher
7. Finale .....	Selected

MEMBERS OF THE ORCHESTRA	
F. J. STEUTERMAN, Director	
VIOLINS	CORNETS
William McDowell	Thomas J. Clark
Amos Sharp	Theo McCourtney
Dino Pacassi	Vincent Pera
William Vancelli	Brady Willey

ORCHESTRA—Continued	
CORNETS	SAXOPHONES
James Cullen	Frank Benedetto
James Galloway	Frederick Hooper
Ben J. Pentecost	Arthur Gemignani
William R. Satterfield	
PIANO—Heber Lindquist	DRUMS—Stephen L. Welsh

Christian Brothers College, "It Pays to Advertise," 1924, page 2

*Souvenir Program*

# "IT PAYS TO ADVERTISE"

A George M. Cohan Comedy

PRESENTED by the SENIORS,  
HIGH SCHOOL DEPARTMENT

— OF THE —

## Christian Brothers College

MEMPHIS, TENN.

MONDAY AND TUESDAY EVENINGS  
MAY NINETEENTH and TWENTIETH  
NINETEEN TWENTY-FOUR

*The Catholic Club*

Christian Brothers College, "It Pays to Advertise," 1924, page 1  
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# CALVARY BULLETIN

I, IV

MEMPHIS, TENN. APRIL 12, 1925

No. 24

## CALVARY EPISCOPAL CHURCH

Sunday, April 12, 1925

### PROGRAMME OF MUSIC

Prelude (a)—Organ—"Hymn of Glory".....	Von
Prelude (b)—Harp, Violin and Organ—"Adagio Pathetique".....	Godard
Processional Hymn 169—"Welcome Happy Morning".....	Sullivan
Anthem—"Christ Our Passover".....	Schaecker
Miss Agnes Frestel, J. B. Kinnie, M. L. Knowlton and Choir	
Anthem—"As It Began to Dawn".....	Vincent
Mrs. W. F. Murrah and Choir	
Sermon Hymn—173—"The Strife is O'er".....	Palustrina
Offertory Anthem—"Hallelujah Chorus" (from "The Mount of Olives").....	Berthoven
Anthem—"Sanctus" (from "Messe Solenne").....	Gounod
Mrs. W. J. Young and Choir	
During the Communion:	
Harp—"Arabesque".....	Debussy
Harp, Violin, Organ—"The Harp of St. Cecilia".....	Wiegand
Anthem—"Ave Verum".....	Elgar
Miss Agnes Frestel and Choir	
Harp, Violin—"Ave Marie".....	Schubert
Harp—"In the Garden".....	Schuetz
Harp, Violin—"Berceuse".....	Bjinsky
Recessional Hymn 172—"Jesus Christ is Risen Today".....	Lynn Davidson
Organ Postlude—"March Pontificale".....	de la Tombelle

MR. ADOLPH STEUTERMAN, F. A. G. O.

Organist and Choirmaster

SOPRANOS—Mesdames Sidney Allen, H. W. Bickford, W. A. Hayscraft, C. H. Marshall, R. L. Moore, W. F. Murrah, W. V. Pruett, Alicece Ralph, Carolyn Young, W. J. Young; Misses Lydie Browning, Eleanor Coughy, Thelma Caneos, Leah Foltz, Dorothy Friedel and Margaret Malone.

CONTRALTOS—Mesdames W. J. Cottingham, J. W. Davies, H. C. Hobson, E. P. McNeill, F. W. Talcott, Frank Van Kannon, R. T. Williams; Misses Agnes Frestel and Catherine Warren.

TENORS—Messrs. H. W. Bickford, W. A. Bickford, Charles Covell, C. W. Grutelfeld, Richard Killough, M. L. Knowlton, J. B. Ragland and Palmer Thomas.

BASSOS—Messrs. E. R. Barrow, S. M. Cate, B. R. Hise, J. B. Kinnie, J. A. Miles, A. Paege, H. F. Sharman, F. W. Talcott, P. J. Taliaferro and Dr. P. M. Farrington.

CHOIR MOTHER—Mrs. George Gifford.

### ASSISTING ARTISTS

Harp—Mrs. J. A. Henkel. Violin—Mr. J. A. Henkel. Trumpets—Mr. C. H. Bruch, Mr. F. Gilta. Tympani—Mr. F. Pole.

Calvary Episcopal Church, Easter Sunday, 1925



# PIANO and ORGAN RECITAL

IN

## CALVARY EPISCOPAL CHURCH

MEMPHIS, TENNESSEE

By

## Adolph Steuterman

FELLOW OF THE AMERICAN GUILD OF ORGANISTS  
VICE-PRESIDENT NATIONAL ASSOCIATION OF ORGANISTS

ASSISTED BY

HARRY J. STEUTERMAN,

ORGANIST AND CHOIRMASTER, GRACE EPISCOPAL CHURCH

AND

LOUISE KNIGHT WHITTEN

SOPIRANO

SUNDAY AFTERNOON, APRIL 30, 1933

AT 4:00 O'CLOCK

One trembling note the silence wakes,  
Shadows all and bondage breaks—  
Wings are lifted, sweeter glad  
The dust, musty kneelers,  
And cold gray walls flash warm and bright  
As sun-beams stain from deep night.  
A star set in a window pane  
Of limpid glass, takes instant flame  
And hangs in white and radiant mood  
Above the tumbled multitude.

Voices that have slumbered long  
Come stirring their sweet song  
With bells, the crystal water falls,  
Cascading down the white halls,  
And all a dream boldly serene  
Is sweet divinely common  
While ages dead-revived cry,  
For God has spoken—God has smiled.  
—Charles W. Brown,  
(In Calvary Church at the organ recital,  
November 27, 1931)

## Programme

### 1. "Vorspiel" to Parsifal.....Richard Wagner

The oriental prelude to Wagner's deeply religious music drama, arranged for piano and organ by the players.

### 2. Fantasia in C Minor.....Clifford Dennerd

A delightful, original composition for piano and organ.

### 3. "Moonlight on a Fagan Temple".....Latham Tree

Program note—It is tropical night, and so still that not a palm-branch is stirring, not a bamboo-leaf is lifted on the languorous air. In the distance, across an expanse of water, rises a low headland, upon which, half hidden by trees, stands a temple. The moon distils drops of honey from the perfume-laden air; and every and anon is heard the far-off silver tone of temple bells, rising and falling "like strains of music through the opening and closing of celestial doors."

An original composition for piano and organ.

### 4. "Hymn to the Sun".....Nikolai Rimsky-Korsakoff

From the Fairy Opera "Le Coq d'Or," arranged for piano and organ by the players.

### 5. Symphonic Piece.....Joseph W. Ciokey

- a. Scherzo
- b. Intermezzo,
- c. Fugue

An original composition for piano and organ conceived in the spirit of pure music.

### 6. Soprano Solo—"Ave Maria".....Erich Gernsd

Set to the words "Father Almighty; Lord we adore Thee." The melody was adapted by Gernsd to the 1st Prelude for piano of J. S. Bach. Arranged for voice, piano and organ by the players.

### 7. Lichenträume.....Franz Liszt

An immortal composition arranged for piano and organ by the players.

### 8. Organ Duett—"The Ride of the Valkyrs".....Richard Wagner

This novel arrangement is by Clarence Dickinson and Charlotte Lockwood of New York. It is a picture of the rush and dash of fiery steeds mingled with the wild cries of the Valkyrs. It is unsurpassed as an example of powerful and dramatic orchestral delineation.

This is the final recital of the season

Calvary Episcopal Church, Organ Recital, 1933

1.	Field of Glory—March.....	Zamecnuk
2.	Bouquet Overture.....	Laurendau
3.	Flower Bell—Waltz.....	Ascher
4.	The Desert Caravan—Oriental Patrol.....	Zamecnuk
5.	Dance of the Clowns.....	Zamecnuk
6.	Romance "Heart's Longing".....	Zamecnuk
7.	Class Day—March.....	Zamecnuk

### Members of Orchestra

## Comets

Theo. McCourtney  
Vincent Pera  
J. Brady Wiley

Trombone

George Steuterman

Saxophone

Arthur Gemignani

## Drums

George Stephen Welsh

## Piano

F. J. Steuterman

Christian Brothers College, "A Pair of Sixes," 1925, page 2

# A Pair of Sixes

## A Farce in Three Acts

THE HIGH SCHOOL SENIORS  
PRESENTED BY \_\_\_\_\_

CHRISTIAN BROTHERS COLLEGE



FRIDAY EVENING, MAY 22, 1925

THE LYCEUM THEATRE

Christian Brothers College, "A Pair of Sixes," 1925, page 1

## Musical Program

Strutting Out.....J. N. Ritter  
 Aloha.....W. A. Quineke  
 On Parade.....J. S. Zamecnik  
 Stolen Kisses.....W. A. Rolfe  
 Cupid's Appeal.....Engelman  
 The Desert Caravan.....J. S. Zamecnik

### MEMBERS OF ORCHESTRA

Mr. FRANK J. STEUTERMAN, *Director*

VIOLINS—Fred Bauer, Lee Dixon, Mario Fenili, Paul Fenili,  
 William M. McDowell.

F. J. STEUTERMAN

SCHOOL OF MUSIC

Phone 7-3552

1947 LINDEN AVENUE

### *Members of Orchestra—Continued*

CORNETS—Theo McCourtney, Forrest McDowell, Vincent Pera  
 SAXOPHONES—P. Hubert Fazi, Harry Halperin

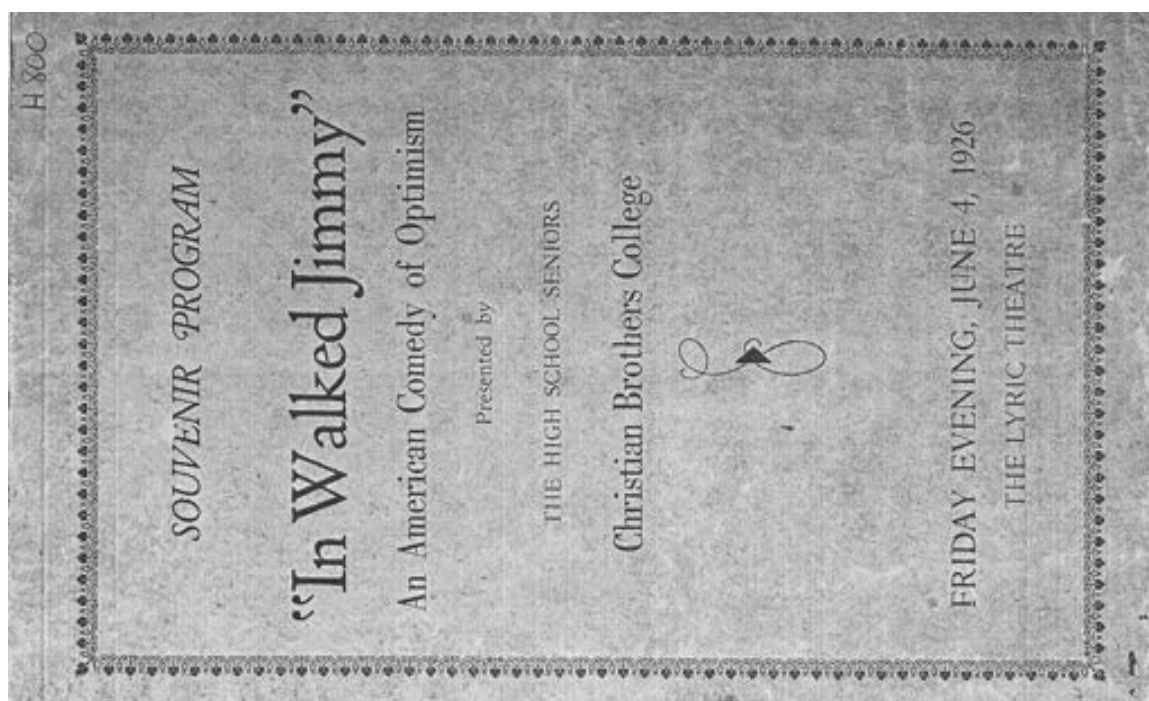
CLARINETS—Vincent Carimi, Robert Lee

TROMBONE—Arthur J. Gemignani

PIANO—Thomas Borasso

DRUMS—Charles Harrell

Christian Brothers College, "In Walked Jimmy," 1926, page 2



Christian Brothers College, "In Walked Jimmy," 1926, page 1

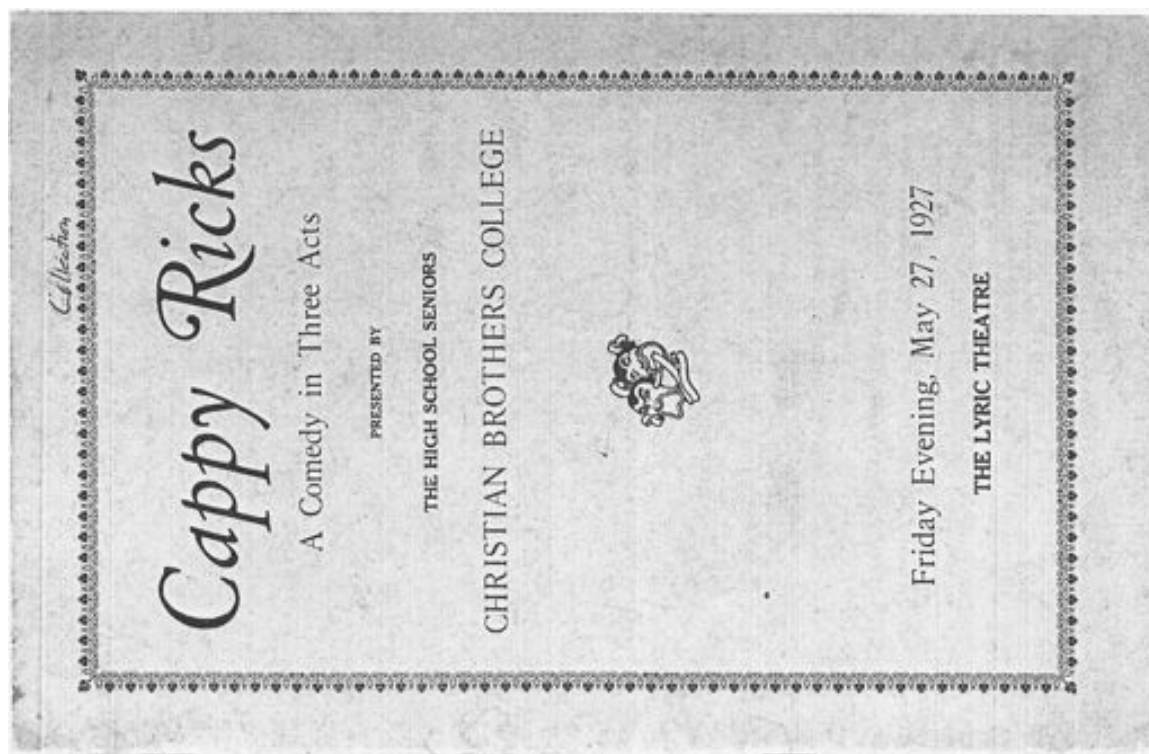


Music Program C. B. C. Orchestra	
1. Class Day, March.....	J. S. Zamecnik
2. Valse June.....	Lionel Baxter
3. In Full Dress.....	F. Hartman
4. Happy Hours.....	P. Wenrich
5. Aloha.....	arr W. A. Quinke
6. Romance "Heart's Longing".....	Zamecnik
7. Sorella.....	Ch. Borel-Clerc
8. Field of Glory.....	Zamecnik

F. J. Steuterman <i>SCHOOL OF MUSIC</i>	Compliments of <b>KOEHLER BROS.</b>
Phone 7-3552 1947 LINDEN AVENUE	Contractors 63 S. 3rd St.
<b>MEMBERS OF ORCHESTRA</b> Mr. Frank J. Steuterman, Director Violins—Fred Bauer, Lee Dixon, Mario Fenili, Paul Pasquariello, Mandolin—Paul Fenili. Cornets—Garvin Fransioli, Rudolph Jehl, Forrest McDowell, Baldo Andruccetti.	

Saxophones—James Harper, Sam Tuminello.  
 Clarinets—Spencer Baker, Joe Tuminello.  
 Trombone—Arthur J. Gemignani.  
 Drums—Charles Harrell.  
 Piano—F. J. Steuterman.

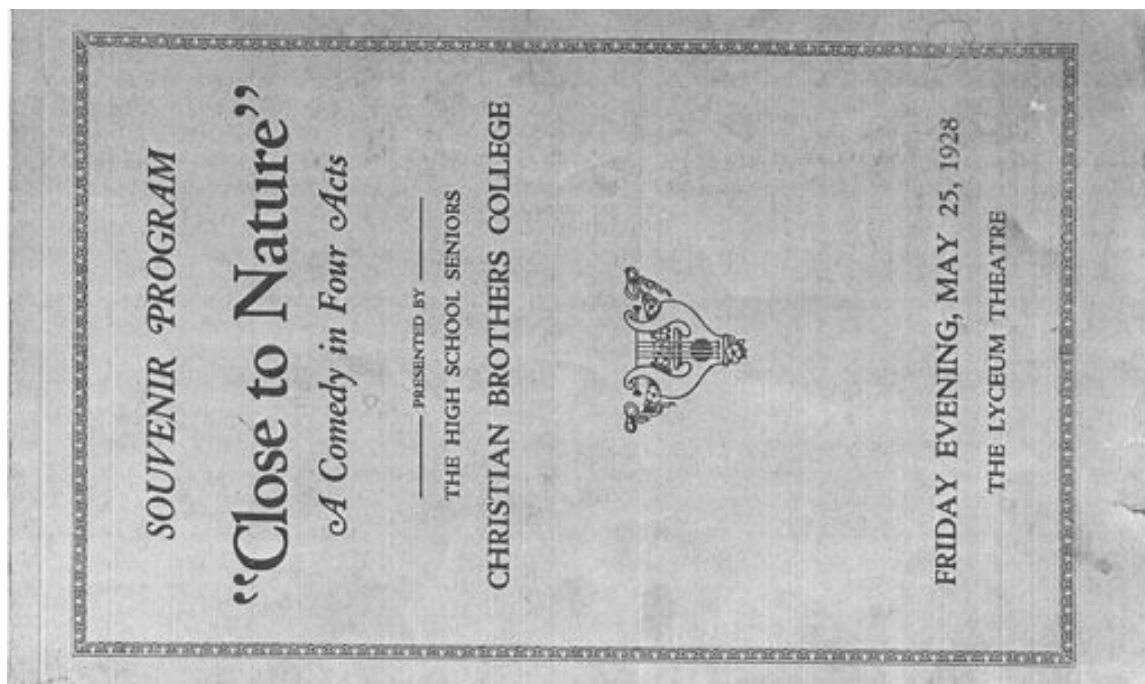
Christian Brothers College, "Cappy Ricks," 1927, page 2



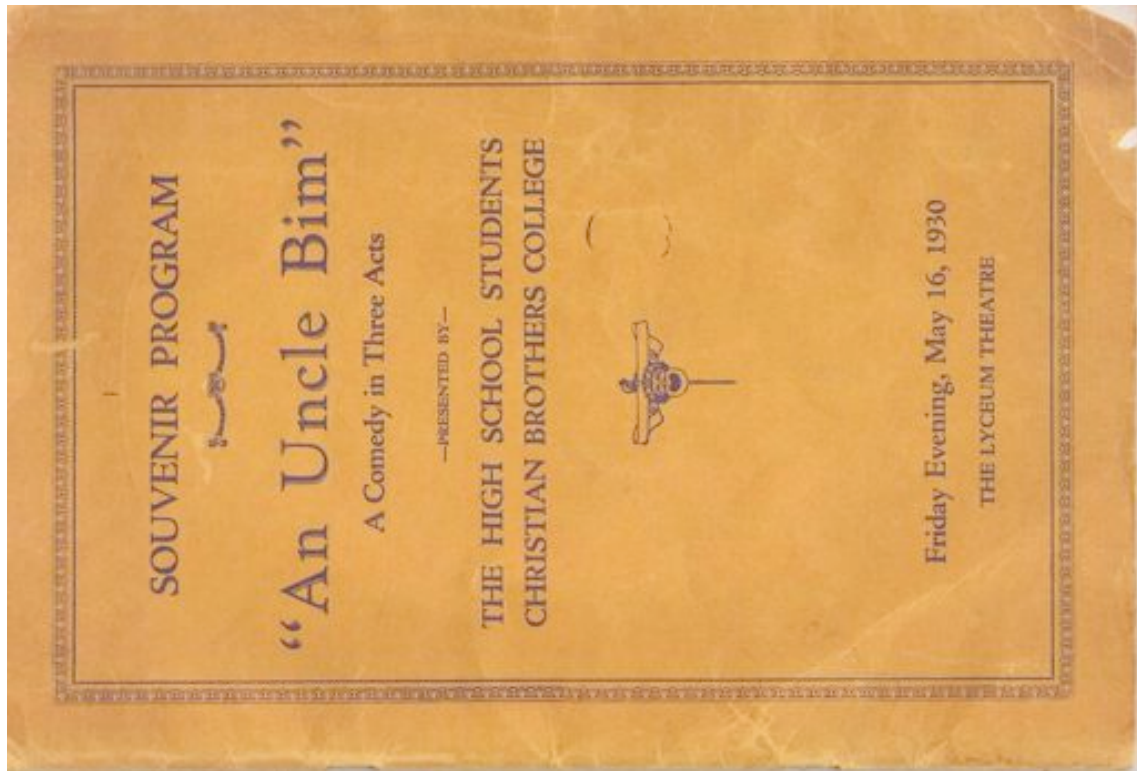
Christian Brothers College, "Cappy Ricks," 1927, page 1

Members of Orchestra	
Mr. F. J. Steuterman, Director	
<u>Violins</u>	
Fred Bauer, James Bernner, Paul Pasquariello	
<u>Piano</u>	
Angelo Pasquariello, Isadore Fuchs	
<u>Clarinets</u>	
Spencer Baker, Jas. Harley, Floyd Fazi, Jos. Tumminello	
<u>Saxophone</u>	
Sam Tumminello, Spencer Baker	
<u>Cornets</u>	
Garvin Fransioli, Rudolph Jehl, Forrest McDowell	
Baldo Andreucetti, Dominic Garzoli	
<u>Trombone</u>	
Arthur Gemighani	
<u>Drums</u>	
Chas. Harrel	
Orchestra Program	
Boys Brigade.....	Wennich
Apollo Overture.....	Ascher
Cupid's Heart.....	Ascher
Air from Rigoletto.....	Verdi
Boys and Girls California.....	Morgan
My Blue Heaven.....	Whiting
A Shady Tree.....	Donaldson
On Parade.....	Zamecnik

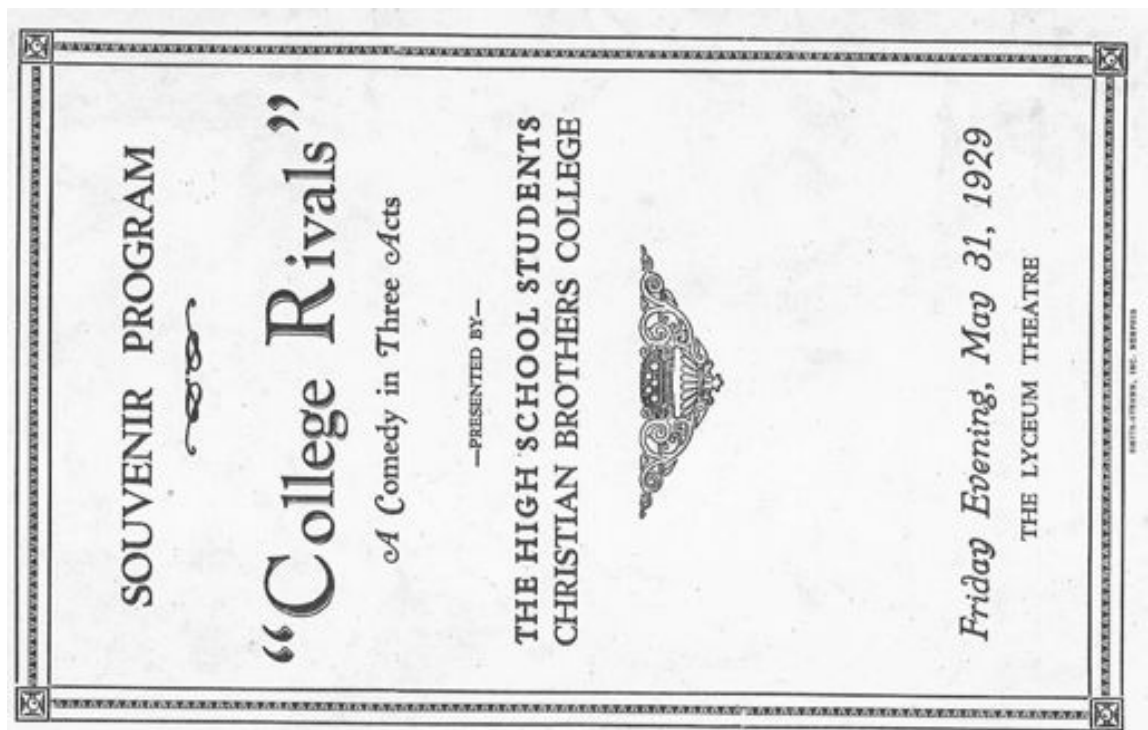
Christian Brothers College, "Close to Nature," 1928, page 1



Christian Brothers College, "Close to Nature," 1928, page 2



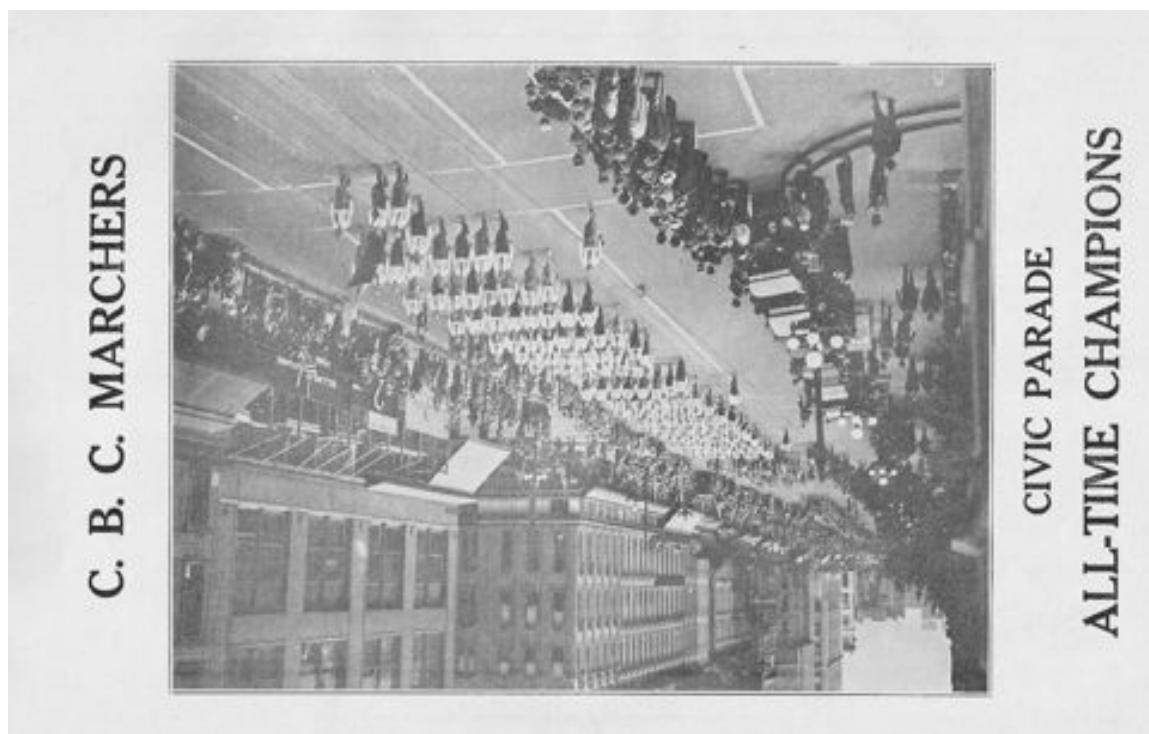
Christian Brothers College, "An Uncle Bim," 1930, page 1



Christian Brothers College, "College Rivals," 1929, page 1

Orchestra Personnel	
Brother Daniel, Director	
<u>Piano</u>	
Robert Brown	
<u>Violins</u>	
Elimilio Belisomo, Joseph Kane, Mark McHugh	
Romeo De Franceschi, Angelo Laurenzi, Julius Laurenzi	
<u>Clarinets</u>	
Spencer Baker, Floyd Fazi, Fred Lovitt, James Perkins	
Desloge Brown, John Foppiano	
<u>Saxophones</u>	
Alfred Grisanti, Alan Brown	
<u>Trumpets</u>	
Rudolph Jehl, John Murphy, John Freeman, Edmund Laramie	
<u>Trombone</u>	
John Marshall	
<u>Baritone</u>	
James Harley	
<u>Drums</u>	
William Rocco	
Program of Music	
Paeon of Triumph.....	Esberger
Commencement.....	Barnard
Evening Shadows.....	King
Loyalty March.....	King
The Best-Loved Southern Melodies.....	Hayes
Joyful Greeting.....	Littleton

Christian Brothers College, "An Uncle Bim," 1930, page 3



Christian Brothers College, "An Uncle Bim," 1930, page 2

<u>Last Name</u>	<u>First Name</u>	<u>Year Entered C.B.C.</u>	<u>Years of Participation</u>	<u>Instrument</u>
Allen	Clifford A.	1932	2 Years	
Belisomo	Emilio J.	1928	1929, 1930, 1931, 1932	Clarinet, First
Billings	Robert James	1930	1933, 1934	
Bland	Jack Dietrich	1929	Joined 1932	
Bleeker	Philip B.	1928	Bought Music Book \$1	
Brinkley	John Thomas Jr.	1931	1933, 1934	Clarinet
Brown	Robert Meyers	1929	1932, 1933	
Brown	Alan Robt.	1929	1932, 1933	
Cooney	Lawrence Patrick	1931	3 years	Clarinet, Saxophone
Crownrich	F. P.	1932	Joined 1932	Drum
Cuanzo	Anthony Americo	1933	Joined 1934	
Douglass	Eugene Gartley	1933	4 Years	
Foley	Robert Marlette	1932	1933, 1934	
Folladori	Joseph Bernard	1931	2 Years	Cornet
Freeman	John A.	1928	1929, 1930, 1931, 1932	Cornet
Hunter	Charles E.	1927	Twice Weekly 2nd & 3rd year	
Laramie	Edmund Luke	1929	1932, 1933	
Laurenzi	Julius Jos.	1929	1933, 1934	
Lenti	Peter F.	1932	1 Year	
Longon	James R.	1930	3 years	
Marchetti	Nello Ed.	1931	4 years	Clarinet
Marshall	John H.	1927	Joined 1932	
McGee	Austin Hasting	1931	4 years	Cornet
McGinnis	Martin Sansbury	1931	4 years	Cornet
Muller	James Edwin	1929	1932, 1933	
O'Brien	Robert Ant.	1929	1932, 1933	
Osterloh	August Gilford	1931	4 years	Cornet
Pace	James Obed.	1929	Joined 1932	
Pappalardo	Gasper	1934	Went to Chicago to Study Music	
Shumny	Earl S.	1932	Joined 1932	
Sutton	John Lawrence	1931	4 Years	Piccolo, Flute, Clarinet
Woods	Thomas Attus	1931	4 years	Baritone

## Christian Brothers College Student Records, 1928-1937

### Notes on Band Members

C. B. C. Orchestra  
Mr. Charles F. Harrison, Director

Program	
Joy Riders.....	March
Las Flores.....	Spanish Fantasy
Friendship.....	March
Gypsy Festival.....	Overture
On Wisconsin.....	College Pep
Teddy Trombone.....	Novelty
Host of Freedom.....	March
Our Director.....	March

#### Orchestra Personnel

##### Violins

Chris Banakas, Breen Bland, Romeo DeFranceschi  
Angelo Laurenzi, Julius Laurenzi, Russell Longon  
Mark McHugh, Richard Wallace

##### Piano

Robert Brown, John Bland

##### Saxophones

Emilio Belisomo, Alan Brown, Alfred Grisanti

##### Clarinets

Floyd Fazi, James Perkins

##### Cornets

John Freeman, Edmund Laramie, John Murphy

##### Bass Violin

Anthony De Franceschi

##### Drums

William Rocco

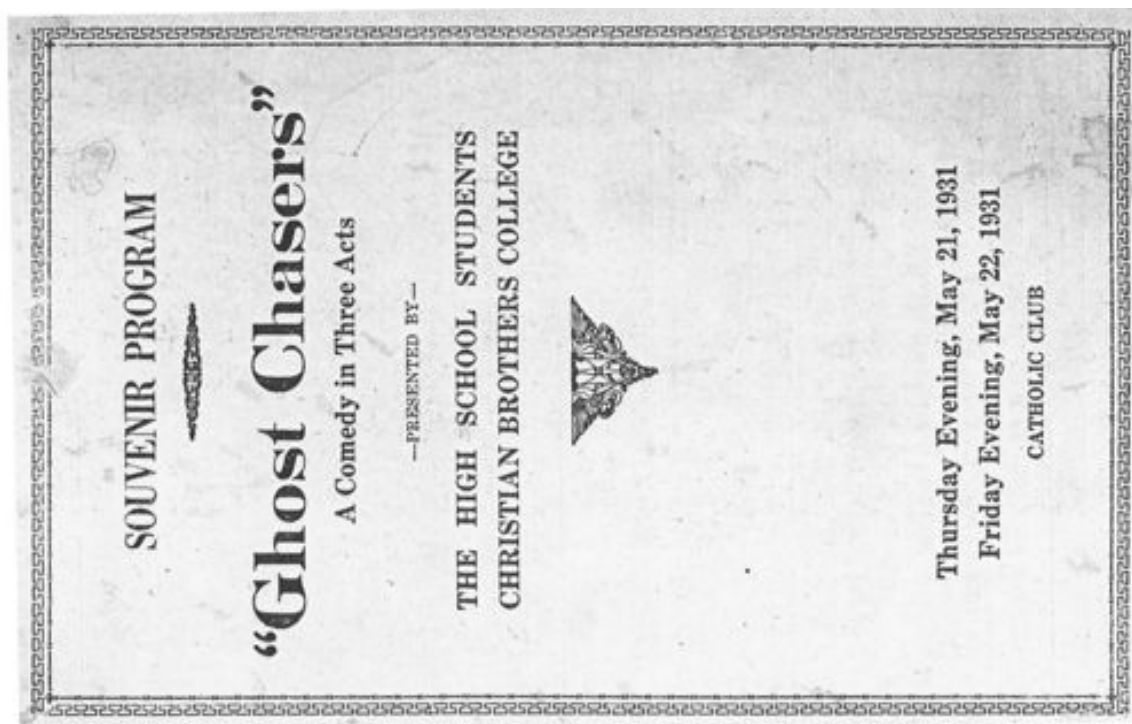
##### Trombone

Henry Marshall

##### Baritone

James Harley

Christian Brothers College, "Ghost Chasers," 1931, page 2



Christian Brothers College, "Ghost Chasers," 1931, page 1



# MEMPHIS PHILHARMONIC ORCHESTRA

sponsored by

MEMPHIS COLLEGE of MUSIC

Thursday Evening, December 6th, 1934

SCOTTISH RITE CATHEDRAL

Conductor JOSEPH HENKEL

## PROGRAM

Symphony in G minor, No. 40.....Mozart

Allegro molto  
Andante  
Menuetto  
Finale Allegro assai

Cavalleria Rusticana.....Mascagni

a. Prelude and Siciliana  
b. Intermezzo Sinfonico

Marimba Solo.....Barnes

Dainty Miss.....Donald Horner

Evolution of Dixie.....Lake

(A fantasia depicting the gradual evolution of "Dixie", slowly through the "Creole", "Dance Aboriginal" and the "Minuet" the melody is developed until there emerges the immortal "Dixie". This, in turn, becomes a "Waltz", then "Ragtime", and at last "Grand Opera".)

## INTERMISSION

Carmen Suite No. 1.....Bizet

a. The Guard Mount  
b. Ouse Boheme

Soprano Solo, Two Arias from Carmen.....Bizet

a. Michaela's aria  
b. Habanera  
Miss Gene O'wanger

String Orchestra.....Haydn

Variations from the Emperor Quartette.....Haydn

Overture to the opera "Oberon".....Weber

Program presented through courtesy of Scottish Rite Bodies

## ORCHESTRA PERSONNEL

\*\*\*

### FIRST VIOLINS

Mrs. Joseph Henkel  
Gustav Henkel  
Kathleen Henkel  
Mrs. Helen Thorne  
Dr. Henry Mackenzie  
Arlene Hill

### SECOND VIOLINS

Clyde Henkel  
Eileen Henkel  
Walter Henkel  
William Henkel  
Joseph Henkel  
William Henkel

### VIOLAS

Mrs. F. F. Henkel  
P. L. Henkel  
H. Henkel

### CELLOS

Peter F. Henkel  
Vernon Henkel  
Louis Henkel

### BASSES

W. A. Henkel  
A. G. Henkel

### FLUTES

Paul Henkel  
Lawrence Henkel

### CLARINETS

Richard Henkel  
Julian Henkel

### BASSOON

Henry Henkel

### FRENCH HORN

M. E. Henkel

### TRUMPETS

Arthur Henkel  
Leonard Henkel  
T. J. Henkel

### TROMBONES

Tom Henkel  
Charles Henkel  
Harden Henkel

### TYMPANI

James Henkel

### MAHIMBA

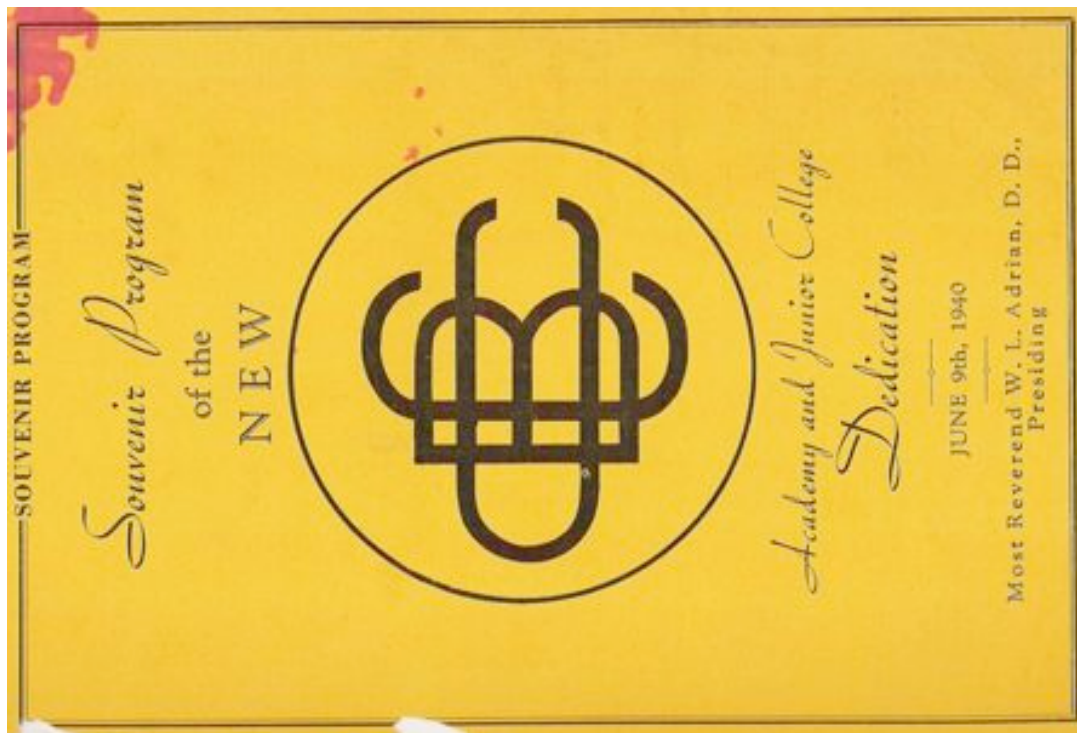
Donald Henkel

### SHAKE DRUM

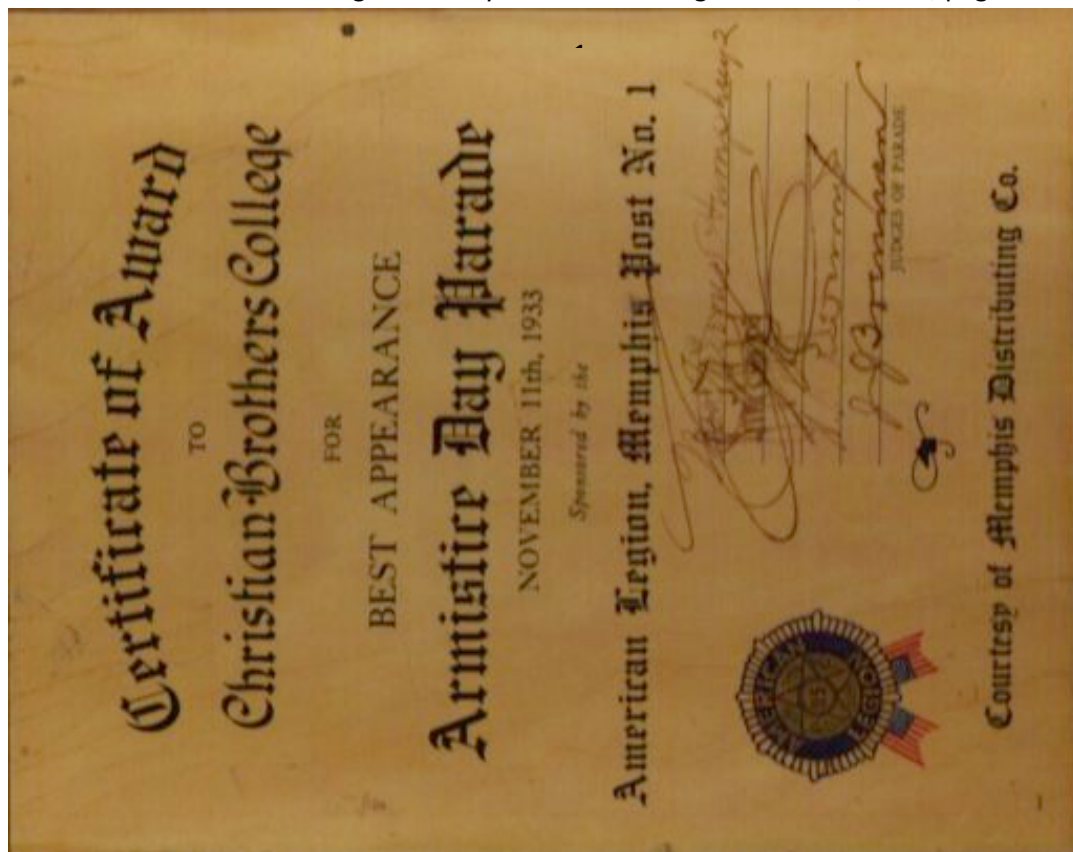
Bobbie Henkel

### BASS DRUM

Frank Henkel



Christian Brothers College Academy and Junior College Dedication, 1940, page 1



Christian Brothers College, Armistice Parade Plaque, 1933



<b>Members of C. B. C. Band</b>			
MR. CHARLES HARRISON, Director			
<b>SAXOPHONE</b>	<b>TROMBONES</b>	<b>DRUMS</b>	<b>CLARINET</b>
Louis Renault	Irvin Crockett	Bill Brothers	Mike Gavin
Jerome Herbers	Justin Reed	Richard Hughes	Dennis Smith
Gene Spiotto	E. D. Muller	Garner Strickland	John McNamara
Kieran Walsh	Robert Marshall	Robert Behles	Robert Griffin
<b>TRUMPET</b>	<b>BARITONE</b>	<b>BASSES</b>	
Jean Pattinson	Bill Hartz	Douglas Phillips	
Evans Harrison	Charles Frase	Jack McGowan	
Frank Rafferty			
Walter Phelan	<b>FLUTE</b>	<b>MELOPHONE</b>	
James Soffos	Frank Glunkler	Austin Webb	
Joseph Smith		Frank Wadley	
Charles Harrison			

Christian Brothers College Academy and Junior College Dedication, 1940, page 3

<b>SOUVENIR PROGRAM</b>	
<b>Dedication Program</b>	
LAYING OF THE CORNERSTONE Most Reverend William L. Adrian, D.D.	Hall
Tenth Regiment March	C. B. C. Band
DISTRIBUTION OF DIPLOMAS TO THE GRADUATES Address of His Excellency	Rossini
The Barber of Seville	C. B. C. Band
ADDRESS Mr. Edward F. Barry	Sousa
Stars and Stripes Forever	C. B. C. Band
Visitors and guests are cordially invited to make an inspection of the grounds and buildings.	

Christian Brothers College Academy and Junior College Dedication, 1940, page 2

## ABOUT MUSIC

The C.B.C. band is comparatively small this year because of the graduation of many of its members. But the future holds great prospects due to the large number of beginners. The actual members up to date are as follows:

**Saxaphones:** Joe Carbarini, Charley Glankler, Frank Montesi, Eugene Spiotta; **Trombones:** Stanley Czerwinski, Justin Reed; **Drums:** Gene Bursi, Burke Cranford; **Clarinet:** Louis Berret; **Trumpets:** Frank Raiferty, Jamieson Brant; **Trumpets:** Frank Raiferty, Marshall Robilio, James Henson, Werner Elliot, and Smith.

The excellent class of beginners consists of the following: Dillon Scruggs, Ray Shivers, Buddy Martin, Goman Carey, Cranville Bishop, Bobby Senderson, John Abraham, Joe Owens, Joe Marus, Buford Wells, George Lingua, Jack Hora, Raphael Mulroy, Thomas Conway, Mickey Cullen, Bob Moody, Marion Speights, and Jimmy Abraham.

After all the beginners have attained membership in the regular band, we expect to have the finest band in the city. The musicians are making excellent progress under the supervision of Mr. Harrison, the conductor, and Brother Raphael who is in charge of the band. Instructions are given in the morning before school and in the afternoon after 2:00 o'clock. Brother Fidelis and Brother Gabriel also help with the lessons. We are confident that our band will uphold the school's good reputation in the future as it has done in the past.

## "The Band"

At the C. B. C.-Cellsville G the school band made its first appearance of the year. As you who were the game know, the band did all in especially in view of the fact that one practice session had been held for the game. They gave out with of music and notes, the latter being lavishly applied at exciting point the game by the drummers, who led the stadium and general with their enthusiasm. Yes, they a fine showing, but one that will be theless fade into insignificance be future performances. In other we C. B. C. is going to have a color organization this year.

The band now has twenty-eight regular members, of which twenty-one veterans from last year. In addition there are twenty-one beginners. The regulars are:

**TRUMPETS:** Elliot, Robilio, A-water, Shansen, Earlen, Coring, Barley and Terri. The first the named are letterman of last year. There are new additions and they all good.

**SAXES:** Garbarini, Montesi, Spiot-Glankler, Shivers, Scruggs, and Pect.

**CLARINETS:** Berrettia, Afro Strant, Lingua and E. Malvey.  
**BASS:** Speights, Jim Abraham, Martin.

**DRUMS:** Bursi, John Abrams Owens, Wells and Padaver. In percussion section Padaver is the addition.

The long list of fresh beginners includes many a perspective musician King, Becker, Parnochi, Griffin, Cuzaczi, Belenochi, Townsend, Sullivan, Richards, Reilly, Lawler, Wainwright, Strain, Vaccaro, and Henson.

Thomas Cotter, John Greganti, Ralph Aquadro altho Sophomores came interested in the band only year.

Instructions to the beginners have been somewhat slowed-down by a lot of things to blow on. Many of heavier brass instruments, such as sax, baritone, trombone and euphon, are not due to arrive from factory for a few weeks. But as they do get here, the fellows really going to get to work, and won't be long before they're rid there with the regular members.

The Maurelian, 1942

The Maurelian, 1941

PROGRAM	
MARCH .....	<i>C. Roberts</i>
INTREPIDANT .....	<i>E. De Lamar</i>
PROCESSIONAL .....	<i>E. Chénette</i>
The Christian Brothers College Band	
ANNOUNCEMENT OF EIGHTH GRADE SCHOLARSHIP WINNERS	
AWARDING OF HIGH SCHOOL HONORS.....	
<i>Brother James Alphen</i>	
CONFERRING OF HIGH SCHOOL DIPLOMAS.....	
<i>The Most Reverend William L. Adrian, D. D.</i>	
MARCH .....	<i>C. Roberts</i>
The Christian Brothers College Band	
AWARDING OF JUNIOR COLLEGE HONORS.....	
<i>Brother I. Leo</i>	
CONFERRING OF JUNIOR COLLEGE DIPLOMAS WITH ASSOCIATE	
OF ARTS TITLE.....	
<i>The Most Reverend William L. Adrian, D. D.</i>	
THE ADDRESS TO THE GRADUATES.....	
<i>Reverend Thomas P. Duffy S. T. D.,</i>	
<i>Chancellor of The Nashville Diocese</i>	
PRESIDENT'S REPORT.....	
<i>Brother Laurence David</i>	
THE NATIONAL ANTHEM, "Star Spangled Banner".....	
<i>J. S. Smith</i>	
RECESSIONAL, "C. B. C. War Hymn".....	
<i>E. B. Hall</i>	
The Christian Brothers College Band	

Christian Brothers College, Commencement Exercises, 1942, page 2

CHRISTIAN BROTHERS

COLLEGE

MEMPHIS, TENNESSEE



1942 COMMENCEMENT EXERCISES

THE HIGH SCHOOL DEPARTMENT

THE JUNIOR COLLEGE DEPARTMENT



Sunday Evening, 8:30 P. M., May 31, 1942

Christian Brothers College, Commencement Exercises, 1942, page 1



At the patriotic show put on recently by St. Agnes', the CBC helped out by furnishing the music for the occasion. It was a fine show and the band came through with equally fine playing. The group, led by Brother Raphael, and Brother Henry Ernest, consisted of Joe Garbarini, Chas. Glankler, Louis Bertta, Richard Covington, Joe Shann, Warner Elliot, Edgar Bartley, Jim John Abraham, Buford Wells, and Gene Bursi. Everyone had a swell time. In fact it has been rumored around that the "Big Four" (Bertta, Garbarini, Montesi, and old Gene "smash-um, crash-tum" Bursi) had a wonderful time. The four gents have been raving all over the place about something or other that they had countered at the school which they liked tremendously.

Quotes Joe Garbarini, "I'll be with the band over at St. Agnes' anytime. It's sort of a good-neighbor policy, and I believe in good neighbor policies." Then added Joe in a somewhat dazed condition, "especially when you've got such nice neighbors." Good boy Joe, we admire your spirit.

Part of the long awaited shipment of overhauled brass instruments arrived from the factory. The bugle horns have yet to come. However, Marion Speights has what he wants and has gone to work again.

According to Bro. Raphael, the winners are coming along great. So are expected to join the regular band practices and activities by the last part of December.

When Brother read off the quarterly standing of demerits at a recent practice the following had a clean slate: Warner Elliot, Joe Shann, Glankler, Joe Garbarini, Eugene Speights, Frank Montesi, Frank Armstrong, Gene Bursi, and Buford Wells.



<h1>Christian Brothers College</h1> <p>Presents</p> <h2>The Cotton Capers of '43</h2>	
Production Manager	Brother Luke Constantius FSC
Director of CBC Band	Brother Joseph Raphael FSC
Director of CBC Choral Club	Brother Henry Ernest FSC
Dancing Instructors	Mrs. Geneva Michelotti
Assistant Dancing Instructor	Brother J. Bernard FSC
Costume Mistresses, Designers	Mrs. Phina Spain Mrs. Rosa Willis Mrs. Geneva Michelotti
Wardrobe Manager	Brother Leo Luke FSC
Make-up Artist	Mrs. Joseph Silk
Stage Managers	Brother J. Patrick FSC Brother I. Vincent FSC
Property Managers	Russell Stovall James Meade
Director of Ushers	Brother I. Manthias FSC
Ticket Manager	Brother J. Gabriel FSC
Auditorium Box Office	C. M. Miller
Publicity, Souvenir Program	Brother Jerome Patrick FSC
Secretary	Brother J. Victor FSC

Christian Brothers College, Cotton Capers, 1943, page 2

*introducing*

# COTTON CAPERS

*including:*  
 125 in cast  
 55 - voice choir  
 30 - piece band

*presented by*

# C.B.C.

**ELLIS AUDITORIUM**

**MAY 7 & 8**

**7:15 P.M.**

B.H. ELLIS '40

Christian Brothers College, Cotton Capers, 1943, page 1

CHRISTIAN BROTHERS COLLEGE BAND	
Brother Joseph Raphael, FSC Director	
TRUMPETS	SAXOPHONES
Robert Averwater	Joseph Garbarini
Edgar Bartley	Charles P. Calpece
Richard Covington	Charles Glankler
Edward Duke	Frank Monesi
Billy Earles	Eugene Spiotta
Bill Jusis	
CLARINETS	
Frank Arnold	
Bruce Becker	
Louis Beretta	
Malcolm Griffin	
George Lingua	
Raphael Mulroy	
Joseph Reilly	
	PERCUSSION
	John Abraham
	Eugene Bursi
	Edward Lawler
	Belford Wells
TROMBONE	
William Martin	
BARTONE	
Marion Speights	
BASSES	
James Abraham	
Frank Stracusa	
ACT II—THE CASA BIANCA DANCE BAND	
TRUMPETS	SAXOPHONES
Edgar Bartley	Joseph Garbarini
Richard Covington	Charles Glankler
Joseph Shannon	Frank Monesi
CLARINET	DRUMS
Louis Beretta	Belford Wells

Christian Brothers College, Cotton Capers, 1943, page 4



CHRISTIAN BROTHERS COLLEGE BAND—Brother Joseph Raphael, Conductor

First Row, seated: Bruce Becker, Joseph Reilly, Charles Truax, Brother Joseph Raphael, Conductor, Albert Sullivan, William Martin, John Nash.

Second Row, standing: Joseph Owens, Frank Arnold, Belford Wells, John Abraham, George Lingua, Malcolm Griffin, Albert Turri, Warner Ehot, Edgar Bartley, Robert Averwater, Richard Covington, Billy Earles, Joseph Shannon, James Murphy, Eugene Bursi, Edward Lawler, Edward Duke.

Top Row, standing: Frank Monesi, Joseph Garbarini, Charles Glankler, Cullen Kehoe, Marion Speights, James Abraham, Eugene Spiotta, Raymond Shivers, Charles Calpece, Raphael Mulroy, Louis Beretta.

Christian Brothers College, Cotton Capers, 1943, page 3



COTTON CAPERS OF '43	
Presents	
CHRISTIAN BROTHERS COLLEGE CHORAL CLUB	
Brother Henry Ernest FSC, Director	
C. B. C. CHORAL CLUB PROGRAM	
1. Anchors Aweigh	Zimmerman
2. Song of Peace	Sibelius-Stone
3. The Cossacks	Stuart-Van Norman
4. Beautiful Saviour	Rigger
5. Sophomore Philosophy	Dvorak
6. Sing Me a Chaney with a Yo-Heave-Ho	O'Keefe-Wellisley
7. Brazil	Barroso
8. Ain't Gonna Study War No More	
9. Stouthearted Men	Romberg
Accompanied by the C. B. C. Band	
C. B. C. CHORAL CLUB PERSONNEL	
FIRST TENORS:	SECOND TENORS:
Jack Salmon	Michael Novarese
Leo Lehaer	Patrick Finnegan
Marion Morris	Gilbert Bratton
Frank Montesi	Leo Pera
Joseph Trumper	Donald Nobert
Justin Reed	Ray Burdick
Jack Babb	Edward Clagrens
Lawrence Healey	Merrick Coles
Herbert Huebner	James Doyle
Oliver Wigley	Edward Craven
Gerald Suddoth	
Robert Marshall	
FIRST BASSES:	SECOND BASSES:
Alfred Alverson	Eugene Spisotta
Salvatore Palazolo	Richard Covington
Bernard Wessels	Wesly Harsh
John Cortese	Giles Coors
William McCain	Munford Lauderdale
David James	Cecil Raines
Ray Key	Joseph Keiran
Gene Laurenzi	Thomas Polk
Dennis McCarthy	Alec Crivelli
Mose Quinn	Don Lutenbacher
Glen Likely	Robert Balestrino
Harry Jeffrus	Hal Glasgow
Frank Maxwell	Charles Ray
Librarians: Michael Novarese and Robert Balestrino.	Samuel Wadley
Accompanist: Carolyn Mann.	George Edwards

Christian Brothers College, Cotton Capers, 1943, page 6

**CHRISTIAN BROTHERS CHORAL CLUB, 1943**



Brother Henry Ernest, F. S. C., Conductor.

FIRST ROW, left to right: Denis McCarthy, Alfred Alverson, Jack Salmon, Justin Reed, Michael Novarese, John Cortese, James Doyle, Richard Covington, Marion Morris, Leo Pera, Gilbert Bratton, Gene Laurenzi, Eugene Spisotta, Wesly Harsh, Lawrence Healey, Leo Lehaer.

SECOND ROW: Edward Clagrens, Robert Marshall, Alec Crivelli, Jack Babb, Harry Jeffrus, Edward Craven, Brother Gabriel, Frank Maxwell, Oliver Wigley, George Edwards, Don Lutenbacher, Gerald Suddoth, Munford Lauderdale, Robert Balestrino, Donald Nobert, David James, Cecil Raines.

THIRD ROW: Samuel Wadley, William McCain, Herbert Huebner, Roy Key, Merrick Coles, Joseph Trumper, Salvatore Palazolo.

FOURTH ROW: Joseph Keiran, Glen Likely, Brother Bernard, Mose Quinn, Hal Glasgow.

Christian Brothers College, Cotton Capers, 1943, page 5

## Cotton Capers 1943 Program

### C.B.C. Band

#### Opening Numbers

- A. Yankee Doodle Boy.....G.M. Cohan
- B. A Pretty Girl Is Like A Melody.....Irving Berlin
- C. Dark Eyes.....Harry Horlick
- D. Blue Skies.....Irving Berlin

#### Freedom's Cavalcade

##### C. B. C. Band

#### America The Beautiful

##### America

#### Battle Cry of Freedom

#### You're A Grand Old Flag

#### Taps (performed by Joseph Shannon)

##### Dixie

##### Indian Trail

#### Your Land And My Land

##### Over There

#### When Johnny Comes Marching Home

#### Star Spangled Banner

##### C. B. C. Band

- A. Mary.....G.M. Cohan
- B. The Gay Nineties.....Special Arrangement

#### Accordion Selection

- St. Louis Blues.....(Ervin Schwent).....W. C. Handy
- Old Timers Waltz.....C.B.C. Band

Christian Brothers College, Cotton Capers, 1943, page 8

### Singin' Sal CBC Dance Band

#### Beautiful Lady Jersey Bounce

#### Double Quartet

- A. Cornfield Melodies.....Gates
- B. Shortnin' Bread.....Wolfe

### CBC Dance Band

#### Yankee Doodle Boy

##### Daisy

#### Rings on My Fingers

#### While Strolling Through the Park

#### Salute to Our Armed Forces

##### CBC Band

- A. Anchors Aweigh.....C. A. Zimmermann
- B. Field Artillery.....Special Arrangement
- C. Marines Hymn.....Art. Van Loock
- D. Army Air Corps.....R. Crawford

### The Grand Finale

- Strike Up The Band.....CBC Band
- Darktown Strutters Ball.....CBC Band
- The Band Played On.....Brother Henry Ernest, Organist

Christian Brothers College, Cotton Capers, 1943, page 7



PROGRAM	
PROCESSIONAL.....	Christian Brothers College Band
"Star Spangled Banner".....	Christian Brothers College Band
(Dedicated to all graduates of C.B.C.)	"Stout-Hearted Men" } "Beautiful Savior" } —C.B.C. Choral Club "Song of Peace" }
AWARDING OF HIGH SCHOOL HONORS.....	Brother James Alpheus
CONFERRING OF HIGH SCHOOL DIPLOMAS.....	
.....	The Most Reverend William L. Adrian, D.D.
"Yankee Doodle Dandy".....	Christian Brothers College Band
AWARDING OF JUNIOR COLLEGE HONORS.....	Brother I. Leo
CONFERRING OF JUNIOR COLLEGE DIPLOMAS WITH ASSOCIATE OF ARTS TITLE.....	The Most Reverend William L. Adrian, D.D.
PRESIDENT'S REPORT.....	Brother Laurence David
ADDRESS TO THE GRADUATES.....	Mr. J. E. McCadden
RECESSIONAL, "C.B.C. War Hymn".....	
.....	Christian Brothers College Band

Christian Brothers College, Commencement Exercises, 1943, page 2

CHRISTIAN BROTHERS  
COLLEGE

MEMPHIS, TENNESSEE

1943 COMMENCEMENT EXERCISES

THE HIGH SCHOOL DEPARTMENT  
 THE JUNIOR COLLEGE DEPARTMENT

★ ★

Sunday Evening, 8:30 P. M., May 30, 1943

Christian Brothers College, Commencement Exercises, 1943, page 1



Christian Brothers College, Cotton Capers, 1944, page 1

### FIRST BAND CONCERT

*Comm. Appeal 6-16-43*

#### SET FOR TOMORROW

Series of 20 Performances Will Be Presented

Court Square will ring with the strains of patriotic marches and popular selections at 7:30 o'clock tomorrow night as the Municipal Park Band presents a two-hour concert in inaugurating a series of 20 concerts for the Summer.

Lester H. Bruch, popular Memphis bandmaster, will direct the 25-piece band, and Wilson Mount, head of the Music Department at Tech High School, will lead community singing during the program.

As the concert season is now arranged, the band will offer concerts each Thursday night from 7:30 to 9:30 o'clock at Court Square and each Sunday afternoon from 4 until 6 o'clock at the Overton Park Casino. Changes in concert sites may be made during the 30-week season, the Park Commission, which is sponsoring the concerts, said.

First concert at Overton Park is scheduled for Sunday afternoon. Selections to be on the first program tomorrow night include:

March—Overture	Clark
Overture—River Guard	O'Neill
Intermission	
Community singing led by Wilson Mount	
Patrol—French March	Allen

Selection—The Firefly  
1691—The Glowworm  
Community singing led by Wilson Mount

### FIRST BAND CONCERT

*Comm. Appeal 7-8-43*

#### IN PARK SUNDAY

The Memphis Municipal Park Band will present its first Sunday band concert of the summer season at the Overton Park Casino tomorrow from 4 until 6 p.m.

Open to the public, the concert is under direction of Lester H. Bruch, and sponsored by the Park Commission. It is one of a series at Memphis parks.

### CONCERT PLANNED TODAY

*Comm. Appeal 7-8-43*

#### Municipal Park Band To Play At Overton At 4:30

The Municipal Park Band will give a concert at 4:30 o'clock this afternoon in Overton Park, the Memphis Park Commission has announced. Lester H. Bruch will direct. The program is as follows:

March—"Pomp and Circumstance"	Woodman
Overture—"Pomp and Circumstance"	Woodman
Patrol—"The Forest"	Allen
Intermission	
Community singing led by Wilson Mount	
March—"Pomp and Circumstance"	Woodman
Overture—"Pomp and Circumstance"	Woodman
Patrol—"The Forest"	Allen
Intermission	
Community singing led by Wilson Mount	
March—"Pomp and Circumstance"	Woodman
Overture—"Pomp and Circumstance"	Woodman
Patrol—"The Forest"	Allen
Intermission	
Community singing led by Wilson Mount	

Patrol—"The Forest"

### BAND CONCERT TO BE HELD

*Comm. Appeal 7-8-43*

#### Municipal Park Group Will Play Tomorrow In Court Square

The Memphis Park Commission has announced the Municipal Park Band will present a concert at 7:30 o'clock tomorrow night in Court Square, under direction of Lester H. Bruch.

The program follows:

March—"On the March"	Goodman
Overture—"Pomp and Circumstance"	Woodman
Patrol—"The Forest"	Allen
Intermission	
Community singing led by Wilson Mount	
March—"Pomp and Circumstance"	Woodman
Overture—"Pomp and Circumstance"	Woodman
Patrol—"The Forest"	Allen
Intermission	
Community singing led by Wilson Mount	
March—"Pomp and Circumstance"	Woodman
Overture—"Pomp and Circumstance"	Woodman
Patrol—"The Forest"	Allen
Intermission	
Community singing led by Wilson Mount	

Patrol—"The Forest"

Lester Bruch and the Memphis Municipal Band, *The Commercial Appeal*, 1943

Christian Brothers College	
Presents	
The Cotton Capers of '44	
Production Manager	Brother Luke Constantius FSC
Director of CBC Band	Brother Joseph Raphael FSC
Instructor of CBC Choral Club, Dance Band	Brother Henry Ernest FSC
Assistant Instructor CBC Dance Band	William E. Justis, '44
Dancing Instructress	Mrs. Geneva Micheletti
Assistant Dancing Instructors	Brother J. Bernard FSC Brother H. Raphael FSC
Costumes	Mrs. Ross Wills Mrs. Phina Spain Mrs. Geneva Micheletti
Wardrobe	Brother I. Vincent Mrs. Ross Wills
Make-up Artist	Mrs. John Silk
Assistant	Helen Hill
Stage Manager	John Heath, '45
Property Managers	Brother Hermes Joseph FSC Patrick Dunavani, '45 Carol Richards, '46 Barry Carter, '47
Director of Ushers	Brother I. Mathias FSC
Ticket Manager	Brother J. Gabriel FSC
Auditorium Box Office	C. M. Miller
Publicity, Souvenir Program	Brother J. Quentin FSC, Chairman Brother John Michael FSC Mr. T. M. O'Ryan
Invitations	Brother Henry Alfred FSC

Christian Brothers College, Cotton Capers, 1944, page 2

CHRISTIAN BROTHERS COLLEGE BAND	
Brother Joseph Raphael FSC, Director	
TRUMPETS	CLARINETS
Edward Duke	Michael Agnew
William Earles	Lon Anshauslin
William Crable	Bruce Becker
James Murphy	Louis Berretta
Philip Muth	George Lingua
Richard Plass	Raphael Mulroy
Marshall Robilio	William Payne
Joseph Shannon	Joseph Poe
Albert Torri	Franklin Poe
Clifford Troy	John Reiser
	Joseph Riley
	James Roberts
	Louis White
TROMBONES	SAXOPHONES
Hal Glasgow	Rudolph Campbell
William Martin	Charles Caprice
Patrick McNulty	Joseph Garbarini
John Ryan	Charles Glankler
	Frank Montesi
	Charles Sizmore
BARTITONES	BELLS
Leo Lehner	George James
John Mason	
Marion Speights	
MELLOPHONE	PERCUSSION
William Key	Michael D'Anore
	Edward Ebbing
BASSES	Buford Wells
James Abraham	
Wilson Jones	
ACT III—SCENE I—THE SHOWBOAT DANCE BAND	
"The Carolina Blues Chasers"	
TRUMPETS	SAXOPHONES
William Joels	Lon Anshauslin
Richard Plass	Joseph Garbarini
Richard Corrigan	Rudolph Campbell
	Louis Berretta
TROMBONE	RHYTHM
Brother H. Ernest	William King, Piano
	Jameson Brant, Guitar
	Brother J. Raphael, Bass
	Rudolf Wells, Drums

Christian Brothers College, Cotton Capers, 1944, page 3



**COTTON CAPERS OF '44**  
Presents  
**CHRISTIAN BROTHERS COLLEGE  
CHORAL CLUB CONCERT**  
Brother Henry Ernest FSC  
*Instructor*

**PROGRAM**

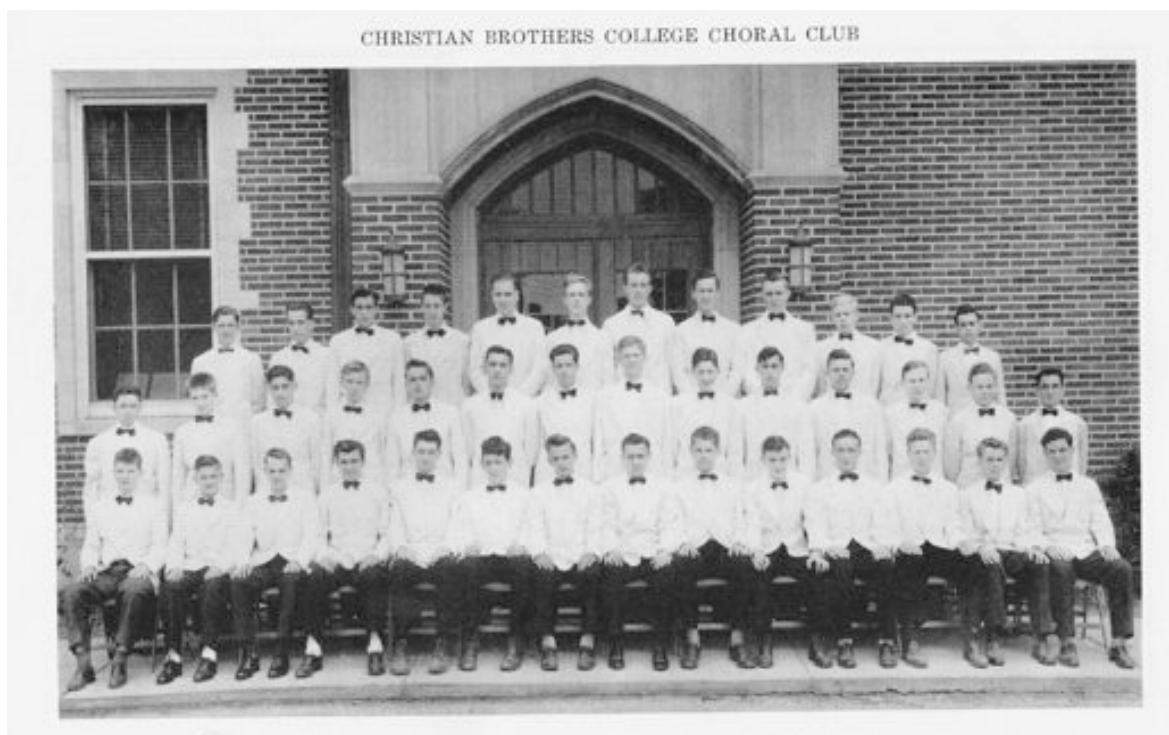
1. Anchors Aweigh	Zimmerman
2. Beautiful Saviour	Arr. by Riegger
3. Mosquitos	Bliss
4. Nobody Knows the Trouble I've Seen	Arr. by Grant
5. By the Light of the Silvery Moon	Edwards
6. Summertime	Gershwin
7. Shine On Harvest Moon	Boyes-Norworth
8. Smoke Gets in Your Eyes	Kern
9. CBC War Hymn	Brother H. Ernest FSC

**PERSONNEL**

<b>FIRST TENORS</b>	<b>FIRST BASSES</b>
Edward Craven	A. J. Alverson
Wallace Draper	William Baske
Leo Lehner	Rex Clarke
Marion Morris	Fred Hamburger
Richard Plass	Harry Jeffress
Jack Seay	William Kricker
James Stites	William King
William Thomas	Edward Lawler
James Telford	William McCain
	Donald Nobert
	Al Stukenborg
<b>SECOND TENORS</b>	<b>SECOND BASSES</b>
William Bonden	Robert Balesarinn
Gerald Brannon	Ralph Barber
Gilbert Bratton	Jameson Brant
Fred Coleman	Charles CalPee
Merrick Coles	Richard Covington
James Doyle	George Edwards
Richard Doyle	Thomas Graves
Harold Feder	Don Lutenbacher
Patrick Finnegan	Granville Semmes
Malcolm Griffin	Joseph Smith
Arthur Harris	Charles Stellmaker
Earl Hays	Robert Wallace
Lawrence Healey	Walter Wells
Richard Mercer	
Joseph Peoples	
Leo Pera	
Angelo Rhinerson	
Joseph Tromper	

Accompanist: Miss Carolyn Mammel  
Librarians: Joseph Tromper and Charles CalPee

Christian Brothers College, Cotton Capers, 1944, page 5



Christian Brothers College, Cotton Capers, 1944, page 4

## Cotton Capers 1944 Program

### C.B.C. Band

#### Opening Numbers

A. Invercargill.....	Lithgow
B. Serenade.....	Romberg
C. Alexander's Ragtime Band.....	Berlin
D. Showboat.....	Kern

#### Where Cotton is King

##### C.B.C. Band

Old Man River.....	Kern
Here Comes the Showboat.....	Kern
My Old Kentucky Home.....	Stephen Foster
Can't Yo' Hear Me Callin' Caroline.....	Roma
Beautiful Lady.....	

### C. B. C. Band

A. The Arkansas Traveler.....	Lampe
B. Sweet Georgia Brown.....	Bernie, Pinkard, Casey
A. Russian Sailor's Dance.....	Bourdon
B. Sunny South.....	Lampe

### CBC Dance Band

One O'Clock Jump.....	Count Basie
Tea For Two.....	Youman
Summertime.....	Gershwin
Song of Love.....	Romberg
Moonlight Becomes You.....	Burke
The Sandman.....	Art. By Clarke Tate
Mood Indigo.....	Duke Ellington

Christian Brothers College, Cotton Capers, 1944, page 7

### Violin Solos Henry William Keisker

A. Adoration.....	Borowski
B. Intermezzo.....	Provost

### The Showboat Dance Band

#### Carolina Blues Chasers CBC Dance Band

A. Paper Doll.....	Johnson
B. Benny's Bugle.....	Goodman

### CBC Band

A. Limehouse Blues.....	Braham
B. Deep in My Heart.....	Romberg

### The Grand Finale CBC Band

A. My Hero.....	Strauss
B. CBC War Hymn.....	Special Arrangement

Christian Brothers College, Cotton Capers, 1944, page 6

*Program*

→

HIS EXCELLENCY, BISHOP WILLIAM L. ADRIAN <i>Presiding</i>	
Processional . . . . .	C.B.C. Band
National Anthem . . . . .	C.B.C. Band
Introductory Remarks . . . . .	BROTHER CONSTANTIUS, F.S.C. Sub-Director of Christian Brothers College
Music . . . . .	C.B.C. Band
Introduction of Speaker . . . . .	BROTHER LAWRENCE DAVID, F.S.C. Director of Christian Brothers College
Commencement Address . . . . .	Mr. EDWARD F. BARRY
Conferring of Diplomas . . . . .	HIS EXCELLENCY, BISHOP WILLIAM L. ADRIAN Bishop of the Diocese of Tennessee
Awarding of Special Honors . . . . .	BROTHER LAWRENCE DAVID, F.S.C.
Choral Singing . . . . .	C.B.C. Choral Club
Concluding Remarks . . . . .	HIS EXCELLENCY, BISHOP WILLIAM L. ADRIAN
Recessional . . . . .	C.B.C. Band

Christian Brothers College, Commencement Exercises, 1944, page 2



COMMENCEMENT EXERCISES

CHRISTIAN BROTHERS COLLEGE

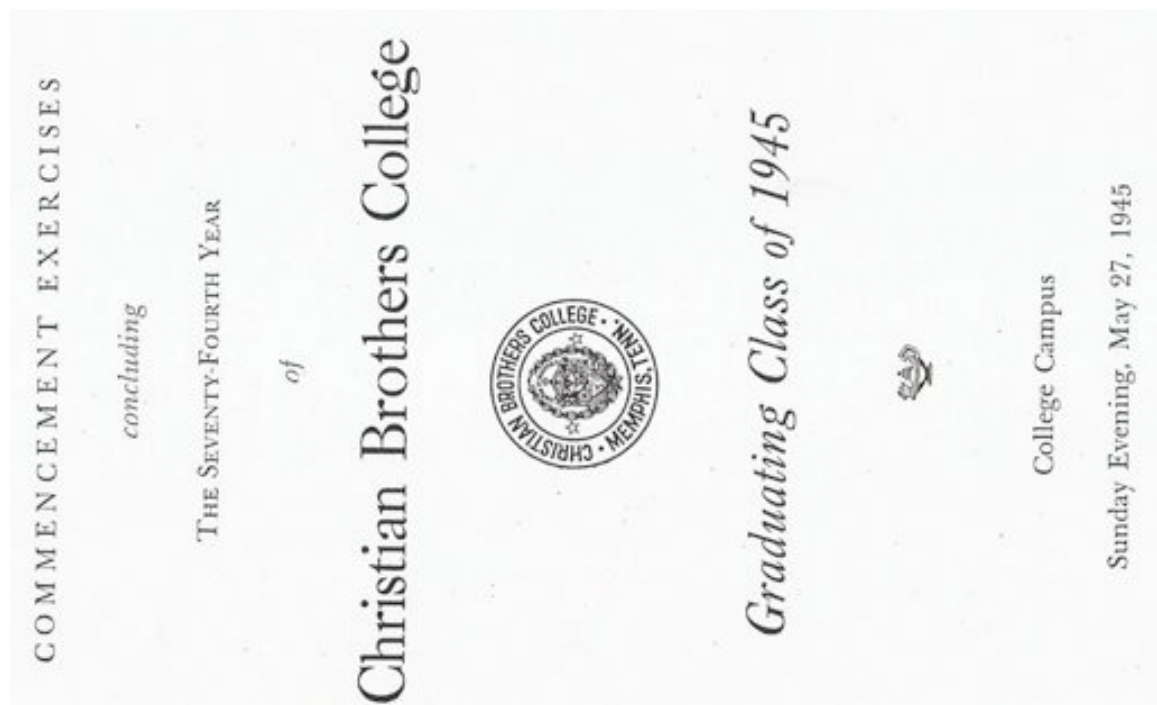
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*Graduating Class of 1944*

✠

COLLEGE CAMPUS  
SUNDAY EVENING, MAY 28, 1944  
8:00 P.M.

Christian Brothers College, Commencement Exercises, 1944, page 1



Christian Brothers College, Commencement Exercises, 1945, page 1



Christian Brothers College, Commencement Exercises, 1945, page 2



# BAND NEWS

Ah! Greetings gentlemen! In this issue we intend to show your noble eyes some more scuttlebutt that has boomed in the annals of the CBC band. In the past few weeks the band have been practicing like mad. On Tuesday night we have had practice from 7:30 until about 9:00. On Thursday night we had practice. On Saturday, October 6, the band put on its best and strutted down Main Street in the fire prevention parade. Crump fire engine. Huh! Who wasn't? On the same day the band all roaring to march at the half of the CBC-Central game. "queers" failed to show up so the deal was all fogged up.

You should see how Joe Truemper hammers away at the painted bass drum. Special notice to finder: Leo Lechner is up a death warrant, better come to practice. The results of the placement are as follows: Dunecomb, First; Anchors, Second; teller, Third; Muth, Fourth; Briney, Fifth; Bennett, Sixth; Seventh; Bettison. Eighth; Claegens, Ninth; Van, Tenth; and Eleventh. Hatmaker and Campbell were absent. In the direction, the order is as follows: Reisser, First; Waltemath, Second; Third; Payne, Fourth; with Agnew, Cusick, Wurzburg, Lunt, pie and Campagna following in that order. Becker and Winesick and will be placed after they come back to school.

The CBC band in their first marching attempt of the year gained for itself a place of distinction among the people of Kelso. The band did a cleverly executed "running H" for Huns, a "moving CBC" for our side. Both sides gave the bandmen a tremendous hand for their entertaining and skillful work. Remains flying high to the effect that the CBC band had shown with the of a college group.

All of this praise was the result of a lot of hard work by Raphael and the band. CBC can really be proud of its band.

# BAND NEWS

By Dunecomb

Greetings all you loyal students of CBC! Remember last year's great Band? It was without exaggeration the greatest in the school's history. This year we intend to repeat it a hundredfold. We got away to a good start with 60 on our roll. This is going to be a more difficult task than before with the loss of some of the best high school musicians in the business like Pluss, Anishauslin, Montesi and Abraham just to mention a few.

Although the above-mentioned names will be noticeably missing, there are a few names of which you have never heard before but which will be mentioned in this column throughout the year as they either make or break the band. Boots this year invade every section. In the trumpets, Hatmaker, Briney, Campbell, Anchors, Van, Claegens, Suddeth, Mosteller are carrying the load of attempting to replace Pluss. So far the saxes are the best sounding section and Verner, Payne, Toulstion, Weiss, and Priola, the new members to this promising section had an important hand in it.

Last year's claimant to the title "Best Section in the Band"—the Clarinets—aren't so few this year with Haight, Gillespie, Wurzburg, Campagna, and Lester to bolster their ranks. The Black Sheep Section, the Trombones, added Bailey, Merritt, and Ellis. It has all the earmarks of a great organization if the gang will work.

The Band's first appearance was at the Bartlett game. There was really some mix-up there for the bands had opposite sides with the football teams. For the first time out it was okay but there is room for improvement. One of the more edifying instances at this game was the number of former players who returned to root along.

Did anyone see Joe Truemper at the Bartlett game? Oh Yes; I didn't tell about Truemper. He is that spirited something or other who has kindly consented to pound the bass drum this year. Doyle Bienvenu, and Crofford, all drummers, complete the additions to the percussion.

Spirit ought not to be lacking in this Year's Band for some of the sections practiced all during the summer. For this same reason watch for a good Dance Band.

On order are snazzy blue and yellow, all-wool uniform trousers for the band. Just wait till you see the whole band dressed up.

Placement contests will be held in each section to determine who will occupy first, second or third chairs and so forth. Trumpets are the first victims and the time of the tryouts is Saturday the 29th. Good luck to you and all the contestants.

The Maurelian, 1945, page 2

The Maurelian, 1945, page 1



<p>THE GREAT BIG DOORSTEP</p> <p>(Produced in cooperation with the Dramatic Publishing Company, Chicago, Illinois)</p>	
Director of Play	Brother Luke Constantius FSC
Director of Band	Brother Joseph Raphael FSC
Director of Choral Club	Brother Leo Vincent FSC
Costumes, Make-up	Mrs. Phina Spain
	Mrs. Geneva Micheletti
	Mrs. Doris Turner
	Mrs. John Silk
Properties	David Dukes '46
	Barry Carter '47
	Bob McCleary '49
Stage Manager	Brother L. Denis FSC
Director of Ushers	Brother Lewis Vincent FSC
Invitations	Brother Henry Alfred FSC
Publicity	Mr. T. M. O'Ryan
	Mr. Fred Montesi, Sr.
Ticket Manager	Brother J. Gabriel FSC
Auditorium Box Office	Mr. C. M. Miller

Christian Brothers College, "The Great Big Doorstep," 1946, page 2

ARCHIVES

CHRISTIAN BROTHERS COLLEGE

550 EAST PARKWAY SOUTH

MEMPHIS, TN 38104

*Christian Brothers College*

P R E S E N T S

*The Great Big Doorstep*

A COMEDY IN THREE ACTS

ELLIS AUDITORIUM

CONCERT HALL

Saturday, April 27, 1946

8:15 P. M.

Drama Program Collection

IX# 360 / 2197-98

CS# 16081

Acid Free Folder - CBU

Christian Brothers College, "The Great Big Doorstep," 1946, page 1  
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BAND PERSONNEL		
William Daniels, President		
Officers: John Ryan Bruce Becker, Joe Reilly, John Reiser, Leo Lehner		
CLARINETS:	TRUMPETS:	SAXOPHONES:
Michael Agnew	James Anchors	Gene Diamond
Bruce Becker	Kenneth Bennett	Lon Payne
Lawrence Conspagna	Bradley Clangers	Joseph Priola
George Cosick	James Doucoush	Herrington Ragsdale
James Gillespie	Richard Monteller	Charles Simmore
Billy Payne	Phil Mush	George Todlatas
Joseph Reilly	Arnold Sperlock	Walter Verner
John Reiser	Frank Sudkoth	William Warnock
Joseph Waldemuth	Harry Van	James Weiss
Henry Wardberg	James Murphy	
TROMBONES:	BARITONES:	PERCUSSION:
Alfred Bailey	Leo Lehner	Martin Bismeyer
William Ellis	Frank Linder	Oscar Crofford
Hugh Durham	Joseph Schingle	Edward Cosick
John Reilly	Pete Thonpe	William Daniels
John Ryan		Richard Doyle
		Edward Ebbing
HORNS:	BASSES:	Grover Jones
John Dwyer	Joseph Altherr	Robert Sore
Thomas Dunavans	Arthur Sorren	Joseph Trumpeter
Frank Rockings		

James Warren

Kem

Christian Brothers College, "The Great Big Doorstep," 1946, page 4

TONIGHT'S ENTERTAINMENT	
The Showboat	Christian Brothers College Band
PROGRAM OF ACTS	
The entire action of the Play takes place at the Crochet home in Grass Margin, Louisiana	
ACT I	
A morning in early April	
Song of India	Rinsky-Korsakov
Meadowlands	Knipper
Christian Brothers College Band	
ACT II	
Scene One: Late afternoon. Wednesday of the next week	
The Bells of St. Mary's	Adams
Shadow March	Cain
The Galway Piper	Fletcher
Christian Brothers Choral Club	
INTERMISSION	
Emblem of Unity	Richards
Christian Brothers College Band	
ACT II	
Scene Two: Early evening. Ten days later	
Sari	Kalman
Christian Brothers College Band	
ACT III	
Three days later	
School Song	CBC Band
FINIS	

Christian Brothers College, "The Great Big Doorstep," 1946, page 3  
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# Christian Brothers College Choral Club Personnel

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## BARITONES:

Alfred Bernstein	James Murphy
Michael Bosi	Walter Peoples
Joseph Carter	Clem Quinn
Ray Crone	James Ray
James Dougherty	Gordon Richmond
Richard Doyle	John Siegwart
John Flynn	Donald Schlennmer
Grover Jones	James Thayer
John Lyon	James Tietens
John McCarthy	John Trosky

## BASSES:

James Anchors	Albert Hafner
Edward Belcher	Robert Mathews
Carlos Cardenas	Richard Martin
Harold Cahill	Glen Poague
Donald Costam	Frank Torina
Cyril Conroy	George Toulitas
Graham Crawford	John Schaffler
George Dichel	

*Librarian:* William Wolfbrecht  
*Accompanist:* Malcolm Griffin

\* \* \* \* \*

## APPRECIATION

The Christian Brothers wish to acknowledge the splendid cooperation of the Auditorium staff, in aiding us in the production of *The Great Big Doorstep*.

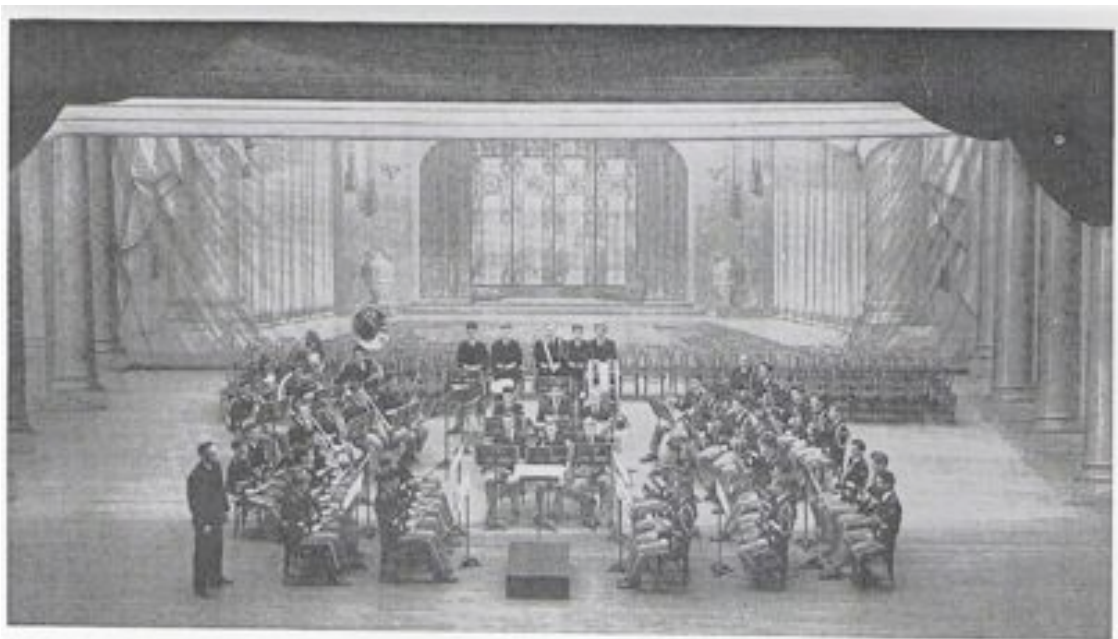
The Scenery was designed by Mr. David Rosenthal from a picture of the Broadway production, and painted by the scenic artist Mr. L. P. Wulff, copying exactly the Crochet Shack of the Shumlin production.

The lilies were furnished by Wade Florists.

Usherettes for tonight's program are: Ruth Creedon, Catherine Cahlin, Arlene Guthrie, Joann Heaney, Martha McNulty, Jean Marie Powers, Anne Reynolds, Mim Scruggs, Louise Wright.

Ushers for tonight's program are: Eugene Shivers, Gene Smith, Herbert Pope, Carl Graves, Chesley Rountree, Robert Jorgensen, Umberto Pierini, James Coleman, George Bleed, Norman Brown, Cyril Conroy, Joe Haley.

Christian Brothers College, "The Great Big Doorstep," 1946, page 6



Christian Brothers College Concert Band as it appeared before being rated Superior in the West Tennessee Music Contest. This is the highest rate given, and is based on National Standards. The Marching Band won the Civic Club Trophy for Memphis and Shelby County in the Armistice Day Parade.

Christian Brothers College, "The Great Big Doorstep," 1946, page 5



### Band Officers

Bill Daniels, President, Bruce Becker, John Bremer, Leo Lehner, John Ryan, Joe Reilly.



### The Brass Sextet

Arthur Sorlet, Leo Lehner, Richard Mosteller, James Dunsmoore, John Doner, John Ryan.



### The Band

The Band of '46 was representative of the high class musical tradition of CBC. Under the direction of Brother Joseph Raphael, the Band formed the inspiration for the CBC sport fans. It further participated in many civic events and meetings of various school organizations. The Band won the Armistice Day Marching Award and received a superior rating in the West Tennessee Band Contest.

### The Year Book

The Chronicle, the initial endeavor on the part of a CBC Senior Class to document its own class history, is a fitting climax to the activities begun by this group in 1942. The staff headed by Jim Boren endeavored, by dint of hard work, to establish this book as a paragon of the spirit of CBC—leadership.

### The Maurelian

Brother Paulsen's boys came out with the best series of school papers in many a year. The outstanding features of the paper were its frequent appearance, well written columns, free issue, and freedom from advertising. The paper again bore the name of the school's first director, Brother Maurelian.

PAGE THIRTY-SIX

### Sponsors

Mary Nell Hudson  
Hita Larkin  
Rose Mary Avasal  
Rosemary Schetter  
Betty Lee  
Hita Southard  
Catherine Cashin  
Louise Wright

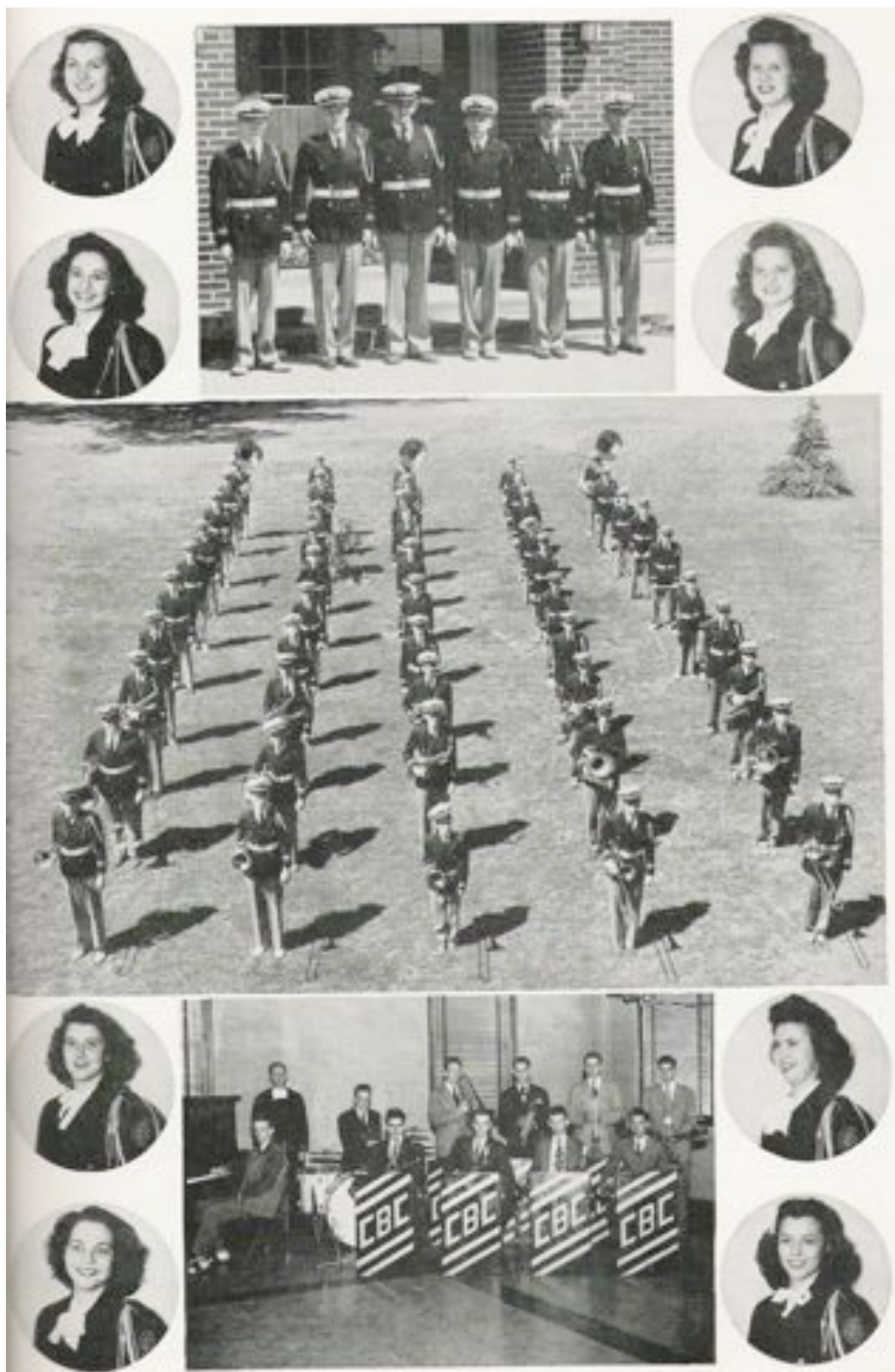


### Dance Band

FIRST ROW: Joseph Traemper, John Bremer, Bruce Becker, Joseph Reilly, Livingston Hagdale.

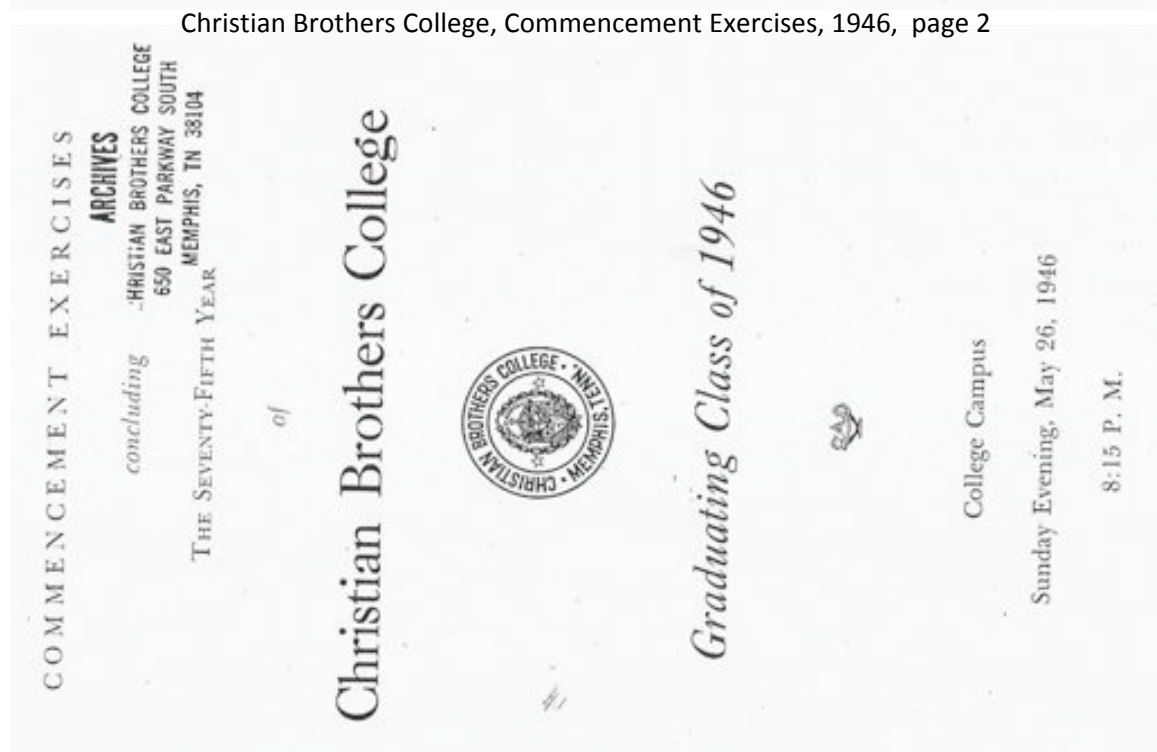
SECOND ROW: Brother J. Raphael, Bill Daniels, John Ryan, Richard Mosteller, James Dunsmoore, Paul Pritchard.





*The C.B.C. Chronicle, 1946, page 2*

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Christian Brothers College, Commencement Exercises, 1946, page 1



Christian Brothers College, Commencement Exercises, 1946, page 2

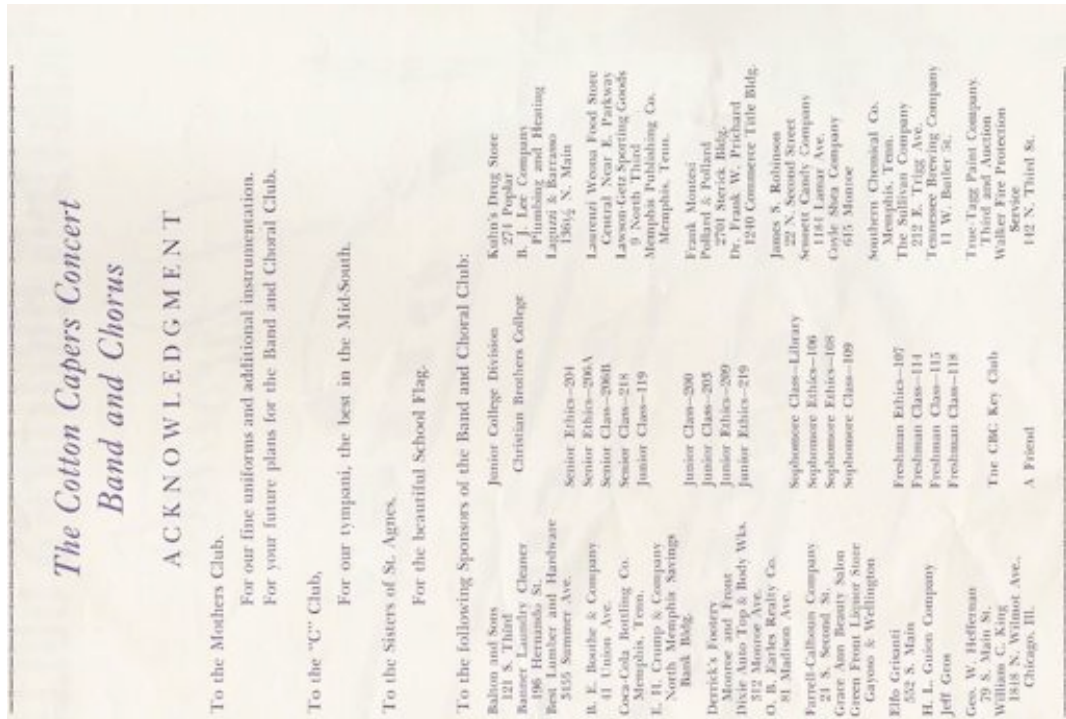
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Now let us delve into the field of jazz. The **CBC dance band**, also sparked by many new players is doing a splendid job. Its sax section is made up of **Richard Scianni** (tenor), **Herrington Ragsdale** (alto) **Johnny Nail** (tenor) and **Johnny Reisser** (alto). In the brass section there is **Richard Mosteller** (who has improved so as to be compared with **Bobby Hackett**), **Brother Raphael**, **Ray Kroner** (a very fine trombonist in the Jr. College), and **John Riley** who has also improved immensely. For the beat we have in the rhythm section **Oscar "Beatum" Crofford**, **Billy "Boogie" King** and **Paul "Strummum" Pritchard**. The dance band did a great job on the Saint Agnes Pep Meeting. Things surely look bright for the jazz hounds of '47.

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*The Maurelian, 1947*





Christian Brothers College, Cotton Capers Concert, 1947, page 2



Christian Brothers College, Cotton Capers Concert, 1947, page 1



# CHRISTIAN BROTHERS HIGH SCHOOL BAND

Director..... Brother Joseph Raphael FSC

## BAND OFFICERS

*President*..... John Reisser      *Librarian*..... Herrington Ragsdale  
*Vice-President*..... Richard Mosteller      *Properties*..... Albert Bailey  
*Transportation*..... John Dozier      *Quartermaster*..... Eugene Verner

## CONCERT BAND

### TRUMPETS

Jimmy Anchors  
 Kenneth Bennet  
 Bradley Clagens  
 Howard Carson  
 Edward James  
 Conrad Lemm  
 Richard Mosteller  
 Phil Muth  
 Dick Moseley  
 Arnold Spurlock  
 James Dunscomb, J.C.

### TROMBONES

Albert Bailey  
 Paul Bowers  
 Hugh Durham  
 Albert Gross  
 Ray Kroner, J.C.  
 Frank Prichard  
 John Reilly

### BARITONES

Jack Borg  
 Edison Hanna  
 Frank Linder  
 Joe Schingle

### FRENCH HORNS

Lee Dixon  
 Jack Dozier  
 Tommy Dunavant

### BASSES

Jack Altherr  
 Jerry Jonakin  
 Arthur Sortet

### CLARINETS

Mike Agnew  
 George Cusick  
 Larry Campagna  
 Jay Ehrlicher  
 Robert Giordano  
 Louis Jacobson  
 Joseph Lee  
 John Nail  
 John Reisser  
 John Teague  
 Joseph Waltemath  
 Henry Wurzburg

### FLUTE

Henry Hillestrand

### BASS CLARINET

Richard Scianni

### ALTO SAXOPHONES

Cyril Conroy  
 Gene Dinstuhl  
 Frank Montesi  
 Joe Priola  
 Charles Sizemore  
 James Weiss

### TENOR SAXOPHONE

Herrington Ragsdale

### BARITONE SAXOPHONE

Eugene Verner

### PERCUSSION

Jerome Browne  
 Oscar Crofford  
 Edward Cusick  
 Edward Ehling  
 Grover Jones  
 Allen Taylor

### BRASS SEXTET

Jack Dozier  
 Edison Hanna  
 Richard Mosteller  
 Phil Muth  
 Arthur Sortet  
 Jack Reilly

## DANCE BAND

### SAXOPHONES

John Reisser  
 Richard Scianni  
 John Nail  
 Herrington Ragsdale  
 Eugene Verner

### DRUMS

Oscar Crofford

### TRUMPETS

Richard Mosteller  
 Phil Muth  
 Jack Lemm

### TROMBONES

John Reilly  
 Ray Kroner

### PIANIST

Joe Waltemath

*Note: Gold Citation Cord denotes superior achievement in music during year.*

rogram . . .	
VIII. CARIBBEAN FANTASY	Morrissey
IX. TOY TRUMPET	Scott
X. I HEAR A THRUSH AT EVE	Lohr
THE LITTLE IRISH GIRL	Cadman
Soloist: Virginia Dwyer	
XI. Dance Band and Choral Club:	
a. SOMETIMES I FEEL LIKE A MOTHERLESS CHILD	Chorus
b. TEMPTATION	Dance Band
c. DANCE MY COMRADES	Chorus
d. WHIFFENPOOF SONG	Chorus
e. ORCHESTRA	Chorus
f. NORTHWEST PASSAGE	Dance Band
g. YOU'LL NEVER WALK ALONE	Chorus
h. IN THE STILL OF THE NIGHT	Dance Band—Chorus
XII. UNFINISHED SYMPHONY	Special Arrangement
XIII. ROSE MARIE Selections	Frind
Concert Band—Chorus—Virginia Dwyer	
SCHOOL SONG—FINALE	

Christian Brothers College Cotton, Capers Concert, 1947, page 5

. . . The Co	
I. MARCH COURAGEOUS	Holmes
II. SYMPHONY NO. 1 Finale	Saint-Saens
III. PAVANNE	Gould
IV. MEMORIES OF STEPHEN FOSTER	Holmes
The Brass Sextet	
V. Christian Brothers College Choral Club:	
a. WITHOUT A SONG	Yorlans
b. AVE MARIA	Arcadelt
c. GALWAY PIPER	Irish Air
d. NONE BUT THE LONELY HEART	Tchaikowsky
e. DIANE	Repee
f. SLEIGH	Kountz
VI. SAINT LOUIS BLUES Fantasy	Handy
VII. ON THE MALL	Goldman
INTERMISSION	

Christian Brothers College, Cotton Capers Concert, 1947, page 4

<b>CHRISTIAN BROTHERS CHORAL CLUB</b>	
<i>Director</i> .....	Brother Leo Vincent FSC
<i>Accompanist</i> .....	Hugh Birmingham '47
<i>Guest Soloist</i> .....	Miss Virginia Dwyer
<i>Choral Club Officers:</i>	
<i>President</i> .....	George Toulantos '47
<i>Vice-President</i> .....	Eugene Shivers '47
<i>Secretary</i> .....	James Dougherty '48
<i>Librarian</i> .....	Milton Guthrie '49
<b>PERSONNEL</b>	
<b>FIRST TENORS</b>	
Fred Abraham	Jack Alberty
John Avanzi	Mike Bossi
Richard Barre	Jack Cortner
Robert Crenshaw	James Dougherty
Louis Esgro	Edward Dirmeyer
Sam Gautier	John Flynn
Sullivan Greaber	Grover Jones
Angelo Rhinerson	Arthur Hays, J.C.
Eugene Shivers	John Siegwart
<b>SECOND TENORS</b>	
William Akins, J.C.	Joe Allen Taylor
Grant Border	
John Dozier	
Milton Guthrie	
Bernard Hobbs	
Arthur Lutman	
Louis Ricossa	
Edward Veglio	
<b>BARRITONES</b>	
James Anchors	
Albert Hafner	
Malcolm Baker	
Richard Martin	
George Toulantos	
<b>BASSES</b>	
James Anchors	
Albert Hafner	
Malcolm Baker	
Richard Martin	
George Toulantos	
<b>PIANO</b>	
BALDWIN	
Courtesy Terry-Hull Piano Co.	

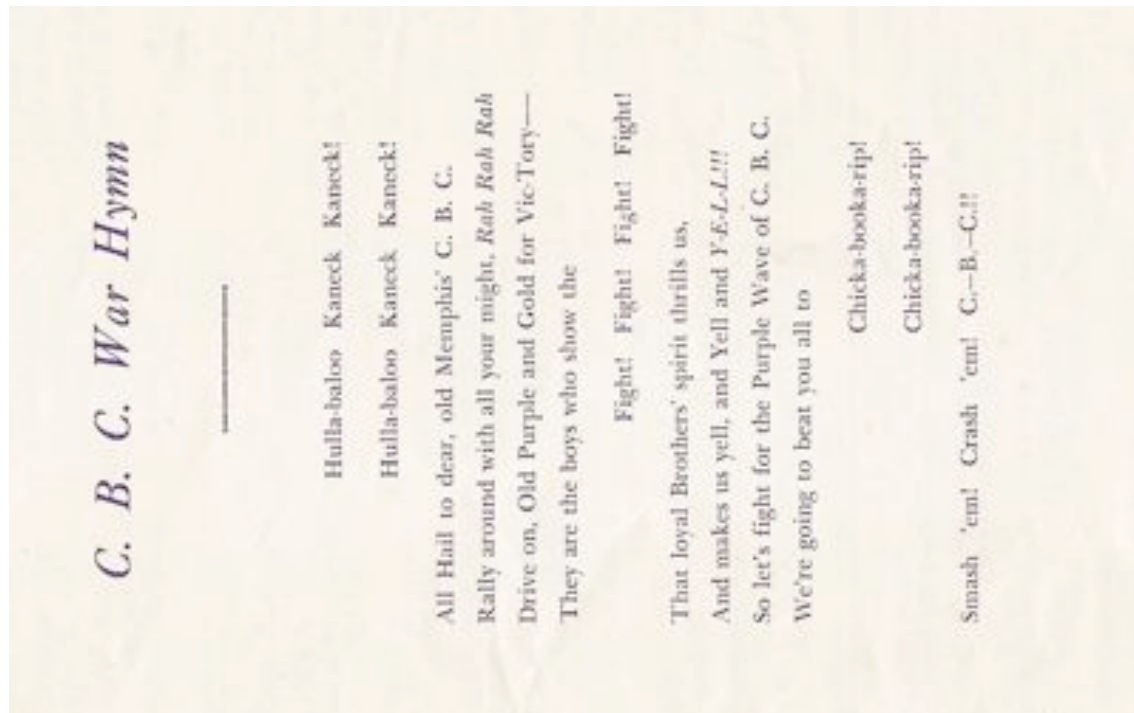
Christian Brothers College, Cotton Capers Concert, 1947, page 6

<b>PATRONS OF THE CONCERT</b>	
Mr. E. J. Alberty	Milburn K. Noell
Anno Music Store	592 S. McLean
113 Madison Ave.	O.K. Storage & Transfer
Anderson & Clayton	161 Jefferson Ave.
Cotton Exchange	Orkin Exterminating Co., Inc.
Aurex Hearing Aids	619 Exchange Bldg.
Sterick Bldg.	Reed Bros. Dairy
Barre's Gulf Service	Memphis, Tenn.
Poplar at McLean	Mr. R. T. Reilly
John S. Borg	1834 Kendale
A Brother's Boy	Sampietro & Co.
D. Canale & Company	550 Poplar
40 S. Front	Samelson Cigar Co., Inc.
Roy A. Cortner	161 Adams Ave.
Chickasaw Appliance Co.	Mr. George J. Sortet
1613 Union Ave.	1074 Cherry Circle
Miss Elizabeth M. Conaghan	Sledge & Norfleet
1347 Jefferson Ave.	109 S. Front St.
E. H. Clarke & Bros.	Swindler's Pharmacy
19 S. Second	2290 Florida St.
Joe Fortas Furniture Co.	Zahner-Memphis
133-135 N. Main St.	219 Madison Ave.
	C. W. Zimmerman, Cotton
	Class of 1901
<p>Ushers for Tonight's Program: From St. Agnes, Carolyn Dozier, Patty Evans, Catherine Hodgson, and Harriet Holcomb. From St. Mary's: Bernice Lanahan, and Mary D'Agostino. From Sacred Heart, Betty Griffen, and Frances Ray. From St. Thomas, Joyce Coburn and Carolyn Gaynor.</p> <p>Ushers for Tonight's Program: Linus Coughlin, Bruce Graves, George Dichel, Gilbert Johnson, Donald Tielens, Guy Hargrove, Joe Farkas, Jerry Hurtgen, Edward Seymour, Gordon Redmond, William Davis, Frank Suddoth, Donald Merritt, Robert Sorce.</p> <p>The Christian Brothers appreciate the cooperation of Mr. McElravy, Manager of the Auditorium, and the aid of Mr. Rosenthal, and Mr. Janes in staging the Concert.</p>	

Christian Brothers College, Cotton Capers Concert, 1947, page 7



Christian Brothers College, "The Ghost Parade," 1947, page 1



Christian Brothers College, Cotton Capers Concert, 1947, page 8



## THE GHOST PARADE

(Produced by special arrangement with the Dramatic Publishing Company, Chicago, Ill.)

Directors of Play \_\_\_\_\_ Brother L. Walbert FSC  
 \_\_\_\_\_ Brother L. Conantius FSC  
 Instructor of Ensembles, Dance Band \_\_\_\_\_ Brother Joseph Raphael FSC  
 Instructor of Choral Club \_\_\_\_\_ Brother Leo Vincent FSC  
 \_\_\_\_\_ Mrs. Phaina Spain  
 Costumes, Make-up \_\_\_\_\_ Mrs. Geneva Michelini  
 \_\_\_\_\_ Mrs. John Silk  
 \_\_\_\_\_ Mrs. Doris Turner  
 Stage Manager \_\_\_\_\_ Brother L. Vincent FSC  
 Properties \_\_\_\_\_ Robert McCleary  
 \_\_\_\_\_ Barry Carter  
 Scenery \_\_\_\_\_ Brother Lewis Vincent FSC  
 Box Office \_\_\_\_\_ Mr. C. M. Miller

## THE CAST OF CHARACTERS

Absolom Hawkes \_\_\_\_\_ James Coleman  
 The Sheriff \_\_\_\_\_ James McGhee  
 Hiram Hawkes \_\_\_\_\_ Carl Voeder Brugge  
 Eclipse \_\_\_\_\_ Mark Freeman  
 Mr. Higgenbottom \_\_\_\_\_ Bert Tidwell  
 Jonas \_\_\_\_\_ J. W. Owens  
 Matilda \_\_\_\_\_ Hugh B. Durham  
 Anne Watkins \_\_\_\_\_ John Donoho  
 Rose Callahan \_\_\_\_\_ Guy Hargrove  
 Pedro Peterson \_\_\_\_\_ David D. Dukes  
 Willie Hardwater \_\_\_\_\_ Grover Jones  
 Charlie Surie \_\_\_\_\_ Joseph D. McAtee  
 Miss Abigail Jones \_\_\_\_\_ James Barnett

## TONIGHT'S ENTERTAINMENT

*Autumn Serenade* \_\_\_\_\_ *Special Arrangement*  
 CBC Dance Band

### PROGRAM OF ACTS

The entire action of the Play takes place in the office of the Hotel Oldgayso, in Arkamboro

### ACT I

The Office — Hotel Oldgayso — Mid-afternoon

Rondo \_\_\_\_\_ Pleyel

### Clarinet Quartet

Dance My Comrades \_\_\_\_\_ Bennett

In the Still of the Night \_\_\_\_\_ Cole Porter

The Wiffenpoof Song \_\_\_\_\_ Revised by Rudy Vallee

Ave Maria \_\_\_\_\_ Arcadelt

Christian Brothers Choral Club

### INTERMISSION

### ACT II

The Office — Hotel Oldgayso — Night

Casulla \_\_\_\_\_ Holmes

Brass Ensemble

### ACT III

The Office — Hotel Oldgayso — After Midnight

School Song

FINIS

Christian Brothers College, "The Ghost Parade," 1947, page 3

Christian Brothers College, "The Ghost Parade," 1947, page 2

West Tenn. Music Educators Assm. Annual Festival Concert Band Division	
Miss Dorothy Lencaster, Chairman Mr. Allen Cash, Band Chairman March 6, 1947	
TRC Choir	
1. Class B Bands	Crucial Overture
Hollywood - Guthrie Catholic Bellevue Humes	
2. Girls Chorus	Into the Night
Tech Southside	
3. Class C Bands	Manilla Overture
South Side Treadwell	
4. Boys Quartet	Number to be announced
Tech	
5. Class D Bands	Stratosphere Overture
Hessick C.D.C.	
6. Girls Chorus	To be announced
Tech	
7. Bartlett Band	To be announced
Humes Band	Raymond Overture
Directors Mr. R.B. Watson (Judge), Mr. R. Roy Coates, Mr. F.B. McKissock, Mr. A.E. McClain, Mr. Allen Cash, Bro. Raphael, Father Grantham, Mr. Gaston Taylor, Miss Hazel Knox, Mr. Marvin Lineberry, and Mr. George Casper.	

# West Tenn. Music Educators Assm. Annual Festival Concert, 1947

CBC DANCE BAND		CBC BRASS ENSEMBLE:	
SAXOPHONES:		Jack Lemm, Trumpet	
John Reiser		Kit Carson, Trumpet	
Herrington Ragdale		Jack Dozier, French Horn	
John Nail		Alfred Bailey, Trombone	
Richard Schmitt		Joe Schingle, Baritone	
Walter Verner		Jack Altherr, Bass	
TRUMPETS:		CBC CLARINET QUARTET:	
Richard Pluss		John Reiser	
Phil Muth		John Nail	
Richard Mosteller		Henry Wurzburg	
James Anchors		Richard Schmitt	
GUITAR:		CBC CHORAL CLUB PERSONNEL	
Paul Pritchett		Frederick Abraham	
TROMBONES:		Edward Dimmeyer	
Richard Kroner		George Dierck	
Jack Reilly		Louis Esgro	
DRUMS:		Roscoe Field	
Oscar Crawford		John Flynn	
		Sam Gaudier	
		Grover Jones	
		Sullivan Greaser	
		Albert Halfner	
		Arthur Hays	
		Bernard Hobbs	
		Hugh Birmingham, Accompanist	
		Leon Kehoe	
		Milton Guthrie	
		Angelo Rhinerson	
		Louis Ricossa	
		Eugene Shivers	
		John Siegwart	
		George Toulatos	
		James Tilden	
		Joe Taylor	
		Edward Veglio	
		Walter Verner	
		*****	
		Usherettes for tonight's program: Mary Ann Montedonico, Patty Evans, Joann Heaney, Jean Marie Powers, Alice Schingle, Connie Callahan, Mary Ann Campbell, Ann Heurtz.	
		Ushers for tonight's program: Cyril Conroy, Eugene Shivers, James Dougherty, John Flynn, George Toulatos, Louis Ricossa.	
		APPRECIATION	
		The Christian Brothers wish to acknowledge the splendid cooperation of the Goodwyn Auditorium staff and Mr. Ed Frasc, and also the advice and help of Mr. David Rosenthal, and Mr. Luther James on the scenery and lighting.	

P R O G R A M	
<p>BROTHER LAWRENCE DAVID, F.S.C., President Christian Brothers College <i>Presiding</i></p>	
Processional .....	Chenette <i>Christian Brothers College Band</i>
The National Anthem.....	Band
Valedictorian.....	Byron Norman Brown, Jr.
Introduction of Speaker.....	Brother Lawrence David, F.S.C.
Commencement Address.....	M. Coyle Shea, '12
Conferring of Diplomas.....	Brother Lawrence David, F.S.C.
Honors and Awards, Junior College Division.....	Brother I. Leo, F.S.C., Dean
Awarding of Special Honors and Presentation of the Band Medals.....	Brother Lawrence David, F.S.C.
Announcement of Eighth Grade Competitive Scholarship Winners.....	Brother Luke Constantius
Recessional .....	Chenette <i>Christian Brothers College Band</i>

Christian Brothers College Commencement Exercises, 1947, page 1


COMMENCEMENT EXERCISES

*concluding*


THE SEVENTY-SIXTH YEAR

*of*

Christian Brothers College



*Graduating Class of 1947*



College Campus

Sunday Evening, May 25, 1947

8:00 P.M.

Christian Brothers College Commencement Exercises, 1947, page 1





*The C.B.C. Chronicle, 1947, page 1*





#### DANCE BAND

##### First Row:

Harrison Ragsdale, John Neil,  
Walter Vernon, John Ransom,  
Richard Schmitt, Fred Pritchard.

##### Second Row:

John Bell, Phil Malt, Oscar  
Oakland, Richard Mansfield,  
Jimmy Anderson, Brother J.  
Ragsdale, Joe Wainwright.

## Medals Presented For Band Service

Every year at the graduation ceremonies medals are awarded to the outstanding members in the band.

Formerly, only one member was awarded the medal for being the most valuable member. However, this year two band members received the coveted award—Johnny Reisser, first clarinetist, and Richard Mosteller, lead trumpet player.

Cyril Conroy, sax player, was given the Best Spirit Medal. Cyril showed his spirit throughout the year by his conscientious work, and by going out of his way many times to help the band.

This year Larry Campagna won the Attendance Medal. Throughout the whole year Larry did not miss a single practice, very enviable record.

Jerry Jonakin and Jack Altherr, bass players, achieved the most merits during the year.

Sixteen boys received medals for making the most improvement in the last year. For the Senior class two boys received medals; five boys in the Junior, Sophomore and Freshman classes, respectively, received medals. They are as follows: Senior—Walter Verrier and Joe Schingle.

Junior—John Reilly, Herrington Ragsdale, John Dozier, Jack Altherr, and Richard Mosteller.

Sophomore—John Nail, Alfred Bailey, Henry Hillenbrand, Louis Jacobson, and Tommy Dunavant.

Freshman—Jerry Jonakin, Conrad Lemm, Lee Dixon, Edison Hanna, and Jay Ehrlicher.

which can be earned during the summer.

Those gaining major letters are:

Richard Mosteller, Paul Muth, Kenneth Bennett, Bradley Cingena, Howard Carson, Edward James, Elton Mosenley, Al Bailey, John Reilly, Albert Cross, John Linder, Joe Schingle, John Altherr, Jerry Jonakin, John Dozier, Tom Dunavant, John Reisser, Joe Wallemath, John Nail, Richard Schannel, Henry Wortburt, George Quack, Larry Campagna, Joe Lee, Jay Ehrlicher, Joe Pryda, Charles Susmons, Gene Dismuhl, James Weiss, Cyril Conroy, Harrington Ragsdale, Walter Verrier, Henry Hillenbrand, Oscar Crofford.

to all music students.

## 38 Band Members Merit Major Letters

Brother Joseph Raphael announces that 38 band members have satisfied requirements of 50 merits for major letter awards. 10 others are short several points

## Works Performed

### Abbreviations

B – Cornet Band, Jazz Orchestra, Concert Band, Marching Band  
C – Choir, Glee Club, Songs sung by the student body.  
E – Chamber Ensembles including duets with piano and other instruments  
J – Jazz and Stage Band  
O – Orchestra  
P – Piano Solo and Duets  
S – Solos other than Piano

### Key:

Name of Work, Composer (abbr. Year Performed)

Adeste Fideles, (C1898)  
Admiral Dewey March, Thomas [E. C.] Carey (O1900) (O1905)  
Adoration, Borowski (S1911) (S1944)  
Aerial, Hume (O1912)  
Aloha, W. A. Quincke (B1926) (B1927)  
Amalie Quickstep, Jean White (B1883)  
Anchored, Watson (C1900) (C1905)  
Angel's Serenade, Braga (E1905) (E1908)  
Ain't Gonna Study War No More, (C1943)  
Air Allemande, (E1885)  
Alexander's Ragtime Band, Berlin (B1942) (B1944)  
Always Gallant Polka, (E1883)  
Always or Never March (E1883)  
Amazonian March, (P1881)  
America, (B1943)  
America the Beautiful, (B1943)  
American Cadet, (B1903) (B1904)  
Amoroso, Navarro (O1897)  
Anchors Aweigh, C. A. Zimmerman (C1943) (B1943) (C1944)  
Andante, Rossini, (E1875)  
Angels' Serenade, Braga (O1901) (O1905)  
Angels We Have Heard on High, (C1898)  
Anniversary, Geo. Posey (O1897)  
Apollo Overture, Ascher (B1928)  
Are You From Dixie?, (B1944) (B1947)  
Aria, (E1885)  
Ariane Overture, (B1946)  
Arkansas Traveler, Lampe (B1944)

Army Air Corps, R. Crawford (B1943)  
 At the Olde Grist Mill, O. J. Muller (O1900)  
 Autumn Serenade, (J1946) (J1947)  
 Avator, Bennet (B1924)  
 Ave Maria, Arcadelt (C1947)  
 Babes in Toyland, Herbert (O1905)  
 Badinage, Herbert (O1898)  
 Baccacio March, Suppe (E1883)  
 Barcarolle, Hoffman Offenbach, (O1911)  
 Ball Room Whispers, L. Gregh (O1900) (O1901)  
 Band Played On [The], (S1943)  
 Barber of Seville [The], Rossini (B1940)  
 Battle Cry of Freedom, (B1943)  
 Battle of the Waves, J. T. Hall (O1901) (O1905)  
 Beautiful Lady, (J1943) (B1944)  
 Beautiful River, (E1881)  
 Beautiful Savior, Riegger (C1943) (C1944)  
 Beer Barrel Polka, (B1943) (B1944)  
 Beggar Student, Milloccker (S1888)  
 Bella Bocca Polka, (E1885)  
 Bells of St. Mary's, Adams (C1946)  
 Benny's Bugle, Goodman (J1944)  
 Berceuse, B. Goddard (S1901) (S1904)  
 Berceuse, Silvestri (S1907)  
 Bergeronnette, (P1874)  
 Best-Loved Southern Melodies, Hayes (B1929)  
 Beyond the Gates of Paradise, (S1904)  
 Big Bass Drum, (B1943)  
 Bird and the Brooks [The], Stults (B1903) (O1904)  
 Blood Lilies, Pryor (O1906)  
 Blue and the Gray Patrol March [The], Dalby (B1905)  
 Blue Bell, (S1904)  
 Blue Bell and Violet (O1924)  
 Blue Bells of Scotland, (S1885)  
 Blue Skies, Irving Berlin (B1942) (B1943)  
 Boccacio March, Suppe (E1883) (E1884)  
 Bohemian Girl [Selections from the], Balfe (O1880) (S1886) (S1897)  
 Bonnie Scotland, (O1888)  
 Bouquet de Melodies, (P1880)  
 Bouquet Overture, Laurendan (B1925)  
 Boys and Girls California, Morgan (B1928)  
 Boys Brigade, Wenrich (B1928)  
 Brazil, Barroso (C1943)  
 Breathe Not His Name, Moore (O1914)  
 Bridale Rose, C. Lavallee (O1899)

Bride Elect, Sousa (O1899)  
 Bright Green Fields [The], Bohm (P1899)  
 Broken Hearts Waltz, Anthony (O1905) (O1907) (O1908)  
 Bull Dog [The], (C1897)  
 Bunch o'Blackberries March, (B1900)  
 Burgomaster [The], Gustave Luders (O1900) (O1901)  
 Busy Bee, Theo. Bendix (O1901)  
 By the Light of the Silvery Moon, Edwards (C1944)  
 By the Meadow Brook, Wartenstein (P1905) (P1906)  
 C. B. C. War Hymn, E. B. Hall/Br. H. Ernest FSC (B1942) (B1943) (C1944) (B1944)  
 (B1945) (B1946) (B1947)  
 Caddy [The], Ashner (O1901)  
 Cake Walk Winner [The], (B1899)  
 Calanthe Waltz, Abe Holzmman (O1900)  
 Caliph of Bagdad, (O1876) (O1879) (O1882) (E1884)  
 Can't Yo Hear Me Callin' Caroline, Roma (B1944)  
 Can't You Hear Me?, W. H. Gardner (S1915)  
 Cape May Polka, (B1877)  
 Caprice Waltz, Von Blon (O1907)  
 Caribbean Fantasy, Morrissey (B1946) (B1947)  
 Carmen, Bizet (O1905)  
 Carnival March, Cohen (O1912)  
 Carnival of Venice, Dancla (E1877) (S1900)  
 Casta Diva, Bellini, (E1877)  
 Castilia, Holmes (E1945) (E1947)  
 Cavalier March, S. Harris (O1905) (B1906) (O1906)  
 Cavalleria Rusticana [Ave Maria], Mascagni (O1896) (O1906) (O1908)  
 Cavalry Charge, G. Luders (O1897) (O1899)  
 Cavatina de Robert le Diable (B1878)  
 Cavatina, Schmidt (S1908) (S1914)  
 Cavatina Di Piacer mi Balza il cor, Rossini (E1882)  
 Cead Mille Failthe Medley, (O1888)  
 Celestine Galop, (O1874) (E1882)  
 Century March, Holmes (O1905)  
 Champagne Polka, (O1886)  
 Characteristic Indian Novelty, Williams (O1908)  
 Characteristic Piece, Sweeney (O1913)  
 Charge of the Hussars, Fritz Spindler (P1879) (P1900)  
 Charge of the Uhlans, Bohm (P1894) (P1907)  
 Chariot Race [The], E. T. Paul (P1900)  
 Cherry Intermezzo, Albert (O1907)  
 Chicago Two-Step, T. P. Brooke (B1896) (B1897)  
 Christmas-tide March, Thomas (O1905)  
 Cinquiems Nocture, (P1875)  
 Clang of the Forge [The], Rodney (C1906)

Clara Polka, (O1873)  
 Class Day March, Zamecnik (B1925) (B1927)  
 Climbing the Golden Stairs [Medley Schottische], (B1885)  
 Clorinda, (B1902)  
 College Chums, Andrew LeRoc (C1899)  
 College Echoes, Mackies (O1905)  
 College Life, Frantzen (O1907)  
 College Song, G. Ingraham (C1898)  
 Colored Major [The], S. R. Henry (O1900)  
 Columbanus Galop, (E1876)  
 Columbian Guards, T. P. Brooke (B1896) (B1897)  
 Come Back to Erin, (C1884)  
 Come, Come My Hero, Strauss (O1911)  
 Comique Medley, (O1880)  
 Commencement, Barnard (B1929)  
 Commencement March, (B1899)  
 Concert Polka, (O1888)  
 Copper King, Lincoln (O1913)  
 Coral Caves, Sidney Ryan (P1880)  
 Cornfield Melodies, Gates (E1943)  
 Cossacks [The], Stuart-Van Norman (C1943)  
 Cote D'or Schottische, (E1885)  
 Council Two-Step, Raymond E. Monogue (B1897)  
 Crack Regiment [The], Tobani (B1904)  
 Crack of the Whip [The], Moret (O1912)  
 Crown Prince Overture, Barnard (O1899) (B1904) (O1905)  
 Crystal Schottische, (O1877)  
 Cuckoo Polka Mazourka, (B1876)  
 Cupid's Appeal Engelman (B1926)  
 Cupid's Garden, Max Eugene (O1904) (O1905)  
 Cupid's Heart, Ascher (B1928)  
 D. P. Hadden Galop, (B1883)  
 Dainty Dames Caprice, Charlottee Blake (O1905)  
 Daisy, (J1943)  
 Dance Characteristic, Lloyd (O1913)  
 Dance my Comrades, (C1947)  
 Dance of the Nymphs, Parker (O1914)  
 Dance of the Clowns, Zamecnik (B1925)  
 Danela [Duo from], (E1881)  
 Danube Waves, (O1905)  
 Dark Eyes, Harry Horlick (B1942) (B1943) (B1946)  
 Darktown Strutter's Ball, (B1943) (B1944)  
 Daughter of the Regiment, Ashner (O1901)  
 Daybreak Waltz, E. M. Read (O1899) (O1900)  
 Deep in My Heart, Romberg (B1944)

Deep Purple, (B1942)  
 Der Fiddler von St. Waast, (E1884)  
 Der Jodler von Innabruck, Jos. Rixner (O1883)  
 Der Zeingerprimas, (B1946)  
 Desert Caravan – Oriental Patrol [The], Zamecnik (B1925) (O1026)  
 Diane, Rapee (C1947)  
 Die Wachtparade Kommt op.78, R. Eienberg (P1888)  
 Dixie, (B1876) (O1880) (B1891) (B1892) (B1943)  
 Dixieland March, Haines (B1905)  
 Dramatic Overture, E. Iseman (O1899)  
 Dream of Beauty, Suppe (O1914)  
 Dream of Paradise [A], T. M. Tobani (S1904)  
 Dreaming Watz, A. Joyce (O1913)  
 Duke Ellington Medley, (B1945)  
 Eagles Nest, Iseman (E1914)  
 Echoes of Spain, Moret (O1913)  
 El Capitan, (B1896)  
 Eleventh U.S. Infantry March, (B1900)  
 Emblem of Unity, Richards (B1946)  
 Encouragement Overture, Boettger (O1887) (O1907) (O1911)  
 Encore Quickstep, E. Beyer (B1883)  
 Ernani del M. Verdi, (S1885)  
 Espanita, Geo. Posey (O1897)  
 Evangeline, (P1882)  
 Evening Shadows, King (B1929)  
 Evening Star, Wagner (S1914)  
 Fairy Waltzes, Thos. Allen (O1911)  
 Falling Leaves, Ringlenten (O1912)  
 Fantasie, Hubbell (O1905)  
 Fantasie Pastorale, J. D. Singlelee (S1900)  
 Fantasie sur la Redowa de Wallerstein, S. Samehtini (E1878)  
 Far Away the Camp Fire Burns, (C1901)  
 Farm-Yard Song, (E1897)  
 Faust Fantasie, Alard (S1898)  
 Faust Fantasie, Singelee (S1905) (S1906)  
 Favorite air from Opera Maritanna, (P1876)  
 Felice Intermezzo, Langley (O1906)  
 Festival, Carl (O1911)  
 Fidelio March, (E1946)  
 Field Artillery, (B1943)  
 Field of Glory March, Zamecnik (B1925) (B1927)  
 Fiesta Paso Doble, (B1946)  
 Fifth Air in E, Ch. De Beriot (S1888)  
 Finale, Lincoln (O1913)  
 First Air Varie, Dancla (S1905)

First Heart Throbs, Eilenberg (O1912)  
 Flower Bell Waltz, Ascher (B1925)  
 Flowers of St. Petersburg Waltz, Roceck, (E1883)  
 Flying Arrow March, Holzmann (O1906)  
 Fontasie, Faust (S1898)  
 Forge [The], (C1911)  
 Forge in the Forest, (B1894) (O1897)  
 Forget Me Not [Gavotte], (O1883) (E1885)  
 Four in Hand, Van Alstyne (O1912)  
 Francizka Waltz, Blanke (O1903)  
 Frat March, John F, Barth (O1911)  
 Fraternity, Barth (O1911)  
 Friendship March, (B1929)  
 Gallant First [The], (B1898) (O1899) (B1903) (B1904)  
 Galop, (E1875) (B1883) (B1884) (B1885)  
 Galway Piper, Fletcher (C1946) (C1947)  
 Gavotte, Thomas (O1905)  
 Gavotte, Tobani (O1911)  
 Gay Nineties [The], (B1943)  
 Gems of Ireland, Barnard (O1914)  
 General Boulanger's March, (B1888)  
 Georgia Camp Meeting, (O1898)  
 German Beauties, Murphy (O1913)  
 German Medley, Bowman (O1913)  
 Ghosts' Dance, Lloyd (1913)  
 Gloriana, Snyder (O1913)  
 Golden Rod March, McKinley (O1907)  
 Gondolier Intermezzo, Powell (O1904)  
 Good Night Sweetheart, (J1945)  
 Grand Medley, (B1885)  
 Grand National Finale, (B1885)  
 Guard Mount, Eilenberg (O1907)  
 Grand Valse, Strauss (O1912)  
 Gypsy Festival Overture, (B1929)  
 Gypsy John, (S1900)  
 Hail to the Bride, Rosey (E1914)  
 Hanako Caprice, Aletter (O1912)  
 Handicap Two-Step, (E1897)  
 Hands Across the Sea, Sousa (O1899)  
 Happy Hours, P. Wenrich (B1926)  
 Hark! The Bugle Call, Green (C1911)  
 Hearts and Flowers, A. Tobani (E1913)  
 Hearts of Gold Intermezzo, Bellinger (O1908)  
 Heart's Longing Romance, Zamecnik (B1925) (B1927)  
 Heimweh, A. Jungemann (P1881) (O1883) (E1884)



Here Comes the Showboat, Kern (B1944)  
 Hold 'em Harlem, (B1943)  
 Home, Sweet Home [with variations], (B1876) (B1877) (B1878) (O1879) (B1881)  
 (B1882) (S1884) (E1888)  
 Hongroise, (B1946)  
 Host of Freedom March, (B1929)  
 Hubner Grand March, (B1874)  
 Humoreske, Dvorak (O1912)  
 Hungarian Dance, Papini (S1898)  
 Hungarian Dances 5 and 6, Brahms (B1946)  
 Hungarian Rhapsody, Hauser (S1898)  
 Hunky-Dory March, Abe Holsmann (O1900)  
 Hunt in the Black Forest [A], Voelker (O1898)  
 Hunter's Chorus, Der Freischutz (C1883)  
 Hunter's March, (O1882)  
 Hunting Scene, Bucalossi, (O1896) (O1901)  
 I Hear a Thrush at Eve, Lohr (B1947)  
 If Doughty Deeds, A. Sullivan (S1900)  
 Il Travatore [Fantasie] [Anvil Chorus], Verdi/Singelee (S1887) (S1897) (S1899) (C1900)  
 (C1905) (S1907) (O1912)  
 Imperial Guard Overture, Losey (O1911)  
 In a Bird Store, Char. J. Orth (O1899)  
 In Dolce Jubillo, (B1885)  
 In Full Dress, F. Hartman (B1927)  
 In Spring Time, Lehar (O1912)  
 In Tennessee, Mrs. J. Raine (C&O1897)  
 In the Shade of the Old Apple Tree, (O1905)  
 In the Shadows, Finck/Losey (O1912)  
 In the Still of the Night, (J&C1947)  
 Indian Trail, (B1943)  
 Intermezzo, Daniels (O1912)  
 Intermezzo, Gondolier (O1904)  
 Intermezzo, Ingraham (O1908)  
 Intermezzo, J. F. Hall (O1913)  
 Intermezzo, Leo Delibes (O1896)  
 Intermezzo, Mascagni (O1904)  
 Intermezzo, Powell (O1904)  
 Intermezzo, Provost (S9144)  
 Intermezzo Caprice, Bosc (O1911)  
 Intermezzo Characteristic, Fliege (O1914)  
 Intermezzo Russe, (O1899)  
 Invercargill, Lithgow (B1944)  
 Invitation to the Mountain, (C&O1897)  
 Iran a Persian Intermezzo, Judson (O1905)  
 Irish and American Airs, (O1914)

Irish March (O1014)  
 It's A Long Way to Tipperary, (B1942)  
 Ivy-green Polka, (O1888)  
 Jalousie, (B1944) (B1946)  
 Jersey Bounce, (J1943)  
 Jeunesse Doree Galop [S.S.], (P1876) (P1879)  
 Jolly March [A], (C1899)  
 Jolly Sleighride Party [A], (O1907)  
 Jolly Soldier Boy [The], Beyer (B1924)  
 Joy Riders March, (B1929)  
 Joyful Greeting, Littleton (B1929)  
 Karama, Vivian Grey (O1905)  
 Karamo, McKinley (O1905)  
 Kentucky Club, (O1900)  
 Killarney, (S1906)  
 King of Clubs, (O1912)  
 Kutschke Polka, (O1878)  
 L'Africaine March, (E1877)  
 L'Ingenue, Ardit (O1914)  
 La Dame Blanche, (P1874)  
 La Filled du Regiment [March from] (E1876) (B1877) (B1880)  
 La Gazella, H. A. Wollenhaupt (P1907)  
 La Lyre D'Or, (E1884)  
 La Mascotte [Potpourri], (E1885)  
 La Pirate, J. B. Singelie (S1883)  
 La Rose, Lavallee (O1887)  
 La Siesta, (B1946)  
 La Sonnambula, Bellini (B1874) (P1875) (S1883) (S1885)  
 La Souveraine [Overture], Herman (O1883) (O1885) (O1886)  
 La Zingana op.120, C. Bohn (P1901)  
 Lady of Spain, (B1946)  
 Lambillotte [Symphony from], (O1879)  
 Land of Dixie [The], (C1884)  
 Land of My Dreams, A. Herman (O1897)  
 Languir per una Bella, Rossini, (E1877)  
 Largo, Beethoven (E1914)  
 Largo, Handel (O1908)  
 Las Flores, (B1929)  
 Last Stand [The], Myddleton (O1912)  
 Latest Hits, Remick (O1914)  
 Laughing Water, F. W. Hager (P1904)  
 Le Prophete op. 29, Singlelee (S1896)  
 Legende, Carl Bohm (S1897)  
 Leonora Schottische, (E1886)  
 Les Huguenots, (P1873)

Let the Hills and Vales Resound, (C1901)  
 Life in Military Camp, introducing the Grand American Tattoo and Taps, (B1888)  
 Light Cavalry, Losey (O1914)  
 Light in the East is Glowing, (C&O1882)  
 Lilien Pilka Mazourka, C. Foust (O1877)  
 Limehouse Blues, Braham (B1944)  
 Little Gem, Bernard (B1897)  
 Little Gun [The], (B1894)  
 Little Irish Girl [The], Cadman (B1947)  
 Little Pierrots [The], Al Bosc (O1911)  
 Longing for Home, (E1885)  
 Louisiana, Alberti (O1907)  
 Love and Glory March, Lincoln (O1914)  
 Love in Idleness, Berlin (O1914)  
 Love Thoughts Waltz, Arthur Pryor (O1899) (O1901)  
 Love's Golden Dreams, Stevens (O1907) (O1908)  
 Love's Proposal, Herman (O1899)  
 Love's Proposal, Theo. Moses (O1905)  
 Love's Proposal, Tobani (O1905)  
 Lovey Mary, Berlin, (O1914)  
 Loyal March, Sousa (B1896)  
 Loyalty March, King (B1929)  
 Lucia, Donizetti (P1911)  
 Lucia di Lammermoor [Fantasie on], (P1873) (P1877)  
 Lucinda's Serenade, (O1899)  
 Lucrezi Borgia [Duet from], (B1879)  
 March, (B1882) (E1883) (B1884) (B1886)  
 March, T. P. Brooke (B1897)  
 March, Mackie (O1908)  
 March and Two Step, Harris (1906)  
 March – Characteristic, Bernard (B1898)  
 March – Characteristic, Henry Jones (O1904) (O1908)  
 March – Characteristic, L. R. Smith (O1903)  
 March Courageous, Holmes (B1947)  
 March Militaire, (B1946)  
 March Song, Johnson (C1911)  
 March Triumphale, (P1881)  
 Mardi Gras March and Two-Step, (P1899)  
 Marie, (B1946)  
 Marines Hymn, arr. Van Loock (B1943)  
 Mariposa, (S1886)  
 Marrietta Polka, (O1881)  
 Marseillaise, (E1883)  
 Martha [selections from], Beyer (P1877) (O1878)  
 Martha [Fays and Elves], Flotow (O1897) (C1900) (O1900)

Mary, G. M. Cohan (B1943)  
 Mascotte [Selections], (E1885)  
 May Breezes, (O1881)  
 Mazourka, (B1882)  
 Mazurka, Dancla (S1904)  
 Mazurka Amaroza, Navana (O1905)  
 Mazurka Brilliante [Polka], (O1883) (E1884)  
 Mazurka Caprice, Carl Bohm (S1899)  
 Mazurka Caprice, Losey (O1911)  
 Mazurka de Concert, M. Musin (S1897)  
 Mazurka de Concert, Geo. Stevens (O1908)  
 Meadowlands, Knipper (B1946)  
 Medley, (E1884) (E1885) (O1904)  
 Medley of Airs, Francis (O1906)  
 Medley of Irish Airs, Bernard (O1901) (O1905) (O1906)  
 Medley of Popular Airs, Beyer (O1900)  
 Medley of Popular Airs, Chattaway (O1905)  
 Medley of Popular [Irish] Airs, (B1877) (B1878)  
 Medley of Southern Airs, (B1906)  
 Medley Overture, Boettger (O1898)  
 Medley Overture, Snyder (O1913)  
 Melodies, W. T. Francis (O1906)  
 Melodies of Ireland, (O1900)  
 Melody in F, Rubinstein (E1913)  
 Melody of Love, Engelman (O1908)  
 Memories of Stephen Foster, Homes (E1945) (E1947)  
 Men of Harlech, (C1897)  
 Mephisto Galop [4 hands], (P1876)  
 Mermaid Song, F. Spindler (P1901)  
 Merry Go Round, H. Lichter (P1901)  
 Merry Widow Waltz [The], Lehr (O1908) (B1943)  
 Message of the Violets Waltz, (O1904)  
 Mexican Hat Dance, (B1946)  
 Midshipman [The], (C1897)  
 Midnight Monn [The], (C&O1899)  
 Midsummer-night's Dream, (P1876)  
 Mignon, Thomas (O1905)  
 Military Escort, (B1947)  
 Military March, Buccher (B1924)  
 Minstrel Boy [The], (E1888)  
 Mississippi Rag, W. H. Hall (O1897)  
 Mocking Bird Quickstep, (B1877)  
 Moments Joyeux, Sidney Smith (P1877)  
 Mood Indigo, Duke Ellington (J1944)  
 Moonlight, Moret (B1905) (O1906)

Moonlight Becomes You, Burke (J1944)  
 Morceau Caractéristique, Henri (O1904)  
 Morceau de Salon, Moret (O1908)  
 Morceau Mignon, E. Elgar (O1911)  
 Mosaics, (E1884)  
 Mosquitoes, Bliss (C1944)  
 Mothers Love [A], Frank L. Monteverde (S1915)  
 Mulligan Guards, (E1874)  
 Musette March, Moret (O1908)  
 My Blue Heaven, Whiting (B1928)  
 My Buddy, (B1942) (B1944)  
 My Dear Old Southern Home, (C1907)  
 My Hero, Strauss (B1944)  
 My Old Kentucky Home, Stephen Foster (B1944)  
 My Queen Waltz, (E1885)  
 Napanee March, (O1908)  
 Natalien Waltz, (E1885)  
 National Air, (O1880)  
 National Emblem, Bagley (O1914)  
 Nation's Pride [The], (O1900)  
 Naval Parade March, Strock, (O1911)  
 Near my God to Thee, (S1886)  
 New Born King [The], L. Espoir (S1903)  
 Niagara Quickstep, (B1891)  
 Night, Lovely Night, Mendelssohn (C1905)  
 Ninth Concerto, Chas. De Benoit (S1897)  
 Nobody Knows the Trouble I've Seen, arr. Grant (C1944)  
 Nocturne, Lange (P1886)  
 Nocturne, B. Richards (P1878)  
 Non Piu Mesta [Opera L. Cenerentola], Rossini (B1879)  
 None But the Lonely Heart, Tschaikowsky (C1947)  
 Norma, Leybach (P1878) (S1883)  
 Northwest Passage, (J1947)  
 O Columbia, the Gem of the Ocean, (C1884)  
 Old Folks at Home, (C1884)  
 Old Man River, Kern (B1944)  
 Old Timers Waltz, (B1943) (B1945)  
 On Jersey Shore, Pryor (O1905)  
 On Parade, J. S. Zamecnik (B1926) (B1928)  
 On the Mall, Goldman (B1947)  
 On to Victory, Peters (O1908)  
 On Wisconsin, (B1929)  
 One O'Clock Jump, Count Basie (J1943) (J1944)  
 Opera from Ernani, (P1877)  
 Operatic Medley, (O1881)

Orchestra, (C1947)  
 Orpheus overture, (E1946)  
 Orpheus, Offenbach (O1897)  
 Our Boys March, Prof. P. Schneider (E1883)  
 Our Commencement, Gurlitt (O1912)  
 Our Director March (B1929)  
 Our Friends, Tobani (O1912)  
 Our Hearts with Joy are Bounding, (C1884)  
 Our Heroes March, Cohen (O1912)  
 Our Grandmothers, (C1883)  
 Our Memories, Zimmerman (O1904)  
 Our Leader March, Scouton (B1904)  
 Our Nation's Flag March, Von Blon (O1906)  
 Our Navy, R. B. Hall (B1900)  
 Over the Hills, L. Orth (P1903)  
 Over There, (B1943)  
 Overture, Gus Edwards (O1906)  
 Overture, Laurendeau (B1924)  
 Oxen Waltz, Mozart (O1878)  
 Paeon of Triumph, Esberger (B1929)  
 Palms [The], Faure (O1908)  
 Paper Doll, Johnson (J1944)  
 Parole D'Honneur, (B1885)  
 Pastorale [A fantasia], (S1894)  
 Pastor's Present [The], (?1899)  
 Passaie Waltz, (O1875)  
 Pavanne, Gould (B1945) (B1947)  
 Peaceful Henry March, (B1903)  
 Perpetuo Mobile, Bohm (O1900) (S1907) (S1908)  
 Petites Symphonies, Ch. Dancla, (E1888)  
 Philo Senate March, (B1898) (B1899)  
 Philosophy of Laughter [The], (E1884)  
 Piano Sonata op. 6, Beethoven (P1889)  
 Piece Characteristic, Allen (B1904)  
 Piece Characteristic, Theo. Moses (O1901)  
 Pink Lady, Caryll (O1912)  
 Pirates March [The], (O1904)  
 Playfulness, (P1898)  
 Pleyel's German Air, (E1884)  
 Poet and Peasant, Suppe (E1884) (O1912)  
 Poets Vision, Losey (O1914)  
 Polacca, (B1989)  
 Polka, (O1877) (B1884) (B1885)  
 Polka de Salon, (B1880)  
 Polka March, (O1874)

Polka Mazurka, (O1879)  
 Polka, Strauss (O1876)  
 Polly Prim, Henri (O1904)  
 Polonaise, Spindler (P1904)  
 Polonaise [four hands], (P1888)  
 Popular Air, (E1884)  
 Popular Airs, (E1881) (B1881)  
 Popular Airs, Johnston (O1904)  
 Postillion D'amour op. 221 no. 2 [four hands], Francois Behr (P1888)  
 Pot Pouri, (E1885)  
 Potpourri Militaire, arr. Paul Schneider (B1889)  
 Praise of the Angels, (C1881) (C1883)  
 Praise the Lord, (C&O1882)  
 President's Flag March [The], W. A. Scouton (O1899)  
 Pretty as a Pink, (P1873)  
 Pretty Girl is Like a Melody [A], Irving Berlin (B1942) (B1943)  
 Pride of Victory March, Scouton (B1905)  
 Princess Majore Waltz, Geibel (O1904)  
 Qui Vive Galop, (O1875)  
 Quickstep, (B1883) (B1884) (B1885) (B1886)  
 Rebus Polka, (E1884) (E1885)  
 Recollections of the Ball, Gillet (S1905)  
 Red Domino, S. R. Henry (O1914)  
 Red Keggers, H. Graub (O1904)  
 Red Rhythm Valley, (B1945)  
 Rejoice, (C1896)  
 Return of Love Waltz, Snider (O1904)  
 Reverie, Vieuxtemps (1907)  
 Riff Song, (B1946)  
 Rifle Range March, Austin (O1906)  
 Rigoletto [Air], Verdi (O1913) (B1928)  
 Rings on My Finders, (J1943)  
 Blowing the Blues, (B1944)  
 Rollicking Girl, Furth (O1906)  
 Rondo, Lichner (P1904)  
 Rondo, Pleyel (E1946) (E1947)  
 Rose Marie Selections, Friml (B1946) (B&C1947)  
 Rose Polka, (B1881)  
 Roses Bring Dreams of Yore, Ingraham (O1908)  
 Roses of Picardy, (E1944)  
 Rowing Down Stream, (C&O1897)  
 Royal Chef, (O1905)  
 Royal Prince Overture, Bernard (O1906)  
 Russe, Th. Franke (E1897)  
 Russian Sailors Dance, Bourdon (B1944)

Rusticana Intermezzo, Mascagni (O1908) (S1914)  
 Salome, Wm. Loraine (O1901)  
 Salterelle, Gregh (P1906)  
 Salute to Cuba, Moses-Tobani (O1914)  
 Salute to the Stars and Stripes, Hull (B1906) (O1906)  
 Sandman [The], arr Clarke Tate (J1944)  
 Santa Claus March, Vokoun (O1908)  
 Sari, Kalman (B1946)  
 Say Si Si, (B1942)  
 Scene de Ballet, DeBeriot (S1896)  
 School Life March, Johnson (O1913)  
 Scherzina [Scherzino], Handroch (P1899) (P1904)  
 Schubert's Serenade, (E1913)  
 Schuetzen [Schutzen] March, (E1875) (E1884)  
 Scouton March, Victory (B1907)  
 Screeching Eagle March, Sanford (O1906)  
 Sea Breeze Polka, (O1874)  
 See Saw Waltz, (E1885)  
 Second Gavotte, Popper (S1911)  
 Second Mazourka, Wienaurski (?1901)  
 Secret Love Gavotte, (E1883) (E1884)  
 Senator [The], (O1897)  
 Serenade, Didla (S1912)  
 Serenade, Romberg (B1944)  
 Serenade and Duet, Offenbach, (P1873)  
 Serenade D'Amour, Van Bloom (O1914)  
 Shadow March, Cain (C1946)  
 Shady Tree [A], Donaldson (B1928)  
 Shine On Harvest Moon, Bayes-Norworth (B1942) (C1944)  
 Shortnin' Bread, Wolfe (J1943)  
 Shoulder to Shoulder, Scouton (O1912)  
 Showboat, Kern (B1944) (B1946)  
 Silver Heels, (B1906) (O1906)  
 Silver Spring Polka, (E1874)  
 Silv'ry Bells, Botsford (O1913)  
 Sincerity, (E1885)  
 Sing Me a Chantey with a Yo-Heave-Ho, O'Keefe-Wellesley (O1943)  
 Sir Marmaduke, Coleman (C1906)  
 Sixth Air in A Major, Ch. De. Beriot (S1887)  
 Six O'Clock on the Bay, (C1900)  
 Skater's Watz, (B1942)  
 Skirmish Line [Shinnish Dine], Rollinson (B1901) (B1903) (B1904)  
 Sleigh, Kountz (C1947)  
 Sleigh Ride [Sleigh-Bell] Galop, (E1887) (E1888)  
 Slumber Sweetly [Song], Beaumont (O1901) (O1912)



Smoke Gets in Your Eye, Kern (C1944)  
 Snow Bells, F. Behr (P1903)  
 Snow King [The], Lincoln (O1914)  
 Soko, J. Arnold (P1903)  
 Solid Shot, (B1903) (B1904)  
 Sometimes I Feel Like a Motherless Child, (C1947)  
 Sonatine II op. 49, A. Lichner (P1884)  
 Song of India, Rimsky-Korsakov (B1946)  
 Songs of Ireland, Beyes (O1914)  
 Song of Love, Romberg (J1944)  
 Song of Peace, Sibelius-Stone (C1943)  
 Song of the Army Air Corps, (B1942)  
 Sons of the Brave, Bigood (O1912)  
 Song of the Forge [Morge], (C1883) (E1884)  
 Sophomoric Philosophy, (C1943)  
 Sorella, Ch. Borel-Clerc (B1927)  
 Sophomoric Philosophy, Dvorak (C1943)  
 Sounds from Home, Gung'l (E1880) (E1882)  
 Sounds from the Sunny South, Emile Iseman (O1897)  
 Sounds of the Ball, Gillet (O1912)  
 Southern Dreams Waltz, J.P. Hall (O1906)  
 Souvenir de Bellini, J. Artot (S1895) (S1896)  
 Souvenir de Haydn, Leonard (S1899)  
 Spring Maid [The], Rhinehardt (O1912)  
 Spring Song, Mendelssohn (O1900)  
 St. Cecile, Theo. M. Toban (O1908)  
 St. Louis Blues Fantasy, W. C. Handy (S1943) (B1946) (B1947)  
 Star of Freedom [The], (C1884)  
 Star Spangled Banner, J. S. Smith (B1942) (B1943) (B1944) (B1945) (B1946) (B1947)  
 Stardust, (B1945)  
 Stars and Stripes Forever, Sousa (B1940)  
 State National March [The], Atherton (O1904)  
 Stephani Gavotte, (E1884) (E1885)  
 Stolen Kisses, W. A. Rolfe (B1926)  
 Storm March, (E1873)  
 Stormy Weather, (B1945)  
 Stouthearted Men, Romberg (B&C1943) (C1943)  
 Stradella [Fantasie from], (B1876) (B1880)  
 Stratasphere Overture, (B1947)  
 Strike Up The Band, (B1942) (B1943)  
 Strutting Out, J. N. Ritter, (B1926)  
 Summertime, Gershwin (C1944) (J1944)  
 Sunny South, Lampe (B1944)  
 Sunrise, C. A. White (C&O1899)  
 Sweet and Lovely, (J1945)

Sweet Georgia Brown, Bernie/Pinkard/Casey (B1944)  
 Sweet Sixteen, Kerry Mills (O1908)  
 Symphony No. 1 Finale, Saint-Saens (B1947)  
 Tales of Hoffman, Offenbach (O1911)  
 Tancrede, Rossini (O1898)  
 Tannhauser [fantasie on a theme], (S1892)  
 Taps, (S1943)  
 Tea for Two, Youman (J1944)  
 Team Yell, Paul Yoder (Bc1943)  
 Teddy Trombone, (B1929)  
 Temptation, (J1947)  
 Tenting To-Night, (C1906)  
 Tenth Regiment March, Hall (B1940)  
 Thunder and Lightning Polka, (O1874)  
 Tiger Rag, (B1942)  
 Titania, (P1873)  
 Topeka, Henry Jones (O1907) (O1908)  
 Topsy Turvy, Gustin (B1901)  
 Town Talk, Dally (B1904)  
 Toy Trumpet, Scott (B1946) (B1947)  
 Tramp, Tramp, Tramp, (B1942)  
 Traumbilder Fantasie, H. C. Lumbye (O1886) (O1896)  
 Traviata, Bruner [4 hands] (P1887)  
 Trio, Rossini (E1881)  
 Trisgian, (B1944)  
 Troubadour March [The], Powell (B1905) (O1905)  
 Trumpeter's Dream [The], C. J. Wilson (B1899)  
 Trumpeters [The], Wilson (O1908)  
 Two Grenadiers [The], Robt. Schumann (S1903)  
 Un Bon Mot Polka, (O1875)  
 Uncle Sammy, (C1907)  
 Unfinished Symphony, first movement (B1946) (B1947)  
 Vals Characteristique, Gus Edwards (O1908)  
 Valse from the Opera Adele, Jean Briquet (O1914)  
 Valse June, Lionel Baxter (B1927)  
 Valse Mignonne op. 48, Thomas (P1911)  
 Valse Septembre, Godin (O1912)  
 Varsity March, (O1899)  
 Veterans [The], (B1901)  
 Wally Polka, (O1880)  
 Waltz, (B1884) (E1887) (O1898)  
 Waltz, Laurendeau (B1924)  
 Waltz Caprice, Taylor (O1913)  
 Waltz Symposia, Bendix (B1894)  
 Wanderers Dream, E. Beyer (B1883)

Wearing of the Green, (B1872)  
 Wedding of the Winds, J. T. Hall (O1900) (O1901)  
 Western Fantasie [A], Harry Von Tilzer (O1908)  
 What the Pond Lilies Whispered, Sol Bloom (O1905)  
 What the Rose Said, Edwards (O1908)  
 When Day is Done, (B1942)  
 When Johnny Comes Marching Home, (B1943)  
 When the Robins Nest Again, (B1885)  
 When Uncle Joe Plays on His Old Banjo, Ayers (O1913)  
 While Strolling Through the Park, (J1943)  
 Whip [The], Holzman (O1913)  
 Whisper the Story Again, (S1899)  
 Whispered Thoughts, L. Johnson (P1907)  
 Whitefenpoof Song, (C1947)  
 Wiegenlied, M. Hauser (S1884)  
 Wigwam Wooing [Winona], Teidenreich (B1905)  
 William Tell [Selections from], (O1879)  
 Winning Fight [The], Holzman (O1913)  
 Without a Song, Youmans (C1947)  
 Woodland, Luders (O1905)  
 Woodland Vows Schottishe, (O1882)  
 World War I Medley, (B1945)  
 Wreck of the Hesperus [The], (?1899)  
 Yankee Doodle Boy, G. M. Cohan (B1943) (J1943)  
 Yankee Doodle Dandy, (B1943)  
 Yankee Doodle Dewy – Dixie, (C1898)  
 Yankee Grit March, Holzmann (O1905)  
 You'll Never Walk Alone, (C1947)  
 Young Recruit [The], (C1883)  
 Your Land is My Land, (B1943)  
 You're a Grand Old Flag, (B1943)  
 Zampa, F. Herold (O1901)

## Awards and Officers

1874	W. Voegli	Leader
1875	W. H. Williams	Leader
1881	Eugene Willett	Gold Medal for proficiency in music
1881	Edwin Voegli	Honorable Mention
1881	Thos. Kelly	Honorable Mention
1881	Alfred Renkert	Honorable Mention
1881	Archie Oakey	Honorable Mention
1881	Joseph Venn	Honorable Mention
1882	Frank Venn	Gold Medal for proficiency in violin
1882	Eugene Willett	Gold Medal for proficiency in flute
1882	Frank Lavigne	Honorable Mention
1882	Archie Oakey	Honorable Mention
1882	William Carter	Honorable Mention
1882	Eugene Willett	Honorable Mention
1882	George Randolph	Honorable Mention
1882	Thos. Kelly	Honorable Mention
1882	George Hook	Honorable Mention
1882	E. Randolph	Honorable Mention
1882	Wm. Getz	Honorable Mention
1882	Jos. Babb	Honorable Mention
1882	Chas. Eader	Honorable Mention
1882	Michael Gavin	Honorable Mention
1882	A. Lagrill	Honorable Mention
1882	P. Wheatley	Honorable Mention
1883	Archie Oakey	Card for proficiency in music
1883	Frank Venn	Card for proficiency in music
1883	Archibald Oakey	Gold Medal for members of the college band
1884	Archibald Oakey	Gold Medal for band
1884	Charles Galloway	First Gold Medal for music
1884	James Brawner	Second Gold Medal for music
1885	Harry Hessen	Gold Medal for band
1885	James Brawner	First Place for application to music
1885	Edward Connell	First Place for application to music
1885	Charles Galloway	Second Place for application to music
1887	Pinckney Wheatley	Gold Medal for perfect lessons
1887	William Saxby, Jr.	Gold Medal for perfect lessons
1887	Edward Atkins	Gold Medal for perfect lessons
1887	Geo. Fossick	Honorable Mention
1887	Jas. L. Fossick	Honorable Mention
1887	John Wendel	Honorable Mention
1887	Jas. Brawner	Honorable Mention
1887	Wm. Block	Honorable Mention
1887	Rod. DesJardins	Honorable Mention

1887	Albert McDougal	Honorable Mention
1887	Peter Monteverde	Honorable Mention
1887	Chas. Floyd	Honorable Mention
1887	M. Hall	Honorable Mention
1887	Geo. Cook	Honorable Mention
1887	Geo. Schulz	Honorable Mention
1887	Eugene Nowland	Honorable Mention
1887	G. Ringwald	Honorable Mention
1887	R. Hagerty	Honorable Mention
1887	Geo. Schilly	Honorable Mention
1887	Ed. Connell	Honorable Mention
1887	V. Balling	Honorable Mention
1887	Jas. Bonomolo	Honorable Mention
1887	Ed Mane	Honorable Mention
1888	Louis Baurd	Gold Medal for application to music
1888	G. Cook	Gold Medal for application to music
1888	S. Rice	Gold Medal for application to music
1888	L. Clements	Gold Medal for application to music
1888	R. Desjardines	Gold Medal for application to music
1888	A. McDougal	Gold Medal for application to music
1888	H. Fransioli	Gold Medal for application to music
1888	Ed Atkins	Gold Medal for application to music
1888	Peter Monteverde	Honorable Mention
1888	B. Streett	Honorable Mention
1888	C. F. Reilly	Honorable Mention
1888	A. Ringwald	Honorable Mention
1888	Eugene Nowland	Honorable Mention
1888	S. Bowen	Honorable Mention
1888	A. Strattman	Honorable Mention
1888	D. Halle	Honorable Mention
1888	E. Kane	Honorable Mention
1888	R. D. Frayser	Honorable Mention
1888	D. M. Hall	Honorable Mention
1888	A. Jones	Honorable Mention
1888	A. A. Chighizola	Honorable Mention
1888	F. B. Black	Honorable Mention
1888	John Canale	Honorable Mention
1890	John Bernard Dwyer	Gold Medal for application to music
1890	Peter Monteverede	Gold Medal for application to music
1890	H. A. Ringwald	Gold Medal for application to music
1890	Lenesse Alleman	Gold Medal for application to music
1890	Rod DesJardins, Jr.	Gold Medal for application to music
1890	Robert Frayser, Jr.	Gold Medal for application to music
1890	Charles Brooks	Gold Medal for application to music
1890	Walter A. Frank	Honorable Mention

1890	Chas. B. Cook	Honorable Mention
1890	Michael McCormick	Honorable Mention
1890	Michael McCormick	Eugene Nowland Gold Medal
1891	L. J. Alleman	Gold Medal for application to music
1891	R. DesJardins	Cross of Honor in Music
1891	P. A. Monteverde	Cross of Honor in Music
1891	H. A. Ringwald	Cross of Honor in Music
1891	J. B. Dwyer	Cross of Honor in Music
1891	C. B. Cook	Cross of Honor in Music
1891	W. A. Frank	Cross of Honor in Music
1891	A. A. Prudhomme	Cross of Honor in Music
1891	J. O. Dwyer	Cross of Honor in Music
1891	Michael McCormick	Eugene Nowland Gold Medal
1891	Joseph Garvin	Eugene Nowland Cross of Honor
1892	Rodolph DesJardins	Gold Medal for application to music
1892	J. B. Dwyer	Gold Medal for application to music
1892	H. A. Ringwald	Honorable Mention in application to music
1892	James O. Dwyer	Honorable Mention in application to music
1892	P. J. Monteverde	Honorable Mention in application to music
1892	Raymond Monogue	Gold Medal for progress in music
1892	J. H. Fisher	Honorable Mention for progress in music
1892	M. C. Carter	Honorable Mention for progress in music
1892	Joseph Garvin	Honorable Mention for progress in music
1892	Eugene Clark	Honorable Mention for progress in music
1892	George Lawo	Music Prize in new coins
1892	M. E. Carter	Music Prize honorable mention
1892	Albert Hegman	Music Prize honorable mention
1892	Hugh Feran	Music Prize honorable mention
1893	James O. Dwyer	Gold Medal for application to music
1893	Michael McCormack	Honorable Mention
1893	John McLaughlin	Honorable Mention
1893	Charles Leslie	Honorable Mention
1893	S. L. Lewis	Honorable Mention
1893	Felix Block	Honorable Mention
1893	Frank Binndell	Honorable Mention
1893	J. H. Fisher	Honorable Mention
1893	Anthony Walsh	Honorable Mention
1893	Raymond Manogue	Honorable Mention
1894	Michael McCormack	Gold Medal for music
1894	Raymond Monogue	Honorable Mention
1894	J. H. Fisher	Honorable Mention
1894	F. Ehrlich	Honorable Mention
1894	Felix Block	Honorable Mention
1894	M. E. Carter, Jr.	Honorable Mention
1895	Michael McCormack	Gold Medal for application to music

1896	John Fisher	Gold Medal for practice each day
1896	H. F. Dix	Gold Medal for practice each day
1896	Raymond Manogue	Gold Medal for practice each day
1896	George Rutland	Gold Medal for practice each day
1896	George Pollock	Honorable Mention
1896	Joseph Cook	Honorable Mention
1896	Joseph Garvin	Honorable Mention
1897	John Fisher	First Prize for music
1897	Henry H. Dix	Second Prize for music
1897	John Walsh, Jr.	Third Prize for music
1897	James Saxby	Honorable Mention
1897	George Pollock	Honorable Mention
1897	Eugene Clarke	Honorable Mention
1897	Raymond Monogue	Special Prize for "The Council Two Step March"
1898	John Fisher	First Division in music
1898	Sollie Meyer	Second Division in music
1899	John Fisher	Special Premium in music
1899	John Walsh, Jr.	First Premium in music
1899	Charles Walsh	Second Premium in music
1899	B. McMahon	Third Premium in music
1899	James Saxby	Fourth Premium in music
1899	Arlie Chamberlain	Fifth Premium in music
1899	Oscar Gehring	Sixth Premium in music
1899	John Sheehan	Seventh Premium in music
1899	Henry Carrol	Eight Premium in music
1899	Frank Harbin	Ninth Premium in music
1900	John Walsh, Jr.	First Premium in music
1900	Bernard McMahon	Second Premium in music
1900	Arlie Chamberlain	Third Premium in music
1900	Charles Walsh	Fourth Premium in music
1900	Henry Carroll	Fifth Premium in music
1900	Frank Harbin	Sixth Premium in music
1900	John Sheehan	Seventh Premium in music
1900	John Kehoe	Eighth Premium in music
1901	Frank Wynn	First Premium in music
1901	H. A. Carroll	Second Premium in music
1901	A. Chamberlain	Third Premium in music
1901	Alvin Sturla	Fourth Premium in music
1901	J. Kehoe	Fifth Premium in music
1901	J. Sheehan	Fifth Premium in music
1901	Bernard McMahon	Special Premium in music
1901	John Walsh, Jr.	Special Premium in music
1901	C. J. Wal	Special Premium in music
1901	Frank Harbin	Special Premium in music
1901	Winters Roach	Special Premium in music

1902	A. H. Chamberlain	Gold Medal for music
1902	Frank Olita	First Premium in music
1902	J. S. Sheehan	Second Premium in music
1902	Henry H. Carroll	Third Premium in music
1902	John Kehoe	Fourth Premium in music
1902	Pratt Lutz	Fifth Premium in music
1902	Walter Fransioli	Sixth Premium in music
1903	Arlie Chamberlin	Music Award in violin
1903	Frank Olita	First Premium in music
1904	William L. Fay	Gold Medal for most progress and practice
1904	Winters Roach	First Prize in music
1904	Walter Fransioli	Second Prize in music
1904	Frank Olita	Third Prize in music
1904	John Laurenzi	Fourth Prize in music
1904	James Wheeler	Fifth Prize in music
1904	C. Thomas Boyd	Sixth Prize in music
1904	Jos. C. Fox	Seventh Prize in music
1905	Humbert Pierini	First Prize for music application & daily practice
1905	Frank Olita	Second Prize for music application & daily practice
1905	John J. Shea	Third Prize for music application & daily practice
1905	James Wheeler	First Honorable Mention
1905	William L. Fay	Second Honorable Mention
1905	Jacob Storch	Third Honorable Mention
1905	Minter Pickering	Fourth Honorable Mention
1905	Raymond Maier	Gold Medal second division music
1905	Mannie Simon	First Prize second division music
1905	Clarence Curlin	Second Prize second division music
1905	Louis Pierrini	Third Prize second division music
1905	Winters Roach	Fourth Prize second division music
1907	Humbert Pierini	Medal for progress and application to music
1907	Clarence B. Curlin	Medal for progress and application to music
1907	Louis Pierini	Prize in music
1907	Winters Roach	Prize in music
1907	Frank Shipley	Prize in music
1907	Amadeo Pierini	Prize in music
1907	Thomas Semmes	Prize in music
1907	Julius Hartz	Prize in music
1908	Louis Pierini	Prize for music in violin
1908	Humbert Pierini	Next in Merit for music
1909	Amadeo Pierini	Gold Medal for music
1909	Fred Johnston	Prize in music
1909	Riginald Clark	Prize in music
1909	Frank Voelker	Prize in music
1909	Unbert Pierini	Prize in music
1909	Louis Pierini	Prize in music



1909	William Lambe	Prize in music
1909	Julius Aehle	Prize in music
1909	Erskine Levy	Prize in music
1909	William Walsh	Prize in music
1909	Ray Walker	Honorable Mention
1909	Galvin Hudson	Honorable Mention
1909	Leslie Walton	Honorable Mention
1909	Thomas Connolly	Honorable Mention
1909	Joseph Shippey	Honorable Mention
1909	Fairbanks Lambdin	Honorable Mention
1910	T. Henry Mullins	Gold Medal for music
1911	Louis Sambucetti	Music Medal
1911	William Walsh	Next in merit for music
1912	William Walsh	Music Medal
1912	Robert Campbell	Next in merit for music
1913	Louis Sambucetti	Gold Medal for music
1913	T. Henry Mullins	Gold Medal for music
1913	Robert Campbell	Honorable Mention
1929	Henry Viser	Armistice Day Parade Captain
1931	James Harley	Student Manager
1932	Joseph Dorsey	Armistice Day Parade Captain
1935	Lawrence P. Cooney	Student Officer
1935	John L. Sutton	Band President
1935	Jim Mahon	Armistice Day Parade Captain
1939	Louis Renault	Drum Major
1944	Bill Justis	Assistant Instructor of the Dance Band
1944	Howard Dyer	Drum Major
1944	Bruce Becker	Officer
1944	Jimmy Murphy	Officer
1944	Jimmy Abraham	Officer
1944	Leo Lehner	Officer
1944	John Ryan	Officer
1945	Richard Plass	President
1945	Richard Plass	Most Valuable Player
1945	Bruce Becker	Drum Major
1945-6	Bill Daniels	President
1945-6	John Ryan	Officer
1945-6	Joe Reilly	Officer
1945-6	Arthur Sortet	Officer
1945-6	Bruce Becker	Officer
1945-6	John Reisser	Officer
1945-6	Leo Lehner	Officer
1945	Joe Truemper	Hardest Working Man in the Band
1946	John Reisser	Drum Major
1946-7	John Reisser	President

1946-7	Richard Mosteller	Vice-President
1946-7	Herrington Ragsdale	Librarian
1946-7	Kenneth Bennett	Librarian
1946-7	Albert Bailey	Properties Manager
1946-7	James Warren	Properties Manager
1946-7	John Dozer	Transportation Manager
1946-7	Oscar Crofford	Transportation Manager
1946-7	Cyril Conroy	Transportation Manager
1946-7	Eugene Verner	Quartermaster
1946-7	Jack Altherr	Quartermaster
1946	John Reisser	Most Valuable Player
1946	Leo Lehner	Attendance Award
1946	Leo Lehner	Best Spirit Award
1946	James Warren	Achievement Award
1946	Al Bailey	Medal for improvement
1946	Jack Altherr	Medal for improvement
1946	Richard Mosteller	Medal for improvement
1946	John Dozier	Medal for improvement
1946	Bucky Verner	Medal for improvement
1947	John Reisser	Most Valuable Player
1947	Richard Mosteller	Most Valuable Player
1947	Cyril Conroy	Best Spirit Medal
1947	Larry Campagna	Attendance Medal
1947	Jerry Jonakin	Most Merits during the year
1947	Jack Altherr	Most Merits during the year
1947	Walter Verner	Most Improvement
1947	Joe Schingle	Most Improvement
1947	John Reilly	Most Improvement
1947	Herrington Ragsdale	Most Improvement
1947	John Dozier	Most Improvement
1947	Jack Altherr	Most Improvement
1947	Richard Mosteller	Most Improvement
1947	John Nail	Most Improvement
1947	Alfred Bailey	Most Improvement
1947	Henry Hillenbrand	Most Improvement
1947	Louis Jacobson	Most Improvement
1947	Tommy Dunavant	Most Improvement
1947	Jerry Jonakin	Most Improvement
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1947	Lee Dixon	Most Improvement
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## Key:

B – Cornet Band, Jazz Orchestra, Concert Band, or Marching Band

O – Orchestra

J – Jazz, Dance, or Stage Band

C – Choir or Glee Club

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Fazi, P. Hubert	206 (B 1926 tenor saxophone), lxxxix (B 1926 saxophone)
Fenili, Mario	206 (B 1926 violin), lxxxix (B 1926 violin), lxxxii (B 1927 violin)
Fenili, Paul	206 (B 1926 mandolin), lxxxix (B 1926 violin), lxxxii (B 1927 mandolin)
Feran, Hugh	cxliii (1892)
Finne, W.	232 (B 1934 clarinet)
Finnegan	xcix (B 1942)
Fisher, John H.	117 (1896) 118 (1897 violin), 129 (1898-99 violin), xxxiv (1897 violin), xxxv (1898 violin), xxxvii (1899 violin), cxliii (1892), cxliii-cxliv (1893, 1896-99)
Fitzgerald, John	xviii (B,O 1880), xx (B 1881)
Fitzgibbon, James	56 (1875), viii (B 1873), ix-x (B 1874), xi (B, O 1875 violin), xii (O 1876 violin)
Floyd, Charles	xxvii (1885), cxlii (1887)
Foley, Robert Marlette	lxxxvi (B 1933-34)

Foley, William	242 (B 1935 piccolo), 281
Folladori, Joseph Bernard	227 (B 1932 trumpet), 244 (B 1934-35 cornet, bass trombone), lxxxvi (B cornet)
Foltz, Abe	xxii-xxiv (1883 piano)
Foppiano, John	207 (B 1929), 215 (B 1930 violin), lxxxv (B 1930 clarinet)
Ford, Thomas	viii (B 1873)
Fossick, George	xxv (1884), xxvii (1885 piano), xxix (1886 piano), cxli (1887)
Fossick, Jas. L.	cxli (1887)
Fox, Joseph C.	141 (B 1904), xlii (B 1904), cxlv (1904)
Fox, Wm. L.	(1905)
Frank, Abe	xxii-xxiv (1883)
Frank, Walter A.	95 (B 1889 valve trombone), cxlii (1890), cxlii (1891)
Franklin	293 (B 1944 clarinet)
Fransioli, Charles	xvi (B 1879)
Fransioli, Felix	xviii (B,O 1880), xx (B,O,C 1881), xxi (1882), xxii-xxiv (1883)
Fransioli, Garvin	207 (B 1929), lxxxii (B 1927 cornet), lxxxiii (B 1928 cornet)
Fransioli, Harry	95 (B 1889 valve trombone), cxlii (1888)
Fransioli, Louis	95 (B 1889 alto horn)
Fransioli, Walter J.	xlii (1903-04 piano), xliii (1904 piano), cxlv (1902, 1904)
Frase, Charles	xc (B 1940 baritone horn)
Frauenthal, Morti	xxv (1884)
Frayser, David (Dave) A.	56 (1875), 62 (B,O 1876 flute), 63 (1876 flute), xi (O 1875 flute, piccolo), xii-xiii (B,O 1876 flute), xiv (O 1877 flute)
Frayser, Robert Dudley Jr.	95 (B 1889 cornet), cxlii (1888, 1890)
Freeman, John A.	211 (B 1928-29 cornet), 215 (B 1930), 227 (B 1932 trumpet), lxxxv (B 1930 cornet), lxxxvi (B 1929-32 cornet), lxxxvii (B 1931 cornet)
Freeman, R.	232 (B 1934 alto saxophone)
Fuchs, Isidore	207 (B 1929), lxxxiii (B 1929 piano)
Fuchs, Isidore	xx (C 1881), xxvii (1885 piano), xxix-xxx (1886 piano)
Gage, William	xxi (1882), xxiv (1883)
Gallagher, Jos.	ix (1874 piccolo)
Gallaway, James	lxxvii (B 1924 cornet)
Galloway, Charles	82 (1884), 86 (1884), xxi (1882), xxii-xxiv (B,O 1883), xxv (B 1884), xxvii-xxviii (B 1885 violin), cxli (1882, 1885)

Garbarini, Joseph (Joe)	269 (B 1942), 270 (B 1942 saxophone), 277 (B 1943 alto saxophone), 280 (J 1943 saxophone), 283 (J 1944 saxophone), 288 (B 1944 alto saxophone), 290-91 (B 1944 saxophone), xci (B 1941-42 saxophone), xciii (B 1943), xcv (B,J 1943 saxophone), c (B,J 1944 saxophone)
Garvin, Joseph	117 (1896), xxxii (1896), cxliii-cxliv (1892, 1896)
Garzoli, Dominic	lxxxiii (B 1928 cornet)
Gavin, Joseph	xxi (1882), xxii (1883), xxv (1884), xxvii (1885), cxlii (1891)
Gavin, Michael	xxi (1882), xxii-xxiv (1883), xxvii (1885), cxli (1882)
Gavin, Mike	xc (B 1940 clarinet)
Gehring, Oscar	cxliv (1899)
Gemignani, Arthur J.	204 (B 1925 saxophone), 206 (B 1926 trombone), lxxvii (B 1924 saxophone), lxxx (B 1925 saxophone), lxxxi (B 1926 trombone), lxxxii (B 1927 trombone), lxxxiii (B 1928 trombone)
Gerber, Wm. E.	xlii (1903 violin)
Getz, William	xxi (1882, piano), cxli (1882)
Gibson, H.	232 (B 1934 trumpet), 242 (B 1935 cornet)
Gibson, James	227 (B 1932 alto saxophone), 247 (B 1934)
Gibson, R.	227 (B 1932 trombone)
Gillespie, James	cv (B 1945 clarinet), cvii (B 1946 clarinet)
Giordano, Robert	cxiv (B 1947 clarinet)
Glankler, Charles (Charlie)	269 (B 1942), 277 (B 1943 alto saxophone), 280 (J 1942 saxophone), 283 (J 1944 saxophone), 288 (B 1944 saxophone), xci (B 1941-42 saxophone), xciii (B 1943), xcv (B 1943 saxophone), xcv (B,J 1943 saxophone), c (B 1940 saxophone)
Glankler, Frank J.	232 (B 1934 piccolo), 242 (B 1935 piccolo), 257-58 (B 1940 flute), xv (B 1940 flute)
Glankler, J.	232 (B 1934 trumpet), 242 (B 1935 trumpet)
Glasgow, Hal	288-89 (B 1944 trombone), 293 (B 1944 trombone), c (B 1944 trombone)
Green, George	227 (B 1932 clarinet), 242 (N 1935 clarinet), 247 (B 1934)
Greenwald, Aaron	xx (B,C 1881)
Greganti, John	xcii (B 1942)
Griesbeck, G.	242 (B 1935 trumpet)
Griffen, Betty	318 (B 1946 sponsor)
Griffin, Malcolm	275 (B 1942), 277 (B 1943 clarinet), xci (B 1942), xcv (B 1943 clarinet)
Griffin, Martin	xvi (B 1879)



Grisanti, Alfred	207 (B 1929 alto saxophone), 215 (B 1930 alto saxophone), lxxxv (B 1930 saxophone), lxxxvii (B 1931 saxophone)
Grisanti, L.	232 (B 1934 alto saxophone)
Gronauer, Gustave	xviii (O 1880)
Gross, Albert	cxiv (B 1947 trombone)
Grunewald, Louis	81 (B 1884)
Gunn, James	xiv (O 1877 violin)
Hagerty, Robert	xxvii (1885), cxlii (1887)
Haight	cv (B 1945 clarinet)
Hall	xcv (B 1942)
Hall, D. M.	xxxii (1888 flute), cxlii (1887-88)
Hall, H.	232 (B 1934 trumpet)
Halle, Dave	95-96 (B 1889 alto horn), cxlii (1888)
Halle, P.	x (B 1874), xi (B 1875)
Hally, Edward	xviii (O 1880)
Hally, Joseph	viii (1873), ix (1874), xi (O 1875 violin), xiv (O 1877 violin), xv (1878 violin)
Hally, Thomas	xxii-xxiv (1883), xxv (1884)
Halperin, Harry	206 (B 1926 alto saxophone), lxxxi (B 1926 saxophone)
Handwerker, Eugene	242 (B 1935), 247 (B 1934)
Hanna, Edison	cxiv (B 1947 baritone horn), cxxiii (B 1947), cxlvii (1947)
Hanson	xcv (B 1942)
Harbin, Frank W. Jr.	xl-xli (1901 piano), cxliv (1899-1901)
Harley, James	207 (B 1929), 215 (B 1930), 224 (B 1931 student manager), 227 (B 1932 baritone horn), lxxxiii (B 1929 clarinet), lxxxv (B 1930 baritone horn), lxxxvii (B 1931 baritone horn), cxlvi (1931)
Harper, James	lxxxii (B 1927 saxophone)
Harrell, Charles	206 (B 1926 percussion), lxxxi (B 1926 percussion), lxxxii (B 1927 percussion), lxxxiii (B 1928 percussion)
Harrison, Charles Jr.	220, 204 (B 1935 trumpet), 244 (B trumpet, oboe, bassoon), 261, xc (B 1940 trumpet)
Harrison, Evans	xc (B 1940 trumpet)
Harsh, Frank	xxiv (1883)
Hartz, Bill	xc (B 1940 baritone horn)
Hartz, Julius	cxlv (1907)
Harvey, William H.	141 (B 1904), xlii (B 1904 violin)
Harville, J.	227 (B 1932 percussion), 242 (B 1935)
Hatmaker	cv (B 1945)
Healy, Ed.	viii (1873)
Heely, Andrew	viii (B 1873), ix-x (B 1874)

Hegman, Albert	cxliii (1892)
Hein, William (Willie)	xii (B 1876), xiv (B 1877), xvi (B,O 1879 trombone), xviii (B,O 1880)
Henson, James	xcii (B 1941 trumpet)
Herbers, August	xlii (1904 violin)
Herbers, Jerome (Jerry)	253 (B 1936-40 saxophone), xc (B 1940 saxophone)
Hessen, Harry	86 (B 1885), xxii-xxiv (1883), xxv (B 1883), xxvii- xxviii (B 1885 cornet), cxli (1885)
Hill, Lee	xvi (O 1879 violin)
Hillenbrand, Henry	321 (B 1947 flute), cxiv (B 1947 flute), cxxiii (B 1947), cxlvii (1947)
Hitchings, Frank	cvii (B 1946 french horn)
Hodges, Thomas	lxxi (1914 violin)
Hoffman, Henry	xxv (1884), xxvii (1885)
Holahan, J.	viii (1873)
Holcomb, Harriet	318 (B 1946 sponsor)
Hook, George	xx (1881), xxi (1882), xxii (O 1883), cxli (1882)
Hooper, Frederick	lxxvii (B 1924 saxophone)
Hora, Jack	269 (B 1942), xci (B 1941)
Hudson, Galvin	cxlvi (1909)
Hudson, Mary Nell	cix-cx (B 1946 sponsor)
Hughes, Fred	xxii (B 1883)
Hughes, Richard	xc (B 1940 percussion)
Hunter, Charles, E.	211 (B 1928-29), lxxxvi (B)
Jacobson, Louis	cxiv (B 1947 clarinet), cxxiii (B 1947), cxlvii (1947)
James, Edward	cxiv (B 1947 trumpet), cxxiii (B 1947)
James, George	288 (B 1944 percussion), c (B 1944 percussion)
Jehl, Rudolph	207 (B 1929), 215 (B 1930), lxxxii (B 1927 cornet), lxxxiii (B 1938 cornet), lxxxv (B 1930 cornet)
Jerome, H.	x (B 1874)
Johnson, Claude	li-liii (1906 violin)
Johnson, William	xxi (1882), xxii-xxiv (1883), xxv (B 1884)
Johnston, Fred	cxlv (1909)
Jonakin, Jerry	317 (B 1946 tuba), 325 (B 1947 tuba), cxiv (B 1947 tuba), cxxiii (B 1947 tuba), cxlvii (1947), cxlvii (1947)
Jones, A.	cxlii (1888)
Jones, Frank	x (B 1874)
Jones, Grover (Buck)	319 (B 1946 percussion), 321 (B 1947 percussion), cvii (B 1946 percussion), cxiv (B 1947 percussion)
Jones, Wilson	c (B 1944 tuba)
Justis, William (Bill) E. Jr.	282 (B 1943 trumpet), 283-87 (J 1944 trumpet), 289, 298, xcv (B 1943 trumpet), c (J 1944 trumpet), cxlvi (1944)
Kane, Ed	95 (B 1889 cornet)

Kane, Joseph	207 (B 1929 violin), lxxxv (B 1930 violin), cxlii (1888)
Kearney, T.	242 (B 1935 cornet)
Keating, M.	viii (B 1873), xi (B 1875)
Kehoe, Cullen	277 (B 1943 tuba)
Kehoe, E.	242 (B 1935)
Kehoe, John	xlii (1904 violin), cxliv-cxlv (1900-02)
Keisker, Henry William	289 (1944 violin), ci (1944 violin)
Kelly, Arthur	viii (1873), xii (B 1876), xiv (B 1877)
Kelly, Thomas	xiv (O 1877 flute), xvi (O 1879 flute), xviii (B,O 1880), xx (B,O 1881), xxi (1882), xxii-xxiv (B,O 1883), cxli (1881-82)
Kelly, William (Willie)	xii (B 1876), xiv (B 1877), xvi (B 1879)
Key, William (Billy)	288 (B 1944 french horn), c (B 1944 mellophone)
King, William (Billy)	xc i (B 1942), c (J 1944 piano), cxii (J 1947 piano)
Kohlbray, Samuel	xxii-xxiv (1883), xxv (B 1884), xxvii (B 1885)
Kremer, Lionel (Leo)	46 (1873 piano), 56-57 (1875 piano), vii-viii (B 1873 piano), ix-x (B 1874 piano), xi (B, O 1875 piano), xii-xiii (O 1876 piano), xiv (O 1877 piano)
Kroner, Ray	cxii (J 1947 trombone), cxiv (B,J 1947 trombone), cxix (J 1947 trombone)
Lacroin, William	xvi (B 1879)
Lagrill, Albert	xxi (1882), xxii-xxiv (B 1883), cxli (1882)
Lambdin, Fairbanks	cxlvi (1909)
Lambe, William	xclvi (1909)
Lanahan, Bernice	318 (B 1946 sponsor)
Lane, J.	215 (B 1930)
Laramie, Edmund Luke	215 (B 1930), 227 (B 1932 trumpet), lxxxv (B 1930 cornet), lxxxvi (B 1932-33), lxxxvii (B 1931 cornet)
Larkin, Rita	cix-cx (B 1946 sponsor)
Laurenzi, Angelo	215 (B 1930 violin), lxxxv (B 1930 violin), lxxxvii (B 1931 violin)
Laurenzi, John	1904, xlii (1904 violin), cxlv (1904)
Laurenzi, Julius Jos.	215 (B 1930 violin), 227 (B 1932 tuba), lxxxv (B 1930 violin), lxxxvi (B 1933-34), lxxxvii (B 1931 violin)
Laurenzi, Romolo	288 (B 1944 trombone)
Lavecchia, J.	232 (B 1934 clarinet), 242 (B 1935)
Lavigne, Frank	xvi (O 1879 violin), xx (B,O 1881), xxi (1882), cxli (1882)
Lawler, Edward	275 (B 1942 percussion), 277 (B 1943 percussion), xci (B 1942), xcv (B 1943 percussion)
Ledbetter, J.	58 (1875 baritone horn), x (B 1874), xi (B, O 1875 baritone horn, trombone)

Lee, Betty	cix-cx (B 1946 sponsor)
Lee, Joseph (Joe)	cxiv (B 1947 clarinet), cxxiii (B 1947)
Lee, Robert	206 (B 1926 clarinet), lxxxi (B 1926 clarinet)
Legg, Robert	xii (B,O 1876 flageolet)
Lehner, Leo	288 (B 1944 baritone horn), 292 (B 1944), 293 (B 1944 baritone horn), 296 (B 1945), 315 (B 1946), c (B 1944 baritone horn), cv (B 1945), cvii (B 1946 baritone horn), cix-cx (B 1946 double bell baritone horn), cxlvi-cxlvii (1944-46)
Lemm, Conrad (Jack)	320 (B 1947 trumpet), cxiv (B,J 1947 trumpet), cxix (1947 trumpet), cxxiii (B 1947), cxlvii (1947)
Lenti, Peter F.	lxxxvi (B)
Leonard, Neil	275 (B 1942 trumpet), xcv (B 1943 trumpet)
Leslie, Charles	108 (1893 violin), cxlii (1893)
Levy, Erskine	cxlvi (1909)
Lewis, S. L.	cxliii (1893)
Liebenrood, W.	227 (B 1932 trombone)
Lightburne, R. W.	56 (1875), viii (B 1873), x (B 1874), xi (B, O 1875 violin), xii (O 1876 violin)
Linder, Frank	cvii (B 1946 baritone horn), cxiv (B 1947 baritone horn)
Linder, John	cxxiii (B 1947)
Lindquist, Herber	lxxvii (B 1924 piano)
Lingua, George	277 (B 1943), 288 (B 1944 clarinet), xci (B 1941-42 clarinet), xcv (B 1943 clarinet), c (B 1944 clarinet)
Loeb, Henry	46 (1873 piano), 47 (B 1872 piano), 48, 171, vii-viii (B 1873 piano)
Longinotti, Doc	95 (B 1889 cornet)
Longon, James Russell	227 (B 1932), lxxxvi (B), lxxxvii (B 1931 violin)
Lovitt, Fred	207 (B 1929 clarinet), 215 (B 1930 clarinet), lxxxv (B 1930 clarinet)
Lovitt, M.	232 (B 1934 clarinet), 242 (B 1935)
Lowenstine, Julius	xxix(1886 piano)
Lubiani, Ernest	288 (B 1944 trumpet)
Luehrman, Henry	xxv (1884)
Lunn, William	xvi (O 1879 violin), xviii (O 1880)
Luster	cv (B 1945 clarinet)
Lutz, Pratt	cxlv (1902)
Mahon, Jim	249 (B 1935 captain), cxlvi (1935)
Maier, Raymond	xlii-xliv (1904 violin), xlvi-xlvii (1905 violin), cxlv (1905)
Malatesta, Leo	xxi (1882)

Mallon, James L.	xiv (O 1877 piccolo), xvi (B,O 1879 flute), xviii (B,O 1880), xx (B 1881), xxi (1882), xxii-xxiv (B,O 1883), xxv-xxvi (B 1884 flute)
Mallory, James	xxv (1884), xxvii (1885)
Mane, Ed	cxlii (1887)
Manigan, Edward	xviii (O 1880), xx (O 1881), xxi (1882), xxii-xxiv (B,O 1883), xxv (B 1884)
Manogue, Raymond	109 (1894 violin), 117 (1896), 118 (B 1897 composer), xxxii (1896 violin), xxxiii-xxxiv (1897 violin, composer)
Marchetti, Nello Ed.	227 (B 1932 clarinet), 242 (B 1935 clarinet), lxxxvi (B clarinet)
Marshall, John Henry	215 (B 1930 trombone), 227 (B 1932 trombone), lxxxv (B 1930 trombone), lxxxvi (B 1932), lxxxvii (B 1931 trombone)
Marshall, Robert	207 (B 1929), xc (B 1940 trombone)
Martin, Buddy	xc (B 1941)
Martin, William (Buddy)	269 (B 1942 trombone), 277 (B 1943 trombone), 293 (B 1944 trombone), 302 (B 1945), xci (B 1942 tuba), xcv (B 1943 trombone), c (B 1944 trombone)
Marus, Joe	xc (B 1941)
Mason, Jack	288 (B 1944 baritone horn), 302 (B 1945), c (B 1940 baritone horn)
Mauss, Edward	xxvii (1885)
McAnally, William	xxv (1884)
McAree, Thomas	xii (B,O 1876 piccolo)
McCarter, J.	227 (B 1932 trumpet)
McCauley, Charles	174 (1911 violin), 177 (1915 singer), lxi (1911 violin), lxxiii (1915 singer)
McCormack, Michael	95-96 (B 1888-95 percussion), 99 (1890), 102-03 (1891), 108 (1893 violin), 109 (1894 violin), 116 (1895 violin), cxliii (1890-91, 1893-94)
McCormick, C.	x (B 1874)
McCourtney, Theo.	204 (B 1925 cornet), 206 (B 1926 cornet), lxxvii (B 1924 cornet), lxxx (B 1925 cornet), lxxxi (B 1926 cornet)
McDonald, R.	175 (1913 cornet), lxxvii (1913 cornet)
McDougal, Albert	90 (1888 flute), 102 (1891 flute), xxvii (1885), xxxii (1888 flute), cxlii (1887-88)
McDowell, Forrest	206 (B 1926 cornet), lxxxi (B 1926 cornet), lxxxii (B 1927 cornet), lxxxiii (B 1928 cornet)
McDowell, William	206 (B 1926 violin), lxxvii (B 1924 violin), lxxxi (B 1926 violin)

McGee, Austin Hasting	227 (B 1932 trumpet), 242 (B 1935 cornet), lxxxvi (B cornet)
McGinnis, A.	227 (B 1932 trumpet)
McGinnis, Martin Sansbury	242 (B 1935 cornet), 247 (B 1934), lxxxvi (B cornet)
McGowan, Jack	xc (B 1940 tuba)
McGrath, W.	227 (B 1932 trumpet), 242 (B 1935 trumpet)
McHugh, Mark	215 (B 1930), 226 (1932), lxxxv (B 1930 violin), lxxxvii (B 1931 violin)
McLaughlin, A.	x (B 1874)
McLaughlin, John M.	108 (1894 piano), cxlii (1893)
McLaughlin, Joseph	xx (1881), xxii-xxiv (1883)
McMahon, Bernard C.	135 (1900 violin), (1901), xxxvii (1899 violin), xxxix- xl (1900 violin), xli (1901), cxliv (1899-1901)
McMahon, W.	xxxvii (1899 violin)
McMenemee, William	xxi (1882), xxii-xxiv (1883)
McNamara, J.	232 (B 1934 alto saxophone), 242 (B 1935)
McNamara, John J.	232 (B 1934 clarinet), xc (B 1940 clarinet)
McNamara, Neville	207 (B 1929 clarinet)
McNulty, (Albert) Alfred	288 (B 1944 trombone), c (B 1944 trombone)
Menaghan, Matt.	xxii (1883)
Mensi, Lawrence	207 (B 1929)
Merritt	cv (B 1945 trombone)
Meyer, Sollie	cxliv (1898)
Mhoun, B.	ix (1874)
Mielke, A.	232 (B 1934 clarinet)
Millott, Amos	xviii (B,O 1880), xx (B,O 1881), xxi (1882)
Monaghan, Henry	xii (B 1876), xiv (B 1877), xvi (B 1879), xviii (B,O 1880), xxv (1884)
Monaghan, Matt.	xxiv (1883), xxvii (1885), xlii (1904 violin)
Monogue, Raymond	cxliii-cxliv (1892-94, 1896-97)
Montedonico, Joseph D.	76 (1883), viii (B 1873), ix-x (B 1873)
Montesi, Frank	277 (B 1943 alto saxophone), 280 (J 1943 saxophone), 283 (J 1944 saxophone), 288 (B 1944 saxophone), 292 (B 1944 saxophone), 296 (B 1945 saxophone), 297 (B 1945), 300 (B 1945 saxophone), 302 (B 1945), 317, xci (B 1941-42 saxophone), xciii (B 1943), xcv (B,J 1943 saxophone), c (B 1944 saxophone), cv, cxiv (B 1947 alto saxophone)
Montesi, L.	232 (B 1934 baritone horn)
Monteverde, E. Westley	170 (1910 piano), lx (1911 piano)
Monteverde, Peter (Pete) A. J.	95 (B 1889 alto horn), xxv (1884), xxvii (1885), cxlii- cxliii (1887-88, 1890-92)
Moody, Bob	xc (B 1941)
Morti, Cassius	xxvii (1885)

Moseley, Elton (Dick)	cxiv (B 1947 trumpet), cxxiii (B 1947)
Mosteller, Richard	315-16 (B 1946), 320-21 (B 1947 trumpet), 325 (B 1947 trumpet), cv (B 1945 trumpet), cvii (B 1946 trumpet), cix-cx (B,J 1946 trumpet), cxii (J 1947 trumpet), cxiv (B,J 1947 trumpet), cxix (J 1947 trumpet), cxxii (J 1947 trumpet), cxxiii (B 1947 trumpet), cxlvii (1946-47)
Mueller, Edwin D.	227 (B 1932 trombone), 242 (B 1935 trombone), lxxxvi (B 1932-33), xc (B 1940 trombone)
Mullins, T. Henry	170-71 (1910 violin), 175 (1913 violin), lx (1911 violin), lxvii (1913 violin), lxxi (1914 cello), cxlvi (1910, 1913)
Mulrooney, Eugene	207 (B 1929 clarinet)
Mulroy, Raphael (Raphy)	269 (B 1942, clarinet), 277 (B 1943 clarinet), 288 (B 1944 clarinet), xci (B 1941-42 clarinet), xcv (B 1943 clarinet), c (B 1944 clarinet)
Munn, W.	xxiv (1883)
Murphy, James (Jimmy)	277 (B 1943 trumpet), 288 (B 1944 trumpet), 292 (B 1944 trumpet), xcv (B 1943 trumpet), c (B 1940 trumpet), cvii (B 1946 trumpet), cxlvi (1944)
Murphy, John	215 (B 1930), lxxxv (B 1930 cornet), lxxxvii (B 1931 cornet)
Murphy, Joseph	xii (B,O 1876 trombone), xiv (B,O 1877 string bass, piano)
Murphy, P. F.	76 (1883)
Muth, Phillip	286-87 (B 1944-47 trumpet), 292 (B 1944 trumpet), c (B 1944 trumpet), cv (B 1945 trumpet), cvii (B 1946 trumpet), cxiv (B,J 1947 trumpet), cxix (J 1947 trumpet), cxxii (J 1947 trumpet)
Nagel, William	xxvii (1885)
Nagoski, S.	242 (B 1935 percussion)
Nail, John (Johnny)	316 (B 1946 clarinet, saxophone), 321 (B 1947 clarinet), cxii (J 1947 tenor saxophone), cxiv (B,J 1947 clarinet, saxophone), cxix (J 1947 saxophone, clarinet), cxxii (J 1947 saxophone), cxxiii (B 1947), cxlvii (1947)
Nash, John	277 (B 1943 french horn)
Newsom, H.	232 (B 1934 tuba)
Nowland, Eugene	87 (B 1887), 99-100, 102, cxlii (1887-88)
Oakey, Archibald (Archie) J.	76 (B 1883), 82 (1884 violin), xviii (B,O 1880), xx (B,O 1881), xxi (1882), xxii-xxiv (B,O 1883 violin), xxv-xxvi (B 1884 violin), cxli (B 1881-84)
Oakey, Edward	xxv (1884), xxvii (1885)
O'Brien, F.	232 (B 1934 alto horn)

O'Brien, Robert Ant.	227 (B 1932 tenor saxophone), 230-31 (B 1933), lxxxvi (B 1932-33)
Odlum, Richard A.	56 (B 1875), 58 (1875 alto horn), 71, 120, viii (1873), ix-x (B 1874), xi (B, O 1875 alto horn, string bass)
Oglesby, John Leonard Jr.	242 (B 1935 trombone), 243-44 (B 1937 trombone)
Olita, Frank	138 (1901-05), 141 (1903), 141-43 (B 1904 cornet), 146 (1905), 165, 169-70, 211, xlii (B 1904 cornet, violin), lxxviii, cxlv (1902-05)
O'Sheridan, Raymond	xlii (1904 mandolin)
Osterloh, August Gilford	227 (B 1932 trumpet), 242 (B 1935 trumpet), lxxxvi (B cornet)
Owens, Joseph (Joe)	277 (B 1943 percussion), xci (B 1941-42 percussion)
Ozanne, William	xviii (O 1880)
Pacasssi, Dino	lxxvii (B 1924 violin)
Pace, James Obed.	227 (B 1932 mellophone), lxxxvi (B 1932)
Padawer	xc (B 1942 percussion)
Pappalardo, Gasper	lxxxvi (B)
Pasquariello, Angelo V. Jr.	211 (B 1928-29), lxxxiii (B 1928 piano)
Pasquariello, Paul	lxxxii (B 1927 violin); lxxxiii (B 1928 violin)
Patterson, G. Jean	242 (B 1935 cornet), 247 (B 1934), xc (B 1940 trumpet)
Patterson, Guy	xxi (1882)
Payne, Lon	cvii (B 1946 saxophone)
Payne, William (Billy)	288 (B 1944 clarinet), 293 (B 1944 clarinet), c (B 1944 clarinet), cv (B 1945 clarinet, saxophone), cvii (B 1946 clarinet)
Pendergrast, George	xxv (1884)
Pendergrast, Robert	xxvii (B 1885)
Pentecost, Ben J.	lxxvii (B 1924 cornet)
Pepperman, Marx	xxvii (1885 piano)
Pera, Vincent	204 (B 1925 cornet), 206 (B 1926 cornet), lxxvii (B 1924 cornet), lxxx (B 1925 cornet), lxxxi (B 1926 cornet)
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