

THE  
LENOIR HIGH SCHOOL  
BAND

JAMES C. HARPER, SR.



JAMES C. HARPER

*Founder of Lenoir High School Band*

*James C. Harper*

*This book is dedicated to the students who have played in the Lenoir High School Band, and to the teachers and secretaries who have made the work possible.*

## Preface

In my youth I never dreamed I would one day become a Band Director. My father had played flute and cornet in a local community band, but my musical training had been on the violin and I had played that in a community orchestra in Lenoir and later in my college days at Davidson College and the University of North Carolina. I had not looked forward even with the violin to doing more than amateur playing as a subordinate activity to my regular work at something else.

I had really given comparatively little thought to what my future work would be, although I had a hazy notion that I would become a bank clerk, as my father and grandfather owned blocks of stocks in what was then the largest bank in Lenoir. My only band experience had been to substitute for a while on the bass drum when I was a student at Culver Summer Naval School when the regular drummer had to be absent.

One year when I was at Davidson College we had a good supply of violinists and needed a trombone in the college orchestra. I borrowed a trombone, bought an instruction book, and taught myself on trombone enough to play one selection on our orchestra program when there was a fairly important part for trombone and no available trombone players to play it.

As my college course progressed I was leaning more and more toward a banking career, and as there were then no courses in business at the colleges I attended, I majored in Economics.

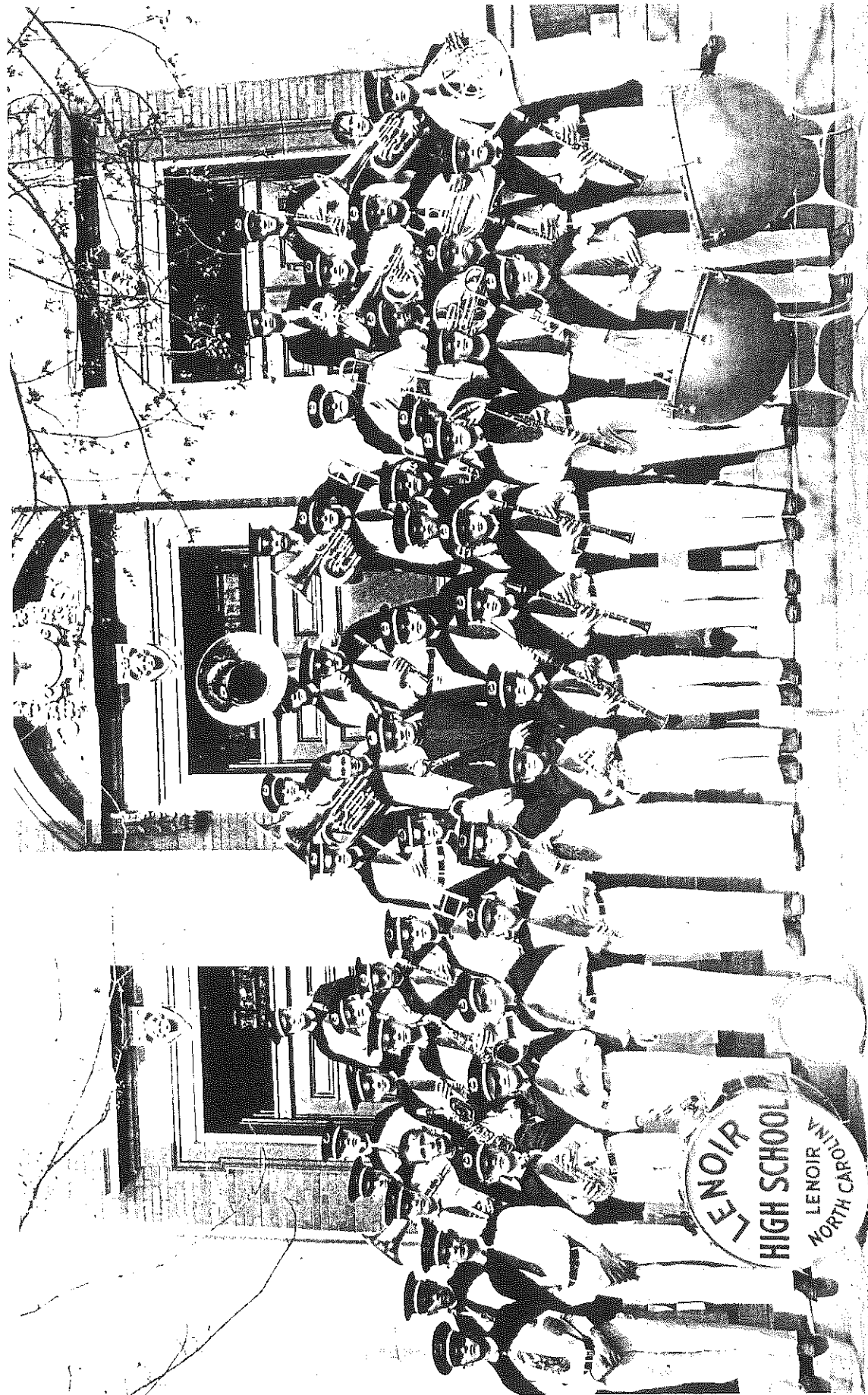
When World War I came to an end, the public in Lenoir felt very grateful to the returning war veterans, and bought a set of thirty band instruments for their pleasure. By the time I returned to Lenoir after a bank position I had held in Winston-Salem, the American Legion band was holding regular rehearsals under a paid director. I was promptly invited to join the band, and as the violin did not fit well into the band instrumentation, I got out my Father's old flute and after it had been overhauled I got an instruction book and attempted to teach myself to play the flute. Fortunately, the band was playing only very easy beginner music, and I managed to keep up.

The Legion Band had made a date to travel to Boone, N. C. to play for an all-day 4th of July celebration, and we were only a few days away from that trip when the paid director left town and has never been heard of since. I was pressed into service to lead the band for this event. On reaching Boone we found an all-day rain falling, and many of the events for the day had to be cancelled. As a result, the

people who had come to Boone for the celebration all gathered in the court house, and we played our six or seven beginner selections over and over all day. We had a captive audience on account of the rain outside, and it must be admitted that they applauded as well at five o'clock in the afternoon as they had at the beginning.

When we returned to Lenoir I was awarded the leadership of the Legion Band, chiefly because I would do the job without salary and no other candidates applied.

In time, because the war veterans had gotten married, or had started businesses of their own, they dropped out of the band. After much discussion it was decided to donate the equipment of instruments to the Lenoir High School to start a high school band. The Legionnaires were so certain that a high school band would not last, that they made a condition that if the school band collapsed within two years, the band equipment would come back to the American Legion Post. I was to conduct the new high school band until they could get a regular professional leader. I stayed with the high school band for fifty-three years, so the equipment never went back to the Legion Post.



LENOIR HIGH SCHOOL BAND . . . 1925

# Chapter 1

The Lenoir High School Band was founded in March 1924 with the set of instruments donated by the American Legion Post. Only four of the instruments had cases, and all had been handled by inexperienced beginners who had had little instruction. However, we had novelty on our side, and we could have had half the boys in high school if we had had instruments to issue to them. All the early rehearsals were at night and bandwork carried no academic credit on the report cards of the members. No girls were included in the original band. At the outset we urged all the band members who could do so to take private lessons on piano in order to learn the rudiments of music. But we soon learned that the piano teachers, afraid of losing revenue from their pupils if the boys later dropped piano to devote their time fully to the band instruments, unanimously urged their pupils not to join the band, so we stopped recommending the piano lessons.

The members of the original Lenoir High School Band were as follows:

Piccolo: Mason Hollifield

Flutes: Bill Whisnant  
Stanley Jennings

Oboe: Rhonda Johnson

E♭ Clarinet: Howard Hollifield

B♭ clarinets: Hubert Hayes  
A. G. Foard, Jr.  
Arthur Allen  
Robert Miller  
George Robbins  
Harris Bradley  
Curtis Dietz  
John Tipton

Saxophones: Thomas Smith  
Thomas Isbell  
John Hollifield  
James Farthing  
Adolph Jonas  
Billy Hall  
Howard Powell

Cornets: Hal Marley  
Bill Maynard  
Bill McCulley  
Sanford Reece  
Alfred Gilbert

Trumpets: Hillard Wilson  
           O. F. Strother  
           F. T. Sherrill  
 French Horn: Morris Mallard  
 Mellophones: Bill Newland  
                  Lake Tuttle  
                  Clarence Courtney  
 Baritones:   Reece Caudle  
                  J. P. Reece  
                  Gordon Lutz  
 Trombones:   James Caudle  
                  Hayes McCulley  
                  Delmas Blaylock  
                  Hayden Land  
                  Hubert Beach  
 Basses:       Kermit Bolick  
                  John Rabb  
 Drums:        Dewey Chester  
                  Lake Lindsay  
                  Yancey Barlowe

Practice was not a problem as even the bass drummer carried his instrument home with him and practiced on it between times. What his parents thought of that arrangement I did not inquire.

While we were using only a very elementary band book and played very simple music, we had the advantage that there were only two other high school bands in North Carolina, neither one of which was close to Lenoir. Both students and public flocked to hear what we had to offer in much greater numbers than in later years when the band had made considerable progress and played much better.

The early football coaches came from schools or colleges where no bands existed and where the athlete was the hero of the school. Coming to our school and finding a divided interest, most of them spent their time knocking the band and trying to persuade our players to drop out of it. Fortunately, in later years the coaches we had came from schools where they did have bands, and where they looked on the marching band as an additional method of drawing crowds. Since then we have gotten along very well not only with the athletic directors but with the group of high school teachers generally.

Elementary as we were, we gave two concerts in the first six months of the band's operation which drew good audiences, and the



gate receipts enabled us to buy more instruments, usually second-hand ones.

The first trip the band ever made came as a complete surprise to the director who had not even considered travel a possibility. To his surprise, the band students came to him saying they wished to go to the Wilkes County Agriculture Fair and play there, and they had even solicited friends who would supply the transportation. The band director went along with this idea, and as there was at that time no band in Wilkes County, our band's immature playing seemed to make a great hit. When summer came the band members were all enthusiastic over continuing their rehearsals through the summer, and as some of the students by then had bought instruments of their own, the band was growing in both size and proficiency.

## Chapter 2

While the band was still very young, it received an invitation to play for a political speaking in Lenoir. As the band membership included students from families leaning toward both of the major political party organizations, some solution had to be made to meet the situation. The band members were asked to decide (1) whether they should refuse to play for either party, or (2) play the same number of times for each party, or (3) set a price for which they would simply play in school clothes before a speaking, or (4) wear uniforms and march as well as playing before the speaking. The students voted to set a price for their playing and then play for whoever came up with the price.

About this time the depression hit, and the Legislature in Raleigh reduced school taxes providing for Domestic Science, Music, Art and Agriculture. The law provided that any community which wished to vote back the tax might do so, and one or two schools attempted to do so with disastrous results. Lenoir's vote came in the summertime when most of the teachers were out of town and the band was the only school organization in operation. We consulted the political leaders, all of whom were afraid of this addition of more taxes, but they did tell us that all elections are won or lost by ten o'clock in the morning. The morning of the vote the band members each had all their friends and relatives at the polls by seven A. M. Encouraged by this favorable turn-out, many wavering citizens decided to vote for the tax, and by noon all the politicians and their following, seeing the enthusiastic response, climbed on the band wagon and voted for the tax.

Thus Lenoir was the first community in the State to restore the tax for schools, and school officials in every part of the State came or wrote to Lenoir to learn how Lenoir had carried its tax where other communities had failed. The answer of course was that Lenoir had a band, and this turned the attention of school people far and wide to what a band could mean to a school. With this encouragement bands began springing up in various parts of the State, and the usual procedure was to invite the Lenoir Band to come to a given community and play a concert. This usually resulted in a prompt meeting of the P.T.A. in the community visited, with a purpose of organizing a band of their own.

The word spread abroad of the new band interest in North Carolina and music dealers in distant states rushed to North Carolina to capitalize on the new market.

Their procedure was usually to go to a school board or superintendent urging the establishment of a high school band in that particular

school. When the school board or superintendent stated that the school did not have money enough to justify the band venture, the salesmen replied that they would come to the community, sell instruments to the students, and provide a free teacher until the band had given its first concert. This seemed to the school boards as if they were getting something for nothing, and many of them seized the opportunity and allowed the salesmen to carry out their propositions.

The salesman carefully timed the first concert to the date when the students had made their last payments on the instruments, and the concert of easy beginner music enthused all the parents and relatives of band members on what had been accomplished. The catastrophe usually took place the morning after the concert when the temporary teacher announced his departure having completed his part of the bargain.

The weakness in this whole proposition was that if there were no one in the community trained and willing to carry on the band teaching, the band fell to pieces; and parents who had often made sacrifices to buy their child instruments realized helplessly that their child still could not play very well, and could not hope to make much progress without instruction.

This happened on a wide scale and soured many communities against school bands. Only those survived who had some local musician who could and would take over after the salespeople had left. The Lenoir Band found that the communities which had been urging them to come give a concert now no longer wished to hear about bands or consider them for their schools.

Fortunately, about this time Dr. Wade R. Brown, Dean of Music at the Woman's College of the University of North Carolina in Greensboro, started the plan of holding statewide music contests. Beginning first with piano pupils, chorus and vocal soloists were later added, and in 1926, the first school band contest held in N. C. was staged in Greensboro with three participants, Winston-Salem, Greensboro, and Lenoir. Both Greensboro and Winston-Salem had professional teachers in charge of their bands and sets of instruments bought by the school board, so it was not surprising that Lenoir came out third in the contest.

By 1927 Asheville, Shelby, and Chapel Hill sent bands to the contest, and Dr. Brown, seeing that this made three bands from larger schools and three from smaller schools, divided the contest bands into Class A and Class B, according to the size of the school. Lenoir easily won that contest in class B and continued to win each year for the next three years. Result was that schools which had bands entered them

either in Class A with the larger schools or else held off and did not enter, saying they had no chance winning against Lenoir.

To prevent killing the contest, the Lenoir director went to Dr. Brown and proposed that Lenoir contest in Class A even though it was competing with schools many times its own size. This resulted in many of the smaller schools entering the contests, and Lenoir for the first year came out last in Class A.

About that time, the depression of 1929 again disrupted the schools, and many of them dismissed their band directors and allowed their bands to collapse. Lenoir and Charlotte Central, which were raising their funds from outside and not getting help from the taxpayers, were the only two to survive. When the depression had run its course and schools were beginning to re-establish bands, Lenoir and Charlotte Central, which had kept up their rehearsals during the depression, easily came out on top and tied for first place in the class A division.

All this time Lenoir had been gradually adding to its instrumentation and to the experience of its teachers, and from this time forward for forty-two years Lenoir was either the top band or tied with some other band for top place in the A Classification.

The band director, having studied only the violin, with short experience on trombone we have mentioned, and a summer's work on the clarinet when he bought and studied that instrument with the aid of an instruction book, realized it was necessary to have some trained help with the brass instruments, and Mr. W. F. Warlick of Conover, N. C. was hired to drive to Lenoir on Saturdays and teach the brass players. Without this help the band would have made no progress. However, with Mr. Warlick giving instruction on the brass instruments, the director teaching the woodwinds and percussion, and aided by their own enthusiasm, the students continued to make progress.

## Chapter 3

As is usually the case, both band members and their parents were giving thought to uniforms. There was not enough money in the band treasury to consider buying regular tailored uniforms, so a combination of cape and cap with white trousers was decided on. The caps were ordered through a local store and each student bought a pair of white duck trousers, but that left the cape problem to be solved. The cost must be small so the band went to a local seamstress and she agreed to make the capes. This seamstress was a Mrs. Wilson, the wife of a local barber who had one of his legs amputated at the knee and who was popularly known as "Peg-Leg" Wilson. The capes were to be of Navy blue cloth with bright scarlet red lining. They were fastened at the neck with hooks and eyes and were worn thrown back over the shoulders to expose the red lining.

The band was now decorated in red, white and blue, and a manikin in one of the downtown store windows was dressed in the new uniform to show the public what the band would be wearing. The director simply wore the dress uniform he had worn while a cadet at the Culver Summer Naval School. These uniforms were worn at the second concert given in Lenoir and everybody concerned was delighted at the result. The band even wore the new uniforms at an early rehearsal and this greatly enhanced the ego of the wearers.

The first travel was supplied by the local Kiwanis Club offering to provide drivers and cars for band trips; but this was not entirely satisfactory as the driver often wanted to combine the band trip with a side trip to visit Aunt Sally and thus arriving late at the band's concert appointment. The dilemma was partially solved when the father of the director bought a school-type bus for the band's very own. This had room for about two-thirds of the band members and local cars carried the remainder. The bus was painted a bright red and carried the band's name in white letters for all to behold and admire.

The bus was under-powered and had to slow down and crawl up any steep hills with all other traffic passing it by. Its stiff upright seating, each seat holding two passengers, was far from a restful experience, but it was the band's own bus and they were very proud of it. The driver and one student rode in the cab which was a separate compartment from the rest of the bus and there was a telephone to connect driver and director to supply communication.

This had to suffice for two or three years until the local Kiwanis Club purchased a second bus like the first one and the band could travel without calling for any volunteer cars to help with the transportation.

The early trips were usually of fairly short distance and the buses worked out nicely except that both were underpowered and could not make the time which the cars could do. Also the fact that they were of semi-trailer design left the worry that they might "jack-knife" in emergencies and thus pin the driver and the student riding with him in a dangerous accident.

A Ford panel-body truck had been purchased not long before the first buses were added, and this truck served to carry all the larger and many of the smaller instruments in safety and with less crowding in the buses or cars. Each student's name was written on a piece of adhesive tape and fastened to the case of that student's instrument, greatly facilitating the loading and unloading of instruments before and after concerts. This truck was also painted a bright red with the band's name in white letters.

About this time a special design of the band's name was prepared by the sister of the director and this design was registered as a trademark. This design was painted on both buses and truck and was later used as a shoulder patch on band uniforms when the time came for that step in the band's progress.

The transportation acquired meant that all band members heard the same announcements, and all started and arrived at the same time. Younger students were often forgetful and did not remember instructions, but if they were all in buses together somebody would remember and the others could follow the crowd.

The loyalty of the band students was proverbial and one instance can typify many others. A trip was almost ready to start when two students were idly throwing a baseball back and forth. One boy failed to catch the ball and it hit him on the lip with consequently a puffy swelled lip. Before he reported his accident he rushed for his horn and tried blowing it to see if the swelling would prevent his playing the horn in the approaching concert.

Early in the band's career it began marching and playing for the football games of the high school. At first purely military marching was done with the band in block formation, but it was not long before the band was marching into letter formations and spelling out the initial letter for both home team and visitors. Marching and playing at the same time was a problem at first, but the band used the same music for game after game and in time the students grew quite adept at playing the appropriate music and marching at the same time.

The first girl in the band was Mary Gwyn Hickerson, now Mrs. Duncan Owen of Fayetteville, and she was used only occasionally on

orchestra bells, since the bell plates were arranged like the keyboard of the piano and Mary Gwyn had made good progress on the piano.

The boys in the band were not enthused about adding girls to our membership, but the girls usually had had more music training when they came to us than the boys had. Before long we took in Betty Story on French Horn, Laura Emily Pitts on string bass and Virginia Martin on clarinet. These three played with us until they graduated from high school, and Betty Story later served as my assistant a few years later.

There was also the advantage that our high school at that time had more extracurricular activities for boys than it had for girls, and that avoided the divided interest we often experienced in the case of the boys.

The high spot in the school year for the band members was the annual State Band Contest in Greensboro. We would receive in the Fall the list of eligible selections of music we could choose our contest music from, and we made it a point to work doubly hard on that and to include it in one of our concerts in Lenoir before contest time.

Many of our students also entered the contests as soloists on their instrument or in small ensembles. These latter events did not draw the public's attention as did the band and orchestra contests, but they proved to be valuable training since every part was conspicuous for its good or bad playing, and a weak player had to learn his part well and could not hide under the shadow of some more experienced player beside him.

Other bands at the State contest wore attractive uniforms and the band soon tired of the old cape and cap uniforms they had worn in the past. After diligent publicizing of the need, the community raised funds for regular tailored uniforms which cost far less than the same uniform would today.

By now the band was being invited to march and play for some of the college football games, and the new set of uniforms arrived just in time for the trip to Duke University in Durham, N. C. and the football game between Duke and Colgate.

At that time the college bands in North Carolina were under the direction of a fellow student, and as a rule did not play as well as the better high school bands could. Some of the college band directors were loath to let the audience see how much better playing and marching the high school students could do. However, the larger colleges sensed that the displays the high school bands could stage at the half-

time of their games helped to draw larger audiences and welcomed the school bands at their games.

In time the better high school players were in college themselves, but at first they found the rehearsals of the college bands inferior to those they had been accustomed to at home. Sometimes they would not go back after one rehearsal, and some of the college band directors jumped to the conclusion that the high school bandmasters were promoting this and were very indignant. As more and more well-trained high school players reached college, this situation changed and the colleges, by employing professional band teachers, hastened the improvement of the college bands. Then the colleges began offering inducements for good high school players to attend their particular college; and a good way to locate promising high school talent was in having the high school bands perform at college games.

One of the earliest series which the Lenoir High School Band began to attend regularly was the annual football game between the Universities of North Carolina and Virginia. This game was played alternately in Chapel Hill, N. C. and Charlottesville, Virginia. The Lenoir Band went to games in both places and often gave a concert on the University campus the night before the game. Both of these trips necessitated staying on the campus the night before the game and were looked forward to all season by the high school students. Usually the high school boys slept on cots in the college gymnasium on the night before the game and the girls stayed with a chaperone in a good motel.

On visits to college campuses to march and play for football games, there was nearly always a guided tour of the campus possibly to help arouse the desire to attend college. This was especially true when the band went to Charlottesville, Va. where the students were taken to Monticello, home of Thomas Jefferson, and to the home of James Monroe.

As a rule, the visiting team did not bring a band along with them to the game, so Lenoir would be Virginia's band at Chapel Hill, and Carolina's band at Charlottesville. That meant, of course, that the band library in Lenoir had to be provided with the college patriotic music of all the colleges they played for, and on one or two occasions Lenoir even supplied cheer leaders for the visiting team. Especially in those colleges which did not employ a professional band director, the college music was very difficult to get, and in many cases it required that the Lenoir management had to get a piano or vocal score of the music and make its own band arrangement from it.

More than once the Lenoir management would write well in advance of the game asking for the music of that particular college but



receive no reply. Later when the Lenoir Band was seated in the stands at a college game, an enthused cheer leader would rush to the director of Lenoir's band and ask "Can't you play our college song? It goes like this." How he expected the band to get fifty copies of the various band parts copied and learned in five minutes has never been explained.

In one case Lenoir did get a piano score to a college song and made their own band arrangement of it. A year or so later the band leader at that same college would write to Lenoir to buy or borrow the band arrangement of their own college song.

When Lenoir Band went back to the same college year after year, they would have found some way of getting a band arrangement of all the songs of both competing colleges and they could respond on short notice to such requests.

The band director of one Southern university granted the request that the Lenoir Band come to a game they were to play in Charlotte, N. C., but with the stipulation that the Lenoir Band must not play alone but always at the same time their university band was playing the same number. We later found that the University band could not carry the number alone, and they wished to take credit for Lenoir's playing of their number. Obviously these early adventures have long since been resolved. Most colleges and universities now have good bands trained by professional teachers, and their songs have been published in printed arrangements which any band can add to its library.

At some of the college games, housing for the band could not be had on the campus, and the expedient was worked out to give a concert in some nearby town the night before the game in exchange for sleeping quarters for that night.

In the very early years of school bands, so-called National Band Contests were held. Actually it was often the case that the best bands in a given State could not afford the expense of travel to some distant city with meals and housing there. Thus the band which represented a given State was not its best band but rather the band which could raise funds for the trip. The Middle West had bands much earlier than did the Southern states and the National Contest was likely to be held in cities like Chicago or Cleveland.



ESTABLISHED

1924

## Chapter 4

Bands all over the country, no matter how good they might be, were finding it difficult to finance long trips of several days duration to contests in far away cities, so the bandmasters through their association began after World War II to divide the United States into regions; no further National Contests were held. Lenoir was in the eighth region, which included all states between Maryland and Florida, and contests were held in various parts of North Carolina, South Carolina, Florida, and Virginia. Winners of State Contests were eligible to go to the designated city in the region, and the Lenoir Band did make such trips to Charlotte, North Carolina; West Palm Beach, Florida; Rock Hill, South Carolina; and Richmond, Virginia. The Lenoir Band was either in top position or second position in nearly all of these.

Contest judges were brought from long distances and were men of national distinction in the band field. Some of the Lenoir teachers were asked to judge in districts other than their own and sometimes did so. The judge was usually given a stenographer, or at least a secretary, who could take down his remarks and suggestions for the betterment of each band judged. This plan afforded an opportunity for sight-seeing in new territory for many of the band members who had never been there before.

Even the district system involved some long-distance travel, and in time the plan was dropped in favor of having only State Contests, in central cities within the State, of all bands eligible. In Lenoir's case such travel was greatly facilitated by owning its own buses and instrument truck, and these found plentiful use.

One of the first long trips which the Lenoir Band made was not to a contest, but to attend the convention of Kiwanis International held in Washington, D. C. The time of the band was divided between playing for Kiwanis sessions and sight-seeing, and its first concert of this trip was given in the Sylvan Theatre at the foot of the Washington Monument. The Kiwanians had programmed the blowing of the bugle call "Taps" at the reading of the names of Kiwanians who had passed away during the previous year. The bugler engaged for this purpose did not show up, and Jacob Martin, cornetist of the Lenoir Band, blew "Taps" and was highly congratulated by dozens of the Kiwanians present.

At that time the band owned only one of its buses and so part of the membership was sent by train and the remainder by bus. The sessions of the Kiwanis Club were held in the Hall of the Daughters of the American Revolution in Washington, and the band played in the

pit in front of the stage under very crowded conditions. However, they managed to cover themselves with glory and received national publicity.

Some years later, when Eugene Gosch was secretary of the Lenoir Chamber of Commerce, and when President Eisenhower was to be inaugurated in Washington, Mr. Gosch approached the Lenoir Band with the idea that he raise funds to send the band to march in the Inaugural Parade. The band management decided that if they saw fifty bands march in parade, the fifty-first band would get little attention. They therefore suggested to Mr. Gosch that instead of going to Washington they make a trip to Annapolis, Maryland, where they could see the United States Naval Academy, the courthouse where George Washington was commissioned to lead the American Army, and similar points of interest. Mr. Gosch replied that this would be much easier than the Washington trip would have been because he had been secretary of the Chamber of Commerce in Annapolis before coming to Lenoir.

Mr. Gosch and Mr. Harper made the trip to Annapolis in advance where housing, meals, and other details were arranged. It was decided that the Elks Club of Annapolis would sponsor the trip, and a concert would be given in the auditorium of Annapolis High School. Mr. Gosch went along on this trip and wrote copious articles for the Annapolis newspapers about the band. He arranged for the band to be received by, and play for, the Governor of Maryland at the State Capitol, and to be received by the Governor's wife at the Executive Mansion, as well as to make a side trip to Fort McHenry where "The Star Spangled Banner" was inspired, and then to Baltimore to appear on television.

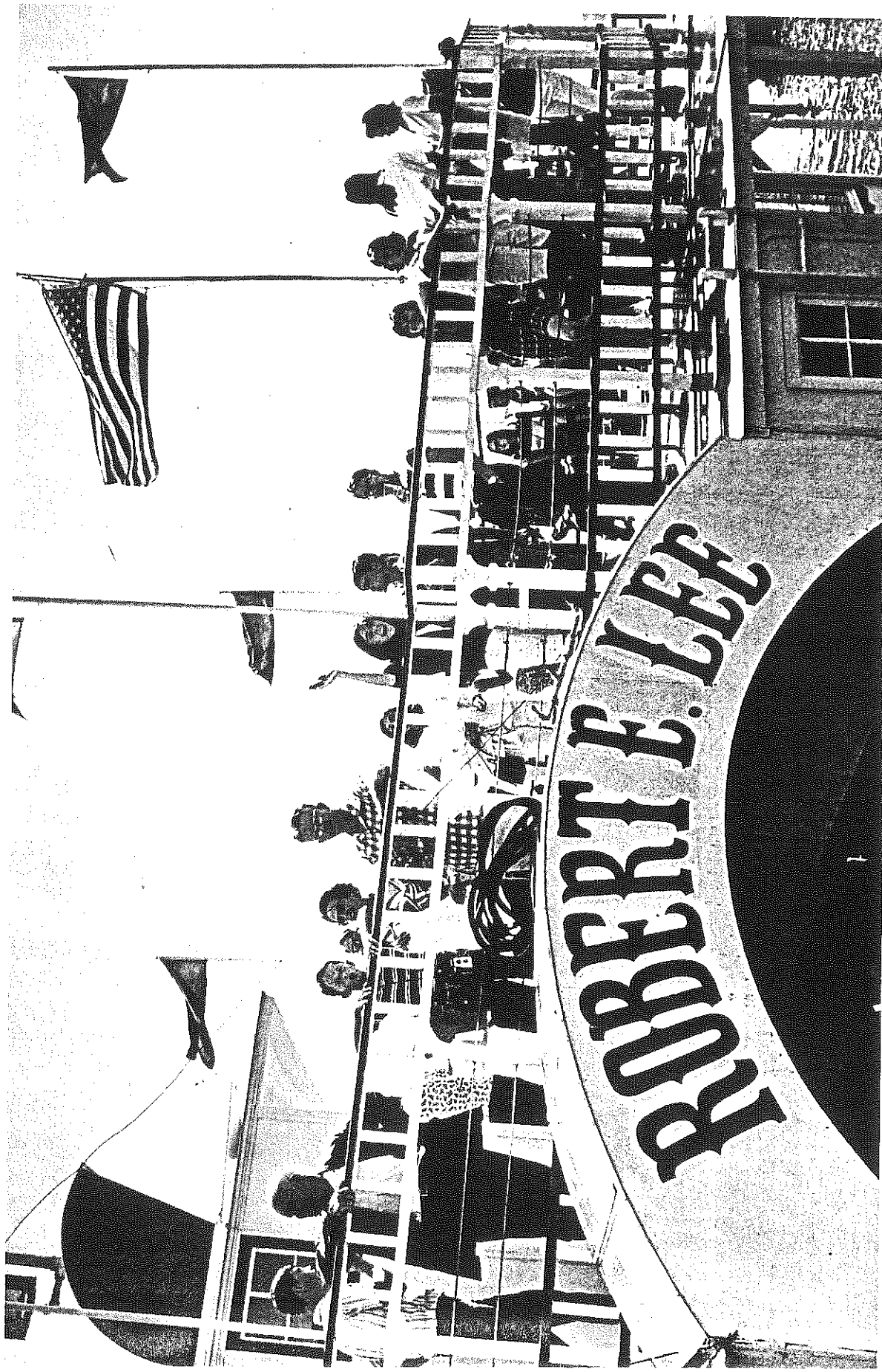
The Director of the United States Naval Academy Band was called to the stage to conduct the Lenoir band in the march, "Anchors Aweigh". A tour of the Naval Academy was arranged and was enjoyed by all the band members; they were also present for the weekly dress parade of the Academy. The Governor of Maryland sent the band down to Sandy Point along with an ice cream truck sent with the Governor's compliments.

Probably one of the most exciting trips the band has ever made was to New York to play at the first World's Fair in that city. They gave concerts at the Hotel New Yorker, at the North Carolina Building, at the World's Fair, and for the welcome for the rowing crew of the University of Washington, for which they received a telegram of thanks from the Governor of the State of Washington. Governor Clyde Hoey of North Carolina was the speaker at the dedication of the North Carolina Building at the World's Fair, and the Lenoir Band played for that also. Sight-seeing both at the Fair on Long Island and in New York City itself were memorable occasions which no band member present

will ever forget. Small groups were taken to Coney Island, the Empire State Building, and various other points of the city.

A pleasure trip which the band made without instruments was a ride on the paddle-wheel steamer, *Robert E. Lee*, which was then operating on the waters of Lake Norman near Charlotte. The boat was especially chartered for the band's use and carried only the band and its guests. The *Robert E. Lee* was a project of certain businessmen in Statesville, and ordinarily paid admission were received from its riders. The band's trip was made in buses; and an electric piano gave the members a royal send-off when the *Robert E. Lee* left the pier. They spent two hours of cruising on the Lake and seeing the varied scenery along its shores.

The *Robert E. Lee* was dragged up on shore during the winter months and only operated in more pleasant weather. The day the band made use of it was perfect, with plenty of sunshine and lake breezes. The band was grieved later on to hear that the *Robert E. Lee* had been burned while it was on the shore during the winter, and the empty beer bottles which were scattered about suggested that it may have been burned on purpose. Its owners never rebuilt it, so the band was fortunate in having an excursion while the boat was still running.



TRIP ON PADDLE WHEEL STEAMER ROBERT E. LEE

## Chapter 5

Probably the longest trip the band made to a contest was the one to the Regional at West Palm Beach, Florida. Lenoir had tied for first place in the top division at the North Carolina Contest of that year, and so was eligible to attend the Regional Contest which was to take place at West Palm Beach, Florida. By that time they had two buses and the instrument truck. The trip would require two days of travel with an overnight stop at Jacksonville, Florida.

This Jacksonville stop was a reward for good behavior, though the Lenoir people did not know of it until later. It seems that the Jacksonville Hotel telephoned the contest management at West Palm Beach saying that they wished to cooperate and would make a special low rate to the band which would stay with them, but they did not want any band which would leave the hotel in a shambles after the students had been there. The management at West Palm Beach told them that the Lenoir High School Band was coming to the contest and had the reputation of being a well-disciplined group, so the hotel telephoned the Lenoir Band and offered the use of their hotel at one dollar per student for the one-night stop. As these rooms were usually fifteen dollars per night, the bargain was quickly agreed to. The buses left Lenoir at 7:00 A.M. and reached Jacksonville by supper time. The students were on their good behavior, and left Jacksonville after breakfast and reached West Palm Beach by 4:00 P.M. that day.

There were enough Florida bands alone to make a good contest, and there were bands present from South Carolina and Georgia, as well as one other North Carolina Band.

The hotel was some distance from the auditorium where the contest was to be held, but here again, the Lenoir buses proved their usefulness. Quite a number of Lenoir students were also entered in solo contests in addition to their band-contest playing. Not all the soloists received top rank ratings, but the Lenoir Band received the 1-plus rating which no other band received, and came home very happy, including their second overnight stop in Jacksonville.

The Lenoir people were indignant when the other North Carolina band published the false news that they had made the highest rating at Palm Beach; but this was corrected by a music dealer writing to the contest management at West Palm Beach and getting and publishing the true facts, and it is said this caused the school from which the offending band came to change band directors. The Lenoir Band students were interested that coconuts grew as plentifully in West Palm Beach as walnuts did at Lenoir, and many a Lenoir band student brought home with him a coconut, husk and all.

The students and teachers made many new acquaintances in Florida, and one of these resulted in a new project which was continued for several years. The band directors of Lenoir and DeLand, Florida, hit on the scheme of planning the same selections for the programs of their Autumn concerts. Then on alternate years the Lenoir band would send a car full of students to play in the Autumn concert at DeLand, and the following year the DeLand band would send an equal number of students to play in the Lenoir Autumn concert. As both bands had prepared the same music for the concert each bandmaster could send the other whatever instrumentation the home band was short of. Many of the Florida students had never seen a mountain, and when they came to Lenoir they were taken to the top of Grandfather Mountain where they could see for miles in every direction. When the Lenoir students went to DeLand, they were given a boat ride on the St. John's river and allowed to pick oranges off the trees there.

The Lenoir students especially enjoyed going in the ocean at Daytona Beach near DeLand at a time when folks back in Lenoir were sitting by fires and wearing heavy clothing to keep warm. The Florida students were equally happy to tell their relatives of the icy times they had in North Carolina while Florida was still hot.

These alternate trips were continued for about ten years until school authorities decided that they took students away from their regular school work too long and stopped the alternate visits.

One of these trips was especially memorable when Lenoir sent a group to DeLand. This time they had taken the band truck and a station wagon full of students with the arrangement that all instruments and baggage went in the truck and students and teacher rode the station wagon. The truck was only partly filled with baggage so the Florida friends filled the rest of the space with oranges. Hardly had the Lenoir students reached home when the government put a ban on shipping oranges out of Florida that year to prevent insects being carried with the fruit. The Lenoir band had a truck full of oranges when Lenoir stores could not get any. The oranges passed along to friends made many Lenoir people thankful for the band trip.

A furniture factory in Lenoir was as great a novelty to the Floridians as an alligator was to the Lenoir folks.

Later on, a Florida trip was made by the Lenoir Band with concerts at certain points and a rousing experience for all the band members. Again the band members got into bathing suits at points near the ocean or swimming pools at times when that could not have been possible back in Lenoir. Feeding porpoises near St. Augustine, riding in beach buggies on the seashore, and witnessing water carnivals gave opportunities for many a snapshot, and postcards were bought in great quantity as reminders of the trip.



## Chapter 6

The Director was married in March 1927 and spent his honeymoon with his bride in New York City. On returning to Lenoir and setting up house keeping, the bride and groom were busily opening packages of wedding presents when down the street they heard the sound of the band. The Lenoir Band, drum-majored by Reece Caudle, were marching to play their respects and bring a wedding present. They presented a large silver platter, and the sister of the director, who had known in advance of the visit, brought out a large container piled with doughnuts, and a general good time was had by all.

As previously stated, the early band rehearsals were all held at night, and the band director could use his judgment as to how long the rehearsals could be held. As the band grew larger and required more time and attention, the director contacted the Superintendent of schools and suggested that the school now employ a band director, since the work was taking too much time from the present director's position at the furniture factory.

The Superintendent countered by proposing that the Director become a full time employe of the schools, giving up his position in the furniture factory and becoming principal of the high school, as well as teaching two courses in History and one in Bible in addition to the band work. This provided a very busy schedule for the director; a further complication was the fact that, as the principal, if he levied a punishment on some high school student, the student was likely to take revenge by persuading some vital band member to quit the band.

The director held a conference with the Superintendent in which he requested that he be relieved from the principalship of the school so as to devote his entire time to band work. This was agreed to, and from that time forward the band director confined his efforts entirely to the band at a smaller salary.

The director had four children, all of whom played in the band during part of their school career. Daughter Lucy played the harp, James, Jr. played the flute, George played the trumpet, and Charlotte played the string bass.

## Chapter 7

The band was continuing to grow in size as many students bought instruments of their own; most of the gate receipts of concerts were also devoted to buying additional equipment. Funds were not on hand to hire additional regular teachers, but employment was given at a very scanty salary to some of the band's own graduates who were willing to help with the teaching of individual students and small groups.

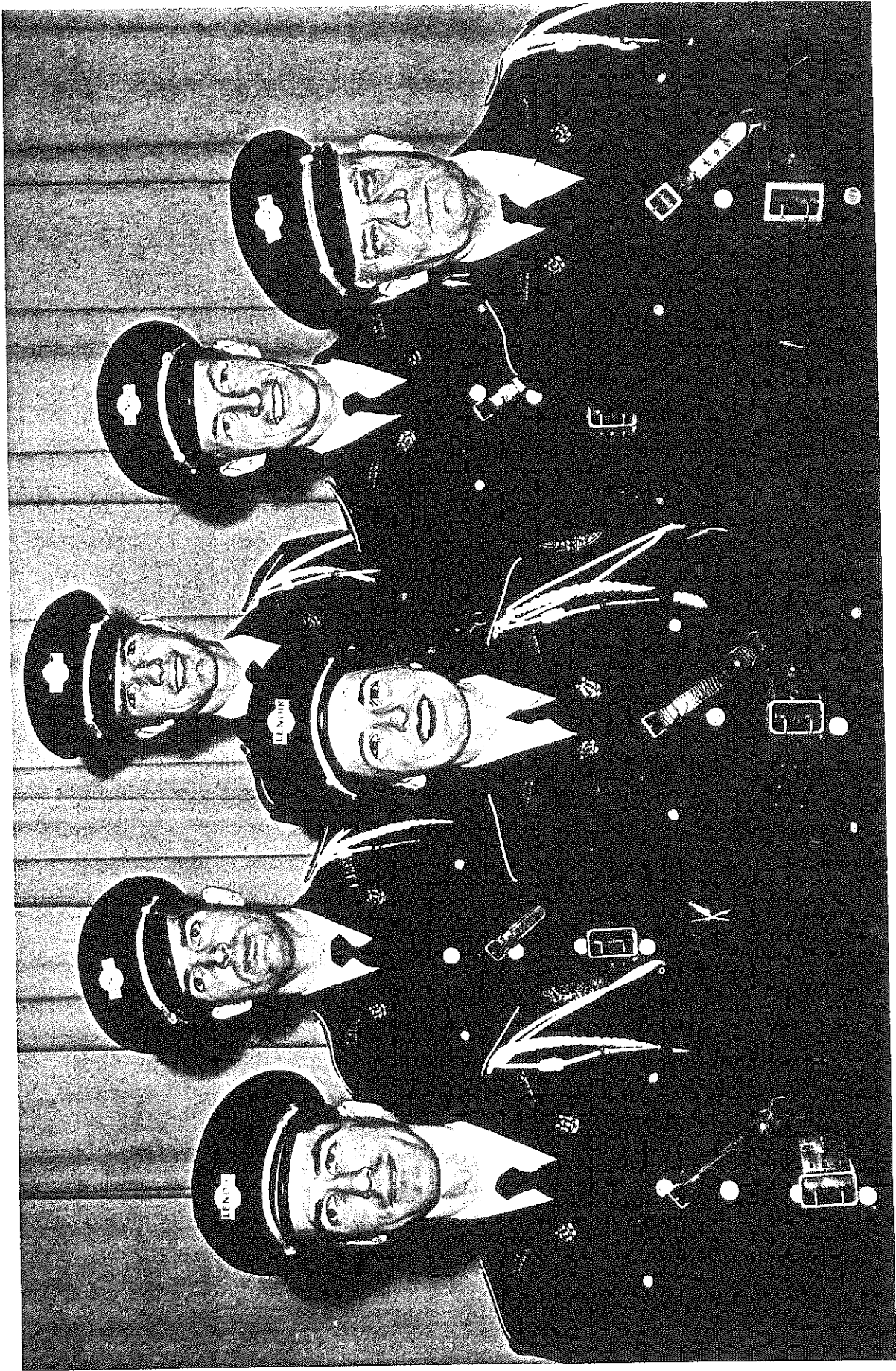
The first of these was Hubert Hayes, who had been one of the original band members; others included Glenn Palmer, Francis Magill, Betty Story, and Kermit Bolick. This plan had the disadvantage that these instructors were but little older than the students they were teaching, and sometimes the students took advantage of them when they would not have done so with older and more mature teachers.

Finally the point was reached where additional trained help could be employed. Mr. Leonard Meretta, a graduate of the University of Michigan School of Music, came to Lenoir, and the band took quite a leap forward under his teaching. In time Mr. George Kirsten, Jr., a former student in the Ernest Williams School of Music of Brooklyn, was added to the staff, and the band was divided into three divisions graded according to ability, with Mr. Meretta and Mr. Kirsten each having charge of one of these sections. Mr. Kirsten largely drilled the marching band which was now performing at all home football games and usually at three away from home each season. After Mr. Meretta left Lenoir to become Assistant Director of the University of Michigan Band, Mr. Robert Klepfer came to Lenoir and did most of the training of woodwind players of the band.

Some of the assistants who aided in teaching the Lenoir Band included Mr. John P. Kaufman, who taught woodwinds, Captain Ralph Ostrom, who had played with the Sousa Band and later held a commission in the United States Army, J. T. Lenoir, Francis Grabill, Julia Hamrick, Frances Stone, Roy Milligan, Lloyd Wooley, and many others.

After the writer retired at the age of sixty-five, he was followed as the director of the Lenoir Band by Bernard Hirsch, who had as his assistant John Miller. When Mr. Hirsch left to take a government position, Mr. Miller was elected bandmaster and stayed throughout the rest of the band's existence. Mr. Beaver Robinette served as Mr. Miller's assistant until he left Lenoir to conduct the band at Marion, North Carolina. At that time Camilla Graeber transferred from Lenoir Junior High to Lenoir Senior High and stayed until the end of the Lenoir Band.

This narrative would not be complete if we omitted the names of the faithful secretaries who were a combination of filing clerks, librarians, and quartermasters. These included Betty Story, Maealda Austin, Aislee Austin, Peggy Sanders, and Ophelia Stallings.



BAND FACULTY OF LENOIR HIGH SCHOOL BAND

## Chapter 8

The director realized that since he was teaching some instruments on which he had never received instruction himself except from a written manual, it was time for him to go somewhere to get professional instruction on the instruments he was teaching in Lenoir. In the summer of 1929, he attended the National Music Camp at Interlochen, Michigan, founded by Dr. Joseph Maddey, and with a faculty of about fifty experts, drawn largely from the professional field. Studies were done under the direction of many of these, and social conversations with many of the others provided a fund of information which proved immensely valuable back in Lenoir. Many valuable acquaintances formed at Interlochen included Mr. A. R. McAllister of the Joliet High School Band, Captain Al Gish of the Senn High School Band of Chicago, Mr. Roberts, the Head Music Arranger of Carl Fischer, Inc., Mac E. Carr, of the University of Michigan, Leonard Falcone of Michigan State University, Raymond Dvorak, then of the University of Illinois, and T. L. Montani who gave flute lessons to the Lenoir representative. All these friendships were sources of vital information both in person and future correspondence.

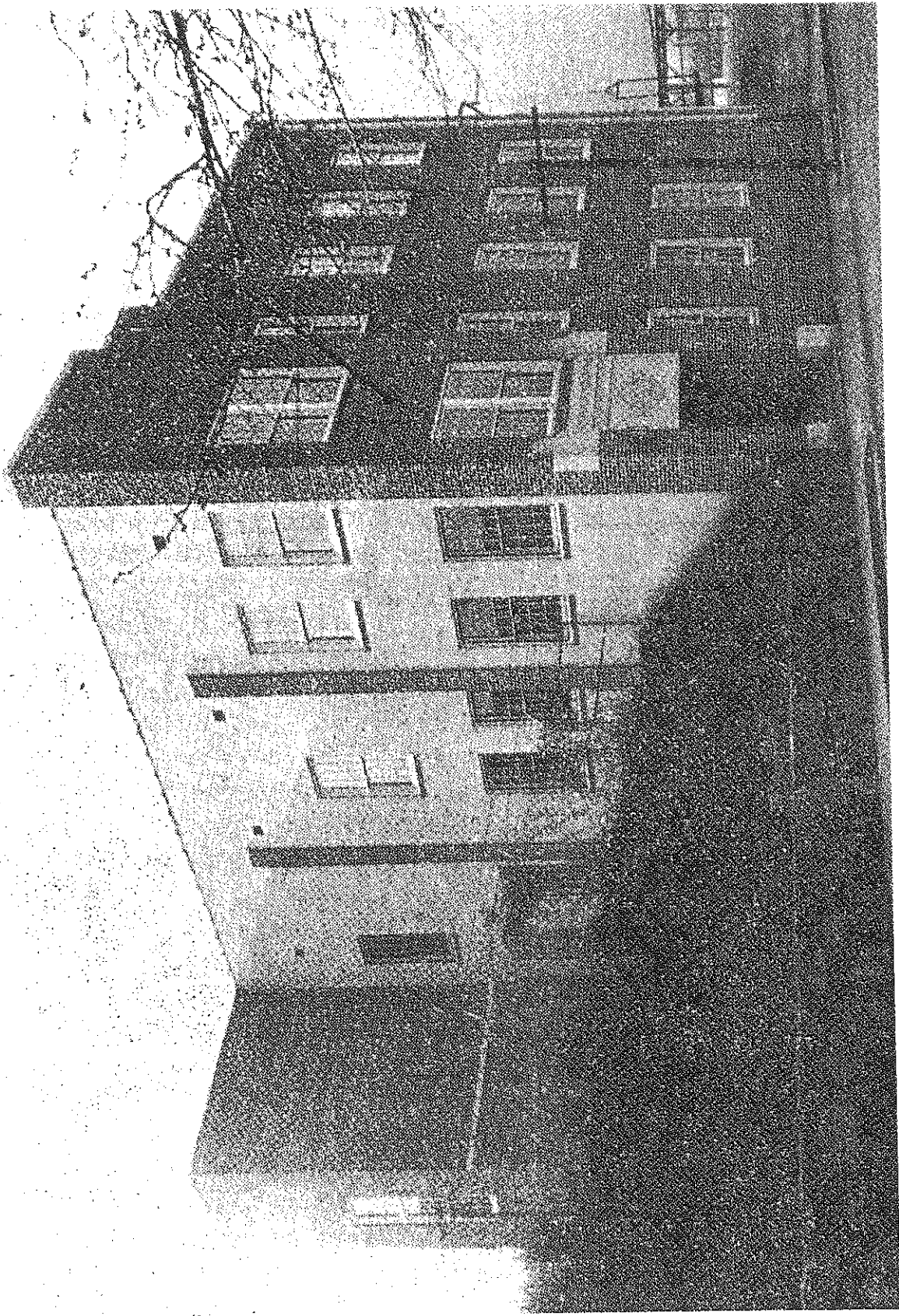
Soon after the Lenoir Band was founded, Dr. Austin Harding, the Band Director of the University of Illinois, began a series of band "clinics" which the Lenoir director attended for a number of years. With the use of the University of Illinois Band and many players selected from other bands, Dr. Harding went over all the contest music on the National List, much of which was on the North Carolina State List, and demonstrated the most effective interpretations for the benefit of all who attended the clinics. This also presented an opportunity to meet and socialize with bandmasters from many states, and was a great help to all concerned.

As he became better known in the band field, the writer was beginning to receive invitations to guest conduct many of the leading bands, including those of the University of Illinois, University of Michigan, The U. S. Army, Navy, Marine, and Air Force Bands, and many less known than these.

Mr. Roberts suggested the writer's name to Mr. A. R. McAllister as a suitable member to be invited to join The American Bandmasters Association. This Association had been founded by Edwin Franko Goldman, Bandmaster of N. Y. City who, realizing that bandmasters generally did not know each other and were not cooperating in exchanging information, invited a dozen of the best bandmasters in the U. S. and Canada to meet with him in New York and found The American Bandmasters Association.

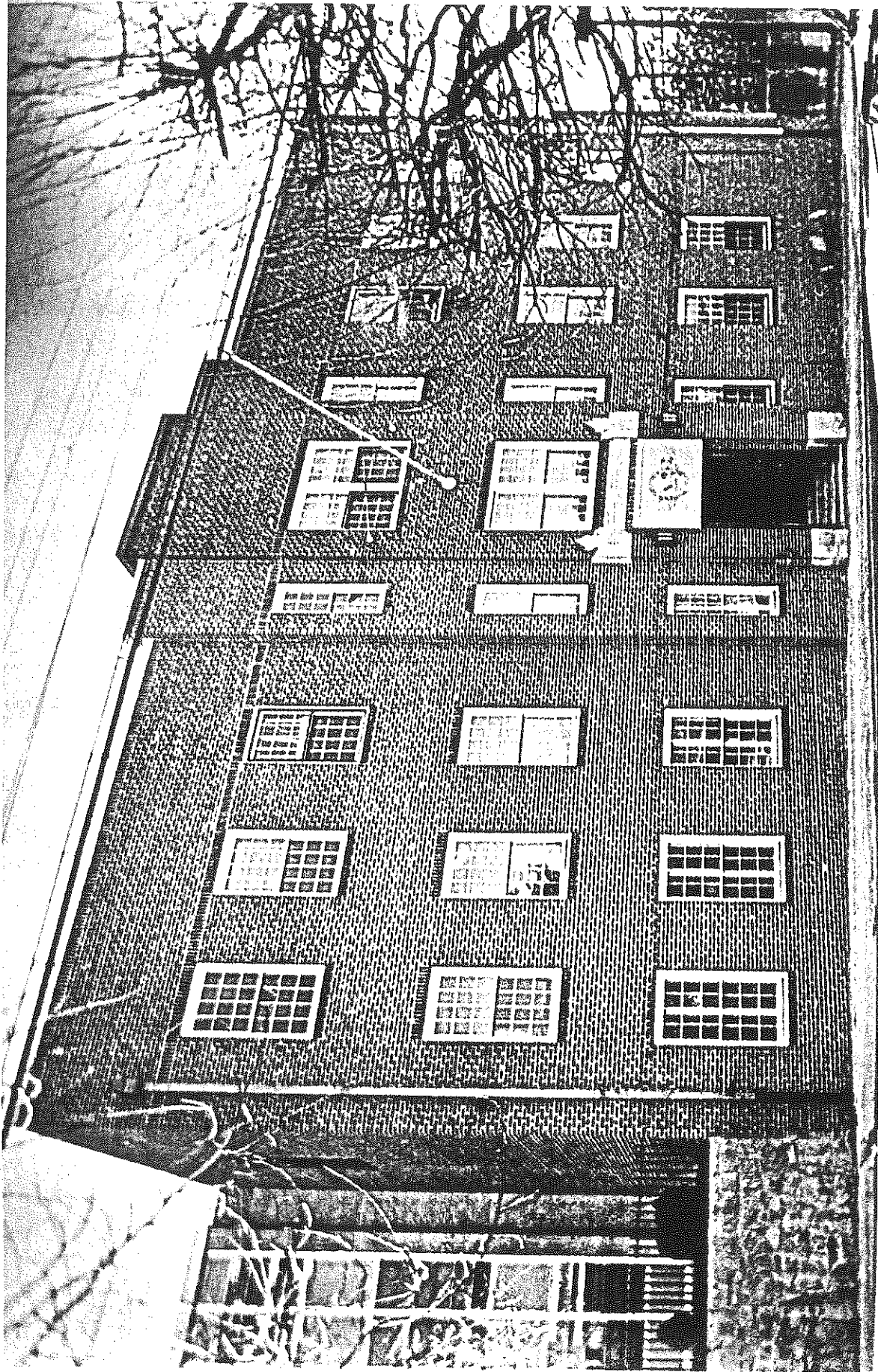
Captain Charles O'Neal, a graduate of Knellar Hall near London, was one of those invited and was put in charge of an examination which was to be given to each new prospective member of the Association. This custom was continued as long as Mr. O'Neal was a member of the Association. Thus a prospect had first to be invited after a favorable vote of the membership, and then pass the examination before he could become a member. Mr. McAllister nominated the writer for membership. After a summer of study, the examination was successfully passed and the Lenoir director and his wife attended their first convention of the Association at Cincinnati, Ohio. At that time, Mr. McAllister and the writer were the only high school directors included in the membership. The other members came chiefly from a professional field or were directors of leading college or university bands.

Membership in the American Bandmasters Association meant a great deal, especially to young bandmasters who had access to a world of information and good judgment from the best band directors in the field. Friendships formed there continued throughout the lives of those affected.



THE LENOIR HIGH SCHOOL BAND BUILDING 1937





THE LENOIR HIGH SCHOOL BAND BUILDING 1962

## Chapter 9

In 1937 the Band Building of Lenoir High School was begun. The plans drawn were for a much larger building than there were funds on hand at that time to build, but half the building was completed; in 1962 the remainder of the building was completed.

This building was a fire-proof construction, and accoustically treated for the ear-training of the students. It had a commodious rehearsal room, twenty-four practice rooms, locker rooms for both boys and girls, an office, a storage place for uniforms and instruments, a repair room, a spacious library, a chorus room, and restrooms. Best of all, it was separated from the main high school building, so that its sound and traffic would not disturb the other building.

When the first half of the building was dedicated, Dr. Harding, Mr. Forrest McAllister, and Robert Shepherd, Editor of *The School Musician*, all came to Lenoir to help with the ceremonies. The program was broadcast by radio, and a large local audience attended the concert.

The picture and floor plan of the building were included in many books about bands, and were distributed by the National Bureau for the Advancement of Music.

Locker rooms were provided in the Band Building for boys and girls, and a special locker room for the drum section. Each student was issued a key to his locker for which he paid one dollar. This was returned to him at the end of the year if the key was turned in. Students who lost locker keys were required to buy additional ones. If the original key was later located it was redeemed by the band office.

Since the band did not receive any funds from the school for instruments or repairs, some system of accounting had to be set up to take care of whatever funds came in or went out. A system of book-keeping was prepared for the band by a certified public accountant, and the band secretary kept these records in addition to her duties as librarian and fitter of uniforms. All band accounting was audited each year by the same accountant who audited all other financial records of the schools.

Special forms were prepared for the issue of the school owned instruments and uniforms; these were signed by the students and guaranteed by the parents with a witness signature. If instruments were lost or stolen through carelessness of the student, the parent would be held responsible. The band's losses of this sort were surprisingly small. The fact that the parent had guaranteed the replacement of the instru-



ment probably made all parents take responsibility for the care which students took of their instruments. An inventory was prepared at the end of each year and a copy of it was furnished to the Superintendent of schools. If anything happened to the band teachers, someone in authority would know just where all the band instruments were, whether issued to students, or in storage at the Band Building.

As stated in the beginning, no credit was given for band instruction during the time of night rehearsals. When the band changed to teaching during the school day, credit was given for the time spent in band instruction. No credit was given for the band marching since it was done out of school hours.

The band always insisted on strict discipline of its members. Those who have graduated and gone out in their life's work have mentioned this discipline oftener than most anything else in the band's program, and have said they prized it more than anything else in their school course.

As the band from time to time added more instruments, the emphasis was placed on the large instruments like string bass, drum equipment and the more expensive horns, as these instruments were less likely to be bought by individual students. These also included the larger saxophones and bass and alto clarinets, oboes and bassoons.

The director was very anxious to add the harp as an instrument to the band, but there was neither harp nor harp teacher in Lenoir. As a starter, the band invited Josephine Reece from Winston-Salem to come to Lenoir and take part in a band program, partly of harp solos and certain numbers with the band itself. Later, Miss Ann Nisbet came in a similar capacity and played with the band as a guest soloist. Her playing was so satisfactory that the band invited her to spend a summer in Lenoir and start a class of young harpists. Catalogs were searched for band selections which had harp parts, and quite a number of these were added to the Band Library.

Margaret McGlammary was one of the early students to study harp and play with the band. Later Elizabeth Cloninger, who was a string bass player in the band, also doubled on the harp when there were harp parts in the band selection. Following Elizabeth's graduation, Lucy Harper, the daughter of the director, traveled to and from Winston-Salem studying harp with Mrs. Guthrie of the Salem College faculty. Lucy played with the band until she left Lenoir High School to enter a preparatory school. Elizabeth Cloninger, now Mrs. Clark, has a daughter who played the harp, and she once came to Lenoir to play the harp in one of the band's concerts.

## Chapter 10

A project on which the local band director spent much time and thought was in building a well stocked library of band music for Lenoir. In this endeavor he depended heavily on the suggestions of leading members of the American Bandmasters Association, many of whom had played under Sousa and in the larger circus bands. It was also necessary to be supplied with college and high school band pep marches and alma mater songs from institutions all over North Carolina and surrounding states, since these might be called for when the Lenoir Band appeared at football games.

A great deal of attention was given to the Band Library: first of all, in preserving music which had been used; and afterwards, in mending when necessary, and in replacing all the lost parts.

It was discovered that where band arrangements were made from original orchestrations they were often made easier in order to sell to younger bands, but in so doing they often lost some of the beauty of the original. The band began buying scores of the original orchestrations, and altering the band arrangements to be more nearly like the original orchestra score. A good deal of instruction on standard music was done with the aid of Hi-Fi records, and quite a library was built up of recorded music. These soon came to be in such great numbers that a special index had to be prepared for them in order to aid quick reference.

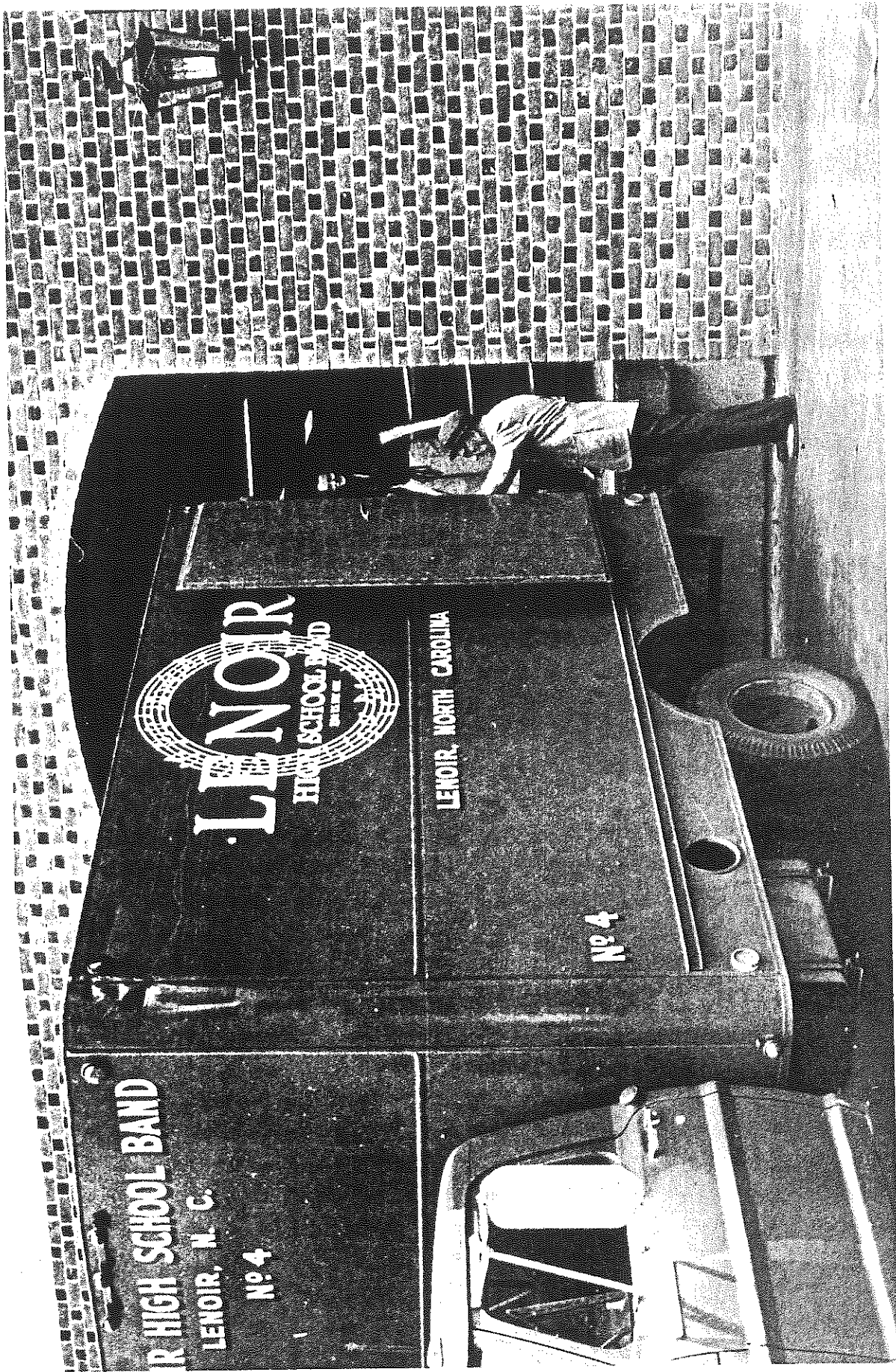
An early project of the Lenoir Band was to make up scrapbooks of newspaper clippings about the band's achievements, photographs of the band and its individual members, pages of magazines which referred to the band or which were written by the director, and such things as wedding invitations, or invitations of other kinds of present or former band members.

The newspaper clippings included not only the band itself but any news about present or former band members. These scrapbooks were large quarto volumes usually containing pages of about one hundred and forty-four each, with each volume indexed and serial-numbered. Each scrapbook was made up in triplicate, with a copy each going to the University of North Carolina, Duke University, and Davidson College. At least one thesis was made up almost entirely from Lenoir scrapbooks and used to obtain the Doctorate Degree from the University of North Carolina.

In addition to the regular scrapbooks, a volume of programs was made up for reference use, and thus every program was entered both in its chronological order in its scrapbook and also in the program scrap-

book. In considering some selection to be played in a future concert, the program scrapbook was especially valuable in showing when, and if, that number had been played before, and whether enough time had elapsed to use again.

Good public relations were always necessary to keep the public reminded of the band's progress and to advertise it in other communities. For this purpose, the director wrote many articles for musical journals, giving the band's experiences and suggestions for solving some of the problems which all bands experience. These were widely read and produced much correspondence with bandmasters and others interested in music both in the United States and some foreign countries.



BAND SCRAPBOOKS ARE TRANSFERRED TO DAVIDSON COLLEGE LIBRARY

## Chapter 11

Beginning with Governor Ehringhaus, the band marched in the inaugural parades in Raleigh for all governors down to and including Governor Holshouser. Here again it was necessary to spend the night before the parade in Raleigh, and the facilities of N. C. State College were often used for this purpose. The Lenoir girls stayed in the infirmary and the boys in the dormitories of the College.

Those involved will remember particularly the time when Mr. Broughton was running for Governor of N. C., and the band played for his speaking in Lenoir. He was then taken in the band bus to his next engagement, which was in Boone, and continued on to Jefferson where he was to speak again, and where the band also marched and played for the event. This was the only instance where the band played three times for the same candidate in the same year.

Lenoir had never played for Wake Forest College and was anxious to do so. A trip was arranged during which the band played a concert at Louisburg College, spent the night at N. C. State College, and traveled next morning to Wake Forest to play for the football game between Wake Forest and North Carolina. The two college dates played most frequently by the band were the Virginia-Carolina games in Chapel Hill and Charlottesville, and the homecoming game at Davidson College. These engagements were played almost every year for many years.

A custom that was maintained throughout the years was a final swim as soon as possible after the Commencement Concert. Some of these were at Clearwater Beach in Burke County and some were at the various swimming pools in Lenoir, but all were looked forward to by the band students.

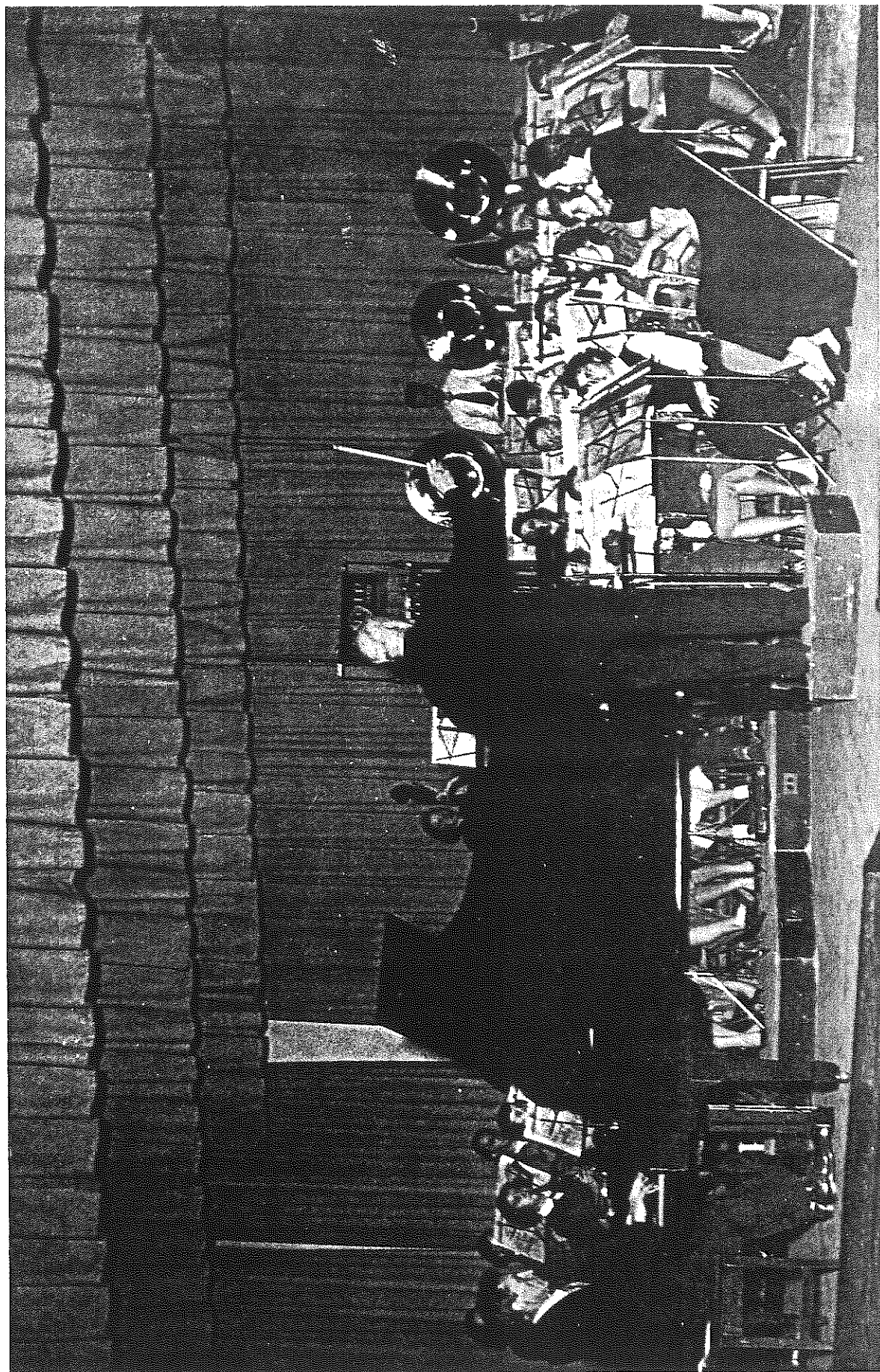
Another event the band customarily celebrated was the Christmas party usually given on the last day of school before Christmas. Band members drew names from a hat, and the name a student drew would be the one he labeled a gift for and put under the band Christmas tree. One of the band boys borrowed a Santa Claus outfit and presided over the handing out of gifts.

A concert which both band and audience enjoyed was the one given with the noted Australian pianist and composer, Percy Grainger. The program was made up entirely of Grainger compositions, some of which Mr. Grainger played as piano solos, and some of which he did jointly with the band; in some instances he did the actual conducting.

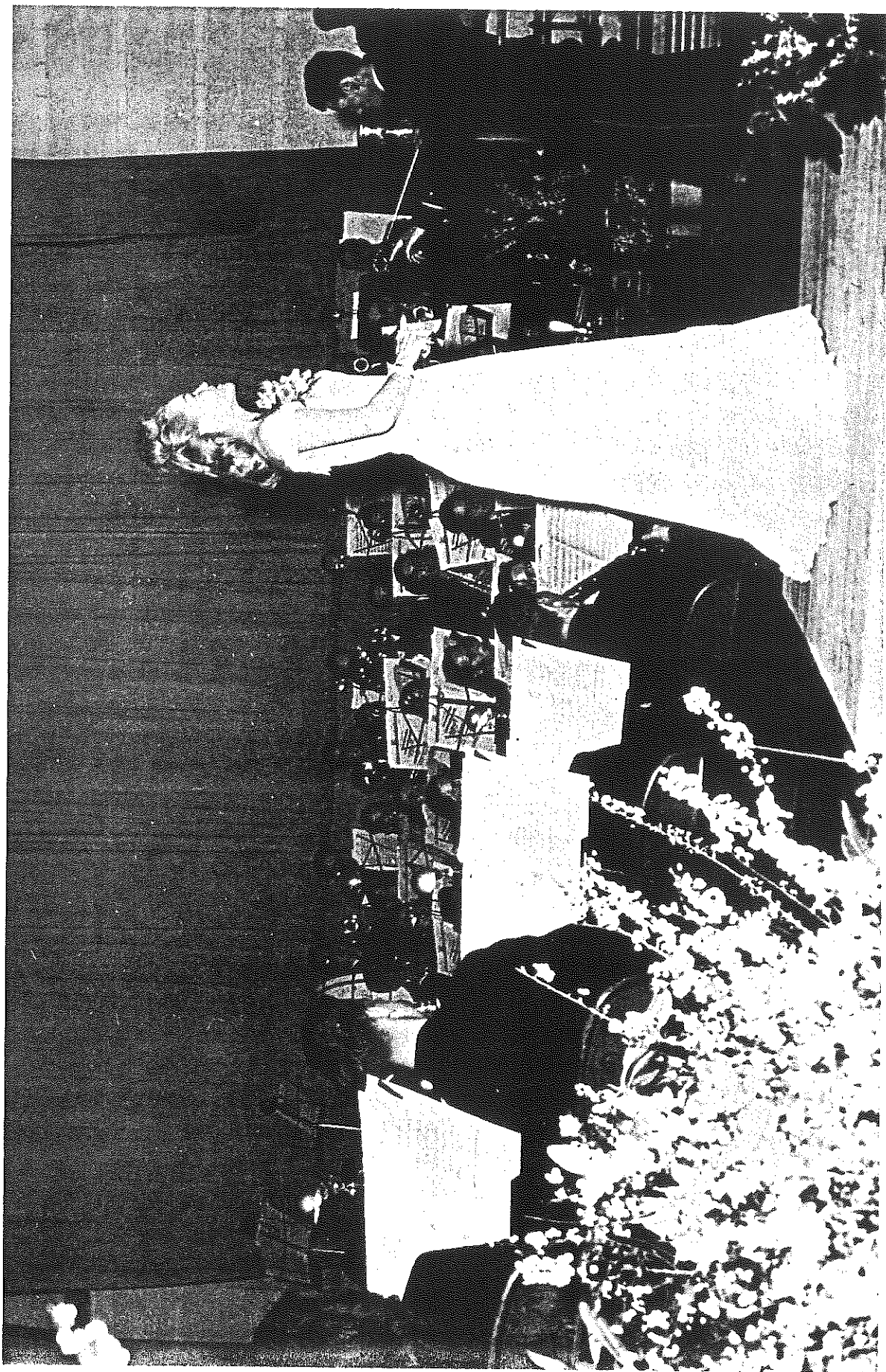
Mr. Grainger was a most gracious man, and won hearts of the band students from the first rehearsal with him.

An event which the band prized very highly was when Dorothy Kirsten, soprano of the Metropolitan Opera House of N. Y., came to Lenoir to visit her brother, George Kirsten of the Lenoir Band Staff, and while in Lenoir gave a concert with the band. This concert filled the high school gymnasium to overflowing. Miss Kirsten was very gracious and cooperative, and praised the band for its work in the concert.



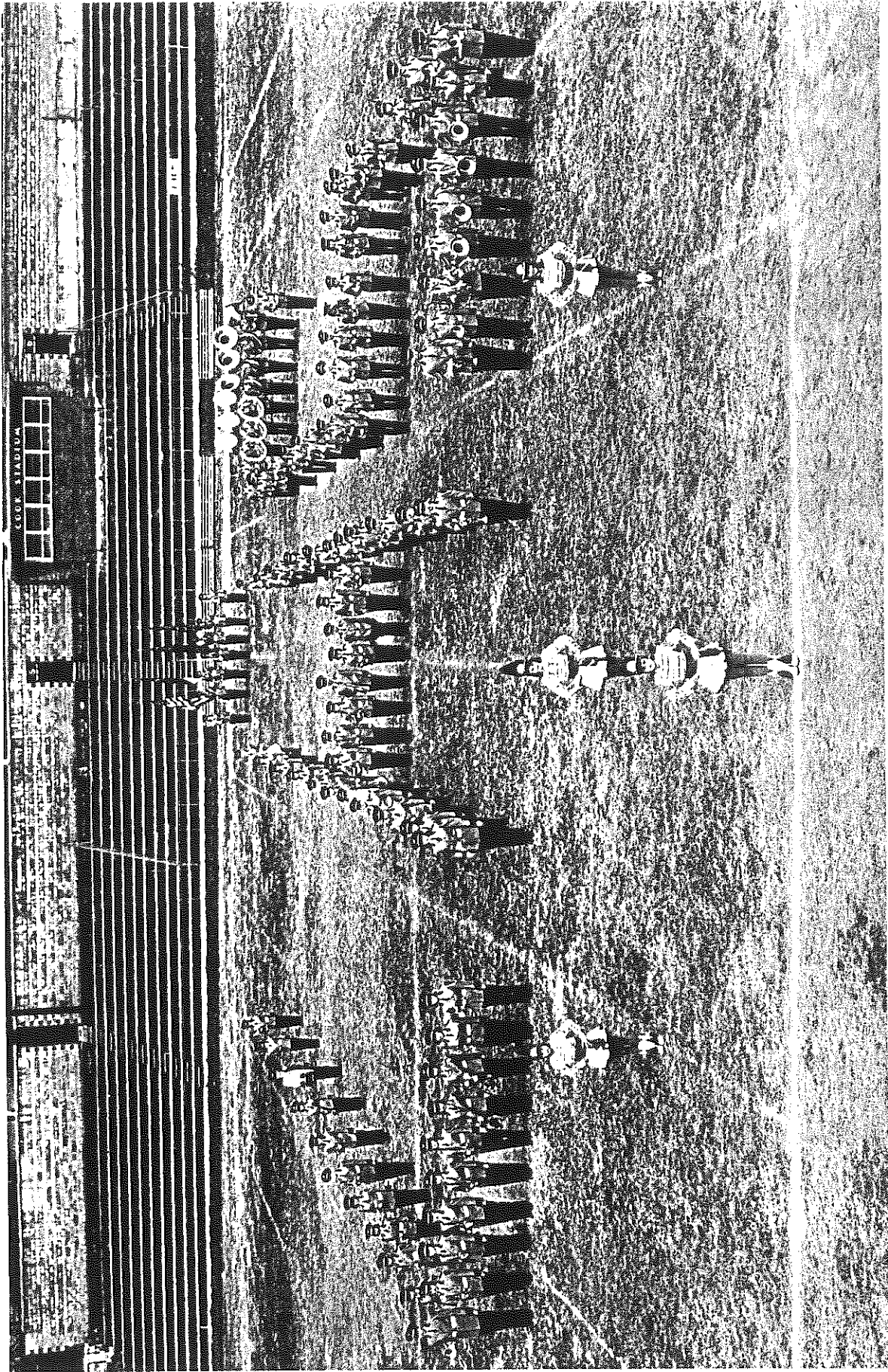


CONCERT WITH PERCY GRAINGER



CONCERT WITH DOROTHY KIRSTEN, OF METROPOLITAN OPERA COMPANY





LENOIR HIGH SCHOOL BAND IN LETTER FORMATION

## Chapter 12

Throughout its career, the band held marching drills which prepared it for parades and appearances at football games. Usually these marching drills were held in the morning before school, and were an important factor in selling the band's work to the public, many of whom seldom came to the band's concerts.

On many occasions when some other school band came to Lenoir to play at football games, or when the Lenoir band went out of town to do the same thing, the two band directors would plan a combined show using both bands at once, and each band practiced its share of the show at home. On the day of the football game, the visiting band would come early, and the two bands would rehearse their combined show together to perfect their performance. Obviously, this kept both bands on the field during the half-time intermission or before the game, and doubled the length of time each band was on the field. On one occasion the combined bands of Shelby, Morganton, and Lenoir put three bands on the field at once, all playing their parts combined at the half-time show.

There was considerable rivalry in the Lenoir Band to hold the positions of drum major or majorettes. Try-outs for these positions were made competitively to select the most skilled and graceful performers.

In order to aid in the marching band effort, the director purchased a sixteen-millimeter camera. At all the band's public appearances for several years, movies were made and later exhibited to the band so they could see just how they looked to the audience, and where the kinks in the lines occurred. Motion pictures of other bands were also obtained and shown to the band students for study.

The Lenoir band was marching and playing for football games in Lenoir or in colleges within driving distance, and giving four concerts each year in Lenoir. Evidently, it did not interfere with their class work in school, for band members did as well in classes as did their fellow students.

At times the band could be of help in other classes. The Physics classes nearly always came over to the Band Building to study the different properties of sound. The band played concerts in school assembly programs and could play special programs for Indian music or Gypsy music if desired. More and more band students were purchasing instruments of their own, and the band was growing larger each year. During World War II, the band was almost entirely of girls, as boys had gone

to the military services or to colleges short of students which had lowered entrance requirements.

With an increasing number of bands desiring to attend college football games, there were usually more applications than the college could fill. The colleges hit on the idea of holding "Band Days", usually when they were playing some team which promised to be less of a "crowd-attractor" than usual. On these occasions, great numbers of bands were invited to the same game. While this number usually prevented much marching drill by the invited bands, it allowed the bands to spell out whole words with their formations, where a single letter would probably have been used when only one high school band was present.

The music for such occasions would be mimeographed by the college and sent to all bandsmen in advance, so that all would be familiar when the selections were played. As the number selected was usually simple and familiar music, there was little difficulty in keeping these varied bands playing together under one director.

These trips to college football games kept the bandsmen quite busy, and added to the prestige of the band as well as giving the members wider experience. Among the colleges played for were the University of North Carolina, the University of Virginia, Lenoir-Rhyne College, Wake Forest College, Appalachian State College, and many others.

The Lenoir Band was the first band to play at the annual Shrine football game in Charlotte. It is staged each year for the benefit of crippled children for a hospital in Greenville, S. C. The Lenoir Band played for this game each year until the great numbers of bands applying for the privilege of going to this game made it necessary for the Shriners to put the bands on quota; thereafter, each band usually went about every five years.

Another event which drew large audiences from Lenoir and filled the band with pride was the concert given with Mr. Merle Evans, formerly the director of the band of Barnum, Bailey, and Ringling Circus. Mr. Evans had recently retired from his circus position, and came to Lenoir to conduct a concert of typical circus music. He also spoke of the band in very flattering terms, and the concert was enjoyed by all.

## Chapter 13

The discipline of the Lenoir Band was proverbial and was usually mentioned whenever the Lenoir Band was discussed. In attending the State Contests, Lenoir was finding new problems in that many of the bands in North Carolina were now conducted by graduates of the Lenoir High School Band, and some of Lenoir's closest competition came from these products of its own teaching. Competition was always friendly but increasingly well informed and experienced, and the Lenoir band teachers had to work very hard to continue their preeminence.

Lenoir was continuing to compete with large high schools with several times its own student body in size and often from cities where there were private teachers with profound ability. The students from the larger cities could take private lessons, but in Lenoir students had to depend almost entirely on the teaching staff of their own high school, and this made the competition doubly difficult.

The State Contest in North Carolina was anxious to encourage the entrance of younger, less-experienced bands. In order to do this, the plan was changed from deciding the classification by the size of schools, to six groups varying in difficulty, with Group I being the easiest, and Group VI being the most difficult. Lenoir in every instance played in Group VI, and therefore had to work very hard to earn and maintain its high standing. The fact that it did so resulted in Lenoir's receiving the superior rating in the top classification for forty-two years continuously. This honor continued as long as the Lenoir High School Band existed.

Needless to say, other bandmasters, particularly in North Carolina, observed the Lenoir Band very closely, and copied many of its methods and procedures. The band trademark already mentioned in these pages was the one thing no other band could copy, and served to preserve Lenoir's identity in the things it pioneered in.

This trademark appeared on the stationery, the banners, the shoulder patches of the uniforms, and even on the buttons which the Lenoir students wore. In addition, it appeared on many pictures and plaques throughout the Band Building.

An ever recurring problem was to have all members of the band in well-fitting uniforms. An exceptionally tall, short, or heavy person often appeared which no uniforms on hand would fit. Extra uniforms had to be bought to fit the unusual size of players. In time, three sets of uniforms were required, one of which was never used out-of-doors and was strictly for concert purposes. The other two sets were alternated

for home football games in order to provide variety. Later, overcoats and overlays were added, both to give warmth in cold weather and to provide more flash when the Lenoir Band played for the same audience many times in succession.

Program performed for the Fiftieth Anniversary Concert  
of Lenoir High School Band, March 3, 1974



JOHN D. MILLER, Director  
MISS CAMILLA GRAEBER, Associate Director  
DR. JAMES C. HARPER, Director-Emeritus  
MRS. OPHELIA J. STALLINGS, Secretary

GUEST CONDUCTORS

COLONEL SAMUEL LOBODA  
FORREST L. McALLISTER  
BERNARD B. HIRSCH

1. NATIONAL ANTHEM.....Francis S. Key
2. DAUGHTERS OF TEXAS..... John Philip Sousa  
*Conductor — Dr. Harper*
3. DHARMA ..... Samuel R. Loboda  
*Conducted by the Composer*
4. FREEDOMS FOUNDATION..... Samuel R. Loboda  
*Conducted by the Composer*
5. BUBBLING WOODWINDS ..... David Schanke
6. THE SCHOOL MUSICIAN .....William H. Beebe  
Christopher Paul  
*Conductor — Mr. McAllister*

INTERMISSION

7. AMERICAN OVERTURE ..... Joseph Willcox Jenkins  
*Conductor — Miss Graeber*
8. THE RAMBLER ..... H. L. Booth  
arr. by Edgar Thiessen
9. OVERTURE TO "CANDIDE" ..... Leonard Bernstein  
arr. by Walter Beeler  
*Conductor — Mr. Hirsch*
10. 1812 OVERTURE SOLENNELLE ..... Peter I. Tschaikowsky  
arr. by T. Conway Brown
11. HIGHLIGHTS FROM "CAMELOT" ..... music by Alan Jay Lerner  
lyrics by Frederick Loewe  
arr. by Paul Yoder
- a. Camelot
  - b. Follow Me
  - c. I Loved You Once In Silence
  - d. If Ever I Would Leave You

AT THE CONCLUSION OF THE CONCERT, YOU ARE INVITED  
TO THE JAMES C. HARPER BAND BUILDING FOR  
"OPEN HOUSE" AND REFRESHMENTS.

## Chapter 14

In addition to daily rehearsals in school time, each band member in vacant periods in his schedule was assigned to a practice room in the Band Building for individual instruction by the band teachers. This provided time savings during band rehearsals as well as faster progress for the individual students. A teacher of a grade school subject like English or Math has all the students in class studying the same lesson, and one explanation given to the entire class can meet each student's need. In band where the students play a variety of instruments, instruction given to an oboe player would be of little value to the trombone beginner, and for this reason the individual instruction was a must.

On two occasions, the band played concerts during the convention of the American Bandmasters Association, one in Charlotte and one in Greensboro. In these concerts each selection was conducted by a different bandmaster of the Association, and the band enjoyed both the rehearsals and the concerts led by such distinguished musicians.

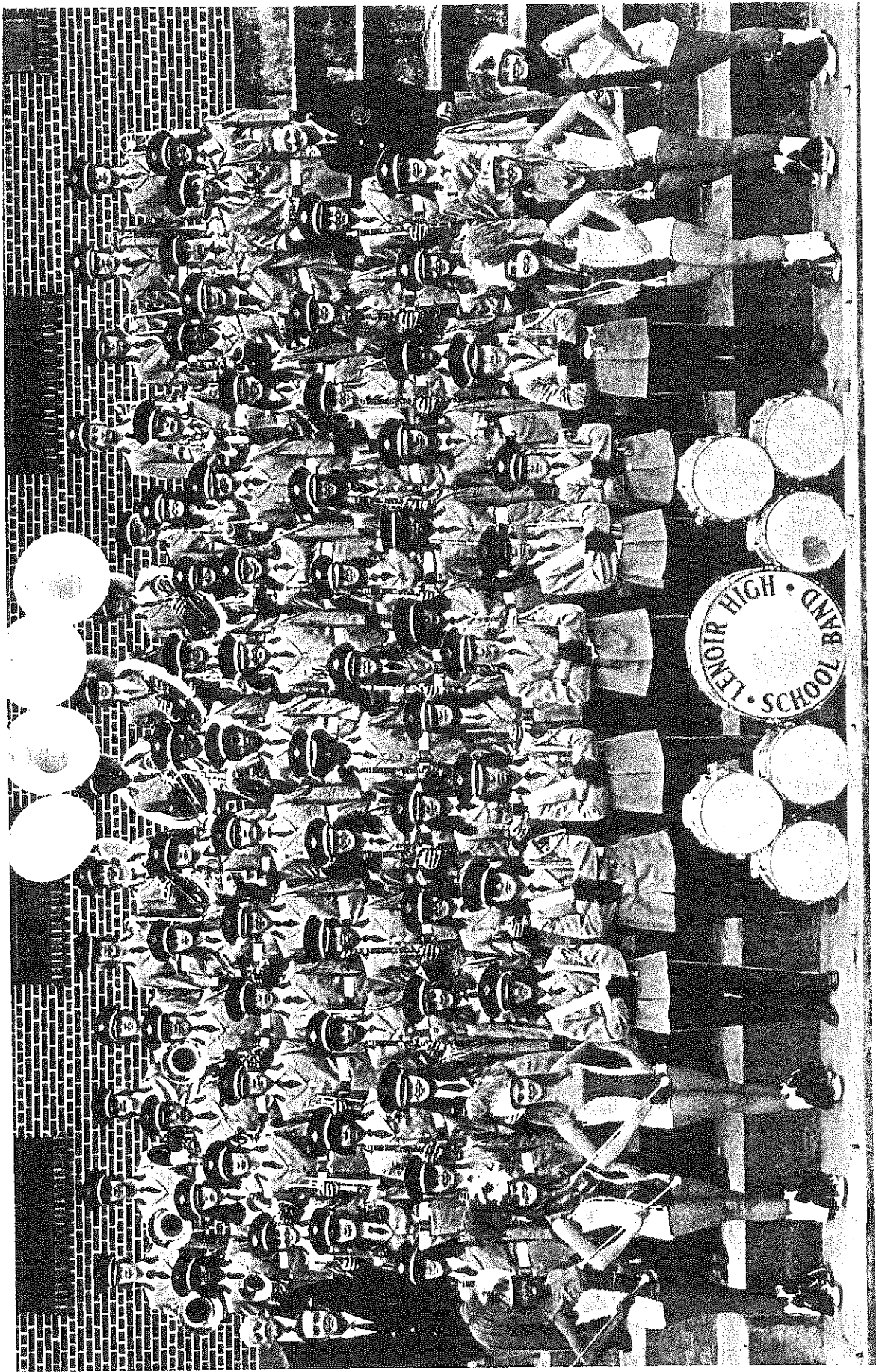
In 1974, the Lenoir Band celebrated its Fiftieth Anniversary by a concert in the High School Auditorium, followed by a dinner at the Lenoir Country Club. Guest conductors for this concert included Colonel Samuel R. Loboda and Mr. Forrest L. McAllister. Colonel Loboda was conductor of the U. S. Army Band in Washington, D. C. Mr. McAllister (son of the famous A. R. McAllister of Joliet High School) later became editor of *The School Musician* magazine. Both the concert and the banquet were attended by a huge number of band alumni and others who came from far and near to help celebrate the Anniversary.

The Lenoir Band continued its top flight performance up through the school year of 1976-77 when the final steps of the merger of the Lenoir City Schools with the Caldwell County School System took place. The State school authorities had been urging such consolidations for some time, and the State law provided that such a merger could take place either by a vote of the people or by the two school boards mutually agreeing to merge. The people in Lenoir and Caldwell County were not given an opportunity to vote on the merger, and the two school boards made the decision. They consolidated the boards and let contracts for two new high schools on the South and West portions of the County, and turned Lenoir High School into a middle school to be called Willow Street Middle School.

Obviously, if there were no Lenoir High School there would be no Lenoir High School Band. Lenoir band members who had not yet graduated were sent to different high schools. While there would be bands in the new high schools, they would not have the constructive



background of having worked together up through the grades, and the new bands would have such a mixture of experienced and inexperienced players, that it would require years of rebuilding before they could give the performances and play the high grade of music which the Lenoir High School Band had been doing.



LENOIR HIGH SCHOOL BAND 1974