

MUSICIANS, ORCHESTRAS AND BANDS

A community is a total of the individual members of that community. Consequently, it has many faces and wears many hats. It has its vices, as last month's monograph on the liquor traffic revealed. It has its virtues, as so many papers, including this one will show. The history of any community is the history of the individuals living there -- individuals wearing many hats in the course of their lifetime -- individuals living, loving, working, singing, crying, dancing, making music, doing the things that have been done from time immemorial.

Our paper tonight is concerned with singing, dancing and making music of all kinds -- a happy time. This chronicle again is incomplete as we have very few sources of knowledge prior to 1899. Of church choirs and quartets we will not speak as these would necessarily be a part of the church ritual. Music as a cultural aspect of Maynard's history is our concern. Our title would indicate three separate groupings which actually is not so, as individuals in this cultural field would move in all directions, depending on circumstance. Our town, small in population, 4500 in 1905 and not more than 7000 until after World War II, has spawned an exceptionally rich musical heritage, unknown to towns of comparable size, because of one reason, that reason being the heterogeneous character of our population -- a population of twenty-one nationalities rich in their old country musical culture.

Dance orchestras prior to 1900, we would venture to suggest, played music beamed to the English, Scottish and Irish, who comprised the major portion of the population, so Irish Jigs, Scottish Reels, English Square Dance, American Country Dances, polkas, schottisches, and cotillion was the order of the day. With the advent of American Woolen Company in 1899, the population explosion of Eastern and Southern European nationalities was the result. Three and four piece orchestras at regular dances, and eight to ten pieces for lodge masquerade balls were the rule. A listing of the orchestras we

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have come across is as follows: (1) Gridiron Band (before 1900) Thomas Farrell, accordion; James Riley, violin; Warren Ball, piano; William Pierce, banjo and harmonica; George Lemon, singer and dancer; Edward Sheridan, cornet; (2) Charles Sweeney's Orchestra (piano)(June 30, 1899); (3) Farrell's Moonlight Serenaders (July 28, 1899) played at the opening of Farrell's Clam and Oyster Cafe, corner Summer and Glendale Street (possibly a part of the Gridiron Band mentioned above); (4) Lawton's Orchestra (April 27, 1900) new good young musicians; (5) Higgins and Booth's Orchestra (Jan. 25, 1907); (6) Ray Hamblen's Orchestra (trumpet) (July 22, 1910); (7) Ed White's Orchestra (Nov. 18, 1910); (8) Imperial Orchestra (Mar. 31, 1911), Mrs. Joseph Donahue, violin; Nina Woolerschied, piano; Waino Kauppi, cornet; Grace Hull, reader (Nov. 14, 1913); (9) Schubert Orchestra (Oct. 4, 1912); (10) Metropolitan Orchestra (Aug. 7, 1914; (11) Colonial Orchestra, Frank Sheridan (Jan. 28, 1916); (12) Samoset Orchestra, John Gallagher, Director (May 26, 1916); (13) Sheridan's Orchestra (Pastime Hall, Oct. 31, 1919); (14) Elite Novelty Orchestra, Burton Coughlan (July 22, 1921); (15) Black & White Orchestra, Hughie Connors, violin; Al Murphy, piano; Garcia (Marlboro) drums; Art Autio, sax; Louis Sullivan, banjo (July 3, 1925); (16) Long Lake Orchestra, Robert Sheridan, broadcast over WLEX, Lexington (June 7, 1929); (17) Melodeers, Carlo Seura, Hawaiian Guitar; Forrest Nelson, spanish guitar; Coxie O'Neil, banjo - WLEX, Lexington (May 11, 1933); (18) Frank Case Orchestra (April 5, 1935); (19) Joseph Schnair's Orchestra (Mid '30s).

Two of these orchestras gained New England-wide fame - Sheridan's and Connors Orchestras. Frank Sheridan started in 1919 and continued until 1932. He played every ballroom and lakeshore pavillion in these five New England States, including Nuttings on the Charles and Norumbega Park, high school and college Proms, you name the place, he played it. The author of

this paper being a two-bit music man out of the thirties, tried out Frank about three years ago, asking him if he had played little-known Lake Baboosic in Milford, N. H., thinking to catch him, but he had played there also.

Battles of music were popular in those years, wherein two bands competed at the same ballroom the same evening - one-half hour stints for each band with the dancers at the end of the evening casting ballots for their favorite. Frank has a \$100 loving cup which he won at Clinton, Mass. at a battle of music with Sullivan's Orchestra of Milford, Mass.

Back on April 15, 1921, Frank recorded for Grey Gull Records, Vocallon Phonograph Company on Huntington Avenue, Boston for a six month period starting in February 11, 1921, with a six-piece orchestra; Frank on drums. Unfortunately we have been unable to find any of these records up to now.

Hughie Connor's¹ Orchestra beginning in 1925, covered New England including the Black and White Inn, now known as Marlboro Country Club, Station WEEI, hotels in Worcester, and Hampton Beach in 1932. As an aside, around 1925, with the Charleston hitting the ballrooms, the Selectmen in Maynard put a stop to this dance as it shook the floor timbers and foundations, and there was danger of the hall caving in (Oct. 30, 1925).

In another aside, the dance marathons of the thirties brought Eddie Murphy of Maynard into the twenty-fourth day of a marathon in Clinton, dancing with a broomstick, as he had worn out two partners and was waiting for some man to drop so he could have his partner (June 8, 1933). The three brass bands that Maynard had for many years, also played at dances with a reduced personnel.

Maynard has had a few fife, drum and bugle corps. The first one that we know of is The Maynard Fife, Drum, and Bugle Corps, sponsored by the Temperance Society, Good Templars (June 23, 1899). We do not know when it

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was organized and when it vanished, but a wonderfully clear picture of it is in our possession.

February 21, 1913 - William Stokes, one of the members of the defunct Good Templars Fife, Drum, and Bugle Corps organized a fife and drum corps of ten members, meeting every other Monday Eve; planning to hold dance to raise funds for uniforms. March 28, 1913 finds the Fife and Drum Corps parading around town for practice. The Corps rents room in Cannon's Block (Nov. 7, 1913). Albert Axford leads the Corps at Memorial Day Exercises in Stow (May 7, 1915). That is the last date we have for this musical organization.

Boy Scouts, Troop I, Snare Drum and Bugle Corps was organized in 1921 at St. George's Church. Fred Scott was the Scout Master. This group, composed of about a dozen scouts, existed for about four years, playing at all occasions. The short army-type bugle was used. Mr. Allen Webster, one of the members, when contacted recently, remembered his brother John, Novello Cuttall, and the Sickle Brothers as some of the other members.

A news note of May 15, 1925 informs us that the St. Bridget's Fife, Drum, and Bugle Corps will appear at the Memorial Day Parade, continuing that this group was organized about six months ago. This would place it back in 1924. It was a large organization, about 200 members, and continued in existence into the thirties. It was set up in two companies. Leo Kelley was Battalion Major; Walter Carbone, Battalion Adjutant, and John Horan, Sergeant Major. Company A had John Moore as Captain; William O'Toole, First Lieutenant; Charles Sweeney, 2nd Lieutenant; Andrew Fardy, Top Sergeant; John Lanigan, Leo Mullin, Hillary Kane, Gerald Tierney, Line Sergeants; Edward Murphy, Thomas Chidley, John Veleno, Richard Thane, Charles Kelley as Corporals.

Company B - Captain Delmar Kilkenny; Paul Allen, 1st Lieutenant;

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George Sullivan, 2nd Lieutenant; Richard Murphy, Top Sergeant; John Tobin, Mark Kelley, Edmund Duggan, Ralph Thane, Line Sergeants; and Walter Brayden, Kevin Spratt, Raymond Paul, James Duggan, Henry Fairbanks as Corporals.

Color Sergeants were John Bakun and Maurice O'Connor, and for Drum Major, Joseph Wardzala.

Rev. Charles Donahue was in charge of the Cadets with Harold Sheridan and John Gallagher helping in the training. Frank Sheridan trained the Drum Group, while William Coughlin of Concord Junction, aided with the Fife and Bugle Squad.

For Choral and Glee Clubs our first date is May 20, 1904 when the Maynard and Hudson Choral Clubs give concert in Cooperative Hall. January 13, 1905 finds the Maynard Glee Club organized for season with Pres. R. W. Carter; Secretary Hiram Parkin; Treasurer George Salisbury; Librarian George Lawton. Notes in the papers appear for some years as to the existence of the Club.

The next group is some years in appearing but July 22, 1921 we find the Colonial Quartet appearing at the Waltham K. of C. at which they made a great hit, with James B. Farrell as Manager. I took the liberty of calling up Jim for further particulars of this group and this is the way the conversation went in part (nostalgia took over): Author: "Who were the members of this quartet?" Jim: "When Irish Eyes are smiling, shure it's like a morn in spring, with a lilt of Irish laughter, you could hear the Angels sing", and he sings it to the end. Author: "Good, Jim, but --". Jim: "You want to hear another one - 'The Bowery, The Bowery', and he sings that to the end. Author: "Jim, wait - who -?" Jim: "Here's another one - 'Moonlight and Roses' - and so to the end. Author: "Jim, but, but who - ?" Jim: "Wait,

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I remember another one - 'There'll Never be another Mary' - and so on. After a while, believe it or not, we were harmonizing, it was too infectious. And, so far, far into the night, we sang over the phone but at the end I did get the names. James B. Farrell, First Tenor; William B. Scully, Second Tenor; G. Edward White, Bass; Anthony B. Hilferty, Bass. Happy Birthday, you octogenarian, you.

In the living memory of most Maynard people out of the 1930's, the name Anchor and Ark Glee Club strikes a real musical bell (no pun intended). This aggregation of musical talent brought attention from all of musical New England to Maynard, Massachusetts for a dozen years. As a member of the New England Federation of Mens' Glee Clubs, in its span of life, it won four first prizes and three second prizes in Group Three, Small Glee Clubs Contests.

The origin of the Club has an interesting history. Back in late 1929, Mrs. Grace (Parkin) Salloway, under the aegis of The Methodist Church, put on a Gilbert and Sullivan Operetta, "H.M.S. Pinafore". Mrs. Salloway is mentioned ^{in the} earlier in this paper under individual artists.

Comments by many in the audience to the effect that most of the cast were members of the Masonic Order prompted the organization to set up a Glee Club immediately. It was named the Anchor and Ark, representing Masonic Symbols.

Five months later, according to a news article of May 9, 1930, the Anchor and Ark Glee Club gave its first Annual Concert with solo work and quartet singing in addition to the Glee Club. Gavin Taylor, Jr. was Director and Mrs. Hazel Hooper, Pianist, along with twenty-two voices. Frank Holland was President; William Jones, Librarian; Merton Merrick, Secretary; Tenors: Edward Carleton, Jr., Harlan Cook, Gustav Ey, George Jamieson, Ralph Jones, William Jones, Wilder X. Macurda, William Merrick, Hiram Parkin, Lindsey

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Smith, David Walker; Basso: Elmer Cook, Harvey Fairbank, Frank Goettler, Frank Holland, William Johnston, George Lawton, Harold Merriam, Merton Merrick, Mark Newton, Al Tallant, Gavin Taylor.

Starting with 1930, through 1942, the Club held an outing nearly every year either in Maine or New Hampshire, in addition to concerts given locally, Concord, West Acton, Stow, Waltham, Rochester, N.H., Fitzwilliam, N.H., Somerville, Hudson, Watertown, Natick, Lexington, Sterling, Belmont, Brookline, Leominster, Harvard, Woburn, Winchendon, Jamaica Plain, Roslindale, Sudbury and Arlington.

April 28, 1931 the Club gives its Annual Concert with Walter Smith, Trumpet Soloist and leader of the Aleppo Temple Band. Additional voices by May 20, 1932 in the Glee Club are as follows: Alan Palmer, Walter Larkin, James Beckwith, Theron Lowden, Harry E. Holt and William Brennan.

May 20, 1932 news article tells us the Club has competed for the Governor Winant Trophy against twenty clubs (all large in numbers) at Portsmouth, N.H., and receives favorable mention.

April 8, 1933 it wins first prize at Symphony Hall in the Small Club Contest sponsored by the New England Federation of Mens' Glee Clubs; First prize at Hartford, May 11, 1935; Second prize, Fall River, 1936; Second prize, Fall River, 1937; Second prize, Springfield, 1938; First prize, New Haven, 1939; First price, Melrose, 1940.

The Annual Concert for the '38-'39 season had Walter Smith, Trumpet Soloist.

February 3, 1939 the Club, augmented by The Andover Male Choir, and led by Frank T. Holland, held its concert at the High School Auditorium.

April 19, 1940 the Club without any outside aid, led by Frank T. Holland and accompanied on piano by Mrs. Harlan Cook, held its Annual Concert

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at the same auditorium. The highlight of the evening was the rendition of Amy Sherman Bridgman's words to Sibelius' "Finlandia". She, being in the audience, was highly thrilled and pleased. The editor's feeling was that the Glee Club sounded simpler but better without outside help.

October 4, 1940 the Club held its 10th Anniversary Banquet at Howard Johnson's in Concord.

February 28, 1941 news note offers associate membership for men from all towns in the area. This would be a non-singing, financially contributing membership so outside artists could be hired in advance.

April 10, 1941 the Annual Concert at the High School Auditorium had an audience of 300. Frank Holland was Director and Mrs. Harlan Cook, accompanist. Andover Mens' Glee Club augmented the local club.

May 7, 1942 - The Annual Concert again at the Auditorium had Everett Collins as guest conductor and the Andover Club included.

Due to the Second World War, the Club had to disband for lack of personnel. All in all, the record shows that the Anchor and Ark Mens' Glee Club made a real contribution to the musical culture of the community.

May 11, 1933 finds a three night production of Gilbert and Sullivan's "Pirates of Penzance" with fifty voices, ^{MRS.} Miss Grace Salloway directing. This apparently was extraordinary for a town the size of Maynard to find such talent within its confines, and an event long to be remembered.

October 26, 1934 - News report tells us of the Sunshine Singers, with Alan Palmer, broadcasting weekly over WLLH, Lowell.

Among the nationalities that settled in Maynard starting in the 1890's, choral groups were a must in their organizations. The author of this paper being of Finnish descent, is particularly cognizant of the role that music, vocal and otherwise, played in the life of the Finnish Clubs and Societies.

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We turn next to individual artists that gained prominence in their respective musical areas. First of all must be mentioned the Woolerschied Family - Theodore, Ernest, Albert and John, four brothers and their offspring. This family group unquestionably was the most prolific musical family in the History of Maynard.

Theodore's daughter, Emma, is playing trumpet with the Talma Ladies Military Band at the Pan-American Exposition in Buffalo (June 7, 1901). Leonora, her sister, then only thirteen, shows promise on the E^b Tuba. Nov. 1, 1901 - Emma rejoins May Butler Military Band, rejecting offers to join Chicago Ladies Symphony Orchestra. April 25, 1902 finds Leonora playing slide trombone with the Maynard Brass Band. Emma on 38-week tour (May 30, 1902). Leonora accepts position with Ladies Orchestra at Rocky Point, R.I. (June 22, 1906). Lena home after touring country (July 29, 1910). Lena to play Keith's Circuit (Oct. 21, 1910). Clara with Waino Kauppi play with Sudbury Brass Band (Nov. 10, 1911). Leonora 6 years now with the "Four Musical Hodges" touring the Keith Circuit. Fifth tour of the country (Nov. 7, 1913). Imperial Orchestra - Mrs. Joseph Donahue () violin; Nina, piano; Kauppi, cornet (Nov. 14, 1913). Leonora still with Four Musical Hodges - 12 years (Feb. 5, 1915). Leonora - Four Musical Hodges (May 17, 1918). Leonora's 16th year with Four Musical Hodges (March 5, 1920). Feb. 24, 1922 - Mr. and Mrs. Theodore Woolerschied tender reception to Four Musical Hodges.

The next artist of prominence is Herbert Mallinson giving a violin concert in Concord, October 22, 1909, with sister Mabel on piano. April 10, 1910 he gives his second Annual Concert. Dec. 30, 1910 he joins an orchestra in North Carolina for several months engagement. Next we hear of his playing violin solo at the Congregational Church, May 12, 1916.

Waino Kauppi, the boy wonder on the cornet, became the most prominent nationally of all our individual artists. We first hear of him, 12 years of

HERBERT MALLINSON

Herbert Mallinson is still very active with music. Since leaving Maynard he has been a member and at one time, Director of the Symphony Orchestra at Mobile, Alabama.

At present he is living at Fort Lauderdale, Florida, and is a member of the Fort Lauderdale Symphony Orchestra. He is also an active Chiropractor with an office at Fort Lauderdale. At age 77 is thinking about retiring.

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age, triple tonguing at a band concert, standing on a chair so he could be seen (August 18, 1911). He played with Lawton's Orchestra, all three bands in Maynard, Teel's Band of Boston at 14, left school in 1913 to play on stage, listed in 1914 with White Bureau for concerts throughout state, joins McEnelly's dance orchestra in Hartford, 1915, theatre work in New York 1916, Peel's Orchestra the following year, back with McEnelly in 1920, plays over WEAF, New York 1925 - same year with Goldman's Band on radio, the pinnacle of his success, then known country-wide as the best cornetist in the country. He died young in the early 1930's.

Richard Hilferty became widely known on the Keith Circuit with the Rose Marie Company. His rich baritone voice, I have been told, was a thrilling sound to hear (April 30, 1926).

Among pianists we had Mrs. Frances Archer Madsen. She played with the Framingham Civic League Symphony Orchestra, Martino's Concert Orchestra of Boston and programs all over New England.

Among artists of area wide prominence who did not attempt to make singing his profession, but whose ability we do not forget is the one and only James B. Farrell, whose tenor voice has risen in song in Maynard and elsewhere...for over sixty years.

An artist who has been with us since 1903 and still going strong in 1967, as this paper is being written, is Frithiof Tofferi. He started on snare drums with the Imatra Band in that year, but two-three years later shifted to flute and piccolo. He has played with all the bands in town, concert work with smaller groups, symphonic and civic orchestras from here to Boston, taught pupils, and for the past few years has been teaching flute and piccolo in the school system to hundreds of students from the Maynard area; is still playing with the Maynard Community Band. If we say he is a

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musician's musician, we would not be far off the mark. In his mid-eighties now, Frithiof is busier than ever and thriving on it - a real asset culturally to our community.

We mentioned at the beginning of this paper that church choirs and personnel would not be mentioned as they are a part usually of the church ritual. However, in the case of Mrs. Grace ^{PARSON} Salloway an exception must be made as she was and is a musician of exceptional stature. Her singing career started when at seven years of age she sang a solo in a cantata at Stow Unitarian Church. She studied under William Hick of Cambridge from ten to fourteen years of age and sang during that period in communities around Maynard, majored in music and education at Fitchburg Normal College, taught music and other subjects at Ridgewood, New Jersey, continued her own voice training at that time under Sara Remington of New York -- moved to Pittsburgh to continue teaching music, then back to Maynard in 1923, taking a position in Hudson. 1926 we find Mrs. Salloway accepting a position as Assistant Supervisor of Music in the Waltham School System. She directed for the Methodist Church, one of the Gilbert and Sullivan Operettas in the fall of 1929 which resulted in the formation of the Masonic Anchor and Ark Glee Club, for most of the cast were from the Order; directed a fifty voice cast, drawn from all segments of Maynard Societies, of Gilbert and Sullivan's "Pirates of Penzance", which ran for three nights to full houses, a great achievement. The war years and after, Mr. and Mrs. Salloway lived in New Jersey, Washington and New York, where they co-produced "Alice in Wonderland". Returning to Maynard she has been ever active in the Maynard and Hudson Methodist Church as Director and Soloist. Piano and organ became her musical instruments.

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The name of Hugo Kajander conjures up an image of a person solely given to music. He was not a professional musician insofar as making a living from it, but the mark he has left on musical Maynard is still with us today in the form of the Community Band, and band men he urged to music from 1898 on, who in turn have children playing instruments. Hugo organized the Finnish Imatra Band in 1898, actually taught some of the musicians to read music, led the Band for some years, organized the Finnish National Band in 1910 from some members of the Imatra Band, as the rest of the Imatra Band members wishes to be associated with the Finnish Socialist Hall on Parker Street; led the National Band for some years, taking turns it seems, with Alex Lahonen, Ilmari Junno, and a professional conductor, Lauri Koski. He also organized and led the Florence Oil Stove Company Band in the mid-thirties in Gardner, Mass., an aggregation of musicians that the present writer had an opportunity to hear and can vouch for superior musicianship.

Hugo was the kind of man that kept encouraging youngsters to get into music and in this way kept infusing new musical blood into the bands throughout the decades. The present writer did not know him, but so many who did, and played with him and speak so highly of him, leaves one in no doubt that Maynard is fortunate in claiming him for her own.

Small orchestras of singular types have appeared on the Maynard horizon. We have a note of June 30, 1899, mentioning Miss Florence Wood, mandolin soloist with the Maynard Solo Orchestra. October 15, 1909 finds a mandolin and guitar club led by Miss Anna Holt.

The Italian Assabet Quartet with guitars and mandolins serenade people on Main Street (June 25, 1915). January 28, 1916 finds the Harmony Mandolin Club, with George Lawton, Rod Molver, William Hamlin, George Champagne, Irvin Astwood, Frank Goettler, as members. Columbian Mandolin

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Orchestra is also present that year (Nov. 16, 1916). We spoke with Joseph Porrazzo, who was a member of this group, and he volunteered the information that it remained in existence for a dozen years, with of course, changing personnel. He kindly wrote for us his recollections which go as follows:

The Year 1916 and After --

Memories of the Italian Serenades of the Happy Days
in The Town of Maynard

During the quiet summer moonlit nights, a group of serenaders would play and sing in the streets and throughout the neighborhoods of the Town. You could hear the sweet melodies of "O'Solo Mio", "Santa Lucia", "Rimpianto" and "Silvestris' Serenade" played on a couple of mandolins and guitars. The serenaders also played at many special occasions, such as weddings and house parties.

Among many of the musical numbers and songs played and sung by the singing troubadors were such waltzes as "Sopra Le Onde", "Cielito Lindo", "Ciribirribin", "Tesoro Mio", "Speranza Perduta", "Golfo Incatato", "After The Ball", "Danube Waves", "Moonlight and Roses", "Heart String", "Bye, Bye Blues", "Sweethearts on Parade", "Smile Darn Ya Smile", "Say a Little Prayer for Me", "Pretty Face", "Let Me Call You Sweetheart", "Three O'Clock in The Morning", "La Paloma", "La Cucaracha", "La Spagnola", "Funiculi-Funicula", "I'm Alone Because I Love You" and "There's a New Star in Heaven Tonight".

Marches such as "The Sharpshooters", "New York", "West Point", "I Bersaglieri" and "A Santa Cecilia; Polkas, such as "Una Gita A Roma", "Bebe Polka", "Silvia", "Tic-Tic-Tic-Ta", "Tarantellas; and Mazurkas, such as "Voce Di Primavera" and "Monterosano" were also played by this

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group.

Instrument arrangements were guitars, mandolins, banjo mandolins, violin, tenor banjo, ukelele, saxophone, and tuba.

The members of the serenading group were:

Luigi DeGrappo, Tuba; Guiseppe Carruba, Mandolin and Guitar-Singer; Rosario Salomone, Mandolin and Guitar; Raimondo Gondolfo, Guitar-Singer; Luigi Lalli, Tenor Saxophone and Guitar; Guiseppe Porrazzo, Banjo Mandolin-Tenor, Banjo-Guitar and Ukelele; Arthur Brescia, Violin; Henry Mariani, Guitar; Americo Pareago, Mandolin.

The tenor of this section of the paper can be summed up in a short sentence taken from Maynard News, July 26, 1901, to wit: "With the Maynard Brass Band practicing one night a week, The Imatra Band at least three times, people on Acton and Glendale Streets are getting plenty". Continuity of band music and personnel, we can surmise, starts in 1875 or a little prior.

The Acton Patriot, Vol. 6, no. 43, Aug. 8, 1875, has this to say in its columns: Tuesday Eve the Maynard Brass Band serenaded landlord, Mullen, of the Glendale House at his Hostelry. Mr. Mullen gave them in turn, as well as a number of invited guests from the vicinity a fine complimentary supper later on in the evening!

This Band, we believe, is the beginning of the organized Maynard Military Brass Band, which was set up in 1884, according to a news note of April, 1912, advertising the twenty-eighth free annual concert of the Band. The Finnish Imatra Band was organized in 1898 (officially Sept. 29, 1899); and an off-shoot of this Band - The Finnish National Band - was set up in March 21, 1910 (or Sept. 4, 1911), in both cases, by Hugo Kajander. These Bands used to practice weekly in their bandrooms and also on the street parading, so in the early years of this century Maynard Center was a bustle

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of musical activity. Concerts were held on the lawns of the Methodist and Congregational Churches, in Post Office Square (Main and Walnut Sts.), sometimes hired by a group of merchants to bring trade into their stores on Saturday nights, Memorial Day Parades either in Town, Acton, Atow, Hudson; and in Music Hall, Cooperative Hall, Parker Street Hall, Finnish Temperance Society Hall, etc.

The lack of a bandstand prompted the Maynard News, April 25, 1902, to urge again, as it did a year earlier, the donation of land by someone for a site of the bandstand that a public spirited citizen is willing to donate. Lorenzo Maynard had been approached by Manager William Jones of the Maynard Brass Band on October 18, 1901 for land adjoining Post Office Square, but was refused as the land in question was to have a building erected on it. Annual Town Meeting Minutes of 1904 shows an appropriation of \$150 for band concerts, so the surmise must be that the bandstand donated by Abel Maynes in Post Office Square went up for that year. Jim Farrell, starting work in the Post Office in 1905, recalls the stand being there then so this is double proof.

Maynard Brass Band received the contract for 1904 and 1905, but in 1906 The Instra Band received it, prompting the Maynard Brass Band to refuse use of the bandstand by the Instra Band for that year as the stand was given to the Maynard Brass Band. The concerts for that summer were held on the ground beside the bandstand. The Brass Band received the contract again until 1912 - for 1913 and 1914 the record is unclear, but the appropriation of

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\$200 was made. In 1915 the Brass Band was offered one-third of the contract but refused. The surprise again is that for 1913-1914 The Instra and National Band split the contract, playing on the ground beside the bandstand. In 1915 the \$200 appropriation was expended for the same two bands.

An article of Feb. 21, 1912 in the paper says the Finnish people, paying taxes on their homes, regret that the Town does not own a bandstand for the use of all. The battle of the bandstand came to a head in the summer of 1915, with many sad hearts embittered. The Board of Selectmen in all its majesty voted that as long as the bandstand did not belong to the Town, was on public property, the Maynard Brass Band would not allow the use of it for all, was unwilling to donate it to the Town, the stand must be moved (May 28, 1915). And so it was, by Daniel Parmenter, the mover, on June 4, 1915, to the Whitney land on Acton Street, then owned by Thomas Wright of the Brass Band. From there the Brass Band gave concerts on occasion. And so passed a landmark and occasions that drew thousands, according to the paper, to these weekly concerts. The Town meeting, 1915, voted to lay on table indefinitely the article appropriating money for concerts. William C. Kenyon, poet laureate of Maynard, had something to say a week after the stand was removed (June 21, 1915). To wit:

THE BANDSTAND CRITICALLY

The old bandstand, on private land,
Is guarded from its foes
Watched O'er at night, by lamps and light
It rests in calm repose.

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And the public square looks bleak and bare,
Seems strange and almost weird,
And not so gay since the evil day,
Our bandstand disappeared.

And each Wednesday Eve the children grieve,
Their little hearts are sad,
For in vain they sigh, for the cheerful cry
Of 'Pop Corn, 5 a Bag'!

For the popcorn man has got the can,
He also has the blues,
For his heart they broke and they got his goat,
When the bandstand was removed.

And the village band don't understand
What no one really knows
Why the band should be so suddenly
And thoroughly deposed.

But no one blames good Abel Haynes
For the fact the gift he gave,
Should cause such strife in our village life
Neighbors don't speak for days.

For our Uncle Jack says the band boys lack
The spirits to oblige,
He says that they must have their way
And are not satisfied.

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That the Finnish Band should take a hand,
And have a chance to play,
And the hearts to cheer of the people here,
Upon a holiday.

Jack says his dad was an English lad,
But Jack's for Uncle Sam;
For a Johnny Bull without a pull,
Is only half a man.

And Uncle John says he is strong,
That the Maynard Band divide,
That bit of cash for which they asked,
And which the Town supplied.

And that fact annoys our prudent boys,
Who play so zealously,
Jack says you bet that what they get
They guard most jealously.

And thus great wars are sometimes caused,
By little simple things;
And Jack should know he's courting woe,
When trouble once begins.

But don't you make a sad mistake
Or ever take the chance,
To slap or hit, or dare to bid
Jack Thompson on the pants.

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For any worm is apt to turn
 And get the best of you;
 So just go slow, and let Jack show
 What he intends to do.

He says he's strong for all reform
 That his principles are sound;
 And it's up to him to battle sin,
 Wherever sin is found.

And we admire his youthful fire,
 His pluck and fearlessness,
 And in his fight to set things right
 We wish him all success.

Wm. C. Kenyon

The bands continued in business on their own however, with Memorial Day Concerts, etc. The Daynard Welcome Home Celebration, after World War One, July 4 - 11, 1919, found all three bands, Sheridan's Orchestra, Daynard Drum Corps, on the roster of expenditures. This Drum Corps was possibly the one organized by William Stokes, but we have no record after 1915. The Brass Band went out of existence sometime in the twenties, date unknown. We have a news note of August 7, 1925, that the United Concert Band, led by Louis Koski, will give summer concerts on the lawn of the Congregational Church, sponsored by the Mens' Forum of that Church. This group was a union of the Inatna and National Bands, the bands still retaining their individual identities. This continued until about 1937.

The Finnish-Soviet Winter War in 1939-40 spurred

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activity on the part of the Finnish people to aid Finland.

A United Finnish Symphonic Band (40 members) composed of the two Maynard Finnish Bands, plus members from Fitchburg and Worcester, gave concerts in many communities in Massachusetts and New Hampshire during 1940-41, led by Tauno Hannikainen, eminent Finnish conductor from Finland.

Nov. 11, 1938. The Imatra Band, led by Louis Koski, celebrated its 40th anniversary with a dance at Parker Street Hall.

In July, 1946 forty-five members of the Imatra and National Bands again joined for that occasion.

It has been related to me that Oliver Warila suggested to Toivo and Paavo Erkinen at that time that the two bands unite - and so it did happen. Early 1947, the Maynard Community Band was born, acquiring all the paraphernalia of the National Band.

In fact and truth, I think we can say that, starting in 1884 with the organization of the Maynard Military Brass Band, Imatra Band 1898, National Band 1910, members of the last two joining occasionally in the United Concert Band 1925-37, the United Finnish Symphonic Band of 1940-41, the Maynard Community Band at this writing, 1967, is the recipient and direct descendant of all the military bands we have enjoyed in Maynard - a great record.

For information prior to 1899 I am indebted to Ralph Sheridan and James Farrell. Most all dates after that come from the 'Maynard News'. Additional information up to

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1947 came from the following, to whom I am grateful:

Frithiof Tofferi, Joseph Porrazzo, Walter Larkin, Walter Carbone, Mrs. Eino Nyholm (nee Kajander), Toivo Erkinen, Allan Webster, Frank Sheridan, Mrs. Olga Husgrave (nee Kajander), Henry Grandall, Mrs. Grace Salloway, 50th Anniversary History Book of The Finnish Temperance Society 1895-1945, Elizabeth Schnair, Bev Gaspari's biographical sketch of Grace Salloway in the Assabet Valley Beacon, Jan. 19, 1967.

This paper will be completed through the 1960's, as soon as we have an opportunity to research the local newspapers from 1945 on.

Einger Loski - 1967