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THE BLOOMINGTON TOWN BAND AND INDIANA UNIVERSITY BAND 1818-1898: HOW COMMUNITY MUSIC INFORMED THE DEVELOPMENT OF UNIVERSITY MUSIC

BY

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DISSERTATION

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Abstract

This dissertation explores the relationship between music in the community of Bloomington, Indiana and music at Indiana University from 1818-1898. Bloomington, Indiana had a rich tradition of band activity from the first settlement in 1818 through the present. The community musicians not only played for University functions, but also helped to shape the musical development at Indiana University. Additionally, the movement from music as a function to music as entertainment is apparent throughout the time period.

Using archival sources, historical newspapers, and correspondence, this study examines the function of music in Bloomington, Indiana beginning in its settlement in 1818. Music was first enjoyed in solo performances for entertainment purposes. In the 1820s, bands were used in community patriotic celebrations and processions. Community musicians performed for University exams and scholarly exhibitions in the 1830s. Literary societies at the University were popular in the 1840s and hired a band to perform at their events. Bands were frequently utilized to play at Commencement exercises. Beginning in the 1860s, musical concerts became more popular and provided the community an opportunity to enjoy music. Orchestras and vocal ensembles developed towards the end of the 1880s and 1890s. Vocal ensembles performed in chapel services for the University, and orchestras were beginning to appear on commencement programs. These ensembles were not nearly as popular as the band for functional performances in the 1800s.

The teaching and learning of music is a theme addressed throughout the study. Music instruction was typically informal, and was a by-product of collaborative music making. Few opportunities for formal lessons and education in music were available in Bloomington, Indiana during the 1800s.
Dedication

This work is dedicated to my Mom and Dad.

I couldn’t have done this without them.
Acknowledgments

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CHAPTER ONE

Introduction

The American band movement has significantly affected the history of communities throughout the United States. The town band influenced social development and has served as a means to develop the political, educational, and economic systems within each community. An examination of town bands and community music will provide a more complete understanding of the impact made by musical groups on American society. This study investigated the musical activity in Bloomington, Indiana from 1818-1898. Specifically, the development of music in the Bloomington community, and the development of music at Indiana Seminary, Indiana College, and Indiana University, located in Bloomington, Indiana will be examined. In order to understand the impact of music on the community and University, it is imperative to understand the history of both Bloomington and Indiana University.

History of Bloomington, Indiana

Monroe County, Indiana was still wilderness when it was organized as a county in 1818, two years after Indiana became a state in 1816. The General Assembly of Indiana divided land acquired through an American Indian treaty in October 1818. This purchase of land from the American Indians was known as the “New Purchase” and included over 8,000,000 acres of land (Blanchard, 1884). Although Bloomington was largely unoccupied, it was selected to be the seat of Monroe County because of the natural springs that provided the area with water. The top priority for the Board of County Commissioners was to survey Bloomington and to divide it into lots for purchase. The Board met at Abner Blair’s home in Bloomington on April 10, 1818 (Waldron, 1934).
Although Bloomington was not officially surveyed until 1818, residents settled there as early as 1815. These early residents were living on American Indian land, and therefore they were in a position of hiding and surviving rather than flourishing and setting up homes. In 1815, David McHolland, described as a “famous hunter and jovial fiddler” settled on a creek adjacent to the land that later would be donated to Indiana Seminary. Following McHolland, other settlers arrived, and in 1816 the first white men’s cabins were built (Blanchard, 1884). Actions of the County Commissioners enticed settlers to come to Bloomington by offering land at reduced prices. Although settlers in Bloomington were poor, land prices were low enough that they were able to buy enough land for a homestead (Woodburn, 1940).

In 1818, the County Commissioners made choices in the initial development of the community that would impact the education of its residents. Ten percent of the proceeds from land sales were deposited in a library fund. This fund purchased books that were available to citizens of the town for borrowing and reading. The first books in the Bloomington library were purchased in 1821, and the library was located in the county courthouse. Land sales also funded a subscription school located in the courthouse as early as the winter of 1818. A subscription school was available to all students who paid tuition to attend. Tuition from students completed the necessary funds to make the subscription school available, and was used as payment for the teacher. Because money was scarce, tuition often was paid in the form of goods or services directly to the teacher of the school. The community was growing at a significant rate, and the amount of students involved in the subscription school made it necessary to build another building strictly for use as a schoolhouse. By 1824 a township school was available to all residents of Bloomington, and the subscription schools were no longer necessary (Waldron, 1934).
Public schools may have been available to citizens of Bloomington as early as 1852. According to accounts of early teachers in Monroe County, Margaret Hemphill McCalla was born in 1836 and attended the Female Seminary until she was 17 years old. At that time she began teaching at Payne School, a one-room schoolhouse. She organized Bloomington’s first high school in 1863 and remained at the high school as one of the institution’s eight teachers. In 1874, she became the superintendent of Bloomington Schools, the first female superintendent in Indiana (One Room Schools, 2010). Based on a wall hanging in the Monroe County History Center from the late 1880s, numerous schools were in the townships of Monroe County and eight schools were in Bloomington (Monroe County History Center, 2012). The Bloomington schools in 1888 were The Bridge, Maple Grove, Parks, Payne, Fleener, Poplar Grove, Headley, and Whisnand (Figure 1 and 2).

Figure 1: A map of all the one-room schoolhouses located in Monroe County in 1888.
The Monroe County Seminary for Girls in Bloomington, Indiana was organized in 1818. No permanent facility was available for the school until 1835. The Seminary for Girls was available for women who were interested in attending a school of higher education. The state school of higher education, Indiana Seminary, opened in 1824, but girls were not admitted to the school until 1867 (Woodburn, 1940). Almost 400 women completed the Monroe County Female Seminary program between 1835 and 1842; thus, indicating that it was well attended (Waldron, 1934). Music instruction was an elective part of the curriculum at the Monroe County Seminary for Girls. Women could pay an extra tuition for courses in keyboard, choral, or wind instruments. This example of formal music education was investigated further. The impact of so many women taking part in music education had a significant impact on the transmission of music among the community.
History of Indiana University

While Monroe County and Bloomington, Indiana were developing schools for their citizens, the Indiana Seminary Board of Trustees was looking for a location for the state institution of higher learning. The Constitutional Convention of Indiana first discussed higher education when Indiana became a state in 1816. Provisions were made to provide the state with “a general system of education, ascending to a regular graduation from township schools to a State university” (Wylie, 1890, p. 14). The ability to offer citizens an opportunity to continue education past community schools encouraged professional development. Graduates of higher education institutions included lawyers, doctors, and teachers who would then serve the citizens of the state. The arrangements for the institution provided at the Constitutional Convention of Indiana included a donation of land for the physical location of the school and a land endowment that would provide financial support for the school. This land was part of the “New Purchase”, and was the same land that led to the development of Monroe County (Woodburn, 1940).

Despite sanitary problems and a lack of roads or railroads to Bloomington, the beauty of the land and abundance of water persuaded the Indiana Seminary Board of Trustees to select Bloomington as the future site of Indiana Seminary. Jonathan Jennings, the first governor of Indiana, signed the bill establishing the State Seminary at Bloomington on January 20, 1820 (Wylie, 1890). Construction of the first two campus buildings began in 1822 in preparation for the arrival of the first and only professor, Baynard Rush Hall (Clark, 1970). Hall traveled from his home in Philadelphia, Pennsylvania to Bloomington, Indiana in 1824. The school opened with ten students and only one building completed. Professor Hall taught a conservative higher education curriculum of Greek and Latin at the Seminary. It was apparent the addition of another professor was necessary to supplement the education of ancient languages. John
Hopkins Harney joined the staff of Indiana Seminary in 1827 and taught mathematics (Woodburn, 1940).

The expanded curriculum and increased number of students convinced the Board of Trustees appointed by the General Assembly of the State of Indiana that Indiana Seminary should be raised to the level of a college. This change from Seminary to College was approved and passed by the Board of Trustees on January 24, 1828 (Woodburn, 1940). With the expansion of Seminary to College, the Board of Trustees recognized the need for a president and additional faculty. The Board began looking for a president for Indiana College and hired Reverend Andrew Wylie in 1829 (Wylie 1890). Wylie was responsible for the administration of the College, communication with the Board of Trustees, and classroom instruction. Although the position allowed Wylie to bring education to a largely uneducated population, he was hesitant to move to Bloomington. As the president of Washington College in Washington, Pennsylvania, he enjoyed a comfortable lifestyle and presided over a large church congregation. Dr. David Maxwell, president of the Board of Trustees, assured Wylie that his influence over citizens of Bloomington would be significant. Maxwell convinced him that he would have the opportunity to bring high morals, religion, and classical education to a land eager for those influences (Clark, 1970). Communication from Baynard Rush Hall encouraged Wylie to accept the position. Hall was concerned with the financial hardships at the school and conflicts between the faculty and Board of Trustees. According to Hall, the Board was involved with the administration of the school to the detriment of its development. For example, the Board invested in the design of a school seal to print on graduation certificates instead of purchasing books for a library and scientific equipment for better instruction. Hall told Wylie that a strong figure was necessary to
improve these conditions and restore the students’ faith in the institution (Wylie, A., Indiana University President’s Office Records, 1820-1851, B. R. Hall to Wylie, May 7, 1828).

*The Faculty Wars*

Wylie provided strong leadership for Indiana College and maintained good relationships with the Board of Trustees. Despite his favorable interactions with the Board, disagreements existed between Wylie, Hall, and Harney. The conflict between the Indiana College faculty members was called the “Faculty Wars” and originated with a disagreement in the handling of a student issue. The conflict escalated and members of the community and students took sides with the new President, Andrew Wylie or original faculty, Baynard Hall and John Hopkins Harney (Woodburn, 1940). According to Dixie Richardson in her biography of Baynard Rush Hall, Hall received an anonymous note asking him to resign and leave Indiana College. The note used Andrew Wylie’s personal stationary and wax seal, and the writing style was similar to President Wylie’s. It was later revealed that Wylie’s son, Andrew Wylie Jr., sent the note (Figure 3). Hall and Harney were both asked to leave in 1832 as a result of the dispute with President Wylie (Richardson, 2009). The account of the Faculty Wars varied greatly based on the source. For example, Baynard Rush Hall was treated as an innocent victim in the Richardson biography (2009); however, he was depicted as old fashioned and stubborn according to historian James Woodburn’s history (1940). Hall would later write a book under the pen name Robert Carlton titled *The new purchase; or, Early years in the Far West*, a satire about his experiences in Bloomington. This book not only detailed the dispute that led to the firing of Hall and Harney but also spoke of relationships Hall had with members of the Bloomington community. One relationship specifically described was music lessons with Austin Seward, leather smith and ironworker and Hall (Woodburn, 1916).
Figure 3: Members of the Wylie Family included in this study. President of Indiana University Andrew Wylie had 12 children; only six of them are included in this diagram.

Another instructor at Indiana University, Theophilus Wylie was Andrew Wylie’s cousin. Theophilus Wylie was hired as the Professor of Mathematics in 1837 and served as the President of Indiana University for six months following his cousin Andrew’s death in 1851.

Wylie served as president of the University until his death in 1851. His tenure was a difficult one, marked by financial hardship, student and professor difficulties, and community issues. Despite these problems, he was responsible for developing a valuable library, challenging students with new methods of teaching, and successfully bringing the school through a financial depression. According to Theophilus Wylie, a professor at the school from 1837-1852 and historian of the school from 1884-1886, “he [Andrew Wylie] had many strong friends, and there were also some bitterly opposed to him” (Harding, 1904, p. 10).
Some of those bitterly opposed to Andrew Wylie were members of the Bloomington community. Wylie believed the members of the Bloomington community were uneducated and backward. It is important to note the relationship Indiana University had with the community of Bloomington throughout the development of the school. In many ways the community depended on the University for business. The University had limited housing options, and students utilized community boarding houses. Students and faculty purchased food and general supplies from Bloomington stores (Woodburn, 1940). The community also supported the University through services provided. Austin Seward, local blacksmith, performed blacksmith services for Andrew Wylie in the construction of his new home (Seward receipt, 1829). In addition to serving as the town blacksmith, Seward was an active musician, political supporter, and church member (Carey, 2004). While Wylie believed most of Bloomington’s citizens were primitive and uneducated, Seward was one of President Wylie’s respected friends and integral in the development of early University music (Woodburn, 1940).
One example of Seward’s involvement in music at Indiana College was in a letter from E. N. Elliott, a University professor, to Theophilus Wylie:

The commencement of 1833 was held in the new chapel, the orchestra composed of two flutes and one of them cracked—imagine the discord. Dr. Wylie whispers to a professor: “What makes more noise than a pig in a gate?” Reply; “I give it up.” The Dr. turning his thumb towards the orchestra, says, “Two of them”. This led to the formation of the first “Band” in the University. It was organized by Prof. Elliott and Mr. Seward the blacksmith, and met weekly for instruction and practice in the recitation room of the former, who was its president, until he returned to the south. (Elliott, 1888)

This letter indicated a musical group gathered in a University recitation room for musical instruction from Seward and Elliott until Elliott left Indiana in 1836 (Clark, 1970).

Commencement was not the only University event that utilized musical entertainment. As the University developed, more academic and extra-curricular activities were available for student participation. At the establishment of Indiana Seminary, the curriculum revolved around the study of ancient languages. Students were immersed in the study of one subject for the academic year. With the addition of faculty, students were given a program of study that included multiple studies of coordinating subject matter. Finally, students were allowed to select a specialization and take additional classes in a curriculum that would enhance general knowledge. Students selected between three courses of study—regular course, scientific course, and classical course (Harding 1904).

As academic choices increased, students developed extra-curricular activities. The first activities available to students were the literary societies including the Philomethian, Athenian, and Hesperian Societies that developed in the early 1830s. These groups had weekly meetings
with performances of original and literary readings and featured exhibitions and contests between the different societies (Clarke, 1970). These literary contests were popular among the students, faculty, and community, and featured music to varying degrees (Journal of the Athenian Society, 1836).

According to Woodburn (1940), in 1832 the spring exhibition of the Athenian and Philomethian Societies included a procession led by a band. The band included “a triangle, a fiddle, a bass viol, a drum, and a clarinet” (p. 87). Although it is unknown who played the triangle and the drum, community members played the fiddle, bass viol and clarinet. Woodburn described the musical ensemble:

James Whitcomb, a brilliant young lawyer of the town and subsequently a governor, a United States senator, and commissioner of the General Land Office at Washington, played the fiddle. John Orchard, a proprietor of the Orchard House and a pillar in the church, played the bass viol; and Austin Seward blew on the wind instrument.” (p. 87)

Those participating in music-making activities were upstanding members of the Bloomington community who were also involved in University activities and events. In order to understand how the band functioned, a more complete understanding of the personnel of both the community and University band is necessary. Personnel will be addressed in the research questions for this study.

Programs from these literary exhibitions indicated that music was performed throughout the exhibition (Athenian Society Programs, 1836-1850, Philomethian Society Programs, 1836-1850). On Monday evening, March 25th, 1844, the program for the Exhibition of the Philomathean [sic] Society of Indiana University, listed music following each speaker. Pieces
performed that evening include *University Grand March, Temperance Quickstep, Sleigh Waltz, Highland Waltz, Washington’s Grand March,* and *National Quick Step.*

Musical activity on the Indiana University campus existed outside of the literary contests. Chapel exercises were required for all students and featured music provided by various ensembles and soloists (Woodburn, 1940). Additionally, commencement honored University graduates each year and utilized musical entertainment (Commencement Programs 1828-1899). Music lessons also took place on campus. Accounts indicate Baynard Rush Hall gave Austin Seward flute lessons during his tenure at Indiana Seminary and Indiana College (Woodburn, 1916).

Indiana College made its transition to Indiana University under the leadership of President Andrew Wylie. These changes in name indicated significant growth and development of the school. Students had greater choices of academic study and extra-curricular activities such as the literary societies that were available to enhance student learning outside of the classroom. Wylie died in 1851 after catching pneumonia as a result of an axe wound he sustained while chopping wood. The University changed under the leadership of the presidents who followed Wylie (Woodburn, 1940).

After Wylie’s death in 1851, the Board of Trustees hired conservative and religious leaders for the University. These men held the position of president for a limited period of time and did not extend the amount of influence Wylie had; however, they did support the morals and ideals employed by Wylie in the management of the school (Clarke, 1970). Significant and important changes occurred with the appointment of President David Starr Jordan who served as president from 1885-1891 (Woodburn, 1940). These changes in the environment of the
University had an impact on the musical life of the students and the inclusion of musical opportunities.

Jordan was the first University president who was not a Reverend, establishing a new emphasis on education independent of religion. Although chapel exercises continued, they were no longer required. Instead, lectures and recitals were offered to students on Saturday afternoons. These lectures included recitations and musical recitals and were attended by students, faculty, and Bloomington community members. Clarke (1970) described the lectures during Jordan’s administration:

Not all the chapel cultural programs were speeches. There was an interest in music as well. Frederick N. Innes, the Englishman, described as the world’s greatest Trombone soloist, was a popular musician acclaimed by newspapers across the country. He came to Bloomington fresh from triumphs in the Cincinnati and Louisville expositions. The Chicago Madrigal Club gave a performance. The local Mendelssohn Society gave a competent recital, which pleased the audience and saved money for the lecture association. (p. 253)

Jordan was responsible for bringing the newly organized Boston Symphony Orchestra to campus in 1891. The recital series continued after Jordan’s tenure. One of these recitals, a concert given by the Chicago Symphony orchestra under the direction of Theodore Thomas, is an example of continued musical activity on campus (Thomas orchestra, 1899). Jordan’s goal to expose students to artistic culture was a foundation that continues at Indiana University today.

Need for the Study

Understanding music’s place within a community is a basic function of ethnomusicology. Examination of any musical tradition will benefit ethnomusicologists and music education
historians by providing important insights into the social and artistic importance of a specific historical time period.

This research focused on the relationship between community music and the development of music at Indiana University. Understanding this relationship between community and University music will allow for a more complete knowledge of the history of music at Indiana University. Heller (1985) established the need for historical research in order to promote “a better understanding of the present, a richer base of information, a more complete record, and more accurate accounting of what has taken place, and a clearer explanation of complex ideas” (p. 4). According to Choate (1965),

Full perceptive description and documentation should be made of music education in the United States. Inextricably enmeshed in the educational, social, and cultural life of the country, its contributions have been unique in the annals of education. It is a fascinating and interesting story of educators, musicians, communities, industry, institutions, and organizations concerned with the quality of the life of a nation. Such records help us understand the present and afford insights for future directions. (p. 69-70)

Allen Britton (1984) stated, “there should be a preponderance of historical research because such studies are best calculated, in my opinion, to bring understanding and wisdom to those who will become leaders of our profession.” (p. 56)

Richard Hansen (2003) studied the history of the college band movement. He considered every interpretation of history based on the perspective of the author and the passing of time. When history is re-examined the author’s perspective in the present will affect how it is evaluated. Continued presentation of historical research on the same topics is important and strengthens the existing literature. In order to completely understand the college band
movement, more studies regarding individual histories of university bands are necessary. This will allow researchers to compare university band histories and will contribute to a more complete record of the development of the college band. In his dissertation, *The American Wind Band: New Historical Perspectives*, Hansen discussed several programs that have been well documented, such as the University of Illinois Bands. He mentioned several bands that have not been studied. Among the bands with the earliest record of music that have yet to be researched are Harvard, Yale, and Indiana University. Hansen said:

Histories of distinct college/university bands can provide answers to many of these queries [regarding the history of the college band movement], but to date there have been quality presentations on relatively few college and university bands…A chronicle of the wind band at Indiana University, established in 1832 as a brass band, has not been written (Hanson, p. 24).

Hanson re-stated the importance of learning more about the Indiana University “Brass Band” and its true instrumentation.

Historical research also plays an important role in music education. It contributes to present and future interpretations of the development of music education. According to Phelps (1969), “results of the past may be used as the basis for a better understanding of the present or for predicting the future” (p. 85). This study will enhance the history of music education by providing an accurate account of the early history of music at Indiana University. It will supplement the history of wind band development in the United States and contribute to the history of the early years of Indiana University.

The need to examine the history of this influential program has been discussed in other studies. McCarrell (1971) included the Indiana University Band in a timeline, placing the
development of the band in 1832, third only to Harvard and Yale. Although the band occupied an early place on the timeline, information was not available in McCarrell’s research beyond the presence of band activity. This research investigated the gaps identified by Hansen (2003) and McCarrell (1971) while providing an accurate and complete account of early musical activity at Indiana University.

If college band programs are under-researched, even less information exists regarding community bands and community music making. Cunningham (2002) studied the history of the Long Beach Community Band in Long Beach, California. He recommended further research of amateur and professional bands to gain a better understanding of community based musical groups in the United States. Shansky (2009) determined that limited research exists regarding community and town bands.

The relationship that existed between the community of Bloomington, Indiana and Indiana University is a unique element to this study. The faculty of the school relied on the community to provide services to students including boarding houses, food, supplies, and music for ceremonies and entertainment (Woodburn, 1940). There is also evidence of music instruction given from the community members to students and faculty at Indiana University. Austin Seward was named as an instructor for a University Band in 1832 (Elliott, 1888). Community members also benefitted from the musical instruction of the University. Austin Seward took clarinet lessons from Indiana Seminary’s first instructor, Baynard Rush Hall (Carlton, 1855). This research will investigate how community members made music, taught music, and learned music, and how that impacted the students and faculty at Indiana University.
Research Questions

This research will examine the musical relationship between the community of Bloomington, Indiana and Indiana University. The years referenced in the research questions represent the settlement of Bloomington in 1818 and the creation of Indiana Seminary in 1824. The end year of the study, 1898, was selected based on the significant changes that occurred in the music program at Indiana University in 1899. Lucius M. Hiatt was hired to work with musical ensembles in 1899. Previously, music faculty hired to work with musical ensembles but they only interacted with vocal groups. Instrumental ensembles were organized and directed by students. Hiatt worked with the University Band and Orchestra as well as the Mandolin Club and Glee Club for 10 years. During that time, Hiatt provided consistent leadership and directed ensembles that performed for University events (Hiatt, Date Unknown).

1. What musical activities were taking place in the Bloomington, Indiana community in the early 1800s?
   a. How did community members make, teach, and learn music?
   b. How formal were these practices and processes?

2. What functions did music serve at each of the institutions that preceded Indiana University, specifically Indiana Seminary (1824-1828) and Indiana College (1828-1838)?
   a. Did the changing nature of the institution change the function of the music?

3. How was music taught in the early 1800s in Bloomington, Indiana and Indiana University?
   a. Was there a music education component in schools?
   b. Was music education an informal component of music participation?
c. Was teacher training occurring at the University? Were music participants future music educators in the community, state, or University?

4. Who comprised the personnel of the musical activities at Indiana Seminary (1924-1828), Indiana College (1828-1838), and Indiana University (1838-present) from 1824-1898?
   a. Were members of the University music groups also community members?
   b. Who were the leaders of the band during that time? Were leaders of community music also leaders of University music?

5. What literature did music groups play during the 1800s?
   a. Did literature determine instrumentation, or was instrumentation flexible?
   b. Was literature shared across community and University music groups?

Delimitations

The year 1818 was selected as a starting point for the study because it marked the year Bloomington became a township in the state of Indiana. The conception of Indiana Seminary closely followed in 1820, and the Seminary opened its doors in 1824. The end point of the study, 1898 was selected as it marks a time of stability in the University music ensembles. Lucius M. Hiatt was hired as the director of the band and orchestra programs at Indiana University in 1899 and remained in this position through 1908 (Logan, 2000). These years may be adjusted to better reflect the musical activities taking place during the development of Bloomington, Indiana community and Indiana University.

Several challenges exist due to the time period involved with this study. Artifacts such as pictures, letters, newspaper articles, and journals are in numerous locations and must be identified correctly and corroborated using multiple sources. In addition, information that has been indexed must be checked for accuracy. Also, individuals involved in music during the time
period of the study are no longer living. Interviews with primary sources are not available to the research.

Two large fires destroyed University property in 1854 and 1883. The fire of 1854 destroyed the First College Building, which was the larger of two campus buildings; the fire of 1883 destroyed the Old College Building. The science building was home to the campus library, museum, and laboratory (Wylie, 1890). The fire of 1883 was a huge loss to the University, especially with historical documents and University records stored in the library. Included in the lost records was the only copy of the *Trustee Minute Book* for 1860-1883 (Author Unknown, Bloomington Fires, 1883).

Finally, ensembles are referred to using a multitude of titles making it difficult to determine the identity of the ensembles. Research examined commencement programs, which identify performing ensembles as The Bloomington Town Band, Bloomington Brass Band, University Band, Band, University Brass Band, Bloomington Saxhorn Band, and Orchestra (Commencement Programs, 1840-1900).

**Definition of Terms**

Indiana University was first named Indiana Seminary (1824-1828), later Indiana College (1828-1838) and finally Indiana University (1838-present). Every effort will be made to refer to the institution reflecting the correct title for the time period in question; however, primary sources may refer to the institution by a different or incorrect name. For example, frequently, the students refer to Indiana University as the Indiana State University with a sense of pride for attending the state institution of higher learning (Clark, 1970).

In order to maintain consistency when referring to a band, this document will refer to band as any grouping of wind instruments or wind and string instruments playing as an ensemble.
in addition to any group referred to as band in the source materials. The terms band and orchestra may have less to do with instrumentation and more to do with the function of the ensemble.

The terms town band and community band both refer to a band primarily of town citizens. The town or community band may have been organized for the purpose of fulfilling community and University functions or community entertainment.

In the early 1800s the term seminary was used to describe several different schools. Today, a seminary refers to a religious institution, but during the time period of this study a seminary referred to a school of higher learning, or a school for women. “Seminary” may refer to either Indiana Seminary (1824-1828) or the Monroe County Female Seminary (1818-1855).

Music education refers to the formal study of music. Music instruction was much more common, occurring within the context of practice, rehearsal, or performance. Music instruction refers to a more collaborative and informal music learning.
CHAPTER TWO

Related Literature

After careful examination of related literature, it is evident that little research exists pertaining to the history of the Indiana University School of Music, and little research literature was found relating to music during the early settlement of Bloomington, Indiana. The related literature included in this study attempts to represent historical research with reference to early collegiate band and music programs.

Developing an understanding for the history of music in University and community settings will provide a context for events discovered through research at Indiana University and Bloomington, Ind. This context will identify unique aspects of music in Bloomington that should be investigated further.

Development of the College Band

The research studies that outline the development and history of the college band are McCarrell (1971), Battisti (2002), and Hansen (2003). These studies represent different and unique methods of reporting band history.

McCarrell (1971) reviewed the college band movement from 1875 to 1969. The purpose of the study was to address gaps in the historical research and to take advantage of primary sources while they were still available. According to McCarrell, the amount of historical research completed by the late 1960s was limited, and there was a responsibility to make up for this deficiency. Four specific areas regarding college band programs were addressed: the organization and administration of bands, repertoire of the ensembles, personnel including instrumentation, and the activities of college bands.
Most of the early bands were student-led organizations and developed to support campus military activities. Land grant institutions such as the University of Illinois required military training for students, and therefore required a band to perform for battalion drill. Several bands existed in the early 1800s but they were non-continuous, meaning they ceased functioning for years at a time. Harvard, Yale, and the College of Charleston in South Carolina all had groups that existed in the early 1800s, but did not maintain continuous activity. McCarrell mentioned Indiana University, stating that a brass band was organized in 1832 and performed a concert in 1849. Also reported was the development of the first band at Indiana in 1899 by director Lucius Hiatt, indicating the early band activity was not continuous (p. 16).

The author believed that the University of Michigan had a similar beginning to Indiana University with numerous reports of early, non-continuous activity and a continuous band formed in 1899. The University of Notre Dame band, developed in 1846, is identified as the first band to maintain continuous activity. McCarrell recommended a complete history on of these older college bands to add to the canon of historical literature.

Histories of band programs have been added to the repertoire of historical research at McCarrell’s suggestion in his 1971 dissertation. Regardless, numerous influential programs possess only basic historical information. Indiana is an example of an influential program with little knowledge of its history.

Battisti (2002) identifies the history of the band movement and provides extensive repertoire and personnel lists that document the development of the band. Lists of repertoire performed, programs compiled, and personnel documentation track the changes in the wind band. Additionally, Battisti focused on individuals who affected significant changes in order to
understand the history of the wind band. In addition to college bands, Battisti focuses on the development of the professional wind band and the military bands.

Hansen (2004) focused on identifying historical elements in the wind band genre and presented them in tandem with cultural context in the United States and world history. Unlike specific dissertations that focus on one aspect of history in great detail, Hansen presented a large scale and comprehensive wind band history. This allowed large historical trends to be easily identified and avoided distraction with details that were detrimental to a more complete and comprehensive understanding.

*College Bands*

Several students report research on college band programs. Although these studies do not mention Indiana University, they are valuable resources and serve as models for early band research. Yarberry (1974), Beier (1983), Knedler (1994), Brozak (2004), Griffin (2004), and Fansler (2009) all describe early university band programs.

Yarberry (1974) studied five band exemplary band programs. Programs included are the University of Illinois, the University of California at Los Angeles, the University of Michigan, Northwestern University, an the Eastman Wind Ensemble of the University of Rochester. The author included historical outlines of these programs. These historical outlines allowed Yarberry to find commonalities among the programs and gain an understanding of the programs’ success.

Beier (1983) used a similar outline when discussing the history of the University of Colorado bands. The Colorado Band history was presented in eras defined by the leadership and instrumentation of the band. Band activity at Colorado was reported as early as 1904; however, evidence of performances was not found. Similar to other early band programs the University of Colorado Band was under the direction of student leaders and played for athletic and university
functions. The research questions focus on the instrumentation, function, repertoire, and personnel of the band. Contrasts and comparisons were made with the college band movement in the United States, and Beier identified unique components to the Colorado band program.

Knedler (1994) examined the history of the University of Oklahoma band through 1971. Data were arranged in eras based on time periods of change with the band program. Research questions in both studies included the investigation of the function, repertoire, personnel, and instrumentation of the band.

Brozak (2004) offered a comprehensive study of the Ohio University (OU) band program in Athens, Oh. The research referred to eight periods in the history of the OU band program. These periods were delineated by the directors of the band from the onset of the program until 2002. Brozak preceded his examination of Ohio University bands with an account of the college band movement. He compared the developments and progress of the greater college band movement with the OU band program. According to Brozak, the college band movement was defined by five key elements: the growing number of collegiate bands, the increased number of faculty members as directors, the increased use of bands at athletic events, the continued refinement of instruments, the increased interest in the concert or symphonic band, and indoor concerts.

Griffin’s dissertation (2004) is valuable to this study as a guide to methodology and material studied. Griffin focused on the early history of the University of Illinois Band. While considerable research has been reported on the University of Illinois band program, few of those investigations focused on the Illinois Band before Albert Austin Harding became Director of Bands in 1907. The dissertation examined the repertoire of the band, the leaders of the band, the personnel of the band, and the function of the band from 1867-1908.
The study began with a history of the University of Illinois. Since the development of a school within the land-grant act required an active military component, music for military procedures and maneuvers necessitated the presence of a band. The band was largely student led in its early years of activity. Before Harding took his leadership positions as Director of Bands, there were several School of Music faculty members responsible for administering and rehearsing the band. Harding assumed leadership of the band first as a student and then later as a faculty member.

Griffin recommended historical research on individual college and university band programs. Research regarding these programs should first look at the earliest evidence of band activity. This early research will serve as a basis for understanding program development. Primary and secondary sources should be identified, and care should be taken to corroborate all secondary sources for accuracy. Additionally, Griffin discussed the most significant problem with early historical research: deteriorating sources. As time passes, primary sources and oral histories are lost; paper sources disintegrate and are misplaced.

Fansler (2009) investigated the history of the Western Illinois University Band compared with other normal schools in the state of Illinois. The normal schools examined were Illinois State University, Northern Illinois University, Eastern Illinois University, and Southern Illinois University. Data were collected from each school and compared.

Schools of Music

Several dissertations were based on the histories of schools of music. This research is important in terms of understanding how ensembles operated within a larger structure. Klausman (1967), Williams (1983), Harrison (1986), Logan (2000), and Fickett (2003) examine the history of well-known schools of music in the United States.
Klausman (1967) looked at the history of the University of Colorado School of Music from 1877-1957. This study was unique because it did not include a related literature section or establish research questions. The study was divided into sections, and the tenure of each music director was examined and compared. Additionally, the number of doctorates awarded, number of programs available for study, professors hired, and class availability was evaluated in terms of growth and development. Beier (1983) referred to this study repeatedly because it clarified the history of the band program.

Williams (1983) examined the history of the Louisiana State University School of Music from 1955-1979. The author identified this time period under the direction of Dr. Everett Timm, director of the School of Music, as one of significant growth and development and explored his employment at the school. The School of Music was organized in 1915, and a history was written from the beginning of the school through 1955. The author explained that research should continue where his study concludes. The research for this report was somewhat different because interviews were an important part of data collection. Unlike earlier historical studies, faculty members were available for interviews, and oral history was utilized.

Harrison (1986) examined the history of the University of Illinois School of Music between the years 1940 and 1970. Research was completed through the use of University Archives and interviews of past administrators and faculty members. The activities of the School of Music directors were compared within this time period, and growth in curriculum and degree programs was noted. The band was examined in the context of the undergraduate and graduate music curriculum.

Logan identifies each dean of the Indiana University School of Music in *The Indiana University School of Music: A History* by George Logan (2000). Logan organizes the history of
the school by identifying the deans of the school and the contributions and developments that occurred under their leadership. The first chapter “Beginnings (1824-1919)” offers a comprehensive picture of musical activity at Indiana University in the early years of the University. The musical climate in the early years of Indiana University was one of function. Bands are addressed in this book, but little mention is made of community involvement.

Fickett (2003) presented a study based on the change in demographics that occurred at Michigan State University. Undergraduate music education was once the vast majority of the student population; however, a heterogeneous mix of students developed—performance and education majors at undergraduate and graduate levels of study. Fickett questioned the impetus for the change. How did the school of music adjust and adapt to the needs of students and become successful on a larger scale? These questions established a need for the study; the research examined the leaders of the school and the decisions that affected the school and these changes. This research filled gaps left by other research and offered a more comprehensive view of the Michigan State University School of Music. Additionally, Fickett explained the importance of historical understanding to develop pride and tradition in the school.

*Military Bands*

Collegiate bands grew out of a strong military band tradition. The United States Marine Band is one of the oldest bands in continuous service since its inception in 1798 (Carpenter 1970). Growth of the military bands followed the same general pattern found in the collegiate bands. Repertoire, instrumentation, personnel, and leadership had dramatic impact on the success and development of the service bands. Similarly, the cultural trends in United States history are reflected in the function and necessity of the military bands. Although the civilian bands of the early 1900s were ultimately more popular, the military bands have grown to be
successful and representative of the band tradition in the United States. For this reason, the research regarding the histories of the “President’s Own” Marine Band (Carpenter, 1970), the history of the United States Army Band (McCormick, 1970 and Weiss, 2004), and the history of the United States Navy Band (Dyess, 1988) are important to consider in this study.

Gardstrom (1989) investigated the history of the 4th Regimental Band of Minnesota from 1861-1865. He looked at the daily activities of the band, personnel of the band, repertoire and instrumentation of the band, and the function of the band. He found that the band membership was largely farmers and laborers; few trained musicians played in the group. The band used over the shoulder horns that were effective for their primary function of leading the troops while marching. The group also played concerts and participated in ceremonial occasions and serenades. Gardstrom used a chronological presentation of the data.

**Band Directors and Leaders**

The band director’s role within an organization is significant. When compared to leaders in other organizations, few exert such a large degree of personal influence as the band director. Responsibilities associated with leading a band may include programming, repertoire selection, instrumentation of the ensemble, interpretation of the music, personnel decisions, recruiting, and publicizing the group.

Conductors assert a tremendous affect on the individuals in their ensemble. Weber (1963), Jolly (1971), Welch (1973), Gregory (1982), Talford (1985) and Piagentini (1999) all provided biographies of historically important band directors and included historical information. This information offered a detailed look at their leadership in historically significant programs. Understanding the actions of influential and prolific leaders may lead to a more complete understanding of the departments in which they were affiliated.
Weber (1963) examined Albert Austin Harding and his influence on the college band movement. He specifically investigated the history of the University of Illinois Bands under the direction of Harding. In this study, Weber mentioned town bands and their influence on the college band. According to Weber, the oldest town bands with continuous activity were in the east and the oldest on record was in Allentown, Penn., starting in 1828. Another group Weber discussed was a town band organized in Bedford, Ind. (about 30 miles south of Bloomington, Ind.) in 1838. This band has evidence of 123 years of continuous activity. Weber uncovered the importance of the town band movement and recognized that for the town band to exist today, excellent musical standards are necessary to attract students that are accustomed to high quality ensembles.

Edwin Franko Goldman was known as the “Dean of the American Bandmasters” and created one of the most successful professional band organizations—the Goldman Band (Jolly, 1971). In his study, Jolly (1971) reviewed the lifetime accomplishments of Goldman and his development as a successful musician and businessman. He examined Goldman’s band and traced its development through the instrumentation and repertoire it performed. Several equally successful bands in New York preceded the Goldman Band. These include Patrick Gilmore’s Band (1873-1892) and Sousa’s Band (1892-1932). According to Richard Goldman, Edwin Goldman’s son, the popularity of professional bands for the American public created interest in collegiate bands and shaped decisions regarding repertoire and the instrumentation (Goldman, 1961). Manfredo (1993) also examined the history of the early collegiate wind band through the development of the instrumentation of college bands.

Welch (1973) studied Leonard Falcone, Director of Bands at Michigan State University from 1927-1967. This study was similar to other biographical research and addressed Falcone in
childhood, at Michigan State University, his philosophical beliefs regarding the administration of bands, and finally his guest conducting and euphonium solo career. This study provided information regarding the bands at Michigan State in the late 1920s through their development over the next 40 years.

Gregory (1982) filled a gap in historical research by providing a biographical sketch of Mark H. Hindsley. Hindsley served the University of Illinois as Director of Bands from 1948-1970. He received his education at Indiana University and subsequently became Director of Bands at Indiana while a student. Hindsley was a student and conductor of bands at Indiana University from 1921-1929. This study includes a description of Indiana University Bands during that time period. Although this is beyond the time period addressed in the current study, it offers insight into the history of the band program at Indiana University.

Talford (1985) explored the life of William Revelli, a historical leader in the wind band genre. The study is organized around Revelli’s life, including his childhood and education, the years he taught high school band in Hobart, Ind., and components of his career at the University of Michigan including the early years at Michigan, the Michigan Marching Band, the Symphony Band, and the interaction with the School of Music. The in-depth look at Revelli’s leadership of the Michigan band during his tenure provides insight to the development of a successful collegiate band program in the 1930s. This study included multiple interviews allowing for a deeper understanding of the decisions he made and the result of his leadership.

Piagentini (1999) focused his historical research of the former Northwestern University Director of Bands, John P. Paynter. This study examined Paynter’s influences on his students, leadership in the wind band profession, and the changes in the band program at Northwestern University. Not only was Paynter a dedicated musician, composer, arranger, and conductor at
Northwestern University, but he was also the conductor of the Northshore Concert Band, a successful community band for adults located in Wilmette, Ill.

**Professional Organizations**

Other studies examined include historical accounts of the College Band Directors National Association (Lasko, 1971) and the American Bandmasters Association (Davis, 1987). The College Band Directors National Association (CBDNA) study evaluates the history of the organization and makes recommendations for the future of the organization based on member interviews and historical research. One of these recommendations is to employ a historian to keep careful records of proceedings for future historians. CBDNA’s primary function is to commission works for wind band and increase its repertoire. This need is based on other studies that report the importance of repertoire on the development of the college bands. The American Bandmasters Association (ABA) is largely the vision of Edwin Franko Goldman and his effort to create an organization that would promote the wind band genre. Davis addressed this in his study and attempts to determine if Goldman’s organization truly promotes the wind band genre.

**Community Bands**

The relationship between the community band and college band is necessary in order to understand the musical activity in Bloomington, Ind. in the early years of the town development.

Studies were identified that reflected the history of town bands. Kennedy (1960), Martin (1983), Carson (1992), Wilhjelm (1998), Cunningham (2002), and Shansky (2009), traced the histories of several American community bands.

Kennedy (1960) examined the history of community music in Mobile, Alabama. This study examines the history of the community starting in the year 1700. The author identified periods of history to organize information. Surveys were given to community and church
musical groups in the community, and the results were compared to the established community history. This study created a record of community music in Mobile, Alabama from 1700-1956.

Martin (1983) surveyed community bands in the United States and attempted to identify several factors including the average age of the band members, the training of the conductors, the history of the groups, the size of the band, and the function of the band. In order to send this survey to community bands, Martin first had to use dissertations, journal articles, and performance records to identify a list of community bands in the United States. The response rate for the survey was only 62% but was considered by the author to be appropriate for data evaluation. The results were incorporated into a master survey so individual results were not available. The Bloomington Community Band under the direction of Newell Long was identified as a responder.

Carson (1992) reported on the Northshore Community Band, in Wilmette, Ill. founded in 1957. The group was under the direction of John P. Paynter, Director of Bands at Northwestern University. Performances at prestigious events including the Midwest International Band and Orchestra Clinic in Chicago, Ill. helped to solidify the reputation of the group. The band also traveled on numerous national and international tours. The success of the band is attributed to several factors, including strong personnel, an extremely talented conductor, and its association with Northwestern University.

Wilhjelm (1998) executed a case study of the Ridgewood Concert Band, a community band in New Jersey. Although this group was established in 1983 and does not offer an early history, this bibliography was useful in identifying sources. Additionally, Wilhjelm discussed the difficulties in the study based on the lack of current community band research.
Cunningham (2002) looked at the historical, cultural, and socio-economic implications of the Long Beach Community Band in Long Beach, California. The researcher recommended further research exploring the similarities and differences of the function of amateur and professional bands to have a better understanding of community-based musical groups in the United States.

Shansky (2009) determined that most band research was based on professional groups, band conductors, and service bands. Due to the enduring nature of the community band and the waning professional bands, research should examine the success of the community band. Two bands were studied: the Franklin Band (1874) and the Waldwick Band (1894), both of New Jersey. These bands were established to fill the need for music at community celebrations and parades. Shansky recommended the study of community bands and comprehensive research in this area.

*Bloomington History*

In order to have a complete understanding of the function of the community band within a township, it is imperative to understand the community itself. Significant study of the history of the community is necessary to understand how music contributes to the town. According to Bowie (1993):

Despite the fact that much of what is written here and elsewhere treats bands as objects, readers should remember that every band is a union of individuals, each of whom is or was involved in the enterprise of group music making for his or own reasons. The social, cultural, and economic factors influencing band membership have a great deal to do with the histories of bands and as musical organizations. (p. 32)
The new purchase; or Early years in the Far West by Robert Carlton, Esq. (1855) was a description of early life in Bloomington, Ind. This memoir was a satire written by the first professor of Indiana Seminary, Baynard Rush Hall, who was horrified with the rough living conditions in Bloomington. This book was originally published in 1855 and was written after Hall left the University. The language is difficult to understand, and each character of the book was a pseudonym for an important acquaintance during Hall’s time at Indiana. James Woodburn, a prominent Indiana University scholar and historian created a key to the characters in the book. Although Hall remarked that a key was possible, he was not enthusiastic about the possibility:

In time perhaps, a Key may be forged for the Lock. It is hoped, however, none but Masters will ever get in, or advanced students afflicted with Cacoethes Scribendi; as such only will understand how out-of-the-way matters can be turned to good account. And how a Man may use a liberty without abusing it. (Carlton, 1855, p. 5)

The character Volcanus Allheart represented Austin Seward, the community blacksmith. According to this source, Hall had respect for Seward and felt that his musical interests made him more civilized than the other townspeople of Bloomington. His references to Allheart were kind and respectful and revealed a musical relationship between the two men.

Although little of the related literature applies directly to the early history of music at Indiana University and Bloomington, Indiana, it serves as a basis and model for historical research. The research included in the related literature section represents studies that have used different methods of reporting history. Some have used instrumentation and personnel to trace history. Others looked at literature performed to make scholarly inferences regarding history. Each study identified what made the subject material unique and how it was best investigated.
The methodologies of these studies identified as related literature will serve as a foundation for investigations of this study.
CHAPTER 3

Methodology

This study used historical research methodology to provide a more complete understanding of the musical activities taking place in Bloomington, Indiana and Indiana University from 1818-1898. Careful examination of the research pertaining to this study revealed a rich history of the band tradition in the Bloomington community and Indiana University. This study adds to the history of Indiana University and facilitates a greater understanding of its past. It contributes to the overall history of college bands and music. Additionally, this study provides the Bloomington community with a more complete artistic and social history. Perhaps most importantly, the unique relationship between the community and University was explored and described. The methodology of the study was similar to the historical methodologies described in the related literature; however, no single study was representative of the research in this study.

Primary and Secondary Sources

Data were collected from primary and secondary sources. Primary sources consisted of written first hand accounts. These sources included personal communications of Indiana University President Andrew Wylie and professors Theophilus Wylie and E. N. Elliott. Other correspondence investigated included letters written by members of the Wylie family, including President Wylie’s children, John, Jane, and Elizabeth Wylie. Bloomington and Indianapolis newspapers were active in the 1800s and included concert reviews. The student newspaper and yearbook at Indiana University also offered first hand accounts of band performances and engagements. Faculty reports and payroll records indicated faculty responsibilities and salaries.
Records of the meetings for the Indiana University Board of Trustees, for the Indiana University Faculty, and for the Athenian Literary Society offered first hand accounts of musical activity. Board of Trustees meeting minutes from 1860-1883 were destroyed in University fires. The University history during that time period must be found in other sources, including records of Indiana University Faculty meetings, newspaper accounts, and correspondence (Clark, 1970). Birth and death records, census information, and data collected at the Monroe County Historical Society and the State of Indiana Historical Society served as primary sources. Commencement programs were also examined. The name of the ensembles found in these programs and newspaper articles varied greatly. Corroboration of all programs, newspaper articles, and first hand accounts of band performances reveal patterns in the ensemble names that indicate the ensemble names were probably correctly reported (Appendix A).

Secondary sources included information written by those who were not first hand observers. These sources consisted of related literature, including Logan (2000) and Carlton (1855). Logan wrote a detailed history of music at Indiana University; however, Logan was not an observer or participant in the events he described. Carlton was the pen name for Baynard Rush Hall. Under this pen name, Hall wrote a first hand account of life in Bloomington, Indiana in the early 1800s. Hall’s book was translated by James Woodburn (Woodburn, 1916); therefore, the information must be corroborated and should not be considered a primary source. Newspaper articles advertising band functions or advertising band membership were considered secondary sources.

Data were collected from the Indiana University Archives, Indiana University Library, the Monroe County History Center, the Wylie Museum, the Monroe County Public Library, the State of Indiana Library, and the State of Indiana Historical Society. Online resources were also
utilized, including Ancestry.com. Personal collections of the Bloomington Community Band and Indiana University Department of Bands were examined. Personal collections of Bloomington descendants were examined for information unavailable publicly. Community music and University music existed together and it was not always possible to distinguish between the two. The significant amount of research from University and Community sources facilitated the evaluation of the data for an accurate and complete history of music in Bloomington, Indiana from 1818-1898.

Internal and External Criticism

Accurate historical research demands the researcher expose information to external and internal criticism to ensure validity. External criticism determines the authenticity of the materials collected. All information collected should be corroborated to ensure the accuracy of the information (Gall, et al, 2003). For example, McCarrell (1971) listed 1899 as the first year of the Indiana University Band. The Indiana University yearbook, *The Arbutus*, listed 1896 as the first Indiana University Band (Arbutus, 1896). The Indiana University newspaper, *The Student*, reported a concert to benefit the University Band in 1896 (Benefit concert, 1896). These claims must be evaluated with the collected research. If the information is not valid after being exposed to external criticism, it should be questioned in terms of accuracy. Manfredo (1993) explained internal criticism and described the questions that should be asked when evaluating the data:

Internal criticism evaluates inconsistencies in the data collected and determines credibility for the sources. When subjected the data to internal criticism the following questions should be answered: What was the condition of the observer? What were the conditions under which the event was observed? Was this a casual observations or one with concentrated effort? Finally, what familiarity and background does the observer
have with the subject? Interpretation of what was being observed can be influenced by one’s knowledge. Concerning the reporting process, details to consider would include:

What are the reporting skills of the observer? How much time had elapsed between observations and reporting? What was the intent of the observer when reporting the event? (p. 45)

These questions are imperative in the evaluation of letters and statements written by former band members. Personal correspondence contains opinions; the information represents the perception of the author. For example, a letter written by Elizabeth Wylie described musical activities available to young adults in Bloomington, Indiana in 1847. The letter focused on the social aspect of the activity. Wylie mentioned that written notation and vocal instruction was a component of the curriculum but did not mention methods of instruction or instructional materials used. While it does not describe in detail music instruction during that time, it provides a snapshot of the available music instruction and the social aspect of the activity. To create an accurate account of the history of music in Bloomington, Indiana and Indiana Seminary, Indiana College, and Indiana University, data must be exposed to external and internal criticism and corroborated before accepting the information as fact.

In order to examine all research and corroborate the data with other sources, datum was recorded and organized chronologically. This allowed comparisons to be made between sources. For example, after a fire destroyed a significant part of the Indiana University campus, a decision was made to re-build the campus in a new location. Two sources indicated the Bloomington, Indiana citizens raised $18,000 to assist the University in the construction. Another source described the financial commitment by the community as $50,000 donated to Indiana University. After closer examination, it was revealed that the figure of $50,000 included
the sale of the remaining and undamaged college building to the community for use as a high school. Without corroboration of sources, incorrect information may have been reported as fact.

Careful treatment of data collected was necessary for accurate evaluation of the research questions. Research questions were approached in a chronological manner in order to provide an accurate, complete, and easy to understand history of music in Bloomington, Indiana and Indiana Seminary, Indiana College, and Indiana University from 1818-1898.
CHAPTER FOUR

Early Music in Bloomington, Indiana, 1815-1832

An early account of Bloomington history by Col. John Ketcham credits David McHolland as the first Bloomington settler. McHolland brought his wife and children to Bloomington in 1815 or 1816 and settled on several acres in Clear Creek Township. Most sources include Monroe County in the land American Indians sold to the United States government in 1818 called the New Purchase (Program and picture album, 1968). James Woodburn, Indiana University instructor and historian, places Monroe County on the edge of the New Purchase. Regardless of who owned Monroe County in 1815 or 1816, American Indians would have been a threat to any white settlers. Additionally, the land was uninhabited, swampy, and heavily forested. Clearing trees for building and farming was time consuming and labor intensive for early settlers in Bloomington (Woodburn, 1913). Despite the hardships of settlement in Bloomington, Ketcham described McHolland as a famous hunter and jovial fiddler enlivening many dances and gatherings with his gay fiddling (Program and picture album, 1968).

Indiana became a state in 1818 and widespread settlement began immediately. Local governments sponsored land auctions. These auctions featured affordable land and free whiskey to entice buyers. Bloomington was attractive to pioneers because of its easy access to water and the settlement boasted 30 families and a population of 140 in 1818. It was an exceptional village and grew quickly. The community had numerous services available to its citizens including schools, stores, a library, hotel, tailor, blacksmith, saloon, doctors, and a mail route. There were hurriedly built log cabins and primitive frame homes built by Enos Blair (Blanchard, 1884). The economic panic of 1819 sent workers from the East looking for work and settlement
opportunities. The schools, stores, blacksmith, farming, and access to mail made Bloomington a destination for these pioneers. The population in Bloomington continued to grow and records indicated 300 citizens in 1820 and over 500 citizens by 1824.

_Austin Seward_

Businesses were needed to serve the needs of the growing community. Austin Seward (Figure 6), a prominent community member moved his wife and children from Kentucky to Bloomington in 1821 and opened an extremely successful blacksmith shop. Seward was known for the rifles and metal goods he produced, and pioneers traveled more than 50 miles to buy his products (Carey, 2004). He built a large, heavy-duty wagon to transport his goods to the Louisville River for export. He was an excellent businessman and had the largest home in Bloomington—it was two stories and featured a hallway, which was an unheard of luxury in that area (Duncan, 1908). He considered his friends some of the most influential men in the community. He hunted with Baynard Rush Hall, first professor at Indiana Seminary, and Dr. David H. Maxwell, the first president of the Board of Trustees of Indiana Seminary. He met often and discussed theology and philosophy with Indiana College President Andrew Wylie. Governor Whitcomb and Governor Wright were former students of Seward and also trusted friends. Although Seward had no formal education, he could read and write, and read six different newspapers each week. He was informed of current events (Duncan, 1908).

Seward organized the community’s first Sunday school in 1821. The class met in his cabin and his first pupils included James Whitcomb and Joseph Wright, future governors of the State of Indiana. Seward was also an active political supporter, preacher, teacher, and musician. According to Duncan, Seward was instrumental in the development of the band in Bloomington:
He and his family were musicians. He organized and was the first leader of the first band ever organized in Bloomington—and for that matter the New Purchase. To this from time to time his sons belonged. He built, at his own expense, a house for band practice, which was also used as a sort of dormitory for the shop hands. (Duncan, 1908, p. 111)

His musical activity in the community of Bloomington is notable, and Seward is responsible for much of the musical development in the community and at the University.

Figure 6: Austin Seward was a Bloomington businessman, religious figure, teacher, musician, and leader in the community. He was respected among the leadership of the Seminary because although he was uneducated, he was extremely well read and informed of current events. He subscribed to six different newspapers and read them each night by candlelight. Seward also pursued opportunities to continue learning. He took flute lessons from first Indiana Seminary instructor, Baynard Rush Hall (Carey, 2004).

Other notable businessmen included John and Samuel Orchard, owners of a hotel and saloon in town. The Orchards were instrumental in securing a railroad stop for the Monon line in Bloomington and were also musicians. Although the community of Bloomington was thriving, money was scarce in the New Purchase, and services and goods were generally paid for with a
barter system or trade of goods and services rather than paper money or silver coins (Blanchard, 1884).

**Community Schools**

The fledgling community of Bloomington has accounts of several schools available to children in 1818. The first schools were subscription schools requiring families to pay tuition for each student. Families paid $1 per student, in addition to produce such as corn meal and pumpkin. Besides the school located in the courthouse, other “schools” were offered in teachers’ homes (Program and picture album, 1968). The first school met in the original log courthouse and started instruction during the winter of 1818. No formal record exists of the first instructor; however, it was probably Addison Smith. By 1820 there were two schools, and more offered in private homes. Students usually selected the school located closest to their home, but sometimes traveled to the school that had the best teacher. Education continued to progress; in 1822 a brick schoolhouse was built in addition to the existing schools (Blanchard, 1884).

Teaching was primarily done through recitation of facts in the classroom. Grading students’ work did not develop until much later. There was no standardized curriculum among the instructors in Bloomington, and no data were found indicating what was taught within the early community schools. Teachers were typically graduates or former students of Indiana Seminary or other institutions of higher learning. In addition to schools, the community library located in the courthouse offered several dozen books that were available for students or other citizens of Monroe County to borrow (Blanchard, 1884). Access to books and education was a mark of a progressive society and further distinguished Bloomington as an educated and rapidly developing community.
Female Seminary

According to Richard Boone and research of education in the State of Indiana, “The Seminary was an inspiration to the elementary schools; it furnished teachers and fed colleges, and cemented community interests, and invited settlers and civilized the frontier, as almost no other influence could do.” (Boone, 1892, p. 67) The Monroe County Seminary, or Female Seminary contributed to the community of Bloomington in many of the same ways Boone pointed out in his research. The Seminary may have been organized as early as 1818, although conflicting information suggests that 1822 or 1824 may have been the first year the seminary was available to young women (Service, 1993). According to William Lowe Bryan, instructor and president at Indiana University, the County Seminary was organized in 1818, and its building was completed in 1834 (Bloomington Female Seminary, Date Unknown).

Amzi Atwater, instructor at Indiana University, reported 1824 as the first year a Female Seminary was open to students. Atwater gave credit to Mary Ann Hall and Martha Young for developing the first Female Seminary (Atwater, 1906). Mary Ann Hall was the wife of Baynard Rush Hall, the first professor at Indiana Seminary. Martha Young was her sister who lived in Gosport, Indiana. Mary Ann Hall, an educated woman from the East, strongly supported educational opportunities for young women (Richardson, 2009).

An announcement appeared in the Bloomington Republican advertising an Academy for Young Ladies. The announcement lists Mr. B. R. Hall as the principal of the Academy and lists the following subjects for study (Richardson, 2009):

At present the following parts only, of an useful and ornamental education, are comprised in the planning, Orography, Reading, Penmanship, Arithmetic, Grammar, Punctuation, Geography, Sacred and Profane History, Belles Lettres, including exercises in original
composition and Needle-Work. If required, a class will be instructed in the Latin and Greek Language…Students must be 10 years of age and able to spell words of three syllables and add with tolerable facility. Music and Drawing may be added based on enrollment and would require the employment of other teachers and masters.

(Richardson, 2009, p. 112)

Hall writes about escorting students of the seminary to the Tippecanoe battlefields. Young women were also involved in decorating and attending the literary exhibitions at Indiana Seminary (Carlton, 1855). The Hall’s were forced to leave Bloomington in 1832. This left a vacancy with the Female Seminary that was filled by Cornelius Pering.

Pering was originally from England and moved to Bloomington to teach at the Seminary after hearing of the opportunity from businessmen John and Samuel Orchard. The Female Seminary moved to 426 S. College in 1832 under the direction of Pering (Service, 1993). He not only taught basic education classes to young ladies and boys, but he was also a music teacher and offered piano lessons as part of the curriculum for additional tuition. Students were able to participate in piano lessons for $10 per term, with an additional $2 for the use of a piano (Blanchard, 1884).

The General Assembly of Indiana officially approved the Female Seminary on January 29, 1833. The governing board of the seminary consisted of nine names including community member Austin Seward (Resolution, 1871). After official approval was reached, money was raised for a two-story brick building to house the Seminary. A lot was purchased for $10 on the corner of 7th St. and College Ave. that opened in 1835 or 1836 (Service, 1993).

The Seminary was officially under the direction of Cornelius Pering in 1833 and his advertisements can be found in area papers, including The Far West. Pering advertises the
careful education that females will receive. The subjects listed in the advertisement include music (Service, 1993). Music cost an extra $20 per year of instruction (Atwater, 1906). The *Bloomington Post* announced the annual examinations for the Seminary beginning on Thursday, September 29, 1836 and continuing through Friday. The music examinations were listed as taking place on Friday evening at 7:00. These examinations were open to the public (Atwater, 1906). Interestingly, the Female Seminary offered education to young women and boys. In the 1830s boys up to the age of 15 were admitted to the institution. Later only boys 10 and under were allowed to study at the female seminary (Atwater, 1906).

The Female Seminary would remain active until women were admitted to Indiana University in 1867, and a public high school opened for all children in the community. Financial hardship was the ultimate reason the Female Seminary closed. The students’ tuition was not sufficient to support the instructors’ salaries and building maintenance. The need for a public school developed out of the inability of the Female Seminary to service young women and boys (Resolution, 1871). Before the Seminary closed more than 600 women completed the program of study, and music education was a component of the curriculum.

The emphasis placed on education by the citizens of Bloomington was unique in an area that struggled to survive. It was fitting that the Indiana Constitutional Convention selected Bloomington, Indiana as the site for the institution of higher learning offered by the state of Indiana (Program and picture album, 1968).

*Indiana Seminary*

According to Blanchard, Indiana Seminary opened in 1823 (Blanchard, 1884). Advertisements in local papers recruiting students suggest that the school opened in 1825 (Richardson, 2009). The first year of classes cannot be stated definitively because a fire in 1838
destroyed early school records. The widely accepted first year of Indiana Seminary is 1824. The school opened with only partially completed buildings. The main Seminary building cost $2,400 to construct and was finished a year after the first classes began (Figure 7). The professor’s home was located close to the main building and cost $891 to complete (Woodburn, 1940).

Figure 7: Indiana Seminary, ca. 1825. When the Seminary first opened this building was unfinished and students attended classes on dirt floors with no glass in the windows. Later, a large college building would be added to the seminary, and a small home for Baynard Rush Hall, the Seminary’s first instructor was added (Richardson, 2009).

The Board of Trustees selected a Philadelphia native, Baynard Rush Hall to serve as the first professor. Hall also served as the principal of the Monroe County Female Seminary. Hall was paid $250 a year for his work as instructor at Indiana Seminary. He was also paid $150 a year in goods and services for his service to the church as a Presbyterian minister in Bloomington (Woodburn, 1913).

Hall wrote of the opening day of Indiana Seminary:

Boys and young gentlemen, I am happy to see you; and we are now about to commence our State College; or as some call it, the Seminary. I hope all feel what an honour attends being the first students in an institution so well endowed; and which, therefore, by proper exertions on your parts, may eventually rise to the level of eastern colleges and become a
blessing to our State and country. You have all; I supposed procured the necessary books of which notice was given… (Richardson, 2009, p. 105)

The first students were aged 11, 13, 16, 18; six students were in their early twenties. The school did not initially distinguish between the preparatory school and college students. Andrew Wylie, first College president developed the preparatory school to allow students to prepare for study at Indiana College (Wells, 1960).

An important aspect of college life was membership in literary societies. Hall initiated the first literary society, the Henodelphisterian Literary Society, in 1827. This society split into the Athenian and Philomathean Societies in the 1830s. These societies required students to select Greek or Roman names and take part in routine public exhibitions. These exhibitions featured debates, declamations, original performances, essays, and musical numbers and were a great source of entertainment for the college and community (Bantin, 1995).

Other activities depended on music for entertainment. Hall describes a Fourth of July celebration that occurred in 1828. The event started with a procession that included Indiana Seminary and community members marching through campus. The procession marched to the tune of Yankee Doodle. It was clear Hall was not particular impressed with the band’s performance: “…they marched to the tune of Yankee Doodle or something tolerably like it. Before the climax of the day, the ‘band’ also played ‘Love and Sausages’” (Richardson, 2009, p. 140). Hall did not provide any information about the members of the band or other tunes played.

Indiana Seminary to Indiana College

Indiana College was organized from Indiana Seminary in 1828. This marked several years of prosperity for the College. Students experienced a new curriculum, developed by Indiana College President, Andrew Wylie. Students concentrated solely on one subject before
moving on to another. Blending of subjects was considered a weaker form of instruction. A chemical and philosophical apparatus (scientific laboratory equipment) was purchased for the school. A foundation for the new college library was laid, and books required for classes could be purchased directly from the College (I.U. Publications, 1818-1968). A student letter dated October 3, 1831 states “we have a county library containing near three hundred volumes, and a college library though small from which we can derive a vast deal of instruction (Randall and Carr, 1830). The Indiana College catalogue from 1830-1831 reported that there are 60 students in attendance (Indiana College Catalogue, 1830-1831). Prosperity in the 1830s allowed students to experience the benefits of college life, including the literary and musical exhibitions sponsored by the literary societies.

Baynard Rush Hall

Baynard Rush Hall (Figure 8), the first professor at Indiana Seminary, was a dedicated teacher and preacher. He shared his musical knowledge with his students and generously spent extra hours passing that knowledge on to future teachers (Richardson, 2009). One such example was the flute lessons Hall gave prominent community member Austin Seward. Musical activities are evidence of the importance of music education in Bloomington, Indiana (Carlton, 1855).

Hall was probably already in Indiana, spending time with his wife’s family in Gosport when he was hired as the only professor of Indiana Seminary. Gosport, Indiana is located about 20 miles north of Bloomington, Indiana. Life in Indiana was drastically different from Hall’s life in Philadelphia, Pennsylvania. Hall described the enormous amount of tree stumps that existed in man-made clearings. Some of the stumps had over 800 rings, and the remaining trees were more than forty feet high. The ability to handle an axe was a survival skill necessary to create a
habitable environment, and Hall enjoyed learning new skills including hunting and chopping wood. He referred to the great wood chopping skill of one of his Gosport relatives and compared the way he held his axe to the way Paganini held a bow (Richardson, 2009).

Hall made musical references in his description of the difficult trip to Indiana from Philadelphia. The trip took three weeks and included water and land travel. Baynard Rush Hall and his wife enjoyed beautiful weather while traveling by boat. Hall described a solitary moment playing his flute on the boat:

Oh! The pure, sweet, plaintive, joyous, wild, ravishing cried of the echoes…The Muses haunted them the forest-clad banks and cliffs; and startled and pleased with the melody of a strange instrument, they caught its strains—and called to one another, imitating its tones, til they died away in the distance. (Richardson, 2009, p. 50)

Although Hall was unable to travel with his piano, he paid to have his piano shipped to Bloomington from Philadelphia months after his arrival. An ox team and flat boat moved the piano from Philadelphia to Louisville. At Louisville, the piano was loaded on a wagon with a team of horses and moved into Bloomington. The swampy land in southern Indiana required the
piano to be pushed up on blocks to protect it from the rising water. Hall’s piano was the first piano in Bloomington, and the citizens were intrigued by its music (Hall, 1922). Hall’s wife, Mary Ann, played often, and citizens would gather at the windows and even walk into the Hall’s home uninvited to listen to Mrs. Hall play. Guests frequently opened the lid of the piano to watch the hammers move as the piano was played (Hall, 1922).

James Whitcomb, an attorney in Bloomington and a future governor of Indiana, was invited into the Hall household on a regular basis. Whitcomb brought his violin and played with Baynard and Mary Ann. Mary Ann played the piano and Baynard played the flute or violin. Hall issued invitations to Whitcomb to play his violin; however, Hall was not impressed with his violin playing. According to Hall’s account in *Seven and a half years in the far west*, Whitcomb was by no means a performer (Carlton, 1855). Other guests included family members traveling to Bloomington for Christmas. Music was an important part of holiday preparations.

…the lid of the piano was raised with copies of favourite pieces ready and an eight-keyed flute and a four-stringed violin on its top—all ready for a grand burst of fun and frolic at the coming of loved ones.” (Richardson, 2009, p. 125)

Music was more than a solitary activity for the Hall family; it also played a significant role in community activities. The description of the “music” at this 1829 wedding reception is different from the proper and sophisticated instruments the Halls were accustomed to:

Two corn baskets full of cowbells, a score and a half of frying pans beat with mush sticks; two and thirty Dutch ovens and skillet lids crashing as cymbals; fifty-three horse shoes played as a triangle; ten large washtubs and seven small barrels drummed with fists and corncobs, one hundred and ninety-five whistles and baby trumpets blown until they all cracked; two small and large military drums with six fifes, blown on D in alt, or
thereabouts; and imitations of scalp with war cries…the human performers were estimated from 250-300… (Richardson, 2009, p. 154)

Baynard Rush Hall left Bloomington in 1832 after a faculty disagreement between President Wylie, Hall and instructor John Harney (Clark, 1970). The Board of Trustees dismissed Hall and he and his wife moved back East. Limited travel space meant the Halls had to leave many prized possessions in Bloomington. Books were given to friends, and Bloomington’s first and only piano (Figure 7) was given to Joshua O. Howe, one of the College’s Trustees. Hall could not afford to ship the piano back East (Hall, 1922). Among the possessions packed were Hall’s musical instruments:

Packed among the meager belongings were violin bow, and flute; the Seward rifle made like new again was a parting gift. The pianoforte was left behind; books left behind in the hands of new owners. (Richardson, 2009, p. 168)

Figure 9: Baynard Rush Hall’s original piano is still in Bloomington, Indiana. Hall’s piano is pictured in Figure 9 and is displayed in the Monroe County History Center. The piano is labeled as owned and purchased by Joshua Howe in 1832. It is unlikely that Howe owned two pianos, both acquired in 1832 (Monroe County History Center, 2012). According to an article found in *Historic Treasures* by Forest Hall, Hall’s piano was given to Joshua Howe who bequeathed it to
his daughter in Mississippi. After her death in 1922 it was given back to Indiana University. No
further records were found pertaining to that instrument. Another piano is located in the Wylie
House Museum; former residence of Andrew and Theophilus Wylie. The instrument located in
the museum was found in the basement of the School of Music. The origins of that piano are
unknown. Both instruments are in good playing condition and occasionally used for early music
recitals for music majors in the Jacobs School of Music (Wylie Museum, 2012).

Hall was an accomplished musician and helped bring music to the New Purchase with his
piano and music lessons. With his departure, others filled the role of active musicians and music
instructors. Hall and Austin Seward helped establish a musical foundation in Bloomington the
beginning of the settlement in 1818 to the development of Indiana Seminary to Indiana College.
This musical activity would continue to flourish in Bloomington, Indiana and Indiana College.
CHAPTER FIVE
Relationship of College and Community, 1832-1850

Indiana University first celebrated Foundation Day on January 20, 1893. Foundation Day commemorates the bill signed in 1820 by Indiana Governor Joseph Jennings providing for a state institution of higher learning (Blanchard, 1884). Faculty, students and Bloomington citizens celebrated Foundation Day. Including members of the Bloomington community highlights the close relationship community and University had.

The first Foundation Day celebration of 1893 began with a procession to the grave of Indiana University’s first president, Andrew Wylie. This procession included both community members and University faculty and students (First Foundation day, 1893). William H. Seward, prominent businessman, community member, and town band member, explained the relationship between community and University:

Society in general has been improved, made more intelligent, more refined, and better in every way. I know that I express the sentiments of every intelligent citizen of Bloomington…in thus expressing…as strongly as my powers will permit, our deep sense of obligation and debt for the many and lasting benefits we have received directly and indirectly, through the University…It would be presumptuous to claim that Bloomington has made the University what it is, or has even contributed in any great degree to its success. Yet as both have grown up together from nothing in the same atmosphere, with never a throb or pulsation by one that was not responded to by the other, it would seem there must be some connection between them, influencing their simultaneous growth. (Woodburn, 1940, p. 413)
The relationship between community and University is evident in the mid-1800s. Cooperation is easily recognized in the function that music played in both community and University events.

Spring Exhibition of 1832

In May or June of 1832, Indiana College celebrated the first Spring Exhibition, which featured students performing orations, declamations, debates, essays, and dramatic performances. The exhibition was similar to final exams, except the event was intended to be entertainment for the public. This venue drew the attendance of all students and faculty as well as a significant number of Bloomington citizens. In order to accommodate the number of spectators, the event was held in the Presbyterian Church on the corner of Fourth and Washington Streets. This church building was not entirely completed, but it was functional for a large meeting. A band led the procession of students and faculty from the College Building to the church (Clark, 1970).

The band consisted of a fiddle, bass viol, clarinet, triangle, and drum. Only the names of three of the performers were recorded and all were prominent community members. James Whitcomb, attorney, future state governor, and United States Senator, played the violin. John Orchard, proprietor of the Orchard House and pillar of the church, played the bass viol. The clarinet player was Austin Seward, prominent businessmen and respected member of the community. It is unknown who played the triangle and drum (Woodburn, 1940).

The group entered the Presbyterian Church, which was occupied by a carpenter planing the wooden pews. The carpenter felt that a violin in church was a sin and refused to stop working for the event to continue. It was not only difficult to hear over the carpentry, it was dusty and dirty with wood shavings and sawdust. President Wylie was unable to convince the carpenter to leave the church and finish at a later time. The members of the band, James Whitcomb, John Orchard, and Austin Seward offered to pay a full day’s wage to the carpenter as
encouragement for him to leave and finish the job at a later time. He accepted their money and left the church (Woodburn, 1940).

Whitcomb, the violinist in the Spring Exhibition Band was not unfamiliar with the church’s aversion to music. He attended the Methodist church, and the Methodist preacher in Bloomington did not approve of music in the church. Not only did the preacher have an issue with music in the church, it appears he did not like the sound of the violin. Whitcomb’s preacher commented on his playing: “Oh, Lord, oh, I beseech thee; have marsy on all them there poor sinners what plays on that instrument, whose sounds is like the dying screech of that there animal out of who intrils its strings is made” (Woodburn, 1913).

This early evidence of musical activity in Bloomington highlights the cooperation between community and College. A written record detailing the arrangement of the Spring Exhibition Band was not found. It is unknown if this group played for other events, or specifically came together to fulfill the needs of the College. It is unknown if this group was paid for their service, or if they volunteered their talents to the College. Regardless of the circumstances of their participation, these community musicians provided an important service for Indiana College.

Music at Indiana College

Indiana College attempted to develop a college band in 1833 following a particularly painful musical performance. E.N. Elliott writes of this event in a letter to T. A. Wylie dated 1888. Elliott was a Professor of Mathematics and Physics at Indiana College from 1833-1836. He left Indiana College to accept his appointment as president of Mississippi College in 1836. Elliott was an author and wrote several pro-slavery articles and served in the Civil War as a confederate surgeon (Wylie, 1890). His experiences at Indiana College were recorded and sent
to Theophilus Wylie for a book compiling the history of Indiana University. Wylie was elected professor of natural philosophy and chemistry in 1836 and remained at Indiana University until 1852 when accepted a position at Miami University in Ohio. Wylie returned to Bloomington after two years in Ohio and served Indiana University until 1886 as professor of philosophy and chemistry, pro tem president, and historian (Wylie, 1890). Elliott was hired to replace the first instructors at Indiana Seminary, Baynard Rush Hall and John Harney who were asked to leave as a result of the “Faculty Wars”. The “Faculty Wars” described the conflict between instructors Hall and Harney and newly hired president, Andrew Wylie (Richardson, 2009). As a result of the conflict, the Board of Trustees hired Elliott and another professor, Beaumont Parks, to replace Hall and Harney. Following this personnel change the Board resolved to evaluate the state of the College in one year (Woodburn, 1940).

Elliott writes of the commencement of 1833:

The commencement of 1833 was held in the new chapel, the orchestra composed of two flutes and one of them cracked—imagine the discord. Dr. Wylie whispers to a professor: “What makes more noise than a pig in a gate”? Reply: I give it up,” The Dr. turning his thumb towards the orchestra, says “Two of them”. This led to the formation of the first “band” in the University. It was organized by Prof. Elliott and Mr. Seward the blacksmith, and met weekly for instruction and practice in the recitation room of the former, who was its president, until he returned to the South. (Elliott, E. N. to Wylie, January 12, 1888)

Based on this written account, there was a band that met for weekly meetings in Elliott’s recitation room. The band rehearsed each week under the instruction of Austin Seward, the blacksmith and musician who took flute lessons from Baynard Rush Hall. No written account
records any payment to Austin Seward for his service to this ensemble. It is unclear how active Elliott was in the instruction of the band or if he received additional financial compensation for this work. According to Elliott, the band was active until Elliott left Bloomington, Indiana and returned to the South in 1836. No further data referred to this ensemble specifically. It is unknown where this group performed or what kind of instruction the group received.

Faculty Minutes

The faculty at Indiana College met regularly to discuss College business. Regular discussions included scheduling, exams, teaching responsibilities, maintaining College buildings, and most often discussed student punishments. President Andrew Wylie believed that morality was the most important part of a young man’s education. Students who made immoral choices were punished (Woodburn, 1940). Irregular business may have included discussions regarding students leaving school or preparation for festivals or exhibitions. All instructors were present at faculty meetings, and a recording secretary was appointed to record the proceedings. The record of these meetings provides valuable insight into the operations of the College.

The first surviving record of faculty minutes begins in 1836. The book was a bound, lined notebook. Information in the notebook suggested that another student or faculty member was in possession of the book before it was used to record the faculty proceedings of Indiana College. The first entry written by Elliott on December 2, 1836 and appears on page eight. The first seven pages of the book contained shorthand symbols and phrases. Most importantly, on page eight there is a musical staff with notes and note names written underneath the corresponding notes (Figure 10). Beneath each note is a fingering chart for a seven-keyed instrument. Each note has a unique combination of filled in or open holes, indicating which keys should be depressed or holes covered to play the indicated note. The chart is similar to a
fingering chart used for a modern recorder (Faculty Minutes, 1836). Although the fingering chart is similar to a recorder fingering chart, the fingering combinations would not work on a modern instrument (Figure 11).

Figure 10: Indiana College faculty minutes book with fingering chart. The book contained entries with stenography exercises as well as this fingering chart. When E. N. Elliott, the first recording secretary used the book, he turned it upside down from the previous entries and began recording meetings (Faculty Minutes, 1836).

Figure 11: A close up of the fingering chart found in the faculty minutes. There is a staff with notes and underneath letter corresponding to the notes on the staff. Seven boxes appear underneath each note with open or closed circles. The closed or open circles marked open or closed keys on the instrument being played. The fingerings are similar to a modern day saxophone, flute clarinet or recorder (Journal of the Proceedings of the Faculty, 1836).
The presence of this fingering chart is significant because it indicates the presence of music instruction before 1836. The fingering chart is for a wind instrument that would be typically found in a band setting. The rest of the book was filled with faculty minutes so it is likely that the fingering chart was present before it was used as a faculty minute book. The presence of shorthand symbols and phrases suggests that a woman used the book. It is unknown who created the fingering chart or what instrument the chart is for.

Music in the Community

On July 1, 1836, The Post reported the approaching Fourth of July celebration. The celebration included a dinner provided by Samuel and John Orchard, a 13-gun salute, ringing of the bells, and a procession from the Orchard House. The procession began with the Euterpean Band, followed by ladies, the orator and reader at the ceremony, the Chaplain, the Fourth of July planning committee, the clergy, faculty of the College, the Athenian Society, students and citizens, and finally the cavalry represented the end of the procession. The Euterpean Band was likely named after Euterpe, the Greek muse of music and poetry, joy, and pleasure (Euterpean, 2012). The Post article reminded citizens that the Fourth of July was a day of historical significance—drunken behavior was not in the spirit of the celebration (Fourth of July, 1836).

The review of the celebration appeared in the following issue of The Post. The program included toasts and musical numbers played by the Euterpean Band. The following musical numbers were played following each toast:

1st. *The day we celebrate.* —Ever memorable to the gallant sons of America. —*Tune*—Hail Columbia.

3d. *The Illustrious Thomas Jefferson.* –On the 4\textsuperscript{th} of July—76 he pledged his life for his country’s good, on the 4\textsuperscript{th} of July 1826, he resigned it to his God. –3 cheers; *Tune*—Yankee Doodle.

4\textsuperscript{th}. *Gen. Lafayette.* –He left his native land to defend American liberty; may his example be handed down to posterity and his name forever cherished. –4 cheers—*Tune*—Lafayette’s march.

5\textsuperscript{th}. Knowledge among the people, the only safeguard to American Freedom—3 cheers—*Tune*—Old Lang sine. (Celebration in Bloomington, 1836, n. p.)

There was collaboration between the toasts and musical numbers. This is evident in the toasts for George Washington and General Lafayette followed by marches with the same name.

Additional toasts following the organized program included one thanking the band: “By L. T. Posey. The Euterpean Band—May their spirits be as cheerful as their music is cheering” (Fourth celebration in Bloomington, 1836, n. p.). No further references to the Euterpean Band were found.

*Indiana College to Indiana University*

Indiana College continued to grow each year. In 1833, there were 53 students enrolled in the college. At that time tuition was $8.50 per session and boarding was available to students for $1.50 to $2.00 per week. A New College Building was constructed with new recitation rooms for instructors and an improved space for the College library (Figure 12). This growing prosperity convinced the legislature of Indiana to furnish the institution with a new charter giving the name and privileges of the title of “University of Indiana” to Indiana College (Indiana College Catalogue, 1837-1838). However, the privileges associated with the name “university” as opposed to “college” did not include financial benefits. A university had increased options in
curriculum, which was attractive to students selecting an institution of higher learning (Wylie, 1890).

Figure 12: Indiana College with the First College Building, built in 1836. First College Building is the large building in the center of the picture. The original Seminary Building is to the left of the large center building and the small building to the right served as a small laboratory. The First College Building burned in 1855 (Bloomington Restorations, 2002).

The First University Band

The Board of Trustees for Indiana University met regularly. The business discussed regarded the overall operations of the University, especially financial matters. The Board included prominent businessmen from Bloomington, Indianapolis, and throughout the state of Indiana. Meetings occurred when members of the Board where in town for events such as Commencement. The first surviving Board of Trustees minute book began in 1838. An earlier Board of Trustees minute book dated 1824-1838 and recording minutes from Indiana Seminary and Indiana College was destroyed in a fire on 1883. One of the earliest records found in the Board of Trustees minutes of Indiana University made provisions for a University Band:

Sep. 27, Thursday Morning (1838)

On Motion of Mr. Law:
Resolved that there be allowed the sum of one hundred and fifty dollars, to be appropriated as follows Viz. Thirty dollars to W. McCrea—the leader of the Band—Twenty dollars to the Band, and the remaining sums of one hundred dollars to be applied by W. McCrea, in the purchase of instruments and music for the use of the Band.

Resolved furthermore that the instruments of music heretofore purchased by the Board, and those not directed, to be purchased be placed under the care of W McCrea, as leader of the Band and in the case of his successor in Office, hereafter being leader of said band.

Resolved that W. McCrea form if possible for a Band out of students of the University giving them such instruction as may be necessary and that he be allowed therefore such sum as may be deemed right and proper for his services.

Resolved that the President of the Board be authorized to draw on the treasurer for the funds necessary to carry said resolutions into effect. (Board of Trustees Minutes, 1838-1859, p. 13)

This resolution outlined a budget for the University Band. The budget provides $30 for W. McCrea the instructor, $20 to be distributed to band members, and $100 to be used at McCrea’s discretion in the purchase of instruments and music. The amount of money dedicated to this project was a significant sum in 1838. The specific instruction from the Board of Trustees that the band should include only University students indicates there may have been a community ensemble that played for University events. There were no further entries in the Board of Trustees Minutes regarding the University Band in 1838; however, data were discovered regarding W. McCrea and his leadership within the band community.
William McCrea

William McCrea was probably born in County Antrim, Ireland on November 4, 1800. He immigrated to the United States in 1827 and originally lived in South Carolina (Filby, 2010). It is unclear when he moved to Indiana; however, the 1850 United States Census reports William McCrea lived in Perry, Indiana and had 12 people in his household (United States census, 1850). He enlisted as a Chaplain in the Civil War in April 1864 and mustered out on July 21, 1865 as a Field and Staff member in the Indiana 33rd Infantry (Historical Data Systems, 2009). This means McCrea was involved in the war for several months. William McCrea died November 29, 1876 and is buried in the Rose Hill Cemetery in Bloomington, Indiana.

The first mention of McCrea was in The Post, Bloomington’s newspaper in the 1830s, on June 15, 1838. The paper reported the preparations for the Fourth of July Celebration. Austin Seward and J. W. Cron were appointed to request the service of “Rev. Mr. M’Crea and his band of music on said day” (Fourth of July, June 15, 1838, n.p.). The review described the event starting at 9:00 am with the sound of a bugle. The procession began with the honorary marshals, followed by the Citizen’s Band, marching in “blue do uniforms” (Fourth of July, June 15, 1838, n.p.). Following the band was the Fourth of July Committee, Revolutionary War soldiers, the Chaplain, readers, and orators, soldiers of the last war (the War of 1812), two committee men, ladies, one committee member with the United States flag, and concluded by citizens and the cavalry (Fourth of July, July 13, 1838).

The paper finished the article with a special mention of the band:

It would be injustice in us to close this brief notice without paying a just tribute to the “Citizen’s Band” who performed their part so well. Its members deserve much praise for the rapid progress they have made in the science of instrumental music.
Mr. M’Crea, their teacher, possesses musical talent of the first order, and deserves great applause for his untiring zeal and industry in preparing the band to perform so well upon the occasion. In short, as a teacher of instrumental music, we believe he stands unrivaled in the western country. The most perfect good order prevailed throughout the day which reflects much honor…” (Fourth of July, July 13, 1838, n. p.)

It is evident that McCrea was a respected musician in the city of Bloomington. The Board of Trustees of Indiana University clearly trusted his ability to develop a band program within the University. McCrea is mentioned several times in conjunction with band and community events. There are several variations of his name including W. McCrea, Col. McCrea, and John McCrea. It is possible that John McCrea and W. McCrea are the same man, and William McCrea chose to go by John. In Blanchard’s history of Monroe County, Col. John McCrea was reported as Provost Marshal for Monroe County in June 1863 (Blanchard, 1884). In the early 1840s McCrea was listed as a part owner of a general store in Clear Creek Township, located south of Bloomington, Indiana in Monroe County (Blanchard, 1890).

Another reference regarding McCrea appears in a review of the Fourth of July Celebration in 1839. According to The Post “The Bloomington Band ever ready and willing to soothe the audience with “sweet concord of sounds” was in attendance and did honor themselves on this occasion” (Fourth of July, 1839). Volunteer toasts also recognized the Bloomington Band:

By John Fee—The members of the Bloomington Band—may each of them become as distinguished in the science of music as their celebrated teacher, Col. McCrea.
By M. L. Deal—The Bloomington Band—Its members deserve the highest respect of this society, for their good performance upon the present occasion; may they live long to enjoy the science they take so much delight in. (Fourth of July, 1839, n. p.)

Based on the information presented in this article, McCrea was the leader of the Bloomington Band. It is not apparent who the members of the Bloomington Band were or if this ensemble was a product of the Board of Trustees resolution in 1838.

Fourth of July celebrations and other significant events provided opportunities to read about band events within the community. Because the community and University were so closely related, the University was included in many community activities. The same was true with significant University events. Community members attended public examinations and literary exhibitions (Clark, 1970). Several events clearly demonstrate that a community band played for University events such as literary exhibitions. Another example of a community band playing for a University event occurred in 1838. When new instructor Theophilus Wylie was hired and brought to Bloomington, a band met his family at the edge of town and escorted them to their home. Five of the band members were identified as Austin Seward, the leader of the band and his sons, James Seward, William B. Seward, John Albert Seward, and Irvin Seward (Seward, 1940). The band that played for the Wylies may have been the Seward Band, a band made up of members of the Seward family (Figure 13). The Bloomington World reported that the first band in Bloomington began around 1838 when Austin Seward called it the “Seward Band”. Austin’s sons John, James, Bryce, and William played in the band (Tooters, 1896). No mention was made of the Euterpean Band, or the Bloomington Band of W. McCrea. This performance for the Wylie family may have been a kind gesture made on behalf of the Swards and not
representative of the community. The Bloomington Band revisited the Wylie’s in 1888 and played for their 50th wedding anniversary celebration.

<table>
<thead>
<tr>
<th>Austin Seward’s Family</th>
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<tbody>
<tr>
<td>Austin Seward (1799-1872)</td>
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<tr>
<td>m. Jane Irvin (Unknown-1865)</td>
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<tr>
<td>Children:</td>
</tr>
<tr>
<td>Mary Jane Seward (1818-1865)</td>
</tr>
<tr>
<td>John Mason Seward (1820-1885)</td>
</tr>
<tr>
<td>James Seward (1823-1894)</td>
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<tr>
<td>Almira Seward (1826-1890)</td>
</tr>
<tr>
<td>Bryson Irvin Seward (1829-1876)</td>
</tr>
<tr>
<td>Williamson Brewster Seward (1833-1909)</td>
</tr>
<tr>
<td>Samuel Irvin Seward (1835-1902)</td>
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<tr>
<td>Robert Seward (1841-1915)</td>
</tr>
<tr>
<td>Albert Barnes Seward (1844-1888)</td>
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</tbody>
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<tr>
<th>W. B. Seward’s Family</th>
</tr>
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<tbody>
<tr>
<td>(Son of Austin Seward)</td>
</tr>
<tr>
<td>William Brewster Seward (1833-1909)</td>
</tr>
<tr>
<td>m. Elizabeth Helton (1838-1915)</td>
</tr>
<tr>
<td>Children:</td>
</tr>
<tr>
<td>William Henry Seward (1857-1909)</td>
</tr>
<tr>
<td>Michael Seward (1859-1931)</td>
</tr>
<tr>
<td>George Seward (1864-1926)</td>
</tr>
<tr>
<td>Minnie May Seward (1865-1938)</td>
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<tr>
<td>Paul Seward (1868-1949)</td>
</tr>
<tr>
<td>Katherine Seward (1870-1949)</td>
</tr>
<tr>
<td>Elizabeth Seward (1879-1943)</td>
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</tbody>
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Figure 13: This figure lists all of Austin Seward’s children and all of his son’s children, W. B. Seward. Because the band may have been made up of more Seward children than are named in the study, all of his children are mentioned in this figure.
More evidence suggests that a Bloomington Town Band existed in the late 1830s. An unknown author wrote about the Bloomington Band in an Indiana County History of Lawrence and Monroe Counties. The author commented on the musical interest in Bloomington. He reported that W. B. Seward was the youngest band member in the state of Indiana; he was a drummer boy when he was still wearing dresses. He once performed at a political campaign outside of Bloomington, and spectators were amazed that a young boy was able play so well (Blanchard, 1884). W. B. Seward was born in 1833 and in that time period, boys wore dresses until the age of five or six. This indicates his involvement with the Bloomington Band was during the year 1838 or 1839 (Wylie, 1890).

Indiana County histories focusing on Lawrence and Monroe Counties reports that a saxe-horn band was organized in Bloomington, Indiana and described its music as peculiar (Blanchard 1914). This information was corroborated in a historical account of Bloomington, Indiana in Monroe County: a saxe-horn band was established and provided public music (Blanchard, 1884). Another source identified the 1830s as the first record of bands in Bloomington. The saxe-horn band of Bloomington was active until the Civil War (Hall, 1922). While it is doubtful Bloomington, Indiana had saxhorns as early as the 1830s, they may have purchased saxhorns, or had a prototype of that instrument. The saxhorn was a valved brass instrument that was created by Adolphe Sax in the 1830s. There were ten different instruments that represented soprano, alto, tenor, and bass voices within the ensemble. The instruments are pitched alternately in B\textsuperscript{b} and E\textsuperscript{b} (Berlioz, 1948). The saxhorns were extremely popular through the Civil War, and some featured bells that pointed behind the musicians to more effectively play for the troops (Hansen, 2005). John McCrea was identified as an instructor of the first band. Records indicate that the personnel in the band changed significantly from year to year; however, William H. Seward was
a constant member. McCrea was described as a clarinet player and “we are told he played with the mouthpiece upside down” (Tooters, 1896, p. 4). It is interesting to note the Bloomington Band may have had another leader by the name of John McCrea. It is possible that John McCrea and William McCrea are the same person but clear documentation of these individuals does not exist. The author of the newspaper article *Something about the Tooters of Long Ago* remarked that Bloomington had always been musical, and the oldest citizens cannot remember a time when there was not a band in Bloomington. These oldest bands did not have uniforms or a drum major, but they were still a source of pride for the townspeople and children, they and played for many political campaigns and community events (Tooters, 1896).

Bands were not the only musical activity of the 1830s. Indiana University Board of Trustees minutes identified a University Choir. On June 4, 1839, a communication from Mr. Pering on behalf of the College Choir was read. This communication was not explained or included in the minutes. The communication was referred to again on September 28, 1839, when the communication was opened up to the committee for claims (Board of Trustees Minutes, 1838-1859, p. 37). Pering was not only the principal of the Female Seminary, but also a pianist. Based on this information, it was likely that Pering was also the director of the University Choir in addition to his duties with the Female Seminary.

*Music Instruction—Singing Schools and the Female Seminary*

The 1840s were a musically active time in Bloomington. Music instruction was still a component of the Female Seminary. Pering was teaching piano, but other instruments were available for lessons as well. Kate Baugh, a student at the Female Seminary, was a noted fiddle player. Singing schools were common and popular and were often held at dusk by candlelight. Mr. Saddler was the earliest known teacher of the singing school, but there were others before
him (Blanchard, 1914). It is unknown how the singing schools were structured and what material was sung in those classes. The Mendlesohn [sic] Society was developed and gave women an opportunity to sing and play. The group performed at various functions and was composed of an instrumental and vocal component (Seward, 1940).

Letters written by President Andrew Wylie’s family revealed the importance of music to the family (Figure 3, Chapter 1). Andrew Wylie and his wife Margaret Ritchie Wylie had twelve children. All of his children actively corresponded with each and wrote about what was happening in their lives. On April 4, 1847, Margaret Wylie, daughter of President Andrew Wylie, wrote to her brother, John H. Wylie. John attended medical school at the University of Louisville and opened a practice in Richmond, Virginia. Margaret encouraged John to come home and consider a marrying a Yankee girl. According to Margaret, Yankee girls were “good at everything, excellent teachers and musicians, and great housekeepers”. The Yankee girls had hosted a concert in the College Chapel a week before Margaret wrote her letter to John. The Wylie piano was borrowed for the event because the college piano was out of tune. The piano was placed on the rostrum and the girls were all dressed in white. The concert was a fundraiser to purchase a new “apparatus” for the school and $30 was raised with an admission price of 10 cents per person. The apparatus may refer to a new piano, or some laboratory equipment. The letter to John revealed the prevalence of music in Bloomington. Jane Wylie, John’s 10-year-old sister, contributed a postscript to the letter and informed her brother that she was still “going to Mrs. Mcferson” (McPherson, the instructor at the Female Seminary) and that her “examinations and concert went very well” (Wylie, M. to J. H. Wylie, April 4, 1847).

Other letters revealed that Jane (referred to as Jennie) was an avid learner and a great student on the piano (Wylie, J. and A. Wylie to M. Wylie Martin, May 28, 1850). President
Andrew Wylie commented in a letter to his son, John H. Wylie that Jane was taking Irene’s place at the piano and was learning quickly (Wylie, A. to J. H. Wylie, November 25, 1848). Irene was Jane’s older sister who had recently married and moved out of the Wylie home in Bloomington, Indiana. Margaret also wrote to her mother asking her to encourage Jennie’s instruction on the piano (Wylie Martin, M. to M. R. Wylie, June 7, 1852).

On February 12, 1847, Elizabeth Wylie, another daughter of Andrew Wylie, wrote to her brother John H. Wylie regarding the singing instruction citizens of Bloomington received:

Have had a famous singing Master here this winter taught all the folks to sing by the round notes I am such a poor singer at best that I did not think it worth my while to attend as it would be impossible for me ever to become a delightful vocalist should I try ever so hard & I scorn mediocrity in all things After Mr. Bartlett left some of his scholars thought it best to practice what he taught them they met round at each others houses S Night I go occasionally & we have it here turn about with the rest McKinney leader puts on an awful weight will have no dignity will have no recess or talking & sings away until 10 oclkl the married ladies have to leave then on account of their already suffering babes & we do too because they do so you see there has been a new leaf turned since we used to have so much fun attending them (Wylie, E. to J. H. Wylie, February 12, 1847).

Elizabeth Wylie’s letter revealed several things about music education in Bloomington. Music education was present in the 1840s through singing schools and several of these school existed. Mr. Bartlett was identified as a singing school instructor who taught in Bloomington and left before the current teacher, McKinney, began instruction. The singing school included vocal instruction and reading musical notation. Elizabeth described the school as strict and not the social outlet the school had been was under the direction of Mr. Bartlett.
Singing schools were taught by singing masters who traveled to communities and stayed for several weeks before moving on. These singing masters taught the fundamentals of singing to classes of various ages and abilities. These schools were voluntary and a popular social outlet for young adults in the community. They were especially popular among young couples and were an important part of the courtship ritual (Mark, 2008). The singing school described by Elizabeth Wylie revealed music education that functioned as a popular social outlet.

The Female Seminary was still active in the 1840s, and music education was a continuous optional track of study at the Seminary. While music education was an option for study, music played a part of education for all students at the Female Seminary. The girls attending the seminary in Bloomington, Indiana were required to carry their own chairs to seminary every day. The Seminary school day began at 8:30 am and concluded at 4:00 pm. Each day started and ended with prayers and singing (Co-eds of 1845, Date Unknown). Eliza McPherson took over the day-to-day teaching and operations of Seminary after Pering left Bloomington to teach art in Louisville, Kentucky. Perhaps the most controversial addition she made to the curriculum was the addition of calisthenics. These calisthenics included marching to music and exercise routines with the use of a wand (a hand-held stick of wood or metal) called wand drills (Atwater, 1906). In 1846, the Female Seminary hosted a literary exhibition with original works and position pieces presented by young women. This Exhibition featured music provided by the Monroe Band. Specific pieces are not mentioned (Exhibition Philomethian Society, 1846).

**Bloomington Bands in the 1840s**

Several Bloomington bands were active in the 1840s. The Seward Band was active and was primarily comprised of members of the Seward family (Seward, 1940). The Pinafore Band
was also active and played for parades, campaign meetings and rallies for all political parties (Miller, 1947). Politicians traveled to Bloomington and paid a band to lead a procession and play as an introduction to their speeches. A band played for General Harrison’s presidential campaign in 1840 at the Tippecanoe battleground. John Seward was the leader and other members were identified as Johnson McCullough, Elbert Johnson, Emery Voss, and William A. Leg [Legg?]. The group had no uniforms. Bugles were used instead of cornets; ophecleides were used in place of alto and tenor horns. Bugles have no keys and require the performer to control pitches within the harmonic series. They may be more difficult to play than cornets that include keys and allow the performer to play chromatic pitches. Ophecleides were brass instruments that were keyed similar to saxophones (Hansen, 2005). The band also used serpents, curved and twisted wooden instruments that use a brass mouthpiece and represented the bass voice of the ensemble (Tooters, 1896). Record of a Bloomington band performing for General Harrison was also found in a Monroe County Historian newsletter (Mathiesen, 2008). At a meeting of the Monroe County Historical Society in 1940, Robert Miller informed the group that he had been told by a reliable source that the Seward Band played for General Harrison at his political Rally in 1840 at Tippecanoe (Seward, 1940). The newspaper article in the Bloomington World credits the Pinafore band with this performance (Tooters, 1896). Matheisen does not credit an ensemble by name (Matheisen, 2008). At a meeting of the Monroe County Historical Society, Robert Miller stated the Seward Band played for the 1840 General Harrison Rally. This confusion may be the result of the passing of time, or it may indicate the idea that membership in these groups was fluid.

The records of many Fourth of July celebrations were an excellent source of information. They represented an opportunity for band performances and typically featured a newspaper
review or written account of the festivities. The Fourth of July celebration in 1840 was no exception. James Woodburn, Indiana University historian and instructor, reprinted a letter written by a participant of the celebration. The student’s name was unknown, but he was a 22-year-old sophomore at Indiana University and a member of the Athenian Society. The letter was dated July 11, 1840.

According to the student’s letter the Fourth of July celebration began with the firing of a canon and music performed by the band. Once everyone gathered around the band, the band led a procession of citizens and Indiana University faculty and students. The letter credits the Seward-Saxe-Horn Band as the group providing the music for the event. The music was described as “sweet”, and several accolades were bestowed on the Seward-Saxe-Horn Band. The student revealed that the band was beloved in the community of Bloomington and took a prize at a State Fair. The audience always enjoyed their music when they performed. They played at every patriotic occasion usually with no monetary compensation. The letter also stated the band played for many college occasions for no compensation (Woodburn, 1925, n. p.).

Based on this statement, it is apparent that there was not a regular or continuous band of University students available to play for University events. Based on the commencement programs in the 1840s, there were bands present at those events, but the band playing was not specified. The groups playing for commencement were probably community groups or community musicians. A letter from community musicians further supports this:

Bloomington.

Aug. 17, 1842.

Messrs. Woodburn, Stormont, and Munson.

Gentlemen.
The Undersigned have been appointed a committee by the Bloomington Band to reply to your note of the 15th inst, the receipt of which is hereby acknowledged. You request us to play for you on the 28th of Sept. next. We would be glad to comply with your request. But believing that the trustees should renumerate us for our services on such occasions and having been assured by one of the trustees that we should be long ere this. We have therefore declined playing on those occasions unless we are paid for our services.

You are aware that we have been at considerable expence in money and time in preparing ourselves to play.

Respectfully yours,
Committee.
S. Seward
Wm. M. Smith

F. McCoulough (Woodburn, 1925, n. p.)

Although the original letter could not be located, Woodburn stated that he was looking at the letter as he wrote his article. Matheisen also referred to the fact that the Seward Band often played without compensation (Matheisen, 2008).

Receipt of the community letter could not be found in the Board of Trustees minutes; however, a response to the letter was found. On 2:00 pm, Wednesday, September 28, 1842, the trustees made a resolution to pay the Bloomington Band. The resolution allowed the President to pay the Bloomington Band $25 per year for their performance for Commencement and “all other occasions of a public nature, having connection with the University. Board adjourned to be present at the continuation of commencement exercises, and to meet again at 4 O’clock” (Board of Trustees Minutes, 1838-1859, p. 313). The Board of Trustees put the Bloomington Band on
retainer for all University events. If a University Band did exist, it was a not the group Indiana University used for commencement or public exhibitions in the 1840s.

Community musicians played for more than just University activities. A concert advertisement appeared in The Bloomington Democrat on July 15, 1843. The concert featured the Monroe Band under the direction of Mr. Dunlap at 7:00 pm in the University Chapel. This was the first reference to the Monroe Band. Literature performed would include the “latest Eastern pieces” with the Grand Entrée, the Temperance Quickstep, Bloomington Grand March, Sleigh Waltz, Fanny Elsler, On yonders rock reclining, Behold how brightly breaks the Morning, Glen Walz, the Laughing Waltz, and more. Admittance to the concert was twelve and a half cents, and children were half price. Band members’ names were not included in the program (Concert, 1843).

**Mexican War**

A community band marshaled troops for the Mexican War in 1843. Marshalling troops to war meant the group played for the troops who were leaving Bloomington to join troops in Mexico; however, the band did not join troops in the Mexican War (Mathiesen, 2008). The band that played for the marshalling of troops was under the direction of John Seward. Members were added to the Bloomington Band including David H. Maxwell, Edward Maxwell, Marion Blair, and Jesse Kersaw. Kersaw was an excellent violin player, but played bass drum in the band. Jesse Kersaw was specifically mentioned as playing the bass drum for troops. John Seward was named the clarinet player in that ensemble. This same group was also active in James Polk’s presidential campaign by playing in an 1844 political rally (Tooters, 1896). Mathiesen also reported that a community band helped elect Polk in 1844 (Mathiesen, 2008).
There may have been confusion regarding what was a University band and what was a community band. Based on the Board of Trustees minutes in 1842, the Board not only hired the Bloomington Band for commencement exercises, but also put them on retainer for future activities (Board of Trustees Minutes, 1838-1859). In 1950, a letter appeared in the IU Alumni Magazine written by Oscar Burlap, Class of 1900. He believed that the Alumni Magazine was incorrect in identifying the first year of the University Band as the year 1900. Burlap would not have been a student in 1847, but had knowledge of the exhibition and music provided. He had a program indicating that the University Band played for a contest of the Philomethian and Athenian Literary Societies on September 28, 1847. Burlap was able to name the repertoire played at the contest: *Duke of Holstein’s March, Sweet is the Vale, Union March for Norma, Washington’s Grand March*, and the *Trenton March*. Burlap writes, “you may not remember, but there are those of us who do” (Burlap, 1950, p. 42).

A statement in the Board of Trustees Minutes supported Burlap’s claim of an earlier date of University Band performances. On September 30, 1847, the Board resolved “that the thanks of the Board of Trustees be presented the University Band, through the Secretary of the Board, for their excellent musical performance on Commencement day” (Board Minutes, 1838-1859, p. 402). This resolution occurred four days after the performance referenced by Oscar Burlap. According to these two sources the University Band performed for a literary exhibition on September 28, 1847 (Figure 14) and the Commencement exercises four days later on September 30, 1847. It is probable that the same ensemble performed for both of these events.
Figure 14: Copy of Philomathean and Athenian Society Contest, September 28, 1847. Oscar Burlap referenced this literary society program in his letter to the Indiana University Alumni Magazine (Contest of Philomathean and Athenian Societies, 1847).

The University Band was again referenced in 1848 for their performance at an Athenian Society Exhibition:

We must not omit to say, that the University Band of Music did up the part assigned them in good style. And what would an exhibition be without music? It is true, the music was not so stirring as when the Brass Band used to play at our public festivals, in days of yore, but the music was good—decidedly rich and it was not so loud, animating and soul-stirring; it was sweet, soft and chase and most charmingly relieved the mind from the burden of ideas thrown upon it by the speakers. (Literary Exhibition review, 1848, n. p.)

This quote indicates that the band credited with the performance in 1848 was not as adept as the “Brass Band”. This strengthens the concept that the band referred to as the University Band was a different ensemble than the Brass Band referred to in the 1830s.
In 1840, a new group was credited with playing at the Philomathean and Athenian Exhibition. Woodburn described the grand procession before the event: the members marched in a two by two block led by the University president chaplain and orators of the exhibition. The grand procession marched in to the music of the “Saxe-Horn Band” (Woodburn, 1940, p. 309).

_Military Exercises at Indiana University_

The University briefly employed Lt. Jacob Ammen as the Professor of Civil Engineering from 1839 to 1841. Ammen was a graduate of West Point and served as the Assistant Professor of Military Exercises at West Point. From 1840-1841, military exercises were offered to the students as a result of his expertise. Participation was voluntary, and weapons were furnished by the federal government (I.U. Catalogue, 1840-1841). No mention of military exercises was included the next year in 1842 catalogue. Ammen was no longer employed at the University in 1842, which may account for lack of military exercises offered (I.U. Catalogue, 1842-1843).

Military components at state schools were often the result of the Morrill Act Land Grant established in 1863. The Morrill Act Land Grant was specifically developed to increase the number of students trained as soldiers and required military instruction as a condition for federal financial support. The land endowment established by the Constitutional Convention of Indiana for Indiana University predated the Morrill Act Land Grant by at least 40 years. The land endowment that financially supported Indiana University was different from the Morrill Act Land Grant because it did not require military training for students. Additionally, only one school per state was eligible for Morrill Act Land Grant program. Because Indiana University was established well before the Morrill Act Land Grant was available, Purdue University in Lafayette, Indiana became the school financed under this provision.
Music was often a necessity for the military component of these schools, as marching and maneuvers were practiced with music. Indiana University did not employ music for military drills; therefore, music was not a component of the military exercises that took place in the 1840s. Military drill was briefly revived in the 1860s but was not popular and failed after only a few years. It is important to note that military exercises did not contribute to the research of music in Indiana University and Bloomington, Indiana.

Repertoire

The repertoire played throughout the 1840s can be used to understand the different groups that were active during that time period. It also offers clues as to what kind of events bands played for. The majority of the programs were for the University Commencement ceremonies and Literary Exhibitions.

The first commencement exercise took place on September 30, 1840. The program from the ceremony indicated that there was a procession, a prayer, and the five graduate speakers. Music took place during the procession, after the prayer, and between the five speakers. The repertoire played was *South Carolina March, Freedom’s March, Life Let Us Cherish, Hail Columbia, Home Sweet Home*, and *Auld Lang Syne*. *Home Sweet Home* was played after the valedictorian’s speech. The musical group performing the selections was not identified (Commencement Program, 1840). The second commencement took place on September 28, 1841. Again, a musical group was not specified; the selections played were *Louisville March, Indiana March, Lafayette’s March, Sicilian Mariner’s Hymn, Home Sweet Home*, and *Marseille’s Hymn*. *Home Sweet Home* was performed after the valedictorian’s speech. It was the only piece consistent from the ceremony in 1840 (Commencement Program, 1841). In 1842, Commencement took place on September 28. The repertoire played included *Missionary Hymn,*
Livonia Quickstep, Col. M’Crea’s Parade March, Duke of York’s Troop, Money Musk, and Louisville March. Col. McCrea was a bandleader and instructor in the late 1830s and early 1840s (Commencement Program, 1842). It is unclear if this piece was written by Col. McCrea, written for Col. McCrea, or if the title was changed to honor their leader.

On July 8, 1843, the Monroe Band gave a concert in the University Chapel. Several pieces were mentioned in advertisements promoting the concert including Temperance Quickstep, Bloomington Grand March, Sleigh Waltz, Fanny Elsler, Glen Waltz, and the Laughing Waltz (Concert, 1843). Two months later the Commencement Exercises took place on September 29, 1843. No group was credited with the performance, but the following repertoire was performed: Boston Brigade March, Waltz by Kendall, Van Buren’s Quickstep, Hail Columbia, Temperance Quickstep, Washington’s Grand March, Glen Waltz, Home Sweet Home, and Indiana University Grand March (Commencement Program, 1843). This is a significantly longer literature list and included pieces that had been performed on other occasions and included Hail Columbia, Temperance Quickstep, Glen Waltz, and Home Sweet Home. Common pieces between the two differently named ensembles may indicate shared resources among the groups. It may also mean the performing groups were the same, or had similar members.

A Commencement program and Philomathean Exhibition program from 1844 were found. On March 25, 1844 an unidentified ensemble played for the Philomathean Exhibition. This ensemble performed University Grand March, Temperance Quickstep, Sleigh Waltz, Highland Waltz, Washington’s Grand March, and National Quick Step (Exhibition Philomathean, 1844). The Commencement ceremony in 1844 took place on September 25. The group playing was not identified; they played Washington’s Grand March, Bloomington Grand
March, Temperance Quickstep, and Home Sweet Home (Commencement Program, 1844). These pieces were all played in previous performances.

A significant change occurred in 1845. The performing group was identified as the Monroe Band for both the Philomathean program and the Commencement Ceremony. During the Philomathean program on March 24, 1845 the Monroe Band performed University Grand March, Marseille’s Hymn, Hail Columbia, Washington’s Grand March, Temperance Quickstep, Life let us cherish, Mozart’s favorite waltz, Flow gently sweet Afton, and Lafayette’s Welcome (Exhibition Philomathean, 1845). Commencement exercises took place on September 24, 1845. Musical selections are not identified, but are credited to the Monroe Band (Commencement Program, 1845).

In 1846, music performed at the Philomathean Exhibition and Commencement ceremony was again credited to the Monroe Band. At the Philomathean Exhibition on March 24 the band performed University Grand March, Marseille’s Hymn, Philomathean Salute, Glennalvon Waltz, Vulcan’s Soiree, Drunken Sailor, Old Dan Tucker, Boston Brigade, and Methusalah’s March (Exhibition Philomathean, 1846). During the commencement exercises on September 30, 1846, the Monroe Band played University Grand March, The Chariot, College Hornpipe, Highland Brigade, Boston Brigade, Handel’s Quickstep, Kendall’s Quickstep, Hail Columbia, Lafayette’s March, Grand Entry, and Titus’ March (Commencement Program, 1846). The Monroe Band is credited as a performing ensemble in 1847 as well.

In an Exhibition of the Athenian Society on March 29, the Monroe Band played Marseille’s Hymn, Washington’s Grand March, Hail Columbia, Boston Brigade March, Temperance Quick Step, and Circus Galop (Exhibition Athenian, 1847). The Monroe Band played for the Philomathean Exhibition one day later on March 30. They performed University
Grand March, The Chariot, Drunken Sailor, the Star Spangled Banner, American Quickstep, and Forest of Bandi (Exhibition of the Philomathean Society, 1847). The ability to play multiple programs in such a short amount of time demonstrated significant rehearsal time in the preparation of music.

On September 26, 1847, another literary contest required a musical performance. The University Band was credited with playing the Duke of Holstein’s March, Sweet is the Vale, Union March from Norma, Washington’s Grand March, and Trenton March. This is the program identified by Oscar Burlap’s letter in the I.U. Alumni Magazine and included Washington’s Grand March a piece that had been performed multiple times in the 1840s. Two days later on September 28, the University Band played for a contest of the Philomathean and Athenian Societies. Repertoire performed includes Bealoth, Duke of Holstein’s March Sweet is the Vale, Union, March from Norma, Washington’s Grand March, and Trenton March. A significant number of the pieces were repeated, perhaps indicating that the rehearsal time for the University Band was not as extensive as the rehearsal time for the Monroe Band (Philomathean Exhibition, 1847). The Commencement ceremony occurred the day after the literary contest on September 29, 1847. No specific music was listed, but the University Band was credited as providing the music (Commencement Program, 1847).

The University Band provided the music for programs found in 1848. The University Band performed Marseille’s Hymn, Grand Gulf Waltz, Louisville March, Diaubegein Melody, La Bayadere, and Cincinnati Hornpipe at the Athenian Exhibition on March 27, 1848 (Athenian Exhibition, 1848). At the Annual Contest of the Athenian and Philomathean Society on September 26, 1848, the University Band again provided music. The band played Grand Entry, Bealoth, Cachuca, Old Dominion Waltz, McLean’s Favorite, Mozart’s Waltz, Stand Back Salt
Creek, and *Utica Waltz* (Annual Contest, 1848). Another program of the Philomathean Society included music, but did not specify repertoire or ensemble.

Three programs identified performances from the University Band were found in 1849. In the Philomathean Annual Exhibition on March 26, 1849, the University Band played *Grand Entry, Bealoth, Washington’s Grand March, Santa Anna’s March, Nennuir’s Awa, Schmacher’s Waltz, Union, and Star Spangled Banner* (Philomathean Exhibition, 1849). The next day, on March 27, 1849 for an Athenian Society event, the University Band played *Martin, Castillian Duet, Hail Columbia, Kensington Quickstep, March from Norma, and Duke of Holstein’s March* (Athenian Exhibition, 1849). Commencement exercises dated on September 15, 1849 did not list specific repertoire. Music was credited to the University Band (Commencement Program, 1849).

Understanding the repertoire that was played by different ensembles provides significant information. The first three years of Commencement exercises featured music without crediting an ensemble; however, the repertoire performed suggests a band provided the music. The evaluation of the repertoire played for University and community events in the 1840s revealed some of the same pieces played throughout the decade. Identical pieces were also consistent despite the absence of specific credit of the ensemble. The University Band and Bloomington Brass Band played much of the same repertoire. Shared repertoire may indicate several things:

1. Members between ensembles may have been shared.
2. Resources between the ensembles may have been shared.
3. The leader of both ensembles may have been the same.
4. The ensembles may have been listed incorrectly on programs.
One of these options may be true, or more than one of these options may be true for the ensembles in the 1840s. Evaluating the repertoire played may help develop an understanding for how these groups functioned together. Lists of repertoire are significantly fewer in the 1850s. Programs identify music and ensembles, but do not list specific pieces performed. Although knowledge of repertoire is considerably less, increased performances with the literary societies in the 1850s present more opportunities for ensemble performance.
CHAPTER SIX
Financial Hardship, 1851-1883

First University president Andrew Wylie’s death in 1851 brought about notable changes at Indiana University (Clark, 1970). These changes did not occur immediately. Future presidents made changes to the traditional and classic curriculum, and religious tone of the school. An initial modification was illustrated in the first course catalogue after Wylie’s death. The catalogue was formatted differently and represented a shift in the education goals. Wylie was focused on the development of the morality of the students and the new course catalogue showed evidence of increased classes and a more complete education (I.U. Course Catalogue, 1852-1853). A contract with the Monon railroad guaranteed a future stop in Bloomington (I. U. Publications, 1818-1968). The railroad was brought to Bloomington by the influence of prominent businessmen including Samuel and John Orchard and Austin Seward (Woodburn, 1940). These men provided a significant financial contribution to ensure the railroad would stop in Bloomington (Carey, 2004). This railroad stop would not only create easier access to Indiana University’s campus, but also allowed for trading products into and out of Bloomington.

In 1851, the University curriculum expanded to include model schools. The model schools were practice schools for students studying to be teachers at Indiana University. The University sponsored two model schools, one for males and one for females (I. U. Course Catalogue, 1850-1851). The model schools slowly developed into free public schools. The Female Seminary joined the female model school with Indiana University. State legislature decided that all state seminary property should be sold, and the money transferred to a common public school fund. Issues with the land sale of the Female Seminary delayed the establishment
of a public school. During this time a Methodist school for females opened in the basement of the Methodist church but closed in 1861 due to the Civil War (Fischer, 1933).

Community Band

Community music in Bloomington was increasingly active in the 1850s. James Seward organized the Bloomington Silver Band in 1851. Seward led the group and played the E\textsubscript{b} Bugle. Members of the Bloomington Silver Band included Irvin Seward, Albert Seward, James Kettleman, Wicks Kettleman, Ed Maxwell, James Skidmore, George Voss, and B. Harold. The Bloomington Silver Band continued long after the Civil War and was the first band to wear uniforms. The uniforms consisted of a blue frock coat, blue trousers with gold stripes, and a hat with a large red plume. The high quality instruments were all silver (Tooters, 1896).

Commencement programs from 1851 and 1852 listed music performed by The Brass Band and The Bloomington Brass Band respectively (Commencement Programs, 1851, 1852). Two or three different community bands in Bloomington may have been operating in the early 1850s.

A letter from the Brass Band was sent to the Indiana University Board of Trustees. The letter was read on April 10, 1852. This communication addressed the rostrum that was erected by the Board in the University Chapel for band performances. The rostrum was installed “to better enable the band to perform their professional service” (Board of Trustees Minutes, 1838-1859, p. 237). Three days later on April 13, 1852, the Treasurer of the Board of Trustees reported that the Brass Band had been paid $15. It is evident that in 1852 Indiana University was still paying the Bloomington community band to perform for their University services. The band was solicited to perform for more than just official University events such as commencement. The literary societies also depended on the services of the band to perform at their exhibitions and contests.
Literary Societies

The Athenian Society minutes revealed consistent activity and communication between the community band and literary society. The literary societies had regular meetings, often meeting every evening. The societies elected committees and recorded meeting proceedings in a minute book similar to the Board of Trustees. These societies were the precursors to fraternities and sororities and served as a social organization for students. Exhibitions demonstrated students’ ability to perform dramatic essays, debate current topics, and write position papers. Contests between the Athenian and Philomathean Societies were well attended by faculty, students, and community members. These contests not only featured readings and literary performances but also musical numbers. The majority of the information recovered regarding the literary societies is from the Athenian Society minutes. The Philomathean Society minute book was lost.

The Athenian Society minutes began in 1852 with few entries. More detailed records began in 1853. On January 7, 1853 a committee of three was elected to hire the Bloomington Brass Band for their sessional exhibitions. The committee members consisted of Hight, Mason, and McCullough (it should be noted that in the 1842 letter to the Board of Trustees from the Bloomington Band, F. McCoulough signed the letter). According to the minutes, the music committee left the meeting, hired the band, and reported back to the meeting that the band had been hired (Journal of the Athenian Society, 1852-1856, p. 28). The next day on January 8, 1853, the minutes revealed that the Philomathean Society requested that the Athenian Society not use music for their sessional exhibition. The Philomatheans thought music would conflict with their exhibition, which was scheduled at the same time and in room next door to the Athenian Exhibition. The Athenian Society was reluctant to cancel their band arrangements before they
had assurance that the Philomathean Society would not be using a band at their exhibition (Journal of the Athenian Society, 1852-1856, p. 34). This entry suggests that there were two bands available for hire for events. It is possible that the Bloomington Brass Band and Bloomington Silver Band were two separate groups both available for concerts and events.

Another entry after the January 8, 1853 meeting recorded a proclamation from the Philomathean Society. The Philomathean Society apologized for the misunderstanding and signed statements of apology in the proclamation. On February 2, 1853, the Athenian Society met in the room used by the model school and heard the treasurer’s report. Expenditures included payment of the Bloomington Band, $10 (Journal of the Athenian Society, 1852-1856, p. 282). It is unknown why the Athenian Society paid the Bloomington Band on February 2 if the music for the sessional exhibition was cancelled.

On April 4, 1853, an exhibition of the Athenian Society featured music by the Bloomington Brass Band. No repertoire was included on the program (Exhibition Athenian Society, 1853). In minutes dated January 28, 1854, the Athenian Society met to address “Irregular Business” (Athenian Journal, 1852-1856, p. 322). Musicians who played at the last exhibition sent a note requesting payment. The members took a “subscription” and collected $8 from the members present. The Athenian Society members sent a note with the $8 collected during the meeting and stated that they didn’t know they had to pay and were insulted that the band requested money for such an occasion (Journal of the Athenian Society, 1852-1856, p. 173). On February 18, 1854, the Athenian Society was celebrating their 24th Anniversary (placing the first year the Society was in existence as 1831). They erected a temporary orchestra (stand or risers) in the southwest corner of the church for the Bloomington Saxe-Horn Band. A thank you was issued to those who helped install the risers (Journal of the Athenian Society,
On the same date in 1854, the Athenian Society asked the Bloomington Amateur Band to play at their exhibition. The program did not specify the repertoire played at the Exhibition (Athenian Society Exhibition, 1854).

The treasurer of the Athenian Society was referred to as the “Hy-Parck” (Journal of the Athenian Society, 1852-1856, p. 182). On February 16, 1855, a member moved that the Hy-Parck borrow enough money from members of the society to pay the brass band. Treasurer’s reports in the Athenian Minutes recorded payment to a band. On May 4, 1855, the Hy-Parck’s report showed a payment of $2.50 to the Amatuer [sic] Band. A month later an expenditure of $30 was recorded for the Saxe Horn Band. A communication from the Bloomington Brass Band was received on November 9, 1855; however, the communication was not filed or recorded in the Athenian Society minutes. On November 30, the Athenian Society met in the Laboratory; the Hy-Parck’s report revealed expenditures to the Saxe Horn Band for $15 and Irvin Seward for $2.50. No details existed regarding Irvin Seward’s payment, but it was probably a music related service (Journal of the Athenian Society, 1852-1856).

Two exhibitions took place at the end of March and the beginning of April in 1856. On March 31, the Athenian Society hosted the Annual Spring Exhibition with music by the Bloomington Saxe-Horn Band (Exhibition Philomathean Society, 1856). The Philomathean Society hosted a program on April 1 and used the Bloomington Amateur Band for music during the event (Exhibition of the Philomathean Society, 1856). Despite the Athenian Exhibition on March 31, the Athenians hosted another exhibition on April 2, 1856. Music was furnished by the Mechanics’ Band and included the following repertoire: Laude’s Reception, St. Louis March, Bunker Hill March, Buena Vista Quick Step, and American Quickstep (Annual Exhibition Athenian Society, 1856). According to a Bloomington newspaper in the 1890s, the Mechanics’
Band was organized in 1872 by John Mack (Tooters, 1896). It is unknown if this program is dated incorrectly or represented a group of Bloomington workers who called themselves the Mechanics’ Band for their performance at the Athenian Society Exhibition.

On May 30, 1856, the Hy-Parck’s report indicated an expenditure of $13 to pay the band for the “Spring Anniversary Concert” (Journal of the Athenian Society, 1852-1856, p. 289). Donations were taken from the members to help defray the cost of the music as well as decorations for the hall. During a meeting on July 25, 1856, a member suggested not hiring a band, but on October 24, the Financial Report shows an expenditure of $15 for the service of a band. The dates of these entries suggested that the Athenian Society used a band often for their contests and exhibitions (Journal of the Athenian Society, 1852-1856).

Figure 15: This is an example of an Athenian Society Program, April 2, 1856. The Mechanics’ Band provided the music that was performed at the literary exhibition. Musical numbers would have been played after each speaker. The music provided entertainment while speakers were switching and allowed the audience to relax after each dramatic speech (Exhibition of the Athenian Society, 1856).
In July of 1857, the Athenian Society minutes revealed a thank you note issued to Marshall, Wilson, Saddler Sr. and Jr., and Hines for the music they provided at the Sessional Exhibition (Journal of the Athenian Society, 1856-1865, p. 102). It is unknown what kind of musical service these men provided. The repertoire they performed was not recorded. It is possible that Mr. Saddler Sr. could be the same Mr. Saddler who taught a singing school in Bloomington in the 1830s (Blanchard, 1884). Several days later on July 31, 1857, the minutes revealed that a committee was appointed to collect donations to pay Mr. Sadler [sic] for playing at the exhibition. Saddler was described as “playing” at the exhibition suggesting that he was not singing, but that he was playing an instrument. Saddler again appeared in the minutes on December 18, when it was reported that Mr. Hines and Mr. Saddler requested payment for the music they provided. The Hy-Parck’s report in the next entry (Date Unknown) recorded a payment to Hines and Sadler [sic] who were each paid $2 for their music. The band was listed as another expenditure in the same Hy-Parck’s report and was paid $15 (Journal of the Athenian Society, 1856-1865, p. 153). The Philomathean Society Exhibition used the Bloomington Saxe-Horn Band on March 31, 1857. Repertoire was not specified (Exhibition Philomathean Society, 1857).

Bands were prevalent in 1858 and 1859 in the Athenian and Philomathean exhibitions. The Hy-Parck’s report indicated the Brass Band was paid $15 on March 19, 1858; an unidentified band was paid $10 on October 22, 1858 (Journal of the Athenian Society, 1856-1865, p. 161, 195). On December 3, an entry revealed that “Seward for Band” was paid $15 (Journal of the Athenian Society, 1856-1865, p. 205). An unidentified band was paid on June 3 and November 23, 1859. The band was paid $15 and $17 respectively (Journal of the Athenian Society, 1856-1865, p. 241, 266).
The Literary Society exhibitions were not the only University activities that required musicians. Community bands were performing at University commencement exercises. Board of Trustees minutes indicated on August 1, 1853, the Bloomington Brass Band was paid $20 for the professional services on commencement (Board of Trustees Minutes, 1838-1859, p. 241). The following commencement program on August 3, 1853 featured the Bloomington Brass Band. They performed *Prince de Conde’s Grand March, Missionary Hymn, Duke of Wellington’s Quickstep, Venice Gallopade, and Alpine March* (Commencement Program, 1853). The next year on the same date, the Board again employed the “Band” for the commencement exercises (Board of Minutes, 1838-1859, p. 296). The Commencement program on August 2, 1854 credited the Bloomington Saxe-horn Band with providing music. No specific repertoire was listed (Commencement Program, 1854).

*University Fire*

The fire of 1854 was discovered at 2:00 a.m. on April 9. The fire occurred during spring vacation and was believed to be the work of an arsonist. The First College Building was unoccupied and candles had not been lit for over three days; therefore, it was suspected that the fire was started deliberately. Students believed that their peer, Alexander Buchanan was responsible for the library fire, but he was never charged with this crime (Woodburn, 1940). This was a devastating loss for Indiana University. The damage was estimated at $15,000 and the library was completely destroyed (Wylie, 1890). All the books, University records, and collections donated to the University by the late President Andrew Wylie were lost (Clark, 1970). No money was available to replace the library. The State of Indiana had no financial support to contribute to the University; however, Bloomington citizens raised $10,000 for a new building. Furthermore, prominent townspeople and Board of Trustees members borrowed
money to contribute to the University building fund. They raised a total of $50,000 for a building to replace the library (Bloomington Fire, 1854). This was a significant amount of money to raise in a community that had little wealth. Although Bloomington was flourishing, the community operated on trading of goods and services since there was limited access to money (Woodburn, 1940). The population of Bloomington was only 1,200 in 1854. The ability to raise $50,000 in liquid assets was remarkable.

Before the fire, the future was uncertain for Indiana University. The University was severely mismanaged and did not have enough money to sustain the school. Assets from the land endowment had been temporarily frozen due to financial issues in the State of Indiana (Woodburn, 1940). Student enrollment was suffering; therefore, not enough faculty members were hired to maintain the newer curriculum with more class options for students. The fire compounded these issues and created another obstacle for the University to overcome. The state of Indiana was unwilling to assist Indiana University financially. The state legislature believed that the University was unable to fulfill its mission of higher education and was in danger of closing (Clark, 1970). The financial stress and unknown future of Indiana University was felt among University faculty, students, and Bloomington citizens.

The financial “safeguarding” of the University occurred on February 13, 1855 (Woodburn, 1940, p. 234). This allowed for the University to access the funds accumulated by the land endowment established by the State of Indiana. It was a time of celebration for the University and community. An event was planned that included the entire community—all had torches and participated in a procession to the home of Indiana University’s third president, William Daily. The Bloomington Saxe-Horn Band led the procession and played spirited tunes once the group arrived at the President’s home (Woodburn, 1940).
At the end of the 1855 school year, Commencement exercises took place on August 1; the Bloomington Saxe-horn Band provided music (Commencement Program, 1855). The Bloomington Saxe-horn Band provided music in 1856 as well (Commencement Program, 1856). Board of Trustees minutes from August 7, 1856 revealed that $10 was schedule to be paid to the “Band of Music” at commencement. Following the entry appears “(A. Seward, choir)” (Board of Trustees Minutes, 1838-1859, p. 367). Although the commencement program did not indicate a choir performed at the exercises, Austin Seward may have worked with a choir during that time. Commencement on August 5, 1857 featured the music of the Saxe horn Band (Commencement Program, 1857). Commencement ceremonies in 1858 and 1859 employed the services of the Bloomington Saxe-horn Band for the ceremony. Neither program listed specific repertoire (Commencement Programs, 1858, 1859).

Faculty minutes recorded a request for a reservation of the University chapel on November 4, 1859. Professor Marquis issued the request and was granted the use of the University chapel for a contest of Instrumental Music (Minutes of Meetings Faculty, 1847-1865, p. 105). Emanuel Marquis was a Professor of Modern Languages and was employed at the University from 1859-1864. Marquis was born in Germany and studied music extensively throughout his education. He came to the United States in 1851 and gave music lessons to support himself financially. His career with Indiana University ended when he accepted a teaching position in France. Marquis returned to Indiana the following year and opened a music store (Marquis, Date Unknown).

Military Drill at Indiana University

While the 1860s provided financial relief for Indiana University, the Civil War created significant difficulties for the University and community. The University was able to maintain
operations during the War, but the future was put on hold and future planning was suspended. The average enrollment was 78 students during the War; this number was decreased from enrollment prior to the 1860s. Adding a military science component to the school was discussed and added. Military science was an elective class available to any interested students. In 1867, the United States Army would provide an officer instructor program for students (Clark, 1970). The course catalogue from 1860 revealed that the University implemented a University Cadets program for students. Validation for the program indicated that physical exercise was essential to health, and military tactics was essential to education (I.U. Catalogue, 1860-1861). Military drill was reorganized and offered to Indiana University men from 1868-1874. Eli Long instructed the military drill, and the United States government subsidized his salary (Wylie, 1890). No band was affiliated with the military instruction at Indiana; however, there was a fife and drum that assisted in marching and maneuvering (Woodburn, 1940).

The *Indiana Student* reported on the military drill at the University in 1871 and may have referenced the fife and drum that played for military drill. The article referenced a group by the name of the “College Guard’s Musical Corps”. This group furnished music for the military drill and probably did not function outside of that environment. The author of the article “Military Drill at IU is failing” hoped that the music would comfort the failing military component of the University. The music the College Guard’s Musical Corps played was described as “filling us with a thirst for blood and spurring us to do daring deeds”. *Johnny Comes Marching Home* was suggested as an appropriate piece for the ensemble. The reporter did not believe the military drill would continue past 1871 and credited Colonel Thompson as the leader of military science (Military, 1871).
The presence of military drill was prominent in the 1860s as a result of the Morrill Act of 1862. The Morrill Act of 1862 was a land grant program that provided federal funding to colleges and universities. The United States government initiated the program, and one condition of the Morrill Act was the development of a military or Reserve Officers Training Corps (Woodburn, 1940). Indiana was a land grant institution, but it was not created under the provisions of the Morrill Act; therefore, it was not necessary to maintain a military component. Many schools needed a band to play for military drill exercises. Early research of college band programs focused on the military component of these schools (Griffin, 2008). Indiana University was a land grant institution and received funding from a land endowment, but it was not a Morrill Act land grant institution (Clark, 1970). Military drills were not required and were not successful at Indiana University.

Music in Bloomington during the Civil War

Throughout the 1860s music was still present at the University ceremonies, but specific ensembles were not always identified. Commencement programs from each year in the 1860s listed “music” after each speaker, but there was no ensemble identification (Commencement Programs, 1860-1862, 1864-1869). Although the Commencement program in 1860 did not identify an ensemble, a Bloomington newspaper provided more information. The Commencement exercise of 1860 took place on July 12. On July 13 the following appeared in the Bloomington Republican:

THE BAND—We cannot close this notice of the College exercises without paying a passing compliment to the Bloomington Saxe-Horn Band, which has been in attendance at its various exhibitions, and has contributed much to heighten the interest of the exercises, by its soul-stirring music. This Band has been in existence for many years, and
is now, in point of musical talent, one of the first, if not the first, in the State. —They have nearly worn out their instruments, by their constant use, but we learn that they have ordered a splendid new set, which will be here shortly, when we expect to hear the best music of the kind ever produced in Indiana. (The band, 1860)

This information confirms that the Bloomington Saxe-Horn Band was responsible for the Commencement music in 1860. It is unknown who purchased new instruments for the band or when they were received. A set of instruments suggested the ensemble placed auditions and only accepted a set number of players. An established instrumentation would impact the personnel in the band, as well as the repertoire played.

No Commencement program existed from the year 1863; however, James Woodburn described the Commencement ceremony as a “gala day of celebration. The Seward Saxe-Horn band discoursed loud music before and after speakers” (Woodburn, 1940, p. 269). It is likely that the Seward Saxe-Horn band provided the Commencement music for other ceremonies in the 1860s as well.

The Civil War was a difficult time for the Community and University. Young men and students left their homes to fight in the War. Most of the families in Bloomington were anti-slavery and pro-Union. Austin Seward’s sons, Irvin Seward and Albert Seward, fought for the Union and Austin Seward was proud of his sons’ military service to the Union (Indiana State Digital Archives, 2012). Irvin Seward was a Union Army musician and a member of the 21st Regimental Infantry of Indiana. Seward was not alone in his service as a musician to the Union Army. Five other musicians who were members of the Bloomington Saxe-Horn Band joined him. Jerry W. Hilmer, Andrew B Hinds, Alexander Kissler, Austin Kissel, and James S. Sherwood all served as band members of the 21st Regimental Infantry and “mustered out” in
August of 1862 (Terrell, 1869, p. 447). The Bloomington Republican reported the departure of these soldiers. According to the newspaper article, The Bloomington Cornet Band accompanied the musician soldiers to Madison, Indiana, about 80 miles southeast of Bloomington. The musicians reported to Camp Noble, adjacent to the Ohio River. The article in the Bloomington Republican identified four members of the Bloomington Saxe-Horn band who volunteered as musicians in the 21st Regimental Band (Band to Madison, 1861). Official United States military records indicated that six members of the Bloomington Saxe-Horn Band were in the 21st Regimental Infantry of Indiana (Terrell, 1869, p. 447).

During his service in the Union Army, Irvin Seward wrote a piece of music for his unit commander, Benjamin Butler. Seward’s unit was in New Orleans when he composed a piece entitled “Picayune Butler Comes to Town”. The band was to play the tune as the 21st Regimental Infantry of Indiana captured New Orleans for the Union. The original music was never found; however, a minstrel tune existed with the same title. Seward may have used this existing minstrel tune and arranged it for his band (Mathiesen, 2008). During a Monroe County History Society meeting in 1940, Fred Seward, descendant of Irvin Seward, reported that “Picayune Butler Comes to Town” was never performed. Robert Miller, also present at the meeting, said that he read about the piece in a book written by unit commander Benjamin Butler (Seward, 1940).

In 1863, several well-known citizens spoke to the community during a rally. The purpose of this rally was to create interest in the Union army and encourage young men to volunteer as soldiers. The speakers at the rally included General Kimball, J. A. Matson, Reverend Hopkins, Farmer and Hearb [sic], and Col. McCrea. It is possible that Col. McCrea is the same McCrea who worked with both the Community and University Band in the late 1830s (Blanchard, 1914).
McCrea was born in 1800, so he would have been 63 at the time of the rally. Shortly after the rally, in April of 1864, Colonel or Reverend McCrea enlisted as a Chaplain in the Civil War. He was a member of the Field and Staff in the 33rd Indiana Infantry. He mustered out on July 21, 1865 (Historical Data Systems, 2009). As a chaplain, McCrea’s service in the military would have been less physically taxing than the work of a soldier. It is likely that he served his country in this capacity.

News of the Union victory reached Bloomington on April 4, 1865. A community-wide celebration took place that included a bonfire and a procession by candlelight. “Bands and glee clubs rendered patriotic music which was appreciated. Long processions of men and boys with torch lights marched gaily from point to point, led by bands playing martial music” (Hall, 1922, p. 106). The use of the word “bands” indicates there may have been more than one band active in Bloomington playing the evening of April 4.

The Fourth of July Celebration following the Union victory was another joyous celebration in 1865. A dinner was provided for all the Civil War soldiers, and Col. McCrea was declared marshal for the day. A procession led by the band was arranged for citizens, students, and faculty. They marched from the town square to the college campus. The procession marched in the following order—the Bloomington Silver Band, the officers, orators, chaplain, and distinguished guests, soldiers of the War of 1812, 13 girls dressed in white to represent the 13 original colonies, Union soldiers, the Goddess of Liberty and 36 ladies representing all the states, and finally the citizens of Bloomington (Blanchard, 1914).

*University Melodeon*

Musical activities still existed on the campus of Indiana University during the Civil War, although they were not as widespread. Faculty minutes on July 9, 1860 indicated that the faculty
requested $65 from the Board of Trustees to pay for the new college melodeon (Faculty Minutes, 1865-1872, p. 119). A melodeon was a small organ that operated with a vacuum bellows mechanism. This instrument was inexpensive and easy to move, making it an ideal choice for schools and homes (Ochse, 1988). The melodeon probably served the University for over five years. In 1866, the faculty recognized the need for a new melodeon and requested that the current instrument be sold for no less than $25. They recommended the purchase of the Baptist melodeon for no more than $130. W. H. Seward represented the church in the sale of their melodeon (Minutes of Meetings, 1865-1872, p. 28). A month later, Dr. Howard Tourner appeared at a faculty meeting to express his dissatisfaction with the new melodeon. Tourner played the flute and cornet and was “musically educated” (Clark, 1970, p. 249). Although the melodeon was a quality Mason and Hamlin instrument and had only been played by Professor Marquis in the church for six months, the faculty members returned the melodeon. The purchase price of $132 for the instrument was returned to Indiana University a month later on February 9, 1867 (Minutes of Meetings, 1854-1872, p. 32).

On February 21, 1865, a concert of the Amateur Musical Association took place in the College Chapel. The program featured instrumental solo performances, band performances, choral performances, and vocal solo performances. W. B. Seward was listed as the conductor and Miss Laura Browning was listed as the pianist. The band performed twice on the program. *Union Schottish*, was performed in the first half of the program and the second number, *Mocking Bird* was the last piece performed in the concert. Some musicians performing included Mr. and Mrs. Helton singing vocal solos and quartets, Cleo and Helen Stuart, vocal solos and duets, Emma McCrea, vocalist, and Jennie M. Wylie, vocalist. Mr. Green and Mr. Allison were instrumentalists (Amateur Musical Association, 1865). Emma McCrea is probably the daughter
of Col. McCrea, musician and bandleader in Bloomington. Jennie M. Wylie was President Andrew Wylie’s daughter. Her given name was Jane and Jennie was a nickname.

Literary Societies

The Athenian Society minutes recorded a payment to the Brass Band in the amount of $13 on January 27, 1860 (Journal of the Athenian Society, 1856-1865). The next year, on January 8, 1861, the Faculty approved payment to the band for $15. The payment was for the band’s performance at the “last sessional exhibition during President Lathrop’s administration” (Minutes of Meetings, 1847-1865, p. 133). This sessional exhibition referred to the public exhibition or student exams that took place at the end of each academic session. The band would have provided entertainment between the exams, in a similar manner to the literary exhibitions.

The Athenian Society paid the Brass Band $15 on March 7, 1863 and paid a band again on May 4, 1865. The Saxe Horn Band was paid $20 May 4, 1865 (Journal of the Athenian Society, 1856-1865, p. 296).

A new brass band was organized in Bloomington in 1867. The Weekly Progress reported that the young men organizing the group were attempting to “wake the solemn echoes of the court-house square”. The author of the newspaper article was hopeful that practice would develop another Kendall or Julian (New band, 1867). It is unknown who Kendall and Julian were; however, the Monroe Band played Kendall’s Quickstep for Commencement in 1846.

Although there was renewed interest in a community band, the University did not have a band and struggled to get music from the town (College band, 1867), as reported in an article that appeared in the Indiana Student, the student newspaper at Indiana University on March 8, 1867. The Indiana Student started production in 1867; this article appeared in the second issue. The editorial staff on the Indiana Student reported a difficulty in hiring the Community band;
however, the Community band still played for the literary societies. Woodburn described a literary exhibition on February 22, 1869 in which the members of the societies marched into the chapel. The University President and Chaplain led the procession. All members were required to march even if they were not speaking at the exhibition, so the processions were often lengthy. The brass band or “Saxe-horn” band provided music for the procession and exhibition (Woodburn, 1940, p. 308). Programs from 1866-1870 indicated that music was present at the exhibition but did not specify what ensemble provided the music (Athenian Society Exhibition, 1866-1870).

Choral and String Music

Other musical groups including choral and string ensembles affiliated with the University may have provided music at the literary exhibitions. A choral group provided regular concerts. On September 21, 1867, the Faculty of Indiana University wrote a note of thanks to Miss Maxwell for her service as the leader of the University Choir. When she was unable to continue in that capacity the Faculty requested her sister to continue as leader of the choir (Minutes of Meetings, 1865-1872, p. 43). This entry indicated that the choral group operated under the authority of the University. In 1868, a concert of vocal performances took place in the College Chapel. Miss Wood played the melodeon, and Professor Wood accompanied her on the viols (Professor Woods’ concert, 1868).

The choir sang daily at Indiana University. Students were required to attend morning prayers each day and the choir sang at these daily meetings (Clark, 1970). Concerts and solo performances were popular and took place in local churches. One concert featuring vocal and instrumental performances in the Methodist church received positive reviews from the University newspaper, the Indiana Student. The concert took place on March 31, 1871 (Concert,
1871). Two different choirs are mentioned: the College Choir and the Chapel Choir. It is unclear if these were the same groups, or different groups. The College Choir was reorganized by the Faculty to perform services for the University. The College Choir provided music for the chapel exercises, promoted the morals of the University, and performed music that was appropriate for Christian worship (College choir, 1872).

The *Indiana Student* reported favorable reviews for the Chapel Choir following performances. It is unclear if these performances were heard in morning worship or if they were concerts provided outside the worship services (Chapel choir, 1873). While the Athenian Society was still active and hired a band to play at their literary exhibitions, the 1870s showed evidence of new interest in vocal music and string ensemble (Journal of the Athenian Society, 1876-1886, p. 110). In some cases, they were unable to hire vocal music and had to use a string ensemble. Two more entries in the Athenian Society minutes recorded the inability to hire a choir (Journal of the Athenian Society, 1876-1886, p. 86). Another entry reported the desire to get vocal music for an exhibition (Journal of the Athenian Society, 1876-1886, p. 83). The University newspaper also advertised free instrumental and vocal music available with a subscription to the music journal *The Folio*. To receive music, students sent a written request to the publishers (Music given away, 1871).

Other musical organizations existed and performed for different services. The Mendelssohn Society was organized in January of 1875. The group was under the direction of Mrs. Wm. C. L. Taylor, the wife of a member of the Bloomington Band. Mrs. Taylor not only led the Mendelssohn Society, but she also taught music in the Bloomington public schools. The Mendelssohn Society cultivated musical talent, especially among women in the community and provided entertainment. This was a vocal group; however, they used instrumentalists to
accompany the works they performed. In the early years of the Mendelssohn Society, they performed the popular cantata of Esther. The Society also performed the Joseph cantata and musical comedies including Pinafore, Mikado, and Little Tycoon (Clark, 1970). The Mendelssohn Society also performed for the University during the school’s lecture series incorporated by University President David Starr Jordan in the 1890s (Woodburn, 1940).

Faculty minutes of Indiana University in 1872 revealed that the University Chapel was reserved to Mr. Waldron for a concert by a musical association. The name of the musical association was smeared and is not legible (Minutes of Meetings, 1872-1887, p. 8).

New Community Bands

Even though several ensembles in the 1870s were active including the choir, string ensembles, and Mendelssohn Society, the band was still the most popular musical activity in Bloomington during the 1870s. Several new bands were organized during this period including the Mechanics’ Band, the Empire Band, the Silver Cornet Band, and the University Band.

Charles Voss organized the 1st Mechanics’ Band in 1872. Voss was not only the leader of the Mechanics’ Band, but he was also a tuba player according to an article in the Indiana Student (Concert, 1871). The leadership of Charles Voss was notable because it was the first time a Seward was not the leader of a community band. The Mechanics’ Band was unique because no members of the Seward family members of the band. Some members included Alvin Hines, William Blair (tuba), Len Whetsell, Hillary Headley John Waldron, James Waldron, and Joe Paine. Several years later in 1875, William H. Seward took over leadership of the Mechanics’ Band.

Another band, under the direction of John Mack also started in 1872. The instructor of that band was listed as Daniel Schrader. According to the Bloomington World, a Bloomington
newspaper, the Empire Band failed in 1881, and those members joined the Mechanics’ Band (Tooters, 1896). According to Mathiesen, the Mechanics’ Band of 1872 was under the direction of William H. Seward, not John Mack as reported in the *Bloomington World*. Mathiesen also reported that members of the group petitioned for donations from local merchants to support the band. Seward wrote out music for members of the ensemble when music was not available for all the members (Mathiesen, 2008). The *Bloomington Courier* listed John Mack as the leader of the Mechanics’ Band. A concert advertisement in the *Courier* listed John Mack as the leader of the Bloomington Mechanics’ Band. According to the advertisement, this ensemble furnished music for parades, festivals, and public meetings at reasonable prices. This newspaper advertisement also supplied instructors or teachers to interested parties: “New Bands desiring a competent teacher can be supplied at a reasonable price” (Mechanics’ Band advertisement, 1875).

In 1879, an unidentified newspaper ran an advertisement for the Young Ladies of Bloomington Grand Lawn Party held in the Courthouse yard. The Lawn Party featured refreshments including ring cake, promenading around the courthouse grounds, and entertainment from Mr. Charles Harryman. Harryman performed dramatic works for the entertainment of the guests. According to the advertisement, the City Cornet Band featured the music for the event. It is unknown if this ensemble was different from the existing community groups, or if the individual placing the ad didn’t know the band’s name (Advertisement, 1879).

A. Seward [Albert Seward] established the Silver Cornet Band in 1879. This group was active through 1940 when the city council transferred its financial support to the public schools. The Silver Cornet Band performed regularly in the summer and held weekly rehearsals. During the 1870s music was not available to citizens outside of live concerts. It was an honor to play in
the band. An audience was always present at performances and weekly rehearsals (Ye Old Town Band, Date Unknown).

Another new ensemble played at the 43rd Athenian Anniversary in 1873. “Upon arriving we were delighted to behold the new band of musicians who poured forth their enchanting strains and beauteous symphonies are the manifest delight of the audience” (Athenian anniversary, 1873). The instrumentation of this ensemble was not specified, although the reference to symphonies implied that it could be a group of stringed instruments. This could be a generic musical reference. A reference to a University Band was made in conjunction with a literary exhibition. On February 22, 1875 a four-piece University band played for an audience between speakers. The band played on a stage decorated in a cherry tree motif with banner inscribed, “I cannot tell a lie” (Clark, 1970).

The Athenian Society was actively hiring musical groups to play for their exhibitions. In the 1870s the meeting minutes revealed an increased interest in vocal music. Music was still an important part of the exhibitions and contests, but specific ensembles were not identified in the meeting minutes. In 1876, the Athenian Society worked with the Philomathean Society to share expenses for music and programs. An entry dated February 25, 1876, revealed that the Athenians and Philomatheans shared expenses for music performed at the exhibition on February 22, 1876. The Athenian Society was responsible for $500 (Journal of the Athenian Society, 1876-1886, p. 17). It seems likely this figure was an error, or a joke by the recording secretary. The sharing of expenses was again adopted in 1877. The cost of music, programs, and promotional posters was shared between the two literary societies. The final expenses were not revealed in later entries (Journal of the Athenian Society, 1876-1886). Music was required for multiple exhibitions in 1878. On April 5, 1877, it was revealed that F. R. Howe was paid on
multiple occasions: December 27, $7.50, February 12, $15, and February 26, $15 (Journal of the Athenian Society, 1876-1886, p. 158). It is unknown what kind of music F. R. Howe provided.

Commencement programs in the 1870s indicate music was a part of the ceremony; however, specific ensembles or repertoire were not included (Commencement Programs, 1870-1879). A band probably played a concert for Sophomore Class day on April 28, 1878. Repertoire was listed, but a specific ensemble was not (Class Day program, 1878). The performance of marches, waltzes, galops, polkas, and mazurkas was typical of a band performance.

Changes occurred in the students’ activities in the 1880s and 1890s. Membership in the Literary Societies declined with the introduction of new activities. Athletics and clubs were available to students, and fraternities and sororities offered other opportunities for student participation. Class unity also suffered with the introduction of new activities. The early curriculum at Indiana University was designed so students in the same class attended classes together. Extra curricular activities were organized for classes, and competitions were organized between classes. Athletics, fraternities, and sororities strained class camaraderie and literary society membership. The curriculum offered students more options and this further depleted the amount of time classes spent together (Woodburn, 1940).

University Fire of 1883

The fire of 1883 was a devastating loss for Indiana University. On July 12, 1883, a fire destroyed the Old College Building built in 1874 (Figure 16). Lightning from a heavy rainstorm caused the fire. The lightening strike occurred at 6:00 p.m. and the alarm was heard at 8:00 p.m. (Collins and Byrd, 1992). Everything in the building was destroyed by smoke and water, and nothing could be saved. The library was ruined, over 13,000 specimens in the museum, physical
and chemical equipment used in science classes, and President David Starr Jordan’s zoology
collection were all damaged beyond repair (Woodburn, 1940). This fire destroyed a significant
number of University records. Two volumes of Board of Trustees minutes were lost. The
minutes from 1824-1838 were destroyed, as well as minutes from 1859-1883. Additionally,
catalogue files, correspondence, and University records were destroyed (Clark, 1970). The loss
of these records created a severe handicap in evaluating Indiana University history.

![Old College Building and Science Hall](image)

Figure 16: Old College Building is the building on the right of the picture and Science Hall is
located on the left side of the picture. These buildings were located in the original location of
Indiana Seminary, what is now known as Seminary Square in downtown Bloomington, Indiana.
After Old College Building was destroyed by fire in 1883, the campus moved to the East in
Dunn’s Woods (Woodburn, 1940).

The result of this $300,000 loss to the University required new construction to take the
place of the ruined building. The Science Hall was sold to the City of Bloomington for use as
the new Bloomington High School. Additional land was purchased from Samuel and Elizabeth
Dunn for the construction of the new building (Woodburn, 1940). According to Collins and
Byrd, the land was purchased from Moses F. Dunn (1992). Dunn’s Woods was a few miles from
the current campus. The decision to move offered a cleaner and quieter location further away
from the railroad and downtown area (Programs and picture album, 1968). This area also allowed the University more room to expand the campus. Three buildings were erected in Dunn’s Woods in 1888 (Woodburn, 1940). The relocation of the campus to Dunn’s Woods became the current location of Indiana University. The moving of Indiana University was the start of a more financially secure future. In the 1880s and 1890s, choral and string music became increasingly popular. Band performances were still common within the community and at University events. Music continued to flourish in Bloomington, Indiana in the 1880s and 1890s.
CHAPTER SEVEN
The Development of University Music, 1883-1898

Indiana University struggled to recover after the devastating fire of 1883. Despite the University hardship, evidence of band activity in Bloomington was stronger than previous decades. The following article from an unknown Bloomington newspaper summarized the feeling of the community regarding its band:

Long live the town band! NO village, no metropolis, is complete without one. And every musician in Bloomington should consider it his duty to rally to the colors of his town band, from silver cornet to umpahing tuba for, after all, of all the civic institutions, what is more thrilling and necessary! (Town band, date unknown)

A variety of ensembles, including the Seward Band and Mechanics’ Band were playing in the 1880s. The Seward family was still musically active and performed in family ensembles and several Swards participated in the Mechanics’ Band as well. William H. Seward was the leader of the Mechanics’ Band and also played the clarinet. Charles Seward played the cornet, Mike and Albert Seward played the tenor horn, and Paul Seward played the tuba (Mathiesen, 2008). These men may have also played in a family ensemble, known to the community as the Seward Band.

*Seward Band*

Members of the Seward Band included William B., William H., George, Mike, Paul, Mrs. Edward Hall [formerly Seward], and Mrs. A. H. Beldon [formerly Seward]. It is unknown what instruments the Sward daughters played. The Seward Band was a popular group and provided music at Indiana University dances and social functions. The first recorded
performance of the Seward Band occurred in 1833 when the band welcomed Mr. and Mrs. Theophilus A. Wylie to Bloomington (Woodburn, 1940). Wylie was the newly elected Professor of Natural Philosophy and Chemistry at Indiana University. The Sewards played for the couple again on the occasion of their 50th wedding anniversary. James Seward played the clarinet at the anniversary concert, and the same tunes were played that welcomed the Wylie’s to Bloomington 50 years earlier (Anniversary celebration, 1889). The Seward Band was again present for Mrs. T. A. Wylie’s 100th birthday in 1912, where they played an outdoor concert in recognition of Mrs. Wylie (Miller, 1947).

Figure 17: Seward family musicians: Austin Seward, W. B. Seward, W. H. Seward, and Fred Seward. Austin Seward was the founder of the Seward Band and taught his sons to play instruments. W. B. Seward a son of Austin Seward and another director of the Seward Band and the Bloomington Band. W. H. Seward was the son of W. B. Seward and the director of the Mechanics’ Band and Fred Seward was clarinet player and active band member. These pictures were taken from a Seward Foundry advertisement located in the Monroe County History Center Seward Exhibit (Monroe County History Center, 2012).
Two Mechanics’ Bands are referenced in newspaper articles. The 1st Mechanics’ Band was organized under the direction of John Mack in 1872. William H. Seward assumed leadership of the ensemble in 1875 (Mechanics’ Band advertisement, 1875) or 1886 (Tooters, 1896). After the William H. Seward became director of the band, it was only referred to as the Mechanics’ Band without distinction to first or second Mechanics’ Band. The different dates reported in the Bloomington Courier in 1875 and the Bloomington World in 1886 indicated confusion over the leadership of William Seward. The Mechanics’ Band was named for its members—the majority of members were mechanics or laborers. Six of those laborers were members of the Seward family, including William H. Seward clarinet player and leader of the band. The set instrumentation for the ensemble included a flute, two clarinets, E^b and B^b cornets, alto horns, tenor horns, bass horns, drums, and a drum major (Miller, 1947). Gene Adkins served as the drum major of the ensemble (Seward, 1940). To save money, only solo parts or a score was purchased, and Seward or another band member wrote out harmony parts (Miller, 1947). Seward obviously had enough musical knowledge to write the parts and understand basic harmonic function.

The Mechanics’ Band played in parades, for memorials, and performed concerts for fraternal orders (Miller, 1947). According to Fred Seward, descendent of William H. Seward, the band also played for all patriotic occasions, fairs, and weekly summer concerts (Seward, 1940). Concerts were given on Thursday nights and took place in the town square. A moveable bandstand was constructed and placed in a new corner of the square each week. A newspaper article from an undated and unidentified Bloomington newspaper mentioned the rostrum the Mechanics’ Band performed on: “Shades of the nights of old when the “Bloomington
Mechanics’ Band” ump-ta-taed on a rickety old rostrum high among the trees of the old courthouse yard by the light of flickering gasoline torches!” (New band shell, date unknown). Businesses stayed open during the performances for the customers who came to the square for the band performances. Business during band concerts was profitable, and business owners helped support the band financially to ensure that Thursday night concerts continued. The moveable bandstand ensured that the attention to the band would not always be focused around the same businesses in the square (Miller, 1947).

On May 4, 1888 an advertisement and review appeared in the newsletter *Old Bloomington of Yesteryear*. The article revealed that the Mechanics’ Band performed a “serenade” on May 2, 1888 in the eastern and western parts of Bloomington. The music was excellent, and credit was given to William H. Seward for his success in leading the band. A concert on the courthouse lawn was advertised to take place on Wednesday, May 10, 1888 (Reed, Date Unknown). This serenade and special concert may have been for recruiting purposes, or it may have served as practice for a parade or festival. This picture of the Mechanics’ Band shows the band members wearing elaborate and matching uniforms. The gentleman in the back wearing the high white hat was the drum major, Gene Adkins. Other members pictured are identified from left to right: First row, Paul Seward, Walter Hinds, Albert Seward, Charles Seward, Hiram Reed, Sam Colpitts, and Andy Neil. Seated in the second row, Billy Leas, Alvin Hinds, and Mike Seward. Standing in the second row, Walter Burke, Gene Adkins, Charles Stineberg, Matt Fee, and William B. Seward (Figure 18).
Community and University Bands

The Mechanics’ Band and University Band were flourishing, but little was written about a university band during the 1880s. Information was recorded in Board of Trustees minutes, Faculty minutes, and Presidential minutes about hiring community ensembles for University events, choirs, and professors who were involved in music, but little was recorded regarding bands. Commencement programs from the 1880s listed “music” in the ceremony between the speakers, but did not list specific pieces or ensembles (Commencement Programs, 1880, 1882-1889). The only program that listed specific repertoire was in the 1881 Commencement program. The repertoire listed in the 1881 program included pieces and composers. The ensemble performed overtures (*Hippodrome* by Boyer, *Lustspiel* by Bela, *Elk’s Reception* by Cox, *Le Diadem* by Hermann, and *Crown of Gold* by Hermann), a caprice (*Solitude* by Meccadante), waltzes (*Sweetest Flower* by Cox, *Eleonoren* by Parlow, and *Blue Alsatian Mountains* by LaMotte) marches (*Redemption* by Wallis, *City Cadets* by Hulse, and *Boccacio* by
von Suppe), and one selection (*Olivette* by Audran). The overtures, caprices, waltzes, marches, and selections suggested that a band performed these works (Commencement Program, 1881). In 1884 and 1885, Board of Trustees minutes indicated the Board paid money for music at the Commencement ceremony. In 1884, $20 was paid; a specific amount was not recorded for 1885 (Board of Trustees Minutes, 1883-1897, p. 129).

Other musical ensembles were active at the University. President David Starr Jordan was the seventh president at Indiana University from 1885-1891 (Wylie, 1890). Jordan believed students would come to Indiana University to study with outstanding faculty and hired only qualified faculty members (Woodburn, 1940). He hired Professor J. P. Naylor as the Associate Professor of Physics in 1885. Naylor was described as an excellent teacher and accomplished musician. He came to IU with eleven years of experience as a choir director. His musical talents were utilized with the college choir (Presidential Reports, 1881-1891, p. 187). The choir was active in the chapel song services; a harpsichord or piano was often used in those services. Miss Clara Orchard (perhaps related to John or Samuel Orchard) played the organ, and Miss Esse Fee played the piano and may have accompanied the choir.

![Figure 19: Indiana University Students gathered around the melodeon located in the College Chapel. This could be the college choir, rehearsing for chapel exercises that occurred regularly at Indiana University (Bloomington Restorations, 2002).](image)

Wind instruments were also used for University events. Dr. Howard Tourner and Mr. Oaks played the flute and cornet for the University (Clark, 1970). Although bands were not mentioned as frequently in University records from the 1880s, a band did play for a University event in 1885. This event was delayed due to a problem lighting the gaslights. The band was unable to play because of the lack of light, and as a result the audience became rowdy. The band credited with performing at this event was Miss Esse Fee and her band (Clark, 1970). It is unknown if this was a small group of musicians accompanied by Miss Fee, or if Miss Fee also played a wind instrument.

Figure 20: Maxwell Hall after construction in 1885. This building was significantly different from the brick buildings Wylie Hall and Owen Hall built in 1884. Maxwell Hall housed the recitation rooms (classrooms) and the College Chapel on the first floor (Indiana University Archives, 2012).

These varying musical activities needed a place to rehearse. In 1885, Maxwell Hall, the third building on campus was constructed (Figure 20). Maxwell Hall differed from the other buildings on the new Indiana University campus, Wylie Hall and Owen Hall. This was primarily a wood building rather than the limestone and brick construction in other buildings. Although the construction did not use as high quality materials, building filled a need with the growing University. Maxwell Hall was a home for band and music at one time. It is unclear if musical
activities moved into Maxwell Hall immediately, or if this occurred at a later time. The initial construction provided extra recitation rooms on the second floor and the chapel on the first floor (Collins and Byrd, 1992). The Musical events were most commonly performed in the chapel, so Maxwell Hall was convenient musical storage and rehearsal.

Indiana University may have had problems securing music. This was first noted in an *Indiana Student* article (College band, 1867). In 1888, President Jordan noted in his minutes problems reserving a choir to sing for Sunday chapel. Choirs that were invited to play would not perform without compensation. Finally, arrangements were made to pay a choir $3 for Sunday services (Presidential Minutes, 1881-1891, p. 228). It is unknown what other musical ensembles may have been asked to play without compensation. A faculty meeting in 1889 established a music committee. This committee was responsible for reserving musical groups to perform at various University events. Professors Campbell, Clark and Naylor were nominated and approved to serve on the music committee (Minutes of Meetings, 1887-1909). This music committee continued to serve the University in 1890. The faculty music committee established in the late 1889 foreshadowed an increased interest in music at Indiana University.

The 1890s were the first decade that demonstrated consistent efforts to establish a University Band, although previous decades showed evidence of University Band activity. One of the most notable was the effort of the Board of Trustees in 1838. The record in the minutes of the Board of Trustees in 1838 provided a budget and instructor for a University Band (Board of Trustee Minutes, 1838-1859, p. 13). Despite this indication of a University Band, no further information supported its establishment. The 1890s recorded numerous attempts to start a University Band, and demonstrated consistent performances of that ensemble.
Under the leadership of President David Starr Jordan, the University offered more opportunities to students. Jordan increased the tuition by $5 for “conditioned classes” (Minutes of Meetings, 1887-1909). This included classes that addressed specific subjects, including music classes. One example of a conditioned class was the first music class offered to students in 1894 titled “Lectures and Recitations”. The curriculum for this class is not known (Bantin, 1995). Around this same time, an Athletic Association was organized and created extra-curricular activities for the students. On February 5, 1892, a benefit concert was organized to raise money to pay for the Athletic Association. Unfortunately, this concert only raised $20. The performing ensemble for the benefit concert was not named (Clark, 1970). One of the most notable changes that Jordan was responsible for was the implementation of lectures and musical concerts during chapel exercises or classes. Chapel services were required for students three to five times per week. Occasionally, a debate or musical concert would take place during that time. An entry in the President Jordan’s minutes in 1895 recorded a discussion regarding football during one of these lectures. Students wanted a football team; however, the faculty was concerned that this activity was too rowdy and violent. Faculty members served as the manager and the treasurer of the activity to monitor behavior (President’s Minutes, 1891-1895). Athletics gained popularity and membership in literary societies continued to suffer. On February 27, 1894, the Bloomington Telephone reported the decreased importance of literary society contests. Student interests had changed and athletic activities were gaining in popularity (Clark, 1970).

Beginning in 1895, musical directors were hired to oversee University musical activities. M. B. Griffith was the first Musical Director and earned $262.50 a year in this position (President’s Minutes, 1891-1895). Griffith’s yearly salary increased to $350.00 in 1896 (Board
It is unknown why Griffith’s salary increased so drastically; his first salary may not have represented a full year’s work. The Board of Trustees selected Mr. H. W. B. Barnes, a graduate of the Cincinnati Conservatory of Music as Griffith’s replacement in 1897; however, he was unable to accept the position because of family issues. Norman Hassler was then hired as Musical Director at a salary of $500 a year. Hassler was an excellent vocal musician (President’s Minutes, 1895-1898). The Board approved President Jordan’s hire of Norman Hassler on November 5, 1896 (Board of Trustees Minutes, 1883-1897, p. 540). Hassler maintained his position as Musical Director until Lucius M. Hiatt replaced him in 1899.

The Musical Director position was listed as an “officer” according to Indiana University yearbook, the *Arbutus*. The hierarchy of positions at the University was Professor, Instructor, and finally Officer (Arbutus, 1898). Although the Musical Director position was only listed at Officer status, the fact that the University employed a faculty member to instruct and administer music demonstrated a substantial commitment to a music program. As the Musical Director, Hassler led the chorus, mandolin club, and quartets of vocal music including the Indiana University Glee Club. The Mandolin Club was popular in the 1890s and remained active through the early 1900s (Foundation day, 1890-1899). The Glee Club traveled on several tours beginning in 1897. These tours visited various cities in the state of Indiana. These concerts were a recruiting tool for future students helped maintain the University maintain a positive reputation. Hassler sent several letters to Indiana University’s eighth President Joseph Swain while touring. These letters informed the President of travel plans, gave the President concert reviews, and occasionally requested additional funding (Swain Correspondence, 1897). In 1898, Hassler reported that audiences attending the concerts on tour numbered between 500 and 3,000. The
1898 tour was so successful that the tour was lengthened, and additional stops were added to the original itinerary (Swain Correspondence, 1898).

**The First University Band**

The *Indiana Student* reported the following in October, 1891: “A very worthy plan of organizing a University brass band has been carried out and now at times, “there’s music in the air”. They give promise of making a very fine band” (University band, 1891). Although a University Band was rehearsing in 1891, the Indiana University Alumni Quarterly credited student William R. Reed and his roommate Will Fisher with starting the University Band in 1895. The two roommates had both participated in their hometown bands. Reed posted an advertisement for a brass band rehearsal on the bulletin board in Kirkwood Hall. The rehearsal was filled with young men who wanted to play in the band. They elected Claude Hamilton as the band president. Twenty experienced musicians joined the band. This group played for baseball games and wore uniforms of blue serge coats and white pants (Beginning of the Band, 1929). An article in an unidentified paper confirmed the information reported in the Indiana University Alumni Quarterly. According to the article’s author, Jean Munson, W. A. Reed, Class of 1898 organized the first University Band in 1895. Munson reported that Emmet Branch, Governor of Indiana in 1924, was one of the first members of the University Band (Munson, 1944). The musical activities sponsored by Indiana University in 1895 included the Lady’s Glee Club, the Gentlemen’s Glee Club, and I. U. Band (Woodburn, 1840).

Additional sources described the first band in 1895. The *Indiana Student* reported a University band of 36 members in 1895 (Band, 1895). Thomas Clark, author of Indiana University Midwestern Pioneer, wrote of the band’s beginning in 1895:
Between 1895 and 1896 the university organized a band. There was a long history of band activity, but most of this was the story of cooperation between town and university musicians. For instance there was Seward’s Band, which appeared at many university functions. Then there was the Mechanics’ Band, which may have been in fact the Seward’s Band. (Clark, 1970, p. 333)

Clark identified the long history of bands in Bloomington and recognized that activity as collaboration between Community and University musicians. The Indiana Student provided a more detailed account of the first University Band: Indiana University “has a band that is a band. Many of the players are professional & all who have had an opportunity to hear them have nothing but praise for them” (Author Unknown, Student Article, 1896). The University Band was described as professional. Members of the band probably knew how to play instruments and had played in their hometown bands. Another article described the I. U. Band uniform. The coat was crimson, the trousers were white, and the cap was crimson and white. The article reported that the band would play at the baseball game on Saturday, April 11, 1896 (Band uniforms, 1896). The next month the student newspaper reported the popularity of the uniforms: “the girls say that the I. U. Band in their new white uniforms are perfect ducks” (Uniform review, 1896). No records were found indicating the University purchased or provided uniforms. The band members probably purchased their own uniforms and instruments. Based on the picture found in the Arbutus, the Indiana University yearbook, the band was not wearing white uniforms.

One potential source of financial support for the University Band was the benefit concert on May 1, 1896. The Indiana Student revealed that the band has received no financial support from the students and has provided their own instruments. The newspaper article encouraged all
students to attend in support of the band. The concert featured performances from the University Band and the I. U. Quartette (Benefit concert, 1896).

Three sources indicate that the University Band was organized in 1896. The 1896 *Arbutus* lists S. M. Unger as the Director of the I. U. Band. Twenty-one men were listed as members of the band (Arbutus, 1896). A picture of the band with Unger was included in the yearbook (Figure 21). Unger was the Director of the band while Hassler was the Musical Director and worked with the vocal groups. Hassler probably did not interact with the musicians in the band at all. The News Bureau of Indiana University also reported the first University Band in 1896 with nineteen members (News Bureau, 1970). The *Indiana Pictorial History* described the first University Band of 1896 under the direction of J. M. Winger [sic] (Collins & Byrd, 1992).

![Figure 21: The Indiana University Band in 1896, pictured in the Arbutus. This ensemble was under the direction of S. M. Unger. Other names were not listed (Arbutus, 1896).](image)

*Community Band*

Despite the development of the University Band, the Community Band continued to play for University events. Community musicians still had performance opportunities in Bloomington. On January 25, 1896, the Governor and Company H of Indiana National Guard visited the campus for Foundation Day. The Mechanics’ Band played for the guests and visitors.
A conflict occurred at the event. The guard for the governor, Claude Matthews (student president of the University Band) asked students to take off “removal badges” before entering the University Chapel. Removal badges were worn by people who promoted the relocation of Indiana University to Indianapolis, Indiana. This was a controversial issue, and the badges were offensive to those community members and students in favor of Indiana University remaining in Bloomington (Clark, 1970, p. 300).

The Community Band also played for other political events, including political campaigns. Politicians running for office generally stayed at Hotel Kirkwood located at 4th Street and College Avenue in Bloomington. A band was paid $15 or $20 (usually $1 per man) to lead a parade to the courthouse for a campaign address. The band would create interest and encourage townspeople to follow them to the location of the speech (Ye Ole Town Band, Date Unknown). In the late 1890s Nick Cullop, a Congressman for the Bloomington District hired the band to parade around the voting district beginning at 8:00 a.m. The band played a selection of circus tunes in the parade and ended the event at the Bloomington courthouse (Ye Ole Town Band, Date Unknown).

Ye Ole Town Band was a document prepared for the Monroe County Historical Society. It is unknown what year the paper was presented. The author was a clarinet player in the band and the brother of Professor Clarence May, who played the saxophone in the town band. The author was never formally identified. Although the paper had an unknown author and date, it revealed important information about the community band, such as information regarding the membership of the community band, rehearsals and concerts, and financing of the ensemble.

In the late 1800s membership of the Mechanics’ Band was 15-20 people. The musicians in the ensemble were highly skilled, and members often remained in the ensemble for many
years. The high school did not provide musicians for the community band, so music education took place within the ensemble. Wylie Cathcart and his sons and Alva Hughes were members of the band. Cathcart was the freight agent for the Monon Railroad and Alva Hughes was the Bloomington barber (Ye Ole Town Band, Date Unknown).

The band rehearsed on Monday nights year round. During the summer, concerts were on Thursday nights, and during the winter, the band rehearsed on Thursday nights as well. Rehearsals took place in the Band Hall, a rented space over the Hub Clothing Store located at 110 W. 6th Street. Rehearsals were a social occasion and band members often played cards before and after rehearsal. In the early 1900s the Mechanics’ Band performed joint concerts with the Bedford Band for the Oyster Stew dinner in Bedford, Indiana. The same joint concert was repeated in Bloomington later in the summer (Ye Old Town Band, Date Unknown).

As reported earlier in the Bloomington Courier, the Band was largely sponsored by community businesses. Stores located in the town square stayed open on Thursday night band concerts. The band also hosted a minstrel show and charged admission for the entertainment (Ye Ole Town Band, Date Unknown). Fred Seward reported that the band rented a baggage car and sold food out of the baggage car on the train to Chicago. Profits from the rail car restaurant paid for new music for the ensemble (Seward, 1940). The band had a few financial obligations two of which were the rent for the Band Hall and fuel for the gaslights during the concerts (Ye Ole Town Band, Date Unknown).

The information provided in Ye Old Town Band is valuable. It offers an inside perspective of how the band operated. Since the document is undated, it is impossible to know what year his first person account refers to. Some of the information in Ye Old Town Band can be verified in the Bloomington World article, “Something of the Tooters of Long Ago”. This
article indicated that band rehearsals and concerts took place on Monday and Thursday nights. The *World* also mentioned the outstanding repertoire of the Mechanics’ Band. The band was able to play over 300 pieces and demonstrated that ability at the Salem, Indiana fair. The band played for four days and never repeated a piece (Tooters, 1896). Fred Seward also corroborated the information that the band received weekly contributions from Bloomington businesses (Seward, 1940).

The Mechanics’ Band and University Band were not the only ensembles that were performing in Bloomington in the 1890s. The Hoosier Charm Band was active in Bloomington and Monroe County during the 1890s. This band played for political rallies, community events, and Fourth of July celebrations in Bloomington. Members of the Hoosier Charm Band charged $5 for playing at events, and were available on short notice. The group was under the direction of John Marlin. Other members of the Hoosier Charm Band were identified as Edward Gourley, David Johnston, Joseph H. Marlin, Normal Johnston, L. M. Turner, W. D. Brown, William Woods, William M. Griffith, W. Bert Farmer, and Freeland Larue (Miller, Date Unknown).

An Alumni Banquet program dated June 14, 1892, featured music provided by the Pandon Brothers from Indianapolis. The type of music provided by the Pandon Brothers was not described (Alumni banquet program, 1892). Commencement programs from the 1890s listed music as a part of the ceremony but did not credit the specific ensemble or repertoire. The exceptions were the 1895 program and the 1899 program. In 1895, the Orchestra provided music for commencement. The program from 1899 listed the Pandon Bros. of Indianapolis as the musical performer (Commencement Programs, 1890-1899). The *Daily Telephone*, a Bloomington newspaper, reported the Johnston Cornet Band performed for an unidentified
ceremony (Johnston cornet band, 1898). The Johnston Cornet Band was an African-American band.

The Gentry Brothers Dog and Pony Show provided another venue for musical performances in Bloomington. The Gentry Brothers Dog and Pony Show began with one show that featured trained dogs and grew to include monkeys, ponies, and a band. As the show expanded, each Gentry brother opened their own show and eventually combined them into a circus with large game animals and performers. This circus spent winters in Bloomington, Indiana and toured throughout Indiana, then the Midwest, and finally embarked on national and international tours (Bloomington community band program, 1985). This circus spent winters in Bloomington, Indiana and circus band members for the Gentry Brothers joined the Mechanics’ Band during that time. The opposite was also true in the summer when Mechanics’ Band members may have joined the circus (Ye Ole Town Band, Date Unknown). Fred Jewell was the conductor of the Gentry Bros. Circus Band. Jewell was originally from Worthington, Indiana, 30 miles west of Bloomington. It is unknown if he participated in the Mechanics’ Band during the winter months in Bloomington, Indiana (Bloomington community band program, 1985).

Figure 22: The Gentry Brothers Dog and Pony Show incorporated a Circus Band. This photograph was probably taken in the late 1800s. The exact date and location of the photograph are unknown.
Spanish American War

The scope of this study does not include the Spanish American War; however, Bloomington musicians continued to perform at home in Bloomington, as well as for troops in the Pacific during the War. In 1898, a contingent of students and community members enlisted in the 1st Regimental Band of Indiana in the Spanish American War; however, a University Band continued in Bloomington, and a community band remained under the direction of Mr. William Pace. Following the war, the Bloomington Band enlisted as the Regimental Band in the Indiana National Guard. This allowed the band to receive military uniforms and federal funding. Pace remained the leader of this ensemble (Seward, 1940).

Music was a constant factor in the history of Bloomington, Indiana and Indiana University. Community leaders including Austin Seward and members of his family directed and played in bands that performed at community and University events. Indiana University faculty including Baynard Rush Hall and President David Starr Jordan, incorporated music in the education of University students. This rich tradition of musical activity from 1818-1898 was the foundation for the internationally renowned Jacobs School of Music at Indiana University.
CHAPTER EIGHT

Summary of Findings and Conclusions

There was a rich tradition of band activity in Bloomington, Indiana. Bands were active as early as 1832, and musicians were teaching and playing instruments as early as 1818. Musical activity remained consistent from 1818 through the final year of this research, 1898. Perhaps the most interesting aspect of the study was the relationship between the community musicians and Indiana University. A strong sense of collaboration existed between the two, and community musicians frequently played for University events and programs that required a band. Several aspects of music in Bloomington, Indiana are of interest to music education and should be studied further.

Further Research

Public schools did not include a music education component during the time period investigated in this study. Despite the lack of compulsory music education for students, music was available in Bloomington, Indiana the form of bands, singing, and individual playing. Students attended singing schools or participated in choirs. Private lessons were available for students through the Monroe County Female Seminary, and other opportunities for music instruction may have existed with other community members. Bands were the dominant ensemble and utilized more frequently than orchestras and vocal ensembles for entertainment and community and University functions. Further exploration would reveal how music education developed in the public schools in Bloomington, Indiana. This research would also investigate the development of orchestras and vocal ensembles.
The Bloomington Community Band has a documented and rich tradition of bands from 1833 through 1898. Further study would reveal how the Bloomington Community Band continued to develop into the 20th century. Understanding how the community band interacted with the high school music program would help to interpret how music education developed in the community. In the 1910s the Community Band added a “web-foot” band to provide instruction for beginning students and provide the band with players to maintain ideal instrumentation. Music education was an important part of community development, and had a significant impact on the Community Band. Further research would offer a clear understanding of community band development in the 20th century.

The close relationship between the Bloomington, Indiana community and Indiana University administration shaped the development of the Indiana University School of Music. Community members instructed University musicians and played for University events. Studying the development of the University music programs will clarify the development of the School of Music. The Indiana University School of Music was approved in 1912 by President William Lowe Bryan and was not put into instigated until 1918. Further investigation in the development of the School of Music and the delay in its development of the school is necessary.

It was not uncommon for schools to make the bands part of a military component. Military drill was not a required part of the curriculum for University students; a band was not utilized in military drill. Indiana University avoided this during the time period of this study; however, in 1917, Indiana University made the band an official National Guard band. This designation provided funding for uniforms and instruments. At this time, the band was moved into the Department of Military Science and was administrated through that department. Moving
the bands out of the music department created challenges for the ensemble and music education that should be investigated.

The impact of the Gentry Brothers Circus affected the musical activities in Bloomington, Indiana. The majority of this impact occurred in the early 1900s. Further research will how much interaction existed between community musicians and circus musicians and evaluate how that relationship informed the development of the groups. Circus bands may have played a role in the development of other community ensembles in the United States and should be explored.

_Evaluation of Research Questions_

Research suggests that significant band activity existed in Bloomington, Indiana between 1818 and 1898. Band performances occurred within the community of Bloomington and the state institution of higher learning, Indiana Seminary (1824-1828), Indiana College (1828-1838), and finally, Indiana University (1838-present). While the data suggests that band activity was concentrated in the community, attempts were made to organize a University ensemble in 1833, 1838, and 1847-1849. In order to evaluate the results of this study, the research questions must be evaluated and answered using the data discovered throughout the study.

_Musical activities were used for celebrations as well as in a functional capacity in Bloomington, Indiana in 1818-1898. Community members primarily made music in a band setting, but Indiana University developed choral and string ensembles to play at University events. Music was transmitted using both formal and informal practices._

Many different types of musical activities were taking place in Bloomington from 1818-1898. Music was performed individually, in small groups, and in larger ensemble groups.
Music served a purpose within the community, which included playing for patriotic events, performing in University exhibitions, performing in literary society functions, and entertaining the community through concerts. Additionally, music education was an important component of musical activities in Bloomington, Indiana.

The majority of the individual musical performances happened in the earliest years of the Bloomington settlement. Bloomington’s first settler, David McHolland was described as a “jovial fiddler” and played his violin for dances and gatherings (IU Publications Office, 1818-1968). Baynard Rush Hall spoke of playing his flute on his trip from Philadelphia to Gosport, Indiana. He was moved by a muse and enjoyed the echoes his instrument made as he and his wife traveled by boat down the Ohio River (Richardson, 2009). Hall’s wife, Mary Ann Hall, was an accomplished pianist, and the Halls owned the only piano in Bloomington. When Mrs. Hall played, the citizens of Bloomington were so enchanted with the music that they often walked into the Hall residence uninvited to listen to her play. The Hall family invited future governor and violinist James Whitcomb to their home to play, and he enjoyed playing music with the family during the holidays. During these occasions, Mary Ann Hall played the piano, Baynard Rush Hall played the flute or violin, and others may have played wind instruments or performed vocally.

Instrumental music contests and recitals were also organized. According to Elizabeth Wylie, the “Yankee Girls” organized a piano concert in 1847 as a benefit to purchase a new apparatus for Indiana University (E. Wylie to J. H. Wylie, February 12, 1847). In November 1859, Professor Emanuel Marquis requested the use of the University Chapel for a contest of Instrumental Music (Faculty Minutes, 1859). A melodeon was purchased by Indiana University in 1860 and again in 1866. The melodeon was probably used during chapel exercises (Faculty
Minutes, 1854-1872, p. 119 and p. 28). Choral music was popular in the late 1860s and 1870s, and a University choral group provided regular concerts (Faculty Minutes, 1854-1872). The College Choir was organized in 1872 and provided music for worship and promoted the morals of the University (College choir, 1872). Occasionally, small chamber groups performed concerts in local churches. In 1868, vocal performances and instrumental performances performed for a large audience. Performances included faculty members and their wives such as Miss Woods on the melodeon and Professor Woods playing the viols (Professor Woods’ concert, 1868). The Mechanics Band performed a serenade on May 2, 1888 and ended this serenade with a concert. The serenade probably consisted of outdoor performances at homes and businesses. It is unclear if this serenade was practice for an upcoming parade or a method of recruitment (Birth of band, 1888).

Individual music experiences were not the only way Bloomington citizens were able to include music in their lives. Music not only provided a function for the community, but concerts were also organized for entertainment. In July of 1843, the Monroe Band presented a concert under the direction of Mr. Dunlap in the University Chapel. Specific pieces were listed and admittance to the concert was twelve and a half cents (Concert, 1843). On February 13, 1855, Indiana University was awarded a settlement in a lawsuit that allowed the Board of Trustees access to the money generated by the land endowment. This ended a period of financial strain for the institution, and a joyous celebration was planned to commemorate the news. The Bloomington Saxe-Horn Band led a procession through campus to Indiana University President William Daily’s residence (Woodburn, 1940).

Literary Society Exhibitions and College or University Exhibitions and contests featured music and bands. The first literary society was organized as early as 1827 and divided into two
societies in the early 1830s. These literary societies hosted exhibitions and contests. The exhibitions featured debates, declamations, original performances, essays, and musical numbers. The contests featured similar events; however, students from both literary societies would compete against each other. The musical numbers took place between the speakers and entertained the audience, which consisted of students, faculty, and community members (Bantin, 1995). In 1832, a Spring Exhibition began with a procession led by a band from the Indiana College campus to the Presbyterian Church. This band consisted of Austin Seward, James Whitcomb, John Orchard, and two unidentified performers. Collaboration between community and College would become common (Clark, 1970). A program was recorded in a contest between the Philomathean and Athenian Societies in September of 1847. Specific repertoire was performed by the University Band to enhance the student speakers (Burlap, 1950). The Athenian Society Minute Book contained extensive records of band performances at exhibitions and contests. The entries in the book indicated when bands were hired, and how much bands were paid (Athenian Minutes, 1852-1869). One entry of interest was recorded in July of 1857. A thank you note was issued to Marshall, Wilson, Saddler Sr., Saddler Jr., and Hines. These men provided music for a sessional exhibition. It is not known if Saddler Sr. is the same teacher who organized a singing school, but it is a possibility (Athenian Journal, 1857).

In 1833, Theophilus Wylie accepted a position as Professor of Mathematics and moved to Bloomington, Indiana with his wife Rebecca. The Seward Band met the Wyliess as they entered Bloomington and accompanied them to their new home while playing (Seward, 1940). This performance was probably not a request from the University but a welcoming gesture on behalf of Austin Seward. The Seward Band was still active in the 1880s and played for the Wylie’s 50th
wedding anniversary in 1888 (Anniversary, 1889). This group was also requested to play for Indiana University dances and social gatherings (Woodburn, 1940).

Patriotic celebrations were not complete without a band. Baynard Rush Hall described a Fourth of July celebration in 1828 with a procession led by a band. The band performed at least two works, *Yankee Doodle* and *Love and Sausages* (Richardson, 2009). Another Fourth of July celebration in 1836 featured the Euterpean Band leading a procession through the Indiana College campus. The Euterpean Band played musical numbers between speakers at the patriotic ceremony (Fourth celebration in Bloomington, 1836). Another Fourth of July celebration in 1838 included the Citizen’s Band under the direction of Col. McCrea. This group was described as marching in uniform and was praised in a review following the event (Fourth Celebration, 1838). The Bloomington Band under the leadership of McCrea performed for the Fourth of July in 1839 as well (Fourth of July, 1839). The Fourth of July celebration in 1840 mentioned the beloved Seward-Saxe-Horn Band and spoke of the highly skilled ensemble (Woodburn, 1925).

Wartime was considered a patriotic occasion, and a band often played for troops leaving to serve in battle. A community band played for troops leaving for the Mexican War in 1844 (Mathiesen, 2008). In 1863, Irvin Seward, son of Austin Seward enlisted in the 21st Regimental Infantry of Indiana as a musician. Seward was joined by five members of the Bloomington Saxe-Horn Band who enlisted in the Union Army as musicians (Indiana Volunteers, 1872). Following news of the Union victory in April 1865, a celebration took place that included bands and glee clubs (Hall, 1922). This was the first indication of vocal music taking part in a community celebration. The Saxe-Horn Band was also employed to play at funeral processions. The band would march with the casket to the cemetery and then return back to town. Dirges were played on the way to the cemetery, and circus marches were played when leaving the
cemetery (Miller, 1947). In 1898, a contingent of University Band and Community Band musicians joined the First Regimental Band of Indiana and served in the Spanish-American War (Seward, 1940).

Political campaigns almost always included a community band. The Pinafore Band played for all campaign meetings and rallies in the 1840s (Mechanics Band, 1886). A community band played for James Polk’s presidential campaign in 1844 (Tooters, 1896). In the late 1890s Nick Cullop, a Congressman running for the Bloomington District, hired the Bloomington Band to parade to the courthouse for Cullop’s speech. The parade attracted people and ensured a larger audience for political rallies (Ye Ole Town Band, Date Unknown).

Bands were commonly heard during College or University functions such as Commencement exercises. The first Commencement was held in 1832, and music was usually listed as a part of the ceremony. Programs printed during the 1830s and 1840s typically listed the specific ensemble that played for the commencement exercises. The bands that performed were identified on the programs with a variety of names that indicated both a University Band and a Community Band (Commencement Programs, 1832-1849). The Indiana University Board of Trustees hired and paid bands to provide music for the Commencement ceremony (Board of Trustees Minutes, 1853). The Bloomington Saxe-Horn Band was reviewed in the *Bloomington Republican* following their performance at the Commencement ceremony in 1860. The band not only performed at Commencement, but it was also recognized for outstanding performances in other concerts (The Band, 1860). Commencement exercises in the 1880s listed music as part of the ceremony but did not list specific ensembles. In 1881, an ensemble was not identified, but specific repertoire was listed. This repertoire that was identified suggested that a band performed for the Commencement exercise of 1881 (Commencement Programs 1880-1889).
In the 1892 the popular University sport of baseball was adopted. This was the first sport available to students, and the University Band performed at baseball games. Occasionally, the band traveled to away games with the team (Beginning of the band, 1929).

Music played an important role in the day-to-day operations of the Female Seminary. Eliza McPherson came to the Seminary in 1846 and integrated new activities in the curriculum. Every school day began with prayers and singing. McPherson added calisthenics to the school day. This was a popular addition to the curriculum and students enjoyed moving to music. The calisthenics also involved marching to music and wand drills with music accompaniment (Atwater, 1906).

It is unknown how instruments or music were provided; however, in 1860 an article in the *Bloomington Republican* reported that a new set of silver instruments had been ordered and would be used for the Bloomington Saxe-Horn Band. It is not known who paid for those instruments (The Band, 1860).

Music education was an important component of music-making events in Bloomington, Indiana. One of the first formal indications of music education was found in an advertisement for the Monroe County Female Seminary located in Bloomington. The Female Seminary advertised the curriculum in the *Bloomington Republican* in 1824, and it included music and drawing. Students were only eligible for enrollment if they were older than 10 years of age (Richardson, 2009). In 1832, the Halls left Bloomington; thus creating a vacancy at the Female Seminary. Cornelius Pering filled the position of instructor and principal. Pering was an accomplished pianist and offered piano lessons as part of the curriculum (Blanchard, 1884). The next year in 1833, music was advertised as an elective class at the Female Seminary for $20 a year (Atwater, 1906).
Baynard Rush Hall spoke of the importance of music education. According to Hall, he shared his musical knowledge with his students and spent extra hours passing that knowledge on to future teachers. One specific example of his shared musical knowledge were his flute lessons with prominent community member Austin Seward (Carlton, 1855). Mr. Saddler operated a singing school in the 1830s. The school was usually held at dusk, and candlelight was necessary to read music. Saddler was the earliest known singing schoolteacher; however, others may have existed before him (Lawrence and Monroe Counties, 1893).

Elizabeth Wylie speaks of a singing school with a “singing Master”. This teacher traveled to homes and taught participants how to sing and read musical notation. According to her letters the singing school was an opportunity to socialize with other community members, but the new “singing Master” (who is never identified) allows no time for talking or recess. Wylie was unsure of her participation and believed she was poor vocalist and would not improve (E. Wylie to J. H. Wylie, February 12, 1847). It is possible that all singing schools operated this way—a different home hosted the school each evening and students met at these private homes for instruction. It is unknown who funded the singing school, who attended the singing school, and how singing school instructors were selected.

The first music class offered by Indiana University occurred in 1894 and was titled “Lectures and Recitations”. The instructor and curriculum of the class was unknown, although Normal Hassler, the music instructor in 1894 may have taught this music course (Bantin, 1995). Around this time, other musical opportunities were available at Indiana University. Students could sing in the male or female Glee Club, participate in the Mandolin Club, or sing in the Chorus (Foundation day, 1890-1899). Norman Hassler was the Musical Director during this time and instructed all vocal music. He was probably not involved with Instrumental Music.
Austin Seward’s son, William B. Seward was born in 1834 and learned to play an instrument as a young child. William B. Seward began playing the bass drum with the Bloomington Band in 1840 when he was five or six years old. He probably learned how to play by watching those around him and receiving instruction in rehearsals and performances. He may have been taught to play while in the band (County Histories, 1905). William B. Seward’s younger brother Irvin Seward served as a musician in the 21st Regimental Infantry of Indiana during the Civil War. In this capacity, he wrote a piece of music Picayune Butler Comes to Town (Mathiesen, 2008). This piece may not have been performed; regardless of a performance, this demonstrates that Seward was informed enough about music that he was able to compose and write out music for others to play. It is not known where Irvin Seward learned this skill.

Music was not offered to students in the public schools in the 1800s; however, music instruction was an important part of music experience in Bloomington, Indiana. Those students who learned an instrument did so as members of the band or by studying with band members. In order to evaluate the music instruction practices, it is important to understand the context in which teaching and learning were taking place.

The most formal music instruction was music lessons available through the Female Seminary. These lessons would supplement the curriculum for an additional fee (Blanchard, 1884). Instruction was probably provided by Mary Ann Hall, wife of Baynard Hall, and principal instructor of the Female Seminary from 1824-1832 or Cornelius Pering, principal of the Female Seminary from 1832-1844 (Richardson, 2009 and Blanchard, 1884). While music was offered for students, it was probably taught individually; therefore, a curriculum was unnecessary. Hall or Pering would have evaluated each student and taught them based on their prior knowledge and what they needed for improvement.
The singing school was formal music education offered for adults. It is unknown if the singing school was offered regularly, or if classes were available when a singing school teacher was in town. The other private lessons that were given, including Baynard Rush Hall’s flute lessons to Austin Seward were probably informal (Carlton, 1855). Other music lessons for community members probably occurred during music-making activities. The music making was the objective of the meeting, and the music instruction that occurred was a product of the shared experience.

Music served a function at Indiana University and each of the preceding institutions, Indiana Seminary (1824-1828) and Indiana College (1828-1838). The changing nature of the institution did not significantly affect the function of music within the school.

Music at Indiana Seminary was not documented; however, music was a part of literary society exhibitions. The first literary society, the Henodelphisterian Literary Society, was organized by Baynard Rush Hall, first instructor at Indiana Seminary in 1827. Literary societies participated in exhibitions that were available to the public. Exhibitions featured literary performances as well as musical numbers (Bantin, 1995). Students, faculty, and Bloomington citizens attended Literary Society exhibitions. The Henodelphisterian Society separated into the Athenian Literary Society and the Philomathean Literary Society in the 1830s. Records from the Henodelphisterian Society do not exist, but information from the resulting literary societies indicated that music fulfilled an important role.

No programs from a literary society exhibition in the 1830s exist. A program from the Exhibition of the Philomathean Society on March 25, 1844 listed music between speakers. The
music functioned as a method of entertaining the audience between speeches. The function of music in the literary societies was likely the same for societies active at Indiana Seminary and Indiana College.

Indiana College attempted to organize a college band in 1833 after a poor musical performance of two flutes during chapel exercises. According to a letter from E. N. Elliott to T. A. Wylie, both professors at Indiana College, the band was organized and active from 1833 to 1836 (Elliott, E. N. to Wylie, January 12, 1888). Austin Seward, a community member was the band instructor, and Elliott was also involved with the leadership of the band. The ensemble was established to provide music for the chapel exercises. It is unknown if the band performed at other College functions. The group may have dissolved due to Elliott’s departure from Indiana College.

The transition between Indiana Seminary, Indiana College, and Indiana University did not significantly affect the function of music within the institution. The development of music at the school was not a direct consequence of a changing mission statement. The appearance of additional band activity was the result of more students, a larger and more developed community, and monetary resources.

*Music instruction was primarily an informal component of music participation in Bloomington, Indiana and Indiana University from 1818-1898. The participants in musical ensembles were typically community members and were not studying to be future music educators. Students studying at the Female Seminary may have become teachers and used music in the classroom.*
In the early 1830s, Mr. Saddler established and taught a singing school in Bloomington. The singing school was offered in the evening, probably so that students could attend regular classes and help with chores before musical instruction. The singing school taught students in a larger group setting although there is no written evidence of the first recorded singing school (Blanchard, 1884). There are no materials from that singing school to reference. The curriculum used for instruction, and the students in the class are unknown.

A singing school in 1847 was referenced in Elizabeth Wylie’s letters. That singing school met in private homes and students gathered in each home for instruction. Singing was taught, as well as reading music notation. Wylie described the “singing Master” as strict and demanding. According to Wylie, she was not a good vocalist and felt that the singing school would not help the quality of her singing (E. Wylie to J. H. Wylie, February 12, 1847).

Music outside of the singing school was probably taught in a private or semi-private setting. The Female Seminary offered music lessons in addition to regular classroom curriculum. Students could pay an additional fee for piano or guitar lessons. Those instruments were also available for use during the year for an additional fee. Wind instruments may have also been available for instruction through the Female Seminary.

The most common form of music education probably occurred through ensemble participation. Young men joined the band and learned how to play their instruments from the more experienced bandsmen. The Seward family was an example of this model. The Seward Band was probably under the direction of Austin Seward. Seward taught his sons and daughters instruments and added them into a family ensemble. Instruments were probably taught privately and through group participation in the band. Since there was not a “training ensemble” for band members, members of the Bloomington Band participated in the ensemble for a long time (Ye
Music education was a part of the process so more advanced members were those who had participated in the band from childhood to adulthood.

Music was commonly performed in the church, but a music education component was not revealed through the research. Music education was present in the Female Seminary where young women and boys were eligible for music lessons. In most cases, music education was a component of music participation. The bands may have recruited members and taught them to play instruments once they were involved in the ensemble. Austin Seward probably provided formal lessons for his family and other community members. Band members could have been trained to play instruments that were lacking in the instrumentation of the band.

The participants of the Bloomington community bands were probably working men who performed manual labor. While some band members including Austin Seward were well respected in the community and extremely well read, they were not taking positions in the field of education. They were music instructors, and they taught each other how to play various instruments; they elected a director to make musical decisions. Some members like Irvin Seward, Austin Seward’s son, were able to write music and arrange solo parts (Mathiesen, 2008).

There were some exceptions to this rule. Austin Seward was hired by Indiana College in 1833 as a music instructor for the band (Elliott, E. N. to Wylie, January 12, 1888). W. McCrea was hired by Indiana University in 1838 to establish a University band. McCrea was given a salary and money to purchase instruments and music. The Board of Trustees wanted the ensemble to consist of University students only (Board of Trustees, 1838). McCrea had been the leader of Bloomington community bands in the late 1830s. McCrea’s formal education is unknown, but he certainly served the role of music educator in Bloomington, Indiana.
Although efforts were made to establish a University Band with University students, community members participated in musical performances at Indiana Seminary (1824-1828), Indiana College (1828-1838), and Indiana University (1838-present) from 1818-1898. Leaders of the musical ensembles at Indiana College and Indiana University were community members.

A complete roster of Indiana Seminary band or choir members does not exist; however, several musicians were active between 1824 and 1828, including Austin Seward, Baynard Rush Hall, and Mary Ann Hall. Austin Seward, leader of the Seward Band, was a musician who played the flute with Baynard Rush Hall. Seward may have directed musicians in Seminary activities (Carey, 2002). Baynard Rush Hall was the first instructor of Indiana Seminary and principal of the Monroe County Female Seminary. Hall played the violin and flute and contributed to music education in Bloomington, Indiana. Hall was a dedicated music teacher and shared that knowledge with his students and future music educators (Richardson, 2009). Mary Ann Hall was an accomplished pianist and shared her talent with the citizens of Bloomington. She was the primary instructor at the Monroe County Female Seminary and music lessons were offered to students enrolled in the Indiana Seminary.

Austin Seward was continuously involved with music at Indiana College. He performed at the Indiana College Spring Exhibition in 1832 with John Orchard and James Whitcomb. Seward played the clarinet, Orchard played the bass viol and Whitcomb played the violin. This band led the procession to the church where the exhibition took place. Austin Seward was also employed by the Board of Trustees of Indiana College to instruct a band. This ensemble rehearsed weekly from 1833 until 1836 (Elliott, E. N. to Wylie, January 12, 1888).
In the 1830s John McCrea was identified as the leader of the Saxe-horn Band. This was a community ensemble that may have performed for Indiana College events such as the Spring Exhibition. William B. Seward was also a member of the Saxe-horn Band during this time. Mr. Saddler established a singing school and trained musicians in Bloomington.

One of the first entries in the Board of Trustees minutes for Indiana University recorded the establishment of a University Band under the direction of W. McCrea. McCrea was also a community musician who may have led a band that played for University events. Several community members were identified as playing in ensembles that may have performed for Indiana University exhibitions or chapel exercises (Table 1).

Table 1

*Community Members Involved in Musical Ensembles*

<table>
<thead>
<tr>
<th>Musical Ensemble</th>
<th>Community Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>University Choir, 1839:</td>
<td>Cornelius Pering, Leader</td>
</tr>
<tr>
<td>Bloomington Band, 1840-1843:</td>
<td>Marion Blair</td>
</tr>
<tr>
<td></td>
<td>Jesse Kersaw, Bass drum</td>
</tr>
<tr>
<td></td>
<td>William Leg (Legg)</td>
</tr>
<tr>
<td></td>
<td>David H. Maxwell</td>
</tr>
<tr>
<td></td>
<td>Ed Maxwell</td>
</tr>
<tr>
<td></td>
<td>F. McCullough</td>
</tr>
<tr>
<td></td>
<td>Johnson McCullough</td>
</tr>
<tr>
<td></td>
<td>John Seward</td>
</tr>
<tr>
<td></td>
<td>Samuel Seward</td>
</tr>
<tr>
<td></td>
<td>Wm. M. Smith</td>
</tr>
<tr>
<td></td>
<td>Emery Voss</td>
</tr>
<tr>
<td>Musical Ensemble</td>
<td>Community Members</td>
</tr>
<tr>
<td>----------------------------------</td>
<td>------------------------------------</td>
</tr>
<tr>
<td>Bloomington Silver Band, 1850:</td>
<td>B. Harold</td>
</tr>
<tr>
<td></td>
<td>James Kettleman</td>
</tr>
<tr>
<td></td>
<td>Wicks Kettleman</td>
</tr>
<tr>
<td></td>
<td>Ed Maxwell</td>
</tr>
<tr>
<td></td>
<td>James Skidmore</td>
</tr>
<tr>
<td></td>
<td>George Voss</td>
</tr>
<tr>
<td>University Choir, 1867</td>
<td>Miss Maxwell, Leader</td>
</tr>
<tr>
<td></td>
<td>Miss Maxwell (sister), Leader</td>
</tr>
<tr>
<td></td>
<td>A. Seward</td>
</tr>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt; Mechanics Band, 1872</td>
<td>William Blair, 1872</td>
</tr>
<tr>
<td></td>
<td>Hilary Headley</td>
</tr>
<tr>
<td></td>
<td>Alvin Hines</td>
</tr>
<tr>
<td></td>
<td>Joe Paine</td>
</tr>
<tr>
<td></td>
<td>Charles Voss</td>
</tr>
<tr>
<td></td>
<td>James Waldron</td>
</tr>
<tr>
<td></td>
<td>John Waldron</td>
</tr>
<tr>
<td></td>
<td>Len Whetsell</td>
</tr>
<tr>
<td>Empire Band, 1872</td>
<td>John Mack, Leader</td>
</tr>
<tr>
<td></td>
<td>Daniel Schrader, Instructor</td>
</tr>
<tr>
<td>Silver Cornet Band, 1879</td>
<td>Albert Seward, Leader</td>
</tr>
</tbody>
</table>

These community members may have performed in bands or choirs that performed for Indiana University events. The following students or community members were recorded as playing for literary society events (Table 2).
Table 2

*Community Members Involved in Literary Society Events*

<table>
<thead>
<tr>
<th>Musical Ensemble</th>
<th>Community Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>Athenian Society, 1857:</td>
<td>Hines</td>
</tr>
<tr>
<td></td>
<td>Marshall</td>
</tr>
<tr>
<td></td>
<td>Saddler Jr.</td>
</tr>
<tr>
<td></td>
<td>Saddler Sr.</td>
</tr>
<tr>
<td></td>
<td>Wilson</td>
</tr>
<tr>
<td>Athenian Society, 1878:</td>
<td>F. R. Howe</td>
</tr>
</tbody>
</table>

It is interesting to note that there are several similar last names indicating that brothers, fathers, and sons participated in musical ensembles. This strengthens the idea that music education was taking place in the home and within ensembles. Band participants within the same family had the benefit of family members’ experience in the ensemble to help them learn to play an instrument and read music.

The ensemble organized by Austin Seward and E. N. Elliott in 1833 was described as an ensemble of Indiana College students. This group met in an Indiana College recitation room or classroom (Elliott, E. N. to Wylie, January 12, 1888). The other Indiana University band that was funded by the Indiana University Board of Trustees in 1838 was specifically organized for University students (Board of Trustees Minutes, 1838). This was probably a reaction to the cost of hiring a community ensemble to play for University events. Other ensembles were probably a mix of community members and University students or totally comprised of community members.
There are several similarities between leaders of University ensembles and Bloomington community ensembles (Table 3).

Table 3

*Leaders of Musical Ensembles in Bloomington, Indiana*

<table>
<thead>
<tr>
<th>Musical Ensemble</th>
<th>Community Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>University Choir, 1839:</td>
<td>Cornelius Pering, Leader</td>
</tr>
<tr>
<td>University Band Leaders:</td>
<td>Austin Seward (1833)</td>
</tr>
<tr>
<td></td>
<td>W. McCrea (1838)</td>
</tr>
<tr>
<td>Sward Band:</td>
<td>Austin Seward (1830s)</td>
</tr>
<tr>
<td>Saxe-horn Band:</td>
<td>John McCrea (1830s)</td>
</tr>
<tr>
<td>Citizen’s Band:</td>
<td>Col. McCrea (1838)</td>
</tr>
<tr>
<td>Bloomington Band:</td>
<td>Col. McCrea (1839)</td>
</tr>
<tr>
<td>Empire Band:</td>
<td>John Mack (1872)</td>
</tr>
<tr>
<td></td>
<td>Daniel Schrader (1872)</td>
</tr>
<tr>
<td>1st Mechanics Band:</td>
<td>Charles Voss (1872)</td>
</tr>
<tr>
<td>Mechanics Band:</td>
<td>W. H. Seward (1886)</td>
</tr>
</tbody>
</table>

Austin Seward was involved as a leader with the University Band as well as the Sward Band. Seward was instrumental in other groups including the ensemble that played for the Indiana College Spring Exhibition in 1832. His leadership probably extended beyond the ensembles listed above.
McCrea’s name appeared several times in University and community ensemble. The name McCrea was listed in several different forms: John McCrea, Col. McCrea, and W. McCrea. John McCrea and William McCrea were probably the same person. No evidence of a John McCrea living in Bloomington, Indiana in the 1800s was found.

*The literature performed by musical groups from 1818-1898 probably facilitated flexible instrumentation. This literature may not have been shared between University or community groups; however, it was probably shared through community ensembles.*

Specific repertoire was not identified for orchestral performances. The Amateur Musical Association performance on February 21, 1865 featured vocal solos and choral works performed. These pieces were identified by name, and soloists were identified. Choral works performed at this concert included *Stars and Stripes, Fairy Dreams* (vocal duet), *Auld Lang Syne* (vocal duet and chorus), *Coming through the Rye* (vocal solo), *Sing Softly, Love* (vocal solo and chorus), *Johnny Schmoker, Flag of America, Kenloch of Kenloch* (vocal solo), *Home Sweet Home* (vocal duet and chorus), *Break it gently to my mother* (vocal solo and chorus), and *Tramp, Tramp, Tramp* (vocal solo and chorus).

Programs for band performances existed, and many of those programs listed the specific pieces the ensembles played. The majority of the pieces played were marches, quicksteps, waltzes, overtures, and special selections. Some of most frequently performed pieces were the *Boston Brigade March, Duke of Holstein’s March, Glen Waltz, Hail Columbia, Home Sweet Home, Lafayette’s March, Louisville March, Marseille’s Hymn, Temperance Quickstep*, and *University Grand March*. The performances ranged from Commencement exercises to Literary
Society exhibitions or contests. These pieces identified were primarily performed in the 1830s and 1840s. After the 1830s and 1840s, music was listed on the written program, but specific repertoire was not. Refer to Appendix A for a complete list of literature performed in Bloomington by community or University bands between 1818 and 1898.

Between 1836 and 1849, most of the Commencement and Literary Society programs listed specific repertoire that was performed at those events. Programs after the 1840s typically did not list specific repertoire. It may have been easier to print “music” on the programs rather than coordinate music with the band before programs were printed. This may also indicate that the audience did not need to know what repertoire was played, or the band may have announced selections during performances. For whatever reason, records of specific repertoire are prevalent throughout the 1840s and not common after that time period.

Instrumentation in the bands was probably flexible. It was documented that William H. Seward wrote out music for members of the Mechanics Band in 1886 after purchasing only a solo part (Tooters, 1896). Irvin Seward composed a piece for the 21st Indiana Regimental Infantry band and wrote out parts for the musicians to perform. Leaders of the band had the ability to write harmony parts for other band members. Therefore, instrumentation was not dictated by the literature performed. This is revealed in the performances of some of the most commonly performed pieces in Bloomington, Indiana.

*Hail Columbia* was one of the most often performed pieces of music by a band. It appeared on seven programs between 1836 and 1849. The Euterpean Band performed *Hail Columbia* in 1836, an unidentified band performed it in 1840 and 1843, the Monroe Band in 1845, 1846, and 1847, and the University Band played the piece in 1849.
Based on programs from Commencement and Literary Society performances, the University Band probably did not share much literature with Bloomington community bands. Between 1836 and 1849, programs record 142 pieces performed by bands. The Monroe Band was responsible for performing 30 of these pieces; the Euterpean Band performed 6 of these pieces, the Mechanics Band was responsible for 5 pieces in the repertoire list, “Band” is credited with 2 pieces, and the Bloomington Brass Band is represented as performing 1 piece on the repertoire list. The University Band is listed as performing 36 of the pieces on the repertoire list. An unknown band played sixty-two of the pieces identified on the program.

Some of the pieces played by an unknown band were the same pieces played by identified bands. For example, the *Boston Brigade March* appeared on a program four times. The first time it was performed was on September 29, 1843, and the ensemble that played it was not identified. It was performed twice in 1846 and once in 1847, and both of those performances were listed as performed by the Monroe Band. It is possible that the Monroe Band could have been the unidentified band that played *Boston Brigade March* in 1843; however, the first performance identified by the Monroe band is on July 8, 1843. The Monroe Band may not have existed as early as September 29, 1843. Another explanation is that the Monroe band had access to the music played by the unidentified band. This access could be attributed to shared personnel or the same leader for both bands.

The University Band is credited with playing 36 pieces out of the total of 142. The performances occur between the years of 1847 and 1849. Another community band is not mentioned in programs during those years indicating there may not have been another active band; however, there are very few pieces that are shared between a community band and University band. This indicates a lack of shared resources due to different leaders or personnel.
This information is significant because it implies that the University Band was an ensemble affiliated with the University and not another community band.

Out of the 36 pieces the University Band performed, only 6 were also performed by another ensemble. Thirty pieces were only played by the University Band and were not repeated by another ensemble. The pieces that appeared on programs performed by other bands were *Grand Entry, Hail Columbia, Louisville March, Marseille’s Hymn, Washington’s Grand March* and the *Star-Spangled Banner*.

The *Grand Entry* could refer to a piece of music, or it could refer to the piece played during the procession or entrance to the exhibition or Commencement. The *Grand Entry* was performed three times. The Monroe Band performed the piece in 1846, and the University Band performed *Grand Entry* twice in 1848 and 1849. Unknown ensembles performed *Louisville March* in 1841 and 1842. The University Band performed *Louisville March* in 1848 for an Athenian Society Literary Contest. *Marseille’s Hymn* was performed five times—four performances occurred between 1841 and 1847 by the Monroe Band. The University Band played it once on March 27, 1848. Three different ensembles played *Washington’s Grand March*—the Monroe Band, the University Band, and an unidentified ensemble. The *Star-Spangled Banner* was performed twice, once by the Monroe Band in 1847 and once by the University Band in 1849.

*Hail Columbia* was one of the most often performed pieces in the list of literature. The first performance was by the Euterpean Band during a Fourth of July celebration in 1836. The next two performances were by an unnamed ensemble in 1840 and 1843. The Monroe Band performed *Hail Columbia* the next three performances in 1845, 1846, and 1847. The University Band played the last performance recorded on a program in 1849. *Hail Columbia* was an
unofficial national anthem in the 1800s and was a popular piece. The fact that the University Band played *Hail Columbia* is probably reflective of the piece’s popularity and not necessarily sharing of resources.

**Conclusions**

Bloomington, Indiana and Indiana University have a rich band and music tradition. Throughout the course of this research, several themes have developed. First, the international reputation of the Indiana University Jacobs School of Music developed out of a musical activities from 1818-1898. During that time, music was important to the University and the community and remains important today. Another theme revealed through the evaluation of the data is the movement from the function of the ensembles to musical activity independent of other events. The earliest functions of ensemble music were to provide entertainment during patriotic celebrations or to accompany University events. Music gradually began to exist independently of other activities and flourish on its own merit. The function of music education may be the most interesting component of the study. Music instruction was plentiful in Bloomington, Indiana; however, formal music education was not available until much later. The relationship between ensemble performers was collaborative and encouraged sharing thoughts and ideas. Performances of pieces may have differed greatly based on who was playing and how they interpreted the harmonic development of the piece. The ability of the ensemble musician in Bloomington, Indiana from 1818-1898 approached rehearsals differently than the average ensemble musician today. Understanding these concepts revealed through the research of this study offers a detailed look at music in Bloomington, Indiana from 1818-1898.

The School of Music at Indiana University, renamed the Jacobs School of Music in 2006, has achieved an international reputation of excellence among music schools. The School of
Music was established at Indiana University, Bloomington, Indiana in 1918. The development of the music school provided qualified faculty, musical opportunities for students, and formal music education. The calendar of events for the Jacobs School of Music calendar features concerts and recitals every day of the week, nearly every day of the year. These musical performances are available to members of the community and students and faculty at the University. World-renowned orchestras and conductors are invited to perform in Bloomington at the Musical Arts Center, Indiana University’s premiere performance venue. The New York Metropolitan Opera has performed at the Musical Arts Center in Bloomington, Indiana; the only venue this opera company has performed at outside of the New York Metropolitan Opera House. The Musical Arts Center was modeled after the New York Metropolitan Opera House to provide students with professional opera productions. The town that once enjoyed band performances on the Fourth of July and summer band concerts on Thursday nights now has the opportunity to attend nine different operas a year, in addition to world-class orchestra, band, and vocal performances. The musical performances in Bloomington, Indiana today are of the highest quality and significantly more prevalent than they were from 1818-1898. The music appreciation developed by the Wylie family, Baynard Rush Hall and his wife Mary Ann, and the Seward family has continued and resulted in the development of Bloomington, Indiana as the musical cultural center it is today.

Throughout the time period of this study, 1818-1898, the function of music has changed dramatically. Music was regarded as an important functional element of celebrations, exhibitions and presentations, and patriotic events in the early 1800s. In the 1860s, music began to exist independently of these functions and perform for the entertainment of an audience. David Starr Jordan was appointed President of Indiana University in 1884. He arranged for
some of the best musicians in the world to perform at Indiana University for the education and entertainment of the students, faculty, and citizens of Bloomington. These musical performances included solo artists, the Cincinnati Pops Orchestra, and the Chicago Symphony Orchestra. The importance of music in Bloomington was demonstrated in the actions of President Jordan as well as the participation of community members and University students in musical activities. The expansion of the School of Music to the outstanding school it is today is credited to Wilfred C. Bain, Dean of the Indiana University School of Music from 1947-1973. While Bain’s contribution cannot be minimized, the importance of music was consistently demonstrated in the 1800s and created a foundation for the exceptional music program of Indiana University today.

One of Bain’s strategies as Dean of the School of Music was to hire the best faculty to teach the students. The music instruction for students in music classes at Indiana University in the twentieth century was different from the music teaching and learning in Bloomington, Indiana during the time period of this study. Music instruction in the 1800s used informal methods of teaching and learning. While some musical instruction from 1818-1898 occurred in a formal setting similar to music education models today, most instruction was probably informal and a product of rehearsals and performances. Students interested in playing an instrument joined the band and learned how to play during rehearsals, performances, and by asking questions of other band members. When examining the personnel of the ensembles in the 1800s, several last names were the same indicating family members probably participated together. Family instruction was common; this is evident in the Seward Band, where older generations of Sewards instructed their children in musical performance.

Bands may have had difficulty obtaining music in the 1800s. Solo parts were purchased, and harmony parts were written by band leaders for other members of the band. This created a
collaborative atmosphere in rehearsals. Band members understood harmony and may have interacted with the music in a more significant way than many ensemble members experience in rehearsals today. Band members were responsible for listening to their part within the fabric of the ensemble and suggestions and changes were probably made throughout the course of practices. Rehearsals may have been more important than the performances because of the amount of musical instruction transmitted among the members of the ensemble. The lack of sound recordings required band members to rely on what they were hearing in the rehearsal setting rather than duplicating a previous performance. The absence of an aural model also created a new experience for the audience member during each performance. Additionally, the lack of aural models meant community members listening to performances had no expectations of instrumentation or ability level.

Vast improvements have been made in the wind band genre to establish a standard instrumentation (Manfredo, 1993). Band participation in Bloomington, Indiana from 1818-1898 was a varied experience in terms of instrumentation. Not only was the instrumentation flexible but the ability of the players was probably varied. The band leader was flexible enough to instruct a variety of abilities and changing instrumentation within one rehearsal. Music educators today struggle with varied ability levels within ensembles, and every attempt is made to create ensembles with a consistent performance skill. The ability to work in a heterogenous setting is something many music educators struggle with, but the band leaders in Bloomington had to develop the skills to provide a successful band experience. Despite these challenges within the band rehearsal, bands in Bloomington, Indiana met the needs of the community.

Formal music education was not a component of Indiana Seminary (1824-1828), Indiana College (1828-1838), or Indiana University (1838-1898). A department of education did not
exist, and teacher training was not part of the curriculum at the University. Musicians leading bands, vocal ensembles, or teaching private lessons did not have music or teaching degrees. Prominent community musicians such as Austin Seward or W. McCrea were hired by the University to teach music; however, these men were not professional trained to teach music. Baynard Rush Hall gave flute lessons to Austin Seward, but he was not a professional music educator. The lack of formal music education was certainly a product of the time but did not diminish the quality the instruction. Several key principles were maintained: music was transmitted successfully, music entertained the community of Bloomington and was used in University events, and music was appreciated. These principles were successfully communicated in the 1800s with little formal instruction, and they remain principles in the Jacobs School of Music today. The methods of instruction have changed, but the successful music-making has not.

The foundation of the Indiana University Jacobs School of Music can be attributed to Baynard Rush Hall, the Swards, the Wylies, and the Indiana University administration who established music in Bloomington, Indiana from 1818-1898.
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Appendix A

Ensembles in Bloomington, Indiana from 1818-1898 (Ensembles are listed chronologically)

<table>
<thead>
<tr>
<th>Ensemble Name</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>July 4, 1828</td>
<td>“Band”</td>
<td>BRH Biography 4th of July</td>
</tr>
<tr>
<td>July 4, 1836</td>
<td>Euterpean Band</td>
<td>The Post (Review of 4th of July)</td>
</tr>
<tr>
<td>July 8, 1843</td>
<td>Monroe Band</td>
<td>Bloomington Democrat (concert)</td>
</tr>
<tr>
<td>March 24, 1845</td>
<td>Monroe Band</td>
<td>Philomathean Society Program</td>
</tr>
<tr>
<td>September 24, 1845</td>
<td>Monroe Band</td>
<td>Commencement Program</td>
</tr>
<tr>
<td>March 24, 1846</td>
<td>Monroe Band</td>
<td>Philomathean Society Program</td>
</tr>
<tr>
<td>March 25, 1846</td>
<td>Monroe Band</td>
<td>Monroe County Institute (Female)</td>
</tr>
<tr>
<td>September 30, 1846</td>
<td>Monroe Band</td>
<td>Commencement Program</td>
</tr>
<tr>
<td>March 29, 1847</td>
<td>Monroe Band</td>
<td>Athenian Society Program</td>
</tr>
<tr>
<td>March 30, 1847</td>
<td>Monroe Band</td>
<td>Philomathean Society Program</td>
</tr>
<tr>
<td>September 26, 1847</td>
<td>University Band</td>
<td>Literary Contest/Burlap Letter</td>
</tr>
<tr>
<td>September 28, 1847</td>
<td>University Band</td>
<td>Athenian and Philomathean Program</td>
</tr>
<tr>
<td>September 29, 1847</td>
<td>University Band</td>
<td>Commencement Program</td>
</tr>
<tr>
<td>Ensemble Name</td>
<td>Date</td>
<td>Location</td>
</tr>
<tr>
<td>-------------------------------</td>
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<td>---------------------------------------------</td>
</tr>
<tr>
<td>March 27, 1848</td>
<td>University Band</td>
<td>Athenian Society Program</td>
</tr>
<tr>
<td>September 26, 1848</td>
<td>University Band</td>
<td>Athenian and Philomathean Program</td>
</tr>
<tr>
<td>March 26, 1849</td>
<td>University Band</td>
<td>Philomathean Society Program</td>
</tr>
<tr>
<td>March 27, 1849</td>
<td>University Band</td>
<td>Athenian Society Program</td>
</tr>
<tr>
<td>August 15, 1849</td>
<td>University Band</td>
<td>Commencement Program</td>
</tr>
<tr>
<td>August 13, 1851</td>
<td>Brass Band</td>
<td>Commencement Program</td>
</tr>
<tr>
<td>August 4, 1852</td>
<td>Bloomington Brass Band</td>
<td>Commencement Program</td>
</tr>
<tr>
<td>April 4, 1853</td>
<td>Bloomington Brass Band</td>
<td>Athenian Society Program</td>
</tr>
<tr>
<td>August 3, 1853</td>
<td>Bloomington Brass Band</td>
<td>Commencement Program</td>
</tr>
<tr>
<td>January 1, 1854</td>
<td>Bloomington Amateur Band</td>
<td>Athenian Society Program</td>
</tr>
<tr>
<td>April 4, 1854</td>
<td>Bloomington Saxe-Horn Band</td>
<td>Athenian Society Program</td>
</tr>
<tr>
<td>August 2, 1854</td>
<td>Bloomington Saxe-Horn Band</td>
<td>Commencement Program</td>
</tr>
<tr>
<td>February 13, 1855</td>
<td>Bloomington Saxe-Horn Band</td>
<td>Safeguarding Celebration</td>
</tr>
<tr>
<td>April 2, 1855</td>
<td>Bloomington Amateur Band</td>
<td>Athenian Society Program</td>
</tr>
<tr>
<td>August 1, 1855</td>
<td>Bloomington Saxe-Horn Band</td>
<td>Commencement Program</td>
</tr>
<tr>
<td>Ensemble Name</td>
<td>Date</td>
<td>Location</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>---------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>Bloomington Saxe-Horn Band</td>
<td>March 31, 1856</td>
<td>Athenian Society Program</td>
</tr>
<tr>
<td>Bloomington Amateur Band</td>
<td>April 1, 1856</td>
<td>Philomathean Society Program</td>
</tr>
<tr>
<td>Mechanics’ Band</td>
<td>April 2, 1856</td>
<td>Athenian Society Program</td>
</tr>
<tr>
<td>Bloomington Saxe-Horn Band</td>
<td>August 6, 1856</td>
<td>Commencement Program</td>
</tr>
<tr>
<td>Bloomington Saxe-Horn Band</td>
<td>March 31, 1857</td>
<td>Philomathean Society Program</td>
</tr>
<tr>
<td>Saxe-Horn Band</td>
<td>August 5, 1857</td>
<td>Commencement Program</td>
</tr>
<tr>
<td>Bloomington Saxe-Horn Band</td>
<td>July 15, 1858</td>
<td>Commencement Program</td>
</tr>
<tr>
<td>Bloomington Saxe-Horn Band</td>
<td>July 13, 1860</td>
<td>Commencement Review Newspaper</td>
</tr>
<tr>
<td>Seward Saxe Horn Band</td>
<td>Commencement 1863</td>
<td>Description in Woodburn, 1940</td>
</tr>
<tr>
<td>Band</td>
<td>February 21, 1865</td>
<td>Amateur Musical Association</td>
</tr>
<tr>
<td>Chorus</td>
<td>February 21, 1865</td>
<td>Amateur Musical Association</td>
</tr>
<tr>
<td>Bloomington Silver Band</td>
<td>July 4, 1865</td>
<td>Independence Day Program</td>
</tr>
<tr>
<td>College Guard’s Musical Corps</td>
<td>June 27, 1871</td>
<td><em>Indiana Student</em> Newspaper Article</td>
</tr>
<tr>
<td>City Cornet Band</td>
<td>August 29, 1879</td>
<td>Newspaper Advertisement</td>
</tr>
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<td>Ensemble Name</td>
<td>Date</td>
<td>Location</td>
</tr>
<tr>
<td>-----------------------</td>
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<td>-----------------------------------</td>
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<tr>
<td>June 7, 1888</td>
<td>Instrumental Music</td>
<td>Commencement Program</td>
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<tr>
<td>Date Unknown, 1891</td>
<td>Hoosier Charm Band</td>
<td><em>Daily Herald</em> Newspaper Article</td>
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<tr>
<td>June 17, 1895</td>
<td>Orchestra</td>
<td>Commencement Program</td>
</tr>
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</table>
### Appendix B

*Literature Performed in Bloomington, Indiana from 1818-1898*

<table>
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<th>Title</th>
<th>Composer</th>
<th>Ensemble</th>
<th>Date</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>American Quickstep</td>
<td>Unknown</td>
<td>Monroe Band</td>
<td>March 30, 1847</td>
<td>Philomathean Contest</td>
</tr>
<tr>
<td>American Quickstep</td>
<td>Unknown</td>
<td>Mechanics’ Band</td>
<td>April 2, 1856</td>
<td>Athenian Contest</td>
</tr>
<tr>
<td>Auld Lang Syne</td>
<td>Unknown</td>
<td>Not specified</td>
<td>September 30, 1840</td>
<td>Commencement</td>
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<tr>
<td>Auld Lang Syne</td>
<td>Unknown</td>
<td>Chorus</td>
<td>February 21, 1865</td>
<td>Amateur Musical Association</td>
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<tr>
<td>Bealoth</td>
<td>Unknown</td>
<td>University Band</td>
<td>September 28, 1847</td>
<td>Literary Contest</td>
</tr>
<tr>
<td>Bealoth</td>
<td>Unknown</td>
<td>University Band</td>
<td>September 26, 1848</td>
<td>Literary Contest</td>
</tr>
<tr>
<td>Bealoth</td>
<td>Unknown</td>
<td>University Band</td>
<td>March 26, 1849</td>
<td>Philomathean Contest</td>
</tr>
<tr>
<td>Bloomington Grand March</td>
<td>Unknown</td>
<td>Monroe Band</td>
<td>July 8, 1843</td>
<td>Band Concert</td>
</tr>
<tr>
<td>Bloomington Grand March</td>
<td>Unknown</td>
<td>Not specified</td>
<td>September 25, 1844</td>
<td>Commencement</td>
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<tr>
<td>Blue Alsatian Mountains (Waltz)</td>
<td>LaMotte</td>
<td>Not specified</td>
<td>June 8, 1881</td>
<td>Orchestra?</td>
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<tr>
<td>Blue Bells of Scotland</td>
<td>Unknown</td>
<td>Instrumental Trio</td>
<td>February 21, 1865</td>
<td>Amateur Musical Association</td>
</tr>
<tr>
<td>Boccacio (March)</td>
<td>Von Suppe</td>
<td>Not specified</td>
<td>June 8, 1881</td>
<td>Orchestra?</td>
</tr>
<tr>
<td>Boston Brigade March</td>
<td>Unknown</td>
<td>Not specified</td>
<td>September 29, 1843</td>
<td>Commencement</td>
</tr>
<tr>
<td>Title</td>
<td>Composer</td>
<td>Ensemble</td>
<td>Date</td>
<td>Notes</td>
</tr>
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<td>---------------------------</td>
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<tr>
<td>Boston Brigade March</td>
<td>Unknown</td>
<td>Monroe Band</td>
<td>March 24, 1846</td>
<td>Philomathean Contest</td>
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<tr>
<td>Boston Brigade March</td>
<td>Unknown</td>
<td>Monroe Band</td>
<td>September 30, 1846</td>
<td>Commencement</td>
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<tr>
<td>Boston Brigade March</td>
<td>Unknown</td>
<td>Monroe Band</td>
<td>March 29, 1847</td>
<td>Athenian Contest</td>
</tr>
<tr>
<td>Break it gently to my mother</td>
<td>Unknown</td>
<td>Vocal Solo, Chorus</td>
<td>February 21, 1865</td>
<td>Amateur Musical Association</td>
</tr>
<tr>
<td>Brides Polka</td>
<td>Unknown</td>
<td>Piano and Violin Duet</td>
<td>February 21, 1865</td>
<td>Amateur Musical Association</td>
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<td>Buena Vista Quick Step</td>
<td>Unknown</td>
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<td>April 2, 1856</td>
<td>Athenian Contest</td>
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<td>Bunker Hill March</td>
<td>Unknown</td>
<td>Mechanics’ Band</td>
<td>April 2, 1856</td>
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<td>Cachuca</td>
<td>Unknown</td>
<td>University Band</td>
<td>September 26, 1848</td>
<td>Literary Contest</td>
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<td>Caprice</td>
<td>Unknown</td>
<td>Violin Solo</td>
<td>February 21, 1865</td>
<td>Amateur Musical Association</td>
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<td>Castilian Duet</td>
<td>Unknown</td>
<td>University Band</td>
<td>March 27, 1849</td>
<td>Athenian Contest</td>
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<td>Chariot, The</td>
<td>Unknown</td>
<td>Monroe Band</td>
<td>September 30, 1846</td>
<td>Commencement</td>
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<tr>
<td>Chariot, The</td>
<td>Unknown</td>
<td>Monroe Band</td>
<td>March 30, 1847</td>
<td>Philomathean Contest</td>
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<tr>
<td>Cincinnati Hornpipe</td>
<td>Unknown</td>
<td>University Band</td>
<td>March 27, 1848</td>
<td>Athenian Contest</td>
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<tr>
<td>Circus Galop</td>
<td>Unknown</td>
<td>Monroe Band</td>
<td>March 29, 1847</td>
<td>Athenian Contest</td>
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<tr>
<td>City Cadets (March)</td>
<td>Hulse</td>
<td>Not specified</td>
<td>June 8, 1881</td>
<td>Orchestra?</td>
</tr>
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<td>Ensemble</td>
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<td>Notes</td>
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<tr>
<td>Col. M’Crea’s Parade March</td>
<td>Unknown</td>
<td>Not specified</td>
<td>September 28, 1842</td>
<td>Commencement</td>
</tr>
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<td>College Hornpipe</td>
<td>Unknown</td>
<td>Monroe Band</td>
<td>September 30, 1846</td>
<td>Commencement</td>
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<tr>
<td>Coming through the Rye</td>
<td>Unknown</td>
<td>Vocal Solo</td>
<td>February 21, 1865</td>
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<tr>
<td>Corporal Schnapps</td>
<td>Unknown</td>
<td>Instrumental Solo</td>
<td>February 21, 1865</td>
<td>Amateur Musical Association</td>
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<td>Crown of Gold (Overture)</td>
<td>Hermann</td>
<td>Not specified</td>
<td>June 8, 1881</td>
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<td>University Band</td>
<td>March 27, 1848</td>
<td>Athenian Contest</td>
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<tr>
<td>Drunken Sailor</td>
<td>Unknown</td>
<td>Monroe Band</td>
<td>March 24, 1846</td>
<td>Philomathean Contest</td>
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<td>Drunken Sailor</td>
<td>Unknown</td>
<td>Monroe Band</td>
<td>March 30, 1847</td>
<td>Philomathean Contest</td>
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<tr>
<td>Duke of Holstein’s March</td>
<td>Unknown</td>
<td>University Band</td>
<td>September 26, 1847</td>
<td>Literary Contest</td>
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<td>Duke of Holstein’s March</td>
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<td>University Band</td>
<td>September 28, 1847</td>
<td>Literary Contest</td>
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<td>March 27, 1849</td>
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<td>September 28, 1842</td>
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<td>Electric Spark Galop</td>
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<td>Not specified</td>
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<td>June 8, 1881</td>
<td>Orchestra?</td>
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<td>Date</td>
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<td>February 21, 1865</td>
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<td>Unknown</td>
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<td>July 8, 1843</td>
<td>Band Concert</td>
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<td>Fine Auld Irish Gentlemen</td>
<td>Unknown</td>
<td>Instrumental Solo</td>
<td>February 21, 1865</td>
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<td>Unknown</td>
<td>Chorus</td>
<td>February 21, 1865</td>
<td>Amateur Musical Association</td>
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<td>Unknown</td>
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<td>March 30, 1847</td>
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<td>September 30, 1840</td>
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<td>Literary Contest</td>
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<td>July 4, 1836</td>
<td>4th of July Concert</td>
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<td>Boyer</td>
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<td>June 8, 1881</td>
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<td>September 30, 1840</td>
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<td>February 21, 1865</td>
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<td>September 29, 1843</td>
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<td>Unknown</td>
<td>Instrumental Duet</td>
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<td>February 21, 1865</td>
<td>Amateur Musical Association</td>
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<td>March 26, 1849</td>
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<td>University Band</td>
<td>March 27, 1849</td>
<td>Athenian Contest</td>
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<td>Kitty Wells</td>
<td>Unknown</td>
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<td>February 21, 1865</td>
<td>Amateur Musical Association</td>
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<td>Kenloch of Kenloch</td>
<td>Unknown</td>
<td>Vocal Solo</td>
<td>February 21 1865</td>
<td>Amateur Musical Association</td>
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<td>University Band</td>
<td>March 27, 1848</td>
<td>Athenian Contest</td>
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<td>Lafayette’s March</td>
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<td>July 4, 1836</td>
<td>4th of July Concert</td>
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<td>September 28, 1841</td>
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<td>Monroe Band</td>
<td>September 30, 1846</td>
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<td>Ensemble</td>
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<td>March 24, 1845</td>
<td>Philomathean Contest</td>
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<td>Last Rose of Summer—with Variations</td>
<td>Unknown</td>
<td>Piano Solo</td>
<td>February 21, 1865</td>
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<td>Mechanics’ Band</td>
<td>April 2, 1856</td>
<td>Athenian Contest</td>
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<td>Unknown</td>
<td>Monroe Band</td>
<td>July 8, 1843</td>
<td>Band Concert</td>
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<td>Le Diadem (Overture)</td>
<td>Hermann</td>
<td>Not specified</td>
<td>June 8, 1881</td>
<td>Orchestra?</td>
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<td>Life Let Us Cherish</td>
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<td>Not specified</td>
<td>September 30, 1840</td>
<td>Commencement</td>
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<td>Life let us Cherish</td>
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<td>Not specified</td>
<td>September 28, 1842</td>
<td>Commencement</td>
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<td>Monroe Band</td>
<td>March 24, 1845</td>
<td>Philomathean Contest</td>
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<td>September 28, 1842</td>
<td>Commencement</td>
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<td>Love and Sausages</td>
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<td>September 28, 1841</td>
<td>Commencement</td>
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<td>September 28, 1842</td>
<td>Commencement</td>
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<td>Love’s Glances Waltz</td>
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<td>April 28, 1878</td>
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<td>Lustspiel (Overture)</td>
<td>Bela</td>
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<td>June 8, 1881</td>
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<td>Ensemble</td>
<td>Date</td>
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<td>September 28, 1847</td>
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<td>March 27, 1849</td>
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<td>Marseille’s Hymn</td>
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<td>Not specified</td>
<td>September 28, 1841</td>
<td>Commencement</td>
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<td>March 24, 1845</td>
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<td>March 29, 1847</td>
<td>Athenian Contest</td>
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<td>Marseille’s Hymn</td>
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<td>March 27, 1848</td>
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<td>Martin</td>
<td>Unknown</td>
<td>University Band</td>
<td>March 27, 1849</td>
<td>Athenian Contest</td>
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<td>University Band</td>
<td>September 26, 1848</td>
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<td>March 24, 1846</td>
<td>Philomathean Contest</td>
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<td>September 28, 1842</td>
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<td>February 21, 1865</td>
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<td>March 24, 1845</td>
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<td>September 26, 1848</td>
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<td>Ensemble</td>
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<td>Nathalie Waltz</td>
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<td>March 25, 1844</td>
<td>Philomathean Contest</td>
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<td>Weingarton</td>
<td>Not specified</td>
<td>April 28, 1878</td>
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<td>Old Dan Tucker</td>
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<td>March 24, 1846</td>
<td>Philomathean Contest</td>
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<td>Old Dominion Waltz</td>
<td>Unknown</td>
<td>University Band</td>
<td>September 26, 1848</td>
<td>Literary Contest</td>
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<td>Old Lang Sine</td>
<td>Unknown</td>
<td>Euterpean Band</td>
<td>July 4, 1836</td>
<td>4th of July Concert</td>
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<td>Olivette (Selection)</td>
<td>Audran</td>
<td>Not specified</td>
<td>June 8, 1881</td>
<td>Orchestra?</td>
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<td>Olt is the Stilly Night</td>
<td>Unknown</td>
<td>Barody</td>
<td>February 21, 1865</td>
<td>Amateur Musical Association</td>
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<tr>
<td>Philo Salute</td>
<td>Unknown</td>
<td>Monroe Band</td>
<td>March 24, 1846</td>
<td>Philomathean Contest</td>
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<td>Prince de Conde’s Grand March</td>
<td>Unknown</td>
<td>Bloomington Brass Band</td>
<td>August 3, 1853</td>
<td>Commencement</td>
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<td>Redemption (March)</td>
<td>Wallis</td>
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<td>June 8, 1881</td>
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<td>Unknown</td>
<td>University Band</td>
<td>March 26, 1849</td>
<td>Philomathean Contest</td>
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<td>University Band</td>
<td>March 26, 1849</td>
<td>Philomathean Contest</td>
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<td>Sicilian Mariner’s Hymn</td>
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<td>Not specified</td>
<td>September 28, 1841</td>
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<td>Sing Softly, Love</td>
<td>Unknown</td>
<td>Vocal Solo</td>
<td>February 21, 1865</td>
<td>Amateur Musical Association</td>
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<td>Ensemble</td>
<td>Date</td>
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<td>Sleigh Waltz</td>
<td>Unknown</td>
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<td>July 8, 1843</td>
<td>Band Concert</td>
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<td>Unknown</td>
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<td>March 25, 1844</td>
<td>Philomathean Contest</td>
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<td>Solitude (Caprice)</td>
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<td>St. Louis March</td>
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<td>Mechanics’ Band</td>
<td>April 2, 1856</td>
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<td>Stand Back Salt Creek</td>
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<td>September 26, 1848</td>
<td>Literary Contest</td>
</tr>
<tr>
<td>Star Spangled Banner</td>
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<td>March 30, 1847</td>
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<td>March 26, 1849</td>
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<td>Stars and Stripes</td>
<td>Sousa</td>
<td>Chorus</td>
<td>February 21, 1865</td>
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<tr>
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<td>Yankee Doodle</td>
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<td>4&lt;sup&gt;th&lt;/sup&gt; of July Celebration</td>
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<td>July 4, 1836</td>
<td>4&lt;sup&gt;th&lt;/sup&gt; of July Concert</td>
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Appendix C

*Bloomington Musicians from 1818-1898*

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<tr>
<th>Name</th>
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<th>Ensemble</th>
<th>Instrument</th>
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<td>Adkins, Gene</td>
<td>1886</td>
<td>Mechanics’ Band</td>
<td>Drum Major</td>
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<td>Allison, J. B.</td>
<td>1865</td>
<td>Amateur Musical Association</td>
<td>Violin</td>
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<td>Baugh, Kate</td>
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<td>Female Seminary Student</td>
<td>Violin</td>
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<td>1872</td>
<td>1st Mechanics’ Band</td>
<td>Tuba</td>
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<td>1843</td>
<td>Bloomington Band</td>
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<td>Hoosier Charm Band</td>
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<td>Amateur Musical Association</td>
<td>Accompanist</td>
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<td>Burke, Walter</td>
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<td>Mechanics’ Band</td>
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<tr>
<td>Colpitts, Sam</td>
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<td>1883</td>
<td>Prof. Atwater Reception</td>
<td>Instrumental</td>
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<td>Cook, F. W.</td>
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<td>Prof. Atwater Reception</td>
<td>Instrumental</td>
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<td>Vocal</td>
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<td>1863</td>
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<td>Unknown</td>
</tr>
<tr>
<td>Seward, James</td>
<td>1838</td>
<td>Seward Band</td>
<td>Unknown</td>
</tr>
<tr>
<td>Seward John</td>
<td>1838</td>
<td>Seward Band</td>
<td>Unknown</td>
</tr>
<tr>
<td></td>
<td>1840</td>
<td>Bloomington Band</td>
<td>Unknown</td>
</tr>
<tr>
<td></td>
<td>1843</td>
<td>Bloomington Band</td>
<td>Unknown</td>
</tr>
<tr>
<td>Seward, Michael</td>
<td>1886</td>
<td>Mechanics’ Band</td>
<td>Unknown</td>
</tr>
<tr>
<td>Seward, Paul</td>
<td>1886</td>
<td>Mechanics’ Band</td>
<td>Tuba</td>
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<td>Seward, Samuel</td>
<td>1843</td>
<td>Bloomington Band</td>
<td>Unknown</td>
</tr>
<tr>
<td>Seward, W. B.</td>
<td>1838</td>
<td>Seward Band</td>
<td>Unknown</td>
</tr>
<tr>
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<td>Bloomington Band</td>
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<td>Seward, W. H.</td>
<td>1886</td>
<td>Mechanics’ Band</td>
<td>Leader</td>
</tr>
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<td></td>
<td>1830s</td>
<td>Saxe-horn Band</td>
<td>Unknown</td>
</tr>
<tr>
<td>Name</td>
<td>Year</td>
<td>Ensemble</td>
<td>Instrument</td>
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<td>---------------------</td>
<td>------</td>
<td>---------------------------------------</td>
<td>-------------</td>
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<tr>
<td>Skidmore, James</td>
<td>1850</td>
<td>Bloomington Silver Band</td>
<td>Unknown</td>
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<td>Smith, Wm. M</td>
<td>1842</td>
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<td>Unknown</td>
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<td>Stineberg, Charles</td>
<td>1886</td>
<td>Mechanics’ Band</td>
<td>Unknown</td>
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<td>Stuart, Cleo</td>
<td>1856</td>
<td>Amateur Musical Association</td>
<td>Vocalist</td>
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<td>Stuart, Helen</td>
<td>1865</td>
<td>Amateur Musical Association</td>
<td>Vocalist</td>
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<tr>
<td>Taylor, Mrs. Wm. C. L.</td>
<td>1875</td>
<td>Mendelssohn Society</td>
<td>Founder</td>
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<td>Turner, L. M.</td>
<td>1891</td>
<td>Hoosier Charm Band</td>
<td>Unknown</td>
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<td>Voss, Charles</td>
<td>1872</td>
<td>1&lt;sup&gt;st&lt;/sup&gt; Mechanics’ Band</td>
<td>Leader</td>
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<td>Voss, Emery</td>
<td>1840</td>
<td>Bloomington Band</td>
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<td>Voss, George</td>
<td>1850</td>
<td>Bloomington Silver Band</td>
<td>Unknown</td>
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<tr>
<td>Waldron, James</td>
<td>1872</td>
<td>1&lt;sup&gt;st&lt;/sup&gt; Mechanics’ Band</td>
<td>Unknown</td>
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<td>Waldron, John</td>
<td>1872</td>
<td>1&lt;sup&gt;st&lt;/sup&gt; Mechanics’ Band</td>
<td>Unknown</td>
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<td>Whetsell, Len</td>
<td>1872</td>
<td>1&lt;sup&gt;st&lt;/sup&gt; Mechanics’ Band</td>
<td>Unknown</td>
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<td>Wilson</td>
<td>1857</td>
<td>Athenian Sessional Exhibition</td>
<td>Unknown</td>
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<td>Whitcomb, James</td>
<td>1832</td>
<td>Spring Exhibition</td>
<td>Violin</td>
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<td>Wood, Miss</td>
<td>1868</td>
<td>Concert</td>
<td>Melodeon</td>
</tr>
<tr>
<td>Wood, Professor</td>
<td>1868</td>
<td>Concert</td>
<td>Viols</td>
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<td>Woods, William</td>
<td>1891</td>
<td>Hoosier Charm Band</td>
<td>Unknown</td>
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<tr>
<td>Wylie, Jennie (Jane)</td>
<td>1865</td>
<td>Amateur Musical Association</td>
<td>Piano</td>
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Appendix D

*Selected Indiana University Commencement Programs, 1842-1881*
Figure 23: Commencement Program, September 28, 1842

The first several Commencement Programs identified repertoire performed, but did not identify the performing ensemble.
Figure 24: Commencement Program, September 29, 1843
ANNUAL
COMMENCEMENT
of
INDIANA UNIVERSITY.

WEDNESDAY, SEPT. 25TH, 1844.

Exhibition of the Senior Class.

ORDER OF EXERCISES.

PRAYER—Music.

P. SIEG—Corydon, Ia.—Salutatory.


R. N. FEE—Monroe county, Ia.—Merit.

MUSIC—Bloomington Grand March.

G. M. OVERSTREET—Johnson county, Ia.

A Fixed Purpose.

MUSIC—Temperance Quick Step.

W. M. STEWART—Indianapolis, Ia.—Valedictory.

MUSIC—Sweet Home.

Baccalaureate.

MUSIC—
The Commencement Program in 1846 was the first year that both the ensemble and repertoire were identified on the program. The Monroe Band provided music for the exercise in 1846.
The Commencement Program in 1847 identified the University Band as the ensemble that played for the Commencement ceremony. Repertoire was not included in the program.
TWENTIETH
ANNUAL COMMENCEMENT
OF
INDIANA UNIVERSITY.

WEDNESDAY, AUGUST 15, 1849.
ORDER OF EXERCISES:
PRAYER.

SUCCESS,
M. S. BRIGHT, Madison, Ind.

SPIRIT OF REFORM,
ALVAIN JOHNSON, Boonville, Ind.

SOCIAL INEQUALITY INEVITABLE,
CHARLES MCLEAN, Madison, Ind.

THE EMPIRE OF OPINION,
WM. E. MCLEAN, Terre Haute, Ind.

THE PROFESSIONAL TEACHER,
JAMES McD. MILLER, Crawford Co.

PREJUDICE,
OLIVER STANTON, Laporte Co.

FREE DISCUSSION,
B. B. MOFFATT, Terre Haute, Ind.

THE PERFECT STATESMAN—HIS QUALIFICATIONS,
JAMES WOODWARD, Bloomington.

Baccalaureate and Degrees conferred
BY THE PRESIDENT.

BENEDICTION.

MUSIC BY THE UNIVERSITY BAND.
Figure 29: Commencement Program, July 12, 1851

The Program from 1851 indicated music played after each speaker, but did not identify musical selections. The performing ensemble was not listed in the program.
TWENTY-THIRD
ANNUAL COMMENCEMENT
OF THE
INDIANA UNIVERSITY.

"LUX ET VERITAS."

WEDNESDAY, AUGUST 4, 1852.

ORDER OF EXERCISES.

PRAYER.

Fashion, David H. McDonald, Bloomington.

The Unconscious, - - - Newton P. Matott, Bedford.

Rhythm of Thought, - - - Curran E. McDonald, Bloomington.

Gradation—Nature’s Law, - - - Josias Miller, Chester, S. C.

Fanaticism, - - - - - - - George P. Ketcham, Bloomington.

Climacterics of the Mind, A. M. Wylie, Bloomington.


BACCALAUREATE AND DEGREES CONFERRED.

BENEDICTION.

MUSIC BY THE BLOOMINGTON BRASS BAND.
Figure 31: Commencement Program, August 3, 1853

The Program from 1853 listed specific repertoire and indicated the Bloomington Brass Band provided the music for the ceremony.
Figure 32: Commencement Program, July 3, 1862

This program did not include an ensemble designation, or specific repertoire; however, Fred Seward donated it to the Indiana University Archives in July of 1962. It is possible that Seward had this program because his grandfather or great-grandfather played in the ensemble that performed for Commencement.
The program for 1869 was similar to other programs during that time period. Music was listed on the program, but the performing ensemble and specific repertoire was not included. It is interesting to note that Sarah Parke Morrison (listed on the program as Sarah P. Morrison) graduated from Indiana University in 1869. Morrison was the first woman admitted to Indiana University in 1867.
Figure 34: Commencement Program, June 28, 1876

The Commencement exercises in 1876 identified repertoire performed during each musical interlude. The performing ensemble was not listed.
Figure 35: Commencement Program, June 8, 1881

The Commencement exercises in 1881 identified repertoire performed during each musical interlude. The performing ensemble was not listed.
Appendix E

Selected Indiana University Literary Society Programs, 1844-1886
Figure 36: Philomathean Society Program, March 25, 1844

This program listed specific repertoire that was played after each speaker. The performing ensemble was not identified.
The Monroe Band provided the music; repertoire was listed in the program.
The Monroe Band provided the music; repertoire was listed in the program.
Figure 39: Athenian Society Program, March 27, 1848

This program featured music performed by the University Band. Repertoire was included.
The University Band provided the music for this literary exhibition. Specific repertoire was listed in the program.
Music was not listed specifically, but the performing ensemble was the Bloomington Brass Band.
Music did not appear on the program; however, the Bloomington Saxe-Horn Band is listed as providing music for the exhibition.
This is the first program that identified the Bloomington Amateur Band as an ensemble in Bloomington. Specific repertoire was not identified.
Order of Exercises.

Tuesday Evening, March 31st, 1857.

PRAYER.

MUSIC.

NATURE'S ETCHINGS.
Sam. M. Thomas, ........................................ Logansport.

MUSIC.

REPUTATION AND CHARACTER.
John H. Wilson, ................................. Elletsville.

MUSIC.

OUR EMINENT MEN.
John A. Conwell, .................................... Napoleon.

MUSIC.

LIBERTY.
J W. Perkins, ........................................ Lebanon.

MUSIC.

BE A MAN.
S. Girard Burton, ................................. Perryville, Ky.

MUSIC.

THE WEST.
G. C. Wilson, ................................. Osargo, Ill.

MUSIC.

Instruction.

Music by the Bloomington Saxe-Horn Band.
Figure 45: Athenian Society Program, March 30, 1857

The Bloomington Saxe-Horn Band provided the music for both Philomathean and Athenian Society Exhibitions. Specific repertoire was not listed in either program.
This program is unique because it lists the several literary societies that were active in 1886. The Hesperian Literary Society was for women, and the Independent Society was a new male Literary Society. Music was indicated on the program, but an ensemble was not specified and repertoire was not listed.
Appendix F

Figure 47: *Board of Trustees Minutes of Indiana University, 1838-1859, p. 13*

This Board of Trustees entry outlines the steps necessary to establish a band at Indiana University.

Resolved: That there be allowed

$20 to the President, one hundred and fifty dollars, to be appropriated as follows: Big. Thirty dollars to Mr. McGrew, the leader of the band.

$20 for the purchase of instruments and music, for the use of the band.

Resolved further: that the instruments of music, herebefore purchased by the Board, and these now directed, be purchased by the President, and the leader of the band, and that in the case of his absence in office, his son be treasurer of said band.

Resolved that all of the funds, if possible, from a band and the students of the University give them much instruction as may be necessary, and that he be allowed therefore, such sums as may be deemed necessary for his wages.

Resolved that the President of the Board be authorized to draw on the treasurer for the funds necessary to carry said resolution into effect.
Appendix G

Figure 48: *Minutes of Meetings of the Faculty of the Indiana University, 1860, p. 119*

This entry in the Faculty Minutes of Indiana University described the college melodeon that was purchased for the College Chapel.
Appendix H

Figure 49: Minutes of Meetings of the Faculty of the Indiana University, 1866, p. 28

This entry recorded the conversation regarding the purchase of the Baptist melodeon to replace the college melodeon.
Appendix I

Figure 50: Journal of the Proceedings of the Athenian Society, 1877

This entry recorded the request for music for a sessional exhibition (December 7, 1877).
Appendix J

Figure 51: *Band at Knights of Pythias Event, ca. 1880s*

This photography was taken in the late 1800s and features a band in the foreground. There are chairs and music stands set up for the band members. There are white tents, and three American flags pictured. The picture was probably taken at a Knights of Pythias Event in Bloomington, Indiana (Monroe County History Center, 2012).