

THE BRASS BANDS
OF GLENVILLE
BY
PERCY M. VAN EPPS

BEING THE EIGHTH REPORT
OF THE
TOWN HISTORIAN

@@@@@@@@@@@@@@@@

"This was to do with merry sowne
With pipes, Trompes and Tabers thereto
And loude clarionnes thei blew also."

(Harleian MS. 14th Century)

@@@@@@@@@@@@@@@@

SUBMITTED TO THE TOWN BOARD
OF GLENVILLE, SCHENECTADY COUNTY
NEW YORK
DECEMBER, 1934

FOREWORD

The subject of this paper may seem to some somewhat afield from general interest, nevertheless the authentic story of the early brass bands of Glenville, carefully and with no little trouble gathered from many sources; from personal interviews; from tattered and musty records in manuscripts, old programs, odd scrap books and other sources, is here collated and offered to the citizens of our town as the eighth number of the historical series commenced in the year 1928 -- offered with the knowledge that many of the items and incidents recorded therein may seem trivial and of little account. These all, however, may be valued and used by future historians; history is in the making every moment.

Appended to this story of the early bands of Glenville is a short series of authentic sketches of families and persons who have been notably prominent and helpful in the musical life and activities of the different communities of our town. These life sketches may be found to have a certain value to the genealogist, apart from their musical trend.

For intruding his personality throughout these random sketches and reminiscences the author begs the indulgence of his readers, for it must be taken in account that from boyhood he took an active part in most of the organizations whose history he has tried to depict, either as member, teacher, or leader.

Percy M. Van Epps

Glenville, N.Y.
December, 1934

THE BRASS BANDS OF GLENVILLE

Prefacing the story of the brass bands of Glenville, the only town in Schenectady County lying north of the Mohawk River, a short account will be given of the martial band of Company G, one of the ten companies of the 83rd Regiment, National Guard, State of New York. A regiment formed in 1863 for duty solely in New York State, with James Fuller as its first Colonel, succeeded in 1864 by Robert Furman.

Company G, about sixty strong, uniformed in blue, armed with heavy muskets and with full equipment of bayonet, cartridge boxes, waist and shoulder belts, had their headquarters in the village of Glenville. Their armory was in the upper rooms of a vacant store then owned by Edmund Tobey, in later years it was rebuilt as a dwelling house and is now the home of Margaret D. Marcellus.

The captain of Company G was Schuyler T. Weller who operated a wagon-maker's shop in the village. Its first lieutenant was Garret H. Van Buren then one of the three village blacksmiths and its second lieutenant was Simon V. P. Van Epps, a farmer.

The martial music of Company G was furnished by George H. Van Epps, fifer; William Andrew Seaman, snare drummer, and George B. Sharp, bass drummer. On certain occasions another fifer and other drummers were added. Sharp, the bass drummer, following an old custom, sometimes used two drumsticks. With a large one marking the principal beats while with the other he beat sort of an aftertime on the other end of the drum. Among the tunes played were "The Red White and Blue," "The Girl I Left Behind Me," and "The White Cockade." These were especial favorites with the Company. On certain occasions "Hail to the Chief" was sometimes played.

On designated days of each year, "Training Days," Company G would be warned out to assemble for parade and tactical drill, and several times during its existence ball cartridge was issued and rifle practice held, much to the alarm of the farmers of the neighborhood, for the heavy bullets used would travel a mile or more. The company, however, was generally so placed that bullets missing the target -- which often happened -- would embed themselves in a nearby ridge or hillside. At least once each year the company would be ordered to Schenectady to join the other companies comprising the 83d Regiment for a general field-day and review. Sometimes, perhaps always, on these occasions, the fifers and drummers of all the companies would combine in a massed martial band. On one memorable occasion Company G was ordered to go with its regiment to Albany where, joining other regiments included in the 13th Brigade of the National Guard of the State, a general review was held. The regiment was disbanded in 1874.

JOHNSON'S BAND

The first brass band in Glenville, of which record can be found, was organized in the fall of 1876 under the name of the "Glenville Cornet Band." Soon, however, in honor of its first teacher, David H. Johnson, it was renamed "Johnson's Band," and this name it bore all the rest of its existence. And inasmuch as this was the first organization of its kind in the town of Glenville, more space will be given to its story as told in this paper than to that of the bands of more recent date.

In the late summer and fall of the year 1876 occurred that strenuous presidential campaign, with Hayes and Wheeler on the Republican ticket and Tilden and Hendricks as the Democrat candidates. Throughout the whole country there was much ado, raising of flag poles and banners, each party trying to outdo the other in the height of the poles erected and in the size of the respective banners suspended thereon. The roads passing through nearly every little hamlet and village in this part of the State were overhung with large or small American flags to which were appended in staring letters the names of the various candidates. Marching clubs were organized galore and torchlight parades with the burning of much red-fire were the order of the day. At least two such clubs had their headquarters in the village of Glenville. Uniformed with cheap and gaudy oilcloth capes and caps, one club in red, the other in blue and carrying long-handled torches -- often leaky -- the men and boys, in step and out, could be seen evenings, tramping along the roads and streets of Glenville and the nearby villages, behind a band hired from the city. Occasionally our Glenville marching clubs would take part in some monster torchlight parade held in Schenectady, in Ballston, or perhaps in Saratoga.

What with the glamour and excitement of these occasions, so far out of the ordinary rut of their lives; the endless row after row of flashing torches and the glare of the red-fire; the boom and rattle of the drum corps and the many blaring bands playing "Marching through Georgia," or perhaps "Glory, Glory, Hallelujah!" small wonder then that certain of the young men and boys of Glenville, by nature musically inclined, caught the infection and soon resolved to have a band of their own.

This, then, was the manner of the inspiration for the organization of the first band in the town of Glenville. Consequently, in November of that year, an organization was perfected with ten members, a set of instruments was purchased of Charles Schreiber of Schenectady, a maker and dealer in brass instruments for bands, a beginners' set of instruction books was procured and a room hired for band rehearsals. This last was a small one-room structure in the east end of the village of Glenville, built and occupied for a time as a harness-maker's shop by a Mr. Thomas Parks. The price of this first set of ten instruments was two hundred and twenty dollars. This sum divided pro rata, each member therefore paid twenty-two dollars for his instrument. The set was composed of two E-Flat cornets, two B-Flat cornets, two E-Flat alto horns,

one B-Flat tenor horn, one valve trombone in B-Flat, one baritone horn in B-Flat, and an E-Flat tuba, or bass horn. Six of these instruments, namely the tuba, the baritone, the tenor horn, one of the B-Flat cornets and the two E-Flat cornets were of a peculiar pattern, instruments devised and made in Germany by a brother of Schreiber the Schenectady dealer. The valve and key mechanism of these six horns was inclosed in a circle formed by the valve and main tubing of the horn, whose tubing then bent back to the shoulder of the performer, ending in an upright bell just back of his shoulder. The two E-Flat cornets were of german-silver throughout. The circular part and valve and key mechanism of the others was german-silver but their bells were of polished brass. These six odd-shaped instruments were of good workmanship and good in tone and no doubt but a large band fully equipped with these freak instruments would have made an impressive appearance, but the style did not become popular, at least not in this country. The alto horns furnished by Schreiber were of the usual upright pattern and one of the B-Flat cornets was a bell-front instrument. All of the ten instruments purchased had rotary valves of exceedingly quick action, but subject to the constant annoyance of broken strings, the connection between the key-lever and the cylinder of the valve being made with a string.

The ten original members of the band and the instruments allotted to them were respectively: William H. Hallenbeck and Henry Van Wormer, E-Flat cornets; Percy M. Van Epps and Echevesta McCann, B-Flat cornets; William S. Hamlin and H. Collier Leedings, E-Flat alto horns; Charles C. Van Wormer, tenor horn in B-Flat; Myndert W. McWilliam, tenor trombone; William W. Fisher, baritone in B-Flat, and George H. Van Epps, tuba, or bass horn.

The instrumentation, therefore, of our first Glenville band was the one in common use at that period. It originated about 1828, when William Wieprecht, a German, introduced to the musical world a complete family of valved instruments, comprised of cornets, both in E-Flat and B-Flat, tenor horns in B-Flat and euphoniums, or baritone horns. Seven years later he designed the bass tuba, then called the bombardon. This was the real basis of the instrumentation of the bands of today. Before that period there seemed to have been no fixed rule for the instrumentation of military bands--bands in different countries and at different periods using all sorts of odd and unrelated instruments both reeds and brass. For instance, our famous Marine Band, when in the year 1800 it accompanied the new Government in its removal from Philadelphia to the then swampy wilderness of Washington, consisted of two oboes, two clarinets, two French horns, a bassoon and a drum. Often the early bands included in their instrumentation tenor and bass ophicleides, precursors of the much maligned saxophone of today, except that it was provided with a cup-mouthpiece, similar to that of a trombone, rather than a reed as used on the saxophone. A century ago an instrument called the "serpent" was still in use--a crooked wooden creation as horrible in tone as it was in shape.

Handel, so it is related, hearing the raucous voice of the serpent for the first time, remarked that truly it must have been an entirely different kind of a serpent that seduced Mother Eve. The author remembers meeting an old Scotch bandman, some years ago -- a shoemaker in a neighboring village, who in his native land had played the serpent. A very good illustration of the instruments used in the military bands of a century ago is shown by the old score yet extant of the "March of the Scottish Archers," written for two oboes, two clarinets in D, two trumpets in D, two horns (French horns) in D, and a bassoon. Slide trombones and trumpets were, of course, very much in favor in many of the early bands; the latter instrument was used from the very earliest period. The keyed-bugle, or "Kent bugle," as it was called, made its appearance about 1810 and soon thereafter it became for a long time the leading instrument in many bands of that period, or until displaced by the more efficient and better-voiced valved cornet. The teacher and leader of our first Glenville band, David H. Johnson, at one time played the keyed soprano bugle. The identical bugle he used--of brass, copper-trimmed -- now reposes in the collection of antique musical instruments in the National Museum at Washington, D.C.

Our Glenville band to their well-balanced family of brass instruments soon added drums and cymbals. Later, other instruments were added; a bass horn in B-Flat, of the then new helicon model; two or three extra cornets and a flugel horn in B-Flat, an instrument having the same length of tubing as the cornet, but of a much larger bore and consequently having a different tone-color. At the best period in its existence the band numbered eighteen pieces counting the drums and cymbals. It then had no reeds, for at that time there were no clarinet players in Glenville, nor in its near vicinity; and for that matter there were but very few such in any of the nearby cities. Consequently Johnson's Band had no reed section until very near the close of its existence, when two of its members took up the clarinet. Then for a short time the band was fortunate in being favored with the services and help of an exceptionally expert clarinetist who had recently come to America, from a band in the Royal British Navy. But a few years after leaving Glenville, this clarinetist, Thomas Hughes, soon became justly recognized as one of the foremost players of that instrument in this country.

The first music used by Johnson's Band was a set of band books, "The Amateur Journal," by J.F.O. Smith, published by Samuels of Boston. These books contained a series of thirty-two pieces supposed to be arranged in a progressive manner. For a time the band boys, twice each week and without a teacher to guide them, wrestled bravely with this music; no doubt to the amusement, if not annoyance, of the hapless villagers living near the little band room. However, slight progress being made, the need of competent instruction and guidance was soon felt. Fortunately, the members of the new band, in their dilemma, were able to interest and secure the services of David H. Johnson, choir master of the First Reformed

Church of Glenville, who then lived on a farm on the Sacandaga Road, some two miles from the village of Glenville. Mr. Johnson was a jovial and friendly man, a good musician, and as a teacher, strict and thorough in his methods. In former homes he had been associated with different bands both as member and leader. Coming to the new band at Glenville he laid aside for a time the "Amateur Journal," which the boys had been futilely wrestling with and set before them an easy arrangement of "Hail Columbia," in manuscript and this really was the first tune the band learned to play.

Under the able guidance of Mr. Johnson our Glenville band rapidly gained in proficiency, the members one and all taking great interest, and soon the band became able to play a very good grade of music. Securing Mr. Johnson as teacher, the band forsook the little harness shop and thereafter held their weekly rehearsals, and for the entire life of the band, in the commodious chapel of the Reformed church. Mr. Johnson was soon persuaded to become the permanent leader of the band, and remained in that capacity some five years, or until his removal to one of the western states. As leader, he played solo-alto parts, using the alto horn first taken by William S. Hamlin; Mr. Hamlin thereupon purchasing a bass horn in E-Flat. Drums had now been added to the band, Charles Seaman playing the bass drum and George A. Birdsall, an experienced musician and drummer, playing the snare drum.

During its second year Johnson's Band took part in a band contest, held in the old Union Hall in Schenectady; a contest managed by the Mozart Band of that city during a fair held by the band, in which three bands contested for prizes; Johnson's, the Rynex Band, and the Mariaville Band, all bands of Schenectady County. The Rynex Band was awarded the first prize, Johnson's Band, however, being awarded a silver-plated E-Flat cornet made by De Lacey of London, as a second prize. It was the opinion, generally expressed at that time that Johnson's Band should have had the first prize, as their playing was acknowledged better than that of their competitors -- this was acknowledged by the judges, who, on a technicality, however, awarded the first prize to the Rynex Band, claiming that the Glenville band did not conform to the exact rules of the contest, playing a march and a set of waltzes with an andante introduction, whereas the rules of the contest called for a march and either an overture or a selection. It might be added that the cornet awarded the boys from Glenville, -- a consolation prize -- though freshly silver-plated (for the occasion?) was shortly found to be a worn-out instrument, its valve-action worn and leaky. Immediately preceding the contest described, the three visiting bands joined with the Mozart Band, as a massed band for a short parade about the city, playing a favorite old-time march of which copies had been furnished in advance to each visiting band.

From time to time changes in the personnel and instrumentation of Johnson's Band took place, mainly due to the removal of

some of the original members: John H. Shankle became a member of the band, taking the B-Flat bass horn; William S. Hamlin, who had played this instrument, changing to E-Flat cornet; Birdsall, the snare drummer, removed to Albany, N.Y., where he opened a music store on South Pearl Street, thereupon Mr. Hamlin dropped the cornet, taking the drum in Mr. Birdsall's place. A few months later George H. Van Epps removed to South Dakota, William H. Hallenbeck thereupon changing from E-Flat cornet to the tuba. Shortly after, discarding the odd-shaped Schreiber tuba, he purchased a large helicon bass of a standard make. During the rest of the band's existence Mr. Hallenbeck remained its sole tuba player. Becoming remarkably proficient on this instrument, his services were often sought by bands in nearby cities. Mr. Hallenbeck died August 2nd, 1934. Charles C. Van Wormer also removed to a western state and his instrument, the tenor horn, was taken by Daniel Simonds, and still later, by Charles Donaha. Mr. Simonds died in 1897, and Mr. Donaha in 1919. Charles Seaman, the band's first bass drummer removing to Charlton, his place in the band was taken by John Milroy, and later by William Valentine of Charlton. About this time William D. Barrett of Charlton, a proficient E-Flat cornet player became a regular member of the band, also David Root and Elmer Milroy, Mr. Root playing B-Flat cornet and Mr. Milroy becoming the band's first cymbal player.

About this time -- the best period of the band's existence -- a flugel horn was added to the instrumentation of Johnson's Band. This unique instrument, mentioned before in this paper, though often used in the bands of England, is seldom seen in this country. It has somewhat the appearance of the cornet but has an entirely different tone-color. Lacking the brilliancy of the cornet, its cousin, the flugel horn with its somber voice is well-suited for passages expressing grief, pathos, weirdness or solemn effect, as in a dirge. This addition to the band was made by H. C. Leedings, the alto horn he had played since the foundation of the band being thereupon taken by one of several new recruits to the band, from the young men of the neighborhood; these new-comers will be spoken of later.

After four years of successful existence the members of Johnson's Band decided that the band should have a uniform. Accordingly, after some little correspondence, seventeen suits were ordered from a firm in Boston, Mass. The coats, swallow-tailed in pattern, were of dark blue, trimmed and faced with a lighter blue. They had large worsted cord epaulettes and were adorned with a profusion of bright gilt buttons, large and small. The trousers were of a lighter blue than that of the coats. A close inspection of the resplendent buttons on these suits would have revealed that one and all bore the arms of the Bay State. In short, these showy uniforms were, at the disbandment of the Massachusetts State Militia, sold to contractors who resold them to bands and other organizations -- at a thousand-fold profit. However, the suits were little used, practically new, and served the purpose of the band admirably. Proudly clad in this striking uniform,

and with gilt-trimmed caps -- a later purchase -- Johnson's Band made a handsome appearance. A few months after the acquisition of the uniforms the band added to their equipment a set of red-leather music pouches with both shoulder and waist belts. These pouches bore a large gilt letter J, in honor of the band's leader.

The acquisition of a uniform was soon followed by the application of several young men of the neighborhood for membership in the band. Among those who joined about this time were: John I. Vrooman, George Hobbs, Elmer Kelderhouse, Charles Weatherwax, Stewart Van Epps, and DeGraff Van Vranken. Of the six, Stewart Van Epps and DeGraff Van Vranken are the only ones living, and to this day Mr. Van Epps is playing the cornet with the choir of the Reformed Church, as he has done continuously for over fifty years.

A notable event in the history of our first Glenville band was an engagement in the fall of 1880 to play at a monster Republican torchlight parade in Saratoga, the band going to Ballston Spa by team and big wagon, thence to Saratoga by train. On this memorable occasion the band by vim and sheer loudness of playing discomfited and, in band parlance, "knocked out," the 77th Regiment Band, much to the disgust and humiliation of that crack organization. The Glenville band playing one of their best-known and loudest marches, "Garry Owen," -- or was it that famous old "Triumphant," quickstep by Bloger, with its thunderous bass solo? The feat described was, of course, achieved on the "countermarch," or when the companies with their bands, comprising the head of the procession, turning, meet and pass the still oncoming rear with its blaring bands. Band leaders watch for and dread such meetings, knowing that success or failure depends mainly on the energy and time-poise of their bass drummer, for should he get confused and try to make his drum-beat conform to that of the passing band, whose marching-step may vary, perhaps a fraction of a beat, from that of his band, all is lost; a few uncertain compass from the basses and the altos; frantic toots from the enraged cornets and the tune in hand collapses then and there. Following such a fiasco, the tongue-lashing received by the unfortunate drummer may easily be imagined.

Johnson's Band, during the best years of its existence, filled a good many engagements, these mainly in the home neighborhood and adjacent villages -- Sunday-school and other picnics, church fairs, festivals and suppers, though as with most amateur country bands, receiving very small pay for such service -- if indeed any pay at all was had. Except in the fervid political campaigns of that day, the service of the band was seldom sought in the larger towns of the vicinity. Among the few times this happened, was the memorable day when the band took part in a patriotic parade held in Schenectady on the Fourth of July in 1881; the joyous spirit of the day subdued and chastened, however, by the news of the assassination of President Garfield, which occurred but two days before. For playing on this occasion the band, nineteen men, including two hired for the day, -- an alto and a tuba player -- was paid sixty dollars. Another engagement

away from home was given the band by one of the churches of Amsterdam, an enjoyable excursion by train up the Mohawk Valley.

To meet current expenses and to pay for their uniforms and equipment -- for which money had been borrowed -- the members of Johnson's Band gave a series of dances, the music for these being furnished by an orchestra from Amsterdam. Oyster suppers were also given, sometimes on two successive evenings, and in 1881 the band successfully gave amateur theatricals, short plays and sketches, publications of R. De Witt of New York. Among these was "The Sausage Makers," a Negro burlesque; "Dutch Justice," and "Slippery Day," a humorous sketch which for its production required a mimic two-story house having a folding or collapsible outside stairway. The stage property for this play was loaned to the band by the Mozart Band of Scheectady, who had given the sketch in the old Union Hall.

Finally, after nearly twenty years of activity, Johnson's Band went the way of practically all of the amateur bands of the smaller villages of our State. A few members died, more removed to distant parts and states, including the band's respected teacher and leader, Mr. Johnson, and with the consequent difficulty in filling the fast increasing gaps in the ranks of the band, the few that remained gave up.

THE SCOTIA BAND
1897-1905

The first brass band in Scotia, Glenville's large and thriving village -- geographically a suburb of the city of Schenectady, was organized in 1897. The formation of this band was primarily and almost entirely due to the suggestions and subsequent efforts of George A. Van Vorst, Sr. and Daniel Smith, both residents of Scotia; suggestions which "fell on good ground," for shortly thereafter several young men of the village became enthusiastic over the prospect of becoming bandmen. Thereupon obtaining the promise of help and co-operation from a few experienced musicians of their own village and also of Schenectady, an organization was soon planned and perfected.

Completing their organization, the Scotia boys wisely decided that they would start their band with a full set of new instruments, uniform in make and model. Therefore to raise the necessary funds a fair was held, which netted the band boys over \$800.00. Following the successful outcome of this fair, a set of eighteen instruments, of Diaston make, whose cost was fourteen hundred dollars, was at once ordered through a local music dealer, Cassedy of Schenectady, the members of the new band trusting that soon they would be able to make up the purchase-price. Cassedy, the dealer, apparently was not so sanguine about this hoped-for outcome, for he refused to let the boys have their clarinets, horns, and drums, until he had better assurance of complete payment, other than mere hopes. Therefore, awaiting the outcome of the matter, he placed the entire set of instruments in the show-window of his store, on State Street.

For Schenectady, this was an unusual exhibit, and it attracted a good deal of attention, not only from the public at large, but also from the prospective members of the new band, who would cluster before the window, discussing the good and the poor points of band instruments in general and telling each other which one of the new and shining horns they would choose and take, and wondering how long it would be before they would obtain actual possession of the coveted instruments.

Conditions remained as described, for some little time, the display in Cassedy's window being an unusual and effective advertisement of his business; in the meanwhile the band boys held meeting after meeting, proposing and discussing all sorts of plans for their release. Knowing that the instruments would be given them on the presentation of a promissary note bearing satisfactory endorsements, a committee from the band finally volunteered to interview one of Scotia's prominent business men, John Ulrich, hoping to interest him and get his help in the matter. Thus interviewed, Mr. Ulrich, however, failed to respond to the suggestions made him. To meet this dilemma other tactics were thereupon adopted by the band;

they would serenade Mr. Ulrich, hoping this might cause him to relent and give the coveted signature -- "Music hath charms," etc. To this end, the very few of the band, who had played here and there, resurrected their leaky and battered cornets and trombones, and enlisting the help of a few outsiders, not prospective members, but old-time musicians who owned their own instruments, after a preliminary rehearsal they descended en masse one evening on the Ulrich home, and gleefully came away with the coveted signature. It has been cruelly suggested that perhaps "Jack" (Mr. Ulrich) signed as the only way he could induce them to stop playing.

Following this memorable serenade, needless to say, Cassedy's show-window was quickly stripped, and real rehearsals started at once, with John Snare as teacher. The membership of the Scotia Band during the first two or three years of its existence included the following persons:-

Herbert Leland, and Henry Leland,	Clarinets.
George A. Van Vorst, Sr., Joseph Malloy, Frank Hutchinson, and Andrew King,	Cornets.
Andrew Lansing, Fritz Dufel, and George Guyer,	Alto horns.
John Snare, Lester Lansing, and Hugh Frost,	Trombones.
George E. Van Vorst, Jr., and Daniel Smith,	Baritones.
Edward Hutchinson, Llewellyn Ford, and Henry King,	Basses.
Louis Bowers, and Harry Hairs,	Snare drums.
George Atwell,	Bass Drum.
Ensign Reynolds,	Cymbals.
Lyman W. Clute, Honorary President.	

*-----

As related, the first teacher of the Scotia Band was John S. Snare, a member of the band and an able trombone player. He was succeeded by George Rivett, an English cornetist and bandmaster of large and long experience, who was then living in Schenectady, and who remained with the band, as its teacher and director, until the summer of 1901, when he was succeeded by the writer of this paper. During the period Mr. Rivett was with the band, it rapidly gained in efficiency, due not only to the tireless enthusiasm of its members but also to the fact that the band had attracted and

added to its numbers, a few practiced musicians from Schenectady. Notably among these was Joseph Malloy, an E-Flat cornet player, and the Lelands, father and son, both skilful clarinet players.

These were prosperous days for the Scotia Band. Fitted in the year 1900 with neat and appropriate uniforms, they began to receive and fill numerous engagements, not only in their home village, but also in Schenectady, in Albany, and in other towns and cities of the vicinity.

In January of the year 1902 the band held a series of special rehearsals in preparation for a public concert. This concert was given, with the assistance of "The Mendelssohn Quartette" of Schenectady, on the evening of February sixth, at Red Men's Hall, Scotia. The band, then under the direction of the writer, was augmented for the occasion, by the kindness of a few musicians from nearby towns. The concert was a success from every point of view and added a neat sum to the band's treasury. The program given is here appended:-

-- PROGRAM --

- | | | |
|--|------------------------|--------------|
| 1. Serenade - "Pleasant Dreams" | (Band) | Ripley |
| 2. Quartette - "Spring Song" | | |
| | (The Mendelssohns) | Pinsuti |
| 3. Quartette - "Where are You Going" | | Caldicott |
| | (The Mendelssohns) | |
| 4. Serenade - "Love in Idleness" | | Alan Macbeth |
| | (The Band) | |
| 5. Transcription - From an Organ Score | Arr. by the Director | |
| | (The Band) | |
| 6. Solo - "King of the Winds" | | David |
| | (Mr. Edward H. Keller) | |
| 7. Quartette - "Nightingale and Rose" | | Lehnert |
| | (The Mendelssohns) | |
| 8. March - "The New Annapolis" | | Taylor |
| | (The Band) | |

PART TWO

- | | | |
|--|----------------------------------|--------------|
| 1. Selection - "Dan Smith's Jamboree" | | The Director |
| | (The Band) | |
| 2. Solo - "I Wait for Thee" | | Hawley |
| | (Mrs. Adalene C. Brownell) | |
| 3. Selection - "Where are the Friends of my Youth?" | | |
| | (The Band) | |
| 4. Quartette - "Forget-Me-Not" | | Giesco |
| | (The Mendelssohns) | |
| 5. Negro Jubilee Song - "Bright Sparkles" with vocal chorus, | | |
| | (The Band, and The Mendelssohns) | |

- | | |
|---|--------|
| 6. Quartette - "The Troubadours"
(The Mendelssolms) | Watson |
| 7. Solo - "Go Hold White Roses"
(Mr. Francis K. Bagnall) | Fisk |
| 8. Finale - "The Star Spangled Banner." | |

In the months following the concert the band had considerable work, including a three-days' engagement at the annual fair held at Altamont, in Albany County. On this occasion the band was augmented by a clarinetist, and a baritone-saxophone player from Amsterdam, N.Y. This engagement, with good pay, was an enjoyable outing for the band boys. Boarding at Altamont, in the evenings the band gave concerts in the village park. A few of the band boys made early-morning hiking trips to the cliffs of the Helderberg, overshadowing the village, where limestone caverns and other natural features were visited.

The purchase and plotting of that part of Scotia now traversed by First, Second, and Third Streets, by the Wilbur Land Company, a New England Corporation, and the subsequent sale by auction, of the numerous lots thereon; sales, accompanied by prize-giving, balloon ascensions, marriages in the air and other events to attract buyers, brought several profitable engagements to the band.

In recent years death has taken a heavy toll from the membership of the Scotia Band, including George A. Van Vorst, Sr., Daniel Smith, Joseph Malloy, Llewellyn Ford, Andrew Lansing, John Snare, George Atwell, Henry King, and Henry H. Leland.

Henry H. Leland, only son of Herbert W. and Mary F. Leland, born July 28th, 1891, enlisted at Troy, N.Y., June 21st, 1916, as a musician in the 2nd New York Infantry Band. On July 1st of that year he was promoted Corporal. He served on the Mexican border until mustered out, October 23d, 1916. He was recalled to the Federal service, March 25th, 1917, then being promoted to the position of Assistant Bandmaster of the 105th United States Infantry, 27th Division. In May of 1918 he was sent overseas, landing at Brest on the 30th. With the band of his regiment, under command of Major General John F. O'Ryan, he was sent to the Belgium front, the regiment there co-operating with the British forces under Haigh. The band was there detailed for hospital service behind the Hindenburg Line, receiving special citation for bravery, being often under shell fire; While there, Bandmaster Leland was stricken with influenza and died at Rouen, France, eleven days before the Armistice was signed. He was buried with full military and Masonic honors in the St. Sever Cemetery. His

body was afterward sent to Schenectady, where a military funeral service was held at the State Armory on the afternoon of Sunday, July 29th, 1921.

In civil life Henry H. Leland, who played both the clarinet, and the saxophone, was connected with some of the leading musical organizations of the vicinity. He was a member of the American Federation of Musicians, Local 85; Kappa Chapter, Phi Delta Sigma; Truth Lodge, No. 388, Knights of Pythias; New Hope Lodge, No. 730, F. and A. M.