

The "Little Town Band"

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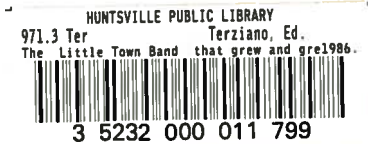


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Terziano, Ed.

The "Little Town Band" that
grew and grew.

A MINI HISTORY ANGLO CANADIAN LEATHER CO. CONCERT BAND

*Compiled by
Ed. Terziano
for the*

Huntsville Centennial Year — 1986

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The “Little Town Band” That Grew and Grew

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Reproductions from Ontario Newspapers

BERT HORTON
BARBARA (CONWAY) MILLS.
ROXIE HOSKING
(LATE) EDMUND C. WALL
(LATE) AL WILLIS

AND MANY MANY OTHERS

CHAPTER 1

The “Little Town Band” That Grew and Grew

A “Town Band” has been an important group in every community of our country for the past century. Each member of the community has been touched in one way or another by the services of the “Town Band”. A parade - a civic function - a memorial service - a concert in the park. Almost any event of community importance has been graced with the familiar sounds of band music in its varying forms.

In Huntsville's Centennial Year records show that this community has been well served for its musical needs for the past century by a succession of town bands. However - in the early 1900's our town experienced a musical achievement that was unique in its magnitude and can without much contradiction be rated as one of the greatest success stories in the concert band history of our country for at least the first half century.

In the early 1900's a fast expanding leather manufacturing concern - the Anglo Canadian Leather Co. - with its need to add to its growing labour requirements - brought many Italian immigrants to the community to help fill these needs. These young unskilled people came mainly from the community of Meana De Susa - a rural area near the border of France - Italy.

One of these men - Vincenzo Grosso - a fairly accomplished cornet player - began teaching many of the young men a few of the basics of music. As recreation from long hard days of labour - a band was formed to develop these basic skills. Their progress was slow but the enjoyment level high as these beginners found great pleasure in participation - a natural reaction to the Italian's love of music.

Their outdoor rehearsals on Sunday afternoons attracted the attention of the owner of the Leather Co. Chas. Orlando Shaw (see profile later). Mr. Shaw had a substantial background as a very competent cornet player. He joined them in rehearsals for his pleasure. As his interest grew he became much more active in developing this group. He arranged to have Geo. Simmons - the leading band master in the area come from his Bracebridge home on a regular basis to teach, conduct and generally improve the performing skills. The Band then began to appear at functions in the district - first being attired in the appropriate band uniforms and being provided with better instruments - all through the resources of C. O. Shaw.

His next step was to bring to Huntsville from Chicago - a fine clarinetist and teacher E. A. Wall Sr. on the recommendation of Herbert L. Clarke, the recognized greatest of the cornet soloists of North America.

In 1918 as the band grew in size and development - Mr. Shaw was able to obtain the services of the aforementioned H. L. Clarke to take over his band. It is recorded that Mr. Shaw brought H. L. Clarke to Huntsville on a five year contract at \$15,000.00 per year - a sum that translated to present day dollars is very impressive.

The old original school house on Caroline St. had been procured by Mr. Shaw - remodelled and converted to the Band Hall. Then began further additions to the Band of the finest talent available from all parts of this continent and England. In his memoirs - H. L. Clarke records that - he had literally - “Carte Blanche” from Mr. Shaw to get “who you need and who you want”.

With the acquisition of these players and the great development of the earlier members under the leadership of H. L. Clarke - the availability of the finest teachers and music and equipment - the Band made great strides forward. As music was not really a full-time profession - many of these

players had some "other trade". They were almost all in the employ of C. O. Shaw who kept them occupied with their various trades - but each was given a two hour practice time per day - plus instructions from the best teachers.

Rapidly the performance level reached the stage where in 1918 - they were invited as co-featured Band at the Canadian National Exhibition - sharing the main band stand with Createore's Band from New York City.

This was the ultimate achievement in musical circles. To be invited to the C.N.E. as the featured band was in modern terms to "have hit the top". This feat was repeated in six of the following seven years - a record that was never equalled by the great concert bands of the world.

Their reception is documented here in glowing words from the finest music critics of the Toronto papers.

CHAPTER 2

Canada's Premier Bands

Make Fine Impression at Exhibition

TORONTO STAR -

**Montreal Guards and the Huntsville Band Both Excellent Along
Different Lines - The Cheapest Good Music Possible to Hear
- Canadian College of Organists Holds Convention Here.**

By H. W. J.

We have not one first-class symphony orchestra in Canada, or even a second-class one, but we have some first-class bands - everybody is finding that out at the Canadian National Exhibition.

The Huntsville Band, which as everybody knows, is the hobby of Mr. Charles O. Shaw, the Huntsville leather millionaire, who built the Bigwin Inn, and who has as the saying goes, put Huntsville on the map, is an outstanding example of the power of esprit de corps and of amateur effort ably and enthusiastically directed as opposed to professional efficiency. The men in this band do not play for money but because they have the time of their lives showing what the Shaw band of Huntsville can do. Not that they are cheasy - far from it. They are intensely sincere as well as enthusiastic. They have the spirit which made the Mendelssohn Choir great. They admire Mr. Shaw and their conductor Mr. Clarke immensely. And this is very evident. And the result is a quite unique organization - a strikingly fine concert band from a little northern Ontario town - one to compare favorably with any band anywhere. It is distinctly a concert band, which makes a comparison with the Montreal Guards difficult, as both are excellent along dissimilar lines.

Mr. Shaw, the owner is one of the boys. In getting ready for a program he helps to put the chairs in position and takes his place with his cornet just like the rest of them. You can tell he doesn't try to instruct "Herb" Clarke how to conduct the band. His son, Mr. Charles G. Shaw, is a member too, and takes his turn as a soloist, playing the saxophone with remarkable skill and admirable feeling. When Mr. Shaw senior, himself comes out with Mr. Clarke and plays a cornet duet like "I Need Thee Every Hour" as an encore it is a treat to the big crowd around the bandstand, and the large-hearted man who does so much for Huntsville and for the cause of good music in Canada gets a big ovation.

The Huntsville band plays everything from the Debussy style to the Sousa style with splendid effect. The programs are largely orchestral and have a broad variety of interest. Its program for one day this week, for example,

included Massenet's overture, "Phedre", excerpts from a Puccini opera, Brahms "Hungarian Dances", the largo from Dvorak's "New World Symphony", the Strauss "Blue Danube Waltz" and numbers by Weber, Tschaikowsky, Gounod, Coleridge-Taylor, Deyerberg, Goldmark, and Saint-Saens. A program of such works, with a few snappy little novelties and probably a Sousa march or so for extras - and all played with fine taste, skill and feeling.

Mr. Herbert Clarke is certainly well remembered in Toronto although it must be a good many years since he left this city to become cornet soloist and assistant conductor of Sousa's Band. He is greeted with enthusiasm when he appears and his cornet solos are, as always, delightful. Mr. Clarke earned his title of the world's premier cornet soloist because he united good taste with what amounts to a genius for this instrument. His technique is remarkably clear cut, but it is the sincerity of his beautiful tone which makes his cornet playing unique. He never falls to the level of the sob in his playing but depends purely on legitimate tone, and his solos bear the stamp of real feeling - never the pretence of feeling.

Regret is often expressed that good music costs so much and is heard in so few places, but for the price of an ordinary twenty-five cent ticket into the Exhibition anyone can hear programs by both these fine bands.

The Anglo-Canadian band from Huntsville were not two minutes on the stand till they had established an atmosphere radically different. This band is well known here, along with its veteran leader, the old Toronto boy, Herbert L. Clarke. Its uniform of Khaki, oddly dashed with red in the caps and cuffs, seems a little out after the war, and is the only thing about the band of a regimental character.

The Huntsville band are frankly a concert aggregation. They are more on the American plan of a band used for entertainment and for the sake of purveying music of all descriptions as near the calibre of an orchestra as possible. The conductor's twenty-five years experience as chief cornet with Sousa might have been expected to produce that sort of band, especially in a place like Huntsville.

To such as do not happen to know much about this band, and who might suppose that is is the spontaneous creation of the town of Huntsville, it may not be amiss to point out that it is not. Perhaps in all America there is no other such band; the hobby of its creator, Mr. Shaw, president and general manager of the Huntsville Tanneries, himself an amateur cornet player of long experience, a lover of music and a man willing to spend small oodles of money to create a band that plays everywhere else, but in Toronto absolutely for nothing - just for the love of music and the joy it gives the citizens.

MAIL AND EMPIRE TORONTO

BLESSED BE HUNTSVILLE

Blessed be Huntsville! The wonder is that the Muskoka town is not overburdened with people. The tanneries are non-union, as the band is. All the men players are employees: they come from any country where men may be found who are or wish to become expert in band work and are willing to take some place in the works of the Huntsville tanneries. Owing to the absence of the band in Toronto this week the office staff is reduced to one man and a girl.

A musical Utopia is what Band-master Clarke calls his lot in Huntsville. True enough. Money is no object either as to cost or revenue. The band belongs to the American Federation of Musicians mainly as a matter of form and for convenience in playing at such towns as may be controlled musically by the unions. The players are not paid and the band has no professional revenue. They rehearse twice a week, full and public rehearsal to which all

the citizens may come; and the hall is always filled. Sectional rehearsals are held twice a week. All players who need it are under the free tuition of experts from large centres who are paid for such extra services by Mr. Shaw, himself at the first cornet desk in the band and a big-souled lover of music, of his fellow-man, and of the town where he lives. Mr. Shaw is an American. You deduce that. The whole sentiment of the thing is a note in democracy at which we have not arrived in Canada; a band that costs nobody, but the man at the first cornet desk, a red cent for stacks of the best music in the world, played in any town up in that part of the country for nothing, in aid of any charity or benevolent object whatever and twice a month in summer at the Bigwin Inn, built and maintained by Mr. Shaw as the finest summer hotel in Canada.

A MUSICAL UTOPIA

No wonder Clarke thinks he lives in a musical Utopia. He is at present having the time of his musical life training and conducting this college of music in the shape of a concert band - which he says with a sort of cocksure modesty is: "Just a band of our own up in the woods, that never plays in competition, and is just the one biggest thing in the life of the town."

The moment the band plays this character is felt. One might have forgiven Clarke for omitting that rather banal Exhibition March of his own, in view of the fact that such a feast of entertainment in art was to follow. The four biggest things on his first program were Overture "Phedre", by Massenet; excerpts from Manon Leseaut - rather too elaborate and orchestral for even such a fine concert aggregation; the Largo from the New World Symphony magnificently done; and the Oberon Overture played with rare delicacy and intimate orchestration. These four alone would have made a good program. But there were half a dozen other things besides all the encores which were generously given. One of the most delightful numbers was a saxophone solo by the son of the band's founder, played with exquisite feeling and with soft rich tones that suggested the G string of a violin, the middle voice of a cello and sometimes the quality of a fine contralto singer. More showy, but less sincere was the piccolo solo Grant du Rossignol played by John T. Collins. As an encore to this three piccolo players came out and did a trio in unison, joined later by the trumpets, cornets, trombones and horns with the rest of the band playing obligato.

SOME SHOWY THINGS

All these showy things are in the best style of Clarke's old mentor John P. Sousa, and the work of a band which has no end of time in which to rehearse, nothing to do but play and nowhere much to go for any other sort of pleasure. And the band demonstrate that they, as well as the conductor and the founder, have entered into the spirit of this musical Utopia. The Huntsville Band is a feather in the chapeau of its founder and its conductor, and the general regret is that Mr. Shaw had not closed his tanneries for two weeks and brought the whole town along with him to the Fair.

I am not going to indulge in any comparisons here between these two fine bands. Each is big in its own way, and for the most part in a different way. And we hope that the two conductors as well as the bands will fraternize to the limit while they are here.

Anglo-Canadian Band Attracts Great Crowd

TORONTO STAR - 1926

Hard to Hear Fine Program of Huntsville's Fine Organization

By Augustus Bridle

Ernest Pechin's baton impeccably painted an invisible picture yesterday afternoon on the air of the main band-stand. The redcoat band in the tallyho took no notice, but played another tune. Presently clarinets twinkled into the sound picture; an oboe faintly sighed like a dying marionette; then came a full-tone chord when the three sousaphones came to life.

That was most I could hear of the Dance of the Hours by Ponchielli, as played by the Anglo-Canadian band. The aeroplane did its best to keep the tempo of the band, but it dropped out. The wind fluttered the flags southeast, and the thousands on that side of the music got most of the sound and all of the sun; and umbrellas brought for rain were hoisted like mushrooms for shade.

Nowhere else in the whole frenzy of people on the grounds except on the midway were there packed so many people to the square yard of mud and wet grass as round the bandstand. To reach it from the east entrance was like trying to row a boat up half a dozen mountain streams. Rivers of people! Rivers coming together. Lakes of hats and skirts and colors.

And the band did its best to resolve the tumult of the greatest Labor Day crowd ever known into a program that could be followed when only one in ten of the listening crowd had a printed sheet. An urchin who had dislocated himself from a family picnicked on the rain-wraps over the grass performed a howling solo as the band played, trying to kick his sister in the face for variation.

"Oh listen to the band, Billy!" she said. He kicked at her again.

Presently came a few more audible big chords, solemn and sombre and fine: but so far as I could judge not so sonorously big as the tone that band usually gets. There was a fine cornet solo, encored with Night and Shadows Falling.

The program actually played by the band was as follows: Overture, Oberon; selection, Chu Chin Chow; clarinet solo, Maryland; Hungarian dances 5 and 6; overture, William Tell; cornet solo, Excerpts from Moszkowski; Dance of the Hours.

There are sixty-odd players who when the crowds are not so dense will perform a week of big program alternating with the Coldstream Guards; the seventh consecutive year, I think, that the Anglo-Canadian have played at the Fair.

MUSIC AND DRAMA

Bands at Exhibition

Anglo-Canadian Players are Repeating Their Former Successes.

by E. R. Parkhurst

The playing of the Anglo-Canadian Concert Band of Huntsville at the Exhibition is daily received with acclamation. Under the experienced direction of Mr. Herbert L. Clarke their bandmaster, they give both popular and high-class selections and are winning general praise for the merit of their performances.

The program in the afternoon yesterday included the overture to "Mignon", a selection from "La Boheme", Grieg's suite "Sigurd", the overture to the "Poet and Peasant," and solos for French horn and

saxophone. The band were in fine form and played with alternate delicacy and fire. Their pianissimo is getting ethereal, while their fortissimo is very virile and impressive but without coarseness of quality. Several encores were demanded during the afternoon and responded to with light selections. Fred W. Deyerberg distinguished himself in his French horn solo, a "Cantilena", by H. Colterman. He played with a very attractive vocal tone, even and well shaded, and was warmly recalled. Charles G. Shaw, who was the saxophone soloist, more than confirmed the enthusiastic verdict won on the occasion of his former performances in Toronto. He had distinction both of tone and style as well as a facile technique, and he also aroused the enthusiasm of his audience. In the evening the band offered a more pretentious program which included the overture to "The Flying Dutchman", two movements from the "Sixth Symphony of Tchaikovsky, a fantasia on "Rigoletto" for clarinet solo played by Edmund C. Wall, and a cornet solo by Herbert L. Clarke. The two soloists who played with their accustomed virtuosity, won decided honors.

CHAPTER 3

HUNTSVILLE BAND ON CFCA

Glorious Broadcast on Star Station's Fourth Birthday - What Boston Visitor Says - Timothy Eaton and St. Paul's Services - Continental Review

This is what a Boston lady visiting in Toronto, said last night:
"I've seen and heard three wonderful things in Toronto, all heartfelt, all unique."

"What are they?" she was asked.

"The Mendelssohn Choir, the Skating Club carnival, and now to-night, the Huntsville Band on CFCA."

This lady was amazed to learn that the band was in a northern lumber town. Such excellence, such over-whelming excellence, she was accustomed to associate only with world capitals. She was also thrilled with the quality of reception. "Never", she said, "have I heard music so exquisitely transmitted and received."

Yesterday was The Star station's fourth birthday, and no finer celebration could be imagined than this broadcast of the Huntsville band. Each time CFCA broadcasts this extraordinary organization, listeners say "That's surely the best: there can't be anything better." Then comes the next CFCA broadcast of the Huntsville Band and it is better than the previous ones. How long such a pyramiding can continue is an interesting speculation.

CHURCH SERVICES, TOO

On CFCA's birthday there was also two splendid church broadcasts, a Palm Sunday sermon by Rev. Dr. Trevor Davies from Eaton Memorial Church in the morning and Stayner's "Crucifixion" beautifully sung from St. Paul's Anglican church in the evening. The service was conducted by Rev. Dr. Cody.

As for the Huntsville Band concert (Anglo-Canadian Concert Band), it was broadcast again by CFCA by remote control direct from Huntsville, Lake of Bays, 150 miles north of Toronto. It was announced at the close that CFCA's next broadcast of the band would be on Sunday, May the second and thereafter on the first Sunday of every month. During the summer season the broadcasts will be direct from Bigwin Inn.

The only difference of opinion on last night's concert is as to what was the finest thing in the whole program.

Some say it was the clarinet solo (with band accompaniment) by Edmund C. Wall, the "Fantasia" on "Rigoletto". Certainly it would be difficult to imagine a more perfect purity of tone than this clarinet performance.

CONTEST OF GREATNESS

Others maintain that the band number, the Largo from Dvorak's "New World Symphony" was the apex of the evening and indeed if anyone ever heard a band number more ethereal and more enthralling than this it must have been in some other sphere.

Others exalt to premier position the short duets for cornets, "I Need Thee Every Hour," played by the conductor of the band, Ernest F. Pechin and Chas. O. Shaw, founder and patron of the organization. Others give first vote to John Collins' piccolo solo, "On tip toe" (La Monaca).

The truth is that the program was one of quite outstanding beauty and strength in every number, both those already mentioned and the others which included Mr. Pechin's cornet solo, "Bride of the Waves", and the band numbers. "March, introducing Onward Christian Soldiers", the overture to "William Tell," Jarnefelt's "Praeludium" and Herbert's rhapsody "Irish."

The program concluded with "O Canada" and "God Save the King."

OUTSIDE WEATHER BAD

On the continental broadcast, air conditions were difficult last night and distant stations were hard to get until after midnight. The air was particularly bad from 9 until 10 o'clock with a strong barrage of static mingled with local interference. By 11:30 a number of distant stations across the continent were tuned in and identified with the ear-phones.

The following stations were received at intervals from 9 o'clock until 12:10: WEAR (Cleveland), WGR (Buffalo), WCCO (St. Paul), WJAR (Providence), WMAK (Lockport), WJZ (New York), CKOC (Hamilton), WHK (Cleveland), WBZ (Boston), WBBM (Chicago), WOC (Davenport), WHT (Chicago), KTHS (Hot Springs, Arkansas), WGBS (Chicago), and a new station, WIOB (Miami Beach, Florida), which was finally identified, amid strong static.

The two strongest of the distant stations were KOA (Denver), and WBBM (Chicago), both of which were tuned in on the loud speaker. At 11:30, when KFI (Los Angeles), was tuned in with earphones, there was tremendous static, but the organ recital was excellent.

Mr. Kingston Thanks CFCA for Huntsville Concert

George A. Kingston, member of the Workmen's Compensation Board, writes to CFCA, The Daily Star's radio station:

"I wish to express my appreciation of the wonderful concert you broadcast Sunday evening by the Huntsville band. Local radio reception seemed to be almost perfect and the band was certainly up to its fine reputation in every way.

I feel that I should like to add my tribute of praise to the man who has made such an organization as this Huntsville band possible, Mr. Chas. O. Shaw. Here is a man engaged in big business, big enough to absorb all the thought and energy of any man, but being naturally musically inclined, he has chosen as a hobby to organize this band which has become the pride, not only of his native town, but of the whole province. The nice part of it is that he is not simply the patron of the band making the organization possible by the money he spends on it, but he has put himself into it to a very marked way".

Break-Up Announced of Huntsville Band Great Loss to Music

**Charles O. Shaw, Founder and Patron,
Says Business Reasons Behind Decision**

KNOWN OVER WORLD

Did Much to Advertise Canada - Was Closely Associated With CFCA

The world-famous Anglo-Canadian Concert Band, of Huntsville, Ont., is disbanded.

The announcement that it is no more comes from its founder, Charles O. Shaw of Huntsville, who has been also its president and treasurer.

Business reasons solely are behind his decision to disband this organization, says Mr. Shaw. The Huntsville band has done much to advertise Canada and, incidentally, Huntsville, all over America, and it is with regret that the founder of it now sees it die. Its passing is nothing short of a calamity in the musical world. For seven years it had been one of the feature attractions on the musical program of the Canadian National Exhibition, and had an immense following of music lovers.

In a note to The Daily Star announcing his decision Mr. Shaw writes:

WAS NO DISSATISFACTION

"In accordance with a decision which I had arrived at previous to our recent engagement at the Exhibition, I have disbanded permanently the Anglo-Canadian Concert Band, and have to-day notified the members of the band accordingly."

"I have not come to this decision on account of any dissatisfaction, but solely for the reason that I do not feel I can any longer devote the time, energy and patience to the undertaking that is necessary I should devote to it in order to keep it up to its present standard. My other business, I feel, requires all my energy and strength. I do not need to tell you that it is with much regret I have so decided."

CALLED MUSICAL CALAMITY

It is felt that the decision of Mr. Shaw to disband his wonderful aggregation of players is nothing short of a musical calamity. Whatever may be the reasons, economic or otherwise, the disbanding of this company of musicians will come as a personal loss to many thousands of people, not only in Toronto where the band has been heard many times, but throughout the province as well.

WILL BE SADLY MISSED

Mr. F. S. Welsman of Toronto, who was temporarily conductor of the band for two seasons after Herbert Clarke resigned from its direction, was surprised and grieved to hear of the decision of Mr. Shaw.

"Of course, it had a very limited field up there in Huntsville," he said. "It was a wonderful organization but it had no place to play where it could get large audiences, and trips to other cities were expensive. Except for the Exhibition engagement and its programs over the radio it could not be widely heard. In that way it was rather disappointing. But it was a fine band, one of the largest in the musical world, with a strength of 70 men while I was with it. It will certainly be sadly missed."

ASSOCIATED WITH CFCA

The Huntsville Band for years has been closely associated with CFCA, The Star's radio station, which has broadcast it every since the inauguration of the station in 1922.

At first the broadcasts were confined to Exhibition time, when the Huntsville Band played at the main bandstand and was broadcast from there by CFCA.

Last evening, however, the co-operation became more frequent and more spectacular, when CFCA began a series of monthly broadcasts of the Huntsville Band on Sunday evenings by remote control direct from Huntsville, 120 miles north of Toronto.

Without exception, these broadcasts were an outstanding success, dominating the whole air even in competition with the chief New York broadcasts.

Letters and telegrams from all parts of Canada and from American states as widely separated as Florida and Nebraska poured into The Star office after each broadcast of the Huntsville Band. It was generally agreed that they were the supreme features in the air. The band and CFCA studied the radio problem closely, both as to selections and the placing of instruments, so that the whole glorious tone quality, together with the intangible, unique personality of the band, was successfully sent out to a continent-wide audience.

CHAPTER 5

A TOWN'S BIG SOUND

TORONTO GLOBE

By Bruce West

Not long ago a reader sent me a tear sheet from The Hamilton Spectator containing a half-page story by J. G. O'Neil entitled When the Music Man came to Huntsville. As I read it, it gave me a great feeling of nostalgia and pride, because the story told by the Broadway hit The Music Man was not one bit more romantic or interesting than the true tale of how Charles Orlando Shaw created the great band in my home town in the early Nineteen Hundreds. When someone from a small town boasts about the band it used to have, sophisticated city slickers are inclined to smile and picture a small aggregation of musicians tootling blue notes from the bandstand in the park on a Sunday afternoon. But Huntstevillians don't let that bother them and go right on bragging, because this band happened to be one of the finest on the whole North American continent. A little lumbering and tourist community of less than 2,000, believe it or not, possessed a concert band that ranked right up there with Goldman's, Pryor's and even Sousa's. At full strength it mustered 72 musicians and from 1917 to 1926 it was the featured band each year at the Canadian National Exhibition. It was one of the first great bands to be broadcast over radio. So highly did the young radio station CFRB value its music that in 1926 it picked up the concerts from the band hall in Huntsville and carried them by telephone line to its station in Toronto.

C. O. Shaw - he was always respectfully referred to by his initials - not only gave Huntsville its magnificent band but also put it firmly on the tourist map by constructing Bigwin Inn on the Lake of Bays, for years one of the most sumptuous tourist resorts in Canada.

He came to Huntsville from the United States in 1900 to establish a tannery called the Anglo Canadian Leather Company. The business prospered and C. O. Shaw became a millionaire. He employed a number of Italian immigrants in his tannery and it wasn't long before they started a small band under the leadership of Vincent Crosso. The legend is that they had been given permission by the boss to hold practices in C.O.'s big frame garage and that one evening the peppery little man came out with his cornet under his arm

and asked if he could join them. He was quite accomplished on the instrument. It was during one of these sessions that he decided to have one of the finest bands possible.

When it came to picking a leader, he got all of his favorite recorded cornet solos together and listened to them on what was then called a graphophone. He finally picked Herbert L. Clarke, which was a little nervy, considering that Mr. Clarke happened at the time to be recognized as the world's leading cornet soloist. Yet, somehow C. O. managed to induce Mr. Clarke to leave his home in the United States to lead a small-town band in Muskoka. After that, great bands all over the U.S. were raided for musicians, and the rest is history.

The band is gone - it was broken up in 1927. C. O. Shaw is also gone, and so is his Huntsville tannery. But the legend of the Music Man is still one of the proudest ones in a town that has many.

CHAPTER 6



Chas. Orlando Shaw - arrived in Huntsville in the late 1890's to take over the Anglo Canadian Leather Co. - a sole leather tanning manufacturing concern in its relative infancy.

In the subsequent sixty years under his direction it became the largest sole leather producer in the British Empire and a dominant industry in the growth of the Huntsville economy.

The accompanying reproduced articles provide a further insight into his further accomplishments in the business community.

They also attest to his greatest personal accomplishment. Through his leadership, dedication to the love of band music and his personal resources - a musical organization was developed here in our town of Huntsville that was to become recognized as one of the greatest in North America.

We let the preceding articles fill in the history of the Anglo Canadian Leather Co. Band.

A postscript to the various endeavors C. O. Shaw was involved with are noted after his passing in the early 1940's.

The Leather Co. business was successfully carried on by his heirs until the mid 1950's when it was combined with a similar concern in Southern Ontario.

As the need for the heavy sole leather manufactured here declined the

active operation in Huntsville was closed and most of its operation transferred to Acton, Ontario with its new associates.

His Bigwin Inn resort also was continued in the family until the early 1950's when the changing tourist industry deemed it better to be associated with the larger commercial operators.

The Navigation Co. was the last to pass from the family control. Much improved road facilities and other transportation means slowly eroded the basic need of the waterways and in the 1950's it became mainly a pleasure cruise facility.

After all the success of C. O. Shaw's career with the great band and as head of this unique northern business empire it ended suddenly with his passing in the early 1940's.

The tannery which nourished and sheltered the Band was later sold to outside interests and one grim day it burned to the ground. The little steamers ceased to plough the pleasant lakes and the Shaw empire was dispersed.

It lives now only in a harmonious memory.

It is of interest to note that the "small" railroad at Portage, Ontario, that was closed and dismantled, is now being reassembled by a very dedicated group of steam railroad "buffs" in the area. It will shortly be in operation on a new site in the area and will serve to re-create a part of this unique past.

Master of Bigwin Credits Cornet for Good Health

Band Rehearsing "Took Me Out of Myself," Says C. O. Shaw

ADVOCATES HOBBY

By Gordon Sinclair of The Toronto Daily Star

In a few weeks Charles Orlando Shaw, master of Bigwin Inn, will enjoy his 79th birthday. He won't celebrate that birthday unless you call it a celebration to get up at six in the morning and do a long day's work.

This week, with the convention of the Canadian Good Roads Association, more than 400 strong, now being held at Bigwin, he closes his famed hotel for the 19th successive year and on each of those years he has made an operating profit, to the astonishment of hotel experts.

The experts have been astonished, because Bigwin is probably the largest hotel in Canada which does not, and never did, sell liquor, wine or beer in any shape; where the creator and master was not a hotelman, and where a staff with no previous hotel experience took over the plant when it opened and has run it every since.

Not one per cent of the thousands of guests who have enjoyed the sun and fun of Bigwin through its 17 years have ever seen the place in the winter time, but it was on a bleak winter day 27 years ago that C. O. Shaw and John McKee drove home the stakes which nine years later became the open doors of a noted resort hotel.

C. O. Shaw was American-born of a family that has been making leather for 106 years. Before he was in long pants he could play the cornet; by the age of 16 he was leader of a band. Soon after coming to Canada his Anglo-Canadian or Huntsville band was one of the greatest musical institutions in Canada and for six successive years was top band at the Canadian National Exhibition.

At the age of 63 C. O. Shaw could play a cornet exercise which required a steady flow of notes in one breath for 75 seconds. He still plays and credits his beloved cornet with much of his good health through the years.

FORMED BAND IN 1914

Music lovers well remember the famed Huntsville band; its creation brought as much happiness to C. O. Shaw as anything else in his long life; its break-up was one of his deepest regrets.

He will never tell you how much it cost him. He only remembers the present top-ranking musicians in other noted bands who came to him as shy little boys.

"We first organized the band in 1914, just before war broke. It was an ambitious little band and the first thing we did was lead parades here, there and everywhere to help recruiting. At first we couldn't play a simple little overture. By the time we disbanded in 1926, the 65 of us were playing the most difficult suites and overtures. I think we were playing them well."

"And why did you disband?"

"We disbanded because the band reached a point where it was not improving. I had always said that if we reached a point where there was no further progress, we would break up. We had engaged the best instructors and spent long hours at practice but other organizations, notably the large movie houses and dance orchestras, were taking our men one by one who were very difficult to replace so I am sorry to say, we quit."

"There is a truism which says nothing can stand still. We go forward or backward. I believe that with all my heart. The moment came when we were not going forward, so we quit. I hear frequently from some of the boys we developed and that is satisfaction enough. Frank Sullivan came to me as a raw kid, a little tootler. Today he is one of the finest saxophone players in the world. That sort of thing brings a man happiness, but for me the principal delight of the band was that it took me out of myself. After two or three hard hours of practice or rehearsing I would be refreshed and confident. Every man should have a hobby."

ADVOCATES HUMAN TOUCH

"I would say that nothing was ever gained by fighting or quarelling or arguing. A person is never really persuaded against his will, however he appears to be persuaded. I think the tendency toward argument and the growing absence of the human touch in business is partly responsible for the labour unrest of today. Mergers and amalgamations have made business too big. The man at the top often doesn't own the business and doesn't know the people who run it.

An efficiency system develops in theory but fails in practice. My own experience with labor has not been great in numbers but it has been long in years. It seems a pity to me that the modern manager spends so much time in a chair behind a desk and so little time out among his men where he can get to know them by name and by ability."

Looking over the acres of buildings which carry the name of a one-time Indian chief, C. O. Shaw said he had been fortunate in his associates and in his staff to whose intelligence and never-failing loyalty is due the success that has come to Bigwin.

"I started here 19 years ago with a young lady as dietician who was unquestionably the best at her work in all Canada. She organized the work of the preparation of food and she did well, and set for us a very high standard. Years later she left me to go elsewhere to assume similar but greater responsibilities and has been an outstanding success. But everyone in similar authority here now was trained by her and to that young lady and her successors goes much of the credit for a rather unique record in resort hotels. Even through the darkest days of the depression we never reported a loss, yet many an experienced hotelman had said we would face losses from the beginning."

Mr. Shaw, who never hit a golf ball in his life, created one of the finest resort courses in North America.

Mr. Shaw lives a quiet life, attends no social functions, no banquets. Belongs to no societies. Attends the movies occasionally. Enjoys the better class musical radio concerts and lives as frugally as any of his staff. Thinks Canada is the best country in the world and Muskoka the best place in Canada. He enjoys perfect health and has a 20 year plan to improve Bigwin Inn.

CHAPTER 7

1918-1923

Conductor



CLARKE, Herbert L. [Lincoln]. Cornetist, bandmaster, violinist, violist, composer, b Woburn, Mass, 12 Sep 1867, d Long Beach, Cal, 30 Jan 1945. His father, William Horatio Clarke (1840-1913), was appointed organist-choirmaster at Jarvis St. Baptist Church, Toronto, in 1880. Three sons, Ernest, Edwin, and Will, joined the regimental band of the Queen's Own Rifles. Herbert, the youngest son, envied their accomplishments and taught himself to play the cornet by studying the Arban method. He organized a small orchestra which played at church socials. He practised the violin and viola and joined the orchestra of the Toronto Philharmonic Society. He also played in string trios and quartets, and at 14 occupied the last chair in the 12-man cornet section of the Queen's Own Rifles Band. After a year in Minneapolis, he returned in 1886 as solo cornet to the Rifles band. That same year he joined the Citizens' Band of Toronto. He later organized the Heintzman Piano Company Band and in 1888 he was engaged to teach and conduct and newly formed Taylor Safe Works Band. Also in 1888 he became an instructor at the new Toronto College of Music.

By the 1890s Clarke was recognized as one of the leading cornetists of the time. In 1891 or 1892 he became cornet soloist in the famous 22nd Regiment (US) Band under Patrick Sarsfield Gilmore. In April 1893, seven months after Gilmore's death, he played with that band under Victor Herbert, and then joined John Philip Sousa's Band, where he was first a cornet soloist and eventually an assistant director. He maintained his contact with Herbert until 1897 and with Sousa until 1917. Clarke returned to Canada where he served 1918-23 as leader of the Anglo-Canadian Leather Company (later Anglo-Canadian Concert) Band of Huntsville, Ont., and then moved to Long Beach, Cal. There he conducted the Municipal Band until shortly before his death.

Herbert L. Clarke

Tells of Pride in Huntsville and the Band

The following letter had been "cribbed" from the Musical Messenger of Cincinnati, a very widely circulated musical journal, and one which comes in touch with the best musicians in America and Europe. Sometime ago we asked Mr. Herbert L. Clarke to give us his impressions of Huntsville and the Anglo Canadian Band, and when recently this letter came under our notice, it seemed to fit so perfectly our own quest for a statement, that we print it in full, just as it appeared in "The Messenger".

Dear Mr. Fillmore:

It has been my intention for some time, ever since locating at Huntsville, Canada to write and tell you why I gave up my career as the cornet soloist with Sousa's Band, which plays usually two towns a day, thereby keeping me away from home for the past twenty-five years; to "bottle" myself way up here in the wilds.

After a few explanations as to why I accepted the position as conductor of the Anglo-Canadian Leather Company Band, will leave it to you to judge whether I am "bottled up", or really beginning to live a contented and useful life, instead of "existing" so many years, playing in the same towns, and the same music year in and out, without home comforts, and at last settling down where I can get acquainted with my family before I die, as we are a long time dead, you know.

The conditions here are ideal. Huntsville is only a small town of some two thousand inhabitants, situated among beautiful lakes, in the highlands of Ontario, where excellent fishing and hunting abound, and thousands of tourists from all over America spent their summers, many have beautiful cottages which adorn the shores of these lakes.

The altitude is one thousand feet above Toronto, climate healthful, perfect summers, which are never sultry nor hot, the winters cold, but dry and bracing; townspeople are simple and Godfearing, quite hospitable and neighborly.

We have all the conveniences of the largest cities; electric light at a nominal cost, hot and cold water, splendid heating apparatus, modern bathrooms, in fact I am more comfortable than ever before in my life. Good stores where everything may be procured at reasonable prices.

Now, about the band. The Anglo-Canadian Leather Company, Limited, is perhaps the largest tannery in the British Empire, and Mr. Charles O. Shaw, the manager is quite interested in music, having instituted a band, composed of the employees, as a recreation for the men, especially during the long winter months, as there are few amusements here at this time of the year.

A few years ago Mr. Shaw was serenaded one Christmas Eve by a band organized by his men, unknown to him, and they really played well, which pleased Mr. Shaw so much that he told the leader if there were any instruments needed to enlarge the membership, or new music necessary, he would supply these. This was to encourage the idea of having some useful pastime to occupy the men's time when off duty, and is there any source of amusement higher than music, especially as a relaxation and diversion from the humdrum regularity of life, so when men play for the love of it instead of playing for a living, which becomes a drudge in time?

This little band began to develop, which pleased Mr. Shaw so much that he equipped them with uniforms, also building over the large schoolhouse, which he purchased, into a splendid bandroom, with clubrooms upstairs. By the way, it is the finest bandroom I have ever seen, and I have had the

opportunity during my travels all over the world to inspect many.

When a boy Mr. Shaw played the cornet fairly well, but business became his whole life later, and for twenty years he never touched the instrument. But as the band began to improve in its playing, through his generosity in supplying all its wants, his old enthusiasm for the cornet returned, and he began practicing a little at home after business hours. It did not take him long to work up an embouchure, and before long all his past ability returned; in fact, his playing was much better than when he was a boy.

The interest shown by the men inspired him to engage a suitable instructor, who could teach the men and thereby make advancement, especially in playing a higher class of music.

Mr. George R. Simmons, of Bracebridge, certainly worked hard with the band and brought the standard up to where Mr. Shaw saw a chance to make it one of the best in Canada. Inducements were offered men who could play well, in the way of different kinds of work at the plant, and new men experienced in band work began to locate in Huntsville, thereby enlarging the band to fifty men.

This organization now became known, and many applications were received from players of note, and after being given a thorough try-out, the best men were selected and suitable positions were found for the fortunate. Mr. E. A. Wall, clarinetist of Sousa's Band, was engaged to instruct the reed section, and he brought his family of two sons, also splendid clarinet players, his eldest son, Edmund being the best soloist that I have ever heard, was appointed the solo clarinet of the band.

I met Mr. Shaw a few years ago, through his coming to me for cornet lessons, and he described what kind of an organization he was trying to develop, also what his intentions were regarding its future, inviting me to make a trip to Huntsville the first chance I could get away, and to hear what a splendid amateur band was connected with his plant.

It was not until last March that I could spare the time long enough to make the trip, a really bad time of the year, but found the weather so bracing and delightful, clean snow and pure air, and I felt so good and healthy that I had no desire to return to Chicago.

I attended a rehearsal one night and was completely astounded to hear such good results from a band in such a small town. During my visit, however, an offer was made me to locate here permanently and take charge of the band, and, after summing up the ideal conditions surrounding this place, I decided to accept the proposition, on account of seeing what a possibility there was to establish a first-class concert band, where the men play for the real love of music, and the success they had already attained; and which I am thankful I had the common sense at the time to do.

The band has grown wonderfully in the last six months, and is now composed of players who have been associated with such organizations as Sousa's, Pryor's Conway's, Innes, Liberati's, and several symphony orchestras; men of experience, who are content to settle down permanently where they and their families are happy.

Every member is employed in some capacity at the plant, and are so much more satisfied to be industrious at other means of earning a living than a professional life, and each looks forward to rehearsal nights with real enjoyment, after a life of continued travelling, which gives no chance of improving one's condition. And yet what they are learning from the business end will make them independent of the musical profession.

The conditions here are also excellent for the men, each being supplied with a comfortable home, all modern conveniences, rent free. The Company has opened a store for the employees only, where they can purchase at cost coal (and plenty of it), meats, vegetables and all table necessities, bringing the cost of living quite low. The schools are excellent.

There are two evening rehearsals a week, at which every man is expected to be present, a doctor's certificate being the only excuse for absence. The public are cordially invited, and the spacious bandroom always has a large audience of music-loving people who appreciate the kindness of Mr. Shaw in allowing them the privilege of hearing the best of music well played and interpreted. This acts as an impetus to the men, for them to play correctly and to eliminate carelessness, besides when the band plays regular concerts they are perfectly at ease and free from nervousness and excitement.

Time is allowed by the Company, at its own expense, for daily individual practice and lessons. An experienced musician drills the reed section, another drills and brass and percussion players, rehearsing their men alternating Wednesdays from 4 to 6 p.m. These instructors are under my supervision, and these drills add greatly to the regular rehearsals. The band library is one of the largest and best in the world, unlimited for all classes of music, the best and standard works being preferred by the audiences, who are not only made up of townspeople, but of tourists from all over the world, who are surprised at the proficiency of this organization, way up in the wilds.

Personally, I have the chance now to create something new all the time, to develop the best concert band in the world, with the support of Mr. Shaw, whose motto is, "Keep improving." He is my solo cornetist. The flute soloist, Mr. E. A. Franklin, of Boston is probably the best in the country; he has been with all the first-class musical organizations, and well known throughout America. Mr. James McConnothy, the first oboe and English horn, late of the St. Louis Symphony Orchestra, is a musician of the highest order, who also has full charge of the extensive library. Our bassoon player, Mr. Booth, also our cello soloist, when playing indoor concerts, has remarkable ability on both instruments and came from New England about nine months ago. There is not a better clarinet soloist anywhere than young Mr. Edmund C. Wall, who is my concert master. Mr. Shaw's son, Charles is a wonderful saxophone player, who surprises everyone by his correct technic as well as his interpretation and his solos are the feature of every concert. Mr. William Burnham, the first horn occupied the same position with Innes' Band and is a great acquisition to our band. Mr. Maas, late of Conway's Band, plays first trombone with the experience of his many years of professional life in a masterly manner. Another trombonist delights the audiences with his splendid solos. The two baritone players are excellent, as well as quartet of saxophones. Mr. Walter Ripple, for many years with Sousa, and just left this famous organization to play first cornet with me, is a rare find; his really musical playing is a treat in our band. The first tuba, Mr. Jack Richardson, for many years Sousa's first tuba, came here before I took charge, and a man of his ability is the foundation of the whole organization. His side partner with Sousa, Mr. Oscar Cott, is now located here with us, and our four B B tubas add a resonance to the band which is grand. Mr. James Read, the tympanist, late of the Toronto Symphony Orchestra, is the latest addition, and his masterly work gives the band an orchestral influence which is necessary for a large concert band. Our clarinet section is composed of such men as Walter Collins, also for years with Sousa; Cheney Doane, late of Conway's and Pryor's bands; with Mr. Murphy, also a Conway man. Mr. George R. Simmons, the former director, plays E-flat clarinet, and is the assistant conductor.

We expect to enlarge the membership to sixty-five men, and are securing slowly, but surely, the best and most experienced musicians in the country.

Please excuse the length of this letter, but I wanted to explain just why I accepted this position, and will leave it to you whether I have "bottled myself up" by coming up here, or that I am really beginning to be useful in my profession, and having the sense to settle down for good, where all conditions

of life are ideal, while still in the prime of life, with energy and determination to help the good cause in music, by the co-operation of a man like Mr. Shaw, who claims that there is nothing impossible.

Sincerely yours,
Herbert L. Clarke
Huntsville, Ont., Can., Dec. 10, 1918.

Herbert L. Clarke Resigns as Band Conductor

Mr. Herbert L. Clarke, world renowned cornet soloist, has resigned as Conductor of the Anglo-Canadian Concert Band of Huntsville, and has decided to settle in California. He completes an engagement of five years about the middle of April, when his resignation becomes effective.

Mr. Clarke is easily one of the best known musicians on the American continent, and has for years held the unchallenged title of "The World's Premier Cornet Soloist". He was for twenty-five years with Sousa, as personal agent, and Assistant Conductor, and with that famous musician, travelled around the globe. Prior to associating himself with Sousa, he was soloist with Gilmore, with whom he remained until the latter's death.

During his five years in Huntsville, Mr. Clarke has raised the Anglo-Canadian Concert Band into a place of prominence with the best musical organizations in America. As a Concert Band, it has few equals on the continent. Mr. Clarke who came to Huntsville to create something new in band organization, has demonstrated to the music world of America, what can be done in wind instrument orchestral development, even with amateurs constituting the bulk of his organization.

CHAPTER 8

ERA OF THE CONCERT BANDS

With the growth of expositions in America dedicated to an interest in the performing arts as well as industry, sport and amusements, concert bands came into prominence. Of these, the band of J. P. Sousa was the greatest. Toronto's Canadian National Exhibition had followed a policy for years of importing British military bands as it had of inviting titled celebrities including the Prince of Wales, to officiate at opening ceremonies. The Anglo-Canadian Band of Huntsville, Ontario, was the only Canadian unit in demand for U.S. engagements as well as at home. It also established a record by playing seven concert series at the Exhibition in the 1918-1926 period.

Obviously, the talent required for an organization with this reputation could not have been available in a northern Ontario village. In the early twenties, Schoof, oboe player in the pit orchestra of the Metropolitan Opera, moved to Huntsville when he retired and other Met musicians joined him for the summer holidays. This was typical of the trend.

For 1923, the C.N.E. planned a mammoth Music Day which would outdo anything previously attempted. A 2,000 - voice chorus had already been organized by Dr. H. A. Fricker from the choirs of the city and more than thirty other groups including strolling players were listed in the program. Otto Kahn, banker, patron of the arts and president of New York's Metropolitan Opera, was to be guest of honor at the directors' luncheon which was the social highlight of each day's events. The Anglo-Canadian had been chosen as the featured band and at the request of Charles Shaw, its millionaire sponsor, Mr. Welsman devoted most of his summer vacation to coaching and conducting the band in rehearsals for this engagement. Music Day 1923 was an outstanding success and Mr. Kahn ended his speech to prolonged applause by stating: "You are in the forefront of the cities of the continent which carry aloft the banner of art and culture."

Profiles

Joseph Lomas - First Canadian member of famed John Philip Sousa Band. Joined Anglo Band in 1919, remained until 1926 - 1937 Bandmaster Brockville. Later conducted McIntyre Mine Band in Timmins for many years, in 1950's returned to Brockville Musical circles.

Wm. Tong - English born, joined Anglo Band after World War 1, an original member of Toronto Symphony Orchestra. In late 1920's joined J. P. Sousa as cornet soloist, in 1930's played with major U.S.A. radio networks, joined U.S. Navy Band in World War II. Upon retirement moved to Ocean Beach, California, continued musical activities until his passing in 1953.

Joseph Cherrier - Oboist, arrived early 1920's, from Hamilton Symphony, for 25 years organist, St. Mary's Cathedral. Lifetime summer resident on Pen Lake. Family heirs still in Huntsville.

Ernest Pechin - World renowned cornet soloist, became conductor Anglo Band in 1925 until it disbanded. Joined Chicago Symphony as principal trumpet, later moved to WGN Radio as conductor and soloist. Retired from active career to Florida, opened music store which is still operated by his son in Orlando, Florida.

Geo. R. Simmons - For many years associated with the Bracebridge Band, was asked by C. O. Shaw in 1915 to take over the then growing Anglo Canadian Co. Band. For the next three years he taught and directed and led this group helping to develop greatly in all areas. Many new members were coming from out of the area and their talents were added to the advancing talents of the local players. In 1918 when H. L. Clarke assumed leadership, Geo. Simmons remained as his assistant for a few years. Later resumed his musical activities in Bracebridge and later in Windsor, Ontario.

WELSMAN, Frank [Squire]. Conductor, teacher, pianist, b Toronto 20 Dec 1873, d at his summer home, Lake Joseph, Muskoka, Ont, 2 Jul 1952. He studied violin and piano at the Toronto College of Music and attended the Leipzig Cons 1894-7, working with Martin Krause (piano) and Gustave Schreck and Richard Hofmann (theory). Later, also in Germany, he studied piano with Arnold Mendelssohn. On his return to Toronto he began a career as a pianist, playing in Canadian cities from Quebec to Victoria, and taught at the Toronto College of Music. In 1906 he joined the staff of the TCM. After 1907 he virtually abandoned his career as a pianist, though he continued to play chamber music. In 1914 he founded the Welsman Studio Club, which for more than 10 years presented bi-weekly piano music programs by students and teachers at the TCM. In 1908 the TCM SO, which he had organized two years previously, became the Toronto Symphony Orchestra (identified throughout EMC as the Welsman TSO to distinguish it from the later TSO) and survived until 1918. he also conducted the Anglo-Canadian Leather Company Band in Huntsville, Ont., during the summers of 1923 and 1924. In 1918 he left the TCM to teach at the Canadian Academy of Music, and in 1922 he became the latter's music director. However, in 1924 when the two institutions amalgamated, he returned to the TCM and remained on staff until his retirement in 1951.

ORIGINAL ITALIAN BAND

Some of the young members of the "Italian" Band returned to Italy to join the armed forces during - 1914-18 conflict. Others in the following years moved to southern Ontario and the Detroit area because of the many employment opportunities during the rapid growth of the automobile industry.

An original group remained active with the Anglo Band through part or all of the active years of its existence. These included names still familiar in the Huntsville area - Bernardo - Pelissero - Grosso - Boley - Pesando - Terziano. These musicians remained involved with the town band for many years later.

Other young members who grew with the Band also remained in the Huntsville community - names that still have family connections in this area.

Wm. & Bert Horton - Dairy
 Russ Hern - Business
 Gar Fetterly - Engineer
 Bruce Simmons - Hotel Business
 Bart Thompson - Businessman
 Stan Kendrick - Painter - Ball Player
 Chas. A. Skinner - Woodworker
 Brownie Thompson - Businessman

Alfred "Al" Willis - Foreman - Anglo - remained active in band music for the next thirty-five years, almost single handedly, keeping the "Town Band" going through thick and thin times. He devoted practically all his free hours in the 1930's and 40's to teaching young players and drawing them into the band activities. He began and developed the Sea Cadet Bugle and Drum band through which young personnel received a preliminary taste of the military to which many later graduated. Truly one who accomplished much and contributed greatly to the musical history of Huntsville's past.

Wm. Howells - Office manager - Church organist - a musician who offered much encouragement to the beginners and through his music store provided many of the instruments at the best possible price to the novices.

J. Frank Kelly - Premier bassist. Pages could be devoted to his life in Huntsville besides his music. He was town councillor and mayor in the early 30's. During his term he led a nucleus of local businessmen in the start of what has become a thriving winter tourist industry. The winter week-end "ski trains" became famous throughout the province. In 1934 he was elected to the Ontario Legislature for Muskoka Riding, representing the riding with great devotion through some of the toughest years of the first half century. A landmark, the clock on the town hall, sits there, through his efforts in a large part. While his musical talents helped develop the Anglo Band, his later organizational abilities in the winter tourist industry earned him affectionately the honorary title of "The Snow Carnival King".

We turn to local players who left the music scene in Huntsville to pursue other careers.

Glen Glossop - I'm sure many still remember his father John, butcher, with his white apron and grey fedora. Following higher education he joined Palmolive Peat Co. a large American corporation eventually rising to position of Vice-President representing this company in many parts of the world.

Fred Moore - Followed music career for some years, eventually joined Ford Motor Co. in Detroit, rising to executive position.

John Mulveney - Later member of Royal 22nd Band in Quebec, then to Meaford as bandmaster. Lastly associated with Owen Sound City Band.

Frank "Bud" Sullivan - Followed one of the most successful of music careers, highlighted by touring with John Philip Sousa, member of Toronto Symphony for many years, featured soloist at Bigwin Inn musicals for many

summers, soloist with R.C.A.F. Central Command Band during war years, to successful music business in Peterboro. Teacher to many reed players in their developing years.

Still others who participated in Anglo Band at one time or another and continued musical paths to other areas.

Cheney Doane - To T.T.C. Band and various military bands in Toronto.

Clifford Gulse - To Toronto Symphony.

Bert Jones - To Toronto Symphony, also with Bigwin Inn Orchestra in summers of late 1930's.

Albert Thoms - To Oshawa Civic Band and position with General Motors.

Barrow Reg Sr. and Jr. - To Toronto Symphony and successful music store business in Toronto.

Harold Bingham - Bandmaster, Woodstock, Ontario.

Fred Willett - Bandmaster, St. Catharines, Ontario.

Edmund "Eddie" Wall - Left Huntsville to join John Phillip Sousa, in 1930 joined Franko Goldman Band in New York City. Played in the pit orchestras of Broadway shows. He joined New York City Ballet orchestra and in following 25 years played all over Europe, Japan and Australia, for a time as clarinet soloist on stage in a ballet produced to the clarinet concerto of Aaron Copeland.

Chas Wall - Went to business world joining National Broadcasting Co. and eventually attained position of assistant to the treasurer of this giant in radio broadcast field. He joined American forces in early 1940's and attained rank of Staff Officer Assistant to General Omar Bradley in France. His contributions to this cause were attested to by many decorations received including "Order of the British Empire" and "Croix De Guerre" to add to his American Citations.

Oscar Cott - Followed his musical career in Long Beach, California under Herbert L. Clarke leadership.

Ben Vereeken - Returned to U.S.A. to highly successful musical career, eventually producing manuals for the training of saxophone players that established him as a recognized authority in this field.

Lambert "Papa" Schoof - Spent many years in the orchestra of Metropolitan opera in New York.

Joseph Irridicio - Also returned to Metropolitan Orchestra.

Carl Schuman - To New York musical activities and member of New York World's Fair Orchestra in 1940.

The following joined the John P. Sousa Touring Band direct from Huntsville.

John Collins

Jack Richardson

Schofield Schwartz

Clarence Booth

Geo Germond

Other American members returned to the U.S.A.

C. Deyer Berg

Jas McConnothy

Ted Franklin

Walter Ripple

Ike Collins

Walter Collins

Earl Maas

Chas. Shaw Jr. - Son, became very accomplished saxophone soloist, being featured at many of the programs at the C.N.E. He left Huntsville to establish his own leather tanning business in Omemee, Ontario where some of his family still reside.

Duncan Reid - Returned to Toronto musical circles.

Jimmie Reid - A brother, remained for a time as the manager of the Bigwin Inn Resort.

Ted Hazel - Joined the permanent R.H.A. Military Band and the writer had the pleasure of meeting and performing with the same Band for a period during the Second World War.

It is impossible to document all the many players that were members at some point in the Band's years. We would like to just list below as many of the names that we have been able to find that passed through its ranks.

Wm Pym

Leon Carvallo

Ed Carter Jr.

Harry Thornbrow

Ed Carter Sr. - passed away in 1985 at age 101 years.

Herb Hill - his son still returns to Huntsville every summer.

Wm. Burnham

Ross Graham

R. Gluck

Chas. Knight

Larry Grimstad

W. Coats

Roland Patterson

C. Eybers

Robert Edmunds

Chas. Harris

Mr. ? Mahoney

John Ashworth

Chas. Cornell

Dick Schutt

Percy Cox

Duncan Welch

Harry Mann

Jesse Goodwin

Joe Thorne

Ernie Glover

A family named Gunderson arrived here from Saskatchewan, the father and two sons joining the band. It was noted by those who remembered that the son of thirteen years of age was a tremendously accomplished cornet player who astounded even the professionals of the band. They only remained for a short time and no one can recall their destination from here. The mystery amongst the members was that this talented youngster was not heard of later.

CHAPTER 10

PRE CENTENNIAL TRIBUTE CONCERT

On November 24/85 the best of available musical talents in the area presented a Pre-Centennial Tribute to the Anglo Band Concert.

The program is enclosed plus the audience response and acceptance as noted by the columns of the Huntsville Forester.

The concert was taped by a professional technician and a cassette produced which together with this booklet is being made available to the public as a small souvenir of Huntsville Centennial - a remembrance of the musical endeavors for a noteworthy part of the past century.

Smiling Ghost of C. O. Shaw

The ghost of C.O. Shaw was probably lurking somewhere in the shadows of the cavernous Huntsville High School gym last Sunday night and he undoubtedly had a smile on his face.

For it was that human dynamo who, oh so many years ago, turned a love for music into the world famous Anglo Canadian Band. And on Sunday evening the Huntsville Town Band captured those glory days once again with a special pre-centennial concert at HHS.

Not only was the ghost of old C.O. smiling that night, so was a very appreciative audience. The Town Band is something old yet it is new. It reflects on the past but is a new cultural force in our community.

All those associated with bringing the band to the stage are to be congratulated. Ed Terziano, in particular, whose dedication to the Anglo Canadian Band has become a consuming undertaking, deserves note.

So do all the people who have put in their time and expertise for the Town Band, right from director John Hall, to Dr. Lynn Sargeant and to all the players. Sunday night showed that the effort was all worthwhile.

The Anglo Canadian Band was a world class band. It played before some of the best houses in the world and attracted some of the very best musicians.

Paul Brodie's appearance Sunday night then added that extra touch of association with the famous that the concert needed. Not that the local musicians are not capable of supplying us with a topnotch concert but Brodie is a man who is recognized by his peers as being one of the best in his profession.

That lent that extraordinary touch to the concert that made it all the more enjoyable. All of us in Huntsville thank him for making that appearance.

With the town's centennial just around the corner, the pre-centennial concert bode well of the year to come. What better way to start than to the sweet music of the Town Band.

Ev Van Duuren

Warm Applause Greets Town Band Concert

A crowd of about 300 warmly applauded the Town Band's pre-Centennial Concert held at the Huntsville High School auditorium last Sunday evening.

The crowd was exceptional considering the concert was competing against the Grey Cup festivities of the same day.

The pre-Centennial concert was warmly received by the large audience and it was obvious that the Town Band directed by John Hall enjoyed the ovations it received.

The whole evening was an attempt to re-create what audiences in the 1920's might have heard if they attended a concert by the world famous Anglo Canadian Band. The attempt was a success of huge proportions.

From the program, which was created in the style of the 20's, through each

individual selection played by the Town Band, the atmosphere was accurately related to the program's theme.

The guest performer for the evening was Mr. Paul Brodie, generally recognized as one of the world's finest performers on alto saxophone.

Following the concert, the audience was invited to join the band for coffee and cake in the school auditorium. The cake, an enormous Birthday Cake, was in recognition of Huntsville's upcoming centennial. Huntsville was incorporated as a Village in 1886. The year 1986 will be filled with activities, and some, of course, will feature the Town Band.

The Town Band, consisting of both mature and student musicians, totals some 46 performers directed by John Hall, who is the head of the music department at Huntsville High School.

The concert itself had Dr. Lynn Sargeant acting as host. Dr. Sargeant introduced each selection and also played in the Town Band's trumpet section.

The opening selection was well chosen. Everyone in the audience knew the melody to the march, On The Mall. This was made famous by the world renowned Goldman Band, which was organized by Edmund Francis Goldman.

Next came an Overture. It was from the Merry Wives of Windsor which is a comic opera composed from the works of Shakespear's play of the same name. This is recognized as one of the classic overtures of all time.

The director, John Hall, took centre stage next for a trombone solo, theme and variations on Rocked in the Cradle of the Deep.

Songs of Wales demonstrated, most pleasantly, the lush harmonies created by the different sections of the Town Band.

The audience then had the pleasure and privilege of Carnival of Venice. This featured a cornet solo by Jim Howard of the Huntsville High School Band. Although the featured performer Paul Brodie highlighted the evening, he would have to share the stage with Jim Howard. Dr. Sargeant, who is a trumpeter and musician of much acclaim, said of Howard, "he's going far in the musical world."

Carnival in Venice was an arrangement by Herbert Clarke. Clarke, a world famous musician, left the Souza Band to be the concert master of the Anglo Band from 1918 to 1923. He was also recognized as one of the world's premier coronet soloists.

The first half of the pre-Centennial concert concluded with Ragtime Follies, a selection of melodies popular in the heyday of the Anglo Band.

Following intermission, the audience was treated to Ceremonial Fanfare, with each section of the Town Band performing in close harmony.

The audience was ready for Paul Brodie and he did not disppoint. Brodie showed why he is recognized as one of the top three or four alto saxophonists performing today.

The Town Band was very proud to be able to perform on the same stage with such a magnificent international performer. One said, "I can't see how anyone can fill an auditorium with such a little instrument the way that man can!"

Selections from the opera Carmen; Sounds of the Hudson, which is contemporary concert music and a Montage of Songs of the 20's concluded the concert.

Mayor elect Terry Clarke was one of the over three hundred to enjoy the concert. Clarke had the honour of cutting the centennial birthday cake.

Garth Thomas



Program

PRE-CENTENIAL TRIBUTE CONCERT TO ANGLO CANADIAN LEATHER CO. BAND

1915

1926

PROGRAMME



March	"On The Mall"	
		Goldman
Overture	"Merry Wives of Windsor"	
		Nicolai arr Laurendeau
Trombone Solo	Theme & variations on "Rocked in the Cradle of the Deep"	
		Mr. John Hall
		E. De Lamater
Flute	"Songs of Wales"	
		Albert Oliver Davis
Cornet Solo	Theme & variations on "Carnival of Venice"	
		Mr. Jim Howard
		Herbert Clarke
Selection	"Ragtime Follies"	
		arr. Lowden
INTERMISSION		
Ceremonial Fanfare		Alfred Reed
FEATURE GUEST ARTIST		
Saxophone Ballad		Mr. Paul Brodie
		Alfred Reed
Suite		Bizet arr Bullock
	Selections from Carmen	
Solo		Mr. Paul Brodie
		Herbert Clarke
	Sounds from The Hudson	
Twentiana		arr Hawley Ades
	A montage of songs of the 20's	

Band Members

Flute	Lisa Scott Karie Miller Jennifer Spiers Sally Hillier Coleen Monroe Cindy Sisel	French Horn	Paul Flemming Samantha Petch Grace Szawlowski Angela Young
Oboe	Gerry Gerhart	Trumpet	Rob Payne Jim Howard Ed Terziano Dr. Lynn Sargeant Diane Patterson Mike Terziano
Bassoon	Judy Flemming	Trombone	Peter Gondos Brian McKee Lisa Brown Steve Michell Wayne O'Hara
E♭ Cla.	Kim Mochula	Baritone	Karen Nickalls Hardy Frick
Clarinet	Kathy (Thomas) Kilbourne Vaughn Adamson Liesa Hillier Angela Humphrey Inga Fritz Lecily Johnson Terry Hammond Shelly Lewis Kirsty Williamson Shelly Adams Cheri McFadyen	Tuba	Todd Fraser Kevin Phillips Ian Oliver
Bass	Bill Snider	Perc	Barbara Mason
Alto Sax	Margo Gaughan Wendy Watts		
Ten Sax	Andrea Brown		

Huntsville Town Band

Sunday, November 24
1985



JOHN HALLConductor
KATHY KILBOURNEAssistant Conductor

Paul BrodieFEATURE SOLOIST.....Saxophone

Jim HowardSOLOISTS.....Trumpet
John HallTrombone

CHAPTER 11

The preceding pages have covered an era in the past days of Huntsville that is not too familiar to most of the present residents of the area. The excerpts from various newspaper reports represent only a small part of the acclaim accorded to the Anglo Leather Co. Band in this ten year period.

Personal remembrances of participating musicians can be summed up by one who was there through the whole life of the Band.

Quote: We played opposite some of the best bands in the world at various times and always "more than held our own".

It has been our intention to gather for this booklet a partial history of what was the Anglo Canadian Leather Co. Band's memorable days. Memories dimmed by the years and print publications that have faded beyond reading have placed a limit on our efforts. Some events of import may have been missed and profiles of some members of the band omitted, both completely unintentional. We trust that all readers will find some items of interest in these pages and will agree that truly this was "a little town band that grew and grew".

Dedicated to the hundreds of musicians who, in the past century, through their talents and efforts have added some pleasurable moments and memories to our community which is Huntsville.



The Immense Plant of the Anglo Canadian Leather Co.

Famous Bands Engaged for the Canadian National Exhibition 1904 - 1965

1904	Black Watch	Great Britain	1929	The Goldman Band	New York, N.Y.
1905	Life Guards	Great Britain		Canadian Grenadier Guards	Montreal, Que.
1906	2nd Life Guards	Great Britain		Thavlu's Band	Chicago, Ill.
1907	Duss' Band	United States	1930	Canadian Permanent Force	All Canada
1908	Royal Canadian Regiment	Halifax, N.S.		Canadian Grenadier Guards	Montreal, Que.
	Winnipeg City Band	Winnipeg, Man.	1931	St. Hilda's Band	Great Britain
	Royal Canadian Regiment	Halifax, N.S.		Cavello's Band	Chicago, Ill.
1909	Winnipeg City Band	Winnipeg, Man.	1932	Besses o' the Barn	Great Britain
	R.C.H.A. Band	Kingston, Ont.	1933	Scots Guards	Great Britain
1910	Grenadier Guards	Great Britain	1934	Kneller Hall	Great Britain
1911	Coldstream Guards	Great Britain	1935	Irish Guards	Great Britain
1912	Scots Guards	Great Britain	1936	Kneller Hall	Great Britain
1913	Irish Guards	Great Britain	1937	United States Navy Band	United States
	65th Regiment	Buffalo, N.Y.	1938	Royal Artillery	Great Britain
1914	74th Regiment	Buffalo, N.Y.	1939	H.M. Royal Marines	
	Creator's Band	New York City		(Plymouth)	Great Britain
1915	Creator's Band	New York City	1940	Goldman Band	New York, N.Y.
1916	Pat Conway's Band	United States	1941	United States Navy Band	United States
1917	Innes' Band	United States	1947	United States Navy Band	United States
1918	Creator's Band	New York City	1948	Weish Guards	Great Britain
	Anglo-Canadian Band	Huntsville, Ont.		H.M. Royal Marines	
				(Portsmouth)	Great Britain
1919	Grenadier Guards	Great Britain	1949	United States	
	Anglo-Canadian Band	Huntsville, Ont.		Air Force Band	United States
1920	Creator's Band	New York City	1951	United States	
	Thavlu's Band	United States		Air Force Band	United States
1921	Canadian Grenadier Guards	Montreal, Que.	1952	Royal Canadian Air Force Band	Canada
	West Indies Regiment	Jamaica, B.W.I.	1953	Welsh Guards	Great Britain
1922	Creator's Band	New York City	1954	Irish Guards	Great Britain
	Anglo-Canadian Band	Huntsville, Ont.	1955	United States Navy Band	United States
1923	Mexican Band	Mexico	1956	Coldstream Guards	Great Britain
	Anglo-Canadian Band	Huntsville, Ont.	1957	Irish Guards	Great Britain
1924	Cuban Band	Havana, Cuba	1958	Royal Canadian Air Force Band	Canada
	Creator's Band	New York City	1959	H.M. Royal Marines (Deal)	Great Britain
	Anglo-Canadian Band	Huntsville, Ont.	1960	United States Navy Band	United States
1925	Norfolk Regiment	Bermuda	1961	Men O'Brass	Great Britain
	Anglo-Canadian Band	Huntsville, Ont.	1962	NORAD, Command Band	United States
1926	Coldstream Guards	Great Britain	1963	H.M. Scots Guards Band	Great Britain
	Creator's Band	New York City	1964	United States Navy Band	United States
	Anglo-Canadian Band	Huntsville, Ont.	1965	National Band	
1927	Toronto Concert Band	Toronto, Ont.		of New Zealand	New Zealand
	3rd Battalion	Toronto, Ont.			
	22nd Regiment	Quebec, Que.			
1928	Royal Air Force	Great Britain			
	Armco Band	Middletown, Ohio			
	Thavlu's Band	Chicago, Ill.			

BAND CONCERT

AT BRACEBRIDGE

THURSDAY, JULY 31st, 1919

AT 7:45 P.M. SHARP

--by The--

ANGLO CANADIAN LEATHER CO. BAND
Of Huntsville

HERBERT L. CLARKE Conductor
(The World's Premier Cornet Soloist)
GEO. R. SIMMONS Assistant Conductor
—Assisted by—
E. C. Wall Clarinet
E. A. Franklin Flute
Chas. G. Shaw Saxophone

* * * * *

PROGRAMME

"GOD SAVE THE KING"

1. March Boyer
2. Overture Rossini
3. Clarinet Solo Bassi
Mr. E. C. Wall
4. Operatic Selection Puccini
5. Flute Solo Demerssman
Mr. E. A. Franklin
6. Hungarian Rhapsody Liszt
7. Rondo Capriccioso Mendelsohn
8. Saxophone Solo Clarke
Mr. Chas. G. Shaw
9. Waltz Waldtenfel
10. Cornet Solo Clarke
Herbert L. Clarke
11. Overture Weber

"O! CANADA"

The Band Management will appreciate the courtesy if the audience will maintain good order during the rendering of the different numbers on this programme.

"Joyce's 71st Regiment"
"William Tell" (by request)
"Fantasia from Puritani"
"La Boheme"
"6th Grand Concerto"
No. 6 (Pester Carnival)
"Lavinia"
"Tenderesse"
"Southern Cross"
"Oberon"

A CHAMPIONSHIP LACROSSE MATCH
will be played between Orillia and Bracebridge
in the afternoon, commencing at 3:30 o'clock

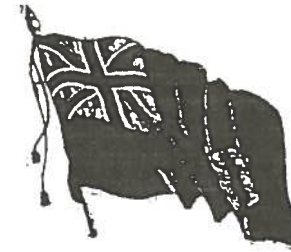
Admission to Game 25c.

Band Concert 25c

AUTOMOBILES FREE
(Herald Print)

AUGUST 4TH, 1914

NOVEMBER 11TH, 1918



VICTORY

PEACE

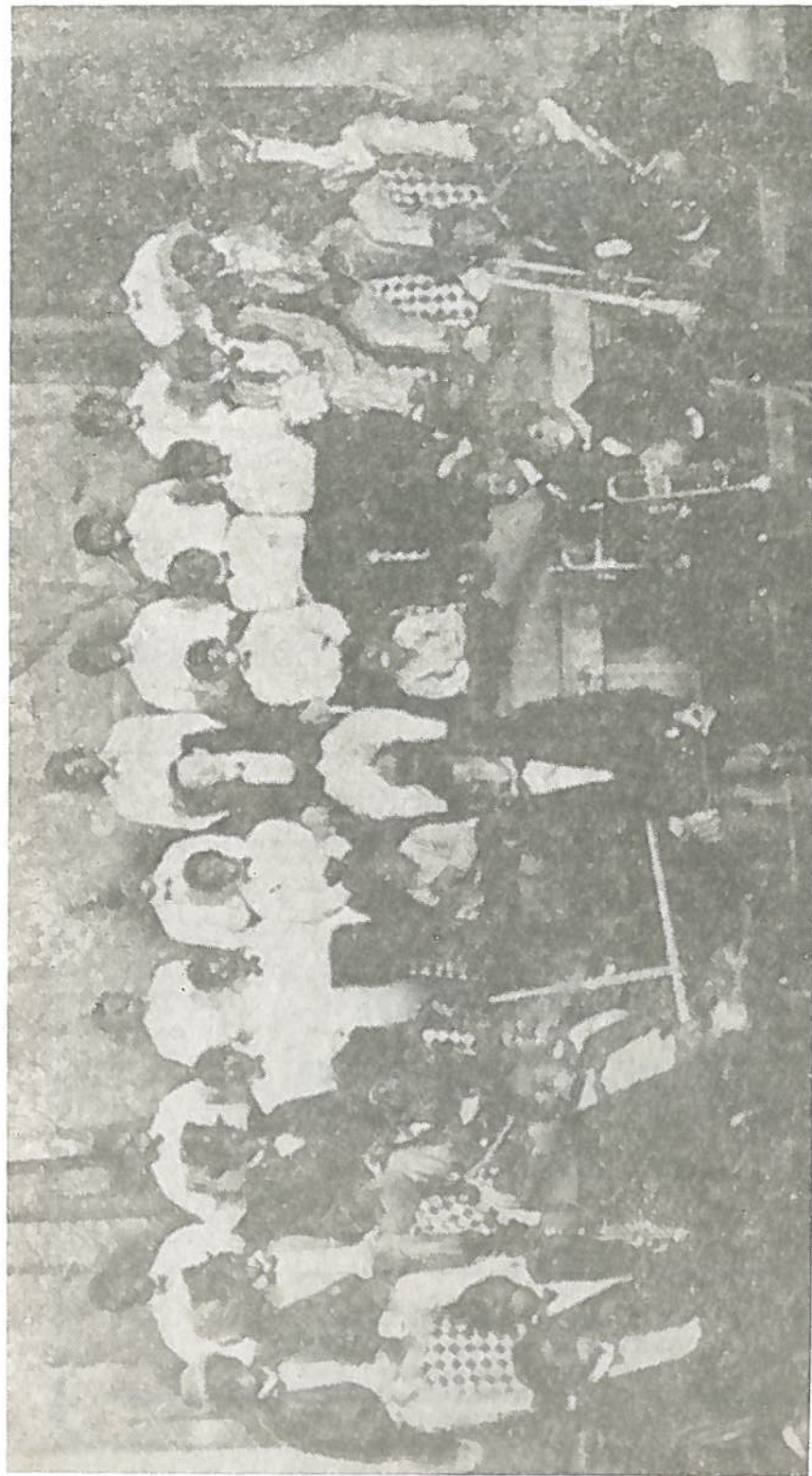
PEACE CELEBRATION

AT HUNTSVILLE, ONTARIO
TUESDAY, NOVEMBER 12TH, 1918

THANKSGIVING and PRAYER

SOUVENIR PROGRAM

Under the Authority of the
MUNICIPAL COUNCIL OF HUNTSVILLE
and the Patronage of the
ANGLO-CANADIAN LEATHER CO. CONCERT BAND

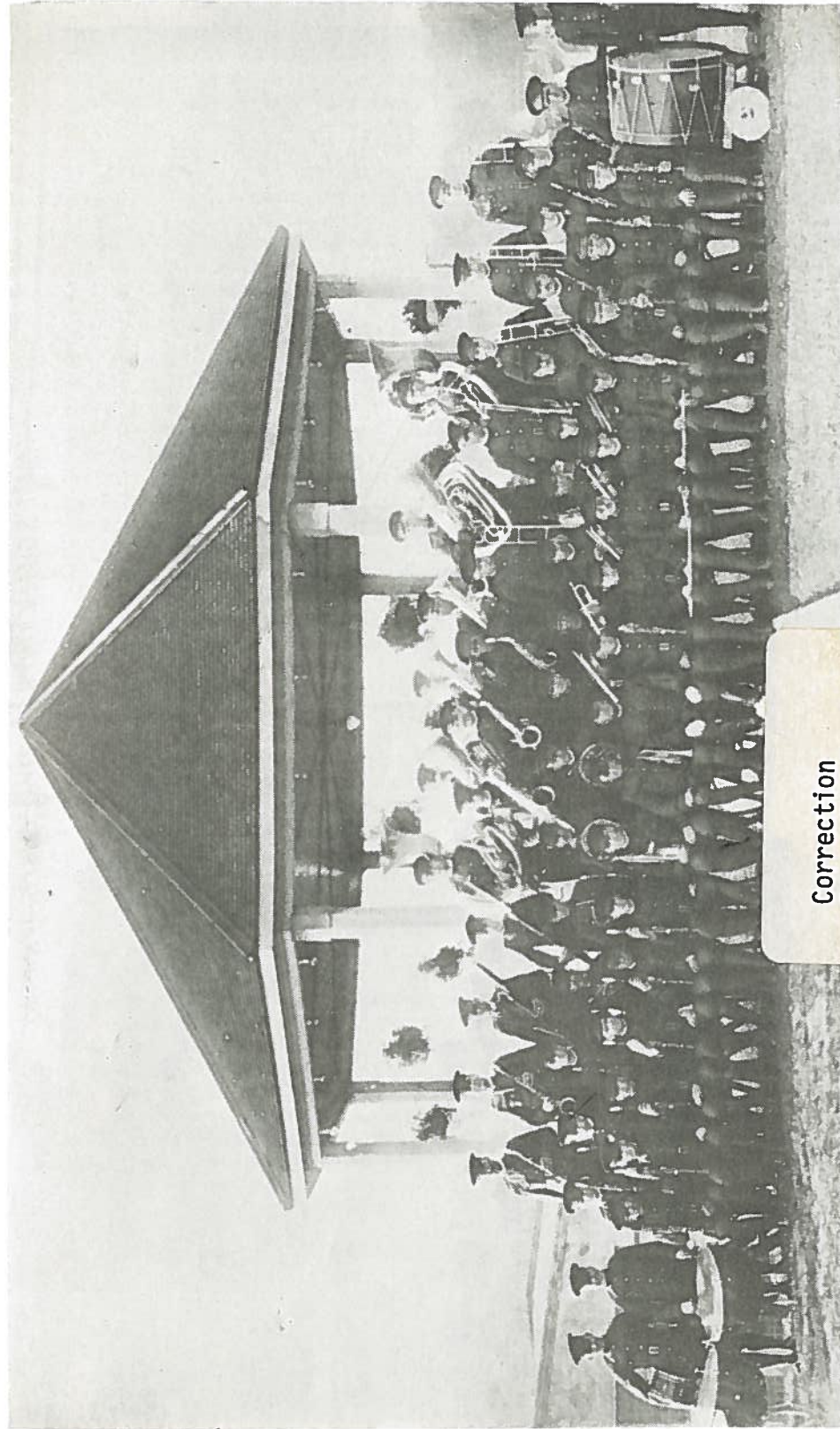


THE BIGWIN MINSTRELS

ORCHESTRA - Left to right: E.C. Wall, James Boness, Isaac Collins, John Collins, Walter Collins, Wm. Tong, Stanley Kendrick, Ben Vereecken, E.R. Maas. Mr. Deyerbery and Mr. James Reid, were cut off the photo.

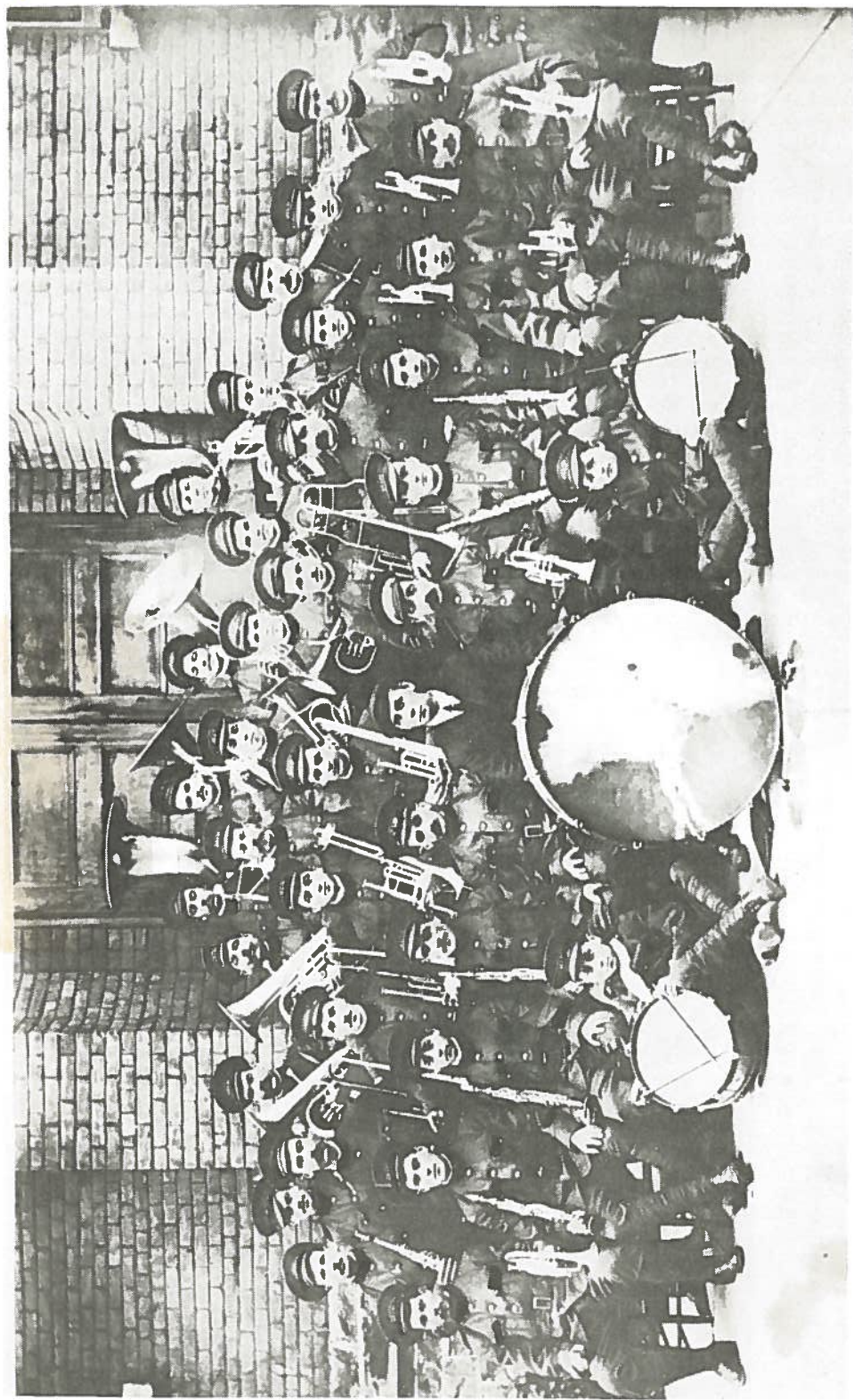
THE CIRCLE: front, left to right: J. Frank Kelly, Chas. A Wall, C.

Doane, Jack Hutcheson, E. H. Flaxman, A. R. Kendrick, L. W. Martin [Interlocutor], O. MacInnis, A. O. Truster, Carl Eybers, J. Cullon, Duncan Welch, E. Howard Northgraves.
Top Row, left to right: Joseph Metcalf, P.H. Rice, V. Grosso, B.C. Simmons, D.M. Flett, Bev Shearer, A. Grosso, Lambert C. Schoof, W. J. Dennis.



Correction
Susan St. Bandstand
Huntsville, Ont.

APPROX. 1920.



ORIGINAL "LITTLE ITALIAN" BAND, APPROX. 1915,
GEO. SIMMONS CONDUCTOR, IN FRONT OF OLD PUBLIC SCHOOL.



ON PARADE BRIDGE STREET, 1916 OR 1917.



AT CANADIAN NATIONAL EXHIBITION 1925, CONDUCTOR ERNEST PECHIN.

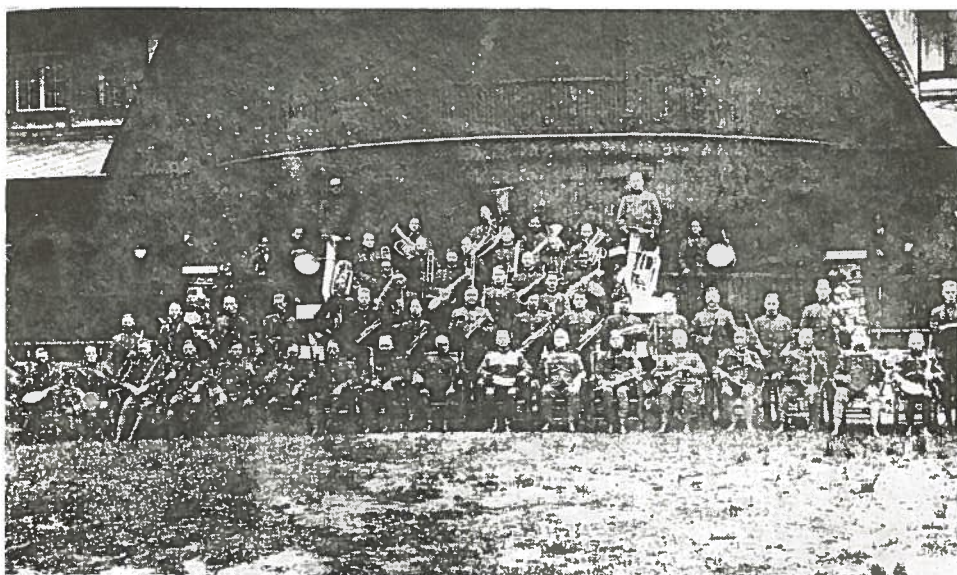


Mr. Ernest F. Pechin
Conductor
1925 - 1926

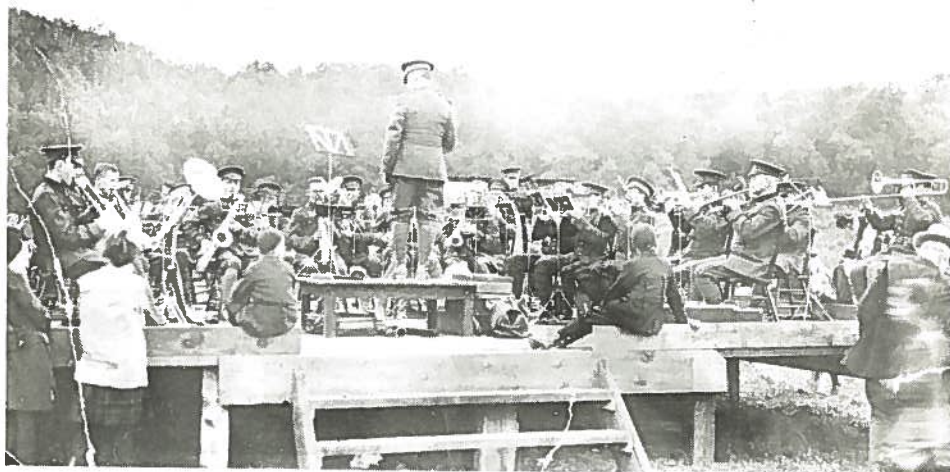
*Conductor during the first remote radio
broadcasts on C.F.C.A.*



Geo. Simmons
First Conductor, Anglo Band
and
Assistant to H. L. Clarke



At Bigwin Inn - Early 1920's



Concert in Park, Approx. 1916

Identifiable: Eddie Wall, Russell Hern, C.O. Shaw, Stan Kendrick, V. Grosso, Jr. and Sr., Wm. Howells, Conductor, Geo. Simmons.