

A HISTORY OF MUSIC EDUCATION
IN THE BLACK COMMUNITY OF KANSAS CITY, KANSAS,
1905-1954

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by
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To my wife, Sharon, and
daughters, Tara and Tazha

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CONTENTS

	PAGE
LIST OF TABLES	viii
LIST OF FIGURES	ix
CHAPTER	
I. BACKGROUND OF THE STUDY	1
Introduction	1
The Problem	3
Scope and Limitations of the Research	4
Need for the Investigation	6
Definition of Terms	8
Review of Related Literature	9
II. HISTORICAL BACKGROUND OF KANSAS CITY, KANSAS	22
An Historical Sketch	22
Public School System	28
The First Schools	28
Development of High Schools	29
The Junior Colleges	30
Junior High School Education	31
Elementary Education	32
Educational Innovations	32
The Black Community--A Profile	34
The People	35
Injustices	42

CHAPTER	PAGE
Education	50
Western University	50
Public Schools in the Kansas City, Kansas Area	54
Music	61
Summary	64
III. MUSIC EDUCATION AND MUSIC IN THE BLACK COMMUNITY OF KANSAS CITY, KANSAS	65
Introduction	65
Western University	68
Beginnings	69
Organization	69
Facilities	71
Faculties	71
Curriculum	74
Musical Activities	81
Public School Music	83
Beginnings	83
Organization	86
Leadership	90
Facilities and Equipment	92
Faculties	95
Black Elementary School Teachers	95
Northeast Junior High School Music Educators	98
Sumner High School Music Educators	102
Trends	109

CHAPTER

PAGE

Curriculum	112
State Curriculum	113
Elementary School Music	119
Junior High School Music	135
Senior High School Music	146
Musical Activities	159
Black Elementary Schools	159
Northeast Junior High School	164
Summer High School	170
Music Week	174
The Community Music Education	178
Mass Media Communications	179
Private Music Instructors	182
Musical Clubs and Organizations	188
Harry T. Burleigh Club	188
William Dawson Club	189
National Association of Negro Musicians	192
Bi-Monthly Music Club	196
Concert Promoters and Social Clubs	197
Musical Ensembles	199
Federal Projects	205
The Black Churches	207
The First Churches	208
Summary	226
IV. OUTSTANDING STUDENTS	228
Introduction	228
Music Educators	228
Public Education	229
Higher Education	230

CHAPTER	PAGE
Musicians	242
Concert Artists	242
Jazz Artists	247
Other Contributors	252
Summary	258
V. SUMMARY	259
The Problem	259
Historical Background of Kansas City, Kansas . . .	259
Western University Music Education	263
Public School Music Education in Black Schools . .	264
The Community	273
Outstanding Students	279
BIBLIOGRAPHY	285
APPENDIX	
A. Music of the Sumner High School Commencement Programs, 1912-1954	297
B. Music Week Programs, 1933, 1937	308
C. Biographies: Selected Kansas City, Kansas Music Educators	311
D. Fisk University Contract	334
E. Letter, Bessie Miller, January 3, 1929.	336

LIST OF TABLES

TABLE		PAGE
1	Population of Kansas City, Kansas: Blacks, Schools, Black Schools	26
2	Western University Enrollment	53
3	Western University Schedule of Fine Arts Department . .	79
4	Western University Music Department Daily Schedule . .	80
5	Western University: Musical Activities	82
6	Black Music Educators: Northeast Junior High School . .	107
7	Black Music Educators: Sumner High School	108
8	Northeast Junior High School: Vocal Music Class Enrollment	137
9	Northeast Junior High School: Instrumental Music Class Enrollment	138
10	Sumner High School: Vocal Music Class Enrollment . . .	147
11	Sumner High School: Instrumental Music Class Enrollment	148
12	Performances by Music Groups from Sumner High School .	171
13	Articles and Editorials in <u>Kansas City Call</u>	181
14	Black Churches and Musicians of Kansas City, Kansas . .	211
15	Cantatas by Black Kansas City, Kansas Churches	214
16	Citizen's Forum: Musical Performances	217
17	Significant Musical Events and Concerts in Kansas City.	220

LIST OF FIGURES

FIGURE	PAGE
I. Growth Patterns and Historic Boundaries of Kansas City, Kansas	25
II. Location of Negro Population of Kansas City, Kansas - 1940	27

CHAPTER I
BACKGROUND OF THE STUDY

Introduction

Music education has held an important position in the curriculum of the American educational system since its introduction by Lowell Mason to the Boston Public Schools in 1838. Mason's instruction, based on H. G. Nägeli's and M. T. Pfeiffer's--two European music teachers--adaptation of the Pestalozzian educational principles, emphasized the pupil's study of the science of music.

This approach was the foundation for teaching music in early American schools.¹ Music education, since then, has witnessed significant changes. From a transplanted singing school approach,² it has developed into a program vitally concerned with developing the aesthetic potential of its students.³ Several meetings, such as the Tanglewood Symposium, the Yale Seminar, the Manhattanville Project and the Northwestern Seminar, are evidences of significant changes within the profession. The major thrust of the Yale Seminar

¹Lloyd Frederick Sunderman, Historical Foundations of Music Education in the United States (Metuchen, New Jersey: The Scarecrow Press, Inc., 1971), pp. 35-36.

²Edward Bailey Birge, History of Public School Music in the United States (Boston: Oliver Ditson Co., 1928), p. 72.

³Charles Leonhard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill Book Co., 1972), p. 3.

aimed at developing musicality from kindergarten to grade twelve.⁴ The Northwestern Seminar stressed comprehensive musicianship for teacher training.⁵ The Manhattanville Music Curriculum Program was behaviorally oriented and focussed on conceptual understanding of music.⁶ The declaration coming from the Tanglewood Symposium stated emphatically that music be placed in the core of the school curriculum.⁷ Throughout the history of the teaching of music in the United States, outstanding educators have been intimately involved. Recently Thurber Madison characterized music teachers as being regarded almost universally as a successful and enterprising group within the ranks of professional education.⁸

The American educational system has been viewed as one of the most successful in the world. However, a closer observation reveals a history of unequal service to the qualitative education of minority groups. A different cultural, social, and economic status barred these groups from the mainstream of American society

⁴Music in Our Schools: A Search for Improvement (Report of the Yale Seminar on Music Education) prepared by Claude V. Palisca. (Washington: U.S. Department of Health, Education and Welfare, OE-33033, Bulletin 1964, No. 28, 1964), p. 6.

⁵Comprehensive Musicianship: An Anthology of Evolving Thought. Contemporary Music Project, Music Educators National Conference, 1971, pp. 36-37.

⁶Manhattanville Music Curriculum Program Synthesis (Elnora, New York: Media, Inc., n.d.), pp. 1-4.

⁷Robert A. Choate (editor), Documentary Report of the Tanglewood Symposium, Music Educators National Conference, 1968, p.139.

⁸Thurber H. Madison, "The Need for New Concepts in Music Education," Basic Concepts in Music Education (Chicago: University of Chicago Press, 1958), p. 3.

thus forcing them to concentrate on their own development outside the mainstream. Yet, each group has made its own significant contribution to what is known as the "American way."

The role of people of African ancestry in American history differed from that of the Europeans and the Indians. Consequently, from an historical investigation, blacks contributed to the building of America under conditions that were unfavorable. From their struggles comes a music that exemplifies and outlines their unique role in American history.

The Problem

The black American musical heritage is a rich one and developed outside the mainstream of the American educational system. Some questions arise: What was the system of music education in black communities which contributed to this rich musical heritage? Were the mainstream American educational trends apparent in the music education system operating within the black community? Who were the local, regional and national leaders in the teaching of music in the black community? What role did black music educators play in the black community and in the larger community? What were their contributions to the development of professional music education organizations on the local, regional, and national levels? What were the economic opportunities available in the music and music education professions?

This study is an attempt to define the historical development of music education in the black community of Kansas City, Kansas from 1905 to 1954. One aim of the study will be the identification of black music educators, both of private and public instruction, who are associated with black musical development. A second aim is to trace the content of music instruction in the black public schools during this period while a third aim identifies significant events associated with music educational development within the black community. Other questions for which answers will be sought are:

1. Where did the black music educators receive their teacher training?
2. How was the subject matter taught? Which part of comprehensive musicianship was emphasized?
3. Were current trends apparent in the music educational system operating within the black community?
4. What percentage of black students were affected by musical instruction?
5. What kind of interaction developed between music education and musical activities within the black community?
6. In what ways did racism affect music education?
7. Did this system produce outstanding students who contributed to the music and music education professions?

Scope and Limitations of the Research

The study has been limited to the black community of Kansas City, Kansas which for the most part is located in the northeast

section of the city. Since most of the religious, cultural, and educational affairs took place in this section, the study traced the music education of this community from 1905 to 1954. The rationale for this decision stems from the fact that on February 25, 1905, the state of Kansas approved House Bill No. 890 stipulating that the Kansas City, Kansas Board of Education shall have the power to establish a black high school:

The board of education shall have power to elect their own officers, make all necessary rules for the government of the schools of such city under its charge and control and of the board, subject to the provisions of this act and the laws of this state; to organize and maintain separate schools for the education of white and colored children, including the high schools in Kansas City, Kansas; no discrimination on account of color shall be made in high schools, except as provided herein; to exercise the sole control over the public schools and school property of such city; and shall have the power to establish a high school or high schools in connection with manual training and instruction or otherwise, and to maintain the same as a part of the public-school system of said city.⁹

Then on May 17, 1954, the Supreme Court's ruling on the Brown versus the Topeka Board of Education case declared:

Class actions originating in the four states of Kansas, South Carolina, Virginia, and Delaware, by which minor Negro plaintiffs sought to obtain admission to public schools on a nonsegregated basis. On direct appeals by plaintiffs from adverse decisions in the United States District Courts, District of Kansas, 98 F.Supp. 797, Eastern District of South Carolina, 103 F.Supp. 920, and Eastern District of Virginia, 103 F.Supp. 337, and on grant of certiorari after decision favorable to plaintiffs in the Supreme Court of Delaware, 91 A.2d 137, the United States Supreme Court, Mr. Chief Justice Warren, held that

⁹State of Kansas, Session Laws, 1905, Chapter 414, House Bill No. 890, Topeka, pp. 676-7.

segregation of children in public schools solely on the basis of race, even though the physical facilities and other tangible factors may be equal, deprives the children of the minority group of equal educational opportunities, in contravention of the Equal Protection Clause of the Fourteenth Amendment.¹⁰

Thus House Bill No. 890 of 1905 established the legal precedent for segregated education in Kansas City and the 1954 Brown decision declared the "separate and equal" doctrine to be unconstitutional and therefore reversed a half century of educational policy in the state of Kansas proper and the city of Kansas City, Kansas in particular. These seem to be reasonable justification for limiting the study to this particular period, given the nature of the matter under investigation.

Need for the Investigation

Music in all its aspects occupies a prestigious position in Western culture. Yet, much of this country's music history is taken lightly and even less consideration is given to the contributions of black Americans. The documentation that prevails remains scattered, ignored by important agencies that could reveal these truths and thus perpetuates an historical void. Before this history is lost to posterity it should be documented. Historians point out that a country's history is the history of each of its groups. Recent research has contributed to an awareness of the

¹⁰Supreme Court Reporter. Vol. 74, Oct. Term, 1953. (St. Paul, Minn.: West Pub. Co., 1954), pp. 686-693.

great and unique contributions of the black community to the development of American music. To research completely these contributions from the already existing documentation requires more concerned scholars and this must be done soon.

James Weldon Johnson and J. Rosamond Johnson stated as early as 1925 that not much was known about African music and hoped that their collection of Negro spirituals would further endear these songs to those who already knew them and awaken an interest in others who were not acquainted with them.¹¹ The appendix to Black Studies in the University states "to be sure, much of the necessary research and writings about the Black Experience remains to be done."¹² Eileen Southern maintained that much research yet needs to be done in all areas of the black American's musical activities.¹³ Although the charge should be for all Americans, there is a responsibility to black music scholars as declared by Hubert Walters. He affirmed the responsibility of black music educators to uncover these facts and place them in the proper historical perspective.¹⁴

¹¹James Weldon Johnson and J. Rosamond Johnson, The Books of American Negro Spirituals (New York: The Viking Press, 1969), pp. 18-19.

¹²Armstead L. Robinson, Craig C. Foster, and Donald H. Ogilvie (editors), Black Studies in the University (New York: Bantam Books, 1969), p. 241.

¹³Eileen Southern, The Music of Black Americans (New York: W. W. Norton & Co., Inc., 1971), p. xvi.

¹⁴Hubert Walters, "Black Music and the Black University," The Black Scholar, 3(10):17, Summer 1972.

From carefully conducted research, historians can acquaint music teachers with the contributions of the black community to American music on which they can provide well-rounded and valuable experiences for students. It is essential to acquaint young, prospective teachers with these contributions and to provide them with problem-solving techniques that deal with the presentation of these contributions. Insofar as the need to collect and organize the already existing documentation, a study concerning the music education of a black community should fill some of the void in American history, music education and most important the history of black Americans. On the basis of its history, geography and population, Kansas City, Kansas, a midwestern city, has been selected for investigation.

Definition of Terms

For the purpose of this paper, the term black community will refer to the people of African ancestry who lived for the most part in the northeast section of Kansas City, Kansas. This ghetto had segregated religious institutions, social organizations and public education. The term music education refers to the process of training and developing the knowledge and skills in music. Whenever the name of Kansas City appears for the remainder of the study, it refers to Kansas City, Kansas.

Review of Related Literature

Since formal music teaching is an important tool in transmitting the culture of a society, research is necessary on the beginnings and development of formal music education programs. Because contemporary music educators, such as Allen P. Britton, Charles Leonhard, and Robert W. House, have shown concern for history through their writings and encouraging doctoral students, there has been an increase in historical dissertations in music education. The information produced, the knowledge gained and the strategies abstracted from historical research can upgrade the effectiveness of music education. Carter V. Good and Douglas E. Scates state the value and use of history:

If history is to be more than an almanac or chronicle of the unique events of the past, it has definite obligations to stress functional use of evidence, and possibilities for applying its data to current issues and problems.¹⁵

Leonhard and House speak for music education:

The study of history does not solve problems, but it can help us understand the historical ingredients of the present day and inform us about the problems of the past and the ways in which music educators solved or attempted to solve them.¹⁶

Although there has been an increase of historical research in music education, studies have not dealt specifically with the music

¹⁵Carter V. Good and Douglas E. Scates, Methods of Research: Educational, Psychological, Sociological (New York: Appleton-Century-Crofts, Inc., 1954), p. 174.

¹⁶Leonhard and House, p. 43.

education of minority cultures. Music education designed by and for blacks came about as a result of blacks being denied opportunities to take full advantage of music education programs in general. Research on the origin and development of music education for blacks should contribute to the understanding of the contributions of black musicians to American music history. Much of what music education seeks to communicate is contained in the nonverbal aspects of the black experience.

The purpose of this section is to examine past and current literature that relates to the problem of this study. A secondary purpose is to highlight some glaring omissions in the manner in which black Americans have been portrayed by the profession.

Historically, music education has overlooked the importance of research and the application of the scientific method for solving its problems. George W. Barth, in an article before his death in 1963, cited the lack of research in music education:

From an examination of the recent literature in music education, one may note a visible lack of research concerned with problems underlying the establishment of value criteria with respect to desirability in music education.¹⁷

Within the same year, Robert A. Choate, calling upon the urgency of historical research in music education, stated:

Full perceptive description and documentation should be made of music education in the United States....

¹⁷George W. Barth, "Music Education," Review of Educational Research, 34(2):231, April 1964.

Such records help us understand the present and afford insights for future directions....There is also a sense of urgency as much vital primary source material can be permanently lost.¹⁸

Fortunately, according to the number of doctoral dissertations reported in the Journal of Research in Music Education,¹⁹

historical research has increased since Barth's article and it has helped to improve the quality of instruction in music education.

An article in Review of Educational Research states:

A number of investigators employed the historical method to study various facets of music education.... A number of observers in various subject matter fields have remarked that evidence of growth in professional maturity of the practitioners of a discipline is seen as interest develops in the activities and contributions of preceding generations....Music educators have begun to meet the criteria of such maturation.²⁰

Laurence R. Veysey reported that "history is the analysis of how particular social groups and particular patterns of thinking interact and change over periods of time."²¹ When music educators are cognizant of the groups they teach, whether relating to age, sex, social or ethnic group, their plans are more effective and are in a better position to accomplish set objectives. Francis M. Andrews states:

¹⁸Robert A. Choate, "Research in Music Education," Journal of Research in Music Education, 13(2):69-70, Summer 1965.

¹⁹"Doctoral Dissertations in Music and Music Education 1968-1971," Journal of Research in Music Education, 20(1):119-125, Spring 1972.

²⁰"Music Education," Review of Educational Research, 34(2):228-229, April 1964.

²¹Laurence R. Veysey, "Toward a New Direction in Educational History: Prospect and Retrospect," History of Education Quarterly, 9(3):357-358, Fall 1969.

A broad rationale must be developed in terms of objectives for the curriculum. Such objectives should be considered in terms of characteristics of students entering the curriculum and the expected or hoped for characteristics of students as they emerge from the curriculum.²²

James A. Standifer and Barbara Reeder state the importance of knowing not only the students but also the community in making plans to teach the black student. This implies the need for historical insight into the culture and particular patterns that Veysey mentioned in his definition of history. Standifer and Reeder state:

When students tell us that the music we teach and the methods we use are irrelevant and ineffectual, music educators cannot simply sit back with eyes closed and ears turned backward. Clearly, each music teacher's responsibility is to increase his awareness of the aesthetic needs not only of all his students, but also of the entire community which he serves. His teaching must relate to these needs.²³

Music education in American schools has largely dealt with Western art music and history especially of the nineteenth century. Instead of it being an experience that encompasses musical content of reading, writing and performing music with educational procedures of presentation, concept formation, decision making, testing and feedback, music education has devoted much time and energy to training performance groups such as bands, orchestras, choirs and

²²Frances M. Andrews, Junior High School General Music (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1971), pp. 14-15.

²³James A. Standifer and Barbara Reeder, Source Book of African and Afro-American Materials for Music Educators, Contemporary Music Project, 1972, p. xi.

glee clubs. Bennett Reimer states:

For many music educators and for a large portion of the general public the terms "music education" and "performance" are synonymous. During much of this century the educational and social climates in America have been most favorable to the kind of group activity fostered by performing organizations.²⁴

Music and music education is far more than Western music. Walter Wiora, a music historian, states that music is not a prerogative of the Western world and music history is the history of not only Western music but of the music of other cultures as well.²⁵

Although similar statements have been made throughout history, the profession of music education has not exercised these principles to the point of using all musics and establishing aesthetic education as the priority.

With an aesthetic approach, music education would automatically embrace music of more cultures. Then, Andrews', Standifer's and Reeder's ideas of meeting the needs of students are within reach. The kind of information that extends beyond musical knowledge broadens the students who are involved. This is an education in music that should be emphasized in music education textbooks, journals and research studies. However, there is a problem. Books, such as Birge's History of Public School Music in the United States, Music Educators Journals prior to 1965 and

²⁴Bennett Reimer, A Philosophy of Music Education (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1970), p. 126.

²⁵Walter Wiora, The Four Ages of Music (New York: W. W. Norton Co., 1965), p. 9.

doctoral dissertations are either lacking or scanty in information concerning the music education of minority cultures. Dissertations by Gary, Baxter, Fowells, Keene, Fly, Boggs, and Harrell, and a thesis by Oursler²⁶ are examples of studies describing the activities that affected the dominant culture.

Two writers note the value of an interdisciplinary approach to research in music education. Robert Sidnell recognized the dimensions of research in music education being research that will investigate what man has done with music, what man is doing with music and what may be possible for him to do with music. He stressed the interdisciplinary approach:

The researcher should be cognizant of the interdisciplinary nature of research in music education. Responsible research and its discoveries can bring about a broadening

²⁶Charles L. Gary, "A History of Music Education in the Cincinnati Public Schools," unpublished doctoral dissertation, University of Cincinnati, 1951. Francis H. Baxter, "History of Music Education in the Los Angeles Public Schools," unpublished doctoral dissertation, University of Southern California, 1960. Robert M. Fowells, "A History of Music Education in the San Francisco Public Schools," unpublished doctoral dissertation, University of Southern California, 1959. James Allen Keene, "A History of Music Education in Vermont, 1770-1900," unpublished doctoral dissertation, University of Michigan, 1969. Fenton G. Fly, "A History of Secondary Instrumental Music in the Public Schools of Kansas City, Missouri," unpublished doctoral dissertation, University of Missouri, Kansas City, 1967. Jon W. Boggs, "Music Instruction in Detroit from 1874-1929," unpublished doctoral dissertation, University of Michigan, 1970. Wayne J. Harrell, "A History of Music Education in the Wichita, Kansas Public Schools from 1871-1962," unpublished doctoral dissertation, University of Missouri, Kansas City, 1967. Robert Dale Oursler, "A History of Public School Music in Kansas," unpublished master's thesis, Northwestern University, 1954.

of music education. Human involvement with music is not esoteric phenomena. Many disciplines can and will contribute to a greater understanding of man and his use of music. The researcher who perceives music education in broad scope can approach research problems from a more informed base. There is a great need for competent research workers in music education who are knowledgeable and comfortable with the techniques of inquiry which serve other disciplines.²⁷

Barth contributes more evidence.

There has been the suggestion that research in music education during the past three years may have become increasingly interdisciplinary. Future cooperative efforts of psychologists, sociologists, philosophers, and historians with teachers of music may be expected to improve the quality of forthcoming substantive contributions to the body of research knowledge in music education.²⁸

Since research on black Americans and music education is meager, the current study, which combines the two disciplines of black studies and music education, attempts to help fill in this void. Charles Wesley, a noted black historian, insisted in 1970 "we need research in Black History now!"²⁹ The area of black history and its music can provide possible solutions to current problems confronting music education.

As early as 1953, R. Hayes Strider cited the following criticisms:

²⁷Robert Sidnell, "The Dimension of Research in Music Education," Council for Research in Music Education. Bulletin 29, Champaign, Illinois, Summer, 1972, pp. 17-18.

²⁸George W. Barth, p. 232.

²⁹Charles Wesley, "The Need for Research in the Development of Black Studies Programs," The Journal of Negro Education, 34(3):273, Summer 1970.

The dual system of education has been inadequate in most instances, and music education has been one of the neglected phases of the separate system. Time was when many misinformed administrators harbored the belief that Negroes are musical by nature, and that there was no need to give academic attention to either specialized or general music. This was particularly true in rural areas, but fortunately accrediting agencies have spread their wings of evaluation far and wide, and most schools are now enjoying the benefits of music as a part of the curriculum and have better prepared teachers in both general and specialized music.³⁰

Music education of black Americans could reveal this unknown history and then be included in the total curriculum. Only a few doctoral dissertations have been written that deal specifically with black studies and music education. Among those are Goines,³¹ and Anderson's.³² More regional studies of this nature will set the stage for an exhaustive study of contributions that blacks have made to music education in America.

Music education cannot solve the problem alone; it needs the cooperation and openness by other areas of music. Some steps within the last few decades have been taken. Some musicologists now recognize the contributions made by black composers. However, there still exists some college music history texts that omit

³⁰R. Hayes Strider, "The Negro's Contribution to Music Education," Music Educators Journal, 39(4):27, February-March 1953.

³¹Leonard Goines, "Music and Music Education in Predominantly Negro Colleges and Universities," unpublished doctoral dissertation, Columbia University, 1963.

³²Edison H. Anderson, "The Historical Development of Music in the Negro Secondary Schools in Oklahoma," unpublished doctoral dissertation, University of Iowa, 1957.

contributions made by these composers. Books by outstanding musicologists, such as Curt Sachs, Donald J. Grout and Richard Crocker have included nationalism and music but omit the black nationalistic composers. Ethnomusicology, within the last twenty years, has informed many that music is more than music on the printed score. Ethnomusicological studies by researchers such as Herskovitz, Merriam and Southern represent significant advances in the area of African and Afro American musicology.

The publication of The Black Perspective in Music represents a new journal devoted specifically to the music of black Americans. The journal is "committed to the publication of news all over the world about black musicians and their music."³⁴ The first issue reported on the 1972 Symposium of African and Afro-American Music, a meeting devoted to discussing all music. It declared:

It is hoped that the problems that are isolated for study at such a symposium will be viewed not only from the point of view of musicologists but also from the viewpoint of creative artists and music educators.³⁵

J. H. Kwabena Nketia, professor of music at the University of Ghana and well known musicologist, presented more evidence of importance to music education:

³⁴"An Editorial," The Black Perspective in Music, 1(1):3, Spring 1973.

³⁵"Report of the 1972 Symposium on African and Afro-American Music," The Black Perspective in Music, 1(1):5-6, Spring 1973.

The liberalization of attitudes following the emergence of this new internationalism in music is encouraging music educators to broaden their outlook. Articles on the place of "black music" in the school curriculum, and other articles which examine the relationship between music and the community have appeared in the Music Educators Journal.

It seems therefore opportune, and indeed appropriate, that African and Afro-American musicians, composers, musicologists and educators involved in the study of African and Afro-American traditions in the world of music should come together at a symposium such as this to share their knowledge and insights, and to explore with others various approaches to the study of these traditions and their interrelations, particularly approaches that take into account the interaction now taking place in this area between Africans and Afro-Americans.³⁶

There are more visible signs that changes are taking place in music education. Before 1957, only eight articles on black people appeared in the Music Educators Journal. There were few pictures of blacks in this journal and music education textbooks. Since that time, however, articles that relate to blacks and other minorities have appeared in these publications. The profession now recognizes and emphasizes the importance of including non-Western music in the curriculum. One of the declarations from the Tanglewood Symposium was:

Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to include music of our time in its rich variety, including currently popular teenage music, avantgarde music, American folk music, and the music of other cultures.³⁷

³⁶J. H. Kwabena Nketia, "The Study of African and Afro-American Music," The Black Perspective in Music, 1(1):7, Spring 1973.

³⁷Robert A. Choate (editor), p. 139.

With the increase of blacks and other minorities situated in urban areas, the recognition of the inner city problem charges music education to make changes. The writers of the declaration continued:

The music education profession must contribute its skills, proficiencies, and insights toward assisting in the solution of urgent problems in the inner city.³⁸

Textbooks are now available and more are being published. Veda Butcher, in her Development of Materials for a One Year Course in African Music, presents explanations about the music and biographies of black composers. James A. Standifer and Barbara Reeder combined to publish Source Book of African and Afro-American Materials for Music Educators. Otis D. Simmons, a music educator from Kansas City, Kansas, is currently writing a text on teaching music in the inner city.

The black revolution of the 1950s, 1960s and 1970s has encouraged more music educators who have raised many significant questions. Dorothy Maynor's article reflects this attitude of the 1960s:

We intend to keep knocking on the same door we have knocked on for the past one hundred years. We are going to knock louder; we may break the door down. But that door is the way we intend to get on the inside--not the back door, not through the roof, not by burning the house down.³⁹

³⁸Robert A. Choate (editor), p. 139.

³⁹Dorothy Maynor, "Why Should Whitey Care about the Ghetto?" Music Educators Journal, 55(8):61, April 1969.

Blacks in music education, who were invisible during the first half of the century, have moved into strategic positions in public school systems, colleges and universities and professional organizations. Now, black music educators, administrators, board members and officers of professional organizations can help to determine music educational policy that affects all Americans. Blacks speak out on the issues. Simmons insists:

We can no longer send our middle-class, lecture-oriented teachers unarmed educationally into the inner cities. What is needed, though, is to prepare teachers who know when and how to teach black music effectively.⁴⁰

White Americans have joined the struggle. Dominique-René de Lerma stated:

Less is generally known and taught about music composed by blacks than any other aspect of non-Oriental music. The information is lacking among public school teachers, college professors, chamber-music coaches, musicologists, recitalists, and conductors, and there has not been too much help coming from the publishers, jobbers, or librarians. Ethnic-scholars can provide some assistance, but far from enough to provide us with sufficient data to sketch even a historical outline of any substance, much less to develop a syllabus or plan a concert.⁴¹

In summary, there is a paucity of research on blacks and music education. There has been woeful neglect on the part of the profession in portraying blacks and their contributions to American music education. In recent years, however, there have been

⁴⁰Otis Simmons, "Reach the Bedrock of Student Interest," Music Educators Journal, 58(3):41, November 1971.

⁴¹Dominique René de Lerma, "Black Music Now!" Music Educators Journal, 57(3):25, November 1970.

attempts to reverse this gross neglect.

Nevertheless, there still remains a vast area for investigation; for research on the historical development of music education in the black communities has barely surfaced. Thus there is an urgent need for research in this area to fill this educational and cultural void. The study under investigation is one such step in this direction. It will define the historical development of music education in the black community of Kansas City, Kansas.

CHAPTER II

HISTORICAL BACKGROUND OF KANSAS CITY, KANSAS

An Historical Sketch

Kansas City, a midwestern city, is located in Wyandotte County on the eastern boundary of Kansas and situated at the confluence of the Kansas and Missouri Rivers. Adjacent to Kansas City, Kansas is Kansas City, Missouri which is situated on the extreme western border of Missouri.

The area which constitutes Kansas City, Kansas was originally several different communities. The first dwellers were the Kansas Indians. Perl W. Morgan describes these early settlers:

The early explorers, the Spanish and French, found them here at the place where the waters of these two great rivers meet. It is from this ancient tribe, therefore, that recorded the history of Kansas and of Wyandotte county had a beginning....It never will be known exactly when the Kansas Indians first came to live on the banks of the river that bears their name. According to their language and traditions many hundreds of years ago the Five Tribes, the Kansas, Osage, Omaha, Ponka and Kwapa, were one people and lived along the Wabash and far up the Ohio....The Kansas, coming to the junction of the Missouri and Kansas rivers, established themselves in a permanent settlement within the forks and took possession of the valley of the Kansas river as their heritage and became a distinct Indian nation.¹

In 1825 the Missouri band of the Shawnees moved to Kansas and six years later they were joined by the Ohio band.² They stayed in

¹Perl W. Morgan (editor and compiler), History of Wyandotte County Kansas and Its People (Chicago: The Lewis Pub. Co., 1911), p. 17.

²Morgan, p. 31.

this area for twenty-nine years. By 1854, the Shawnees had moved to the Cherokee country in the Indian territory--present day Oklahoma. The Delaware Indians arrived in Kansas in 1829 and remained there until 1867 when they gave up their lands and went to the Indian territory to live among the Cherokees.³

The Wyandot Indians, originally from Canada, were the next group to arrive. They were a powerful tribe and part of the great Iroquois Nation. Constant warring with other Indians drove the Wyandots from Canada. Eventually, the Wyandots moved to Ohio where they adopted Christianity and subsequently whites were admitted into their tribe. In the summer of 1843, they arrived on the Kansas shore where the Kansas and Missouri Rivers meet. On December 14, 1843, an agreement between the Wyandots and the Delawares was signed, giving possession of the land to the Wyandots.⁴

During the following years, there was a great rush of people to the area. By 1852 there was considerable political agitation for the creation of an organized territory. The Kansas-Nebraska Act, which created the two new territories of Kansas and Nebraska, was introduced by Senator Stephen A. Douglas of Illinois. The doctrine allowed self-government in all matters including the slavery issue. The bill became a law in 1854. The news of the creation of these territories was a signal for southern pro-slavery forces to make a bid for the creation of a new slave state. The

³Morgan, p. 39.

⁴Morgan, p. 69.

next six years of political chaos, confusion and bloodshed in Kansas is often referred to as "bleeding Kansas." The Indians in these territories vanished rapidly because new federal legislation and treaties opened the state to the white settlers. The city of Wyandotte received its charter on June 8, 1858. "The next year, on January 29, 1859, the legislature passed an act permitting the creation of a city out of Wyandotte. James R. Parr was the first mayor."⁵ Two years later on the same date, Kansas became the thirty-fourth state of the Union.

In October, 1872, the city of Kansas City, Kansas, a neighboring town to Wyandotte, was incorporated and the first city election was ordered on October 22 by the order of Judge Hiram Stevens of the Tenth Judicial District. Because of population, a new Kansas City, Kansas of first class status was formed on March 6, 1886 when three small cities consolidated. Harrington describes it this way:

The county clerk of Wyandotte certified to the governor that Wyandotte had a population of 12,086, Kansas City had 3,802, and Armourdale had 1,582. On March 6, 1886, Governor Martin issued his proclamation consolidating the three cities named, into a city of first class, under the name of Kansas City and ordered an election to be held on April 6, 1886 for city officials.⁶

The consolidation did not meet with popular favor as recorded by Clint J. F. Hammer:

⁵Morgan, p. 96.

⁶G. W. Harrington, Historic Spots or Milestones in the Progress of Wyandotte County, Kansas (Merriam, Kansas: Mission Press, 1935), p. 246.

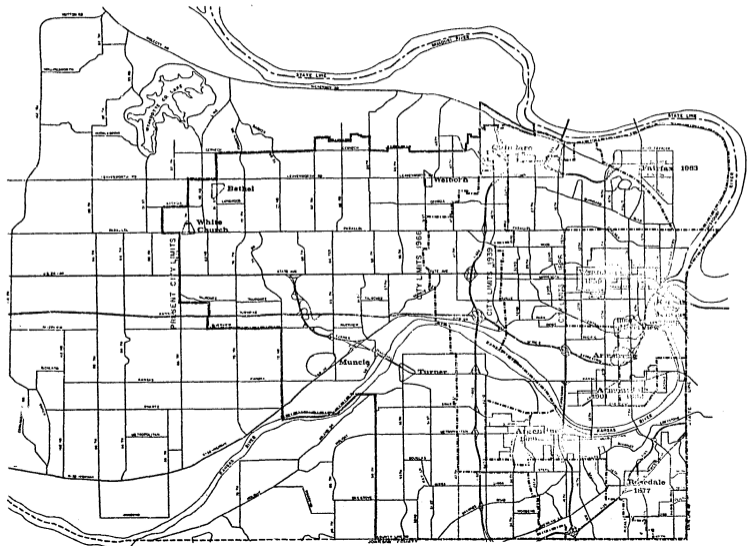
Wyandotte was peeved because the government had listened to the bankers and bond speculators that the bonds would sell better under the name of Kansas City than that of Wyandotte and so robbed her name that the consolidated city should have carried.⁷

Other cities later annexed into Kansas City, Kansas. Argentine, which was on the south side of the Kansas River and platted in November, 1880, was consolidated into the main city in 1910. Rosedale was platted in 1872 and was annexed in 1920. The next major annexations of industrial and suburban areas included the Fairfax Industrial District and nearly all developed portions of Wyandotte, Quindaro and Shawnee Townships. (see Figure I).

The population has included three highly identifiable groups: Middle and Eastern Europeans, Black Americans and Spanish Americans. Table 1 shows the increase in population of Kansas City in 1900 from 47,864 to 126,876 in 1954. A map of the area is found in Figure II. The largest population total between 1900-1954 was in 1949 when it reached 148,254.

For many years, Kansas City was the largest city in the state and its economic history centered around the meat-packing industries. During the nineteenth century, herds of Texas cattle were driven northward; and by the 1870s, stockyards and meat-packing plants were built on the bottom lands of Wyandotte. Armourdale was named after a meat-packing firm. Argentine grew up

⁷Clint J. F. Hammer, "A History of Wyandotte County, Kansas," unpublished master's thesis, Colorado State University, Greeley, 1948, p. 51.







-  CITY LIMITS
-  AREA ADDED TO CITY LIMITS
-  ORIGINAL TOWNS & SETTLEMENTS
-  CITY LIMITS WHEN CONSOLIDATED IN 1886

Table 1

Population of Kansas City, Kansas: Blacks, Schools, Black Schools

Year	Kansas City Population	Black Population	Total School Enrollment	Total Black Enrollment	Summer	Northeast	Bruce	Attucks	Craystone	B. T. Washington	Douglas	Dunbar	Garrison	Drent	Keating	Lincoln	Phillips	Stowe
1898 ^a			8,270								405					399	69	
1899 ^a			8,945								402					377	56	195
1900 ^b	47,864	6,509	9,663					93			419					421	64	202
1903 ^c			9,820					61			488					383	70	255
1905 ^d			10,545		116			72			705	58					72	439
1906 ^d			10,636		151			82			661	49					42	471
1907 ^d			10,836		178			71			643	58					42	483
1908 ^e			10,806		195			57			665	163	44				36	425
1909 ^e			13,951		207			64			756	172	35			164	33	431
1910 ^f	91,300	9,286	14,296		228			76			727	198	42	25		180	34	470
1911 ^g			14,593	2027	233			67			736	215	27	26		150	27	519
1912 ^g			14,998	2192	247			85			756	254	49	26		150	39	562
1913 ^g			15,708	2332	253			78			782	271	128	30		158		604
1914 ^g			15,368	2303	294			63			733	269	69	26		155	21	605
1915 ^g			15,613	2349	295			61		25	730	243	84	24		162	38	646
1916 ^g			16,274	2370	301			57		20	757	236	92			165	47	654
1917 ^g			16,430	2513	304			42		23	830	283	85			150	78	674
1918 ^g			17,148	2633	305			64		24	865	306	61			128	68	762
1919 ^g			17,350	2760	306			66		24	883	353	71			110	80	805
1920 ^g	101,233	14,405	17,442	2914	364			72			723	307	64			84	65	687
1921			17,977	3130	425						845	386	63			89	60	686
1922			21,198	3551	474			167		32	754	382	57			81	54	713
1923			22,566	4071	366		590	180		45	635	366	99	281		110	63	476
1924			23,014	4200	396		735	172		31	641	401	78	294		110	60	528
1925			23,509	4345	414		887	169		35	587	413	65	276		96	50	533
1926			23,896	4364	427		920	168		45	576	370	62	237	149	92	60	441
1927			24,320	4468	469		1032	165		78	524	344	82	243	154	102	72	422
1928			24,493	4437	527		1050	136		83	509	339	71	231	169	104	62	327
1929			24,840	4446	573		1061	140		78	513	358	79	249	186	111	61	365
1930	118,979	19,872	25,257	4513	581		1091	144		77	544	395	73	255	178	142	75	348
1931	121,001		25,369	4626	665		1034	152		86	556	373	96	271	186	123	60	352
1932	120,250		25,387	4730	752		1103	170		82	558	369	104	287	187	133	57	319
1933	120,399		23,953	4439	800		1075	173		80	549	383	97	287	186	133	53	327
1934	121,276		23,870	4465	759		1144	192		77	551	370	98	263	157	128	60	331
1935	122,565		25,137	4679	773		1135	188		70	532	389	91	269	156	130	78	375
1936	124,568		24,977	4631	796		1068	164		65	537	383	80	227	170	134	59	347
1937	125,137		24,129	4521	819		1046	157		53	532	361	83	233	153	112	68	320
1938	126,646		23,756	4563	858		1099	155		508	336	101	87	257	144	111	59	317
1939	127,423		23,439	4531	788		1020	228		513	342	95	219	145	107	59	317	
1940	119,170	21,033	22,266	4565	807		1051	221		509	340	105	237	157	99	56	321	
1941	121,462		22,482	4498	794		980	223		521	340	50	272	160	98	69	333	
1942	124,267		22,712	4452	728		993	217		542	355	35	254	147	85	60	328	
1943	125,520		22,103	4465	594		999	222		581	334		257	144	84	55	311	
1944	133,375		22,444	4892	645		1061	239		660	393		266	201	83	67	362	
1945	134,217		22,852	5161	714		1112	222		761	443		269	188	104	71	374	
1946	137,065		22,817	5291	767		1183	216		840	474		255	200	117	72	362	
1947	140,250		23,059	5505	769		1260	235		871	458		251	186	129	71	400	
1948	147,103		23,042	5645	875		1094	211		928	478		260	214	149	82	392	
1949	148,254		23,078	5640	868		1112	214		943	497		261	214	173	86	427	
1950	128,821	26,560	23,381	5852	954		1154	250		1005	500		250	216	177	93	407	
1951	132,252		23,331	6038	1042		1193	224		999	510		246	205	167		413	
1952	126,947		24,626	6200	995		1195	267		1011	569		240	209			398	
1953	126,886		25,229	6417	1065		1217	298		1063	645		264	221			368	
1954	126,876		25,565	6460	1052		1138	260		1093	668		326	224			387	

Kansas City Population--Kansas City Assessor
 Black Population--U.S. Census Bureau
 Total Enrollments--From 1921-1954 enrollment
 figures from Director Public Personnel
 Service

^a 14th Annual Report
^b 16th Annual Report
^c 18th Annual Report
^d 22nd Annual Report

^e 24th Annual Report
^f 25th Annual Report
^g 35th Annual Report

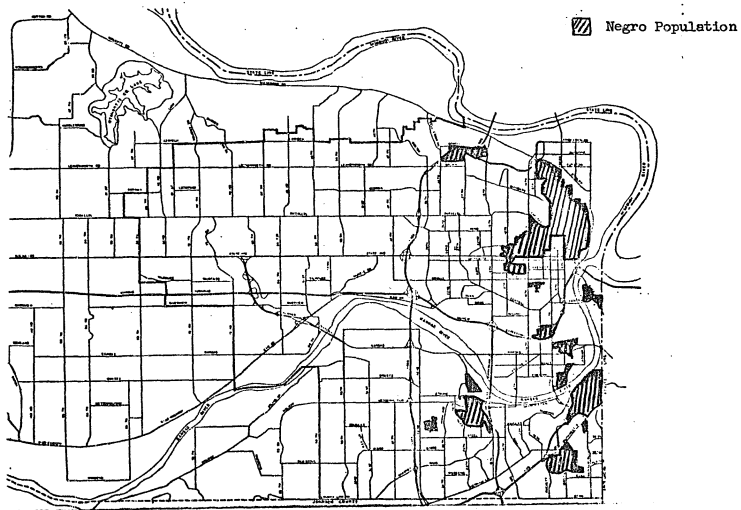


Figure II. Location of Negro Population of Kansas City, Kansas - 1940.

around the Santa Fe railroad yards. The character of Kansas City has been that of a "blue-collar" community.⁸

It is interesting to note that Kansas City developed a distinct identity although Kansas City, Missouri maintained a larger population, larger area, and has been credited with more cultural and educational institutions such as the Philharmonic Orchestra, the Conservatory of Music and the jazz that developed in its night establishments. Kansas City has prided itself in its small-town atmosphere focusing upon community concerns. This can be understood by examining the history of their educational system.

Public School System

The First Schools

The first free public school in Kansas was opened in Wyandotte County on July 1, 1844. John McIntyre Armstrong opened a classroom on the east side of Fourth Street between State and Nebraska Avenues.⁹ After the Civil War, the citizens of Wyandotte began organizing a system of public education and erected the first public school building in 1867 on the corner of Sixth and State.¹⁰ The same year saw the completion of the Central School building. By 1882, Wyandotte County had five brick school buildings.

⁸Community Renewal Program (Summary Report), Kansas City, Kansas Planning Department, 1969.

⁹Morgan, p. 380.

¹⁰Morgan, p. 381.

When the communities of Wyandotte, old Kansas City and Armourdale were consolidated into Kansas City, Kansas in 1886, the schools of these areas were organized under the leadership of the first superintendent John W. Ferguson. The enrollment was 3,643 with a teaching staff of 56 teachers.¹¹ The cost per pupil in the grades was \$11.40. The same year the maximum yearly salary paid for grade teachers was \$440.00; for high school teachers, \$720.00.¹²

Development of High Schools

Prior to 1886, secondary education was held in the Palmer Academy, a private school. The first high school, founded in 1886, held classes in one wing of an elementary school building. In 1888 Palmer Academy was closed and the new public high school took over the building. The following year, the location of the high school was changed and a new building was erected at Ninth Street and Minnesota Avenue. The name High School was later changed to Wyandotte High School.

Rosedale High School held classes as far back as 1886. In 1897, this township established a three year high school course and graduated classes in 1900 and 1901. The school was accredited in 1903. Classes were conducted in the Whitmore Grade School building.

¹¹Records of the Kansas City, Kansas Superintendent of Schools, Wyandotte County, Kansas (records in superintendent's office, Kansas City, Kansas), December 27, 1946.

¹²M. E. Pearson, "History of Kansas City, Kansas Schools" (a paper compiled Fall, 1932 at the request of the Board of Education). Report in Assistant Superintendent for Business Affairs' Office), p. 1.

When Rosedale was consolidated with Kansas City, Kansas in 1923, plans were made for the erection of a new building. The first classes were held in February, 1927.

Classes for Argentine High School were conducted in the city hall of Argentine until 1906, when a high school building was erected. Schools in the city of Argentine became part of the Kansas City, Kansas school system following the annexation of Argentine in 1910.

Originally, Kansas City, Kansas High School was open to anyone without regard to race or color. However, in 1904, the school board of the city was authorized to build a separate high school facility, Sumner High School for black youngsters. The school was completed in 1906.

The Junior Colleges

The Kansas City, Kansas Junior College, which had two branches, was established after the April 3, 1923 election. The first classes, which met in September, 1923, were conducted at Wyandotte High School for white students and at Sumner High School for black students. The Supreme Court's ruling on the Brown versus the Topeka Board of Education case declared that all junior college students attend the same school within the city. Thus, black and white students were no longer in separate buildings but attended the Junior College located on State Avenue between Eighth and Ninth Streets.

Junior High School Education

In the reorganization of public school education, the junior high school movement became one of the more radical innovations. Kansas City public schools rapidly adopted this innovation. Central Junior High School was in operation in 1916-17 and was considered "at that time one of the pioneer intermediate schools of the state."¹³ Two new buildings, Northwest Junior for whites and Northeast Junior for blacks, were built in 1923. Rosedale and Argentine maintained their junior high level in the high school buildings. The grade plan of six-three-three rather than eight-four was accepted by Kansas City, Kansans in hopes of making education more attractive to adolescent students. Of the junior high schools in Kansas City, Lyman stated:

Both the extensive junior high school experience of Kansas City and the nature of its school constituency--and, one may add, the unbroken continuity of its progressive school leadership under Superintendent M. E. Pearson--led the writer to think that Kansas City might well be selected as representative of the best intermediate-school practices in the banner junior high school state....The effectiveness of the junior high school in holding power is always difficult to demonstrate statistically because many factors, some making for retention and some for elimination, are operative at the same time. When the Central High School enrolls 591 Sophomores, 538 Juniors, and 421 Seniors and the junior college has 309 students, the evidence is indicative of holding power. That about the same proportions of membership exist among the three junior high school grades, however, must not be accepted as proof of similar holding power in the middle schools. The compulsory-attendance law, prescribing a lower limit

¹³R. L. Lyman, "The Junior High Schools of Kansas City, Kansas," The School Review, 36(3):176, March 1928.

at sixteen years, is operative. The fact is that the period of largest school mortality in Kansas City is now at the end of the ninth grade, which usually coincides with the sixteen-year limit. Another pertinent fact is that generally throughout the country the conspicuous decline in school attendance occurs at the end of the eighth grade wherever the eight-four plan is followed. The six-three-three plan generally retains a portion of the pupils for at least one additional year. This is especially likely to be true in a school system which, like Kansas City, keeps almost all the pupils going forward grade by grade in accordance with their advancing chronological ages.¹⁴

Elementary Education

Before the junior high movement, elementary school classes were held through grade eight. In 1886, there were eight elementary schools. By 1910, there were 37¹⁵ and in 1932, there were 45.¹⁶ Elementary school buildings were erected where they were necessary. In most cases after 1905, as the black population increased, the white population moved away from the inner city and erected newer elementary schools. The names of the original elementary buildings were Central, Everett, Lincoln, Riverview in 1882, Armstrong in 1873, Wood, McAlpine, and Barnett.

Educational Innovations

Throughout the history of the Kansas City, Kansas schools, educational innovations have been stressed. In 1910, a very

¹⁴Lyman, pp. 177, 190-191.

¹⁵Morgen, p. 385.

¹⁶Peerson, p. 6.

successful vacation school was conducted. Also, during the 1909-10 school year, night schools were organized to serve the community. Principal H. L. Miller of the white high school organized a night school for the white community; J. M. Marquess, principal of Sumner High School organized and maintained a night school for the black community.¹⁷ During these years, the first kindergarten was placed in the Cooper School. The first attendance officer was appointed in 1906, and the number was increased to four by 1932. During World War I, school nurses were employed by the Red Cross and they rendered very valuable health services.

Between 1899 and 1908, a number of innovations were made in the area of public education in Kansas City. Among the first was the introduction of industrial education which began in 1899. By 1903, music education had entered the curriculum under the supervision of Amanda M. Weber. In 1907, classes in sewing and cooking were organized for high school girls and in 1908, the erection of the first gymnasium began physical education in the Kansas City, Kansas school system.

By the end of the 1953-54 school year, the Kansas City school system personnel consisted of approximately 739 certified staff members including 45 kindergarten teachers, 633 teachers, grades 1-12, 15 junior college teachers, 44 principals, 1 junior college dean and 1 superintendent of schools.¹⁸ The increase

¹⁷Pearson, p. 6.

¹⁸Letter from Secretary to the Superintendent, August 31, 1973.

school buildings was: 9 in 1886, 20 in 1891,¹⁹ 40 in 1910, 53 in 1932, and decreased to 45 in 1954. As mentioned, the maximum yearly salary in 1886 for elementary teachers was \$440.00 and \$720.00 for high school teachers. By 1910, elementary teachers were paid \$720.00 and high school teachers were paid \$1,395.00. In 1932, the maximum salary for teachers was \$2,508.00. In 1954, information on salaries for teachers was not available but was in line with the national and state averages. The national average for 1953-54 was \$3,741 and the state of Kansas reported \$3,311.00.²⁰

Superintendent Pearson summarized the school system at his retirement in 1932:

The basic things and absolute necessities have not been neglected....For several years after the organization of the Kansas City school system in 1886, schools were maintained for eight months each year. The remainder of the time, with two exceptions, the term has been one of nine months. On account of lack of funds, the schools throughout the entire city were not opened until the middle of January in 1892. In 1899 the Board was forced to shorten the term two weeks on account of lack of funds....For a number of years the present Board of Education has been successful in maintaining an increasing and developing program of the schools without an increase in the rate of taxation.²¹

The Black Community--A Profile

The history of the black community of Kansas City, Kansas, which began in the mid-nineteenth century, parallels that of the

¹⁹Wyandott Herald, June 18, 1891

²⁰National Education Association of the United States, Economic Status of Teachers, 1954-55 (Washington, D.C., December 1954), p. 21.

²¹Pearson, pp. 7-8.

life experiences of Afro-Americans in the whole of the United States in general. The largest black community in Kansas City was located in the northeastern section (see Figure I, page 27). It was in this area that a majority of the people lived; thereby most of the cultural, religious, educational and business affairs took place there. Smaller black communities were located in Rosedale, Argentine and Quindaro. They built churches and some businesses. There were elementary schools in these black communities, but because of the legal separation of races in schools, all black students who wanted to receive a high school education had to enroll at the Sumner High School. From 1905 to 1954, most of the black Kansas City, Kansans centered their lives around the activities in the northeast section.

The People

The first black to arrive in the Kansas City, Kansas area on record, was Dorcas, a 32-year-old female slave who had been purchased by William Walker on January 1, 1847.²² Morgan, in his history of Wyandotte County, cited two more blacks as residents of Kansas City. The following statement was listed in the 1855-56 directory:

Joel Walker lived on the northwest corner of Third Street and Washington Avenue and there was a cabin

²²Nellie McGuinn, The Story of Kansas City, Kansas (Kansas City, Kansas: Public Schools, 1961), p. 33.

about 200 feet southeast of his residence where his Negro man and wife stayed.²³

Many other blacks followed as a result of the Kansas-Nebraska Act of 1854. Senator Stephen A. Douglas of Illinois, the author of the Act, had political ambitions concerned with western development. The Act was important for its statement of Douglas' principle of popular sovereignty, the doctrine that in all matters of domestic importance, including slavery, the state was sovereign. The consequences of the Kansas-Nebraska Act were momentous and led to a period of political chaos, confusion and bloodshed.

During the year of 1859, "the bulk of the population consisted of Wyandot Indians, white people, and three Negro families who had made their way into free Kansas...and the three Negro families living in this community banded together to worship God. They were of the Methodist and Baptist faith."²⁴ Thus were the beginnings of Cottonwood Church, later to be named St. James AME Church and even later First AME Church, and First Baptist Church.

The history of black people at this time represents a physical, emotional, and psychological struggle. Many sought refuge in the Kansas City, Kansas area. "Slaves were continually escaping from their slave holders into Kansas."²⁵ Many were bound to slavery across the river in Missouri. The Underground Railroad for the area,

²³Morgan, p. 90.

²⁴First African Methodist Episcopal Church 100th Anniversary, Kansas City, Kansas, 1959, p. 10.

²⁵First AME Church, p. 10.

which was a plan carried out by men who wished to help slaves to escape, was headquartered in Quindaro, a town located six miles up the Missouri River in Kansas.

The early day blacks of this community were comprised of freedmen, escapees, immigrants and refugees. The freedmen were those who had either purchased their freedom or were manumitted. Mr. Corovine Patterson and his wife, Henrietta, were in this select group, which included very few. The records do not indicate the list nor the number of escapees that entered Kansas. However, Phillip Murray and his family, the paternal grandfather of Orrin M. Murray, Sr., who contributed to this study, were among this group. These people later became the gardeners and farmers in the Quindaro area. Immigrants and refugees also came to the Kansas area. The immigrants who came to Kansas City were interested in bettering their conditions.²⁶ Morgan stated:

The First Colored Baptist Church (First Baptist Church) was organized...among the refugees who came to Wyandotte....A frame building was erected on Nebraska Avenue in 1869. In 1881 the building at Fifth Street and Nebraska Avenue was erected.²⁷

Many from this group were thrifty and industrious.²⁸ There was an influx of blacks into Missouri and Kansas at one time during the war. Morgan described those Negro refugees--men and women, with

²⁶Interview Orrin M. Murray, December 26, 1972.

²⁷Morgan, p. 357.

²⁸Interview Orrin M. Murray.

little children clinging to them, who carried all of their earthly possessions in little bags or bundles, sometimes in red bandana handkerchiefs.²⁹

After the Emancipation Proclamation was issued, the exodus of blacks from the South to Kansas began. The state had a reputation of a "promised land" and ex-slaves knew of the Underground Railroad and the deeds of John Brown. Benjamin "Pap" Singleton, of Tennessee, began agitating blacks in the South in 1869-70. "All told, he moved about 8,000 colored people out of Tennessee."³⁰ Among other reasons, many left because of fear of more bloodshed at the time of the next presidential election. In a letter by Governor St. John to Laura S. Haviland, dated June 17, 1879, he stated:

It seems as if the North is slow to wake up to the importance and magnitude of this movement of the colored people. No longer ago than last Saturday I had a call from a delegation of 100 leading colored men from the states of Mississippi and Alabama, who are here canvassing Kansas and other Northern States with a view of migrating this coming fall and spring. They answered me that they had borne their troubles until they had become so oppressive on them that they could bear them no longer; that they had rather die in the attempt to reach the land where they can be free than to live in the South any longer.³¹

A dispatch from Natchez, Mississippi, dated May 3, 1879, stated:

²⁹Morgan, p. 232.

³⁰Kansas State Historical Society 1905-6, Vol. 9 (Topeka: State Printing Office, 1906), p. 385.

³¹Kansas State Historical Society, p. 385.

The Negroes in these parishes (Tensas and Concordia) are very much disturbed and anxious to leave for Kansas, but cannot obtain transportation.³²

Others came not only from Mississippi, but Louisiana also.

There lately liberated Negro slaves poured into our state by hundreds, coming mostly from the states of Louisiana and Mississippi.³³

Elmer Clinch Sparks, the author of the history of the Walnut Boulevard Baptist Church, stated:

It was during these times that the Rev. J. C. Pollard organized a church namely the "Mt. Pleasant Baptist Church." This occurred in the state of Louisiana in the year 1864. This church was born when slaves were bought and sold on auction blocks....The slaves were set free....In 1879, a large group of Negroes came to Kansas City, Kansas by way of St. Louis on a big steam-boat "Grand Tower." This boat landed at the foot of Minnesota Avenue and Third Street. Mr. Corvine Patterson, [a freedman mentioned earlier] and Mrs. Benjamine met the Southern immigrants....While the people were familiarising themselves with the new country and its environment, the Rev. J. C. Pollard was busy finding a place to worship....In the fall, the people built a one room church house.³⁴

As the migration raised the population of Kansas City into the thousands, some white Kansans began to pressure the Governor to stop the flow of blacks into the state. After an investigation of the matter, Governor John P. St. John refused to interfere.

He thereupon made a personal investigation of the matter, resulting in the conviction on his part that the Negroes

³²Kansas State Historical Society, p. 385.

³³Kansas State Historical Society, p. 386.

³⁴Elmer Clinch Sparks, Walnut Boulevard Baptist Church Centennial, 1864-1964, Kansas City, Kansas, 1964, pp. 1-2.

were peaceable and law-abiding, and that their only offense, so far as he could learn, was their extreme poverty. The governor thereupon promptly refused to do any act which would discriminate between them and any other law-abiding citizens who might seek to better their condition by coming to Kansas. On the contrary, he made an appeal to the charitable people of the country generally for temporary aid for those Negroes, which appeal met with such generous response that their most pressing needs were relieved, and actual suffering among them was averted or reduced to the minimum. Subsequent events full justified the acts of the governor, as these Negroes soon found employment and homes in the state, becoming a part of its industrial population, and, for the most part they have proved to be peaceable, industrious, and self-supporting citizens.³⁵

There were both favorable and unfavorable reactions to the 1879 exodus as described in the Wyandott Herald:

During the past ten days a large number of colored immigrants from Louisiana, Alabama, Mississippi and Tennessee have been landed in Kansas. Nearly all of them are penniless, many are sick, and all of them are objects of sympathy. A public meeting was held at the courtroom Tuesday afternoon to take steps for their relief and to provide against spreading contagious diseases. The meeting was called to order by Rev. R. M. Tunnell, and organized by the election of V. J. Lane as chairman and H. L. Aklen as secretary. The meeting was addressed by Mayor Stockton, Judge Sharp, Rev. Tunnell, Prof. Palmer, A. G. Wolcott, Dan Williams, and other. The following resolutions were adopted:

Resolved That it is the sense of this meeting that the colored immigrants from the South, now among us, and still to come, should be aided only to such extent as they are unable to help themselves, so long as they are obliged to tarry among us.

Resolved That it would be very unwise in these people to stay in the towns already overcrowded with laborers, as they are, and that it will in our judgement be unsafe for them to remain long in large companies.

³⁵Kansas State Historical Society, pp. 386-387.

Resolved That we will do all we can to aid them in continuing their search for homes: such of them as are prepared to settle upon homesteads into the rural neighborhoods of the old settled counties of Kansas.

Resolved That we recognize the onerous obligation to aid the thousands of this people thrown upon our hands as belonging equally to the citizens of the whole state and country, and that we appeal confidently to our fellow citizens every where for material aid, in their behalfs.

Resolved That we hereby call upon the City Council to pass at the earliest practical time, an ordinance to protect the health of our citizens from the liability of contagious diseases from these immigrants.³⁶

One week later, the following article appeared in the Herald:

A Protest of the people of Wyandott, Kansas Concerning the Negro Immigration To the People of the United States:

Within the past two weeks over a thousand Negroes, direct from the South, have been landed at Wyandott. None of them have money to carry them further west, or to purchase the wherewithal to supply their most urgent necessities of food and shelter. Large numbers have died, and at least 5% of the whole number are sick with pneumonia and kindred complaints.

In view of the state of facts, we, the undersigned citizens of Wyandott, Kansas, denounce those who are encouraging these people to come to Kansas as really their worse enemies. We further say that the sentiments of this protest and memorial are those of the people of Kansas with out regard to party and we request papers throughout the country to publish this our protest and warning.³⁷

The life of these early Kansas City, Kansas had been scarred from the effects of slavery. Although uprooted from their

³⁶Wyandott Herald, April 10, 1879.

³⁷Wyandott Herald, April 17, 1879.

homelands in the South, these black Americans now looked to Kansas City, Kansas for deliverance.

Injustices

Injustices, such as slavery and racial segregation, kept black Americans separate from white Americans throughout the New World. Consequently, black Americans developed life styles and institutions somewhat as a result of their African past and the influences of their experiences in America. Although the state of Kansas had built a reputation of friendliness to blacks resulting from the legislation of the Kansas-Nebraska Act, there still remained those who sought to make it difficult for ex-slaves. Non-compliance to federal legislation that took place in Southern states also happened in Kansas. "Kansas, obviously, was not immune to these national trends."³⁸ As early as 1868, the state of Kansas passed a law for legal segregation in the public schools.³⁹

The psychological adjustment to freedom was difficult in Kansas because of two reasons: the uncertainty of the law and the widespread fear throughout the state of Kansas. In the early years of Reconstruction, Kansas law-makers passed favorable civil rights legislation. In 1874, legislation was passed to prohibit racial discrimination. "In that year, the Legislature adopted a statute

³⁸Joseph P. Doherty, Civil Rights in Kansas: Past, Present and Future (Topeka: State of Kansas Commission on Civil Rights, July 1972), p. 7.

³⁹State of Kansas, Session Laws, 1879, Chapter 81, pp. 163-166.

which made it a crime for owners of inns, hotels and places of public amusement or entertainment to discriminate against anyone because of race, color, or previous conditions of servitude."⁴⁰ With the passage of this legislation, Kansas became the third state in the nation to take action on public accommodation.⁴¹

Legislative action of this kind was nullified by practice because of those who disagreed and ignored the law. As a result, there were some Kansans who provoked fear in those blacks who lived in the state. Before and after the Emancipation Proclamation, William L. Katz described the climate that produced fear.

Southerners who rode into Kansas from Missouri...shouted "every white-livered abolitionist who dares to set foot in Kansas should be hung."...Violence flared over the Kansas issue in the United States Senate. Abolitionist Senator Charles Sumner, seated behind his Senate desk, was beaten bloody and unconscious by the slashing cane of Congressman Preston Brooks of South Carolina....For many years lynch mobs, often led by "respectable" white citizens, killed an average of almost two Negroes a week. The victims were often seized from the hands of the law, sometimes with the assistance of sheriffs and jailers. A study of these lynchings shows that Southern mobs preferred to burn their victims; Northern and Western mobs preferred hanging.⁴²

Even with the passage of laws, the reality of hostile acts directed many of the ex-slaves to adjust by either being cautious or pretending to go along with the status quo.

⁴⁰State of Kansas, Session Laws, 1874, Chapter 49.

⁴¹Doherty, p. 9.

⁴²Wm. Loren Katz, Eyewitness: The Negro in American History (New York: Pitman Pub. Corp., 1967), pp. 191, 341.

On the other hand, some laws of injustice, similar to the old slave laws, were passed against blacks in Kansas. In 1879, the state legislature enacted a law which permitted the boards of education in several districts of the state to maintain separate schools.

Finally, the decision that was to affect the destiny for all blacks in the United States was made by the Supreme Court on May 13, 1896. This decision on the basis of the Plessy v. Ferguson case declared the "separate but equal" doctrine. The incident that occurred four years before the decision was described in the Supreme Court statute:

On June 7, 1892, a 7/8 Caucasian (1/8 African)...paid for a first class passage on the East Louisiana Railway ...and took a vacant seat in a coach where passengers of the white race were accommodated....He was, with the aid of a police officer, forcibly ejected from said coach and hurried off to and imprisoned in the parish jail of New Orleans.⁴³

State and city governments followed by legislating new laws that were to segregate the races. Schools in Kansas City, Kansas were given permission by the state to segregate the races.

Black Kansas City organized to combat acts of aggression and discrimination. The Kansas City, Kansas Chapter of the National Association for the Advancement of Colored People was organized in 1914, five years after the national organization was

⁴³Stephen K. Williams, Supreme Court of the United States 163, 164, 165, 166, Book 41. Lawyer's Edition (Rochester, N.Y.: The Lawyers Co-Operative Pub. Co., 1920), pp. 256-265.

founded. The Kansas City, Kansas Chapter of the Urban League was organized in 1920. The active chapter of the NAACP held meetings and forums to discuss the problems publicly. On November 7, 1915 at the Metropolitan Baptist Church, the local NAACP president, Dr. H. T. Kealing, spoke on "The Rule of the Strong." When the National Convention met in 1923 at Convention Hall, the Kansas and Missouri chapters were hosts. James Weldon Johnson, NAACP president and author of "Lift Every Voice and Sing," delivered the address.⁴⁴ The Urban League convention met two months later. Eugene Kinckle Jones, the executive secretary, was the speaker.⁴⁵ Citizens of both Kansas Cities combined their efforts to fight the injustices and the threat of lynching.

As in the early Reconstruction period, more laws were passed in the 1930s and 1940s to no avail. In 1937, because of pressure by the NAACP and the Urban League, Kansas passed a law concerning discrimination in employment. In this year, the Kansas Legislature enacted three statutes designed to eliminate employment discrimination because of race or color in the performance of public works "by or on behalf of the State of Kansas" or any municipality in the state.⁴⁶ Another statute was passed and stated no labor organization shall be the representative of employees for the purpose of collective bargaining in the state which discriminates

⁴⁴Kansas City Call, August 24, 1923.

⁴⁵Kansas City Call, October 12, 1923.

⁴⁶Doherty, p. 9.

against any person because of race or color. However, as with the 1937 legislation, the 1941 statute was never observed and was widely ignored.⁴⁷

The next decades saw more legislation to counteract the discrimination that existed in Kansas. It is highly significant that the question of discrimination was laid directly before the state legislature. Because many agreed finally that acts of discrimination were taking place throughout the state, the 1949 Legislature passed a joint resolution that established a temporary commission to study the question. On March 1, 1951, the Kansas Commission Against Employment Discrimination reported:

1. Employment discrimination exists in the State of Kansas against citizens of the United States, at least on the basis of race, color and national origin.
2. Such discrimination is practiced by employers and labor unions, and usually manifests itself in general confinement of work to areas of unskilled, semi-skilled, and service or maintenance occupations, or in not hiring people from certain groups in the community.⁴⁸

Admission of racial discrimination finally was made by a significant group in the legislative branch of Kansas government.

As a result, Representative Myles Stevens, a black lawyer of Kansas City, introduced an anti-discrimination bill in 1951, which passed in the House but died in the Senate. Those who were

⁴⁷Doherty, p. 10.

⁴⁸Doherty, p. 13.

in opposition to the bill cited the following objections:

1. The problem of discrimination is nonexistent.
2. It should be solved by education.
3. Industries are solving the problems in their own ways.
4. Such legislation is unduly coercive and may stir up prejudice.
5. There is no justification for asking employers to abandon discrimination while there are other areas in society in which discrimination is common.
6. The elimination of employment discrimination is a problem of the minority group to solve for themselves through self-education.
7. The proposed measure would hamper businessmen.⁴⁹

Stevens could find no Senator who would simultaneously introduce the bill in the Senate. Finally, a watered-down version of the bill was passed in 1953.

Meanwhile, acts of injustice were occurring in the Kansas City school system. All black elementary school children attended the black schools in their community. However, those who wanted to continue their education in junior and senior high school were given free transportation to Northeast Junior and Sumner High Schools. Later school buses were used to transport black students from Rosedale, Argentine and Quindaro districts to these all black secondary schools. Likewise, black teachers, principals and other employees were confined to black schools. There were three Negro Supervisors of Schools from the 1920s to 1954, namely, Sherman Scruggs, who resigned to become president of Lincoln University, Jefferson City, Missouri, S. H. Thompson, who became principal of Sumner High in 1952 and D. W. Lewis.

⁴⁹Doherty, p. 13.

From the beginnings of Kansas City schools to 1954, there were no supervisors, or administrators in the system who were black. During the same period, there were no black members elected to the board of education. All in all, the pattern of discrimination that was prevalent in Kansas City's civic and cultural affairs was also present in its educational affairs.

A nonchalant attitude was apparent in certain members of the Kansas City board of education after the Supreme Court's decision on *Brown v. Topeka Board of Education* on May 17, 1954. In the July 6, 1954 meeting, blacks representing the NAACP showed disapproval of the board's response to the decision. A committee comprised of the Rev. E. A. Freeman, Chairman, Dr. A. P. Davis, the Rev. N. T. Young, the Rev. Edgar T. Thornton, Dr. Wm. M. Blount, Dr. Eldred Brown, Mrs. Josephine Hutchinson and Ostell Jordan appeared before the board to present their position.

The Rev. Mr. Freeman stated that the group represented the NAACP and the Americans for Democratic Action of the Congress of Industrial Organization. He stated that their purpose was to make inquiry as to the board's proposed action with reference to the Supreme Court decision on segregation. Board Chairman Rushton informed the committee that the board had instructed the superintendent to develop plans for the integration of students in a prompt and orderly manner with the hope that the transition could be as rapid as possible and in the best interests of all the students. He stated that Superintendent of Schools Schlagle was

attending a National Education Association convention and therefore was unable to report the details of the proposed integration.

The Rev. Mr. Freeman expressed disappointment in the Board's failure to seek advice and suggested that the committee would like to confer with the Board. He was advised that the Superintendent had conferred with teachers and PTA leaders. Dr. A. P. Davis commented that the teachers have a fear psychosis and are unable to express themselves freely and that the PTA is influenced by teachers. Mr. Rushton objected to this implication.

Further statements by the Rev. Mr. Freeman and Dr. A. P. Davis indicated that the committee's primary interest is that all students be compelled to attend the school of the district in which they live and that students be not permitted to choose attendance at a school of another district.⁵⁰

The decision based on the Brown v. Topeka Board of Education case in 1954 superficially ended many years of segregation in public schools in Kansas City, Kansas.

It is evident that prejudice and hatred underlined the experience for people of African ancestry. Black Kansas City, Kansas were restricted to a different life style and compelled to face unfavorable circumstances. There was prejudice, discrimination and racism in Kansas City, Kansas. To sustain some of their racial encounters, blacks counteracted through organizations and by placing high value on education. They either looked to education for liberation or they escaped through music of their culture--music deeply rooted in African tradition.

⁵⁰Kansas City, Kansas Public Schools, Journal of Proceedings, July 6, 1954, p. 4814.

Education

Western University. Education for blacks in Kansas City started two years before Wyandotte City received its charter and four years before Kansas became the thirty-fourth state of the Union. "Western University was established at Quindaro about 1857 as a private school for the education of Negro youths under the name of Freedman's University."⁵¹ As more blacks came, educational facilities were made to accommodate those who were interested. "In 1872, the Legislature appropriated funds for the support of the Normal School at Quindaro, to be known as the Colored Normal School at Quindaro, under the direction and supervision of their Board of Trustees."⁵² The school was adopted by the African Methodist Church in 1877 and changed the name to Western University. Negro Education, a study of the private and higher schools for black people, concluded:

that the contributions of the churches in money, mind, and spirit have been and still are most essential to the welfare of the Negro race and the development of an effective system of education.⁵³

Murray stated that "the A.M.E. Church was anxious to help in the cause of education."⁵⁴

⁵¹Bessie E. Wilder, Governmental Agencies of the State of Kansas, 1861-1956. Governmental Research Series, Vol. 4 (revised). Governmental Research Center University Of Kansas, 1957, p. 139.

⁵²Wilder, p. 139.

⁵³Negro Education: A Study of the Private and Higher Schools for Colored People in the United States. Bulletin 1916, #38. Dept. of the Interior, Bureau of Education, Vol. I (New York: Negro University Press, 1917), p. 119.

⁵⁴Orrin M. Murray, The Rise and Fall of Western University, Kansas City, Kansas, 1960, p. 4.

The Wyandott Herald indicated that the Colored Normal School at Quindaro numbered at least fifty scholars in 1872.⁵⁵ In 1899, this school, now known as Western University, was under control of a Board of the Industrial Department. Although the school used "university" for part of its name, it was a secondary school. In 1897 William T. Vernon, a young minister from Southern Missouri, was selected to become president of Western University. After he took office, the school made tremendous strides by hiring additional staff members and expanding the curriculum to include more subjects. By 1907, there were 278 students enrolled at Western. The following year, there were 328 students.

More changes were made during the following years. President Vernon left to fill the position of Registrar of the Treasury under President Theodore Roosevelt.⁵⁶ In the tradition of the Fisk Jubilee Singers, the Western University Jackson Jubilee Singers, under the direction of R. G. Jackson, helped to increase the popularity of the school throughout the country during the first decades of the twentieth century. Murray said:

So great was their success in rendering spirituals and the advertising of the music department of Western University, that all young people who had any type of musical ambition, decided to go to Western University at Quindaro.⁵⁷

⁵⁵Wyandott Herald, December 19, 1872.

⁵⁶Murray, p. 5.

⁵⁷Murray, p. 5.

The enrollment reached a high of 355 students in 1911-12. By 1916-17, the enrollment was 291. During the first years after President Vernon left, he was succeeded as president by Sherman French, Dr. H. T. Kealing, and Dr. F. J. Peck.

During the 1920s, Western moved toward higher education. The Junior College Department was organized, as well as the rehabilitation classes. Elementary education classes were discontinued.⁵⁸ The school boasted of its academic strength with the following black faculty members: Alex H. Jones, Th.D. as dean of the Junior College Department, Miss Gladis R. Homes, M.A., of Radcliffe to teach languages, and Joseph H. Collins, B.S., M.S., to teach science.⁵⁹

Those who served later as president of Western were J. P. King, who was killed in an auto accident on his way to Topeka in January, 1931 to appear before the State Legislature, and between 1931 and 1943, Archie Gregg, Dan Matthews, Earl Dawson and Professor E. Borders. During the terms of these administrators, Western was politically, financially and educationally unstable and became a major topic of discussion at the state capital. In 1943, the school had its final year. Smith describes:

The decline of Western University was gradual, starting about 1924 and smouldering nine years until the big blaze in 1933, then continuing another decade to the final demise of the institution in 1943. The decline

⁵⁸Murray, p. 8.

⁵⁹Murray, pp. 8-9. Alexander H. Jones received a Th.D. from Drew University, Madison, New Jersey, in 1919. The dissertation title was "The Reign of Hezekiah."

and fall resulted from the institution's inability to keep step with current trends and to fill the needs of the people it was supposed to serve...the closing of the university and the State Industrial Department was consummated in formal ceremony.⁶⁰

The end of an eighty-six year era had come to Western University, and with it cessation of the all-Negro institution of higher learning (see Table 2).

Table 2
Western University Enrollment^a

Year	Total Enrollment	Music Students
1903-04		42
1907-08	251	91
1908-09	328	108
1911-12	355	153
1912-13	255	145
1913-14	244	129
1914-15	260	132
1915-16	290	108
1916-17	291	106
1917-18		104
1918-19		
1919-20		97
1920-21		136
1921-22		143
1922-23		90
1923-24		71
1924-25		51
1925-26		50
1927-28	197	9
1929-30	179	5
1930-31	195	8
1931-32	176	4
1932-43		

^aAnnual Catalogue of Western University, 1903-04, 1906-07, 1907-08, 1908-09, 1912-13, 1914-15, 1915-16, 1917-18, 1919-20, 1920-21, 1921-22, 1922-23, 1923-24, 1924-25, 1925-26, 1928-29, 1930-31, 1931-32, 1932-33.

⁶⁰Thaddeus Smith, "Western University: A Ghost College in Kansas," unpublished master's thesis, Kansas State College of Pittsburg, 1966, pp. 72, 87.

Public Schools in the Kansas City, Kansas Area. Following the Civil War, public schools were established for blacks throughout the area that is now known as Kansas City, Kansas. The Wyandott Herald indicated in 1879, the Kansas City, Kansas district schools had a separate building for black students; the number of students enrolled at the black school was 75 with the average daily attendance being 50.⁶¹ These were blacks in the Rosedale district in 1882. Education was provided for those who wanted to attend.

The Wyandott Herald cited:

The colored school occupies a comfortable frame building and has an average attendance of 43. It is taught by G. L. Fonche, a colored man of education and refinement.⁶²

J. J. Lewis became a teacher in the old Sixth Street School for blacks at the corner of Sixth Street and State Avenue in 1884.⁶³ Morgan named six teachers of the first year who had remained in the system until 1910. "The first annual report of the schools of Kansas City gives the names of six teachers who at the present time are on the teaching force of the city."⁶⁴ Two of the names were M. E. Pearson, who at that time was superintendent and J. J. Lewis.

The state legislature enacted a law which permitted the boards of education in the several districts to maintain separate educational facilities in elementary schools in first-class cities.

⁶¹Wyandott Herald, September 1, 1884.

⁶²Wyandott Herald, December 8, 1881.

⁶³Kansas City Call, January 17, 1941, p. 9.

⁶⁴Morgan, p. 383.

In efforts to be admitted to white schools, blacks met strong opposition.

The colored population, or some of them, are making an effort to get the law in regard to schools in cities of the first-class changed so as to admit colored children to the white schools. It is a very foolish move on their part and we hope they will fail in the effort. It would practically ruin both the white and colored schools of this city.⁶⁵

The next major historical event that affected education for blacks in Kansas City occurred on April 3, 1904. Louis Gregory, a seventeen-year-old black youth, killed Roy Martin, a white youth. The incident caused racial problems and schools were closed. In July of the same year, Gregory was sentenced to the state prison for life.⁶⁶ By September, there were slogans supporting separate schools.⁶⁷ On a cold Monday night in February, about 200 people met at the High School building for the purpose of discussing the matter of having separate high schools. Speeches were made by members of both races. Finally, a motion was adopted in favor of separate high schools for the two races.⁶⁸ On February 22, 1905, the State of Kansas regulated the power of the board of education to separate the Kansas City schools.⁶⁹ In the June 8th issue of

⁶⁵Wyandott Herald, January 29, 1891.

⁶⁶Wyandott Herald, July 7, 1904.

⁶⁷Wyandott Herald, September 1, 1904.

⁶⁸Wyandott Herald, February 16, 1905.

⁶⁹State of Kansas, Session Laws, 1905, Chapter 414, pp. 676-677.

the Wyandott Herald was a report on the school bonds:

Elsewhere in the columns of the Herald will be found the vote by precincts on the proposition to vote \$40,000 in bonds to be used by the Board of Education for the purchase of a site and the erection of a manual training school for the Negro children. The bonds carried in every precinct in the city save the fifth precinct of the first ward, where there was only three majority against the bond.⁷⁰

The public schools opened in September with whites and blacks attending the same school building, but it was known that

the High School for white people will open at 8 o'clock a.m. and close at 1 o'clock p.m. and the High School for Negroes will open at 1:15 o'clock p.m. and close at 5 o'clock p.m.....The white and Negro High Schools meet in the same building and will continue to do so until the new High School for colored pupils is erected.⁷¹

On October 11, the validity of the law was tested in the Supreme Court. Memie Richardson, who in opposition to the board's president Thomas J. White, declared

she should be admitted at that school without discrimination on account of her color...that the conveniences offered by the board of education for the instruction of the Negro children separate from the whites are not adequate, and that the board has not made proper provisions for the education of the Negro children in the same manner that is adopted for the education of the white children.⁷²

She also said that an educational institution for blacks was against the laws of Kansas and unconstitutional in the United States.

⁷⁰Wyandott Herald, June 8, 1905.

⁷¹Wyandott Herald, September 14, 1905, p. 3.

⁷²Wyandott Herald, October 12, 1905, p. 3.

The protest, however, was to no avail, since the Manual Training School, later to be named Sumner High School, continued and the building was opened in 1906. J. E. Patterson served as the first principal for three years. J. M. Marquess the second principal, from 1908 to 1916, was followed in turn by T. A. Hodge, for thirty-six years and S. H. Thompson for twenty years. Over thirty years were spent in the building which was located at Ninth and Washington Boulevard, and by the late 1920s, petitions for a new building reached the board of education. The enrollment had increased from 231 in 1915 to 800 by 1933. Finally in 1937, Representative William Towers, a black lawyer of Kansas City, submitted a bill that authorized the board of education of Kansas City to acquire sites and to build necessary buildings for a high school for the colored children.⁷³ By 1940, the new Sumner High School, located at Eighth and Oakland Avenue, was opened. In 1923, the Kansas City, Kansas Junior College was organized. The black branch was conducted in the Sumner High School.⁷⁴

Northeast Junior High School, a school for blacks, was organized during the popular junior high school movement and opened in 1924. In his report, R. L. Lyman mentions that Northeast Junior High School was built for blacks and was adequately equipped and had an up-to-date and effective curriculum.⁷⁵

⁷³State of Kansas, Session Laws, 1937, Chapter 309, pp. 497-498.

⁷⁴Pearson, p. 6.

⁷⁵Lyman, pp. 176-191.

J. P. King was the first principal, later to be followed by Joseph Collins in 1929, who held that position for twenty-nine years.

Lincoln Elementary School, located at Sixth and State Avenue, was still the only black school in Kansas City by 1886.⁷⁶ There were nine rooms in the building. By 1886, Lincoln could not adequately accommodate all black children of the city. In order to relieve the crowded conditions at Lincoln, temporary provisions for first and second grade pupils who lived in the district then known as the Third Ward were made.

The two-room building that was rented by the board of education was also inadequate for the ninety-two pupils who enrolled during the first week of school in 1887.⁷⁷ A year later, the enrollment increased to 200 pupils. This prompted the board of education to make plans for a larger school building for black children. By January 1, 1890, the first unit, the west wing, was completed. The Third Ward School then changed its name to Douglass in honor of the hero, Frederick Douglass. The first principal of the Third Ward School, and later called Douglass, was J. J. Lewis. In the spring of 1904, the east wing was added. Now the building could accommodate grades one through eight. In 1915, there were 630 pupils attending Douglass. By 1950, the enrollment reached 1005.

⁷⁶History of Douglass School (Records in Superintendent of Business Affairs' Office).

⁷⁷History of Douglass School.

There was a need to build a school for black children near Third Street and Richmond in 1894 because of the population increase of black families to the area. At this time, the board of education received complaints from the parents of this area. After establishing a temporary facility in the area from 1895 to 1899, Stowe Elementary School was constructed. The school, whose first principal was J. J. Bass, was named in honor of Harriet Beecher Stowe.⁷⁸

When black families moved into the area north of Quindaro Boulevard and east of Seventh Street, the need for another black school developed. The community already had Longfellow School but because of segregation, black students had to attend Stowe or Dougless. Judge I. F. Bradley, a black, cited the shame of having these small children go the distance to Stowe for an education.⁷⁹ In March, 1907, plans were made for a new building; the school was erected and on May 4, 1908; the name of Dunbar, in honor of the black poet Paul Lawrence Dunbar, was selected for the school.⁸⁰ M. Harvey Tompkins, a University of Kansas graduate, was the school's first principal. Increasing enrollments caused additional classes to be placed at the "Annex," the former Longfellow School. In 1919, the enrollment at Dunbar was 272 and increased to 668 by 1954.

⁷⁸History of Stowe School.

⁷⁹History of Dunbar School, p. 9.

⁸⁰History of Dunbar School, pp. 9-10.

Many elementary schools where whites had attended were converted to black schools. The name of the Bruce Elementary School was changed to Lincoln School. White pupils from the Greystone School district were transferred to Major Hudson and the Greystone building was given to the black pupils of the district; the school was then renamed Booker T. Washington. The Eugene Field and the Everett Schools were discontinued as white schools and given to the accommodation of black children. The building known as Field was changed to Kealing in honor of President Kealing of Western University. Everett was changed to Grant in honor of Bishop Abraham Grant. Leah E. Crump, an outstanding musician, was the first principal of Kealing.⁸¹ The school opened on September 13, 1926. Grant School, whose first principal was Rhoda M. Johnson, opened in 1923.

Black schools of Kansas City were compelled to establish, organize and nurture, for the most part, outside the mainstream. Teachers, administrators, parents and students were confronted with an educational system that was totally dominated by whites. The question arises, what did black educators do to design a curriculum to meet the needs of black children? Teachers and administrators organized meetings and clubs to discuss the latest techniques and trends in education. One of the clubs for elementary black teachers was the DuBois Club, named in honor of W. E. B.

⁸¹History of Kealing School.

DuBois. When there were state and local meetings, black educators organized their own. The first Negro Supervisor, who later became the first black to receive the Doctor of Philosophy Degree from the University of Kansas, was Dr. Sherman Scruggs. Before accepting the presidency of Lincoln University of Jefferson City, Missouri, he published many articles in national black journals. Teachers worked very diligently at their profession. At a time when teachers feared for their jobs, much time and effort went into providing black children of this community with quality education. Finally, on May 17, 1954, the Kansas City Kansan printed headlines for their citizens: "Supreme Court Rules Out Segregation in Schools... All Education Must Be Available on Equal Basis, Says Historic Decision." Another headline read "Kansas Will Comply With Court Order." Superintendent Schlagle said, "Ruling Won't Affect Schools Here for Final Days of Present Term." One other headline read "Upheaval in South Seen on School Rule."⁸² The separate but equal doctrine that controlled the Kansas City schools had ended. It was at this point that the black community began to disperse black students to the public schools of their neighborhood. Thus, ended the era of 1905 to 1954 which racially separated public schools in Kansas City by law (see Table 1, page 26, for school enrollment).

Music

Music, which has been part of the cultural experience for groups of people, is a universal phenomenon but not a

⁸²Kansas City Kansan, May 17, 1954.

universal language. Although each culture possesses musical elements that are common, there are some distinct differences. People of African ancestry, whether slaves, escapees, or freedmen and later refugees and immigrants, took their musical tradition to Kansas City.

With the arrival of the first Africans came a distinctive scalar system, rhythmic patterns and an earthy voice timbre. These distinctive characteristics were projected and emphasized in a way that differed to the European's approach to music. Herskovitz stated:

Here it is sufficient to indicate the complexity of West African musical forms with respect to scale, rhythm, and general organization, and to mention the many variety of songs--ranging from lullabies through work songs, and songs of derision, and social dance songs to sacred melodies as varied as are the individual deities to whom they are directed--that are found not alone in this region as a whole, but in the musical resources of any one of its tribal units.⁸³

Just as slavery dictated the life style for these Africans in America, their musical expression became Afro American.

By the nineteenth century when a significant number of black Americans had reached the Kansas City area, their music was Afro American. These blacks, who were for the most part from the South, created music according to their experiences. One musical tradition amongst blacks in slavery was the singing of spirituals. Lovell described the black song:

It is now emphatically clear that for a century or more before 1867 there was an Afro American spiritual. It

⁸³Melville J. Herskovitz, The Myth of the Negro Past (Boston: Beacon Press, 1941), pp. 75-76.

was and is an independent folk song, born of the union of African tradition and American socio-religious elements....It is, therefore, clear that on the basis of harmony and rhythm, the black spiritual is rooted in African tradition.⁸⁴

Negro spirituals were brought to Kansas by the first blacks to arrive in the area. With the founding of First Baptist and First A.M.E. Churches in 1859, Pleasant Green in 1862 and Walnut Boulevard in 1867, religious music employed the old forms and musical idioms of the slave songs known as spirituals.

During the last decades of the nineteenth century as blacks continued to move into the Kansas City area, a musical tradition developed. Music for and by the people developed according to the experiences that shaped their lives. Musical entertainment by black musicians was very much a part of life in the black and white communities of Kansas City. There were concerts, parades and music in churches, schools and entertainment establishments. The musical activities of the black community of Kansas City will be discussed in detail in Chapter III.

Music of African people had its own distinct patterns and sounds. It became Afro American as their experiences increased. It was from this outgrowth of musical culture and tradition that the music education of these black Kansas City, Kansans was based and developed.

⁸⁴John Lovell, Jr., Black Song: The Forge and the Flame (New York: Macmillan Co., 1972), p. 11.

Summary

Wyandotte City, Kansas City, and Armourdale had their own beginnings but eventually were consolidated into one city, Kansas City, Kansas in 1886. This first-class city continued to develop as a blue-collar community. With the consolidation of the cities came a unified school district. When other cities and districts were annexed, the Kansas City public school system expanded. Amongst the population of Kansas City were black Americans who, because of their role in the American experience as slaves, developed their own social institutions within the northeast section of the city. As a people, they encountered many injustices --some coming from the national government and others from state and city government. After the 1905 decision by the state legislature, schools in Kansas City were racially separated until the Supreme Court's decision on May 17, 1954. With the people of African ancestry came a musical tradition and it served as a basis for the music education that developed in the northeast section of Kansas City, Kansas.

CHAPTER III

MUSIC EDUCATION AND MUSIC IN THE BLACK COMMUNITY OF KANSAS CITY, KANSAS

Introduction

The beginning of the twentieth century in some ways marked the dawn of a new era and in other ways, it was a continuation of events that either hindered or even halted the progress of blacks in American society. On the national scene, it was only thirty-seven years since the issuance of the Emancipation Proclamation. The decision of the Plessy v. Ferguson trial, a case presented to the Supreme Court on the "separate but equal" doctrine, was only four years back. It was clear from this decision that the country had moved into a new era when this endorsement from the highest court in the land regulated every aspect of human life. Benjamin Brawley, an outstanding black historian-sociologist of the first decades of the twentieth century, explained how blacks were affected socially:

If he was to be reduced to a peon, certainly socially he must be given a peon's place. Accordingly these developed everywhere--in schools, in places of public accommodation, in the facilities of city life--the idea of inferior service for Negroes.¹

The new century also continued the controversy between Booker T. Washington and W. E. B. DuBois on the economic and educational

¹Benjamin Brawley, A Social History of the American Negro (New York: The Macmillan Company, 1921, 1970), p. 297.

direction that blacks should take. Rayford W. Logan, another black historian, summarized the years approaching the twentieth century:

American Negroes have made notable progress toward first-class citizenship in recent years. But foreign critics--not all of them Communists--point with great effectiveness at many inequalities from which Negroes still suffer.... At the beginning of the twentieth century, what is now called second-class citizenship for Negroes was accepted by Presidents, the Supreme Court, Congress, organized labor, the General Federation of Women's Clubs--indeed, by the vast majority of Americans, North and South, and by the "leader" of the Negro race.²

The effects of these national events and trends were felt in the lives of black Kansas City, Kansans. Out of the total population of 47,864, there were 6,509 black Kansas Citizens. For the most part, they continued to dwell in the northeast section of the city although by this time there were small ghettos in Argentine and Rosedale. The year 1900 could have been a time to celebrate anniversaries: 14 years since the consolidation of Kansas City, 21 years since the arrival of the famous exodus of blacks from the South, 39 years since the statehood of Kansas, and 41 years since the charter of Wyandott City and the founding of First Baptist Church and First AME Church.

During the first five decades of the twentieth century, a unique music history that affected the lives of black Kansas City, Kansans emerged. Ragtime, as Southern describes, was heard throughout the Kansas City area at the turn of the century:

²Rayford W. Logan, The Betrayal of the Negro (New York: Collier Books, 1954, 1965, 1967), p. 9.

Blacks lived, for the most part in their own world and developed their own institutions and culture. Of particular relevance here is the fact that the black music maker developed a distinctive style of entertainment music, fitted to his own personal needs and expressive of his own individuality...Rag music was one of the earliest manifestations of this distinctive music.³

William J. Schafer and Johannes Riedel stated:

Ragtime, as a written and published musical form, communicated both black folk styles of playing and black conceptions of art music....Ragtime was a fully developed piano form, with a unique structure and organization, and it established a lively tradition of composition and performance that spread across America in two brief decades.⁴

Although established in Kansas City, Missouri in 1919, the Musicians Protective Union, Local 627, was organized specifically by Kansas and Missouri black musicians when they could not obtain membership in the white's local 34. Jazz that encompassed black musicians from the Kansas side developed after Kansas City, Missouri entered the Pendergast Era. Russell describes:

A product of urban culture in America, jazz music developed first as a parochial style in New Orleans and Chicago. To these cities must be added a third, Kansas City, the last incubating place in the super-heated culture of the black ghettos where jazz flowered. After its Kansas City period, jazz spread over the land and became a national heritage.⁵

³Eileen Southern, The Music of Black Americans (New York: W. W. Norton, Inc., 1971), pp. 311-312.

⁴William J. Schafer and Johannes Riedel, The Art of Ragtime (Baton Rouge: Louisiana State University Press, 1973), pp. xi-xii.

⁵Ross Russell, Jazz Style in Kansas City and the Southwest (Berkeley: University of California Press, 1971), p. xvii.

The effects of the Black Renaissance that had its origins in Harlem were witnessed in Kansas City's black musicians performing musical works of black composers. Finally, the period saw the birth of the Kansas City Philharmonic Orchestra in 1936 but the executives barred blacks from attending their public concerts.

Music education for black Kansas City, Kansas did not originate and develop from a vacuum. It was under these conditions described that music education that was provided for black Kansas City, Kansas developed in private and public schools, private studios and other institutions within the community. The beginnings, organization, facilities, trends, curricula, teachers and musical activities of black schools were under the jurisdiction of city and state guidelines in public education. However, for the most part, blacks were separate from the mainstream of musical activities. The contributions that musicians and organizations made outside the public schools were vital to the music education of black youth of the city. The scope of this chapter describes the music education and music in the black community of Kansas City, Kansas beginning with the historical events that lead up to the introduction of music into the public schools through the music education at the time of the Supreme Court's decision of 1954.

Western University

In the midwest, it was at Western University that many outstanding black musicians were educated during the first quarter of

the twentieth century. Under the leadership of R. G. Jackson, the school was known as the "Tuskegee Institute of the Mid-West."

Beginnings

It was under the direction of R. G. Jackson that the music department of Western University developed. Murray said:

The music department was the outstanding department of the school that contributed more to the development of the school than did any other department. Professor R. G. Jackson was perhaps responsible, more than any other one person, in causing Western to be introduced to the whole United States.⁶

In 1903, R. G. Jackson was the only music instructor, teaching piano, harmony, theory and history of music.⁷

Organization

In 1906, W. H. Hammond and Nettie B. Penix were added to the staff. Hammond taught tailoring and was the bandmaster and Penix was an assistant in music.⁸ By 1910, the music staff had undergone some changes. Effie E. Grant, an assistant in the music department, taught voice culture and Beulah Douglass, also an assistant, taught piano.⁹ When Hammond left, the dynamic Major

⁶Orrin M. Murray, The Rise and Fall of Western University, Kansas City, Kansas, 1960, pp. 10, 13.

⁷Annual Catalogue of Western University, 1903-04, p. 39.

⁸Annual Catalogue of Western University, 1906-07, p. 25.

⁹Annual Catalogue of Western University and the State Industrial Department, Quindaro, Kansas, 1910-11, p. 5.

N. Clark Smith joined the Western staff as the Commandant and Bandmaster in 1914.¹⁰

Under Dr. F. J. Peck, who assumed the presidency of Western in 1918, the school discontinued elementary classes and organized the Junior College Department.¹¹ In 1919, Professor R. G. Jackson was listed in the catalog as Dean of the Music Department. His staff then included Clyde L. Glass, piano, Carrie M. Carney, piano and voice, and Leon H. Herriford, who was conductor of the band and orchestra. The next year, Jessie Andrews Zackery replaced Herriford as instrumental teacher and also taught voice, piano, and violin.¹²

The staff, in 1921-22, consisted of Dean R. G. Jackson, who taught piano, organ and composition, Clyde L. Glass, piano and harmony, Constance B. Fisher, voice and piano, Edna Hammett, assistant in piano and Edward Polk, orchestra and violin.¹³ The following year, Eugene L. Perry was teaching voice and piano, and Guiou Taylor, a student was in charge of band, orchestra and violin.¹⁴ In 1924-25, F. D. Adair taught piano and harmony and Bertha T. Bailey taught voice and piano.¹⁵

¹⁰Annual Catalogue of Western University, 1914-15, p. 16. Major Smith was one of the most outstanding black educators and composers of the early 1900's. See Appendix C for the biography of Smith. A unit of ROTC was established on the Western University campus during the first decade of the 1900's. It was one of the first units in the area.

¹¹Murray, p. 8.

¹²Annual Catalogue of Western University, 1920-21.

¹³Annual Catalogue of Western University, 1921-22.

¹⁴Annual Catalogue of Western University, 1922-23.

¹⁵Annual Catalogue of Western University, 1924-25.

When R. G. Jackson died on December 25, 1929, Helen O. Brooks became department head. By that time, the staff consisted of Taylor and Bailey, and Brooks taught piano, voice and directed the choir.¹⁶ The next year, she also taught harmony, composition and music history. When Brooks' services terminated in 1934, Marie Lillard, a graduate of the University of Kansas, became department head and taught all of the music courses.¹⁷

Facilities

The facilities consisted of the Music Studio Building and Ward Hall. The Music Studio Building, which was erected in 1907, had five rooms equipped with pianos on the main floor and three rooms with pianos in the basement. The auditorium was used for glee club and chorus rehearsals and recitals. Ward Hall, a boys' dormitory, reserved an area for band and orchestra rehearsals.¹⁸

Faculties

R. G. Jackson, in 1903, organized the music department at Western University and served as the first administrator. The music department developed an outstanding curriculum under his leadership. As the only teacher in 1903, he taught piano, organ, composition, harmony and music history.

¹⁶Annual Catalogue of Western University, 1930-31.

¹⁷Annual Catalogue of Western University, 1934.

¹⁸Orrin M. Murray, Interview, March 23, 1974.

In the Greater Kansas City area, Jackson was a devoted and dedicated musician to the community. He was a church musician, a private teacher in his home studio during the summer and the organizer and musical director of the Jackson Jubilee Singers.¹⁹ The group which was divided into three smaller ensembles on occasions was booked throughout the country. This helped in the recruitment of students for Western University. An examination of the Annual Bulletins from 1903 to 1943 reveals that students not only came from Kansas and Missouri but from states in all sections of the country.

Jackson, who was considered one of the most outstanding black musicians of Kansas City, was editorialized:

R. G. Jackson, Music Master. R. G. Jackson was a large contributor to Kansas City's musical life. He did more than follow music as a means of livelihood. In addition to his teaching of individuals and groups, he was the inspiration of men and women who are making a name for themselves in music.²⁰

Jackson's impact was so strong in the community and at Western University that many years after his death on December 25, 1929, memorial services were held by the University, friends, and ex-students in his honor.

¹⁹Kansas City Call, December 27, 1929. The Jackson Jubilee Singers were in the tradition of the Fisk Jubilee Singers. This was an historical continuation from the 1870's that had its origins on the Fisk University campus.

²⁰Kansas City Call, January 3, 1930.

Major N. Clark Smith, a veteran of the Spanish American War, a graduate of the Chicago Music College and an extensive traveler, left Tuskegee Institute to become the bandmaster at Western University in 1913. His contributions during his two year tenure at the school consisted of improving the organization of the instrumental music department, displaying his musicianship to students by his performance and his published compositions and processing students through his teaching techniques. He was a strict disciplinarian. Although Smith resigned in 1915 to accept the music position at Lincoln High School of Kansas City, Missouri, his influence remained a part of the instrumental music tradition at Western with students and faculty who followed.

R. G. Jackson, who served as head of the music department from 1903 to 1929, was followed by Helen O. Brooks, Marie Lillard and Leroy Work Robbins. Brooks, who also taught piano and voice, directed the Western University Choir. A Western University graduate in 1913, she resigned and later died in 1934. Marie Lillard, also a graduate of Western, succeeded Helen O. Brooks in 1934 and served until 1937. Lillard resigned and Leroy W. Robbins filled the position for one year; Lillard then returned in 1938 and remained until the school's termination in 1943.

Other teachers at Western were Nettie B. Penix, an assistant in music, 1907-09; Effie E. Grant, a voice teacher, 1910-15 and graduate of Western University in 1910; Clyde L. Glass, piano and harmony, 1919-24; Carrie M. Carney, a voice teacher,

1919; Jessie Andrews Zackery, voice, piano and violin instructor, 1920-21; Constance B. Fisher, voice and piano instructor, 1921-22; Edna Hammett, assistant in piano, 1921-22; Edward Polk, instructor of band, orchestra and violin, 1921-22; Eugene Perry, piano and voice, 1922-24; Guiou Taylor, band, orchestra and violin, 1922-43; Bertha T. Spaulding, piano and voice instructor, 1924-31; and F. D. Adair, piano and harmony, 1924-25.

Curriculum

The music curriculum consisted of piano, voice, harmony and music history. The first decade of the twentieth century, one instructor taught all of the music classes. The aim of the music department was to give its students a thorough training in piano-forte, harmony, theory, and history of music. The course extended over a three-year period. Upon the completion of all requirements, students received a diploma.

Recitals were frequently given by students with all students being required to attend. The 1903 catalog stated:

Public recitals are also given by the more advanced students. By this means, it is made possible for the students to become familiar with both the standard works and modern composition and cultivate a taste and appreciation for the real value of classical music. Candidates for graduation must have completed the course in piano-forte, as laid down in the catalogue, and in addition, the work in Harmony, Theory, and History of Music. All students in the full course of study will be required to practice two and one-half hours per day, and take two lessons weekly.²¹

²¹Annual Catalogue, 1903-04, p. 40.

In 1903, the catalog listed under "Societies" two musical groups for students: glee club and a choral society. In 1907, the University Band was established. The following year, both band and orchestra were available to students, remaining in the curriculum until the school closed in 1943. Throughout the year, concerts by fine artists were given to supplement the regular University work. This was their means of including general culture in many subjects that were not in the students' daily program.

The course in piano-forte, listed in the Annual Catalogue of 1903, was described:

1st Year - Leoschorn op. 66, Bk 1 and 2; Heller op. 47; Heller op. 45; Clementi, Sonatinas, major and minor scales, German, Algebra, Rhetoric, Harmony. Selections from classic and modern compositions.

2nd Year - Hanon: Virtuoso, pianist. A few selections from Cramer Bullo, 60 selected Etudes; Jensen op. 32. Bach 2 and 3 pt. inventions. Sonatas by Haydn, Mozart, Beethoven; German, Algebra, Physics, English Literature and Harmony. Selections from classic and modern compositions.

3rd Year - Phillip: Practical exercises, Etudes selected according to the needs of the pupil, from Clementi: Gradus ad Parnassum. Czerny op. 740. Geometry, World's History, Musical Composition and History of Music. Concert pieces by classic and modern composers. Selections from Chopin, Mendelssohn's Songs without Words, Sonatas.²²

The stipulations for a course in harmony were described:

1st Year - The study of tone relations, scales, intervals, the formation and progression of chords, concords and modulations.

²²Ibid., pp. 39-41.

The practical work consists of harmonizations of musical sentences, and original melodies, the recognition by ear of all chord progressions at the piano.

2nd Year - In harmonic tones (suspension, anticipations, passing notes). Recognition of all inharmonic intervals at the piano, by ear.

3rd Year - Musical analysis, harmonic and polyphonic forms, and phrase period, 2-part song, 3-part song, and song with trio. Analysis of Mendelssohn's Songs without Words.²³

Music history requirements were also listed in the bulletin as follows:

Lectures on Musical History will be given semi-weekly during the third year of the course.²⁴

Requirements, which changed in 1910, stipulated that each candidate was required to present a graduate recital. Also, each candidate for graduation needed to complete the work in the Normal Preparatory class. In the fall course of study, students were required to practice three hours per day and take two lessons weekly. More additions for piano-forte and voice training were described:

4th Year - Phillip, Practical exercises, continued; etudes selected according to the needs of the pupil, from Clementi's Gradus ad Parnassum; etudes from Moschelles, op. 70, sonatas; selections from Bach, Well-tempered Clavichord; concert pieces by classic and modern composers.

Voice Training Students are required to show that they possess a good or promising voice and an accurate ear. Apart from this they are received in all degrees of proficiency. Special attention is given to proper

²³Ibid., pp. 39-41.

²⁴Ibid. p. 41.

method of breathing. The development of the natural voice of the individual, rather than the conforming to and conventional pattern, is desired. The work consists of:

1st Year - Breathing exercises, sustained tone, scales and arpeggios, A.B.F. Frantz, book 3; Vaccai, vol. 241: 1st 25 lessons, Concone.

2nd Year - Breathing exercises, continued; Lighten for middle register; 50 lessons, Concone; classic and modern songs and arias will be used as they are needed.

3rd Year - 10 canzonets, Haydn; 1st year. Italian grammar, Italian anthology; light arias from the French and Italian operas.²⁵

With the arrival of Major N. Clark Smith in 1915, the band and orchestra guidelines were outlined:

Course of Study
Military Band and Orchestra. Maj. N. C. Smith, Inst.

There are some worthy young men who are adapted to band and orchestra music and who wish to be further developed along that line. With this view, the school offers to admit such students, who are fully 18 years of age, and teach them the course as outlined, providing they meet the requirements of admittance herein.

1. Students admitted as specials to take this course must in the first place, be far enough advanced in their literary studies to have completed the studies of our Second Year Preparatory. You will find an outline for the studies of the Second Year Preparatory in this catalogue.

2. They will be required to play regularly in the school's band and orchestra, also to perform extra duties along that line when it is necessary. Under our commandant, Major N. C. Smith, the students drill on the parade grounds, and the band plays there as well as on other occasions. Special attention will be given such students by the bandmaster who will advance them as fast as it is practicable to do so, both along band and orchestra music.

²⁵Annual Catalogue, 1910-11, pp. 27-28.

Band

The institution maintains a military band and an orchestra. The band is composed of 35 pieces.

1st Quarter - Band information, tuning and voicing instruments; elements of music; scales, exercises, grades 1 & 2, care of instruments; how to select appropriate music for beginners; combinations, large and small, for various ceremonies.

2nd Quarter - The origin of music and the history of all instruments and their relationship to the voice. How to tune instruments to the piano. Lange, Carl Weber and other studies. Vocal solfeggio, ear training, with band music, grade 3. In this quarter also the students will be taught how to prepare programs for rhetorical, literary societies, etc.

3rd Quarter - Elementary harmony, simple 4-part writing, quarter arranging, saxophones and bass from plantation melodies and church music. Advanced exercises, grade 4, classic and popular band selections.

Orchestra

Members of the orchestra are selected from the personnel of the band and are required to have previous knowledge of the violin before they enter. In this section of the band, the students continue scales and exercises the same as 1st, 2nd and 3rd quarters of band music, with still better advantages for learning correct bowing, ensemble playing, transposition, accompanying congregational singing, chorus and solo works. Here they are also taught how to arrange chorus and orchestra music for church purposes.²⁶

The following description of the 1919 course of study shows a curriculum change:

This course is one of the requirements of the institution, and must be taken by all. The course embraces the rudiments of music, such as staff, bars and clef

²⁶Annual Catalogue, 1915-16, pp. 25-26.

making; major and minor scale building; skipping of major and minor intervals; analysis of time signatures, key signatures; regular and irregular accent; syncopation; correct method of breathing; placement of tones and production of pure tone quality; the sight reading and singing of major and minor scales; ear training, or recognition of major and minor intervals; expression, sight singing from simple exercises and songs to more difficult, and on through the advanced high school course.

Those taking the advanced high school course are eligible as candidates for the voice-culture department, and to the following musical organizations: male and female quartettes, sextettes, octettes, male and female glee clubs, church, etc.²⁷

The statements presented in this section represent the Western University curriculum from the earliest accounts of music teaching to the school's closing in 1943. Tables 3 and 4 show the schedules for classes during the 1927-28 school term.

Table 3

Western University Schedule of Fine Arts Department^a

Teacher	Period						
	1st	2nd	3rd	4th	5th	6th	7th
Piano	Ind. Inst.	Ind. Inst.	Music History	Harmony	Ind. Inst.	Ind. Inst.	
Voice	All pupils given individual instruction						
Violin			Band T.W.Th.			Orch M.Th.	
Art Dept.	Voca- tional		Group	Indus- trial		Group	

^aAnnual Catalogue, 1927-28, p. 28.

²⁷Annual Catalogue, 1919-20, pp. 38-39.

Table 4

Western University Music Department Daily Schedule^a

	8:30	9:00	9:30	10:00	10:30	11:00	11:30	1:00	1:30	2:00	2:30	3:00	3:30
Monday	Vc Vn	P Vc Vn	P Vc Vn	HM Vc Vn	HM Vc Vn	Co Vc Vn	Ch	H Vc Vn	H Vc Vn	P Vc Vn	P Vc Vn	H Vc O	P Vc O
Tuesday	Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn	B	P Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn
Wednesday	Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn	B	P Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn
Thursday	Vc Vn	P Vc Vn	P Vc Vn	HM Vc Vn	HM Vc Vn	C Vc Vn		H Vc Vn	H Vc Vn	P Vc Vn	P Vc Vn	H Vc Vn	P Vc O
Friday	Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn	Ch	P Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn	P Vc Vn

Note: The Chorus meets at 8:00 a.m. on Wed. and Fri.; Quartet at 8:00 a.m. on Thurs. and Choir at 6:00 p.m. on Wed.

B=Band
Ch=Chapel
Co=Composition

H=Harmony
HM=History of Music
O=Orchestra

P=Piano
Vc=Voice
Vn=Violin

Musical Activities

The music department of Western University was well known mainly because of the popularity of R. G. Jackson. As the department developed, musicians increased their school and community performances. Murray described Western's musical groups and some of their performances:

The brass marching band was also a feature of the school. The school always had a uniformed band of 20 to 50 pieces. This band played at all inter-school games, civic parades, campus band concerts, opening of the Kansas City Monarchs baseball season, and the American Royal Parade. The one big and distinguished duty was to lead the graduating class and the commencement procession from Grant Hall to the place of ceremony. The orchestra was also a fixed and well-balanced organization. The orchestra had a standing engagement to furnish the music for the annual Knife and Fork Banquet which was held at the First AME Church of Kansas City, Kansas. It played the devotional exercises at chapel every day and for all special occasions. This orchestra had such a reputation that it was invited to furnish some of the music for the AME General Conference, which convened in St. Louis, Missouri in 1920. Yes, Western's orchestra at that General Conference was superior to the one of Wilberforce, Ohio.²⁸

Table 5 is a list of more musical activities that involved Western University music students and faculty from 1915 to 1943.

²⁸Murray, p. 10. Wilberforce University is one of the oldest black universities. Founded in 1856 under the auspices of the AME Church, it has continued for more than a century of dedicated service to blacks and to America.

Table 5

Western University: Musical Activities^a

3-25-15	Western University Bend and Glee Club--Evening of Music at First AME
4- 2-15	Western University Chorus presented "Seven Last Words of Christ" by Dubois
11-19-15	Choral Club sang at Manual High School in Kansas City, Missouri
12-24-15	30 Male Voices and large orchestra furnished music at First AME ^b
3-20-25	Western University Chorus sang selections by R. N. Dett at Grand Theatre with Jackson Jubilee Singers and Allen Chapel Choir
7-22-27	Western University Orchestra play for Stage Fairy Ballet at Northeast Junior High School
4-27-28	Western University Chorus special concert at First AME
9- 6-29	Western University at First AME
5-30-30	Governor Clyde M. Reed delivered Commencement Address to graduates. Performance groups of Western University provide music.
1-23-31	President King and singers in Lawrence where they sang for the registrar at Kansas University and several students.
11-13-31	Western University honors R. G. Jackson Program by Jackson Jubilee Singers, Western University Orchestra
5- 9-30	Roy Wilkins addressed the Western University students; two selections by the music department.
8- 3-34	Marie Lillard and G. Taylor on WLEF
1-25-35	Western University orchestra under G. H. Taylor presented one hour of music at White Oak Street Methodist Episcopal Church in Independence, Missouri
4- 5-35	Western University Male Quartette at Park College
4- 5-35	R. G. Jackson former students to give "Redemption" by Gounod
5-10-35	75 Voice Chorus of Western University grads sang in honor and memory of R. G. Jackson. Sang oratorio by Gounod "The Redemption"
5-17-35	Western University Quartet featured over WYBY
11- 4-38	Lillard and Taylor present program at Kansas State School for the Blind
2-17-39	Western University Chorus sing before legislators
6- 4-43	State Department holds last commencement. Last official performance by Western University groups

^aKansas City Call, 12/24/15, 3/20/25, 7/22/27, 4/27/28, 9/6/29, 5/30/30, 1/23/31, 11/13/31, 5/9/30, 8/3/34, 1/25/35, 4/5/35, 5/10/35, 5/17/35, 11/4/38, 2/17/39, 6/4/43.

^bKansas City Independent, 3/26/15, 11/19/15.

Public School Music

Beginnings

It is difficult to give an accurate picture of the beginning of public school music in Kansas City and therefore the year that it was introduced into the curriculum is unknown. However, the fact that other cities in the state were organized musically suggests the possibilities that musical activities were incorporated into Kansas City school curriculum as early as 1886, the year of the consolidation of Kansas City. Oursler's study presented evidences of early music in institutions of higher learning:

Lessons in melodian and piano-forte were offered as early as 1862 by Baker University. Music was added to the curriculum of Washburn College by 1865. Music teachers were on the faculties of Kansas University, the State Teachers' College at Emporia and the Kansas State Agricultural College, Manhattan by the early sixties.²⁹

Sunderman, who obtained information from the 11th Annual Report of the Department of Public Instruction of the State of Kansas and Classifications and Course of Study Recommended for the District Schools of Kansas, reported music education in the schools as early as 1871. H. D. McCarty, State Superintendent of Public Instruction of Kansas, recommended in the course of study, that those pupils in the First Reader classification should have singing three or four times a day with three to five minutes devoted each

²⁹Robert Dale Oursler, "A History of Public School Music in Kansas," unpublished master's thesis, Northwestern University, 1954.

time to the activity. Two years later, McCarty stated that the course of study recommended for the district schools of the state called for daily practice in singing from five to ten minutes. In 1875, the State Superintendent announced that music was being taught in many of the better class common schools. Even in the secondary schools, vocal and instrumental music were a part of instruction.³⁰

The state was also organized into professional groups which suggests another reason that music could have been used in the Kansas City public schools. On August 21, 1881 the Kansas Musical Convention was organized.³¹ In Topeka, Kansas, in 1886, the constitution of the Kansas Teachers' Musical Association was written.³² The objective of this organization was "to secure the introduction into the public schools of the state of systematic instruction in vocal music."³³ The organization felt so strong about its mission that after the Lindborg meeting on November 29, 1893, the executive committee "tried to make each member a worker in building up the association until its power for good would be felt in every community."³⁴

³⁰Lloyd F. Sunderman, Historical Foundations of Music Education in the United States (Metuchen, N.J.: The Scarecrow Press, Inc., 1971), p. 158.

³¹Oursler, p. 6.

³²Oursler, p. 6.

³³Topeka Daily Capital, December 30, 1885

³⁴Oursler, p. 11.

Birge stated, "Before music could become a school subject it had to win the approval of the voters of the district, not, to be sure, at the polls, but nevertheless at the bar of public opinion."³⁵ He implied that in many cities throughout the United States there was opposition to the introduction of music to public schools. Evidence of disapproval appeared in Kansas City two years before the strong commitment to all Kansas communities was made from the Lindsborg meeting of 1893. One citizen's thoughts were reported in an 1891 Wyandott Herald: "A great many people are indignant at the action of the Board of Education in regards to having music taught in the public schools."³⁶

Throughout the last decade of the nineteenth century, both sides on the music issue were persistent. Those citizens who were in opposition to music in the public schools continued to agitate and those who were pro-music education, such as the Kansas Teachers' Musical Association, continued to plan strategies of how to introduce music education into the schools of all Kansas communities. The earliest documentation that describes the organization of music in Kansas City Public Schools begins with Amanda M. Weber.

In 1895, the Kansas City Public Schools employed Amanda M. Weber to teach at the Long Elementary School. She maintained her teaching position but also devoted some of her time to music super-

³⁵Edward B. Birge, History of Public School Music in the United States (Washington, D.C.: Music Educators National Conference, 1966), p. 82.

³⁶Wyandott Herald, February 19, 1891.

vision in 1898. For three years, she was responsible for double duties until she became the first full-time music supervisor in 1902. It was under the leadership of Amanda M. Weber, which lasted six years, that Kansas City organized its music education for the public schools. There were six black elementary schools and because no secondary schools had been built for blacks, they attended the Kansas City High School during this period that music education had its beginnings in the public schools.

Organization

From its inception, the Kansas City public school system was organized under the eight-four grade plan. The elementary level utilized the self-contained classroom teacher approach. These teachers received assistance from the supervisor of music. It was one of the duties of the supervisor "to call teachers together as often as the Superintendent may approve to instruct them in music and in methods of presenting this subject to their classes."³⁷ The duties also stated that there had to be a visit to each room at least once in each regular six-week period. Before a permanent high school music teacher was hired, the supervisor was responsible for music in the high school.

She shall, at 10:35 on Friday mornings lead in the chorus singing at the High School assembly, and at

³⁷Twenty-second Annual Report of the Board of Education of Kansas City, Kansas, 1906, 7, 8, pp. 138-139.

9:00 a.m. of the same day, visit the Sumner High School to direct and supervise their music.³⁸

By 1911, T. H. Reynolds was appointed the first full-time music teacher at Sumner High School.

The Kansas City schools functioned under the eight-four organization until the administration changed the system to the six-three-three grade plan in the fall of 1923. It became necessary to hire more teachers. The position of a music specialist was now needed for grades seven, eight, and nine.

These special classes were oriented more to vocal music mainly because of the preparation of the early teachers and the cost factors needed in the development of a separate department of instrumental music. It was a requirement for all students to enroll in one music class during their years in high school. The first classes were geared to music appreciation with emphasis on singing. By 1918, the first class in instrumental music was introduced at Sumner High School. Orrin M. Murray, a Sumner High School student at this time, described the events leading up to the decision:

Mr. John A. Hodge, a science teacher at Sumner High School in 1915, talked to Professor J. J. Marquis, the principal about getting a Brass Band started at Sumner. Mr. Hodge was a cornetist in his high school days as well as playing throughout his college career.

On a Wednesday morning in the first week of February, 1916, Mr. Marquis announced to the student body at an

³⁸Twenty-second Annual Report, pp. 138-139.

assembly that, "A brass band was to be formed with Mr. Hodge (the triple tonguing cornetist from Indiana) being in charge of all arrangements." Mr. Hodge talked with his brother-in-law Professor R. G. Jackson, the head of the music department at Western University. Arrangements were made so that Major W. C. Smith, a Western University teacher, a retired army bandmaster and a former band director of Tuskegee Institute, could begin forming the band. Major Smith met with the boys and it was decided that the band should rehearse in the science room every Tuesday and Thursday after school from 2:15 til 4:00 p.m. Arrangements were made for the procurement of instruments most of which came from Jenkins (Music Company), especially if they were to be purchased new. (The instruments were secured and we began our rehearsals in earnest. There was perhaps one thing that contributed to the rapidity of our progress: there were some of them who had been playing instruments in the Argentine Silver City Band. These boys who were musicians were an inspiration to beginners.) We had Jenkins Beginner's Band Books. There was a 29 piece band, but ten of the musicians had had enough experience in other bands.

Major Smith praised the progress of that band. He told how a band a little over two months old was able to play. (The principal of Lincoln High, of Kansas City, Missouri invited the eight-week-old band of Sumner High to come to Lincoln for a concert. Thus Sumner's First Band was invited to play its first concert outside of this city. Well, the second week in May, 1916, all of the boys had gotten some white pants and white shirt and that afternoon we went over and played a concert. Major Smith was a very excellent band teacher....) At the close of school he complimented the band, but when school started in September, 1916, he had left Western University and had gone to Lincoln High School. There was no one to take charge of Smith's band. Mr. Hodge had just undertaken the responsibility of the principalship of Sumner High School and did not have the time to work with us. The school had no band for the year 1916-17. At the opening of school September, 1917, Mr. Hodge said, "that anyone knowing his or her instrument well enough could enroll in the orchestra, which would have one hour each day and would receive one hour of credit providing he could show progress. Mr. Reynolds, who knew the piano and organ but nothing about any other instrument, taught one class in instrumental music.³⁹

³⁹Orrin Murray, "Sumner High School's First Band," an unpublished paper.

From 1918 to 1935, at least one class was devoted to instrumental music. When the junior high school was opened in 1923, one instrumental music class was also taught by the vocal music teacher. In 1935, the first full-time instrumental music teacher was hired. Gaston O. Sanders was employed to teach instrumental music in 1935 at Sumner High School and Russell McDavid became the first instrumental music teacher for Northeast Junior High School in 1938. Since this time, both schools have maintained the two positions in vocal and instrumental music.

The faculties of the black elementary, junior and senior high schools were cognizant of the latest trends in music education. Although service from the music supervisors was available to assist these teachers, more important, however, was the unity developed among the black teachers. It was fashionable for black teachers to organize. As black music educators were an important social factor and were omitted from white activities, they organized with other black musicians.

The elementary schools, which utilized the self-contained classroom teacher approach, were staffed with at least one teacher who was musically inclined. This teacher was placed in the school with the specific purpose of assisting other teachers in music. The music supervisor for the city assisted all elementary teachers. Music education consisted of singing, reading, listening and performing. For special occasions, such as holidays and important school events, the music chairperson planned, organized and

prepared musical programs. Elementary schools in the northeast district of the city produced major productions that had to utilize the facilities of the neighboring high schools.

Leadership

Music in the public schools of Kansas City has been under the leadership of three music supervisors. Amanda M. Weber, first music supervisor, was appointed to this position in 1902. Prior to this, a chairperson in each building was in charge of music. They helped other teachers with problems such as scheduling, subject matter, textbooks and the actual teaching of music. Amanda M. Weber, who served in the capacity of music supervisor of Long School until 1902, held the head position for six years.⁴⁰

In the fall of 1908, Bessie Miller succeeded Weber.⁴¹ It was under her leadership, which continued to 1946, that the Kansas City schools expanded.⁴² Miller's contributions were in administering Music Week Festivities, the string program for elementary school children and adding more music teachers in secondary schools. J. Milford Crabb, who had been teaching at Central Junior High School, succeeded Miller in 1946.⁴³ Although Crabb continued to develop

⁴⁰Twenty-second Annual Report, pp. 138-139.

⁴¹Twenty-fifth Annual Report, p. 146.

⁴²Bessie Miller Personnel Record, Kansas City, Kansas Public School Form 5.

⁴³J. Milford Crabb Personnel Record, Kansas City, Kansas Public School Form 5.

the elementary string program and Music Week Festivities, his leadership inspired the growth and development of performing groups in the public schools. These three supervisors were to provide the same assistance to the black schools in the city.

Since a high school education was extremely important during the first half of the century, the role of the high school and its teachers was one of leadership. The aims of Sumner High School were stated:

Sumner High School is to be a place where young people can best catch a vision of a larger, richer field of work. They are to be guided toward that work most suited to their inclinations and powers. The high school is to offer to young people a path to a nobler, more abundant life. This path must be much more certain of carrying them to their goal than any path outside the high school.⁴⁴

The list, by the principal, cited more aims of Sumner High School's mission:

Put them in possession of the race's stock of fundamental knowledge. Show them how to use reading, writing and speaking more efficiently both as working tools and for enjoyment. Their meagre knowledge of arithmetic and mensuration must be expanded into their more generalized forms: algebra and geometry. Give them opportunities for getting innocent pleasure in their leisure time by guiding them toward the best things in literature, music, art, drama, travel and games.⁴⁵

Each teacher was to help provide the experiences necessary to accomplish those aims. T. H. Reynolds, who maintained the music position for 38 years at Sumner High School, was an influence and a

⁴⁴Thirty-fifth Annual Report, p. 68.

⁴⁵Thirty-fifth Annual Report, p. 68.

chief contributor to the development of music education in the black schools of Kansas City, Kansas. His contributions to music were in being effective in the classroom, setting an example of self-improvement and his community services. During thirty-eight years, he taught many students in the public schools. It is evident from his academic credentials that he constantly sought to become acquainted with new ideas by attending summer sessions at the University of Kansas.⁴⁶ Reynolds' activities extended beyond the Kansas City community. He was involved with other black music educators throughout Kansas and Missouri. He once substituted for Dr. Nathaniel Dett at Hampton Institute.⁴⁷ His professional attitude and behavior for thirty-eight years was important to the development of music education in public schools attended by black students.

Facilities and Equipment

For the most part, facilities for black elementary school children were buildings that were already erected and had been used by whites, a common practice in the United States. When whites left their communities, these schools were made available to blacks.

⁴⁶T. H. Reynolds Personnel Record, Kansas City, Kansas Public School Form 5.

⁴⁷Kansas City Call, October 20, 1950. R. Nathaniel Dett (1882-1943) achieved recognition as a composer, arranger, pianist and choral conductor. Mostly noted for teaching at Hampton Institute. For more details on the famed composer, see: Vivien McBreir, "Life and Works of Robert Nathaniel Dett," unpublished doctoral dissertation, Catholic University, 1967.

Only Stowe Elementary School,⁴⁸ Douglass Elementary School⁴⁹ and Dunbar Elementary School⁵⁰ were built specifically for black children. Within these old and new buildings were regular classrooms where teachers taught music. Usually, the schools were equipped with an auditorium or a large regular classroom for special activities. In most buildings dating back as far as 1910, there were pianos and song books available for music classes.⁵¹ The Thirty-fifth Annual Report mentioned other equipment:

In all the schools except a few of the smaller schools not owning phonographs, the listening lessons were conducted in the main with the phonograph.⁵²

When Northeast Junior High School was erected in 1923, there was a classroom specifically for music. The Lyman Report described:

On the whole, Central, Northeast and Northwest high schools are suitably housed. The classrooms are adequate in size to accommodate 40 pupils, are well lighted and have excellently designed locker spaces concealed behind blackboards, which open on pivots under the teacher's control.⁵³

J. Harold Brown, the first music teacher at Northeast Junior High School, had access to two rooms on the fourth floor of the building

⁴⁸A History of Stowe Elementary School, Records in Superintendent Business Office, pp. 14-15.

⁴⁹History of Douglass Elementary School, pp. 1-4.

⁵⁰In Commemoration of Dunbar Elementary School, pp. 9-10.

⁵¹Interview with Orrin Murray.

⁵²Thirty-fifth Annual Report, p. 90.

⁵³R. L. Lyman, "The Junior High Schools of Kansas City, Kansas," The School Review, 36(3):180, March, 1928.

which he described:

On the northside was the vocal room; on the southend was a room for instrumental music. At this time the instrumental music room was used one hour per day.⁵⁴

The school auditorium, which was also a basketball court, was used for assemblies and school musicals.

Sumner High School was erected in 1906. By 1910, there was an enrollment of 228 students and the facilities were adequate when T. H. Reynolds began teaching. Then the increase to 800 students by 1933 prompted members in the community to seek a new building for black students of high school age. During the depression years, the response to this problem was of little concern to taxpayers. Citizens of the black community continued to make their concerns known to the city and state. The Sumner High School facilities were so undesirable that they were described in 1937 in an editorial in the Kansas City Call entitled "Sumner NEEDS to be replaced."

At Sumner High, however, the visitor will note that assemblies and convocations are held in the gymnasium. In the basement of this building are located the cafeteria, a large well lighted and airy room and auto-mechanic workshop. The auto shop is used for band and orchestra practice classes. It is nothing unusual, an interested visitor would find out, for students to have band practice with an automobile standing in their midst. They say it has happened many times. Auto mechanics students also have become accustomed to the piano, a rather out-of-place fixture in an auto shop, but necessary to orchestra practice.⁵⁵

⁵⁴Interview with J. H. Brown, August 31, 1973.

⁵⁵Kansas City Call, February 12, 1937.

Two years later, the facilities for music were so unfavorable that Mason Memorial Methodist Church, one block away, was used for classes.

The trustees of Mason Memorial Church and the official board hereby enter into an agreement with the Board of Education as follows: the officials of said Church will furnish for the use of Sumner High School band and orchestra classes the main basement room together with toilet facilities.⁵⁶

The board agreed to pay \$100 for all services from September 11 to December 22. When the new facility was erected in 1940, two adequate rooms were included for vocal and instrumental music.

The new Sumner High School's two music rooms are provided for the teaching of classes in vocal and instrumental music. Extra space is provided for the storage of band uniforms and instruments and for the music library. The music rooms are especially insulated to minimize the sounds of singing and instrumental music so that they will not disturb students in other classes. The choral music room has elevated seating space on different levels.⁵⁷

Faculties

Black Elementary School Teachers. The black elementary schools used the self-contained classroom and departmentalized approaches. Between the years 1905 and 1954, these schools had the services of outstanding teachers who contributed to the growth and development of music education in the black schools. Among those whose names appeared most on musical programs were Ida General Woods, Sirpora Miller Anderson, Leah Crump, Virginia Elliott,

⁵⁶Journal of Proceedings, August 28, 1939.

⁵⁷Kansas City Call, December 29, 1939.

Adeline B. Jordan, Lillie Green Riley, Myrtle Smith, Freddie Riley, Elouise Herndon, Loretta Orme, Hazel Bryant, Marjorie Tucker, Cozetta Payne Kirkland and Oysarma Tate.⁵⁸

Ida General Woods began teaching in the Kansas City public schools in 1896. In 1908, she was teaching at Douglass Elementary School. She was later transferred to Northeast Junior High School where she taught English. For the most part, she was music chairperson in her elementary school building and when transferred to the junior high school, she assisted the music teachers by playing the piano and organ for assemblies, operettas and other programs.

Sirpora Miller Anderson began as a substitute in the Kansas City public schools in 1918. The next school year she began full-time teaching at Douglass Elementary School where she remained until 1945. The next two years at Lincoln Elementary School were her last years in the classroom. In 1947, she became principal of Attucks Elementary School. The next principalship came in 1951 at Dunbar Elementary School where she remained until her retirement in 1969. In the buildings where she taught, Miller was the chairperson for music education. She was a major contributor to the success of Music Week. From 1926 through 1969, she served as accompanist, director and Music Week committee member. There were many advantages in having her, a musician, ex-classroom teacher and an administrator, on this committee.

⁵⁸For personnel records of teachers mentioned in this section, see Kansas City, Kansas Public Schools, Form 5.

Leah Crump's career in the Kansas City public schools began at Dunbar Elementary School in 1921. In 1926, she was transferred to Kealing Elementary School and became principal in 1930. She remained at this school until her death in 1967. Her contribution was also in organizing the music in her buildings and for Music Week.

Adeline B. Jordan Walton also began as a substitute teacher in 1920. The following year she began teaching at Douglass Elementary School. From 1926-31, she taught at Attucks Elementary School. The remainder of her service included teaching at Dunbar for one year, at Stowe Elementary School from 1932 to 1942, one year at Attucks Elementary School and finally at Stowe Elementary School from 1943 to 1946. Her major contribution was also in serving as music chairperson in the elementary schools and director of many of the grade school choruses for Music Week.

There were other teachers of music in the black elementary schools who deserve mention. From 1918 to 1942, Lillie Green Riley taught at Douglass Elementary School, Stowe Elementary School and Kealing Elementary School. Myrtle Smith taught at Douglass Elementary School from 1918 to 1929. From 1923 to 1932, Freddie Riley was a teacher at Grant Elementary School, Garrison Elementary School and Stowe Elementary School. Elouise Herndon was a teacher from 1931 to 1939 at Stowe Elementary School and Lincoln Elementary School. Loretta Orne, who directed the Grade School Chorus at the Music Week Festival for many years, taught at Dunbar Elementary

School from 1934 to 1939. Barbara Knapper Mason was a teacher at Stowe Elementary School and Dunbar Elementary School from 1934 to 1942. Other black elementary school teachers who contributed to music education were Katherine Ellison at Grant Elementary School from 1939 to 1941, Wilhalmina Freeman, Marjorie Tucker, Cozetta Payne Kirkland and Oyarma Tate.

These teachers were among the most outstanding in the black elementary schools who contributed to the development of music education. They were the leaders in their buildings who had the responsibility to teach musical concepts in the classrooms, to organize musical programs for special occasions and to contribute to the major production of the annual Music Week Festival.

Northeast Junior High School Music Educators. J. Harold Brown became the first music educator when Northeast Junior High School opened in 1923. He was responsible for four classes in vocal music and one in instrumental music. A teacher interested in composition, Brown composed several works for his students. His first publication in 1925, The African Chief, a cantata for female voices with concert band accompaniment, was premiered during the first Music Week Festival in 1926.⁵⁹ Brown was the outstanding teacher who was responsible for initiating a successful music program at Northeast Junior High School. He resigned at the end of the 1927 school year to accept another music position in Indianapolis, Indiana.

⁵⁹Kansas City Call, April 16, 1926.

Marjorie Winslow Tucker, the second music teacher, had taught previously in the Kansas City public school system at Garrison Elementary School, Attucks Elementary School and Lincoln Elementary School. Her tenure at Northeast Junior High School was one year. She was important in the early years of contributing to Music Week.

Doris R. Novel became the third music teacher at Northeast Junior High School in 1928. During her eight years of service, she produced many outstanding programs, operettas and other musicals. She was also a teacher in the night schools, sponsored by the Kansas City public schools, that offered music classes to black adults in northeast Kansas City. Novel resigned in 1936 to attend Syracuse University to study for a master's degree.

Jessie Lorraine, the fourth vocal music teacher, taught one year at Northeast Junior High School. She was succeeded by Ercelle Dandridge who remained there until 1944. Among the operettas she produced were "Don Alonzo's Treasure" and "It Happened in Holland." When the school purchased a new Hammond Electric Organ, she incorporated organ lessons into the curriculum. Dandridge was succeeded by Adeline Comer who taught at Northeast Junior High School during the 1944-45 school year.

Dorena Bell Cain became the seventh vocal music teacher in 1945. She also was responsible for the same curriculum activities at the school. She resigned in 1948 to accept an administrative position with the Yates Branch of the Young Women's Christian Association of Kansas City.

Cozetta Payne Kirkland, a Kansas City product, taught at Northeast Junior High School on two different assignments. They were for 1948-49 and 1950-51. Prior to this teaching assignment, Kirkland was employed at Grant Elementary School in 1941. The 1949-50 she was transferred to Douglass Elementary School. She returned in 1951 and remained there until her untimely death on August 6, 1961. She was a major contributor to the development of music education in the black public schools and in the community. She worked very closely in planning activities for Music Week with supervisor J. Milford Crabb.

George Robinson, the ninth vocal music teacher, was employed during the 1949-50 school year. Robinson was succeeded by Oyarma Tate. His first position in the Kansas City public school system was at Douglass Elementary School in 1950. He was transferred to Northeast Junior High School in 1951 where he produced two successful operettas, "His Majesty's Ship, the HMS Pinafore" by Gilbert and Sullivan in 1952 and "The Chimes of Normandy" by Planquette in 1953. Tate was later transferred to Sumner High School where he continued to do outstanding work until his resignation in 1969.

Russell T. McDavid became the first teacher to be employed specifically for teaching instrumental music at Northeast Junior High School in 1938. McDavid's brother, Percy, who had been teaching instrumental music at Sumner High School for one year, was instrumental in convincing Superintendent F. S. Schlagle to hire Russell. The position called for half-day at Northeast Junior High

School and the other half in the neighboring black elementary schools. His contributions were in establishing a successful junior high school instrumental music curriculum and in organizing the string program in the black elementary schools. In 1939, the violinists were presented for the first time on the Music Week Program. The string program remains a tradition even today in the elementary schools. McDavid resigned from this position in 1943.

Carter Ray, 1943-44, and Hermie F. Edwards, 1944-45, were employed during the military absence of Percy H. McDavid. Their duties were in teaching instrumental music at Sumner High School, Northeast Junior High School and in the neighboring black elementary schools.

James H. Terrell became the fourth instrumental music teacher at Northeast Junior High School. His tenure lasted from 1945 to 1950. He contributed to the success of instrumental music at both the junior high and elementary school levels. He resigned to accept a position in the Chickasha Public School System in Oklahoma.

George Norris Davis, a Sumner High School graduate in 1944, became the fifth instrumental music teacher in 1950. He was succeeded by Samuel G. Harris in 1951 and remained there until he resigned in 1953. Finally, David Jones was assigned to the position in 1953. He remained the instrumental music teacher until 1958 when he resigned to accept a similar position in the Kansas City, Missouri Public School System.

Northeast Junior High School music education began with one teacher instructing four classes in vocal music and one class in instrumental music. The employment of a specialist in 1938 expanded instrumental music at the junior high school level and also in the neighboring black elementary schools as well. This organization was a key to growth and development of instrumental music in northeast Kansas City schools.

Sumner High School Music Educators. Thomas Henry Reynolds was the most outstanding figure in public school music of northeast Kansas City. Joining the staff in 1911, he became the first music teacher at Sumner High School and served for thirty-eight years at the same school. He was responsible, to a great extent, for the development of a system of music education that proved remarkably successful and influential to the entire black community of Kansas City. A man of high ideals, his career was a model to other musicians and educators in the Kansas City area. Professionally, he came to Kansas City with excellent credentials from Indiana University and Oberlin Conservatory of Music and teaching experiences. His professionalism was practiced by his attendance in summer sessions at the University of Kansas, eventually obtaining the Master of Music Education Degree, and other enrichment from courses at the University of Chicago. The vocal music curriculum underwent significant changes as he continued to receive stimulation from his educational experiences. He brought new ideas into the curriculum that affected junior high school and elementary school

music. A believer in music of black people, Reynolds was a leader in selecting music by black composers for his own performances as a singer and for his school groups.

He was editorialized in the *Sumner Courier* when he retired in 1949:

Once again, the school has occasion to bid farewell to one of its honored teachers. After 38 years of loyal service, Thomas Henry Reynolds, teacher of vocal music, retired last May.

Chief among the many reasons for which he will be missed was his willingness to sing on any occasion, the students remembering with pleasure his singing of "Julia."

The rehearsing of the mixed choruses, girls choruses, and boys choruses for special occasions will always be remembered with delight, recalling such favorites as "To a Wild Rose."⁶⁰

During his thirty-eight years of teaching service, he was absent from school only thirty-one days. Reynolds was the outstanding figure of the formative and expanding years of public school music in the black community. His thirty-eight years of service is equivalent to Bessie Miller's service as the second music supervisor whose tenure began in 1908 and terminated in 1946. Reynolds' main contribution was in developing and instilling pride in the students he taught. When he died in October, 1950, Superintendent Schlagle eulogized him as

...one of our outstanding teachers. The instructor's fine character and spirit along with his musical capabilities were manifested in many of the students who came under his supervision.⁶¹

⁶⁰*Sumner Courier*, October 12, 1949.

⁶¹*Kansas City Call*, October 20, 1950.

The Sumner Song, one of the co-authors being Reynolds, is still sung by the students, but all too few realize that it was Thomas Henry Reynolds who laid much of the groundwork for the black community's music education.

Reynolds was succeeded by Ona Arlene Fowler Glenn who taught vocal music. Among the highlights during her one year were the choir's appearance on radio station KMBG and the musical production of "Sumner Music Land."

Isiah David Ruffin accepted the position to become the third vocal music teacher in the history of the school. Ruffin's chief contribution in expanding the vocal music department was reflected in curriculum changes and activities that he was instrumental in organizing and presenting. Major productions were attempted and were successful. Among them were the presentation of Gilbert and Sullivan's "Mikado" and Strauss' "A Waltz Dream." Ruffin organized the Opera Club that made many school and community appearances. After four years of teaching in Kansas City, he resigned in 1954.

Gaston O. Sanders became the first specialist in instrumental music at Sumner High School in 1935. Prior to his coming, T. H. Reynolds had devoted one class to the teaching of instrumental music since 1916. With the emphasis on vocal music at all levels of education, Sanders made a tremendous impact on public school and community music during his short tenure of two years. He also came to the city with excellent academic credentials and teaching and professional experiences. During his years, the Sumner High School

Band became an important ensemble in the Greater Kansas City area. He was instrumental in the band acquiring their first uniforms in 1936. Sanders' chief contribution was in his ability to organize instrumental music at Sumner High School. The community also benefited from Sanders' organizational abilities because he contributed to musical development in many ways. Sanders was a tremendous influence on instrumental music in northeast Kansas City.

When Sanders resigned, Percy H. McDavid was employed and became the second instrumental music teacher at Sumner High School in 1937. His duties were interrupted in 1943 when he had to fulfill his military obligations for two years. He returned in 1945. McDavid's chief contribution was in expanding the instrumental music concept. He was instrumental in adding vocational music to the curriculum. Basically a course in musicianship, the inclusion was a major victory when he finally convinced Principal John Hodge and Superintendent F. L. Schlagle to endorse the idea. McDavid was an effective educator who possessed an overwhelming desire to teach.

Robert N. Clark, the fifth instrumental music teacher, succeeded McDavid in 1947. It was during Clark's period of service that instrumental music became a full-time position in 1951. Clark, who also expanded the concept of instrumental music, resigned to accept the counseling position at Sumner High School in 1966.

The analysis of the faculty reveals that there were twenty-four bachelor degrees out of twenty-five teachers who taught at

Northeast Junior High School and Sumner High School. Those holding master's degrees while teaching were T. H. Reynolds, Arlene Glenn, Percy H. McDavid, Carter Ray and Robert N. Clark. All were music teachers at Sumner High School. Carter Ray was also assigned half-time to Northeast Junior High School during the 1943-44 school year. Gaston O. Sanders' two degrees were the Bachelor of Science Degree from Prairie View College and a Bachelor of Science Degree in Music Education from Northwestern University (see Tables 6 and 7). Although some elementary school teachers taught with teaching certificates, they were encouraged to obtain the bachelor's degree.

Because they could not fully participate in local and state organizations, black teachers organized to establish curricula and to exchange other educational ideas. By 1919, the DuBois Grade Teachers' Club had organized for professional purposes.⁶² It was in their meetings that teachers helped each other by discussing problems, making educational presentations and inviting community leaders to speak to the group.

Another group organized in the state was indicated by an announcement in the Kansas City Cell:

About 100 colored teachers are in attendance at the sessions of the Northeast district of Kansas teachers which is meeting two days at Soldiers and Sailors Memorial Hall, Kansas City, Kansas. About 7,000 teachers are in the city. Open House for the colored teachers was held yesterday afternoon at Sumner High

⁶²Thirty-fifth Annual Report, p. 22.

Table 6

Black Music Educators
Northeast Junior High School^a

Year	Teacher	Degree	Year	School
1923-1927	J. H. Brown	BA	1923	Fisk University
1927-1928	Marjorie Tucker	Did not complete degree		University of Kansas
1928-1936	Doris R. Novel	BM	1933	University of Kansas
1936-1937	Jessie Lorraine	AB	1936	Wichita University
1937-1944	Ereelle Dandridge	AB	1934	Washburn University
1944-1945	Adeline Comer	BM	1941	Washburn University
1945-1948	Dorena Bell Cain	BM	1942	Pittsburg College (Kansas)
1948-49; 50-51	Cozetta Kirkland	BSM	1934	Howard University
1949-1950	George Robinson	BM	1948	St. Benedict
1951-1954	Oyarma Tate	BME	1950	University of Kansas
1938-1943	Russell McDavid	BS	1936	Huston College
1943-1944	Carter Ray	BS	1936	Huston College
		MS	1941	University of Kansas
1944-1945	Hermie F. Edwards	BA	1940	Prairie View College
1945-1950	J. Terrell	AB	1941	Douglass University
1950-1951	G. N. Davis	BME	1951	University of Kansas
1951-1953	S. G. Harris	BA	1950	Colorado State
1953-1958	David Jones	BME	1951	University of Kansas
		MME	1956	University of Kansas

^aTeachers' Personnel Record, Kansas City, Kansas, Public Schools, Form 5.

Table 7
Black Music Educators
Sumner High School^a

Year	Teacher	Degree	Year	School
1911-1949	T. H. Reynolds	AB	1906	Indiana University
		(27 mo./65 hrs.)	1908	Oberlin Conservatory of Music
		MA	1940	University of Kansas
1949-1950	Arlene Glenn	BM	1934	Iowa Wesleyan
		MS	1936	Kansas State Teachers College
		BS	1949	Ohio State University
1950-1954	I. D. Ruffin	BS	1926	Prairie View State College
1935-1937	Gaston O. Sanders	BS in ME	1930	Northwestern University
		BS	1932	Prairie View State College
1937-42; 45-47	Percy H. McDavid	MS	1941	University of Southern Calif.
		BS	1936	Huston College
		MS	1941	University of Kansas
1942-1944	Carter Ray	BA	1940	Prairie View State College
1944-1945	Hermie F. Edwards	BME	1946	University of Kansas
1947-1966	Robert N. Clark	MMF	1947	University of Kansas

^aTeachers' Personnel Record, Kansas City, Kansas, Public Schools, Form 5.

School at 5 p.m. Tonight a chorus of students under the direction of T. H. Reynolds will sing at Northeast Junior High School. The session closes tonight.⁶³

Trends

Kansas City, Kansas public schools employed the newest trends in music education. Birge described national trends in secondary school music during the first decades of the century:

They were soon followed by others, especially in the cities where the elective system was most advanced, so that by 1910 the frame work of the present secondary school program, including chorus, orchestra, harmony and appreciation became visible over the country at large, the most striking feature of this advance being the rapid spread of instrumental work.⁶⁴

By the 1920's after the establishment of the six-three-three plan, music in the Kansas City schools was organized in the manner described above.

Instrumental music also received much attention during these years. Sunderman describes:

After the first World War there was a marked ascendency in the development of instrumental music and bands in particular in public and private schools.⁶⁵

Because of Reynolds' insistence on keeping abreast with the times, he permitted instrumental music to enter the curriculum at Sumner High School. One class was also devoted to instrumental music at Northeast Junior High School when the school was first

⁶³Kansas City Call, November 6, 1925.

⁶⁴Birge, p. 168.

⁶⁵Sunderman, p. 255.

opened. In both schools, instrumental music was taught by the vocal teacher until Gaston O. Sanders was appointed to the Sumner High School faculty in 1935 and Russell McDavid was appointed to the Northeast Junior High School staff in 1938.

Music appreciation in the form of memory contests was popular:

The music memory contest has the distinctive merit, when well administered of enlisting the participation of a greater number of persons, including children and parents, than any other project prompted by the schools.⁶⁶

Birge stated further:

Within the last decade the music memory contest has come into wide use with a vitalizing effect upon music study and helping to motivate the study of music appreciation.⁶⁷

After World War I, Kansas City public schools had competitive contests that involved more elementary school children.⁶⁸

The Federal Music Project of the Works Progress Administration was organized in the northeast district by Gaston O. Sanders and Ralph Isaacs.⁶⁹ The importance of the Federal Music Project, which offered music opportunities to Kansas Citizens, was in its employing, retaining, and rehabilitating musicians who lost jobs in the depression. Many of these musicians, who were employed to

⁶⁶Birge, p. 211.

⁶⁷Birge, p. 171.

⁶⁸Kansas City Call, May 18, 1923.

⁶⁹Kansas City Call, December 4, 1936.

instruct public school children and to organize musical activities, made a very important contribution to the development of music education in the public schools. During this same period when keyboard training was offered in the schools, Northeast Junior High School purchased one of the first Hammond Organs in the city and began instruction immediately.

There were significant musical achievements made in the black community during the 1920's and 1930's. Community music was an integration of public school music with the community and the reality of this phenomenon existed in the northeast section of Kansas City. Birge stated, "In all types of community participation in music, public school teachers and supervisors have had a share."⁷⁰ Musical groups were organized by the Young Women's Christian Association and the Parent Teachers Association. The Citizen's Forum, organized before 1900, provided many opportunities for amateurs and professionals to display their talents.

Most important in the music curriculum of schools serving black students was the inclusion of information concerning the contributions made by black musicians to America's musical life. This was evident by the number of compositions by black composers that were performed by the black schools in Kansas City. In order to obtain this information, black music teachers joined organizations such as the National Association of Negro Musicians. This

⁷⁰Birge, p. 225.

association was organized in 1919 to discover and foster talent, to mold taste, to promote fellowship and to advocate racial expression.⁷¹ Black music teachers insisted that their students perform the works of black composers. J. Harold Brown, the first music instructor at Northeast Junior High School, had some of his first compositions performed in Kansas City. Brown participated in the first Rodman Wanamaker Musical Composition for black musicians and won the contest. His composition "The African Chief" was composed specifically for the first Music Week Festival in Kansas City.⁷²

Many programs organized by black music educators presented compositions by black composers. In 1939, an entire section of Sumner High School's commencement was devoted to music composed by black composers. Black music educators realized the need to include the history and music of black Americans in their teaching. To trace the curriculum historically reveals even more information about the trends in the music education for black students in Kansas City, Kansas public schools.

Curriculum

Although in many ways the black community was separated from the mainstream of musical activities, its music education was influenced by city and state curriculum guidelines. The State Department of Public Instruction served as the agency for

⁷¹Southern, p. 414.

⁷²Kansas City Call, April 16, 1926.

disseminating the latest trends benefiting Kansas music education specifically.

The music curriculum in Kansas City schools was defined and described in courses of study. The supervisors and selected teachers formed as a committee determined the courses of study from 1905 to 1954. Black teachers served on music committees and helped to write these guidelines. Black schools of the city utilized the courses of study prescribed for white schools.

State Curriculum. Already mentioned was H. D. McCarty's state recommendations for music in the course of study in 1871. Ten years later, the Kansas Musical Convention was organized on August 21.⁷³ In 1886, the constitution of the Kansas Teachers' Musical Association was written in Topeka. The objectives stated: "to secure the introduction into the public schools of the state of systematic instruction in vocal music."⁷⁴

By 1907, the Course of Study for the Common Schools of Kansas issued suggestions for music:

Music - Teach vocal music, if you can, during your period for general exercises. Give one lesson each week. Write the scale on the board and drill on singing it. Use any device for developing a tone and giving the timid confidence enough to make an effort. Sing frequently. Many pupils are afraid to sing in school, but they should be encouraged to make the attempt. Singing exerts only the best of influence

⁷³Oursler, p. 6.

⁷⁴Oursler, p. 6.

over a school. Learn many good rote songs. If possible, get songbooks for your school.⁷⁵

The basis for a sound program of music education was being organized throughout the state. An important meeting was conducted in Topeka on May 29, 1915. "The Kansas State Teachers Association formulated a plan for standardizing musical instruction in Kansas."⁷⁶ The same year, Harold Butler, later Dean of the University of Kansas School of Music, promoted music:

He brought to Kansas a new idea, that of making Kansas a musical people. He stated that the whole state is the campus of Kansas University. He began a system of delivering music education to the people.⁷⁷

The Normal School at Emporia, Kansas was also involved in the development of music education in the state of Kansas. The first Kansas contest in music was held at Emporia State Teachers College in 1913.⁷⁸ All in all, the state of Kansas was seeking to develop its music in public education.

By 1917, the State Board of Education prepared a new Course of Study for High School. The seven-page document outlined the music curriculum in six sections: chorus and rudiments of music, orchestra practice for glee club, music appreciation, elementary theory and ear training, harmony and private study in applied

⁷⁵Course of Study for the Common Schools of Kansas, p. 9.

⁷⁶Oursler, p. 11.

⁷⁷Oursler, p. 47.

⁷⁸Oursler, p. 44.

music.⁷⁹ The introduction included remarks concerning the time schedule and object for music in the high schools.

Chorus and rudiments of music consisted of an outline for rudiments, course for pupils who have had no music in the grades, classification of voices, seating, conducting, selection of music, text important and a bibliography. Orchestra stipulated a maximum of two periods per week or one double period for not less than two semesters.⁸⁰

The description of music appreciation explained what the musical outcome should be, how it should be taught and followed with an outline of seventy-two lessons grouped into three sections: introductory and vocal music, instrumental music - classes and standards and how music developed. A bibliography and an extensive discography were listed. Elementary theory and ear training was "a course preparatory for harmony based on the hearing of melodic progressions, chords and cadences in both major and minor."⁸¹ Harmony consisted of "scales, intervals, triads, sevenths and ninth chord and cadences and the harmonization of melodies."⁸² Private study in applied music recommended "that pupils take two lessons a week in piano, voice or violin under a teacher of recognized standing and to practice not less than two hours a day for 36 consecutive weeks."⁸³

⁷⁹Course of Study for High School, 1917, pp. 5-10.

⁸⁰Course of Study, p. 7.

⁸¹Course of Study, p. 10.

⁸²Course of Study, p. 10.

⁸³Course of Study, p. 10.

More revisions were initiated by the state as evidenced by Oursler's illustration of basic changes in the music curriculum. He charted the number of courses for 1925, 1940 and 1953.

<u>Course</u>	<u>1925</u>	<u>1940</u>	<u>1953</u>
Chorus	367	385	396
Glee Club	394	520	475
Band	18	430	480
Orchestra	74	351	60
Music Appreciation	7	104	49 84

These interesting statistics show consistency in chorus, a growth in bands and a height in 1940 for glee clubs, orchestra and music appreciation. With the popularity of high school sports, marching bands increased from 18 to 480. Orchestras showed the same growth pattern between 1925 and 1940 but declined probably because "the loss of teachers due to the war effort and the difficulty of procuring orchestral instruments during the war."⁸⁵

The State of Kansas Department of Education published a Course of Study for Rural and Graded Schools in 1917. It described "ends to be attained, definite results, seating position, tone quality and the character of the music period."⁸⁶ The objectives or the "ends to be attained" were:

1. To make the children familiar with good music. Not less than 100 songs should be memorized.
2. To give the children a working knowledge of the simpler technical elements of music, so that they will

⁸⁴Oursler, p. 6. In considering these statistics, one must consider the increase in the number of schools between 1925 and 1940 and the decrease in the number of schools between 1940 and 1953 due to school consolidation.

⁸⁵Oursler, p. 6.

⁸⁶Course of Study for Rural and Graded Schools, pp. 243-5.

be able upon leaving the grades to read independently the melody at least of an ordinary hymn tune.

3. To establish the appreciation of a beautiful tone in singing and to approximate this in their row singing.

4. To train the children to listen to music with greater enjoyment and discrimination, whether it be made by persons or by the phonograph.⁸⁷

Almost all of the pre-World War I public school music in the state of Kansas was patterned according to principles established by higher and public education and professional groups. However, it became necessary for all concerned to establish objectives and to insist on the formulation of definite principles basic to music instruction. The decree of 1917 regarding the music instruction of Kansas schools was specified:

Whatever text employed or the method pursued, the wise teacher of music will realize that the test of her work is the actual progress made by the children and the power they acquire to think, to read and to interpret music through singing. Be thorough. Only the complete mastery of the simple fundamental facts of time and tune - the accurate reading of quarter, half and whole notes sung with easy ships - will justify more advanced work.⁸⁸

Thus, a significant point was made with Kansas music educators when they pointed out the need to eliminate the vagueness associated with music instruction.

The section following the objectives was "general" and "specific suggestions" for each grade from first through eighth.

⁸⁷Course of Study for Rural and Graded Schools, p. 243.

⁸⁸Course of Study for Rural and Graded Schools, p. 243.

Under "general" were curricular suggestions for each grade. "Specifics" included definite names of records and books as well as listing some compositions the teacher could play on the piano.

Later, in 1939, the Department of Education in Kansas issued a new Course of Study in Music for Elementary Schools. The curriculum was divided into several topics: general information, music appreciation, sight reading, instrumental work, rhythm bands, harmonica bands, contests and festivals, chief aim for music in public schools and graded outlines.

The discussion concerning general information consisted of organization and time allotment, the music lesson, steps for teaching songs by rote, types of voices, care and corrective activities and textbooks to be used.⁸⁹ Brief explanations were made for the next six topics of how they were to be used in elementary school music. The chief aim for music in public schools was "to develop a love for and pleasure in good music, by singing, listening and participation in the various activities which it affords."⁹⁰ Outlines were suggested for each grade from kindergarten through eight. In comparison to previous courses of study, more aims, procedures, monthly outlines and records were listed for each grade.

The courses of study indicated how music education was organized on the state level in Kansas. Music educators from the

⁸⁹Course of Study in Music for Elementary Schools, p. 5.

⁹⁰Course of Study in Music for Elementary Schools, p. 17.

state colleges and universities and public school systems met to establish guidelines. The state guidelines aided in the direction taken by the system of music education that developed in each city. However, each school system retained its individualism. We can assume that direct contact with the State Department of Public Instruction was maintained by the music supervisors of Kansas City and as a result, the state guidelines had some influence in the curriculum that developed in Kansas City, Kansas public schools.

Elementary School Music. The earliest account of the elementary school music curriculum in the Kansas City schools appears in the Eighteenth Annual Report of 1904. The Report described the systematic procedure used by elementary school teachers. The objective was stated: "The objective of instruction in music is educational." It called for experience in music reading, ear training and sight singing in elementary school music. Music classes met for fifteen to twenty-five minutes daily.⁹¹

The following statements from the Eighteenth Annual Report indicated pedagogical procedures on elementary school music:

The primary and second grades have more rote songs. Care has been exercised in selecting the songs as to pitch, compass and thought. In addition the primary grades have taken the scale, established the eight tones and have some knowledge of the staff.

The second grade has studied the chart taking exercises in all keys in two-four, four-four, three-four and three-eight time, preparatory to taking up the first Reader which is introduced in the third grade.

⁹¹Eighteenth Annual Report, pp. 75-76.

The fourth grade uses Book Two and has done excellent work with sharp - 4's flat-7.

The fifth grade uses Book Three. We have noticed a great improvement in this grade in their work in chromatics.

The sixth grade uses Book Four and has had much work in the minor mode.⁹²

Orrin Murray described the curriculum when he was an elementary school student:

I entered Douglass School on September 7, 1906. Ida G. Wood was my first teacher. She being a musician taught us all of the first grade jingles, and we all enjoyed singing our little rhythms. There was no piano at the school. Each teacher taught us to sing by continuously singing a tune to us.

When I got to the fourth grade, we had Music Readers #1, a large size paged book, with songs like America, Battle Hymn and many other everyday songs. I do not remember the name of the music text. That teacher had us look at the words, she would sing the song, we would "hum"; soon we were anxious to show her that we could sing the words. We went to the fifth grade and learned "two-part songs." Still we had no piano.

In 1911, there was a piano sent to Douglass School. A girl, Desdemona West was the first school pianist. We then were in Music Book #2. I still cannot think of the name of that book. It had a blue back, and was the only thin book in our desk....All of our singing up to this time was imitating the teacher singing.⁹³

A significant curriculum change occurred when he became a sixth grade student in Ella V. Robinson's room. Murray described her as a very rough teacher who made many "hate" music:

We all enjoyed singing, but she started telling us about four-four time. Those whole, half, quarter,

⁹²Eighteenth Annual Report, pp. 75-76.

⁹³Letter, Orrin M. Murray, March 23, 1973.

eighth and sixteenth notes were too much like fractions in arithmetic. Then she introduced us to the treble clef. She would have us draw the clef signs, and if we did not get each curve just where it should be, then she would give us the devil (miss recess and draw those clefs all over the blackboard). We were beginning to hate music because we wanted to sing and she had us writing those notes and drawing clefs.

Next she told us that a flat caused the tone to be one-half step lower and that a sharp caused it to be one-half step higher. Then she talked of the keys. "Call the last flat fe, and count to do. Call the last sharp ti and count to do."

We were all hating music by then. Soon she had us reading the notes--so, mi, do, mi, so, do--of the Star Spangled Banner. The seventh grade was about the same with a little more singing. Then we reached the eighth grade and we did sing some by the piano, and by the end of the year we were singing "The Blue Danube," "Soldier's Chorus," "Melody in F" and many other songs.⁹⁴

He stated that Ella V. Robinson, Mable Wilson and Laura J. Harlan were the teachers responsible for music at Douglass Elementary School.

Recommendations for music teaching did not differ in the Twenty-second, Twenty-third, Twenty-fourth and Twenty-fifth Annual Reports. However, the Thirty-fifth Annual Report, for the time period of July 1, 1911 to June 30, 1920, contained a much more detailed description of music education. Bessie Miller ascertained that the 1919-20 school year was "the most successful year in music since I have been connected with the schools."⁹⁵

⁹⁴Letter, Orrin M. Murray, March 23, 1973.

⁹⁵Thirty-fifth Annual Report, p. 87.

There were four reasons for this:

First, we have tried to get at the real heart interest in music. We have tried to put emphasis on the real content, the real spirit of music with just enough technical training to reinforce this emphasis.

Second, the reducing to the minimum the list of technical essentials in each grade.

Third, the assembly singing and lessons in music appreciation.

Fourth, the plan of work and material used in the lower grades.⁹⁶

The five general aims from the Course of Study in Music were listed in the 1920 Annual Report:

1. To give children a rich repertoire of songs.
2. To inculcate a love and appreciation for good music.
3. To cultivate a clear, true, musical voice with correct interpretation and enunciation.
4. To present and develop technical problems in music through the medium of song.
5. To teach sight reading in order to give facility in the singing of our beautiful songs.⁹⁷

Elementary school music, under the leadership of Bessie Miller, emphasized music appreciation. A system of musical instruction, the goal of which was to produce pupils who should "enjoy" music, was developed in these schools. Miller quoted an anonymous educator in explaining what music education should be in Kansas City schools.

⁹⁶Thirty-fifth Annual Report, p. 87.

⁹⁷Thirty-fifth Annual Report, p. 88.

An educator says, "the difficulty with public school music teaching is that too much time has been placed on the mechanics of singing and too little on the real heart interest in music. The best method of music teaching is placing emphasis on the real content, the real spirit of music, with technical training used only to reinforce this emphasis. A large percent of the children of our public schools never attend high school. In the average music course, the real music does not come before the high school age. This means that the children in the elementary grades have been forced to read notes until they think music is composed of nothing else. We must teach music appreciation above all other things.⁹⁸

Miller continued by defining the objectives of school music:

There is generally more interest in the underlying spirit of music than there is in the structural basis of music. The spiritual things really mean more than technical facts. Musical appreciation should be taught in such a way as to connect music with every day life. Music has a possibility of being a wholesome recreation and enjoyment. The child should not be burdened with an overload of music facts. The teacher should make an early strong continuous appeal to the emotions and give careful training to their proper expression.

Music appreciation should be taught by the singing of many songs and the listening to the performance of good music. A certain amount of rote singing should be conducted in all grades with close attention to correct interpretation. Children of the first four grades, especially should be given a rich experience in all phases of music rather than a knowledge of facts learned memoriter. A very simple list of these facts is sufficient for these grades. The most difficult technical facts are formally presented in the beginning of the fifth grade work.⁹⁹

In a way that Kansas City utilized state guidelines that suggested more goal orientation in music instruction in the schools, Bessie Miller initiated a policy that was to help the self-contained

⁹⁸Thirty-fifth Annual Report, p. 88.

⁹⁹Thirty-fifth Annual Report, pp. 88-89.

classroom teacher on the elementary level. She called for departmentalized instruction in music aided by a teacher having musical skills and abilities in each elementary school building. "Music should have, as other subjects, its definite place on our departmental programs."¹⁰⁰ Other descriptions were made:

The departmental music teacher should be carefully selected for her ability and training. The special teacher will not only derive more pleasure from her work but will teach her subject with greater profit and interest to her pupils. One music teacher or music sponsor should be chosen for each building. In large buildings perhaps it would be well to have two or more. The duty of the music sponsor is to take charge of as many of the music classes as arrangement of the program will permit; she should conduct assembly singing and lead in all musical activities with the school.¹⁰¹

The Thirty-fifth Annual Report, which reviewed activities of previous years, also summarized what accomplishments were made for 1919-20:

Provision was made for assembly singing and a listening lesson in every grade once each week. In the assembly singing the following groups were observed: first and second grades; third and fourth grades; fifth and sixth grades; seventh and eighth grades. Included in their repertoire of songs are songs in season, nature songs, songs for special occasions, patriotic and folk songs. ...By reducing the list of mechanical essentials in each grade to the minimum, we have had more time to really sing. In the first four grades we have recorded each child's ability as to melody, rhythm and tone quality. This has necessitated more individual singing. During the closing weeks of the school year every child was ready to try to sing some song alone. Many were most eager to sing and many were ready to be the first

¹⁰⁰Thirty-fifth Annual Report, p. 89.

¹⁰¹Thirty-fifth Annual Report, p. 89.

to try the new songs individually. Naturally, a marked improvement was shown in tone quality - singing ability and new music was no longer dreaded. Many classes read new music with words at sight acceptably. In the upper grades a few pupils of meagre talent were excused from the technical study.¹⁰²

The Seashore Tests were administered to some Kansas City public school children of the fifth, sixth, seventh and eighth grades.¹⁰³ The results were used as a basis in selecting more talented pupils from three other schools to organize a special group to sing a cantata. Miller expressed the accomplishments of administering the Seashore Test.

First, specially talented pupils were given work adapted to their ability, thus were kept busy at their highest level of achievement. Second, the primary object in giving an entertainment by this group of schools was to secure funds to start a circulating library of phonograph records for music appreciation ...and third, it was decided to make the cantata the main part of the program for the eighth grade commencement of the four schools interested.¹⁰⁴

Elementary teachers were organized within their schools to have the services of special equipment and a music sponsor:

In all the schools except a few of the smaller schools not owning phonographs, the listening lessons were conducted in the main with the phonographs. In the lower grades, records of descriptive music, songs and games

¹⁰²Thirty-fifth Annual Report, p. 90.

¹⁰³Thirty-fifth Annual Report, p. 90. C. E. Seashore began experiments in the Psychological Laboratory at the University of Iowa at the beginning of the twentieth century. The 1919 phonograph recordings were tests to measure innate sense for pitch, intensity, time, consonance, tonal memory and rhythm.

¹⁰⁴Thirty-fifth Annual Report, p. 91.

were used; in the intermediate grades, folk songs, games, instrumental and art songs records...

In every school we have had a music sponsor during the past year. In a few buildings two teachers have done most of the music teaching. This plan is to be encouraged in more buildings during the coming year for in the buildings where the plan has been tried out music has been taught with greater pleasure, profit and interest to the pupils.¹⁰⁵

Superintendent M. E. Pearson encouraged concentrated study after the Christmas vacation. Music instruction was very important during this period of uninterrupted study. Sirpora Anderson said this period was often referred to as the "quiet zone."

Concentrate for three months and study hard is the prevailing effort of every boy and girl in the public schools of Kansas City, Kansas. There is plenty of pep in the work of all the school children in the city if they are all doing the kind of work the visitors saw at Douglass School last Monday. The music held sway all day; there were nursery lullabies of the primary; the lullabies and folk songs of other nations by the intermediate grades and our National Anthem, together with unison singing.¹⁰⁶

Musical performance increased slightly during Bessie Miller's tenure. A tradition, which began in the fall of 1925, permitted a festival of all public schools to participate in a musical program. The initial plans for the first Music Week Festivities were made by Bessie Miller and a committee. After a successful week of music, the Board of Education let it be known that they wanted this to be an annual affair.

¹⁰⁵Thirty-fifth Annual Report, pp. 90-91.

¹⁰⁶Kansas City Call, February 11, 1922.

BE IT RESOLVED, by the Board of Education, that they express their hearty approval and appreciation of the establishment of a Music Week, that in their opinion the first Music Week was, in every way, a great success, and that the interest and enthusiasm manifested during Music Week and since warrants the Board of Education in encouraging and approving the proposition to have Music Week each year and that the Board of Education wishes to express its commendation of Miss Bessie Miller, Music Supervisor for the very high class programs and the excellent renditions of all meetings.¹⁰⁷

Because of the school segregation policy, black schools presented their program on Wednesday night during Music Week.

Mr. Sherman D. Scruggs, District Superintendent, was Chairman of the Committee that arranged and brought forth the wonderful Wednesday evening of music by the Colored Schools.¹⁰⁸

Music Week became the highlight for elementary school music. Because of these yearly performances, each building sponsor was diligent in making a thorough preparation of its music. This was practiced each year until a reorganization of the music program was made after 1954.

Edward B. Birge cited the enrichment of the music curriculum going beyond singing activities during the first quarter of the twentieth century. "Within the last decade the music memory contest has come into wide use with a vitalizing effect upon music study and helping to motivate the study of music appreciation."¹⁰⁹ Music appreciation contests were held throughout the Kansas City school system and Stowe Elementary School was a winner in 1923.

¹⁰⁷Journal of Proceedings, April 19, 1926, p. 459.

¹⁰⁸Journal of Proceedings, April 19, 1926, p. 459.

¹⁰⁹Birge, pp. 170-171.

In the music appreciation contest recently held on the Kansas side, the Stowe School of which Sherman Scruggs is principal was the best Negro School. The contest was held separately, whites at one time and Negroes at another.¹¹⁰

Stowe Elementary School won the music memory contest again in 1925.

Stowe School won a silver cup for the highest average in Class A in the music memory contest conducted last Tuesday in the Central High School auditorium. The school average was the highest in the city 89.12.

Following are the names of children who made perfect scores in the recognition test which involved giving correctly the names of the ten selections played, their composers and the nationalities of the composers. (Douglass School: Elizabeth Fay, Marie Reed, Leon Herdwick, Bessie Mae Jefferson, Sarah Burdette, Evalina Neal, Mayme Williams. Dunbar School: Marie Smith, Mary Leach, Feral Madden, Raymond Johnson, James Yerwood, Dewitt King. Grant School: Clarette Pumphrey. Stowe School: Naomi Pauline McGregor, Maxine G. Crouch, Pancover Lee, Marie Wright, Mary Edwards, Muriel Simpson, Evelyn Orme, Ella Lurena Emery, Willie Almira Hertman, Louise Pepes, Harriett Botts, Willia Jennings, John Cole, Jamie Heggie, Richard Whitworth, Mildred Elveda Williams.¹¹¹

Sunderman stated "It had been long recognized by music educators that the piano is the primary musical instrument....The piano during the decade (1929-30) had been increasing in public favor."¹¹² In a letter by Bessie Miller dated January 3, 1929, she described the parents' interest in class piano during the September of the previous year.

This expression of your faith and interest in this new project has contributed a great deal toward its

¹¹⁰Kansas City Call, May 18, 1923.

¹¹¹Kansas City Call, May 29, 1925.

¹¹²Sunderman, pp. 269-270.

success. The progress of this new class work has been very satisfactory.¹¹³

The writer's parents, who attended Grant Elementary School in the 1920's, commented on class piano instruction.

Those who wanted to study piano were asked to pay a small fee. We were supplied with a durable keyboard made of cardboard. We were able to practice at home (if there were pianos) or time was allotted for us to use the school piano. The school board hired a special teacher to instruct the class lessons.¹¹⁴

Miller's letter cited the fee for the second half of the school year as being \$2.25.¹¹⁵

During the 1920's often referred to as "the Black Renaissance," black elementary teachers introduced into the curriculum of their schools the history of black people in music. An editorial from The Negro History Bulletin of February, 1939, stated "the aim of this generation should be to collect the records of the Negro and treat them scientifically in order that the race may not become a negligible factor in the thought of the world."¹¹⁶ It was out of this commitment that the Association for the Study of Negro Life and History was organized by Carter G. Woodson and four other persons in Chicago on September 9, 1915. Eventually in 1929, Negro History Week became an annual celebration that had educational

¹¹³Letter by Bessie Miller, January 3, 1929.

¹¹⁴Interview with Mary and Samuel Buckner, July 22, 1973.

¹¹⁵Letter by Bessie Miller, January 3, 1929 (see Appendix E).

¹¹⁶"How the Community, the School, and College Can Function in Making Negro History Week Develop into Negro History Year," The Negro History Bulletin, 2(5):39-44, February, 1939.

implications.¹¹⁷ The impact of this movement affected the lives of the citizens in Kansas City. Even though almost all of the literary activity took place on the east coast, it is evident from the musical activities in the Kansas City black community that they were also carrying out many of the suggestions mentioned in an article, "How the Community, the School, and College Can Function in Making Negro History Week Develop into Negro History Year." The black music educators of the city--elementary and secondary--were well aware of these trends and they saw to it that these ideas were incorporated into the curriculum of black schools.

Although units were taught along with other subjects throughout the year, Negro History Week was scheduled in February. Folk music of black people and the music of black composers were the topics selected for study. Grant Elementary School included the study of black musicians during the 1935 Negro History Week.

This school observed Negro History Week with a period each morning being devoted to the study of Negroes in science, military work, literature, music and prominent local Negroes.¹¹⁸

Instrumental music had its formal introduction into black elementary schools when Gaston O. Sanders, Sumner High School's first full-time instrumental music teacher, devoted part of his time to those schools. At the end of his first year in 1936, he had organized a ninety-six piece Grade School Band. This volunteer group involved

¹¹⁷"How the Community, the School, and College...", The Negro History Bulletin, 2(5):39-44, February, 1939.

¹¹⁸Kansas City Call, February 15, 1935.

fifth and sixth grade students from four black elementary schools. After Sanders resigned in 1937, each instrumental music teacher on the staff at Northeast Junior High School and Sumner High School devoted half time to teaching in the elementary schools. They taught individual and group lessons to students who owned or rented instruments.

Under Bessie Miller's administration as music supervisor, the elementary string program had its beginnings in 1938 with the instrumental music teachers Percy and Russell McDavid:

Violinists were presented for the first time on May 10, 1939 in a city-wide musical program in Negro schools... at Northeast Junior High School. The forty-four violin students taught by Percy H. McDavid and Russell D. McDavid represent all the elementary schools except Kealing, Phillips and Garrison. At Garrison School which has six grades, a violin class will be started next school year...the teaching of violin technique in the elementary schools began last September.¹¹⁹

James Terrell, the second instrumental music teacher at Northeast Junior High School contributed much to building the string program in black elementary schools. Dunbar Elementary School's history mentioned:

He [Terrell] came to Dunbar on certain days to teach the students but the students had to furnish their own violin. These students were in concert each Spring, with the Negro children night and white children having another night [Music Week].¹²⁰

Instrumental music received help from the Supervisor of Negro Schools who worked with the music supervisor to purchase

¹¹⁹Kansas City Call, May 5, 1939.

¹²⁰Dunbar Elementary School History, p. 15.

more instruments for black students. A report was presented in The School Bulletin under a picture showing David Jones instructing a student in violin:

Richard Greer, of Attucks School, is receiving instruction from David Jones, violin teacher, on one of the thirty-six instruments recently purchased for use in the Negro elementary school. According to D. W. Lewis, Director of Negro elementary schools, the violins will serve a two-fold purpose 1) provide instruments for children whose parents are unable to purchase them and 2) provide musical background for a number of students who enter the Northeast Junior High School.¹²¹

A 1951 music department expense proceedings reported that "out of 478 pupils, 78 were colored who enrolled into the violin class."¹²²

According to the present supervisor of music, J. Milford Crabb,¹²³ who was instrumental music teacher at Central Junior High in 1941 and later supervisor in 1946, and superintendent emeritus F. L. Schlagle,¹²⁴ Kansas City teacher, 1914-1932 and later superintendent from 1932 to 1962, courses of study were destroyed as soon as revisions were made. Therefore, the exact content of the music curriculum in effect in 1954 cannot be presented. However, Crabb, who provided the next available sources, the 1962 Course of Study in Elementary School Music, felt that no major revisions were made and therefore it was close to describing music education of Kansas City public schools in 1954.

¹²¹The School Bulletin, 12(1):4, October 1952.

¹²²"Kansas City, Kansas Public School Music Department Expense Report," Kansas Music Educators' Association, May 7, 1951.

¹²³Interview with Dr. J. Milford Crabb, August 1973.

¹²⁴Interview with F. L. Schlagle, January 10, 1974.

The 1962 Course of Study for Music for Grade One listed a five point teaching program, plus reading readiness.¹²⁵ The five points were singing, rhythmic activity, instrumental (music), listening and creativity. Suggested plans for six weeks, supplementary materials, recordings and equipment were listed. The aims for second grade in the Course of Study for Music were "make voices sound beautiful, rhythmic activity, learning to listen intently, music for rhythm instruments, making own music, reading readiness through participation and rhythmic discrimination."¹²⁶

Aims in the Course of Study in Music for grade three were:

Continuation of the aims of the first and second grades recognizing the unique values of music in providing opportunities for emotional response, creative self-expression and self-fulfillment through experiences of success. The discipline of achievement, the social arts of sharing and cooperating and the many enrichments, provided through participation in the music program provide important concomitant values. The development of eye-consciousness of the problems outlined under reading readiness is stressed with the use of texts in the hands of the pupils.¹²⁷

The Course of Study in Music for Grade Four was a continuation of the same activities, suggested plans, supplementary materials, recordings, films, equipment and bibliography.¹²⁸ The Course of Study in Music for Grade Five presented the first unit on music reading.¹²⁹ Three part singing and the study of minor keys were introduced in grade six.¹³⁰

¹²⁵Course of Study, 1962, Grade One, p. 1.

¹²⁶Course of Study, 1962, Grade Two, pp. 1-2.

¹²⁷Course of Study, 1962, Grade Three, p. 1.

¹²⁸Course of Study, 1962, Grade Four, p. 1.

¹²⁹Course of Study, 1962, Grade Five, p. 1.

¹³⁰Course of Study, 1962, Grade Six, p. 1.

The writer who attended Kealing, Grant and Dunbar Elementary Schools from 1943-1950, summarized his experiences:

I remember the kindergarten at Kealing Elementary School being very enjoyable. We were involved in activities such as singing, listening and playing rhythm instruments. The teacher was an excellent pianist. However, the following years at Grant Elementary School were not remembered for their musical activities. These were the years that most of the intermediate grade teachers were not teaching music consistently from day to day. Most of the responsibility of music teaching depended on the music sponsor within the building; and because music was not taught daily, I remember the thrill of going to classes taught by Mrs. W. Freeman at Grant Elementary School and Miss M. Fine at Dunbar Elementary School.¹³¹

In 1951, elementary schools were self-contained from kindergarten through grade six. Fifteen minutes each day were allotted for music in grades one through six. In kindergarten, thirty minutes daily of music activities were required. The basic text was The New Music Horizon Series.¹³² Dr. J. M. Crabb stated that this series was in use when he became a teacher at Central Junior High School in 1941.¹³³

The writer recalls more musical experiences:

I remember teachers using a pitch pipe to begin the songs we were to sing. There were many songs that we learned and enjoyed singing, especially after school. Among those were patriotic songs, seasonal songs and one in particular, "The Animal Fair."

J. Milford Crabb, the music supervisor, observed music classes and would make an evaluation of our singing.

¹³¹Reginald Buckner, "Writer's Summary."

¹³²Kansas Music Educators' Association, May 7, 1951.

¹³³Interview with Dr. J. Milford Crabb.

Teachers who were musicians were very important to each elementary school. This person would teach all music in the intermediate grades.¹³⁴

Elementary school music in the black schools followed the same guidelines that were described in the music courses of study. There were objectives designed to perfect musical behaviors for each grade. The strength in this system of music education was in the adoption of departmentalized music study. Instrumental music began in 1938 when teachers from Northeast Junior High School and Sumner High School devoted one-half of their day to teaching elementary school students. The significance of Music Week, which began in 1926, was in its becoming an annual music festival, which prompted grade schools to organize large performing groups. Kansas City schools kept abreast of the latest trends and they incorporated them into the curriculum. The primary difference in the black elementary schools was in that black students received information and performed compositions of black composers.

Junior High School Music. Elementary school teachers taught music to seventh and eighth grade students through the end of the 1922-23 school year. The curriculum described in the Eighteenth Annual Report stated that music was taught three times per week.¹³⁵ The seventh and eighth grades had specific musical tasks:

The seventh grade uses Book Five. In addition to review work of previous grades, they have made a study

¹³⁴Buckner.

¹³⁵Eighteenth Annual Report, pp. 75-76.

of Modulation. The eighth grade uses Book Six. I believe that all of our eighth grade pupils are able to take up part singing at sight.¹³⁶

In the Thirty-fifth Annual Report, the curriculum reported these grades having assembly singing and listening lessons once each week.¹³⁷ It also included "in the upper grades the various orchestral instruments." Art songs, opera and oratorio choruses and program music were studied.

When the system changed from an eight-four to a six-three-three grade plan, a full-time instructor was employed to teach music in the junior high school. In the fall of 1923, Northeast Junior High School was opened for black students in grades seven, eight and nine. Tables 8 and 9 indicate the enrollment for music classes. The first music instructor was J. Harold Brown whose salary was \$1,668.00.¹³⁸ He taught four vocal music classes and one instrumental music class. This schedule was maintained until the first full-time instrumental music teacher was employed in 1938. Mr. Brown stated:

All of the four vocal classes were performing groups and one of the four was a special chorus. In all classes, music appreciation was essential and was taught.¹³⁹

¹³⁶Eighteenth Annual Report, pp. 75-76.

¹³⁷Thirty-fifth Annual Report, p. 90.

¹³⁸Journal of Proceedings, August 6, 1923, p. 190.

¹³⁹Interview with J. Harold Brown.

Table 8

Northeast Junior High School: Vocal Music Class Enrollment^a

Year	Hr 1	Hr 2	Hr 3	Hr 4	Hr 5	Teacher
1923-24	60	52	27	41	29	J. H. Brown
1924-25	43	28	53	45	15	"
1925-26	25	40	32	33	27	"
1926-27	40	23	41	29	30	"
1927-28	36	54	41	21	21	M. Tucker
1928-29	51	54	35	25	28	D. R. Novel
1929-30	31	26	51	21	18	"
1930-31	35	31	47	46	13	"
1931-32	31	39	39	35	15	"
1932-33	36	53	48	49	23	"
1933-34	53	41	77	41	19	"
1934-35	51	55	69	55	19	"
1935-36	49	40	55	46	11	"
1936-37	40	34	67		35	J. Lorance
1937-38	40	29	36	32	55	E. Dandridge
1938-39	42	39	39	45		"
1939-40	50	33	41	36		"
1940-41	37	40	90	73	99	"
1941-42	31	31	80	67	71	"
1942-43	28	79	51	53	56	"
1943-44	57	40	63	44	60	"
1944-45	36	27	49	19		A. Comer
1945-46	64	39	69	52		D. B. Cain
1946-47	68	34	54	89		"
1947-48	90	51	61	18		"
1948-49	54	32	28	42	51	C. Kirkland
1949-50	79	78	58	75	70	G. Robinson
1950-51	49	39	33	52	48	C. Kirkland
1951-52	84	93	77	66	68	O. Tate
1952-53	85	47	77	105	93	"
1953-54	110	54	95	137	102	"

^aRecord of Marks Report, Kansas City, Kansas High School, Form 116.

Professor L. M. Lyman, of the Department of English, Chicago University, while visiting and evaluating the junior high schools of the city, spoke of Northeast Junior High School as "the

Table 9

Northeast Junior High School: Instrumental Music Class Enrollment^a

Year	Hr 1	Hr 2	Hr 3	Hr 4	Hr 5	Teacher
1938-39	17	21	35			R. T. McDavid
1939-40	17	20	33			"
1940-41	23	40	28			"
1941-42	24	31	16			"
1942-43	27	31	15			"
1943-44	32					C. Ray
1944-45	28	50				H. F. Edwards
1945-46	20	31	25	4		J. Terrell
1946-47	34	28				"
1947-48	29	30	12			"
1948-49	24	18	18			"
1949-50	31	17	29			"
1950-51	21	17	29			G. N. Davis
1951-52	13	20	21			S. G. Harris
1952-53	32	39	53			"
1953-54	22	33	56			D. Jones

^aRecord of Marks Report, Kansas City, Kansas High Schools, Form 116.

most outstanding junior high school I have visited to date."¹⁴⁰ He described the music department in a report.

Music in junior high school is more or less a continuation from the grades. There are three kinds of children: 1) Those not musical and having little interest in music; 2) Those interested but having little talent; 3) Those talented.

Different voice situations due to changing voices and psychological situations due to spirit of youth demand much attention. If ever a child needed to be studied he needs close observation at this time. The director should, if possible, acquaint himself with the child's environment, likes and dislikes, and should give songs that will appeal to the child not in commonplace moods but high moods.

¹⁴⁰Kansas City Call, July 27, 1928.

The work should be planned in such a way as to develop enthusiasm for the subject that will carry over.

Music at Northeast is an elective subject. The department consists of three girls' chorus classes with a total enrollment of 80 girls, boys' glee club of 50 voices, the orchestra numbering six pieces. The Harmonica Band, an outside group, has been added to the department this year by the director. One hundred seventeen boys and girls compose the band. Many of this latter group will be transferred to the orchestra next year.¹⁴¹

Of significance was the purchase of the Hammond Organ in 1938. This was only three years after Laurens Hammond, its inventor, placed this phenomenal electronic console on the market. Immediately, organ classes were conducted in the school auditorium. The announcement, schedule, students and teacher were reported in the Kansas City Call:

The music department is offering organ lessons to those pupils who are sufficiently advanced in music to begin on this instrument. At the present, there are eight pupils who are practicing regularly. Each person is allotted four practice periods each week and each period is thirty minutes long. This is the schedule for practice periods: 8:00 a.m. until 3:30; 3:30 to 4:00 p.m.

These pupils are enrolled now in the organ class: Francis Ellison, Evelyn Miller, Norma Jean Lewis, Lorna Green, Nancy Bass, Doris Carroll, Helen Banks and Katherine Lewis.

Miss Dandridge, the teacher of the class, expects to start more pupils very soon. An organ recital featuring these pupils is to be given by Christmas.¹⁴²

¹⁴¹Kansas City Call, July 27, 1928.

¹⁴²Kansas City Call, October 4, 1940.

Descriptions of Miss E. Dandridge's vocal music classes were made in a 1941 issue of the Kansas City Call. The vocal music classes:

...made a study of the following subjects this school year: a) the symbols of music; b) classification of voices, using as examples records of Dorothy Maynor-soprano; Marion Anderson- contralto; Roland Hayes-tenor; Paul Robeson- bass; c) study of instruments of the symphonic orchestra. The four sections, strings, woodwinds, brass and percussion are recognized by the classes by hearing and seeing the instruments.¹⁴³

The course of study for junior high schools adopted in June, 1941, contained regulations in vocal music. The general aims were stated:

1. To provide for the emotional and spiritual enrichment of life through the enjoyment and satisfaction of self-expression.
2. To develop group consciousness and an awareness of the function of music in society.
3. To develop music discrimination and taste while encouraging individual talent and a vocational interest.
4. To provide a theoretical knowledge and technical skill that will contribute to greater musical enjoyment.¹⁴⁴

The specific objectives were also stated:

1. To produce good tone quality through smooth, free singing.
2. To give special care to the voice during the development into maturity.
3. To emphasize correct posture and breathing.

¹⁴³Kansas City Call, October 10, 1941.

¹⁴⁴Course of Study, Junior High School Vocal Music, 1941,

4. To sing with correct intonation, phrasing and rhythm.
5. To do part singing with emphasis on correct pitch.
6. To express the mood of the song.
7. To stress good diction and correct pronunciation.
8. To learn to read music.
9. To sing individually or in a duet, trio or quartet.
10. To follow the director.
11. To have an appreciative attitude in classroom, assembly and concert.
12. To enlarge the repertoire.¹⁴⁵

The Course of Study stipulated that general music was required for all seventh grade students. There were three elective classes in girls' chorus, boys' chorus and mixed chorus. The only selective group listed was the girls' and boys' choir. Books that were used for general music classes included Songs We Sing and Music of Many Lands and Peoples. Unison, two-part, three-part and four-part songs were listed. Music theory included symbols of music, abbreviations and signs, key signatures, meter signatures and terminology. It is interesting to note that Mursell-Glenn's book Psychology of School Music Teaching and the 1940 Report of Research Council by the Music Educators National Conference were listed as bibliographic sources in the 1941 course of study.¹⁴⁶

¹⁴⁵Course of Study, Junior High School Vocal Music, 1941, pp. 1-2.

¹⁴⁶Course of Study, Junior High School Vocal Music, 1941, pp. 2-3, 5-6, 11.

The next course of study for junior high vocal music, revised in 1964, was introduced with a philosophical statement:

Music makes a valuable contribution to the development of a well-rounded person. Every child should have the opportunity to develop musically according to his ability.

The teacher should be aware of and have an understanding of individual differences. Great differences are found at this stage in physical development, the rate of development, musical preparation and the racial and cultural background.

Physical development in adolescence brings the problem of the changing voice. Social and emotional development justifies new emphasis upon music study.

Music should serve the adolescent as a factor in the development of his social and emotional nature, as a field for exploration of musical potentialities, as a means of articulating the activities of the school with the home and the community.

The teacher should cultivate a friendly and sympathetic attitude at all times. An even-tempered insistence on discipline and attention to business brings the best results and builds self control, responsibility, and devotion in pupils.¹⁴⁷

The general objectives were:

1. To develop a love for good music.
2. To develop an awareness of the function of music in a society.
3. To aid the pupil in the care and development of his voice.
4. To help the pupil develop socially, spiritually, mentally, and emotionally through group participation.

¹⁴⁷Course of Study, Junior High School Vocal Music, 1964,
p. 1.

5. To provide the talented student with encouragement to pursue musical excellence.¹⁴⁸

The scope of the music program included singing, music reading, rhythmic activities, listening, creative music, correlation of music with other subjects, instrumental music and music history.¹⁴⁹ Classes included large ensembles, small ensembles and general music. The music assembly maintained a place in the curriculum. Explanations were given about all-school musical productions, general music and the unit plan of instruction.

One class taught by the vocal music teacher was devoted to the teaching of instrumental music. Although the band was organized in 1931, it was an extra-curricular activity. Instrumental music offered two additional classes in 1938 when Russell McDavid was employed. McDavid, and the instrumental music instructors who followed, also taught classes in the neighboring elementary schools. The June, 1941 Course of Study for Instrumental Music outlined the same general aims that were presented in vocal music. However, the specific objectives differed:

1. The development of good tone production through correct posture, embouchure, breath control, bowing, etc.
2. To develop accurate intonation.
3. The development of correct fingering and technique.

p. 1. ¹⁴⁸Course of Study Junior High School Vocal Music, 1964,

p. 2. ¹⁴⁹Course of Study Junior High School Vocal Music, 1964,

4. To develop correct reading habits, including phrasing and recognition of rhythmic patterns.
5. To acquire a feeling for blend and balance with other instruments.
6. To develop the ability to follow a director.
7. To acquire adequate terminology and elements of theory.
8. To encourage individual development through solo playing.
9. To promote chamber music playing for its own values as well as for the improvement of the larger ensembles.
10. To take proper care of instruments.¹⁵⁰

The specific outcomes desired were balanced instrumentation, good ensemble playing, enlarged acquaintance with band and orchestral literature and appreciation of good music through participation. Instruction was grouped into beginning classes in woodwinds, brasses, percussions and strings, ensemble, orchestra and band. The general theory that was described for general music classes was also taught in instrumental classes.¹⁵¹

The 1958 revisions of the instrumental music course of study revealed some changes beginning with the introduction:

The junior high school instrumental music program is planned to satisfy the adolescent's aesthetic sensitivity and to utilize his expanded capacity for acquiring instrumental skills.

¹⁵⁰Course of Study Junior and Senior High School Instrumental Music, 1941, p. 1.

¹⁵¹Course of Study Junior and Senior High School Instrumental Music, 1941, pp. 2-4.

Pupils at this level have their final opportunity to begin the study of a musical instrument in time to enjoy a rich measure of musical experience while in high school. Now that a degree of maturity has been reached, the pupil will have the power to cope....¹⁵²

The general objectives for junior high school instrumental music were:

1. To develop a love for good music.
2. To help the pupil develop spiritually, socially, emotionally and mentally through group participation.
3. To develop the essential technical skills and theoretical knowledge.
4. To provide an opportunity for the study of a musical instrument which in turn will provide the pupil with an opportunity to learn self-control, self-discipline and democratic attitudes.
5. To provide a stimulating cultural experience for the entire school.¹⁵³

Instrumental music was organized to include orchestra, band and beginning classes in strings, brass, woodwinds and percussion.¹⁵⁴ Small ensemble and solo work were constituted as extra-curricular activities to be rehearsed after school. The course of study indicated levels of orchestral music that should be performed by the junior high large ensembles.

¹⁵²Course of Study Junior and Senior High School Instrumental Music, 1958, p. 1.

¹⁵³Course of Study Junior and Senior High School Instrumental Music, 1958, p. 1.

¹⁵⁴Course of Study Junior and Senior High School Instrumental Music, 1958, p. 1.

There were essential changes in the objectives of junior high school music from the first years to 1954. The junior high movement was installed in the Kansas City schools for the purpose of encouraging students to consider three additional years in high school. Those students who were graduated from Northeast Junior High School were prepared to enter their final three years of public school education at Sumner High School.

Senior High School Music. At the turn of the century, music education in Kansas City high schools was for the most part vocal music. Its development was similar to the national tradition as noted by Birge.

The development of music in the high school as a serious study has taken place almost wholly within the present century and mostly within the last fifteen years. But the foundations for this development were laid in the past decades of the nineteenth century, at which time the results of sight reading in the grades began to show in the ability of high schools to produce standard choral works. These choral performances were regarded as the crowning fulfillment of the works in the grades. No one then dreamed of the way in which instrumental study was soon to enlarge the scope of school music.¹⁵⁵

Tables 10 and 11 show the enrollments for vocal and instrumental music classes at Sumner High School. Superintendent Pearson showed a strong concern for music in the schools and expressed the importance of it in the Eighteenth Annual Report.

Vocal music under the direction of our efficient supervisor has become one of the prominent features of the work of our schools. No time on the daily program

¹⁵⁵Birge, pp. 161-162.

Table 10

Summer High School: Vocal Music Class Enrollment^a

Year	Hr 1	Hr 2	Hr 3	Hr 4	Hr 5	Hr 6	Teacher
1905-11	Music in charge of music supervisor						
1911-18	Music classes not listed; however, all students were required to take at least one course in high school.						Reynolds
1918-19	-	23	-	21	11	12	"
1919-20	14	-	38	14	-	-	"
1920-21	28	74	-	55	30	-	"
1921-22	48	-	-	41	48	-	"
1922-23	75	-	33	58	70	-	"
1923-24	36	-	-	21	45	-	"
1924-25	70	61	-	46	22	60	"
1925-26	58	36	-	47	61	-	"
1926-27	34	31	-	58	60	-	"
1927-28	78	-	34	53	46	-	"
1928-29	42	-	42	42	48	-	"
1929-30	44	-	62	44	32	-	"
1930-31	60	-	70	40	42	-	"
1931-32	41	66	-	52	57	-	"
1932-33	69	-	69	54	67	-	"
1933-34	-	64	67	73	54	-	"
1934-35	71	-	76	56	65	-	"
1935-36	74	-	-	68	76	-	"
1936-37	68	-	66	-	52	-	"
1937-38	15	48	-	55	56	-	"
1938-39	58	86	70	-	-	-	"
1939-40	-	34	45	41	-	37	"
1940-41	50	53	-	39	57	-	"
1941-42	36	56	-	54	32	-	"
1942-43	49	52	51	-	-	-	"
1943-44	-	50	31	49	-	-	"
1944-45	29	57	51	22	-	-	"
1945-46	52	70	39	-	-	-	"
1946-47	47	69	34	-	-	-	"
1947-48	68	42	47	-	-	-	"
1948-49	74	49	55	-	-	-	"
1949-50	40	57	57	-	-	-	Glenn Ruffin
1950-51	37	67	63	-	68	-	Ruffin
1951-52	62	35	34	43	8	62	"
1952-53	27	66	23	49	36	50	"
1953-54	43	75	30	60	33	39	"

^aRecord of Marks Report, Kansas City, Kansas High School, Form 116.

Table 11

Summer High School: Instrumental Music Class Enrollment^a

Year	Hr:	1	2	3	4	5	6	Teacher	Subject
1918-19	10	-	-	-	-	-	-	T.H. Reynolds	Orch
1919-20	-	14	-	-	-	-	-	"	Orch
1920-21	-	-	16	-	-	-	-	"	Orch
1921-22	-	-	15	-	-	-	-	"	Orch
1922-23	-	16	-	-	-	-	-	"	Orch
1923-24	-	-	11	-	-	-	-	"	Orch
1924-25	-	-	11	-	-	-	-	"	Orch
1925-26									
1926-27	-	-	13	-	-	-	-	"	Orch
1927-28	-	12	-	-	-	-	-	"	Orch
1928-29	-	21	-	-	-	-	-	"	Orch
1929-30	-	20	-	-	-	-	-	"	Orch
1930-31	-	10	-	-	-	-	-	"	Orch
1931-32	-	-	18	-	-	-	-	"	Orch
1932-33	-	21	-	-	-	-	-	"	Orch
1933-34	20	-	-	-	-	-	-	"	Orch
1934-35	-	31	-	-	-	-	-	"	Orch
1935-36	-	23	16	15	57	-	-	G.O. Sanders	Or, Bd, Bd, Bd
1936-37	26	21	60	-	-	-	-	"	Bd, Or, Bd
1937-38	46	-	23	13	25	-	-	P.H. McDavid	Bd 2, Bd 1, Or, Or 2
1938-39	17	24	-	-	51	-	-	"	Bd & Or 1, Or 2, Bd 2
1939-40	45	22	14	-	-	-	-	"	Bd 2, Or 2, Or & Bd 1
1940-41	58	24	-	-	11	-	-	"	Bd 2, Or, Inst. Begin
1941-42	47	22	16	-	-	-	-	"	Bd 2, Or, Bd 1
1942-43	55	24	-	-	-	-	-	Carter Ray	Bd, Or
1943-44	50	34	-	-	-	-	-	"	Bd, Or
1944-45	29	46	-	-	-	-	-	H. Edwards	
1945-46	-	72	29	19	-	-	-	P.H. McDavid	Or, Spec Or
1946-47	18	57	-	-	23	-	-	"	Or, Bd, Voc Or
1947-48	7	45	25	-	-	-	-	R.N. Clark	Bd, Voc Or, Or
1948-49	13	55	21	-	-	-	-	"	Or, Bd, Voc Or
1949-50	23	57	19	-	-	-	-	"	Bd, Voc Or, Or
1950-51	17	55	28	-	-	-	-	"	Voc Or, Bd, Or
1951-52	17	53	34	16	6	17	-	"	Voc Or, Bd, Or, Wd, St, Orch Tr
1952-53	21	61	35	22	4	13	-	"	Voc Or, Bd, Or, Wd, St, Orch Tr
1953-54	15	71	25	12	4	9	-	"	Voc Or, Bd, Or, Wd, St, Orch Tr

^aRecord of Marks Report, Kansas City, Kansas High Schools, Form 116.

yields a richer return in character building than the period devoted to music. The songs in our schools teach the love of flowers, birds, fields and woods; they teach the love of purity, honor, home and country. The beautiful folk songs, the softening, soothing, subduing melodies of the heart, the invigorating, inciting, inspiring work songs and the stirring, arousing patriotic music prepared the heart and mind by their sentiment, rhythm and harmony and the sowing of seed that will yield in character far more than any direct appeal to the intellect alone.

The bubbling, purling, soulful music of the happy, contented children of the schools is the purest and freest expression found anywhere save with the wild song birds in Nature's presence in the trees of the forest. The stilted music of the concert and opera does not begin to compare with the songs of childhood.

There is danger that the interesting, fascinating nature of music will cause teachers to give too much time on the daily program to this subject. It shall be our purpose to increase the effect the power and the interpretation of songs without over-reaching the time or making the technique of rote reading a tiresome task for pupil and teacher.¹⁵⁶

High school music was taught three times each week during the first decade of the 1900's. It was recommended by Supervisor Weber that music be taught every day and if it were necessary, to make the recitation period shorter.¹⁵⁷ The supervisor's duties consisted of observing, teaching and leading group singing at the high school. Her schedule on Friday included a 9:00 a.m. visitation at Sumner High School.¹⁵⁸ The supervisor was responsible for music at Sumner High School from 1905 to 1911.

¹⁵⁶Eighteenth Annual Report, pp. 22-23.

¹⁵⁷Eighteenth Annual Report, pp. 75-76.

¹⁵⁸Twenty-second Annual Report, pp. 138-319.

Orrin Murray stated that all students on the high school level were required to take at least one semester of music during the first decades of the school.¹⁵⁹ T. H. Reynolds, Sumner High School's first full-time music teacher who also taught one history class, provided music for the total enrollment. In 1911, the year Reynolds began teaching at Sumner High School, the enrollment was 233.¹⁶⁰ Murray described his high school music education at Sumner High School:

I entered Sumner High School on September 9, 1914.... Mr. Reynolds was a kind hearted man and he re-kindled some of our love for music by letting us do quite a bit of singing. We had sixty-five minutes in that class every day. We would sing, then talk about the song and then took a delight in trying to read notes.

This class was just called Music I and the next year those who stayed with it were in Music II. The music at Sumner High School was all just singing...boys' chorus, girls' chorus, glee clubs or school chorus. Aside from singing, we were given some of the theories of music: triads - augmented, diminished, major, minor; chords - tonics, dominants, leading tones; improvising; transposing and the catechism of musical expressions.

The school furnished some brown songbooks that contained many standard and classical songs of that day....Before we could get our final grade for the year, each student in the music class had to sing a solo to the student body in an assembly. The solos that I sang were "Only Believe" and "The Rose of Sharon."¹⁶¹

The Thirty-fifth Annual Report summarized music education in the high schools between July 1, 1911 to June 30, 1920.

¹⁵⁹Interview with Orrin M. Murray.

¹⁶⁰Student Enrollment from Superintendent's Office.

¹⁶¹Letter from Orrin Murray, March 23, 1973.

Students were given academic credit for participating in the school glee club and orchestra and for voice or instrumental music studied outside of school.¹⁶² The report on these credits was as follows:

The Boys' and Girls' Glee Club will be open only to those having had at least one year's musical training and all pupils enrolling in either club must secure the approval of the instructor in music.

The credit in Chorus or Glee Club or Orchestra is earned by attending the regular classes scheduled in these subjects and doing the work the instructor requires.¹⁶³

The requirements for graduation consisted of nine credits of traditional academic subjects (English, Algebra, Geometry, Physics or Chemistry, Advanced Physiology, European History, and American History and Civics), three credits of shop work and six credits chosen by the student.¹⁶⁴ Music was one of the choices:

To fill out the remaining eight credits, six of which are absolutely necessary for graduation, the student may make a choice from the following departments: English, Mathematics, Science, Commercial, History, Music, Physical Training, Latin or French.¹⁶⁵

By 1920, the Summer High School enrollment had increased to 364.¹⁶⁶ Statistics in music enrollment reveal that Reynolds' four classes numbered 187 students as indicated in Table 10 (see page 147).

¹⁶²Thirty-fifth Annual Report, p. 65.

¹⁶³Thirty-fifth Annual Report, p. 66.

¹⁶⁴Thirty-fifth Annual Report, p. 71.

¹⁶⁵Thirty-fifth Annual Report, p. 71.

¹⁶⁶Student Enrollment from Superintendent's Office.

One of Reynolds' vocal classes was described in 1937.

T. H. Reynolds' first hour class this year will be devoted to those pupils of the school who have outstanding voices. Tests will be given any pupil who wishes to qualify for this course.¹⁶⁷

The revised Course of Study in Music, June, 1941, included the same general aims as those of junior high school vocal music. However, the specific objectives were:

1. To feel the inspiration of beauty in music.
2. To gain the acquaintance with models of performance and interpretation.
3. To become acquainted with the works of famous composers.
4. To acquire a vocabulary for intelligent conversation and discussion of music.
5. To become interested in current musical events as announced in newspapers and magazines.
6. To recognize the contributions of different countries to the music of today and to acquire a sympathetic attitude toward other people through the common human emotions of joy, sorrow, love, reverence, etc.¹⁶⁸

The next available course of study for senior high school vocal music, revised in 1964, included these general objectives:

The major objectives of all the high school vocal music classes and choruses is to provide pleasurable and satisfying experiences in music to carry over into adult life whether it be to instill a desire to continue to listen, to sing, to play or to create. Each class must provide experiences at the pupil's level of interest

¹⁶⁷Kansas City Call, August 27, 1937.

¹⁶⁸Course of Study in Junior and Senior High School Vocal and Instrumental Music, 1941, p. 1.

and skill to help him develop socially through participation in singing with emphasis upon well blended and balanced tone, impeccable intonation, good diction, clean attacks and releases, vital tempo and rhythm, well-turned phrases, proper dynamics, and an understanding of the emotional expression of the music and text.¹⁶⁹

The organization was described:

The school schedule in accordance with the school enrollment should provide a flexible program to provide for the needs of all individuals including classes of varying degrees of difficulty with emphasis upon perfection of performance. Varying classes should provide opportunities for the pupil of lesser musical talent and interest as well as for the superior student, offering broad musical experience in general music beginning boys' and girls' glee clubs and mixed chorus, advanced boys' and girls' glee clubs and mixed chorus, choir, small vocal and solo performances at various levels.¹⁷⁰

A section under materials listed titles, composer and publisher of vocal literature that should be used. General music theory was defined for the high school student.

For the many pupils who have had limited or no experience in music participation and for whom this may be the last formal contact with music, the general music class should be offered as an orientation class designed to open up as many interesting avenues as possible and should provide musical experiences of many kinds at the level of activity and interest of the students.¹⁷¹

¹⁶⁹Course of Study in Senior High School Vocal Music,
1964, p. 1.

¹⁷⁰Course of Study in Senior High School Vocal Music,
1964, p. 2.

¹⁷¹Course of Study in Senior High School Vocal Music,
1964, p. 8.

The recommended experiences included singing, theory, history and listening correlated with other subjects. It was also suggested that a music theory course be constructed for the superior student.

Another section in the course of study that was emphasized was the all school musical production. The term "musical production" was defined as operetta, variety show, special assembly (those done at Christmas or Easter), Broadway musical or talent show. Productions were described as opportunities for students and teachers to learn how to cooperate on such an occasion. The last sections described concert format, use of the score unit plan, the music assembly, teaching aids, style of performance and the director.¹⁷²

Instrumental music had its beginnings at Sumner High School during the second decade of the 1900's. Murray stated:

Principal Marquis announced during the first week in February of 1916 that a brass band was to be formed. Arrangements were made by Professor John Hodge through his brother-in-law, R. G. Jackson, head of the music department at Western University, to secure the services of Major N. Clark Smith who at the time was the band director. He worked with the students for two months. Because the initial gesture was successful and students seemed to be very interested, the next school year T. H. Reynolds decided to offer a course during the first hour of each day to instrumental music instruction.¹⁷³

¹⁷²Course of Study in Senior High School Vocal Music, 1964, pp. 8, 10-15.

¹⁷³Orrin M. Murray, "Sumner High School's First Band," an unpublished paper, pp. 1-3.

Reynolds taught one class in instrumental music until the school system employed the services of a specialist in 1935. Gaston O. Sanders taught three classes per day at Sumner High School and spent the other half of the school day teaching in the neighboring elementary schools. Because of the addition of a specialist, instruction in instrumental music expanded.¹⁷⁴

The instrumental music curriculum, described in the course of study for 1941, revealed the same general aims and specific objectives as these in the junior high school course of study in instrumental music. However, other objectives under "Problems of Administration" were defined:

- A. To achieve good discipline through interest in organization rather than through force.
- B. To develop a library of orchestral literature suitable to any and all occasions.
- C. To devise a schedule whereby maximum results can be obtained as recommended in the findings of the Music Educators National Conference quoted in the 1939-40 yearbook.

- 1. To recommend a "finding" course in music fundamentals which will give all seventh grade pupils an opportunity to discover tendencies or talent for instrumental music.
- 2. To make provision for special individual and ensemble help by the instructor during school time.¹⁷⁵

¹⁷⁴Kansas City Call, November 24, 1936.

¹⁷⁵Course of Study, Junior and Senior High School Music, 1941, p. 2.

Classes in instrumental music included beginning instruction in woodwinds, brasses, percussion and strings, ensemble, orchestra and band. Materials for instruction in high school orchestra and band were selected from lists in the Annual National School Music Competition, Festivals Manual and the Music Educators' National Conference. These sources presented information on training materials, program recommendations and selective competition lists.¹⁷⁶

During the 1940's, the instrumental music program expanded under the leadership of Percy H. McDavid. One curriculum change proposed to his principal and superintendent was a course in vocational orchestra. He succeeded in instituting the course after explaining to Principal Hodge and Superintendent Schlagle the advantages of the course in building musicianship.¹⁷⁷

Vocational music made its entrance into the curriculum this semester when P. H. McDavid, teacher of instrumental music, organized a class of eighteen students for the purpose of developing for vocational use their musical aptitude.

Students enrolled in the course are rehearsing daily for assemblies, special programs, athletic events, social affairs, and for general occasions in the school.¹⁷⁸

¹⁷⁶Course of Study, Junior and Senior High School Music, 1941, pp. 3-4.

¹⁷⁷Interview with Percy H. McDavid.

¹⁷⁸Sumner Courier, April 18, 1946.

The program under R. N. Clark's administration required a full-time instrumental music position in 1951. Three courses were added to the already existing three which consisted of beginning instruction on brass, woodwind, percussion and string instruments.¹⁷⁹

The 1964 Senior High School Course of Study for Instrumental Music stated the following objectives for orchestra:

- A. To provide a wholesome outlet for the joining tendencies of youth.
- B. To transform the natural manipulative tendencies into useful skills.
- C. To develop good posture and correct playing habits.
- D. To assist in the growth of standards for judging the playing of one's self and of others.
- E. To develop pride in the alertness, concentration and responsibility which good ensemble playing requires.
- F. To increase self-respect in the players by helping them to gain proficiency and to seek perfection in their playing.
- G. To extend participation in playing upon instruments.
- H. To make a wholesome contribution to the school and the community.¹⁸⁰

Objectives for band were:

- A. To increase the knowledge of our cultural heritage.
- B. To provide an opportunity for each student to participate to the limits of his ability.
- C. To develop talent and leadership.

¹⁷⁹Record of Marks by Six Week Periods Form 116.

¹⁸⁰Course of Study for Instrumental Music, 1964, p. 2.

- D. To develop a sense of responsibility.
- E. To develop wholesome musical activity.
- F. To develop high standards of performance.
- G. To develop the worthy use of leisure.
- H. To develop community interest and cooperation.
- I. To work in cooperation with the other departments in the school.¹⁸¹

The course of study included plans for scheduling, materials, representative selections for the high school band and orchestra repertoire, programs for the year, rehearsals, appearances and developing band and orchestral musicianship.¹⁸²

According to the curriculum in use from 1905 to 1954, Sumner High School made significant changes in its music education program. Those changes occurred not only in the curriculum, but also in the facilities, and in the music staffing as well. The embryonic stage of curriculum development began with the first classes in music being taught by Supervisor Weber. The curriculum expanded with the hiring of T. H. Reynolds in 1911 for full-time music teaching at the school. Eventually the curriculum added instrumental music. Finally, when the school employed two teachers, one for vocal music and the other for instrumental music, a more specialized curriculum developed.

¹⁸¹Course of Study for Instrumental Music, 1964, p. 8.

¹⁸²Course of Study for Instrumental Music, 1964, pp. 2-12.

Musical Activities

Music has been one of the highlights in the black community and the schools contributed much to the cultural development of the city. This section presents an account of the school music activities in the black community. They were influenced by the curriculum trends presented in the previous section. Space limits the mention of all activities. This discussion, therefore, will be limited to the most significant activities in the black elementary schools, Northeast Junior High School and Sumner High School.

Black Elementary Schools. As mentioned, classroom teachers provided almost all of the musical instruction in the elementary schools. Special events were usually organized by the music chairmen within each building. Among the special events presented by black elementary schools were holiday programs, patriotic programs, general assemblies and musical contests. The Music Week committee scheduled a night for the public presentation of musical activities of the black schools.

Although Stowe Elementary School was listed as the winner of the music memory contests, all schools participated by preparing their students to compete. Evelyn Orme Caruthers, one of the winners, described the preparation:

First, the phonograph had to be wound before it could play. Then we were drilled by the teachers to learn the music. We listened to the recordings many, many times until we could identify the composition and the

composer any place on the record. We also studied the lives of the composers.¹⁸³

This procedure was followed by all elementary schools.

Small productions, such as assemblies and Christmas or Easter plays, were presented in school auditoriums. Larger productions, such as musical talent shows and operettas, were also encouraged and produced by many of the black elementary schools. The facilities at Northeast Junior High School or Sumner High School were utilized because of the larger stage, dressing rooms, lighting and larger seating capacity. In almost all cases, these musicals were produced to raise funds to purchase the necessary equipment for classroom instruction.

A history of music education in the black elementary schools is not only a story of its curriculum, but also the musical events that came from its implementation. After 1920, many of the black elementary schools produced operettas. In 1925, Douglass Elementary School presented "The Wild Rose" by Phep-Herbert at the Kansas City High School.¹⁸⁴ The leading character was played by Amelia Eubanks, a sixth grade student. One month later Dunbar Elementary School presented the operetta, "The Pixies," at Central Junior High School.¹⁸⁵ At the beginning

¹⁸³Interview with Evelyn Caruthers, September 5, 1973.

¹⁸⁴Kansas City Call, April 3, 1925.

¹⁸⁵Kansas City Call, May 8, 1925.

of the next school year, Virginia Elliott directed the Dunbar Elementary School Chorus at the State Teachers Association meeting.¹⁸⁶

Leah Crump, who began teaching at Kealing Elementary School in 1926, and Gertrude Brooks organized a primary orchestra.

The primary orchestra is the most popular organization. The personnel is made up of first, second and third grades giving as many children as possible an opportunity to take part in it and its many interesting activities.¹⁸⁷

In 1927, pupils of Douglass Elementary School were presented in an operetta, "The Pioneer's Papoose," at Kansas City High School.¹⁸⁸

Two years later, Douglass Elementary School presented "A Rose Dream" with 150 children participating.¹⁸⁹ Dunbar Elementary School then produced "The Maid and the Golden Slipper or The Modern Priscilla."¹⁹⁰

An organization made up of black teachers, the W. E. B. DuBois Teachers' Club, presented musical groups at their meetings. One of the groups that provided music for the club was the Sixth Grade Chorus of Stowe Elementary School. They sang "Santa Lucia," "The Lord Is My Shepherd," and "A Prayer Perfect." The chorus was directed by Freddie Riley and accompanied by Elouise Herndon.¹⁹¹

¹⁸⁶Kansas City Call, October 30, 1925.

¹⁸⁷Kansas City Call, December 24, 1926.

¹⁸⁸Kansas City Call, April 15, 1927.

¹⁸⁹Kansas City Call, April 26, 1929.

¹⁹⁰Kansas City Call, April 25, 1930.

¹⁹¹Kansas City Call, November 18, 1932.

Two operettas were presented in 1934. Douglass Elementary School presented "The Smuggler" to a capacity crowd in the Northeast Junior High School auditorium. Sirpora Miller (Anderson) accompanied the two-act operetta.¹⁹² Months later, the pupils of Grant Elementary School produced "The Thanksgiving Book" also at Northeast Junior High School.¹⁹³ Grant Elementary School was also involved in other activities. Their fifth grade chorus, under the direction of Gertrude Books, rendered literary and musical programs at community churches.¹⁹⁴

For the 1936 Music Week, Garrison Elementary School presented a two-part program of "Granny's Story of Negro Music" written by Miss A. Harris and an operetta, "A Trip to the Park," written and directed by Miss B. Anderson.¹⁹⁵ Five years later, Grant Elementary School presented "Spring Glow," a three-act operetta, under the direction of Katherine Ellison at Northeast Junior High School.

After instrumental music teachers were employed at Northeast Junior High School and Sumner High School, they recruited students by presenting concerts in the black elementary schools. Although these instructors taught a small percentage of

¹⁹²Kansas City Call, May 25, 1934.

¹⁹³Kansas City Call, November 23, 1934.

¹⁹⁴Kansas City Call, May 8, 1935.

¹⁹⁵Kansas City Call, May 8, 1936.

the elementary school enrollment, they presented their concerts to the entire student body. Two of these events were described:

Northeast Junior High School music department has had a very heavy schedule for the last few weeks and has given a number of enjoyable programs. This year the band under the direction of Russell McDavid has been playing in some of the grade schools the last two weeks. Last week this group played at Dunbar and Tuesday of this week it played at Stowe. McDavid will play for the State PTA group tonight at the Sumner High School.¹⁹⁶

James Terrell also made presentations in the elementary schools:

The Northeast Junior High School Orchestra, directed by James Terrell, has begun a series of concerts given at the various elementary schools. The program consists of many phases of music as well as expressions in many of the allied arts. Excerpts from music of the masters, national airs, stirring martial music, semi-popular selections, violin, piano and trumpet solos, a vocal quintet, tap and ballet dances are presented.

The ultimate objective of these performances is to broaden the instrumental music program by stimulating interest and enthusiasm among the boys and girls of the grade schools and to remind them of their splendid opportunity to take part in the instrumental group of their particular school, and of self expression through music.

Programs have been presented at Grant, Stowe, Dunbar and Kealing Elementary Schools.¹⁹⁷

In 1945, pupils of Attucks Elementary School presented an operetta, "Hansel and Gretel" at the Rosedale High School. Although the chorus numbered fifty, the production total involved 100 children. Doris Kerford and Bessie Lee Ellis directed the dances; scenery was

¹⁹⁶Kansas City Call, April 24, 1942.

¹⁹⁷Kansas City Call, April 9, 1948.

under the direction of Miss Florence Drake and Mrs. Margaret Swain, assisted by Mrs. Rogers and Mrs. White directed the chorus.¹⁹⁸

Global geography inspired the pupils of Grant Elementary School to present "The Globester's Dream." The three-act operetta was presented at Sumner High School in 1947.¹⁹⁹

The black elementary schools provided many interesting programs for their audiences. The emphasis of performance in music education was continued in the junior and senior high schools.

Northeast Junior High School. With the eight-four grade plan changed to a six-three-three plan, Kansas City public schools provided a music specialist for grades seven, eight and nine. Students who attended Northeast Junior High School had the services of well prepared teachers in music. Musical activities at this school covered a wide range of program types. From Brown to Oyarma Tate and David Jones, Northeast Junior High School built a reputation as being an important institution of learning for blacks as well as a school known for its music.

J. Harold Brown stated that he always had student groups prepared for any occasion because Principal King attracted so many important people to the new black junior high school.

Local and national figures, politicians, ministers and educators were curious and would come to see Northeast.

¹⁹⁸Kansas City Call, May 18, 1945.

¹⁹⁹Kansas City Call, March 28, 1947.

As a result, the music department was always called upon to furnish music--many times with a five minute notice. Superintendent Pearson loved to bring guests to Northeast. At one time, he brought the United States Senator of Kansas to our school.²⁰⁰

J. Harold Brown, an excellent pianist, gave a recital of his own compositions to the student body.²⁰¹ He was assisted by a chorus of 150 voices, the orchestra, a boys' quartet, a girls' quartet from the music department, all directed by Marjorie Tucker and Theo McCord, violinist and history teacher.

There were special events within the school in which the music department participated. In 1927, the school was honored with a speech by Mary McLeod Bethune, an educator who became an advisor to President F. D. Roosevelt and later founded Bethune-Cookman College.²⁰² The music department furnished music for the occasion. Roy Wilkins of the NAACP addressed the student body and music was furnished by the music department.²⁰³

Operettas became a tradition at Northeast Junior High School. In 1926, the first operetta "Bluebird" was presented in the school auditorium.²⁰⁴ One hundred ten voices were used for the performance with Nicholas Gerren, one of the outstanding students to be discussed in Chapter IV, as the principal character. The

²⁰⁰Interview with J. Harold Brown, August 31, 1973.

²⁰¹Kansas City Call, December 30, 1927.

²⁰²Kansas City Call, April 15, 1927.

²⁰³Kansas City Call, May 9, 1930.

²⁰⁴Kansas City Call, December 10, 1926.

chorus was supported by an orchestra of eleven instruments.

Assisting J. Harold Brown, the music teacher, were Daisy Whitfield, Ida Woods, and Emma Gilbert.²⁰⁵

"The Fire Prince" was presented in February, 1928 in the school auditorium. Marjorie Tucker, the second music teacher, directed the production with assistance coming from other instructors of the school. There were 125 pupils in the cast.²⁰⁶ By 1931, a cast of 125 pupils were presented in "Bits O'Blarney."²⁰⁷ This production entertained a capacity crowd in the school auditorium.²⁰⁸ The following year "Tea House of Sing Lo" was presented to another capacity crowd.²⁰⁹ Six years later, the music department presented "Don Alonzo's Treasure."²¹⁰ In 1940, the operetta "It Happened in Holland" was presented.²¹¹ Twelve years later, under the direction of Oyarma Tate, the music department presented "H.M.S. Pinafore," an operetta by Gilbert and Sullivan, to a capacity crowd.²¹² Assisting Tate was Elaine Browne (Owens) on piano, another student who will be discussed in Chapter IV.

²⁰⁵Kansas City Call, December 24, 1926.

²⁰⁶Kansas City Call, January 20, 1928.

²⁰⁷Kansas City Call, January 23, 1931.

²⁰⁸Kansas City Call, February 20, 1931.

²⁰⁹Kansas City Call, February 19, 1932.

²¹⁰Kansas City Call, April 8, 1938.

²¹¹Kansas City Call, November 22, 1940.

²¹²Junior Hi-Life, vol. 11, no. 4, May 19, 1952.

The next school year "The Chimes of Normandy" was presented on March 18, 1953 with a cast of eighty-five pupils also under Oyarra Tate's direction.²¹³

The Northeast Junior High School Band was organized by Clinton Holmes, a shop teacher, in 1931.²¹⁴ The band, which attracted forty members, was an extra-curricular activity. The group made several appearances during the first year. Among them were the first appearance before the student body, followed by a performance at the State Parent Teachers Association convention and, later, at a Western University football game. An editorial acknowledged the accomplishments of the three-month-old group.

Although less than three months old, the lads play with the same degree of vim and efficiency as many bands with a much longer period of training. Especially serviceable will be the use of this organization for football, track, basketball, pageant exhibits and other events of the school year.²¹⁵

During the fall of 1931, the band increased to fifty-two members and later to sixty-two. When R. McDavid was hired, three classes in instrumental music were offered and students could enroll for credit.

Activities initiated by Principal Joseph Collins that involved the entire student body were the fund raising events to purchase a Hammond organ. "Principal Joseph Collins was always interested in being the first," said Daisy Whitfield Norwood.²¹⁶

²¹³Junior Hi-Life, vol. 13, no. 2, March 11, 1953.

²¹⁴Kansas City Call, April 17, 1931.

²¹⁵Kansas City Call, May 1, 1931.

²¹⁶Interview with Daisy Whitfield Norwood, January 10, 1974.

A teacher in the system since the early 1920's, she served on the committee whose charge was to seek information concerning the purchasing of the newest kind of organ which was electronic. The organ was rented first for the commencement exercises at the Memorial Hall Building in 1937. The decision was then made to purchase the organ and it was dedicated the following fall at the November PTA Open House.²¹⁷ Within the next two years, the energetic students raised the funds to pay for the organ.²¹⁸ It was one of the first Hammond Organs to be purchased in the Kansas City area. Substantial sums were contributed by the Northeast Junior High School classes of 1937, 1938 and 1939. The remainder of the funds for payments on the organ was received from movies and plays given by the school. The organ was used not only for activities in the auditorium but also for private instruction in organ artistry.

Among other opportunities which are being presented to the students of Northeast, private instruction in organ artistry, is to create a strong background for further work in organ, help the student to discriminate between good and poor organ literature, and supply the student with a basic knowledge of the difference among the types of organs being used today.²¹⁹

Glee Clubs at Northeast Junior High School were active.

A boys' glee club has been organized in the music department after many voice trials. For the last few years it has been impossible to organize this club because of the fact that there were not enough tenor

²¹⁷Kansas City Call, November 5, 1937.

²¹⁸Kansas City Call, February 23, 1940.

²¹⁹Junior Hi-Life, vol. 8, no. 1, November 21, 1951.

voices to balance the bass voices. The Boys' Glee Club will sing for special occasions such as PTA meetings and special assemblies.²²⁰

The Glee Club, under the direction of Ercelle Dandridge, took part in the Music Festival in Lawrence, Kansas. There were sixty-six groups represented on the program--forty-two vocal and twenty-four instrumental groups. Dandridge took a group of twenty-eight girls beautifully clad in white silk blouses and light blue skirts.²²¹ They also sang at the State PTA meeting the following Thursday.

Musical groups from Northeast Junior High School were presented frequently in the community. In 1926, the Glee Club of forty voices was presented at Quindaro Boulevard Baptist Church in White Church.²²² The following week, the entire music department furnished a special musical program for the Electric Theater.²²³ In 1930, Doris Novel took girls to the State PTA meeting to perform.²²⁴ The same year, she took the double quartet and two soloists to sing at the Kansas State Penitentiary at Lansing.²²⁵ The following week, a group from the music department sang selections at a Presbyterian church in Independence, Kansas.²²⁶

²²⁰Kansas City Call, November 2, 1934.

²²¹Kansas City Call, April 24, 1942.

²²²Kansas City Call, April 23, 1926.

²²³Kansas City Call, April 30, 1926.

²²⁴Kansas City Call, May 9, 1930.

²²⁵Kansas City Call, May 9, 1930.

²²⁶Kansas City Call, May 16, 1930.

The history of the Negro spiritual and folk song was given by one of the pupils. In 1932, the Girls Chorus and Orchestra presented a musical program at the Paseo Baptist Church in Kansas City, Missouri.²²⁷ Pupils of Northeast Junior High School heard Jerome Wright, one of the Fisk Jubilee Singers who was accompanied by Doris Novel.²²⁸

Between 1923 and 1954, music at Northeast Junior High School was not only heard and experienced in the classrooms but also throughout the school in assemblies and programs and in the community as well. At the end of the ninth grade year, Northeast Junior High School students who were to continue their education were introduced to the music curriculum at Sumner High School. For the most part, it was looked upon with enthusiasm mainly because of the reputation of T. H. Reynolds. He was a teacher who maintained an excellent rapport with Sumner High School students throughout his career.

Sumner High School. Under the leadership of T. H. Reynolds, from 1911 to 1949, the music department of Sumner High School also maintained academic excellence while developing performance groups that rendered service to the school and community. Table 12 is a list of some of the performances that involved students from Sumner High School. The music performed at commencement programs is presented in Appendix A.

²²⁷Kansas City Call, May 13, 1932.

²²⁸Kansas City Call, March 13, 1931.

Table 12

Performances by Music Groups from Sumner High School^a

Date	Musical Group	Place of performance
10- -15 ^b	Orchestra	Special music for 5-act play "Dust of the Earth"
12-24-15 ^b	Male Chorus	First AME Church
11- 6-25	Chorus	Sang for 100 black teachers at Kansas State Teachers Convention; met at Northeast Junior High School
5- 8-26	Chorus	King Solomon Baptist Church for baccalaureate services
5-13-27		Merian Anderson spoke to students; could not sing because under contract
4-15-27	All groups	Mary McLeod Bethune, president of Nat'l. Association of Colored Women, spoke at Memorial. Music by Sumner High School.
10-19-28	Orchestra	Sumner students had religious meeting (800 attended)
12- 5-28	Orchestra	Rendered a school program celebrating F. Schubert's 100th anniversary
3-15-29	Voc Mus Dept	"Belle of Barcelona," a Spanish operetta
3- 1-29	All groups	Music Dept in charge of Citizen's Forum
4-18-30	Glee Club	Sang at Washington Avenue Methodist Church, "A Program of Negro Music"
4-17-31	Voc Mus Dept	Biennial Operetta
1- 1-32	Orch; G1 C1	Christmas Assembly
10-21-32	Orchestra	Furnished music for the First Community Chest meeting at Chamber of Commerce
11- 4-32	Chorus	Sang at State Teachers' Meeting
3-31-33	Girls' G1 C1	Knife and Fork Banquet at First AME Church.
2-16-34		Combined choruses from Northeast, Lincoln High (K.C., Mo.) and Sumner under direction of T. H. Reynolds sang "Lift Every Voice and Sing" at Convention Hall (K.C., Mo.) for program sponsored by AME Churches of Greater Kansas City.
2-23-34	Voc Mus Dept	Reynolds directed 3-act musical comedy "Miss Cherryblossom"; presented in Wyandotte High School auditorium
1-25-35	Chorus	Reynolds and chorus, Principal J. Hodge appeared on radio program WLBK
4-19-35	Orchestra	School assembly
5- 3-35	Chorus	Nicholas Gerren Benefit recital; Sumner chorus appearance at Memorial Hall
5- 3-35	Chorus	Appearance at St. Peter CME Church
12-13-35	Inst Ens	Performed three selections at Wm. Embalming School

Table 12 (continued)

Performances by Music Groups from Sumner High School^a

Date	Musical Group	Place of Performance
10-16-36	Girls' Gl Cl	Cantata "O Divine Redeemer"
12-20-35	String Ens	Performed Christmas Carols at assembly
10-28-36	Band	Prepared for Kansas Day for first appearance
10-28-36	Band	First appearance in American Royal Parade
1-21-38	Band	Performance in Kansas Day in Topeka
1-19-38 ^c	Band	Marched uniformed in American Royal Parade
3-31-39	Girls Quartet	Appearance at Trinity AME Church
5-26-39		Music by Negro composers: theme of commencement
11-17-39	Bd; Orch	Made first recording
1- 5-40	Music Dept	First assembly in New Sumner High School
1-12-40	Music Dept	Dedication of new building
3-28-41	Music Dept	First operetta; "Ask the Professor" with 175 pupils in new auditorium
10- 3-41	Band	Performance in American Royal Parade
10-31-41 ^c	Orchestra	Furnish musical feature for Wyandotte County Night sponsored by Kansas City Negro Chamber of Commerce, broadcast KCKH
11-14-41	Orchestra	Performance on radio station KCKH
4-17-42	Bd, Orch, Ch	Kansas PTA at Sumner High School
10-12-43		Sumner students heard Zelma Duke, concert soprano of New York City, recipient of \$5,000 grant from Rockefeller Foundation. Program for American Education Week.
3- 3-44		Students heard Lincoln University chorus under Dr. O. Anderson Fuller
10-26-45	Band	Performance at Douglass Hospital
11-16-45		Mrs. Paul Robeson, author, spoke at Sumner
10-18-46	Chorus	Sang at Second General Session of the Kansas State Teachers Association in Topeka
10-18-46	Band	Performed at formal opening of the Recreation Center in old Sumner High School Gymnasium
1-25-50	Ch, Octet	Appearance on KMBC radio
3-15-50 ^c	Music Dept	Appearance on KCLO radio for third week
3- 52 ^c	Music Dept	"Mikado" Gilbert and Sullivan, an operetta
2- 53 ^c	Voc Mus Dept	Choir sang for Kansas State Teachers Association
3- 54 ^c	Music Dept	"A Waltz Dream" by Strauss, an operetta

^aReported in Kansas City Call unless noted otherwise.^bKansas City Independent^cSumner Courier

Aside from musical programs at school and in the community, the Sumner Music Department produced several operettas. Reynolds produced "Belle of Barcelona" in 1929, "Miss Cherryblossom" in 1934 and "Ask the Professor" in 1941. I. D. Ruffin, during his short period at Sumner High School, produced two major productions. They were Gilbert and Sullivan's "Mikado" and Strauss' "A Waltz Dream."

Sumner High School attracted many outstanding black musicians. Performances were given by Nicholas Gerren, a violinist and former student, the Eva Jessye Choir, Etta Moten, operatic singer and movie star, Zelma Duke, concert soprano, the Lincoln University Choir under the direction of Dr. O. A. Fuller, Josephine Harreld, pianist and daughter of J. Kemper Harreld, head of Spellman's music department, and Raymond Stuhl, cellist and professor at the University of Kansas. The Wichita University Band was in concert at Sumner High School in 1954. Outstanding black speakers who visited the school included Mrs. Paul Robeson, wife of the famous baritone and famed poet Langton Hughes. Marian Anderson visited and spoke to the student body in 1927; however, she was not allowed to sing because she was under contract. Sumner High School students participated in the state music contests. Thomas Green, a senior in 1927, represented Sumner High School in the state contest held in Emporia, Kansas. The trombonist played "The Message" by Brooks.²²⁹

²²⁹Kansas City Call, April 15, 1927.

Concert performances by the Kansas City Philharmonic were attended by Sumner High School students. In 1943, 110 students attended the concert. Tickets were sold first in the music classes and then the remainder to the students of other classes.²³⁰ In 1942, 130 students attended; 1949, 84 attended.²³¹

Formal music education, for the most part, was complete when a student graduated from high school. The students by this time had experienced elementary school music with classroom teachers and a specialist in vocal or instrumental music at Northeast Junior High School and Sumner High School.

Music Week. Musical performances by Kansas City, Kansas school children have long been a part of the city's artistic life. The high caliber of music was performed by the schools at commencement exercises, concerts and other musical programs. During the 1925-26 school year, the planning for a musical gathering of all schools began. The event which became an annual event was called Music Week.

This week, which was to be celebrated during the month of April, was organized consistent with the school system's policy on segregation. Whites were to present a program to the community on one evening; blacks were to make their presentation on another evening. They were to be held in the Soldiers and Sailors Memorial Hall.

²³⁰Sumner Courier, January 29, 1943.

²³¹Sumner Courier, April 23, 1949.

The Board of Education, which sponsored the week, appointed Sherman D. Scruggs, Superintendent of black schools, as chairman of the committee to arrange the first program. The committee appointed by Scruggs included John A. Hodge, J. P. King, T. R. Reynolds, J. H. Brown, Virginia Elliott, Marjorie Tucker and Lillie Green.²³² The evening for the first black Music Week program was April 7, 1926. "The object of the week is to inspire the children to an appreciation of better music and to outline progress in music to them. Works of Negro composers will be prominent upon the program."²³³ Plans were made for 200 elementary pupils and 250 pupils from Sumner High School and Northeast Junior High School.

The first Music Week was successful from the standpoint of attendance and financing, and especially was this true the night the black schools had their program.²³⁴ Other comments were:

Much credit was given the work of the grade schools. They proved their ability as students of music. Their voices showed volume and training. The cantata written and directed by J. Harold Brown deserves much credit. The choruses and choral works were well worth the hearing.²³⁵

The Board resolved that the affair should become an annual event.

BE IT RESOLVED by the Board of Education, that they express their hearty approval and appreciation of the establishment of a Music Week, that in their opinion

²³²Kansas City Call, January 8, 1926.

²³³Kansas City Call, January 22, 1926.

²³⁴Kansas City Call, April 16, 1926.

²³⁵Kansas City Call, April 16, 1926.

the first Music Week was, in every way, a great success, and that the interest and enthusiasm manifested during Music Week and since, warrants the Board of Education in encouraging and approving the proposition to have Music Week each year, and that the Board of Education wishes to express its commendation of Miss Bessie Miller, Music Supervisor, for the very high class programs and the excellent renditions of all meetings;... Mr. Sherman D. Scruggs, District Superintendent, as Chairman of the Committee that arranged and brought forth the wonderful Wednesday evening of music by the Colored Schools.²³⁶

Preparation for these yearly gatherings was conducted in the same manner. The music committee selected the music and the chairperson in each building was responsible for teaching the music to the students who were to participate in the festival chorus. Before the final rehearsals, all elementary chorus members met at either Northeast Junior High School or Sumner High School to practice the music. The final rehearsals were then held at the Memorial Hall.

In 1928, black teachers were to feature several selections. "Every Thursday, 125 teachers from grade, junior and senior schools practice at Sumner High School preparing for Music Week. T. H. Reynolds, director of music at Sumner, is director of the chorus."²³⁷ The more important selections sung were by black composers. They were "I'll Never Turn Back No More," by R. Nathaniel Dett and "Ethiopia's Dream of Exaltation" by Harry T. Burleigh. The program also consisted of the fourth, fifth and sixth grade chorus combined

²³⁶Journal of Proceedings, April 19, 1926, p. 459.

²³⁷Kansas City Call, February 24, 1928.

with orchestras and choruses from Northeast Junior High School and Sumner High School. This group was directed by Adeline B. Jordan. Another feature presented was the Harmonica Band from Northeast Junior High School.²³⁸

In 1929, the PTA council organized a chorus for Music Week. Doris Novel organized and directed a Community Choir in 1934. The same year Loretta Orme directed the 350 voice grade school chorus. T. H. Reynolds, D. Novel, Sirpora Miller and Hazel Bryant assisted.

The 1937 Music Week Program presented grade school, junior and senior high groups and the Fisk Jubilee Singers. The Fisk group gave a thirty minute recital. This festival, as with others of the past, attracted a capacity crowd. See Appendix D for the signed agreement that contracted the Fisk Jubilee Singers for the 1937 Music Week. The 1939 program presented violin students of the elementary schools for the first time.²³⁹ The forty-four students played several selections.

Music Week Festivals continued to be a highlight in Kansas City public school music. Segregated programs remained even after the 1954 Supreme Court's decision. The pattern of all black elementary schools selecting students for the all-city (black) chorus, group selections from Northeast Junior High School, Sumner High School or community groups and a special attraction was

²³⁸Kansas City Call, April 6, 1928.

²³⁹Kansas City Call, May 5, 1939.

established in the first concerts. The parents of the participants overwhelmingly supported these affairs. The attendance at the 1935 festival was indicative of this support. "The audience numbered nearly 6,000 and over 1,000 were turned away."²⁴⁰ The black programs also continued to highlight the works by black composers.²⁴¹

The Community Music Education

Music has played an integral part in the lives of black Kansas City, Kansans. Although the public schools and Western University were largely responsible for this city's musical heritage, there were other factors in the community that also contributed to this tradition. Where music performance ends and music education begins is difficult to determine since there were so many agencies in the community that contributed to both. Public school music teachers held positions outside the educational system such as choir director, private music instructor and performer. There were musicians outside the public school system who also directed and accompanied choirs and taught privately. There were many music clubs organized in the community. Other social clubs, civic organizations and the mass media contributed in many ways to the development of music and music education in this community. Nicholas L. Gerren, professor of music at Central State University and a Kansas Citian to be discussed in Chapter IV, cited the

²⁴⁰Kansas City Call, April 19, 1935.

²⁴¹Kansas City Call, April 1, 1932.

importance of one person:

It is understandable that the thrust of your study... suggests limitations to individuals directly involved in music. However, in review of and relation to my own professional advancement, I must call attention to one person not directly in music education but who, nonetheless, made possible such advancement and contributed immeasurably to events supportive to my professional growth.

This person was Mr. John A. Hodge, Principal of Sumner High School. In addition to giving general support to music in the school, Mr. Hodge spearheaded formation of a group of citizens in 1934-35 called The Inter-City Civic Association. This group, made up of citizens from both Kansas Cities, organized and sponsored activities leading to a benefit concert program which provided the funds made available to me for expenses for my two years of study at the Moscow Conservatory of Music....Certainly without this assistance it is highly doubtful that I would have had the opportunity and experience of study abroad at such an outstanding conservatory and music center. This was, of course, well before the Fulbright-Hays Act!²⁴²

This section cites other concerned citizens and agencies in the black community that aided in the development of music education.

Mass Media Communications

The black community was musically informed, locally and nationally, by radio communications and especially through the black press. Although radio stations were white-owned, black musicians were presented on some broadcasts. Among the more notable stations that presented black musicians were WDAF, KCMO, WLBF and KCLO. Black newspapers, however, were the main source of information for the community about local and national events. Some of the local

²⁴²Letter from Dr. Nicholas L. Gerren, October 10, 1972.

newspapers were the American Citizen, the Kansas City Independent and The Plainealer. The one black paper that has been a vital force in the community for a long period of time is the Kansas City Call. This paper maintained offices in both Kansas Cities and was founded in 1919. It developed into a strong defender of Civil Rights. The paper's popularity broke subscription records during the initial years. From the local popularity, it received national exposure and later a reputation for its editorials:

I note a decided improvement in the editorials appearing in the Negro press. So said Eugene Gosden, feature editor of the Boston Post, and largest newspaper in New England, when visiting this city recently. Many of these editorials are among the best being written in this country today.

The ranking in points are shown: 1. Pittsburgh Courier; 2. Norfolk Journal and Guide; 3. Chicago Defender; 4. Amsterdam News; 5. Kansas City Call; 6. Philadelphia Tribune; 7. Inter State Tattler, New York City; 8. Chicago Whip.²⁴³

The black newspaper was the most important medium of communication to the black community during the first half of the century. It informed the people of local church, civic, cultural and educational affairs that took place and events that were to be held in the future. Musical events, criticisms and advertisements were reported in the Kansas City Call. The Kansas Citians were not only informed about the local news but national musical events as well. The most significant musical editorials and articles are listed in Table 13.

²⁴³Kansas City Call, July 26, 1927.

Table 13

Articles and Editorials in Kansas City Call

Date	Title of Article or Editorial
3-11-27	"School Belongs to Child"
2- 3-28	"Brains Are Brains (article on contribution of black composer)
7-27-28	"Negro's Gift to American Music Rich: Race Has Contributed to American School of Composition" by Clarence Cameron White
1-17-30	"Clarence C. White Gets Fellowship to Write Opera" (Julius Rosenwald School)
2-28-30	"W. C. Handy: Blazed a Path from Beale Street to Broadway"
3-21-30	"Girl Player in National High School Orchestra Barred by Chicago Hotel" (The Stevens tells music convention it will admit Negroes in the capacity of servants--Supervisors' National Conference; Caroline Hoover is slated as highly gifted)
4- 4-30	"Believe It or Not--This Colored Boy Arranges Paul Whitman's Music" (article on Fletcher Henderson)
8- 1-30	"Duke Ellington's Life and Band"
4-17-31	"A Black Soprano in Search of an Operatic Crown"
12-30-32	"William Dawson Writes the First Negro Symphony"
7- 6-34	"Ten Top Song Hits of Last 50 Years" (Scott Joplin's Maple Leaf Rag; Handy sold Memphis Blues for \$10; also wrote St. Louis Blues)
9-31-34	"Music Fete Drew Throng in Chicago." The largest crowd in Negro history turned out Saturday night to witness the Negro pageant "O Sing a New Song." (Soldiers Field, between 20,000 and 30,000. Many Negro composers: W. Marion Cook, Lawrence Freeman, Will Vodery, W. C. Handy, William Grant Still, Major N. Clark Smith.
11-16-34	"Philadelphia Symphony to Play Dawson's Opus" (Negro Folk Symphony)
12-28-34	"Explorer Finds Jazz Origin in Jungle-Rhythms of Natives Are Far Superior" Echoes of Duke Ellington's music heard on West African Coast.
7- 5-35	"Clarence Cameron White Resigns from Hampton"
10-18-35	"Porgy and Bess Scores in New York"--70 in cast, Eva Jessye, director of choral music in production
12- 6-35	"Afro American Symphony of William Grant Still Played by Toscanini and New York Philharmonic"
12-13-35	"Grandson of Frederick Douglass is dead at 66" (was first Negro to attain national attention as violinist) Joseph H. Douglass
10- 9-36	"William Grant Still to Compose Music for Radio"

Table 13 (continued)

Articles and Editorials in Kansas City Call

Date	Title of Article or Editorial
3- 5-37	"Articles presented on Nathaniel Dett, Jazz, W. C. Handy, Marian Anderson, George Gershwin and Duke Ellington"
1-21-38	"Marian Anderson Pleases Kansas University Audience"
5-20-38	"Dean Dixon in Debut in New York"
2-24-39	"Marian Anderson Is Rebuffed Again by DAR"
3- 3-39	"Marian Anderson to Sing in Open to Rebuke DAR"
1-12-40	"Majors and Minors in Negro Music"
3-29-46	"Art versus Boogie Woogie"
10- 8-43	"Death to Nathaniel Dett"
3-29-49	"Plight of the Kansas City Philharmonic" (concerning blacks not allowed to attend concerts)

The black newspapers of Kansas City were important to music education in that they informed the people on musical matters dealing specifically with performances by public school groups, Western University groups, private teachers' advertisements and recitals, church musicals, social-musical club news, public concerts and editorials.

Private Music Instructors

Within the black community of Kansas City were many instructors who taught privately in their homes and studios. Even with a highly developed music curriculum in the public schools and at Western University, blacks still sought to cultivate more musical skills by studying with private instructors. During the summer, many of the public school music teachers opened studios. Teachers who were considered the most outstanding private music

teachers between 1905 and 1954 were determined according to interviews and programmatic notes from the Kansas City Call (see biographies in Appendix C).

Ophelia Watts Jackson was one of the most outstanding private music teachers in the community. Her services were available after she moved to Kansas City in 1908 to the time of her death in 1963. Mrs. Jackson entered her students in contests sponsored by black organizations. She also presented students in recitals. Although most of her teaching was in her home studio, she did render services at First AME Church.

Lula Cunningham Summers was an excellent piano teacher who stressed the importance of fingering, tempo and sight reading.²⁴⁴ Many blacks studied piano with her during the first decades of this century. As early as 1915, there were favorable comments made about her as a teacher:

Mrs. Neely of 1003 Nebraska Avenue invited quite a number of her friends Saturday afternoon from three until five o'clock in honor of her daughter, Ella, who was presented in a piano recital by her teacher, Mrs. L. Summers, who is one of the most efficient music teachers in the city.²⁴⁵

Summers presented student recitals in homes, her studio and in churches. Among her outstanding students were Margaret Smith, Sirpura Miller Anderson and Lillian Burdette.

²⁴⁴Interview with Sirpura Miller Anderson, December 26, 1972.

²⁴⁵Kansas City Independent, vol. 2, no. 2, September 3, 1915.

It was only a few years after Lillian Cofin Burdette moved to Kansas City, in 1904, that she began instructing neighborhood children in piano. Her philosophy was to "get the young pupils started and to teach them for at least three years." Then she would suggest that they study with a more advanced teacher. She presented students in recitals in her home and by the 1940's, the annual recital was being presented at Trinity AME Church. The 1971 recital presented forty-four pupils. Burdette's contribution has been as a private music teacher to many black youth in the community for over sixty years.

Mayme Stewart Lewis, a pupil of T. H. Reynolds, began private instruction in 1934. Her first recital was presented in 1947 at the Yates Branch of the YWCA. In 1950 after her mother's death, the recital on Mother's Day became an annual affair. Her contribution is in her forty years of service to the community in piano instruction.

Inez Ramsey Elmore, a pupil of R. G. Jackson, was an instructor of piano in her home studio. In 1936 and 1937, she also instructed black youth in the program sponsored by the National Youth Administration. From 1940 through 1954, recitals were presented annually. Her contribution is also in her forty years of service to the community in piano instruction. One of her outstanding students is Charles Kynard.

Gladys LaGrone Cushon, a pupil of Reynolds, began piano instruction during the Depression when it became necessary to find a means of earning additional funds to help in her family's struggle for survival. A high school student at the time, she charged 25 cents per lesson. Cushon avoided annual recitals. Her contribution was in the services rendered to the community as a private teacher since the 1930's. Among her outstanding students were Constance Kelley and Marion Love.

For blacks who lived in the black community of Rosedale, there was Edith Maddox Kelley available for services in piano instruction. Her first recital was presented in 1933. After a brief period of not teaching, she reopened her studio in 1941. Recitals were presented to the public.

Almost all of the Kansas City public school music teachers and Western University music teachers extended their services into the community through their private teaching. In this way, they were supplementing their incomes. These lessons were conducted by the teachers in the evenings after school, on Saturdays and during the summer months when they were not devoted to public school teaching. T. H. Reynolds devoted many of his thirty-eight years in Kansas City, Kansas to private teaching. J. Harold Brown conducted courses in piano and harmony.²⁴⁶ Marjorie Tucker Brown opened a school for accordian.²⁴⁷ Gaston Sanders offered instruction on

²⁴⁶Kansas City Call, May 22, 1925.

²⁴⁷Kansas City Call, June 11, 1937.

violins in 1936. Before Cozetta Payne Kirkland became a public school teacher, she joined the J. Harrison Thomas music studio during the 1930's.²⁴⁸ Their contribution consisted of presenting their students in recitals in surrounding cities, local churches and on radio station WLBK. Kirkland and Thomas had a regular show on this radio station. Sirpora Miller Anderson, who assisted with the annual Music Week presentation, also taught privately. Arlene Fowler Glenn, before teaching vocal music at Sumner High School, taught privately in 1939.²⁴⁹ She resumed classes in 1947.²⁵⁰ Dorena Bell Cain taught while on the Northeast Junior High School staff but increased the amount of time spent in private teaching when she accepted a position at the Yates Branch of the YWCA.

Among the Western University teachers, R. G. Jackson opened his studio for lessons in piano, organ and harmony;²⁵¹ Nettie Penix Herndon opened a studio during the 1920's and 1930's;²⁵² and Bertha Bailey Spaulding had studios for voice instruction.²⁵³

Between 1905-1954, there were numerous private instructors who opened studios for only one or two years. White musicians were visible in the Kansas City black community during this period.

²⁴⁸Kansas City Call, May 29, 1936.

²⁴⁹Kansas City Call, June 23, 1939.

²⁵⁰Kansas City Call, June 30, 1947.

²⁵¹Kansas City Call, August 20, 1922, August 1923, October 15, 1926.

²⁵²Kansas City Call, February 1, 1924, January 29, 1937.

²⁵³Interview with Nellie Wright, March 15, 1973.

Students either went to their studios or the instructors traveled to the homes of their students to teach. Norman Rockwell, a Jewish music teacher, made almost all of his living expenses through his private teaching. Jenkins Music Store, located between Fifth and Sixth on Minnesota Avenue near the black community, offered lessons in piano and harmony. A private school, located near the black community on Seventh and Washington,²⁵⁴ housed the studies of Hildred Orr, Temperance Holt, Robert Evans and Lela McCombs and accepted black music students.²⁵⁵

Other teachers who opened studios in the black community during this period were Chauncey Downs, a graduate of Sumner High School who taught piano and violin,²⁵⁶ Mrs. C. G. Tyer, piano, Mrs. Clyde L. Pettiford,²⁵⁷ Dorothy Guilford, voice,²⁵⁸ Amelia Robinson,²⁵⁹ Nicholas Gerren, violin,²⁶⁰ Edith Riley, piano,²⁶¹ George Pierson, piano,²⁶² Irene Thomas Harris, piano,²⁶³ Nellie

²⁵⁴Interview with Beverly Keith Robinson, July, 1973.

²⁵⁵Kansas City Call, May 17, 1940, May 24, 1946.

²⁵⁶Kansas City Call, May 31, 1929.

²⁵⁷Kansas City Call, June 28, 1929.

²⁵⁸Kansas City Call, January 23, 1931.

²⁵⁹Kansas City Call, May 27, 1932.

²⁶⁰Letter from Dr. Nicholas Gerren.

²⁶¹Kansas City Call, July 20, 1934.

²⁶²Kansas City Call, September 4, 1936.

²⁶³Kansas City Call, May 10, 1935.

Mae Dunlap, a student of composition at the Kansas City, Kansas branch of the Conservatory of Music and the University of Nebraska, piano,²⁶⁴ Doris Simpson, piano and harmony,²⁶⁵ Margaret Swain, piano,²⁶⁶ Grace Gill, piano,²⁶⁷ and Louis Lamb, wind instruments.²⁶⁸ Louis D. Lamb also gave free music classes for advanced and beginning band players at Metropolitan Baptist Church.

Musical Clubs and Organizations

Black Kansas City musicians organized social clubs and ensembles. Among the music clubs that were organized and developed were the Harry T. Burleigh Club, Dawson Music Club, a branch chapter of the National Association of Negro Musicians, the Bi-Monthly Music Study Club, Music Lovers Study Club and the Samuel Coleridge Taylor Glee Club. Musical groups that were performance oriented included the Community Chorus, the Kansas City, Kansas Cooperative Chorus and the Kansas City Negro Symphony. There were other clubs which sponsored musicals, concerts and programs.

Harry T. Burleigh Club. The founding of the Harry T. Burleigh Club is unknown. However, the club was meeting in 1921²⁶⁹ and in 1922, the club met in January at the residence of Mrs.

²⁶⁴Kansas City Call, May 31, 1935.

²⁶⁵Kansas City Call, November 22, 1935.

²⁶⁶Kansas City Call, September 12, 1947.

²⁶⁷Kansas City Call, April 16, 1948.

²⁶⁸Kansas City Call, June 25, 1937.

²⁶⁹Kansas City Call, March 19, 1921.

Gertrude Williams.²⁷⁰ Mrs. Emma Black was president. During the same year, the club presented a musical at the Mt. Zion Baptist Church.²⁷¹ The club was named for one of the most outstanding black composers of the early decades in 1900. Generally, the objectives of the club were musical; almost all of the meeting time was spent discussing music and current events of music that had already been performed and those planning to be performed in the future.²⁷²

William Dawson Club. The William Dawson Club was organized on March 3, 1935. The purpose of the organization was to foster the technical improvement of piano performance and to study music and the composer. In the first meetings, the group realized the need for naming the organization. After contacting William Dawson, a black composer of the Kansas City area, he granted permission to allow his name to be used by the club and was made an honorary member.²⁷³ The motto was "music study exalts life." The organizer and first president was Mattie C. Davis.²⁷⁴

The first anniversary was celebrated by the club's presenting its own members in a recital which later became a semi-annual event.²⁷⁵ The July meeting,

²⁷⁰Kansas City Call, January 14, 1922.

²⁷¹Kansas City Call, August 19, 1922.

²⁷²Interview with Gladys LaGrone Cushon.

²⁷³Interview with Estella Owens, December 29, 1972.

²⁷⁴Kansas City Call, October 15, 1937.

²⁷⁵Kansas City Call, April 3, 1936.

Mrs. Clarice Jones, the hostess, read a paper on the Negro composer, William Grant Still.²⁷⁶ In October, a fall recital was presented at one of the members' home.²⁷⁷ The following month, Mrs. Lena Christian read a paper on the well known music educator and composer, Major N. Clark Smith.²⁷⁸

In 1937 at the February meeting of the William Dawson Club, a paper was read by President Mattie Davis on Marian Anderson. Miss Anderson had presented a recital in Kansas City, Missouri the previous month.²⁷⁹ With one hundred guests present, the Spring Parlor Recital featured each member of the club rendering a piano or vocal selection.²⁸⁰ Mrs. Lena Christian read a paper on "Music and Medicine" in the September meeting.²⁸¹ In this meeting, "each member responded to the roll call with a piano selection"; also, "reports from the National Association of Negro Musicians meetings were given by Mrs. Wilkie Young, Mrs. Minnie B. Williams, Mrs. Geraldine Jones and Mrs. Mattie C. Davis, president." A recital was given the following month.²⁸²

²⁷⁶Kansas City Call, July 17, 1936.

²⁷⁷Kansas City Call, October 2, 1936.

²⁷⁸Kansas City Call, November 13, 1936.

²⁷⁹Kansas City Call, February 19, 1937.

²⁸⁰Kansas City Call, April 16, 1937.

²⁸¹Kansas City Call, September 17, 1937.

²⁸²Kansas City Call, October 15, 1937.

In the late thirties and early forties, a variety of presentations were made. In 1939, Group 7 and 20 of the Trinity AME Church presented the Dawson Music Club in a musical program.²⁸³ Lillian Burdette, a private music teacher, was elected president in 1940.²⁸⁴ Mrs. Minnie B. Williams presented "a very interesting sketch of the life and works of Carl Diton," a black composer, in the July, 1940 meeting.²⁸⁵ The September meeting began by "each member responding to the roll call with an instrumental selection." Mrs. Mattie C. Davis gave an interesting account of her visit to the National Association of Negro Musicians headquarters and the Negro Exposition."²⁸⁶ The eighth anniversary of the Dawson Club was celebrated on March 14, 1943.²⁸⁷

The July, 1943 meeting entertained friends by presenting the semi-annual piano recital:

Friends of club members were in attendance and heard the rendition of thirteen instrumental numbers, two duets and two vocal selections, the latter by Mrs. Augusta Dunlap.

Encouraging remarks were made by Mrs. Lula C. Summers, an honorary member. Miss Cozetta Payne, well-known young pianist and vocal teacher, made a talk.²⁸⁸

²⁸³Kansas City Call, June 23, 1937.

²⁸⁴Kansas City Call, April 19, 1940.

²⁸⁵Kansas City Call, July 26, 1940.

²⁸⁶Kansas City Call, September 20, 1940.

²⁸⁷Kansas City Call, March 26, 1943.

²⁸⁸Kansas City Call, July 30, 1943.

In 1949, the Dawson Music Club presented their annual recital at the Metropolitan Baptist Church.

A unique program is being prepared by these Kansas City Musicians. Highlights of the afternoon are selections featuring Piano Duos for four hands at two pianos, Piano trio for six hands at one piano, Piano Ensemble for eight hands at two pianos and many other outstanding vocal and instrumental selections, both classical and sacred.

For the second piano, a Steinway piano is being used by the courtesy of the Jenkins Music Company. The Escalator Club, a group of young women at Metropolitan Baptist Temple, is sponsoring the program. Mrs. Christine Chriss is president of the Dawson Music Club.²⁸⁹

The program was attended by 300 persons.²⁹⁰

National Association of Negro Musicians. The National Association of Negro Musicians was organized in 1919. The Kansas City, Kansas chapter founded in 1937, had its best years during the late 1930's and early 1940's. The purpose of the organization was to "stimulate the love and appreciation for Negro music."²⁹¹

Over 100 new members have been added to the Kansas City, Kansas branch of the NANM, recently organized. The initial aim of the association is to organize all directors and musicians in this area, to encourage and assist in the cultivation of musical gifts among talented and deserving Negro youth and to carry on such activities as will extend the influence of music as a necessary and inspiring element in the life of local Negroes.²⁹²

²⁸⁹Kansas City Call, February 25, 1949.

²⁹⁰Kansas City Call, March 11, 1949.

²⁹¹Kansas City Call, March 4, 1938.

²⁹²Kansas City Call, July 30, 1937.

Members of this chapter attended the 1937 convention which was held in St. Louis, Missouri. An article concerning the meeting reported:

Some of them [Kansas City, Kansas members] will appear on programs, participate in scholarship competitions, and others will just be interested delegates.

In the music scholarship competition, these local musicians will compete: George Pierson, William Smith, Daisy Tucker and Iantha Ramsey.²⁹³

The Kansas City, Kansas branch was given praise at the same national meeting.

J. Wesley Jones, executive secretary of the national group, held up the Kansas City, Kansas branch as the "model branch." George Pierson tied with Miss Lucille Roberts for first place in the scholarship contest.²⁹⁴

After the Orange Sip and a program which presented local black musicians, the organization sponsored an impersonation contest at Northeast Junior High School. The purpose was to raise funds to bring Kemper Herreld, the then national president, and J. Wesley Jones, executive secretary, to Kansas City to make plans for the 1938 NANM convention which was to be held in Kansas City. The president and secretary did meet with the members of the Kansas branch. They helped to formulate plans for the national meeting with the Kansas City, Missouri chapter.²⁹⁵

²⁹³Kansas City Call, August 6, 1937.

²⁹⁴Kansas City Call, September 3, 1937.

²⁹⁵Kansas City Call, November 19, 1937. An Orange Sip is a reception or a social gathering in the afternoon where an orange beverage is served. Sips were very popular events in social clubs, church clubs and political activities in the black community of Kansas City.

There were members who saw a need for a youth organization and they established the Junior Musicians Club in 1938.²⁹⁶ Lloyd Guest was the first president. At their meetings, members participated by performing or reading papers:

A program will be rendered at each meeting. A short history of outstanding Negro musicians will be given at various times.²⁹⁷

In May, the organization sponsored a Choir Festival at the Metropolitan Baptist Church. Thirteen choirs of Greater Kansas City participated and J. Wesley Jones was guest director.²⁹⁸

By June, plans for the national meeting, which was to be in session August 21 through 26 of that year, were completed.

Three days of the convention will be held in Kansas City, Kansas with headquarters at First AME. A mass meeting in which a song festival is being arranged by the massed choirs of Greater Kansas City, consisting of 600 voices will participate. There will also be remarks by committees and hosts. The three remaining days will be held on the Missouri side.

Kemper Harreld, who is president of the Music School at Morehouse University, is the National president of the organization. The local presidents are J. H. Thomas, Mattie C. Davis and V. S. Brown.²⁹⁹

During the convention week, four broadcasts were made over two local radio stations, KCKN and WDAF, with Carl Diton, a black composer from New York, in charge of broadcasts. Of special significance was the National Artists' Night on August 26.

²⁹⁶Kansas City Call, March 11, 1938.

²⁹⁷Kansas City Call, April 29, 1938.

²⁹⁸Kansas City Call, May 20, 1938.

²⁹⁹Kansas City Call, June 17, 1938.

On this program, two outstanding Negro artists, Miss Louise Burge, contralto, of New York City, and Nicholas Gerren, violinist from Kansas City, Kansas, will be presented...and part two, the first movement of Coleridge-Taylor's Concerto in G Minor will be rendered by Nicholas Gerren, violin student of Professor Waldemar Geltsch of Kansas University and Boris O. Schiar of the Moscow Conservatory of Music... and the fourth and final part of the program will be performed jointly by Miss Burge and Mr. Gerren, the selections "La Gitana," Kreisler, "Songs without Words," Tchaikowsky-Brown, "Nocturne," Kruikoff, "Nobody Knows 'de Trouble I've Seen," White, "Sicilienne et Rigaudon," Kreisler, and "Thanks Be to God" by Handel.³⁰⁰

An exhibit was on display:

One of the most interesting features of the convention of the NANM...at First AME Church was the music exhibit compiled by Mrs. O. Jackson.

The exhibit contained scrapbooks, souvenirs designed by Mrs. Jackson, original compositions by Mrs. Dorothy L. Sims Winston of Wichita; J. H. Brown of Tallahassee, Florida, and pictures and sculptured busts of old music masters. An original composition which attracted interest was "March Summer" by Mrs. O. Jackson. The piece is the melody to which words for the convention theme song, "Negro Musicians," have been set by Mrs. Jackson. The words were written by the composer.³⁰¹

A state group, the Federation of Negro Musicians, was organized at the convention. In the federation were five branches: Kansas City, Kansas branch of the National Association of Negro Musicians, the Bi-Monthly Study Club of Kansas City, Wichita, Topeka and of Parson, Kansas. Marjorie Tucker was elected state president at the Tuesday morning session, and Charles Cease, Kansas City,

³⁰⁰Kansas City Call, August 19, 1938.

³⁰¹Kansas City Call, August 26, 1938.

Missouri, voice specialist and Miss Bessie Miller, supervisor of Kansas City, Kansas public school music, were speakers.³⁰²

The Kansas Chapter continued to conduct meetings after the convention. In 1941 they had their second annual exchange program with the Kansas City, Missouri branch.³⁰³

Bi-Monthly Music Club. The Bi-Monthly Music Club was organized January 14, 1938 at the residence of Mrs. Willie Young.

The following officers were elected: J. H. Thomas, president; Miss M. Tucker, first vice-president; George Pierson, second vice-president; Miss Margaret Smith, corresponding secretary; Miss Daisy Tucker, recording secretary; Mrs. Willie Young, treasurer; Miss Mercedes McClelland, reporter; and Mrs. Bertha Tate-Spaulding, chairman of the executive committee.³⁰⁴

Their first musical, which was held at the Metropolitan Baptist Church, was successful.³⁰⁵ Rudolph Rhodes, of Kansas University, was guest soloist on the program. A junior group of the club was organized.³⁰⁶ They met with other junior organizations in the city to exchange ideas and to share their music. By 1939, there were forty-two pupils in the club.³⁰⁷ The adult organization also exchanged programs and meetings with the NANM. In September, the club presented Lawrence Watson, a tenor, at Trinity AME Church and was accompanied by J. Harrison Thomas.³⁰⁸

³⁰²Kansas City Call, August 26, 1938.

³⁰³Kansas City Call, May 9, 1941.

³⁰⁴Kansas City Call, January 21, 1938.

³⁰⁵Kansas City Call, March 18, 1938.

³⁰⁶Kansas City Call, September 16, 1938.

³⁰⁷Kansas City Call, July 14, 1939.

³⁰⁸Kansas City Call, September 27, 1940.

In November, a group discussion on the life and music of W. C. Handy with emphasis on his "St. Louis Blues," was led by Mrs. Bertha Tate-Spaulding.³⁰⁹ Two vocal compositions by Handy were sung. The following meeting used for its theme "Negro Folk Tunes."³¹⁰ The theme for the March 16, 1941 meeting was "Musical Progress." In May, the meeting discussed the music of William Dawson, also an honorary member.³¹¹ In 1941, the club exchanged programs with the NANM for the second year.³¹² The next meeting discussed "The Effect of Music in War."³¹³

Concert Promoters and Social Clubs. Individual promoters and groups sponsored and presented local and national musicians. The Artists' Concert Series of both Kansas Cities elected Kansas officers: R. G. Jackson, president; W. C. Smith, vice-president; T. H. Reynolds, treasurer; and Clyde L. Glass, secretary.³¹⁴ This group presented Mme. M. Calloway Byron in 1922.

Book Lovers, a social organization, presented J. Harold Brown in a recital during his first year in Kansas City in 1923. Favorable remarks were made:

Some organization will do Kansas City a gracious favor if it will present J. Harold Brown again in recital this

³⁰⁹Kansas City Call, November 15, 1940.

³¹⁰Kansas City Call, November 1, 1940.

³¹¹Kansas City Call, May 30, 1941.

³¹²Kansas City Call, April 4, 1941.

³¹³Kansas City Call, April 18, 1941.

³¹⁴Kansas City Call, March 25, 1922.

winter, for Kansas Citians, with the exception of the few who heard this artist last evening, still have a musical treat "in store" for themselves, although many do not know it.

Mr. Brown, with his supporting artists, T. H. Reynolds, baritone, and W. L. Dawson, trombonist, presented a varied program to an appreciative audience.³¹⁵

Brown played selections by Bach, Beethoven and Poldini; also, he played one of his own compositions. Reynolds sang selections by black composers Coleridge-Taylor and J. H. Brown. Dawson played two trombone selections.

The Metropolitan School of Music presented local and national artists in concert during the 1920's. They presented Sonoma C. Talley, pianist,³¹⁶ and J. H. Brown, pianist.³¹⁷

W. H. Hackney, a promoter and a choir director at Mason Memorial Methodist Church for many years, was responsible for many black celebrities coming to Kansas City.³¹⁸ He was instrumental in presenting the Hampton Institute Choir and concert singers such as Paul Robeson, Roland Hayes and Marian Anderson.

Hallie Q. Brown Art and Study Club, at the home of Mrs. M. Caruthers, presented P. H. McDavid who spoke on "Music Appreciation" which was discussed from three angles, namely: theoretical, technical and informal. He spoke of the radio as being the most

³¹⁵Kansas City Call, November 23, 1923.

³¹⁶Kansas City Call, December 7, 1923.

³¹⁷Kansas City Call, February 1, 1924.

³¹⁸Kansas City Call, March 6, 1931.

informal type, yet fully appreciated that one must study the history of the radio. He also gave stations and hours for some worthwhile programs.³¹⁹

The Alpha Club met October 22, 1915; Mrs. I. G. Wood read a fine paper on "Music in Life."³²⁰

Musical Ensembles. The Jackson Jubilee Singers, organized by R. G. Jackson, were unique, nationally known and performed all types of music:

Every member of the Jackson Jubilee Singers is a musician. All are educated. They performed...every variety of Negro music, plantation songs, jubilee chants, spirituals, as well as selections from some of the best composers of all nations.³²¹

The group toured many states and even Canada.

Memorial services were held in Jackson's honor after his death. The fourth Annual Memorial services were observed at Bethel Church in Missouri and many of the Jackson Jubilee Singers were the performers at the services.³²² The Jackson Jubilee Singers made Christmas visits to friends and at Douglass Hospital, Wheatley Hospital and Providence Hospital.

Each year, since the death of Professor R. G. Jackson of Western University, a group of these singers who bear his name made Christmas singing visits.³²³

³¹⁹Kansas City Call, April 19, 1940.

³²⁰Kansas City Independent, vol. 2, no. 9, October 29, 1915.

³²¹Kansas City Call, June 17, 1922.

³²²Kansas City Call, January 26, 1934.

³²³Kansas City Call, November 1, 1937.

Performance groups, ranging from small ensembles to mammoth choirs, were organized for special events. In most cases, local musicians were instrumental in organizing and rehearsing these groups. One of the first groups to rise to the occasion was the NAACP Chorus organized for the purpose of appearing at the national convention which was held in Kansas City, Missouri in 1923. Both Kansas Cities participated and shared in leadership. The Chorus was under the direction of J. Oliver Morrison, a music teacher at Lincoln High School in Kansas City, Missouri. Doris R. Novel and Ophelia Jackson were accompanists and T. H. Reynolds was one of the soloists. Of the many selections by black composers on the program, one was "Listen to the Lambs" by R. Nathaniel Dett.³²⁴ This same chorus was used for the Urban League meeting which was held the same year in October.³²⁵ There were attempts at making the chorus a permanent Kansas City musical group.

Members of a Community Chorus made several performances during the late 1920's and 1930's. An editorial on the subject appeared in the Kansas City Call, "Why Not a Community Chorus?"

One needs only to visit a few of the city churches and hear the various choirs to realize the potential possibilities of a civic choral club for Kansas City, Kansas. Abundant talent, both vocal and instrumental is available and the services of a director and an organizer are now required to begin what may develop into an invaluable community asset from a cultural standpoint.

³²⁴Kansas City Call, September 7, 1923.

³²⁵Kansas City Call, September 14, 1923.

A board of education member at the 1928 Music Night exercises hinted that our group should have an organization to render "The Messiah." However, there are many other oratorios and presentations that a civic chorus could produce to enhance the musical education of the group. Negro composers are turning out worthwhile numbers suitable for concert and solo purposes and lack of proper material will be no handicap for the organization.

Despite the fact that we are supposed to be inherently musical, the claim is being prostituted by the "commercialized" canned music of the "tight like that" variety now heard on phonographs in almost every Negro neighborhood. To ameliorate this condition, to instill into the younger generations, the musical heritage that is ours, the promoting of a civic aggregation that renders standard productions will besides elevating the cultural tone of the city also counteract the influence inferior music will ultimately exert over the group.³²⁶

During the 1930's, the Community Chorus was directed by D. R. Novel.³²⁷ The group sang on the 1934 Music Week program at the Memorial Hall. The average attendance at rehearsals was forty. During the Works Project Administration era, the Community Chorus performed on many of their programs. In 1935, the chorus sang at the Trinity AME Church. The guest speaker was Mrs. Ida G. Wood whose subject was "Music's Place in Any Community." Among the selections were spirituals by black composers.³²⁸

In 1929, the National Baptist Convention met in Kansas City and for the occasion, a chorus of 1000 voices was organized.³²⁹

³²⁶Kansas City Call, January 18, 1929.

³²⁷Kansas City Call, January 26, 1934.

³²⁸Kansas City Call, May 17, 1935.

³²⁹Kansas City Cell, August 23, 1929.

Edward W. Boatner, a former student of Western University, directed the group. Dorothy Guilford was one of the soloists. The Kansas City, Kansas Baptist Churches organized a chorus of 500 voices to sing for the National Baptist Young People's Union and Sunday School Congress which met in Kansas City in June, 1936. Wyatt Logan, director of music at Metropolitan Baptist Church and music teacher at Lincoln High School in Kansas City, Missouri, was music chairman and the Reverend Archie J. Williams of Mt. Zion of Kansas City, Kansas was the assistant.³³⁰ In 1948 the AME Church choirs organized a chorus for their national meeting which was held in both Kansas Cities. The Pre-Convention Musical featured a chorus of 250 voices. Reverend John S. Williams, minister of music of the Southwest Missouri Annual Conference, and director of the vocal music department of Lincoln High School and Junior College, directed the mammoth chorus. The music for the occasion included Dett's oratorio, "The Ordering of Moses" and selections by Rossini and Handel. Also, an ensemble of thirteen instrumentalist members of the Philharmonic Orchestra, and Doris R. Novel, pianist, accompanied the singers.³³¹ Later in the week, the 250 voice choir sang compositions by Ophelia W. Jackson: "Oh God Hear My Prayer" and "He'll Stand by Till the End."³³²

³³⁰Kansas City Call, October 25, 1935.

³³¹Kansas City Call, April 23, 1948.

³³²Kansas City Call, May 14, 1948.

During the early 1900's, the black community enjoyed the professional services of many bands. Among them were the Pythian Band, the Elks Band, the Silver City Band, the Quindaro Band, the Western Imperial Band and the Inter-city Merchants Band. They furnished music for funerals, parades and other social events. Walter Brown, a 1912 Western University graduate, succeeded his father as leader of the Quindaro Band.³³³

Southern notes the difficulty under which the black musician labored throughout America's music history:

For black concert musicians and composers of art music, the decades of the 1920's and 1930's were full of paradoxes. Because of the barriers of discrimination, performers generally found it very difficult to launch a career regardless of how well qualified they were.... Black instrumentalists and conductors met with markedly less success during the mid-century years than did their counterparts in the world of opera.³³⁴

This explains why blacks had to organize. A group of black instrumentalists united when Gaston O. Sanders contacted black musicians from both Kansas Cities to organize the Kansas City Negro Symphony.³³⁵ During his years in Kansas City, he organized other instrumental groups. Among those were the Women's Orchestra and ensembles in the Works Project Administration.³³⁶ The Women's Orchestra also included instrumentalists from both Kansas Cities.

³³³Interview with Walter Brown, July 28, 1972; Orrin Murray, July 28, 1972.

³³⁴Southern, pp. 414, 503.

³³⁵Kansas City Call, May 28, 1937.

³³⁶Kansas City Call, June 5, 1936.

The Kansas City Negro Symphony, which was organized in the fall of 1936, presented their first public concert on May 30, 1937 in the Lincoln High School Auditorium of Kansas City, Missouri. Gaston O. Sanders believed "that Negroes, having a large number of persons interested in instruments, should have a symphony orchestra." Among those who were to make remarks on the program were attorney William H. Towers, a black member of the Kansas legislature, T. B. Watkins, a Kansas City, Missouri successful undertaker, Mrs. George W. Full, a former member of the board of education and members of the Kansas City Philharmonic. The program consisted of six compositions:

Dance of the Apprentice from "Die Meistersinger"	Wagner
Marche Classique	Von Weber
Dance of the Moorish Slaves from "Aida"	Verdi
Salute D'Amour	Elgar
Procession of the Sardar from "Caucasian Sketches"	M. Ippolitow Iwanow
Marche Hongroise from "Damnation of Faust"	Berlioz

Among the Kansas City, Kansans in the orchestra were Beltram Orme, Lloyd Guest, Jesse Lorange, Virginia Curry, E. Hoffman, violinists; Beatrice Penman, viola; Cleophus Berry, bassoon; Sylvester Heath, trumpet; Ralph W. Isaacs, trombone. Sanders told, briefly, the story and facts about the composer of each number before the orchestra played.³³⁷ After Sanders' resignation from the Kansas City public school system, Nicholas Gerren, who had recently returned from Moscow became the conductor. He, then, changed the name of the group to the Kansas City Civic Orchestra.³³⁸ When Sanders visited Kansas

³³⁷Kansas City Call, June 4, 1937.

³³⁸Kansas City Call, February 11, 1938.

City during the Thanksgiving holiday, he evaluated the orchestra:

He reported that Kansas City's orchestra compared favorably with the best Negro orchestral groups in the East and expressed the hope that the musicians would keep the organization alive in order that Kansas City might have the leading Negro instrumental group in the country.³³⁹

Louis Lamb taught instrumental music classes at Metropolitan Baptist Church.

Mr. Lamb, who has had thirty-one years of musical training, is a former student of Denver University School of Music. He served seven years in the band of the 10th Cavalry United States Army and has organized and directed two bands. He was formerly assistant of the 2nd Regiment band of the Knights of Pythias.³⁴⁰

A Vacation Orchestra was organized at the First AME Church under L. D. Lamb's leadership. This group was made up of experienced players and performed only for the churches.³⁴¹

Federal Projects. The Work Projects Administration project of 1936-39 flourished under the leadership of Gaston O. Sanders. Music classes and performances were the main musical projects of the WPA in Kansas City.³⁴² The National Youth Administration classes in music were scheduled for three days a week, two hours a day. Inez Ramsey was the director of the classes. Other musicians who worked with the project were Marjorie Tucker Brown, Mrs. Anna Brown, Ralph

³³⁹Kansas City Call, January 28, 1938.

³⁴⁰Kansas City Call, June 25, 1937.

³⁴¹Kansas City Call, May 27, 1949.

³⁴²Kansas City Call, February 21, 1936.

Isaacs, Walter Brown and Carl Brown. The project organized young bands, ensembles and choruses. One of the largest groups consisted of eighty-five members which drew students from the areas of Douglass, Dunbar, Stowe and Grant Elementary Schools. Each school had an instrumentalist in charge.³⁴³

Concerts were started during the summer of 1936. A July concert attracted 3,000 at the night concert at Big Eleven Lake.³⁴⁴ On November 17, Sanders, the federal music project supervisor, had to resign.

Sanders gave as the reason for his resignation the ruling of the Kansas City, Kansas board of education to the effect that none of its employees shall receive a salary for any work done outside of school during the school term other than that contracted for with the board.³⁴⁵

Upon the resignation of Sanders, Ralph Isaacs became director of the Works Project Administration musical projects. The National Youth Administration Recreation Chorus appeared on WDAF on March 14, 1937.³⁴⁶ The 1937 summer schedule included several concerts at Big Eleven Lake, Edgerton Park and Quindaro Park, Waterway Park.³⁴⁷ During the winter season several concerts were presented in the schools of Kansas City. "Types of music played by the unit include early classics, modern tunes and some popular songs."³⁴⁸

³⁴³Kansas City Call, May 29, 1936.

³⁴⁴Kansas City Call, August 28, 1936.

³⁴⁵Kansas City Call, December 4, 1936.

³⁴⁶Kansas City Call, March 12, 1937.

³⁴⁷Kansas City Call, July 9, 1937.

³⁴⁸Kansas City Call, May 5, 1939.

The Federal Music Project was organized to employ musicians. Black musicians, during the last years of the 1930's and first years into the 1940's, did much for musical traditions in Kansas City by providing educational services to public school children and by performing on community programs.

The Black Churches

The black churches of northeast Kansas City, Kansas were important centers for musical activities. It is noteworthy that the black church played a significant part in the social life of black people of Kansas City. The black church was vital in contributing to the psychological and emotional stability of blacks during the days of slavery, emancipation and periods of racial discrimination thereafter. As with black churches throughout the country, they were utilized for more than religious purposes. Within these institutions, civic celebrations, social gatherings, and cultural presentations occurred. Many times, music was the featured attraction on the program or it served as a change of pace. It was under these conditions that music played an integral part in the lives of the people; and thus the church was an institution that aided in the development of music education in the community. This section will identify the oldest churches in Kansas City, list some of the major musical activities and identify some of the important contributors to church music in this community.

The First Churches. The first black churches in Kansas City, Kansas, which had their beginnings in 1859, were the First Baptist Church and First AME Church (first known as Cotton Wood Mission, then St. James AME).³⁴⁹ In 1888, First Baptist Church possessed a brick edifice in which was an organ.

Under his [Rev. F. D. Ewing] progressive leadership, the church purchased its first organ and organized a literary club which rendered the cantata "Queen Esther" the high class music and drama, now a regular part of the church program.³⁵⁰

In the 1890's, Mary Mobiley was the church organist. In 1941, under the leadership of Reverend C. A. Pugh, the church purchased one of the first Hammond Console Organs in the Kansas City area. The baby grand piano was purchased after T. H. Reynolds' death and was dedicated to his memory. Among the musicians other than Mary Mobiley and T. H. Reynolds, who served this church were Gladys LaGrone Cushon, Dorena Bell Cain, Dorothy Guilford, Margaret Swain, and J. H. Brown.

Of the many annual affairs sponsored by the church, one of the most outstanding was the Interracial Choir Night of the 1920's and 1930's. Freeman described it as being a night "when several church choirs, choruses and ensembles of various faiths as well as races join in a program of songs. Besides the musical treat, the

³⁴⁹Edward A. Freeman, Epoch of Negro Baptist and the Foreign Mission Board (Kansas City, Kansas: Central Seminary Press, 1953), pp. 282-284.

³⁵⁰Freeman, p. 285.

resulting fellowship has been fine." Historically, the First Baptist Church featured vesper and candlelighting services, cantatas, recitals, besides furnishing music, as all groups did, one Sunday each month. They accompanied the pastor when he preached at other churches and served on various community programs.³⁵¹

The First AME Church also organized in 1859, occupied their first building in 1868. The first choir was organized in 1880. The idea of a choir was not accepted totally at the beginning as it was described:

Reverend Watson built a choir loft in the end of the church which the members called a bird cage. In fact, it caused so much disturbance the preacher was obliged to have it torn out.³⁵²

The purpose of the choir was stated:

To support the pastor in his program, to cooperate with other auxiliaries of the church, to render service whenever possible and to take advantage of the opportunities for expression through music.³⁵³

The pipe organ was rebuilt in 1926 at a cost of \$2,000.³⁵⁴ Musicians who served the church from 1898 to 1950 were Ella Harrison Smith, Lula Summers, Ophelia Jackson, Beulah Douglass, Elna Hammett, Doris Novel, Mrs. Clyde Pettiford, Maudella Brooks, and Oyarma Tate.³⁵⁵ The music of the church consisted of anthems, gospels, spirituals, hymns and cantatas.

³⁵¹Freeman, pp. 286-297.

³⁵²One Hundredth Anniversary: First African Methodist Episcopal Church, p. 11.

³⁵³One Hundredth Anniversary..., p. 35.

³⁵⁴Kansas City Call, April 30, 1926.

³⁵⁵Kansas City Call, 1919-1954.

Walnut Boulevard Baptist Church was organized in 1864 in Louisiana but many of the congregation moved to Kansas City in 1879, the year of the exodus discussed in Chapter II, and reorganized. The exact dates of the Senior Choir's founding are unknown; however, the first director, Nathan Thatcher, Sr., was appointed in 1904. Other musicians who served the church were Orpheus Towers, Mary E. Graham Williams, Anna Brown, George Lee Mansfield, Myrtle Phelps, Arilla Booker and Inez Ramsey Elmore.³⁵⁶

Pleasant Green Baptist Church was organized in 1867. Among the musicians who served this church were C. B. Jiles, Susie Hobbs, Nettie Penix Herndon, J. Harold Brown and Ruby Robinson.³⁵⁷ Table 14 lists other black churches of Kansas City that were organized after 1900 and musicians who served them.

Church auditoriums and sanctuaries were used for musical performances by church, educational groups and other community musicians. Some churches even established music learning centers in their basements. The music that was used varied from a totally oral-type improvisational music to compositions that were to be performed the same way each time. Some sang gospel music that was inherited from slave ancestors who were nurtured on Negro spirituals. This improvised music was used in almost all black churches although it varied from church to church. The more traditional and middle class churches utilized the anthem, hymn and cantata in their services.

³⁵⁶Centennial: Walnut Boulevard Baptist Church (Kansas City, Kansas, 1964), pp. 4-5.

³⁵⁷Pleasant Green Baptist Church Celebrates Its Centennial Year, 1867-1967, Kansas City, Kansas, p. 6.

Table 14

Black Churches and Musicians of Kansas City, Kansas^a

Church	Founded	Musicians
8th Street Baptist	1884	Ruby Felan, Barbara Knapper Mason, William Kirkland, Russell Wilson, Orpheus Scott Towers, Margaret Carter, Monroe Poindexter
Church of Ascension	1889	S. M. Wise, Artieneal Kingsberry, J. Harold Brown, Anna Brown, Jessie Ewing, Olive Officer, Gloria Branche, Minnie Williams, Estella Fouse, Oyarma Tate
Metropolitan Baptist	1890	Ida General Woods, Cozetta Payne Kirkland, J. Harrison Thomas, Mayme Steward Lewis, Wyatt Logan, Vera Jackson Reynolds, S. P. Bills, Mrs. D. A. Holmes, Charles Kynard
King Solomon Baptist	1897	Elbert Warren, Ethelee Warren
Trinity CME	1919	Prof. S. M. Wise, Bertha Green, Lula Summers, Louise Simms, Charles Watts, Audrey Holliday, Eunice Jackson, Beatrice Childs, Doris Novel, Helen O. Brooks, Motell Edwards, Sara Tiller, Marjorie Tucker, Doris Simmon Meck
St. Peter CME	after 1900	Arlene Rogers, Elizabeth Simpson, Grace Gill, John Walker, Dora Brown, Doris Simpson
Mason Memorial Methodist	after 1900	Antoinette McAdoo, Bertha Smith Meyers, R. W. Hayes, W. H. Hackney, Daisy Whitfield
First Baptist (Quindaro)	1902	Frances Lloyd, George Pierson, Johnnie Hooks, Jessie Mealy
Mt. Olive Baptist	1920	Grace Powell, Mrs. Holden Van Buren, Ozella Ice, Buster Johnson, Lee Alexander, Gladius Stodemire

Table 14 (continued)

Black Churches and Musicians of Kansas City, Kansas^a

Church	Founded	Musicians
Strangers Rest Baptist	1925	Orpheus Scott Towers, Marie Lillard, Inez Williams, Marjorie Tucker, Doris Novel, George Pierson, Mayme Stewart Lewis, Dorothy Lillard, Daisy Tucker, Maudella Brooks, Velma Smith, Reginald T. Buckner
8th Street Christian Church		Scott Watson, Susie Hobbs, Lela Guest, Eva Fine, Saxey Turner
Mt. Zion Baptist		G. Fisher, J. P. Holmes, Archie Mae Simmons, Anna Brown, Rev. Archie J. Williams
St. Paul AME (Argentine)		Nellie Monroe, J. C. Bell, Althea Balthrop, Carrol W. Neely, Mrs. W. A. Hilliard
Allen Chapel (Quindaro)		Marie Lillard, Opal Walker
7th Day Adventist		John Taylor, Sirpora Miller Anderson, Thomas Allison, Ormar Berry, Charles Kynard, Earl Grant, James N. Fisher
Mt. Carmel		Edith Maddox
Antioch Baptist		Grace Powell, Ora Johnson, Ruby Robinson, Ramona Jones

^aKansas City Call, 1919-1954.

The first cantata performance by black Kansas City, Kansans was by the First Baptist Church choir in 1888. In 1905, the African Methodist Episcopal Church, probably First AME Church, presented a sacred cantata.

The juvenile choir of the AME Church, rendered a sacred cantata, April 6th with great success.³⁷⁸

³⁷⁸The American Citizen, vol. 16, no. 15, April 28, 1905.

In 1915, the combined voices of the Allen Chapel Choir and Western University Chorus performed "The Seven Last Words of Christ" by Dubois. This performance on April 2 also used a twenty-one piece orchestra under the direction of N. Clark Smith. Soloists were Effie Grant, T. H. Reynolds and Robert Armstrong; accompanists were Beulah Douglass and Helen Minnis. The director was R. G. Jackson.³⁵⁹ The same year the Metropolitan Baptist Church presented a cantata.

The Metropolitan Baptist Choir is preparing to put on a high class cantata, "Trial by Jury." It will be humorous, with some of the strongest characters in the city.³⁶⁰

The cantata was under the direction of Ida G. Woods, the organist of the church. In years after, a tradition of presenting cantatas on Easter and Christmas Sundays developed in the black churches. Table 15 presents a list of some of the cantatas performed by the churches.

Other significant musical activities by churches were recitals, and programs by local citizens. In 1930, the Trinity AME Church presented the Bennie Moten Orchestra, a jazz group, in a sacred concert.³⁶¹ In 1932, First AME Church presented Theodore

³⁵⁹Kansas City Independent, vol. 1, no. 31, March 26, 1915, p. 1.

³⁶⁰Kansas City Independent, vol. 2, no. 2, September 3, 1915, p. 1.

³⁶¹Kansas City Call, January 10, 1930. Bennie Moten, a jazz band leader of Kansas City, received national recognition during the 1920's and early 1930's. Between 1926 and 1932, his big band recorded for Victor Talking Machine Company. The Moten Band was the most famous of the Kansas City groups.

Table 15

Cantatas by Black Kansas City, Kansas Churches^a

Date	Church	Composer	Cantata
12-12-26	Trinity AME	Wm. Spencer	Story of Bethlehem
12-25-26	Mt. Olive Baptist	---	Birth of Jesus
4-15-27	Trinity AME	G. R. Sanderson	Victory
4-22-27	8th Street Baptist	Ashford	The King of Glory
4-22-27	Pleasant Green Baptist	---	Death, Burial, Resurrection and Ascension of Christ
12-23-27	Metropolitan Baptist	---	Glad Tidings of Great Joy
3-29-29	Trinity AME	---	The Living Christ
4- 4-30	First AME	J. H. Maunder	Olivet to Calvary
4- 4-30	8th Street Baptist	---	Seven Last Words of Jesus
4-18-30	St. Peter CME	---	Our Risen Savior
4-18-30	Trinity AME	---	The Living Christ
12-25-31	Trinity AME	---	The Coming of Christ
3-18-32	Mason Memorial Methodist	G. Holst	From Olivet to Calvary
12-16-32	King Solomon Baptist	Maunder	Dawn in David's City
12-23-32	Walnut Boulevard Baptist	---	Music of Bethlehem
12-23-32	Trinity AME	G. Holst	The Coming of Christ
3-23-34	Mason Memorial Methodist	J. H. Maunder	From Olivet to Calvary
3-23-34	Trinity AME	John Stainer	The Crucifixion
3-30-34	King Solomon Baptist	---	The Lord of Life and Life Eternal
3-30-34	Metropolitan Baptist	John Stainer	The Crucifixion
4-10-36	King Solomon Baptist	Holton	The Lord of Life
4-10-36	Pleasant Green Baptist	Nolke	Christ Victorious
4-10-36	8th Street Baptist	Dubois	Seven Last Words of Christ
4-12-46	First AME	Dubois	Seven Last Words of Christ

^a Dates reported in the Kansas City Call.

Stone of Chicago in a recital. He was accompanied by Marie Lillard.³⁶² Dorothy Guilford organized and made the "Interracial Musical," which included black and white church choirs from both Kansas Cities, an annual event.³⁶³ Programs on Negro composers were held many times. A program which featured the music of Thomas A. Dorsey, Negro song writer, was given at King Solomon Baptist Church.³⁶⁴ Other churches that assisted in this program were Walnut Boulevard Baptist Church and First AME Church. By 1941, the tenth annual Interracial Choir Night was presented at the First Baptist Church.³⁶⁵ Dorothy Guilford was sponsor, with T. H. Reynolds serving as chairman of the committee. In 1935, singers of the Philander Smith College gave a musical at the Mason Memorial Methodist Church.³⁶⁶

The Citizen's Forum, a public meeting of blacks held almost all of the time at Metropolitan Baptist Church, had its beginnings in 1891. The Kansas City Call announced that forty-third consecutive season was to be in session on November 12, 1934.³⁶⁷ Educational, civic and church groups were in charge of presenting the programs.

³⁶²Kansas City Call, April 8, 1932.

³⁶³Kansas City Call, October 2, 1936.

³⁶⁴Kansas City Call, August 28, 1936. Thomas A. Dorsey is one of the major contributors to the history of gospel music. He was one of the first to publish black gospel music. He was instrumental in organizing the first black gospel convention. Of all of his works, "Precious Lord, Take My Hand," is the most famous.

³⁶⁵Kansas City Call, November 14, 1941.

³⁶⁶Kansas City Call, March 15, 1935.

³⁶⁷Kansas City Call, November 9, 1934.

The regular format consisted of a person giving current events, then an address by an outstanding local or national speaker, and finally music was provided by local musicians. Table 16 is a listing of programs from 1915 to 1935.

Black churches, organized in Kansas City as early as 1859, made their contributions to music education. Since music played a major part in the church services, it was important for churches to provide instruments; therefore, they purchased pianos and organs. Musicians who were leading contributors to church music were music educators from public schools and private teachers. Music of many styles was used in the black churches of Kansas City. Churches also provided many opportunities for young musicians to receive training and to gain experiences in performing.

Public Concerts

Musical concerts have long been a part of the city's artistic life and music education. Although a majority of the concerts listed previously were performances in schools and churches, there were promoters who presented national and international figures to the public. In some cases, concert halls were used and in other instances, the church and school auditoriums were selected.

Blacks were not allowed to attend public concerts that were sponsored by whites. The following article depicts the atmosphere for blacks in Kansas City during the 1940's as they sought to participate as citizens in the concert life of that city:

Table 16

Citizen's Forum: Musical Performances^a

Date	Group in Charge	Music
11- 5-15 ^b	NAACP	R. G. Jackson, T. H. Reynolds
3-25-27	Alpha Art Club	Margaret Smith and Eloise Herndon, piano duet, Gertrude Jackson, vocal solo, Ophelia Jackson, organ solo
4- 1-27	Delta Sigma Theta	
4- 8-27	Sumner High School	Eloise Herndon and Catherine Ellison, piano duet; Thomas Green, Odie Bronson, vocal solos
4-15-27	Campfire Girls	Eugia Lewis, piano solo, Burdette Sisters, piano duet
4-22-27	Kansas City, Kansas Public Schools	Odie Bronson, organ; T. H. Reynolds led in community songs, J. H. Brown, musical explanations. Marjorie Tucker, in charge of program
4-29-27	Northeast Junior High School	Music department; Ida G. Woods, organ solo
5- 6-27	Program was presented in	Lawrence, Kansas
11- 4-27	Harriet B. Stowe Club	
3-15-29	Sumner High School	Music department
4-11-30	Roy Wilkins, speaker	O. M. Murray, cornet solo
5- 2-30	Northeast Junior High	Music department
5-16-30	Leading Young Musicians of the City	Mary Graham, Gipson Gardner, Madaline Howard, Marnesba Davis, J. Harrison Thomas
1- 8-32		J. Harrison Thomas, organist
2-12-32	Broadcast over WLBK	Western University Chorus, H. O. Brooks, director
3-11-32	Sumner High School	Music department
11-18-32	First AME	Sumner and Northeast music students
3- 3-33	Mason Memorial Methodist	Northeast music department
11- 9-34	First AME	Community Chorus of YWCA and Mayme Stewart, organ selections
12- 7-34	Kansas City, Kansas Schools	Feature Sumner, Northeast, elementary schools, Quindaro pupils

Table 16 (continued)

Citizen's Forum: Musical Performances^a

Date	Group in Charge	Music
2- 8-35	G. B. Buster, speaker	Musical numbers by Negro composers: Mary E. Graham, solo, "Talk about a Child" arr. by Dawson and "Stand Still, Jordan" by Coleridge-Taylor Clara Lewis, inst. solo "Negro Dance," Nora Douglass Holt Clarence A. Glasse, "Slave Song" Clarence C. White
10-11-35	First AME	Cozetta E. Payne, organist; Charles Green, orch. leader, saxophone selections

^aDates reported in the Kansas City Call unless otherwise noted.

^bKansas City Independent, November 5, 1915.

While the Kansas City Philharmonic Orchestra played the National Anthem of the United States of America Tuesday night, the manager of that renowned civic organization was asking two men to excuse themselves from the audience because their faces were dark.

Dr. George W. Taft, staff physician and Dr. R. L. Johnson, intern at General Hospital #2, holders of two \$1.68 tickets in the top balcony of the Music Hall of the Municipal Auditorium, were the men asked to leave the hall although there were hundreds of empty seats throughout the auditorium.

Mrs. Ruth Seufert, manager of the Philharmonic Orchestra, asked the doctors to move after they had refused to go at the request of an usher. Mrs. Seufert traveled all the way from the box office to the "top" balcony of the theater to ask the doctors to move, "because there were no arrangements for handling colored patrons...." She suggested to the Call reporter that a concert might be given for an all Negro audience so that "your folk could hear this wonderful orchestra."³⁶⁸

³⁶⁸Kansas City Call, December 4, 1942.

The following season there was a new policy governing blacks who wanted to attend the concerts.

The Kansas City Philharmonic Orchestra opened its eleventh season Wednesday, December 8, with a new conductor, Efrem Kurtz, and a change of policy regarding Negroes. A "special" section of nine seats was set aside for Negro music lovers in the right front part of the upper balcony.³⁶⁹

The problem continued to exist in 1949 and was described in an editorial:

We do not want to see the Philharmonic Orchestra disband but we would like to see it become an orchestra enjoyed by and supported by all the people.³⁷⁰

Since public concerts sponsored by whites were barred to blacks, black promoters presented and sponsored black performers themselves. Table 17 indicates some of the significant musical concerts and events in Kansas City.

Music by black composers was used frequently for public concerts in Kansas City. The first hearing of "Lift Every Voice and Sing," the so-called Black National Anthem, by James Weldon Johnson and J. Rosamunde Johnson, was in February, 1922. J. Rosamunde Johnson appeared with an octette of professional singers of Kansas City. The singers were Mrs. Edmonia Hubble-Brown, Luverta Holt, Neosha Vernerable, N. R. Weaver, Major N. C. Smith, Arthur Rowllins and James Anderson with Professor Clyde L. Glass,

³⁶⁹Kansas City Call, December 10, 1943.

³⁷⁰Kansas City Call, March 25, 1949.

Table 17

Significant Musical Events and Concerts in Kansas City^a

Date	Event
2-11-22	J. Rosamunde Johnson and "Life Every Voice and Sing" first hearing in Kansas City
3-25-22	Mme. M. Calloway Byron song recital; J. Harold Brown, acc.
3-28-24	Clarence Cameron White Concert
8-20-26	Joseph Lee Turner, pianist at Memorial Hall
6-21-27	Paul Robeson Concert
4- 8-27	Marian Anderson Concert
4-15-27	Mary McLeod Bethune, president of National Association of Colored Women spoke to audience of 3,500 at Memorial Hall; music furnished by Northeast Junior High School and Sumner High School music departments
9-16-27	Ida G. Woods resigns as organist of Metropolitan Baptist Church (over 25 years of service to this church)
1-11-29	Clarence Cameron White Concert
8-23-29	Chorus of Kansas City a feature in the National Baptist Convention
3-21-30	Roland Hayes in concert
2-13-31	Paul Robeson in concert
3- 6-31	Hampton Institute 40 voice choir in concert; Dr. R. N. Dett, conductor
4-10-31	Etta Moten in recital
1-15-32	Lillian Evanti thrills audience (W. H. Hackney, director)
9-30-32	Interracial choir night program (D. Guilford, chairman)
10-20-33	Beau Brummel "An Evening with Negro Composers"
1-26-34	N. Clark Smith's Negro Choral Symphony presented
2-22-35	Etta Moten in concert
3-15-35	Singers of Philander Smith College give musical at Mason Memorial Methodist Church
3- 1-35	"Evening of Negro Music" (capacity crowd)
5- 3-35	Nicholas Gerren recital for travel expenses
6-21-35	Musical Contest; Kansas Association of Colored Women
11- 1-35	Mary Graham wins honor at Conservatory
11-22-35	Roland Hayes to sing at Ararat Temple
1- 1-37	Jackson Jubilee Singers make Christmas visits
1-29-37	Marian Anderson presented in concert
3-15-37	Hall Johnson Choir to be heard
6- 4-37	Negro Symphony of Kansas City in concert
6- 4-37	Organize Kansas City, Kansas NANM
11-19-37	Nicholas Gerren makes debut in Music Hall
1-21-38	Bi-Monthly Music Study Club organized
1-28-38	Kansas City Philharmonic to play symphony by William Grant Still

Table 17 (continued)

Significant Musical Events and Concerts in Kansas City^a

Date	Event
12- 1-37	Eva Jessye Choir in Kansas City, <u>Kansas</u>
3-15-40	Miss Josephine Harreld Recital at Sumner (first given in the new school auditorium on new Mason-Hamlin piano; Harreld a graduate of Spellman; master's in music at Radcliffe College, daughter of J. Kemper Herrald, head of music department at Spellman and former president of NANM. She played Scarlotti, Handel, Chopin, Debussy, Rachmaninoff, Le Cuska)
4- 2-40	Marian Anderson at Music Hall
2-20-42	Paul Robeson stops in middle of concert to protest Municipal Auditorium Jim Crow....Blasts segregation in public building....Completes concert under protest
10-26-43	W. H. Hackney honored
5-14-43	Etta Moten honored at University of Kansas
5-28-43	Western University in farewell gesture (ensembles make final appearance)
10-20-44	Jim Crow plays chords at Philharmonic Concert (blacks barred from concert)
12-15-44	Carol Bruce, Negro, first to sing with Philharmonic
5- 7-48	Large audience enjoys Dett's "Ordering of Moses"
9- 3-48	Ophelia Jackson publishes songs
3-25-49	Flight of the Philharmonic (resistance to blacks in attending concert)
3-25-49	Florida A and M Choir in Kansas (J. Harrison Thomas, head of music department and choir director)

^aDates reported in the Kansas City Call.

of Western University, accompanying the group.³⁷¹ Two months later, Allen Chapel presented an all Negro Composers Concert.³⁷²

Black artists presented music by black composers on radio. In 1924, black artists appearing on WDAF presented an "all Negro Composers Program." The program included:

³⁷¹Kansas City Call, February 11, 1922.

³⁷²Kansas City Call, April 22, 1922.

Deep River . . . . .	.Coleridge-Taylor
Doris R. Novel, pianist	
Address	"Negro Music"
W. Henry Hackney	
Swing Low, Sweet Chariot . . . . .	.Burleigh
Go Down, Moses . . . . .	.Burleigh
W. Henry Hackney, tenor	
Magnolia. . . . .	.R. N. Dett
Doris R. Novel, pianist	
Exhortation . . . . .	.Will Marion Cook
W. Henry Hackney	
I'm Troubled in Mind . . . . .	.C. C. White
Miss Reed	
Eleanore . . . . .	.Taylor
W. Henry Hackney	
The Place Where the Rainbow Ends . .	.Dett
Doris R. Novel	
Lil'l Gal . . . . .	.J. Rosamunde Johnson
W. Henry Hackney	
Nobody Knows de Trouble I've Seen .	.C. C. White
Miss Reed	
I Stood on De Ribber of Jordan . .	.Burleigh
W. Henry Hackney	
Balm in Gilead . . . . .	.Burleigh
W. Henry Hackney	
Juba Dance . . . . .	.Dett
Doris R. Novel	
Have You Been to Lons? . . . . .	.Burleigh
W. H. Hackney	

373

National Music Week was observed in February, 1924 at Northeast Junior High School and Sumner High School. At Sumner High School, Evelyn Jones read a paper on Negro composers.³⁷⁴ J. P. King, principal of Northeast Junior High School, announced a musical contest for September 25, 1925 and hoped the affair would become an annual event. He said, "it is...designed to encourage an interest in good music in the community, and especially to show

³⁷³Kansas City Call, February 15, 1924.

³⁷⁴Kansas City Call, February 1, 1924.

the public what Negroes are doing both as composers and performers. Ida G. Woods and J. Harold Brown served on the music committee.³⁷⁵ Spirituals were performed by the 600 voice choir on the 1930 Music Week Program directed by T. H. Reynolds.³⁷⁶ Stowe Elementary School presented a program that gave impersonations of black performers and in most cases utilizing the compositions by the black composers.³⁷⁷

W. H. Hackney sponsored a program at First AME Church that featured compositions by R. Nathaniel Dett, Harry T. Burleigh and Samuel Coleridge-Taylor.³⁷⁸ The Beau Brummel Club opened its fall season with a musical concert, "An Evening with Negro Composers," in Edison Hall.³⁷⁹ Doris Novel played two compositions by Dett; Nicholas Gerren played compositions by Coleridge-Taylor and Clarence Cameron White. A program sponsored by Beta Lambda of Alpha Phi Alpha presented groups with special emphasis on compositions by William Dawson.³⁸⁰ The program also included works by Dett, Burleigh, Coleridge-Taylor, Major N. Clark Smith, Erick Franker, J. P. Johnson and J. Hartwell Cook. Kansans who participated in this program were Doris Novel and T. H. Reynolds. The

³⁷⁵Kansas City Call, July 17, 1925.

³⁷⁶Kansas City Call, April 11, 1930.

³⁷⁷Kansas City Call, December 7, 1934. Black musicians impersonating famous black musicians on a concert was a custom in Kansas City.

³⁷⁸Kansas City Call, November 25, 1932.

³⁷⁹Kansas City Call, October 20, 1933.

³⁸⁰Kansas City Call, March 1, 1935.

following year, the Alpha fraternity hosted their third "Evening with Negro Composers."³⁸¹ Compositions by Smith, Dett, Coleridge-Taylor and Carl Diton were on the program.

In 1938, 8th Street Baptist Church sponsored a program that featured local musicians who impersonated outstanding artists.

The program included:

E. W. King . . . . .	.Paul Robeson
Johnnie Mae Freeman	.Marian Anderson
William Smith . . . .	.R. Nathaniel Dett
Raymond Burgin . . . .	.Paul Lawrence Dunbar
Evelyn Franklin . . . .	.Madame Evanti
Earl Weddington . . . .	.Roland Hayes
Guiou Taylor . . . . .	.Clarence Cameron White
George Lee Mansfield	.James Weldon Johnson
Vivian Brown . . . . .	.J. Rosamunde Johnson
Mason Memorial Choir	.Hall Johnson Choir,
	W. H. Hackney, director ³⁸²

The following year, Trinity AME Church presented "An Evening among Black Composers."³⁸³

In 1939, the Sumner High School Commencement Exercises devoted the entire program to the subject:

Characterizing music as one of the essentials of a complete life, Gertrude Hollis, a junior college graduate, spoke on the subject "the fourth Need of Man."...Basically, the history and appreciation of Negro music formed the theme of the thirty-fourth annual Sumner High School Commencement exercises. ...The program also included Dorothy Swann "Singers in the Dawn," Virginia Curry's speech "Negro Composers," Geraldine Whitfield and Rachel Tillman, dialogue

³⁸¹Kansas City Call, February 28, 1936.

³⁸²Kansas City Call, February 4, 1938.

³⁸³Kansas City Call, October 20, 1939.

"Listening to Music." In keeping with the theme, many of the songs on the program are by Negro composers.³⁸⁴

Swann told about the achievement of such pioneering and outstanding classicists as Marian Anderson, Roland Hayes, Harry T. Burleigh, Paul Robeson and Madame Lillian Evanti in the music world. Virginia Curry, one of the speakers, told of some of the accomplishments of the leading Negro composers and instrumentalists such as R. Nathaniel Dett, Clarence Cameron White, William L. Dawson and William Grant Still. This was one way that black music educators kept abreast of national events. Mentioned earlier, articles on the music and history of blacks appeared in journals, such as The Negro History Journal and the Journal of Negro Education, during this period.

The Black Renaissance of the 1920's has been described as the "writers, poets, painters and musicians who joined together to protest in their own way against the quality of life for black folk in the United States."³⁸⁵ Black musicians turned to their folk music as a source of materials in composition and performance. Although this movement has historically been associated with Harlem, the ideals and principles were felt in the mid-west. As a way of expression, Kansas City black musicians selected works by black composers to perform.

Since black compositions had difficulty in getting published, there were other means of communication for Kansas City blacks.

³⁸⁴Kansas City Call, May 26, 1939.

³⁸⁵Southern, p. 413.

There were public school music teachers in Kansas City who attended black colleges and universities where some of the composers taught. These public school teachers also attended conventions and meetings where this music was performed. The black newspapers informed their readers through editorials and articles on black composers. Black journals endorsed the music of black composers. Between the two Kansas Cities, the music of black composers received much attention and was performed extensively.

Summary

Music education in the black community of Kansas City, Kansas came from three main sources: Western University, the black schools in the public school system and the agencies within the community. Western University's music department developed into an outstanding department under the leadership of R. G. Jackson from 1903 to 1929. With an excellent curriculum and reputation, the school attracted outstanding black educators and students from all sections of the country until the institution's decline began in the 1930's. After a decade of struggles that involved the African Methodist Episcopal Church, the State of Kansas legislature and the school, Western University's closing came in 1943. Public school music in black schools was determined largely by state and city curriculum guidelines. However, black public school music educators organized a curriculum that reflected the national trends in the music education of blacks and their music. Their programming

for their performances reflected the national music scene. Although facilities and equipment were not always equal to their white counterparts, the music education provided for the black youth was adequate and up-to-date with national standards. The black music educators were trained well and possessed degrees from some of the outstanding institutions of higher education in the country. Finally, the community played an integral part in music education in the following ways: by the mass media communications informing the people, by the private music instructors teaching the youth, and by the musical clubs and ensembles, social organizations and the black church presenting concerts and musicals.

CHAPTER IV
OUTSTANDING STUDENTS

Introduction

The impact of music education is revealed by focusing on students who were subjected to the philosophies, principles, theories and methods that were practiced in the black community of Kansas City, Kansas. Questions from Chapter I were raised: Did the community produce outstanding students who had careers in music? Did the community as a whole provide a music educational atmosphere that was conducive for all students? Much of the success in music education was credited to teachers and instructors both in the schools and in the private studios. This thrust has been climaxed by some significant accomplishments made by native black Kansas City, Kansans in music. There were some who decided to teach music, others to perform it and some did both. Some black musicians remained in the Kansas City area and others reached for newer horizons.

Music Educators

From the Kansas City black community emerged musicians who decided to continue their study of music in order to teach in public schools and in institutions of higher learning. Among them are Sumner High School and Western University graduates from the first decades of the twentieth century to the present.

Public Education

Sirpora Miller Anderson, a Sumner High School graduate of 1916, devoted a total of fifty-one years of service to the Kansas City, Kansas Public Schools in the capacity of a substitute, a teacher and an administrator.¹ She received a bachelor of science degree from Kansas State Teachers College and a master of science degree from Columbia University. Although she was not involved totally in music teaching, her contributions were very important in the black schools. She was responsible for the music in intermediate grades at Douglass Elementary School and Lincoln Elementary School. She organized choral reading and musical groups. As an administrator, Principal Sirpora Anderson not only contributed to the planning of Music Week but she trained, accompanied and directed the Grade School Choruses. For many years, she was appointed by the music supervisor to serve as co-chairperson of Music Week. She also co-chaired the violin instruction program in the black elementary schools. Finally, Anderson also contributed to music education in the community by teaching private piano lessons and serving as a pianist at the First AME Church.²

Leah Crump, a 1918 graduate of Sumner High School, also contributed to music education by teaching privately and as an administrator. She received a bachelor of science degree from the

¹Sirpora Miller Anderson, Teachers Personnel Record, Kansas City, Kansas Public Schools, Form 5.

²Letter from Sirpora Miller Anderson.

University of Kansas in 1943 and a master of science degree in 1954 from the University of Southern California. As principal of Kealing Elementary School, she served on curriculum committees and made suggestions to the organization of music education in her school.³

Sylvester Heath, a 1947 graduate of Sumner High School, has served as a music educator in the Kansas City, Missouri Public School System from 1962 to the present. Heath received both the bachelor of music education degree in 1957 and the master of music education degree in 1966 from the University of Kansas.⁴

Elaine Browne Owens, a 1956 graduate of Sumner High School, received both the bachelor of music education degree in 1960 and a master of music education degree in 1967 from the University of Kansas. She has been a music educator in the Kansas City, Missouri Public School system since 1960.⁵

Higher Education

Beulah Douglass, a Sumner High School graduate and a 1910 graduate of Western University, was ranked as an assistant in music while teaching piano from 1914 to 1918 at the University.⁶ From 1920 to 1923, she was the department director of music at Langston University.⁷ By 1925, she was head of the music department at Arkansas A. M. and N. College in Pine Bluff.⁸

³Leah Crump, Teachers Personnel Record, Kansas City, Kansas Public Schools, Form 5.

⁴Letter from Sylvester Heath.

⁵Letter from Elaine Browne Owens.

⁶Annual Catalogue of Western University and the State Industrial Department, Quindaro, Kansas, 1910 through 1918.

⁷Elison H. Anderson, "The Historical Development of Music in the Negro Secondary Schools of Oklahoma and Langston University." Unpublished doctoral dissertation, University of Iowa, 1957, p. 273.

⁸Kansas City Call, July 10, 1925, August 3, 1928.

Desdemona West Davis, a 1914 Sumner High School graduate, attended the Lamont School of Music, Denver University and received a bachelor of music degree in piano in 1947 from the Kansas City Conservatory of Music.⁹ The Kansas City Call described the commencement exercises:

She received her degree with nineteen other graduates all of whom sat in a group in the front of the church. It was the first time in the history of the Conservatory that a Negro was presented a degree at the commencement exercises.

Other Negroes have received degrees but have not participated in the exercises. Older Kansas Citians recall the William Dawson incident of many years ago. Dawson, then music teacher at Lincoln High School completed requirements for his degree at the Conservatory but commencement night he occupied a balcony seat while other members of the class sat in positions of honor downstairs.

Mrs. Margaret Swain, a pianist of Kansas City, Kansas was awarded a bachelor of music degree in piano from the Conservatory in June, 1946, but she did not participate in the exercises.¹⁰

In 1949, the master of music degree in piano was conferred at the commencement exercises where, of the sixteen graduates, Mrs. Davis was one of two to receive a piano degree. The subject of her thesis was "The Life and Works of William Grant Still." It presented a comprehensive survey and analysis of the works of the contemporary composer.¹¹ Her public school experiences included teaching music

⁹Interview with Desdemona West Davis, February, 1974.

¹⁰Kansas City Call, June 6, 1947.

¹¹Kansas City Call, June 10, 1949.

at the State Institute at Taft, Oklahoma and in the Kansas City, Missouri Public School System. From 1954 to 1960, she taught piano and music education courses at Texas Southern University.¹²

J. Harrison Thomas attended Douglass Elementary School and was graduated from Sumner High School in 1925. The fall of the same year, Thomas entered the School of Fine Arts at the University of Kansas. He received the bachelor of music education degree in June, 1931. In 1948, he received a master of arts degree from Columbia University.¹³

Thomas' first teaching position was at the Lincoln Junior High School in Atchison, Kansas where he taught for six years.¹⁴ In 1942, he accepted a music position to teach at Florida A. and M.¹⁵ Later, he became chairman of the music department and served ~~in this administrative capacity for ten years.~~¹⁶ As director, the Florida A. and M. Choir traveled extensively over the South. Thomas returned to his high school alma mater and presented a concert in 1949.¹⁷ The college choir under his direction also made an

¹²Interview with Desdemona West Davis, February, 1974.

¹³Who's Who in Colored America, Vol. 7 (New York: Who's Who in Colored America Corp., 1950), p. 502.

¹⁴Kansas City Call, August 24, 1934.

¹⁵Kansas City Call, September 25, 1942.

¹⁶Letter from J. Harrison Thomas.

¹⁷Kansas City Call, March 25, 1949.

appearance over the Columbia Broadcasting System in a series of nationwide radio broadcasts.

Before retiring in 1973, Thomas taught in the public schools of Wakulla County in Florida and the Liberty County High School in Bristol, Florida.

Thomas was minister of music in two churches during his career. Prior to his leaving in 1942, he was minister of music at Metropolitan Baptist Church in Kansas City, Kansas. For twenty-one years, he held a similar position at Bethel Baptist Church in Tallahassee. He held membership in the Florida State Music Teachers Association, the Music Educators National Conference and the Tallahassee Music Teachers Association.

Before leaving Kansas City, Thomas contributed greatly to music and music education in the black community. He and Cozetta Payne Kirkland maintained a piano studio and their students made weekly appearances on radio station WLEF. He was organist for the Citizen's Forum, and a president of the Bi-Monthly Music Study Club.¹⁸

Nicholas L. Gerren, violinist, conductor and music educator, was born in Kansas City, Kansas on March 10, 1912. He was a member of the first orchestra at Northeast Junior High School and was a principal character in the operetta presented in 1926.¹⁹ In 1929, he was the star in the "Belle of Barcelona" operetta at Sumner High School.²⁰

¹⁸Kansas City Call, January 8, 1932, August 10, 1934, January 21, 1938.

¹⁹Kansas City Call, December 24, 1926.

²⁰Kansas City Call, March 1, 1929.

After graduating from Sumner High School in 1930, he entered the University of Kansas and later graduated in 1934 with a bachelor of music degree in violin. The next year he received the bachelor of music education degree from the University of Kansas. He described why he pursued this degree.

After engaging in private teaching and efforts toward concertizing, I found that the financial returns were not sufficient to support me. None of the orchestras in Kansas City would employ black musicians--the Kansas City Philharmonic and the De Rubertis Ensemble. This experience caused me to return to Kansas University (summers of 1934, 1935), to complete requirements for the BME. Thus, teaching in the public schools or in a college was the only alternative. I decided on a career as a music educator out of economic necessity.²¹

The years of 1935 through 1937 were spent at the Moscow Conservatory of Music in the Union of Soviet Socialist Republic where he studied violin and orchestra conducting. The black community of the two Kansas Cities were instrumental in raising the funds for Gerren to study in Moscow. Concerts were sponsored by social and church clubs and music educators offered much assistance. The main benefit concert was described in the Kansas City Call:

There were 1,000 at Nicholas Gerren's benefit concert. Assisting were Mrs. Ida G. Woods, Doris Novel, Ophelia Jackson, T. H. Reynolds and Eric Franker.²²

When he returned, Gerren was very active in the community. In 1937, he performed a fifteen-minute concert on radio station KCKN, made his debut in the Kansas City, Missouri Music Hall²³ and

²¹Letter from Nicholas L. Gerren, September 26, 1972.

²²Kansas City Call, May 17, 1935.

²³Kansas City Call, October 15, 1937.

performed with the Kansas City Negro Symphony Orchestra.²⁴ The following year he became the conductor and the name was changed to the Kansas City Civic Orchestra.²⁵ In 1939, he spoke to the Northeast Junior High School student body on the Union of Soviet Socialist Republic.²⁶

After serving as a substitute teacher in 1934-35 and 1938-39, he left Kansas City to accept the position of acting head of the music department at Prairie View College from 1939 to 1942. The next years were spent in the United States Army. In 1945-1946, he was an instructor in the music department at Bennett College in Greensboro, North Carolina where he was the director of the symphony orchestra.

From 1946 to 1953, Gerren was an instructor of music at Lincoln University in Jefferson City, Missouri and a critic teacher at the Laboratory High School. In 1948, he obtained the master of music education degree from the University of Kansas. From 1953 to 1966, he was professor, head of the music department and chairman of the division of fine arts at Texas Southern University. In 1953, he had the distinction of being the first black to complete the requirements for the doctor of philosophy degree in music education from the University of Kansas. From 1966 to the present, he has

²⁴Kansas City Call, November 19, 1937.

²⁵Kansas City Call, February 11, 1938.

²⁶Kansas City Call, March 31, 1939.

been professor and dean of the School of Music and Art at Central State University in Wilberforce, Ohio.

Gerren's honors, original works, productions and performances are listed below:

- 1958 Composed and conducted original music for award winning National Educational Television Film Series "People Are Taught to be Different."
- 1960 Presented premier performances in the southwest of "The Glory around His Head" with chorus, soloists, and orchestra--text by Langston Hughes, music by Jan Meyerowitz.
- 1964 Created Scryit, produced and directed production involving music, dance, and drama "The Christmas Story in Negro Spirituals."

"God's Trombones," chorus, soloists, orchestra, James Weldon Johnson--Ringwald composition.

Conducted performances, with chorus, soloists and full orchestra of

Chorale Finale--Beethoven's Ninth Symphony
 Lauda per La Nativita del Signore--Respighi
 A German Requiem--Johannes Brahms
 The Manzoni Requiem--G. Verdi
 The Messiah--G. F. Handel
 Cantata--Jesus, Thou My Wearied Spirit--J. S. Bach

Presented performance at Annual Meeting--Texas State Association of Teachers.

- 1960,63 Faculty Recital (violin)
- 1960 Guest Conductor, Concert presented by J. S. Bach Society of Houston
- 1955,59,60,64 Guest Conductor, Annual Summer Concerts Houston Summer Symphony Orchestra.
- 1964 Rehearsed and conducted National New Homemakers of America All States Chorus at the National Convention.
- 1960-4 Guest conductor--Festival of Brotherhood--Southern Methodist University
- 1962 Merit Award--National Association of Negro Musicians

1971 Twenty-five Year Award for Service to Music Education--
Ohio Music Educators Association.²⁷

William P. Foster, conductor, author and music educator, attended the Kansas City, Kansas public schools and was graduated from Sumner High School in 1937. He pursued his education at three institutions of higher learning. In 1941, he received a bachelor of music education degree from the University of Kansas. In 1950, the requirements for the master of arts degree from Wayne State University in Detroit were completed. He earned a doctor of education in music and education degree in 1955 from Columbia University.

After purchasing an alto saxophone and a clarinet in 1931, Foster had an overwhelming desire to become a performer and conductor. His band director, Gaston Sanders, was described by Foster as "a stern task-master in basic musicianship." Foster, who studied clarinet privately at the Kansas City Conservatory of Music from 1934 to 1937, directed instrumental groups in the summer recreational program in Kansas City. His private piano teachers were J. Harrison Thomas and George Pierson.

His teaching career included directorship of music at Lincoln High School in Springfield, Missouri (1940-43), head of the music department at Fort Valley State College in Fort Valley, Georgia (1943-44) and directorship of band and orchestra in Tuskegee, Alabama (1944-46). Then he joined the music faculty at

²⁷Letter from Nicholas L. Gerren, September 26, 1972.

Florida A. and M. University in 1946 where he later became chairman of the music department and director of bands.

Dr. Foster has been very active since accepting the position at Florida A. and M. He has articles in the following publications: Music Journal, Instrumentalist Magazine, The School Musician Director and Teacher Magazine, Music Educators Journal, The Podium Magazine, Conn-Chord Magazine, Baton Magazine, Sigmund Spaeth's Book, Music and Dance in the Southeastern States and three unpublished books. His band shows are published by the Sam Fox Publishing Company and Band Pageantry, which are book treatises on all aspects of the marching band, board and sheets, board-sheet spacing ruler, precision drill spacing guide and marching band method book and are Hal Leonard/Pointer Publications.

Foster has been a clinician, consultant, adjudicator and conductor in twenty-five states. Among the awards he has received are:

New \$1,200,000 Foster-Tanner Fine Arts Center at Florida A. and M. University, named in honor of Dr. William P. Foster and Henry O. Tanner
 Board of Advisors, the Instrumentalist Magazine
 Board of Advisors, McDonald's All-American High School Band
 Awarded citation as Honorary Citizen of Kansas City, Kansas by Mayor Joseph H. McDowell, March 19, 1966 at MENC, Kansas City, Missouri
 Twice voted Teacher of the Year, State Government Association, Florida A. and M. University
 National Band Association "Citation" of Excellence "Award," 1972
The School Musician Director and Teacher Magazine Award of "One of the Ten Most Outstanding School Music Directors in the United States," for 1970-71
 The University of Kansas Alumni Achievement Award, 1971
 Board of Governor's National Education Scholarship Foundation, 1972

Board of Directors, Florida League of the Arts, 1972
Florida A. and M. University meritorius Achievement Award, 1972

The Florida A. and M. University Band, under Dr. Foster's leadership, has performed seventeen times on the National Broadcasting Company, the Columbia Broadcasting System and the American Broadcasting Company television and all-sports networks including the Super Bowl. Outstanding performances were presented in Nassau, Bahamas. The "F.A.M.U" Band has been featured in a number of magazines and newspapers throughout the country.²⁸

Otis Simmons, baritone, author and music educator, was born April 27, 1928. He attended Douglass Elementary School and Sumner High School before entering the University of Kansas. Simmons started as a singer in local church choirs. Later, he conducted many church choirs and organized a male chorus at his church, 8th Street Baptist. Meanwhile, Simmons was studying privately with Lela McCombs and singing in the school choirs. All three degrees, bachelor, master, and doctor of philosophy in music education, were obtained at the University of Kansas.

Dr. Simmons studied voice with Endre Kraechmann, formerly a leading baritone with the Paris Opera Company; Frank La Forge, a former vocal coach of Marian Anderson; and Samuel Margolis, vocal coach of Robert Merrill and Jerome Hines of the Metropolitan Opera. Simmons performed as a bass-baritone soloist with the Houston

²⁸Letter from William Patrick Foster.

Summer Symphony and was a principal soloist in a Texas Southern University production of Mascagni's opera "Cavalleria Rusticana."

The Graduate Council of the University of Kansas awarded Simmons a Woodrow Wilson Graduate Fellowship. He was listed in the 1970 editions of "Outstanding Educators of America" and "International Library of Negro Life and History."

Simmons has been chairman of the vocal staff at Philander Smith College, Texas Southern University and Southern University. He is currently chairman of the department of music, director of university choirs and chairman of the Lyceum and Fine Arts Committees at Alabama State University. Under his leadership, the University Choir has won numerous accolades. During the March 13, 1969 performance of the choir before 2,500 teachers of the recently merged Alabama State Teachers Association, Governor Albert P. Brewer of Alabama, the guest speaker, remarked that "This is the best choir that I have heard in the State of Alabama." During his administration, two national music fraternities, Kappa Kappa Psi (honorary band fraternity) and Phi Mu Alpha Sinfonia (professional music fraternity) were granted charters. The curriculum was strengthened considerably with the addition of a sound string and keyboard program. Alabama State University became accredited by the National Association of the Schools of Music under Simmon's leadership in 1972.²⁹

²⁹Letter from Otis Simmons.

Nathan Tate Davis, saxophonist, clarinetist, composer and music educator, was born February 15, 1937. He attended the Kansas City, Kansas public schools and was graduated from Sumner High School in 1955. He studied clarinet at the Kansas City Conservatory of Music and later earned the bachelor of music education degree from the University of Kansas in 1961. After a brief period in the armed service, Davis went to Paris to join the Kenny Clarke jazz group. He toured almost all of the European countries with Clarke, Art Blakey, Fancy Boland and his own quintet. He made television appearances and provided almost all of the music for the sound track in the movie, "Je Vous Salue Mafia." There are many recordings to his credit on French labels.³⁰

Davis returned to the country in September, 1969 to establish an undergraduate program in jazz studies at the University of Pittsburg. The present curriculum consists of jazz history, composition, improvisation, ethnomusicology, performance and he is director of the jazz ensemble. A graduate program in Afro American music has also been introduced under Davis' leadership. He also completed the requirements for the doctor of philosophy degree from Wesleyan University in Middletown, Connecticut in March, 1974.³¹

³⁰Leonard Feather, The Encyclopedia of Jazz in the Sixties (New York: Horizon Press, 1966), p. 105.

³¹Letter from Nathan Tate Davis, March, 1974.

Musicians

From the Kansas City black community also emerged musicians who decided to concentrate on the area of performance. Among these individuals who achieved wide acclaim for their skills in performance are musicians from the first decade of this century to the present. There were also musicians who remained in the area to contribute to musical development in the Kansas City, Kansas black community.

Concert Artists

Etta Moten Barnett, soprano and actress, was born November 5, 1902 in San Antonio, Texas. Her father, an African Methodist Episcopal minister, moved many times during Etta's formative years. The family lived in California, Kansas and Missouri. When they moved to Kansas and Missouri, she studied at Western Univeristy.³² From 1917 to 1920, she was a member of the Jackson Jubilee Singers.³³ Her next educational experiences were obtained at the University of Kansas where she later graduated in 1931. It was here that Dean Swarthout made a suggestion:

Her singing ability she has had always, but her dramatics ability was acknowledged first by Donald M. Swarthout, then Dean of the School of Fine Arts at the University of Kansas, who encouraged her to combine her singing and acting.³⁴

³²Who's Who of American Women, Vol. II, second edition (Chicago: The A. N. Marquis Company, 1961-62), pp. 62-63.

³³Annual Catalogue of Western University, 1917-20, pp. 72-73.

³⁴Sumner Courier, vol. 31, no. 3, December, 1955.

After graduation, her interesting career began with an appearance in a Broadway play, Zombie, in 1932. The next year she appeared in the motion picture, Flying Down to Rio, playing the part of a Spanish girl. One of the highlights in the film was her solo "Carioca." Between 1932 and 1935, she was also touring Brazil and Argentina. In 1936, she appeared again on Broadway in the play Fast and Furious. It was also during these years that she was heard in thirty-eight states over the National Broadcasting Company's radio station WMAQ from Chicago for three consecutive years, three times weekly with the Etta Moten Show. In 1940-41, post graduate studies were taken at Northwestern University. From 1942 to 1945, she played the star role of "Bess" in George Gershwin's Porgy and Bess on Broadway. In 1942³⁵ and 1955,³⁶ she rendered concerts at Sumner High School.

Concert-lectures, the next phase in Etta Moten's career, were performed throughout the United States and Canada, South America, Asia and Europe from 1947 to 1960. She and her husband, Claude A. Barnett, one of the leading black journalists who was the founder-director of the Associated Negro Press, combined their efforts by representing the President and the people of the United States at the celebration of the independence of Zambia (formerly Northern Rhodesia), and by being delegates to the All African People's

³⁵Kansas City Call, January 21, 1942.

³⁶Sumner Courier, vol. 31, no. 3., December, 1955.

Conference in Accra in 1958, the independence of Ghana in 1957, the All African Women's Conference in 1960, the inauguration of Ghana's president in 1960, the inauguration of the president of Liberia in 1960 and the independence of Nigeria. They visited seven countries in Africa with Richard Nixon in 1957 when he was vice president.

Retirement from the theater and concert stage did not lessen her zeal for service. Her participation included:

Fund raising projects for Israeli Bonds, B'nai B'rith,
Haddassah, Sisterhoods, Protestant and Catholic
Interracial Council and Institution
Trustee Wilberforce University, 1958
Executive Board of NAACP in Chicago, 1956-58
Trustee African American Institute, 1958-60

She has received many honors and citations, including the Citation of Merit from her alma mater, the University of Kansas in 1944, the National Association of Business and Professional Women in 1958, Who's Who of American Women 1959, National Association of Negro Musicians, 1959 and Woman of the Year 1959, Region 6, Haddassah.³⁷

Alexander Enrico Gatewood, tenor and music educator, was born May 14, 1889 in Atchison, Kansas.³⁸ He later moved to Kansas City, Kansas where he attended the public schools and graduated from Sumner High School in 1918.³⁹ Gatewood then enrolled in

³⁷Letter from Etta Moten Barnett

³⁸Who's Who in Colored America, fifth edition, Thomas Yenser, editor and publisher (Brooklyn, N.Y.: 1938-40), p. 201.

³⁹Kansas City Call, June 22, 1923.

music at the University of Kansas and later graduated with a bachelor of music degree in 1924. He was the winner of two voice scholarships at the University. The next two years Gatewood studied at the Julliard Graduate School of Music where he was awarded three fellowships after competitive examinations at the Julliard Musical Foundation.

Gatewood studied with well-known musicians. The first was T. H. Reynolds followed by Harold L. Butler of the Fine Arts Department at the University of Kansas, Dudley Bucks, Master School of Singing in New York City, Francis Rogers, New York City, and Charles Sanford Skilton.⁴⁰ He was a voice teacher from 1920 to 1940, organist and director of the Berean Baptist Choir from 1926 to 1940 and the conductor for the Westchester County Spiritual Chorus and soloist for the Hiawatha Glee Club. By 1937, Gatewood was receiving national recognition as an outstanding tenor soloist.⁴¹

Edward Boatner (born 1898), singer and composer, of Springfield, Missouri attended Western University during 1915 and 1916.⁴² He later attended the New England Conservatory and Boston Conservatory. He taught at Samuel Houston and Wiley Colleges in Texas. Boatner was honored by the National Federation of Music Associations in 1919, the National Baptist Convention in 1925 and the National Association of Negro Musicians in 1964 for outstanding compositions.

⁴⁰Who's Who in Colored America, 1938-40, p. 201.

⁴¹Kansas City Call, April 23, 1937.

⁴²Annual Catalogue of Western University, 1916.

His works include:

- "Freedom Suite," for orchestra and chorus
- "Julius Sees Her," a musical comedy
- "Book of Thirty Choral Afro American Spirituals"
- "Sixteen Solo Spirituals"

Leading concert artists, such as Marian Anderson, Harry T. Burleigh and Roland Hayes, have used Boatner's songs and arrangements.⁴³

Eva Jessye (born 1895), a native of Coffeyville, Kansas, attended Western University from 1912 to 1916⁴⁴ and later, Langston University in Oklahoma. Her first teaching position was in the public schools of Oklahoma. She later taught at Morgan College in Baltimore, Maryland. She studied with the black composer Will Marion Cook and white theorist Percy Goetschius.

Jessye, who concentrated on choral music and theory, organized the Eva Jessye Choir after 1926. They appeared on the "Major Bowes Family Radio Hour," "The General Motors Hour" and other radio programs. With a growing reputation, she was called upon to train a choir to sing in the King Vidor film Hallelujah in 1929.

In 1935, George Gershwin selected Miss Jessye to direct the chorus in his first production of Porgy and Bess. She also appeared in the motion picture Black Like Me.⁴⁵ Eileen Southern

⁴³Southern, pp. 449-450.

⁴⁴Annual Catalogue of Western University, 1912, 1913, 1914, 1915, 1916.

⁴⁵Interview with Eva Jessye, February, 1974.

cited her publications and honors:

Jessye's published collections include *My Spirituals* (1927); *The Life of Christ in Negro Spirituals* (1931); *Paradise Lost and Regained*, the John Milton work set in a framework of Negro songs (1934); and *The Chronicle of Job* (1936), a folk drama. Honors given to Eva Jessye include an honorary Master of Arts from Wilberforce University (Ohio) and an honorary doctorate from Allen University (South Carolina).⁴⁶

Jessye, as of 1970, has been the only black woman to win international distinction as a director of a professional choral group.⁴⁷ The *Eva Jessye Collection*, compiled by James A. Standifer, a professor of music education, is located at the University of Michigan.

Jazz Artists

Earl Malcolm "Jock" Caruthers, saxophone and clarinet (born May 27, 1907), attended public schools in Kansas City, Kansas. After graduating from Sumner High School, he attended Fisk University where he majored in music and became a close classmate to Jimmy Lunceford. He performed with the Benny Moten Band in 1928, Dewey Johnson in 1929 and 1930, and Fate Marable in 1931.

⁴⁶Southern, pp. 433-435.

⁴⁷Southern, pp. 433-435.

After Jimmy Lunceford, the nationally known dance band leader, left Nashville, he decided to organize a band using musicians from Fisk University. Caruthers was one of the first members to join the group. The band became one of the popular bands in the country during the decades of the thirties and forties. They not only traveled throughout the country but in Europe as well. Caruthers became known as one of the top baritone saxophonists in jazz. When Lunceford died, the band made several attempts to stay together but all attempts failed.⁴⁸ After Caruthers moved back to Kansas City in 1953, he made only a few performances. He died on April 6, 1971.⁴⁹

LeRoy Gentry, pianist, was born in Bonner Springs, Kansas but later moved to Kansas City, Kansas where he received his elementary and secondary education. While in school, he began his first musical training with R. G. Jackson. Before leaving Kansas City, Gentry studied at the Kansas City Conservatory of Music. Upon graduation from Sumner High School in 1935, Gentry was awarded a scholarship to study with the famed Dr. Sidney Silber at Sherwood

⁴⁸Leonard Feather, The Encyclopedia of Jazz. Revised edition (New York: Horizon Press, 1960), pp. 154-155.

⁴⁹Kansas City Call, April, 1971.

School of Music in Chicago.⁵⁰ It was in his early years that he met Etta Moten and later he accompanied her on concert tours all over the country for many years.

Gentry later studied with the world famous pianist and teacher Moissaye Boguslawski. Leonard Shure, the renowned piano virtuoso, heard Gentry play while he was studying at Boguslawski College of Music, and agreed to accept him as a student in his master classes where Gentry studied for two years. Under Shure's tutoring, Gentry progressed rapidly, and later was attracted to music education at the University of Minnesota. After leaving the university, he joined the United States Navy and served overseas in the Pacific theater. While training at Great Lakes, he played on the "Meet Your Navy" program; he was also a student at the Navy Base Music School at Anacosta, Washington, D.C. In Honolulu, he gave concerts for the Welfare and Entertainment Service Division.

After his discharge from the Navy, he resumed his studies at the Sherwood School of Music and graduated with a bachelor of music degree. He is now a member of the faculty at Sherwood and working on a master's degree at the school.

Although he has performed traditional piano literature in concerts and recitals at various colleges, universities, churches, civic clubs and cultural organizations, he is an outstanding keyboard artist in rock, boogie or bop. He is a complete stylist and

⁵⁰Kansas City Call, August 23, 1935.

provides a combination of artistry and musicianship rare in his field. He has performed in most of the big name society supper clubs in Chicago. Since September, 1972, he has been the house pianist at the London House.⁵¹

Charles Elliott Kynard (born February 20, 1933) attended Douglass Elementary School, Northeast Junior High School and Sumner High School. After graduating from the University of Kansas with a bachelor of music education degree in 1955, he spent two years in the United States Army. He made a world tour with the United States Army Show in 1956-57. A teaching position in the Kansas City School for Mentally Retarded Children was Kynard's next experience. He was later promoted to vice principal. In 1963, Kynard moved to Los Angeles where he taught and administered in a school for mentally retarded children in the Los Angeles County Public Schools.⁵²

A talented musician whose parents were musicians, the Kynards made tremendous contributions to Kansas City music. His mother, Fannie Jackson, taught piano, accompanied church choirs and played in jazz groups. B. C. Kynard, father, and Ben Kynard, uncle, organized their own group but performed also with the Lionel Hampton Band.⁵³ Charles Kynard has filled the following

⁵¹Letter from LeRoy Gentry, December 21, 1972.

⁵²Letter from Charles E. Kynard.

⁵³Interview with Charles E. Kynard, February 20, 1974.

positions: organist in many local churches, teacher of private piano and organ lessons and outstanding jazz organist and pianist recording for World Pacific Jazz Records, Prestige Records and Mainstream Records. He has worked in the Columbia and Warner Brothers Studios.

He has made guest appearances on the Ed Sullivan Show in 1956 and with the Kansas City Philharmonic in 1961.⁵⁴ He has also made several appearances in the Kansas City Jazz Festival.

Carmel Jones (born July 19, 1936) attended Kealing Elementary School, Stowe Elementary School and Dunbar Elementary School. He later attended Lincoln School in Atchison and then returned to Northeast Junior High School and Sumner High School. After two years of service in the Armed Forces, he attended the University of Kansas from 1958 to 1960. He played with a jazz combo in Kansas City, Missouri and was heard there by the German jazz critic Joachim Berendt. He was signed immediately with the World Pacific Recording Company. From 1961 to 1964, Jones worked with the Harold Land (Jazz) Group. He won the "New Star" Trumpet award sponsored by Downbeat Magazine in 1964.⁵⁵ The following year he toured with the Horace Silver Quintet. In 1965, he moved to Europe and signed a contract with Radio Free Europe (SFB Sender Fries Berlin) Radio and Television Orchestra. He arranged, composed

⁵⁴Feather, 1966, p. 193.

⁵⁵Feather, 1966, p. 169.

and also performed for and with this orchestra. He is the owner of the Lemroc Recording Studio and Company. In September, 1972, Jones' "Good Will Tour" included concerts in Moscow, Leningrad and Poland.

Jones developed into an outstanding jazz trumpeter of the 1960's. His talents were admired and acknowledged in jazz circles and he, in turn, gave Kansas City credit for helping to develop his potentials in music.⁵⁶

Other Contributors

Eina Hammett Porter, pianist (born November 3, 1901), was two years old when her family moved to Kansas City, Missouri. Her musical education began with Ophelia Watts Jackson. Later, she attended Western University where she studied with R. G. Jackson. During her years at the University, she was an assistant in music, teaching piano.

In 1918, she joined the St. Stephens Baptist Church and became the church organist. In 1929 and 1930, she attended the American Conservatory of Music in Chicago. In 1946, she became the first National Organist for the National Baptist Convention of America and held this position until 1961. Other positions included Organist for the National Sunday School Congress and in 1952, National Director of Music and Conductor of the Music Department.

⁵⁶Letter from Carmel Jones.

In July, 1958, she served as Minister of Music and Director-Organist of the Mount Tolar Baptist Church in Los Angeles, California. She not only served her church, but she served the community at large with her musical talents. She died in November, 1972.⁵⁷

Mable D. Baskins (born December 17, 1926) attended Douglass Elementary School, Northeast Junior High School and Sumner High School. After graduation, she entered the University of Kansas and later transferred to Lane College in Jackson, Tennessee, and Kentucky State College in Frankfort. She earned the bachelor of science degree in music education at Kentucky State College and enrolled in advanced studies at the University of Missouri at Kansas City.

Baskins' chief contribution to music education was in working in the community as director of several Kansas City, Kansas church choirs, especially the choir of the Mason Memorial Methodist Church. She was a substitute teacher from 1953 to 1965 in the Kansas City, Kansas public schools. She organized and conducted one of the most outstanding choral groups in the Kansas City area in 1954. This group, the Meistersingers, made appearances at the Starlight Theater in the production "Showboat" and the "Desert Song." The group also joined the other choruses to sing Beethoven's Ninth Symphony with the Kansas City Philharmonic Orchestra. Baskins is currently director of music at the St. Paul Presbyterian Church and director of vocal music at Central High School.⁵⁸

⁵⁷Obituary, Funeral Program, November 9, 1972.

⁵⁸Letter from Mable Baskins.

Daisy Tucker Smith (born August 1, 1919) attended Douglass Elementary School, Northeast Junior High School and Sumner High School. Her education was continued at the Kansas City, Kansas Junior College and the University of Kansas. After graduating with a bachelor of music education degree in 1941, she began teaching at Dalton Vocational High School in Dalton, Missouri. Her teaching career was interrupted by a two year stay at the North American Aviation Plant as a typist. Then in 1945, she taught music in the George Washington Carver School in Fulton, Missouri. She remained at the position until 1951. Although from 1951 to the present, Daisy Smith was either a housewife or was supervisor of the typing unit in Social Security Administration, she maintained her musical activities in the Kansas City black community. She directed the Youth Choir of the Mason Memorial Methodist Church and also taught private piano lessons to students in the community.⁵⁹

Among the individuals who contributed musically to the Kansas City, Kansas black community or who left and received recognition elsewhere are Orpheus Scott, a 1912 Sumner High School graduate and musician in the community over thirty years;⁶⁰ Robert Cotton, Sumner High School graduate and first black chosen to play violin in the Kansas State Agriculture College Symphony Orchestra;⁶¹ John E. Hodge elected to both the University of

⁵⁹Letter from Daisy Tucker Smith.

⁶⁰Kansas City Call, April 10, 1936.

⁶¹Kansas City Call, October 14, 1932.

Kansas Symphony Orchestra and Little Symphony playing trumpet and French horn;⁶² Nellie Mae Dunlap, Sumner High School graduate, studied composition at the University of Nebraska and Kansas City Conservatory of Music;⁶³ Margaret V. Smith Swain, a 1928 Sumner High School graduate, a Fisk University graduate, a music teacher at Cotton Plant-Arkadelphia Academy, a Kansas City Conservatory graduate with masters degree and assistant organist of First Baptist Church;⁶⁴ Mary E. Graham Williams, a Sumner High School graduate and pianist at Walnut Boulevard Church received a bachelors degree in music from the Brooklyn Conservatory of Music;⁶⁵ George Pierson, a Sumner High School graduate, pianist, accompanist for Etta Moten and community musician;⁶⁶ Adolphus J. Alsbrook, a Sumner High School graduate, a guitarist, accordianist and bass violinist, and arranger, attended the University of Kansas, University of Minnesota and the Chicago Conservatory of Music;⁶⁷ and Charles Greene, a saxophonist;⁶⁸ Murline Wright Fells, pianist, arranger, choir

⁶²Kansas City Call, September 25, 1936.

⁶³Kansas City Call, May 31, 1935.

⁶⁴Kansas City Call, September 20, 1935, June 4, 1937, May 4, 1948.

⁶⁵Kansas City Call, November 1, 1935, September 11, 1936, June 9, 1944, January 3, 1947.

⁶⁶Kansas City Call, February 10, 1928, December 18, 1931, June 2, 1933, January 8, 1937, September 3, 1937, July 22, 1938, May 9, 1947.

⁶⁷Kansas City Call, October 6, 1939.

⁶⁸Interview with Percy H. McDavid.

director, attended Kansas State Teachers College at Emporia and Pittsburg;⁶⁹ Nadine Brewer, who attended Kansas City, Kansas black public schools and is a Metropolitan Opera soprano, prefers her biography to remain unpublished; Marion Love, jazz stylist and recording artist;⁷⁰ Amanda Anna Kemp, graduate of the Boston Conservatory of Music in 1949 and a concert singer;⁷¹ and Constance Kelley, a cellist who was graduated from the Conservatory of music and later performed with the Hawaii Philharmonic Orchestra.⁷²

Musicians in jazz include Ben Kynard, saxophonist, member of Lionel Hampton's Band for seven years;⁷³ Cleophus Berry, saxophonist and bass violinist;⁷⁴ Oliver Todd, trumpeter and

⁶⁹Letter from Murlene Wright Fells.

⁷⁰Interview with Marion E. Love.

⁷¹Transcript, Boston Conservatory of Music; Kansas City Call, January 22, 1940, August 22, 1941, June 18, 1943, November 7, 1947, August 5, 1949, December 20, 1940, May 7, 1943, June 9, 1941, July 5, 1942, February 23, 1945, August 17, 1945, July 9, 1946, December 27, 1946, January 3, 1947, May 7, 1948, May 14, 1948, October 12, 1949, February 25, 1948, October 12, 1949.

⁷²Interview with Edith Maddox Kelley, March 24, 1974.

⁷³Letter from Ben Kynard.

⁷⁴Letter from Cleophus Berry.

organist; Roy Johnson, bassist; Elmer Price, trumpet;⁷⁵ Pete McShann, drummer, Celester White, drummer and band leader; Raymond Ice, tenor saxophonist;⁷⁶ Chauncey Downs, pianist and band leader;⁷⁷ Harry Dillard, violinist, director of Lincoln Theater Orchestra and early member of Musicians Protective Union, Local 627; Walter Harris, violinist, player of ragtime and teacher of Chauncey Downs; Frank Brown, cornetist, leader of the Quindaro Band; Walter Brown, cornetist, son of Frank Brown, directed the Works Project Administration Band, taught band and orchestra at Western University, graduate of Western University in 1912; Levi Payne, baritone horn, director of the Gold Medal Minstrels, Western Imperial Band, Nicola Payne, Sr., pianist; Elmer H. Payne, clarinetist and saxophonist, president of the Musicians Protective Union, Local 627; Willie Payne, cornetist; Carl Brown, clarinetist, saxophonist, teacher, Western University student; Andrew Washington, director of local bands, teacher of trombone, baritone and tuba; William Horne, cornetist, director of the Missouri Pacific Railroad Band; Robert Thatcher, trombone and baritone, member of the Infantry Band in France in World War I, teacher; Orrin Murray, cornetist, saxophonist, and public school teacher and last director of the Quindaro Band; Chauncey Downs, member of Sumner High School's first band and

⁷⁵Letter from Elmer Price.

⁷⁶Letter from Raymond Ice.

⁷⁷Kansas City Call, September 30, 1938, July 2, 1943, January 11, 1929, November 19, 1928, May 14, 1943.

orchestra, violinist and band leader; John Tony Henderson, trumpet; Richmond Henderson, cornetist; and Harry Swannegon, pianist, accompanied Ada Brown, vocalist and traveled throughout Europe.⁷⁸

Summary

From the system of music education in black public schools of Kansas City, Kansas and in Western University came students who pursued musical careers. The main categories that these outstanding students pursued were in education and performance. The group included musicians in private teaching, public education, and higher education and musicians in art music and improvised music. It was from a concerned black community, and especially from the black music educators who provided a curriculum that met the needs of black students, that helped these musicians achieve musical success.

⁷⁸Letter from Orrin M. Murray.

CHAPTER V

SUMMARY

The Problem

Music has played an important part in the lives of the citizens in the black community of Kansas City, Kansas. There are a number of reasons why this is true. Not the least of these is the early establishment of a strong program of music education in the public schools and in Western University of the city. This investigation is an attempt to define the development of music education in the black community of Kansas City, Kansas from 1905 to 1954. It focuses on the black public schools, Western University and other agencies in the community that aided in the development.

Historical Background of Kansas City, Kansas

The history of the area now known as Kansas City, Kansas, a midwestern city, began with the Kansas Indians, then the Shawnees and Delawares, and later the Wyandot Indians. With the rush of whites to this area, the city of Wyandotte soon received its charter in 1859. In 1872, the small town of Kansas City, Kansas, a neighbor of Wyandotte, was incorporated; and by 1886, the three small cities, Kansas City, Wyandotte and Armourdale, consolidated and adopted the name, Kansas City.

The first free public school in Wyandotte County was organized in 1844. With the consolidation of the three school systems in 1886, the enrollment numbered 3,643 with a staff of 56 teachers. By the end of the 1953-54 school term, the Kansas City public school system employed approximately 739 certified staff members including 45 kindergarten teachers, 633 teachers of grades one through twelve, 15 junior college teachers, 44 principals, one junior college dean and one superintendent of schools. The enrollment in 1954 had increased to 25,565 students.

The history of the black community of Kansas City, Kansas, which began in the mid-nineteenth century, parallels that of the life experiences of Afro Americans in other areas of the United States. The first black of record to arrive in Kansas City, Kansas was Dorcus, a 32-year-old female slave in 1847. Because of the Kansas-Nebraska Act, runaway slaves would escape to Free Kansas by means of the Underground Railroad. After the Emancipation Proclamation was issued, the exodus of blacks from the South to Kansas began. Kansas was considered "a promised land" to blacks but to whites already in the state, there were both favorable and unfavorable reactions. For the most part, life was extremely difficult for ex-slaves. The psychological adjustment to freedom was difficult because of the uncertainty of the Kansas laws and the widespread fear and intimidation throughout the state. To combat acts of aggression and discrimination in the twentieth century, black Kansas City, Kansans organized groups such as the National

Association for the Advancement of Colored People and the Urban League. By 1953, the Kansas legislature rejected an anti-discrimination bill introduced by Myles Stevens, at that time, representative from Kansas City. Some reasons for rejection included:

1. The problem of discrimination is nonexistent.
2. It should be solved by education....
3. The elimination of employment discrimination is a problem of the minority group to solve for themselves through self-education.
4. The proposed measure would hamper businessmen.

Acts of injustice occurred also in the Kansas City, Kansas public schools. From 1905 to 1954, all black children who wanted an education had to attend segregated elementary and secondary schools and the junior college even if they lived within a white school district.

Education for blacks in this area began in 1857 at the Quindaro Freedman's University. When the name was changed to the Colored Normal School in 1872, the enrollment numbered fifty. In 1877, when the name was changed again to Western University, the school was adopted by the African Methodist Episcopal Church, only later to be placed under state control of the Board of the Industrial Department in 1899. By 1908, the school had an enrollment of 328 students. The school became politically, financially and educationally unstable; the decline was gradual and finally the demise of the University came in 1943.

Public schools for blacks in Kansas City were established after the Civil War. In 1879, the district schools had a separate building for black children. The number of students enrolled at the school was seventy-five with an average daily attendance being fifty. Educational provisions were made for blacks in the Rosedale district in 1882. When the 1886 act made Kansas City a first-class city, Lincoln Elementary School, located at Sixth and State Avenue, could not accommodate adequately all of the black children of the city. By 1890, the first unit of the Third Ward School, later to be named Douglass Elementary School, was completed. By 1954, there were six black elementary schools in the city.

The April 3, 1904 incident concerning Louis Gregory, a seventeen-year-old black youth, killing Roy Martin, a white youth, solidified the city's desire for segregation in public schools. The decision of the Kansas City, Kansas Board of Education and the State of Kansas legislature was to separate the two races in the public schools. For these reasons, Manual High School, later changed to Sumner High School, was erected in 1906. From 1904 to 1954, all black children attended black elementary, secondary schools and the junior college. By 1954, the black enrollment in public schools numbered 6,460 students.

The people of African ancestry took their musical heritage to Kansas City, Kansas. Music for and by the people developed according to the Afro American experiences that shaped their lives. It was from this outgrowth of musical culture and tradition that

the music education of these black Kansas City, Kansans was developed.

Western University Music Education

For the most part, the most significant developments in music education occurred under the leadership of R. G. Jackson who joined the staff in 1903. At this time, Jackson was the only music instructor; but by 1921, the staff had increased to five teachers and maintained this number until the school's decline began in the 1930's. The music department utilized two facilities which were the Music Studio Building and Ward Hall. When R. G. Jackson died in 1929, Helen O. Brooks accepted the leadership of the department for four years and was followed by Marie Lillard and Leroy Work Robbins.

The 1903 music curriculum, which was handled by one teacher, consisted of piano, voice, harmony and music history. Glee clubs, chorus, band and orchestra were available for students to fulfill their ensemble requirements. With the increase in enrollment, staff and school prestige, additional requirements were made in piano, voice and instrumental music in 1910, 1915 and 1919. As the department continued to develop, more individual and group performances were presented at the school and to the community. These school musicians contributed to the success of many civic projects,

conventions, religious meetings and patriotic celebrations in the Kansas City area. Because of this interaction between the students and staff with the community, the influence of the Western University music program on Kansas City musical life is evident.

Leadership in music of a high order came from R. G. Jackson during the first decades of the century. For twenty-six years, his energies were spent in teaching music, administration and performance. In 1913, Major N. Clark Smith, a composer and bandmaster of the Ninth Illinois Infantry, began teaching at Western University. Smith, who had an outstanding academic preparation along with his experience in the Army and his extensive traveling, contributed to the organization and stability of instrumental music at Western University. Other music teachers, who were employed at the school, were Leon H. Herriford, Wade H. Hammond, Nettie B. Penix, Effie E. Grant, Clyde L. Glass, Carrie M. Carney, Jeffie Andrews Zackery, Constance B. Fisher, Edna Hammett, Edward Polk, Eugene Perry, Guiou Taylor, and Bertha T. Bailey Spaulding.

Public School Music Education in Black Schools

The year in which music education was introduced into the Kansas City public schools is unknown. The fact that the state was organized musically suggests the possibilities of music in the Kansas City public schools as early as 1886, the year of consolidation that gave the city first-class status. However, there is evidence that there was opposition to including music in the

school curriculum. Nevertheless, by 1898, it is recorded that Amanda M. Weber devoted some of her time as an elementary school teacher to music supervision and in 1902 she became the first full-time music supervisor in Kansas City schools.

From the beginning, Kansas City public schools were organized under the eight-four grade plan. The music supervisor was responsible for assisting elementary teachers but was in total charge of music in the two high schools. The supervisor was also responsible for teaching at Sumner High School until 1911 when T. H. Reynolds was employed by the Board of Education. When the junior high school level was established in 1923 and the grade plan became six-three-three, it became necessary to employ a music specialist for grades seven, eight and nine. Although one class was devoted to instrumental music after being introduced at Sumner High School in 1918 and at Northeast Junior High School in 1923, most of the curriculum emphasized vocal music and music appreciation. It was not until 1935 at Sumner High School and 1938 at Northeast Junior High School that instrumental music was taught by an expert. The elementary schools maintained the self-contained classroom approach with at least one musically talented teacher in each building to assist other teachers and to organize music for any occasion.

The position of supervisor of music was created in 1902. From that time until 1954, only three persons have filled the post. The first supervisor of music, Amanda M. Weber, who had taught

since 1895 at Long Elementary School, remained in that position until 1908. In the fall of the same year, Bessie Miller became the second music supervisor. Under her leadership, Music Week and its festivities, the string program for elementary school children and the addition of an instrumental music specialist for secondary schools were introduced to public school music. During Miller's tenure, which lasted until 1946, Kansas City public schools developed a system of music education that proved remarkably successful. J. Milford Crabb, who had been teaching instrumental music at Central Junior High School, became the third supervisor of music in 1946. Under his leadership, he endorsed many of the activities initiated by Bessie Miller and also was instrumental in the growth and development of performance groups on all levels.

For the most part, facilities for black elementary children were buildings that were already erected and had been used by whites. Only Stowe Elementary School, Douglass Elementary School, and Dunbar Elementary School were built specifically for black children. Teachers used their regular classrooms to teach music and in most cases, a large room in the building or the auditorium was reserved for special activities and programs. Almost all of the schools had pianos, phonographs and textbooks by 1910. Northeast Junior High School, which was erected in 1923, was an excellent facility and adequately equipped. However, the rapid increase in Sumner High School's enrollment made the facility inadequate after

the first ten years. By 1916, the enrollment had increased over 100 percent. After using an inadequate facility for over three decades, a new Sumner High School for black youth was erected in 1940.

During 1905 to 1954, the black public schools had the services of music educators who were dedicated and concerned with the education of children of the northeast community. The black elementary schools utilized the self-contained classroom and departmentalized approach. Among some of the major contributors to music education on the elementary level were Ida Woods, Sirpora Miller Anderson, Leah Crump, Virginia Elliott, Adeline B. Jordan, Lillie Green Riley, Myrtle Smith, Freddie Riley, Elouise Herndon, Loretta Orme, Hazel Bryant, Marjorie Tucker, Cozetta Payne Kirkland and Oyarma Tate.

When the eight-four grade plan was changed to six-three-three, Northeast Junior High School was in need of a music specialist. J. Harold Brown, the first music educator for the school, was followed by Marjorie Tucker and Doris R. Novel. In 1938, the music staff was increased to two with the addition of Russell McDavid. He was followed by Carter Ray, Hermie F. Edwards, George N. Davis, Samuel G. Harris and David Jones. Vocal music teachers who followed Novel were Jessie Lorraine, Ercelle Dandridge, Adeline Comer, Dorena Bell Cain, George Robinson, Cozetta Payne Kirkland and Oyarma Tate.

T. H. Reynolds, the first music educator to teach at Sumner High School, began in 1911 and remained there until his retirement in 1949. He was succeeded by Arlene Fowler Glenn and I. D. Ruffin. Although instrumental music began in 1918 with Reynolds teaching one class, it was not until 1935 when Gaston O. Sanders was added to the staff that more classes were offered. Sanders was followed by Percy H. McDavid, Carter Ray, Hermie F. Edwards and Robert N. Clark.

Public school music in Kansas City was affected by state curriculum guidelines. As early as 1871, H. D. McCarty made recommendations for music in the state course of study. The Kansas Teachers' Musical Association stated their objectives in 1886: "to secure the introduction into the public schools of the state of systematic instruction in vocal music." By 1907, the Course of Study for the Common Schools of Kansas issued specific suggestions and instructions in music. The May 29, 1915 meeting of the Kansas State Teachers Association called for a plan to standardize musical instruction in the state. There was input from higher institutions within the state, namely the University of Kansas and Emporia State Teachers College, during the first decades of the century.

By 1917, the State Board of Education had prepared a new Course of Study for High School. Music education was divided into six categories: chorus and rudiments of music, orchestra practice, music appreciation, elementary theory and ear training, harmony

and private study in applied music. Guidelines were stipulated for elementary school music instruction by the Kansas Department of Education in the 1917 Course of Study for Rural and Graded Schools and the 1939 Course of Study in Music for Elementary Schools. The main topics were general information, music appreciation, sight reading, instrumental work, rhythm bands, harmonica bands, contests and festivals. The state guidelines were general in content because each city had developed its own unique curriculum according to their needs.

The earliest account of elementary school music which appeared in the Kansas City, Kansas school's Eighteenth Annual Report in 1904 called for music reading, ear training and sight singing activities for grades one through eight. Music appreciation was also emphasized. Schools were assigned at least one musically inclined person. These teachers, later, were instrumental in helping to organize students who participated in the annual Music Week Festival. The music memory contest found its way into the curriculum by 1920. Class piano was also introduced during the same decade. Black elementary teachers built into the curriculum of their schools units on music of black Americans. Instrumental music in black schools had the services of an expert when Gaston O. Sanders was employed in 1935. By 1938, a full elementary string program had entered the curriculum of the elementary schools. In the fourth and fifth decades of the present century, children attended concerts by the Kansas City Philharmonic Orchestra. In

comparison with the early years, the elementary curriculum by the 1950's had changed significantly.

Junior high school music in the black community began with Northeast Junior High School in 1923 when the system changed from an eight-four to a six-three-three grade plan. The first instructor, J. Harold Brown, taught four vocal music classes and one instrumental music class. L. M. Lyman, of the Department of English, Chicago University, who had made an evaluation of the junior high schools in 1928, said that Northeast Junior High School was the most outstanding junior high school he had visited to that date.

Music at Northeast Junior High School was an elective subject in 1928. However, by 1941, general music was required for all seventh grade students. Two additional classes in instrumental music were added to the curriculum when Russell McDavid joined the staff in 1938. Northeast Junior High School instrumental music instructors from 1938 to 1954 spent one-half of their day in the neighboring elementary schools. In 1940, organ classes were offered when the school purchased a new Hammond Electronic Organ.

The final three years of music education for public school black children at Sumner High School, for the most part, consisted of vocal music until instrumental music was added to the curriculum in 1918. During the first decades, music was a required subject but by 1920, it became an elective. The main activities in the vocal music classes between 1920 and 1940 consisted of singing and music appreciation. The curriculum described in the courses of

study placed emphasis on performance groups. Although the 1964 revised Course of Study emphasized performance, provisions were made for students who had limited musical experiences in general music classes.

Instrumental music, which began with T. H. Reynolds offering one class per year, was emphasized when the first specialist was added to the Sumner High School staff in 1935. Two additional classes increased the number to three offerings in instrumental music instruction. As with the specialist at Northeast Junior High School, the instructor also spent one-half of the day in the neighboring elementary schools. By 1941, the course of study listed instrumental music classes in woodwinds, brass, percussion and strings, ensembles, orchestra and band. Under Percy McDavid's leadership, a course in vocational orchestra, which aided the student in developing musicianship by gaining experiences in reading dance band scores and jazz improvisation, was added. Robert N. Clark became the first full-time instructor at the school in 1947. The six classes that were available were band, orchestra, vocational orchestra and beginning instructions on brass, woodwinds, percussion and strings.

Performances by school children contributed much to musical life in the black community of Kansas City. The high caliber of the music at commencement exercises remained a source of pride with these Kansas Citians. In more recent years, variety shows, operettas, vocal and instrumental concerts provided the city with a wide range of musical entertainment.

By the 1920's, some elementary schools in the black community were presenting operettas annually. Stowe Elementary School was a leader in the music memory contest. Although there were some activities in instrumental music, the idea did not come to fruition until a full-time instructor was added to the staff at Sumner High School in 1935. With the addition of Gaston O. Sanders, black elementary schools received expert assistance in instrumental music. Within a two-year period, Sanders had organized instrumental ensembles that performed not only at the school but also in the community. The full-time string program provided other musicians for school and community affairs. The instructors who followed Sanders continued to develop and expand instrumental music in the black elementary schools.

With the opening of Northeast Junior High School in 1923, activities were encouraged by an enthusiastic principal, J. P. King, and spearheaded by an energetic music instructor, J. Harold Brown. This new building attracted important politicians, ministers and educators and Brown's ensembles were prepared to present the music for impromptu assemblies. Operettas were often presented to the school and to the community. Clinton Holmes, a shop teacher, organized the first Northeast Junior High School band, as an extra-curricular activity in 1931. When Russell McDavid was employed in 1938, instrumental music groups made many appearances before the student body, Western University, and the community. Vocal musical groups also made their share of appearances at school and in the community.

Sumner High School, under the thirty-eight year leadership of T. H. Reynolds, also contributed to the success of civic projects, conventions, patriotic celebrations and to school affairs. School musicians participated in operettas, state music contests and festivals. The influence of the public school music program on the city's most famous musical institution, the Music Week Festival, has been significantly important. The event, which became an annual affair, began in 1926. Because of the school system's segregation policy, all black schools presented their program to the community on a separate night at the Soldiers and Sailors Memorial Hall. Emphasis in most of the programs was placed on works by black composers. The Fisk Jubilee Singers, a nationally and internationally known group, were presented during the second half of the 1937 Music Week Festival. With the string program added to the elementary school curriculum, there was a place for these students to play several selections on each Music Week program after 1939. The festivals were well attended by the community.

The Community

Music played an integral part in the lives of black Kansas City, Kansans. Although the public schools and Western University were largely responsible for this city's musical activity, there were other agencies in the community that also contributed to this tradition. Where music performance ends and music education begins is difficult to determine since there were so many agencies in the

community that contributed to both. Public school music teachers held positions outside the educational system in the capacity of choir directors, private music instructors and performers. There were musicians who were not public school teachers, but who were also involved in the community by directing and accompanying choirs and teaching privately. In the community there were also musical clubs, social clubs, civic organizations and opportunities in mass media communications that contributed in many ways to the development of music and music education in this community. The community served in many ways to enhance the student's learning by allowing them to perform on programs.

The black community was musically informed on local, national and international news by radio and especially through the black press. Some of the local newspapers were the American Citizen, the Kansas City Independent, the Plaindealer and the Kansas City Call. The black newspaper was most important to the community's music education for it informed its readers of musical events, reviews and advertisements.

Within the black community were many instructors who taught privately in their homes and studios. Even with an adequate music curriculum in the public schools and at Western University, blacks still sought additional opportunities to learn musical skills from private instructors. During the summer months, many of the public school music teachers opened studios.

Ophelia Watts Jackson, one of the most influential musicians in the city, taught privately from 1908 to the last years before her death in 1963. Lula Cunningham Summers, who was teaching as early as 1915, was described as one of the "most efficient music teachers in the city." Lillian C. Burdette, who moved to Kansas City in 1904 from Marshall, Texas, began teaching soon afterwards and still maintains her studio. In 1971, she presented forty-four students in a recital at Trinity AME Church.

Mayme Stewart Lewis, a pupil of Reynolds, started teaching privately in 1934. However, her first student recital was not presented until 1947. From 1950 to 1972, she missed presenting only two recitals, these because of ill health. Inez Ramsey Elmore, a pupil of R. G. Jackson and Helen O. Brocks, Gladys LaGrone Cushon, a pupil of Reynolds, and Edith Maddox Kelley, a pupil of Madame L. J. Bacote, a Missouri teacher, also began their private teaching activities during the thirties. Elmore and Cushon are still teaching in their home studios.

For the most part, the teachers mentioned above maintained studios over a period of years. However, there were teachers who maintained studios for shorter periods of time. Among those were public school teachers such as J. Harold Brown, Marjorie Tucker, Gaston O. Sanders, Cozetta Payne Kirkland, Arlene F. Glenn and Sirpora M. Anderson. From Western University, there were studios operated by R. G. Jackson, Nettie P. Herndon and Bertha B. Spaulding. Before he left to accept a position at Florida A. and

M. University, J. Harrison Thomas teamed with Cozetta P. Kirkland during the thirties. There were numerous private instructors who opened studios that lasted for at least a one to two year period.

Within the black community were numerous musical and social organizations that contributed to music education. Although the founding date is unknown, the Harry T. Burleigh Club, named for the famous black composer, was meeting during the early twenties. The William Dawson Club, an organization whose purpose was to foster technical improvement in piano performance and to study music and composers, was organized in 1935. The purpose of the National Association of Negro Musicians was to stimulate the love and appreciation for Negro music and a chapter in Kansas City, Kansas was organized in 1938. Another organization that met specifically to exchange ideas and to share music through study and performance was the Bi-Monthly Music Club, organized in 1938. A year later, a junior group was organized for young black musicians.

Other contributors to music education were individuals and groups who sponsored local and national musicians and presented them to the Kansas City black audiences. Among them were the Artists' Concert Series (1922), Book Lovers (1923), the Metropolitan School of Music (1920), Hallie Q. Brown Art and Study Club (1940), the Alpha Club (1915) and W. H. Hackney.

Performances by individuals contributed much to civic, religious and educational affairs in the community. Also, small and large ensembles were contributors to the success of many

programs. The R. G. Jackson Jubilee Singers, performers of every variety of Negro music, plantation songs, jubilee chants, spirituals, as well as extended works by composers, continued to perform many years after Jackson's death. There were large groups organized specifically for important occasions such as the choir that performed for the convention of the National Association for the Advancement of Colored People and the Urban League in 1923. The Community Choir, organized in the late 1920's, sang for many community programs. In 1929, the National Baptist Convention met in Kansas City and a chorus of 1,000 voices was organized for the occasion. The Kansas City, Kansas Baptist Churches organized a chorus of 500 voices to sing for the National Baptist Young People's Union and Sunday School Congress in 1936. In 1948, the African Methodist Episcopal Church choirs organized a massed chorus for their national meeting which held sessions in both Kansas Cities.

Instrumental music also had its place in the community. Gaston O. Sanders was a pioneer in the community's instrumental music and later organized the Kansas City Negro Symphony. Louis Lamb, who taught instrumental music classes at the Metropolitan Baptist Church, also organized ensembles that performed in the community. The federal government was responsible for the Work Projects Administration and the National Youth Administration which organized both vocal and instrumental musicians between 1936 and 1939 in Kansas City. Concerts were presented throughout the year and especially during the summer months.

The black churches of northeast Kansas City were important centers for musical activities. Besides serving the religious needs of the community, the churches also served as social and cultural centers. Those churches that contributed to the early musical development and education were: First African Methodist Episcopal Church and First Baptist Church (1859), Walnut Boulevard Baptist Church (1864 founded in Louisiana then moved to Kansas City in 1879), Pleasant Green Baptist Church (1867), Eighth Street Baptist Church (1884), the Church of Ascension (1889), Metropolitan Baptist Church (1890), and King Solomon Baptist Church (1897). After 1900, St. Peter Colored Methodist Episcopal Church, Mason Memorial Church, Strangers Rest Baptist Church, Eighth Street Christian Church, Mt. Zion Baptist Church, St. Paul African Methodist Episcopal Church (Argentine), Allen Chapel Methodist Church (Quindaro), First Baptist Church of Quindaro, Seventh Day Adventist Church, Mt. Carmel Church, Mt. Olive Baptist Church and Antioch Baptist Church were major contributors. The selection of music varied from a totally improvisational music to works that were to be performed according to the score. This meant that music performed in black churches included the early Negro spiritual, the contemporary gospel, anthems, hymns and cantatas. The earliest account of a cantata performed by a black church in this area was at First Baptist Church in 1888.

The Citizen's Forum, a public meeting of blacks held usually at Metropolitan Baptist Church, had its beginnings in

1891. At these gatherings, there were opportunities for the leading musicians, school groups and other community groups to perform.

For the most part, public concerts for blacks were held in arenas for segregated audiences. As late as the 1940's, public concerts were barred to blacks. During the playing of the national anthem by the Kansas City Philharmonic Orchestra in a public concert in the 1940's the manager asked two black men to excuse themselves from the audience because they were black. In 1942, Paul Robeson, when he discovered the segregation policy was being practiced at his concert, stopped in the middle of the concert to protest the Municipal Auditorium "Jim Crow" practices and then completed the concert under protest.

Although the segregation policy was practiced, the black community was still able to hear excellent concert artists. The Black Renaissance, which was experienced in the mid-west, encouraged performances by black artists and compositions by black composers. The Kansas City black communities witnessed many concerts and musicals that featured these performances.

Outstanding Students

The impact of music education in the community helped to produce outstanding students who pursued successful careers in

music. Much of the success was credited to teachers and instructors both in public schools and in the private studios. There were some who decided to teach music, others to perform it and some did both. Some black musicians remained in the area and others reached out for newer horizons.

Sirpora Miller Anderson and Leah Crump, both Sumner High School graduates, returned to the Kansas City, Kansas School System to teach. Anderson, 1918-1973, and Crump, 1921-1967, together totaled 103 years of service to the schools in the black community. Although almost all of their time was spent in administration, both were instrumental in decision making and in creating performing situations to aid the growth and development of music education in the Kansas City black schools. Sylvester Heath and Elaine Browne Owens, Sumner High School graduates and also graduates of the University of Kansas, pursued careers in teaching public school music in the Greater Kansas City area.

There were students whose careers were in teaching in institutions of higher education. Beulah Douglass, a Sumner High School and Western University graduate, taught at Western University, was department director of music at Langston University and later became head of the music department at Arkansas A. M. and N. College. Desdemona West Davis, a 1914 Sumner High School graduate, taught in the Kansas City, Missouri Public School System and later at Texas Southern University. J. Harrison Thomas, a 1925

Sumner High School graduate, taught in the Atchison, Kansas public schools and later at Florida A. and M. University. He also served ten years as the department chairman of music at the same school. Nicholas L. Gerren, a 1930 Sumner High School graduate, instructed at Lincoln University of Jefferson City, Missouri and Bennett College. He also served as acting head of the music department at Prairie View College from 1939 to 1942. He became department head at Texas Southern University and later dean of the School of Music and Art at Central State University.

William P. Foster, a 1937 Sumner High School graduate, who taught in the Springfield, Missouri public schools, later became head of the music department at Fort Valley State College. After his directorship of the band and orchestra in Tuskegee, he joined the music faculty at Florida A. and M. University as director of bands and later served as chairman of the music department. His reputation as one of the nation's leaders in marching bands soared during the sixties when his bands performed seventeen times on the National Broadcasting Company, Columbia Broadcasting System and the American Broadcasting Company Television and All-Sports Networks including the Super Bowl. Otis Simmons, a Sumner High School graduate, was chairman of the vocal staff at Philander Smith College, Texas Southern University and Southern University. He is currently chairman of the department of music, director of university choirs and chairman of the Lyceum and Fine Arts Committee at Alabama State University. Nathan Tate Davis, a 1955 Sumner High

School graduate, joined the music faculty at the University of Pittsburg to establish a jazz studies program in 1969.

Etta Moten Barnett, who studied two years at Western University, made Broadway musical appearances and movies. She had her own radio series over the National Broadcasting Company network. Concert-lectures that enabled her to perform in Canada, South America, Africa, Asia and Europe were the next phase of her career. Alexander Gatewood, a 1918 Sumner High School graduate, was a concert tenor who received national recognition during the 1930's. Edward Boatner, who attended Western University, is recognized as an important black composer. Eva Jessye, another Western University student, became a nationally known choir director. In 1935, George Gershwin selected her to direct the chorus in his first production of Porgy and Bess. Nadine Brewer, who would not permit a detailed coverage of her life to be published in this study, has been a member of the Metropolitan Opera for many years.

There were individuals who established careers in the performance of jazz. Earl Malcolm "Jock" Caruthers, a Sumner High School graduate, attended Fisk University where he became a close friend of Jimmy Lunceford. When Lunceford decided to organize a band, Caruthers was selected to be the baritone saxophonist of the group. He remained with this nationally and internationally known dance band until Lunceford died in 1948. LeRoy Gentry is one of the popular jazz pianists in the Chicago area who performs for many of the top jazz shows that are booked in the city. Charles E.

Kynard, a jazz pianist and organist and a 1951 Sumner High School graduate, has been a recording artist for World Pacific Jazz Records, Prestige Records and is currently with Mainstream Records. Carmel Jones, a 1954 Sumner High School graduate, was voted the "New Star" Trumpet Award by Downbeat Magazine in 1964. Currently, he is signed with the Radio Free Europe (SFB Sender Fries Berlin) Radio and Television Orchestra where he arranges, composes and performs.

There were many musicians who served the black community of Kansas City in many ways. Edna Hammett, a Western University graduate, became the first national organist for the National Baptist Sunday School Congress in 1946 and held the position to 1961. Mable D. Baskins, a Sumner High School graduate, organized a community group, the Meistersingers, that performed for educational, religious, civic and cultural affairs. Daisy Tucker Smith, a Sumner High School graduate, also organized groups that rendered services to the community. From the turn of the century, down to 1954, there were many black students who received music instruction from Kansas City, Kansas schools and Western University who eventually pursued successful musical careers.

From the early days to 1954, the black community of Kansas City had to combat a series of obstacles, namely the law, economics and racism, while attempting to adjust to American life. It is noteworthy, however, that in spite of these adversities, with

leadership from black music educators and with cooperation of community agencies, a music education program was developed for citizens of northeast Kansas City. Since the earliest beginning of music education in the city, the people charged with the leadership of the black schools were educators of vision, integrity and ability. It is of special tribute to those elementary and secondary public school music teachers, the Western University music teachers and the private music instructors in the black community that educational experiences were initiated and developed for blacks of this city.

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Grade Three.

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Grade Five.

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Form 5

Sirpora Miller Anderson	Barbara Knapper Mason
Dorena Bell Cain	Percy H. McDavid
Robert N. Clark	Russell T. McDavid
Adeline Comer	Bessie Miller
Milford Crabb	Loretta Orme
Leah Crump	Carter Ray
Ercelle Dandridge	T. H. Reynolds
George N. Davis	Freddie Riley
Hermie F. Edwards	Lillie Green Riley
Wilhelmina Freeman	George Robinson
Ona Arlene Fowler Glenn	I. D. Ruffin
Samuel G. Harris	Gaston O. Sanders
Elouise Herndon	Myrtle Smith
David Jones	Oyarma Tate
Adeline B. Jordan	Marjorie Tucker
Jesse Lorraine	

Transcripts

J. Harold Brown, Fisk University
 Dorena Bell Cain, Kansas State Teachers College at Pittsburg
 George N. Davis, University of Kansas
 Hermie F. Edwards, Prairie View A. and M. College
 Ona Arlene Fowler Glenn, Iowa Wesleyan College
 Robert Garfield Jackson, University of Kansas
 Amanda Anna Kemp, Boston Conservatory of Music
 Cozetta Payne Kirkland, Howard University
 Marie C. Lillard, University of Kansas
 Percy H. McDavid, Prairie View State N. and I. College
 Russell McDavid, Prairie View State N. and I. College
 Doris R. Novel, University of Kansas
 Eugene S. Perry, University of Kansas
 Carter H. Ray, University of Kansas
 T. H. Reynolds, Indiana University, University of Kansas, Oberlin
 Conservatory of Music
 George H. Robinson, Courses listed on transcript, St. Benedict's
 College
 James H. Terrell, Chicago Musical College, Douglass University
 Marjorie Tucker, University of Kansas

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Topeka Daily Capitol, 1885
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Letters

Sirpora Miller Anderson, 3-73
 Etta Moten Barnett, 3-73
 Mabel P. Baskin, 3-73
 Cleophus Berry, 7-13-72
 Doris R. Novel Buford, 2-5-73
 Robert N. Clark, 5-1-72
 Elizabeth Comfort, State Historical Society of Missouri, 11-21-72
 J. Milford Crabb, 12-7-71; 5-26-72; 3-21-73
 Gladys LaGrone Cushon, 3-73
 Nathan Tate Davis, 2-13-74
 Inez Ramsey Elmore, 3-73
 Jesse Lorraine Foust, 5-21-72
 Murline Wright Fells, 3-73
 William Patrick Foster, 5-26-72
 LeRoy Gentry, 12-21-72
 Nicholas L. Gerren, 9-26-72; 10-10-72
 Sylvester Heath, 3-73
 Raymond Ice, 10-12-72
 Carmel Jones, 2-21-73
 David Jones, 3-1-73
 Ben Kynard, 6-13-72
 Charles Kynard, 3-73
 D. W. Lewis, 5-8-72
 Helen J. Litsis, 6-11-73
 Percy H. McDavid, 2-73
 Bessie Miller, 1-3-29
 Orrin M. Murray, 12-14-71; 6-7-72; 6-21-72; 12-20-72
 Elaine Browne Owens, 3-73
 Grace E. Powell, 8-24-72
 Elmer Price, 10-12-72
 I. D. Ruffin, 5-21-73
 Gaston O. Sanders, 3-73
 Secretary to the Superintendent, Public Schools, Kansas City, Kansas
 8-31-73
 Otis Simmons, 3-73
 Daisy Tucker Smith, 3-73

Linda Kay Smith, 2-10-74
 Joseph W. Snell, Kansas State Historical Society, 8-31-71; 8-1-72;
 8-8-72; 9-14-72; 3-21-73; 4-5-73
 Rosalyn Story, 2-7-74
 Oyarma Tate, 3-19-73
 James H. Terrell, 4-1-73
 J. Harrison Thomas, 3-73
 S. H. Thompson, 12-14-71; 2-21-72
 Dale Vandiver, 9-26-72
 Dorothy R. White, 8-23-72

Interviews

Sirpora Miller Anderson, 12-26-72; 3-23-74
 Nadine Brewer, 12-73
 J. Harold Brown, 8-31-73
 Walter Brown, 8-73
 Mary and Samuel Buckner, 7-22-73
 Lillian C. Burdette, 12-26-72
 Evelyn Orme Caruthers, 9-5-73
 J. Milford Crabb, 8-73; 1-10-74
 Virginia Curry, 3-2-73
 Robert N. Clark, 12-72
 Gladys LaGrone Cushon, 7-22-73
 Desdemona West Davis, 2-74
 Jesse Lorance Foust, 8-73
 Elmer Jackson, Jr., 12-31-72
 Eva Jessye, 2-74
 David Jones, 8-73
 Adeline B. Jordan, 1-10-74
 Charles E. Kynard, 2-20-74
 Mayme A. Lewis, 12-31-72
 Marian E. Love, 12-28-72
 Percy McDavid, 2-24-73
 Mrs. Cordell Meeks, Sr., 1-10-74
 Orrin McKinley Murray, 12-26-72; 12-28-72; 7-21-73
 Daisy Whitfield Norwood, 1-10-74
 Estelia Owens, 12-29-72
 Carter Ray, 12-72
 Beverly Keith Robinson, 7-23-73
 Gaston O. Sanders, 8-73
 F. L. Schlagle, 1-10-74
 Rosalyn Story, 1-31-74
 Oyarma Tate, 2-23-73
 J. Harrison Thomas, 8-73
 Nellie Wright, 3-15-73

APPENDIX A

Music of the Sumner High School Commencement Programs, 1912-1954

1912. T. H. Reynolds, Inst.

Music by Bodene's Orchestra

Revel of the Leaves Veazie

High School Chorus

The City Choir Parks

The Shoogy Shoo Mayhew

Girls' Glee Club

Drink to Me Only with Thine Eyes Old English Air

Cause I'd Nothing Else to Do Parks

The Heavens Are Telling Haydn

Boys' Glee Club

1917. T. H. Reynolds, Inst.

William Tell Overture Rossini

Watts' Orchestra

Away to the Woods Schrammel

High School Chorus

Old Folks at Home Foster

Doan Ye Cry Me Honey Noll

Glee Club

Orpheus in der Unterwelt Offenbach

Watts' Orchestra

The Song of Liberty Beach

High School Chorus

1918. T. H. Reynolds, Inst.

Breezes from the South Arr. by Berry

Summer High School Orchestra

With Heart and Hand Mendelssohn

High School Chorus

May in Venice Verdi

Glee Clubs

Magic Fire Wheeler

Orchestra

The Flag of Freedom Borel-Cleric

High School Chorus

1920. T. H. Reynolds, Inst.

Song of Greeting Wooler

Lift Thine Eyes...from Elijah Mendelssohn

Glee Club

Black Diamond Gruenwald

Orchestra

- My Sunshine Capua
 High School Chorus
 Night Sinks on the Wave Smart
 Trio
 Mosaic Overture Rollinson
 Orchestra
 Folk Song Unknown
 In Autumn Beethoven
 Glee Club
 Joys of Spring Geibel
 High School Chorus
1921. T. H. Reynolds, Inst.
 The Bohemian Girl Balfe
 Orchestra
 Love Lights the World for Thee Bohm
 Girls' Chorus
 "Thais" Massenet
 Violin Solo, Chauncey L. Downs
 Down in the Deep Cellar Croepsch
 Clarinet Solo, Doxey Wilkerson
 The Ghost Dance Salisbury
 Saxophone Quartet, Doxey Wilkerson,
 Kenneth Hill, James Thatcher, Cecil Washington
 Peter Schmoll Weber
 Sumner High School Orchestra
 Les Sylphes Bachman
 Girls' Chorus
1922. T. H. Reynolds, Inst.
 Scarlet Crow Bennet
 Sumner High School Orchestra
 I Will Sing of Mercy Novello
 Girls' Chorus
 Allegro Brilliante Hove
 Violin Solo, Beltronne Orme
 Pipes of Spring Lyon
 Chorus
 The Clang of the Hammer Unknown
 Vocal Solo, Lucillious Betts
 Last Night Kjerulf
 Girls' Quartet
 Morning Speaks
 Spring Watkins
 Girls' Glee Club
 The Black Diamond Gruenwald
 Sumner High School Orchestra
 Lift Every Voice and Sing Johnson
 Chorus

1923. T. H. Reynolds, Inst.
- "Almighty Lord," from Cavalleria Rusticana. Gilbert, arr.
 Wynken, Blynken and Nod Parks
 Strong Heart. Parts
 Chorus and Girls' Glee Club
 Spring's Awakening Senderson
 Vocal Solo, Sophia Brankam
 Moonlight Gardner
 Chorus
 Lullaby Wilson, arr.
 Girls' Quartet
 The Red Gnome Rollinson
 Orchestra
 Now the Night in Starlight Splendor Dressler
 Chorus
1924. T. H. Reynolds, Inst.
- Mighty Lak a Rose Nevin
 Glad Summer Morn Leslie
 Chorus
 Prelude in C# Minor Rachmaninoff
 Piano Solo, Myrtle Phelps
 Mammy's Lullaby Jamison
 Girls' Quartet
 I'm So Glad Trouble Don't Last Always . . . Dett
 The Passing Day Parks
 Chorus
 Sing On Denza
 Vocal Solo, Ocie Lee Foster
 Bohemian Girl Arr. by Balfe
 Orchestra
1926. T. H. Reynolds, Inst.
- Walk Together Children Johnson
 Oh, Mary, Don't You Weep Dett
 Chorus
 To a Wild Rose MacDowell
 Junior College Quartet, Cozzetta Seals,
 Thelma Henderson, Dr. A. Porter Davis,
 J. Cordell White
 Morning Speaks
 Lullaby Senn
 Girls' Glee Club
 Four-Leaf Clover Coombs
 Senior Girls' Quartet
 Seiling Wilson
 Nellie Was a Lady Parks
 Boys' Glee Club
 Vogel's Waltz Mertz
 Chorus

1927. T. H. Reynolds, Inst.
- Princess of India King
 Sumner High School Orchestra
- The Message Brooks
 Trombone Solo, Thomas W. Green, Jr.
- Sorter Miss You Smith
- My Creed Garrett
 Girls' Glee Club
- Blow, Blow, Thou Winter Wind Sarjeant
 Vocal Solo, J. Cordell White
- Stars of the Summer Night Woodbury
 Boys' Glee Club
- Sing, Sing, Birds on the Wing Nutting
 Girls' Double Sextette
- The Black Diamond Gruenwald
 Sumner High School Orchestra
- On, On, Swiftly We Glide Veazie
 Mixed Chorus
1929. T. H. Reynolds, Inst.
- Sumner High School and Junior College
- Carmena Wilson
 Mixed Chorus
- Lullaby Brown
 Boys' Glee Club
- Berceuse Godard
 Girls' Glee Club
- A Brown Bird Singing Wood
 Trio
- Youth Triumphant Gibb
 Orchestra
1931. T. H. Reynolds, Inst.
- The Green Cathedral Hahn
 Mixed Chorus
- The Springtime of the Year Rush, arr. Brown
 Girls' Glee Club
- I Hear a Thrush at Eve Cadman
 Quartet
- To a Marching Tune Moore
 Boys' Chorus

1932. T. H. Reynolds, Inst.
 Night Listz-Moore
 Quartet
 Dark Eyes Unknown
 Violin Solo, Robert Cotten
 Wake Up Phillips
 Girls' Chorus
1933. T. H. Reynolds, Inst.
 When Nature Is Awake Grosvenor
 Boys' Quartet
 Waltz Llewellyn Wiedoeft
 Saxophone Solo, Floyd Tillmon
 The Rosary Nevin
 Girls' Chorus
 Honeysuckle Polka Casey
 Cornet Solo, Don L. Robinson
 Youth Triumphant Gibb
 Sumner High School Orchestra
1934. T. H. Reynolds, Inst.
 Valse Vanite Weidoeft
 Saxophone Solo, Earl Jackson
 Spring's Awakening Sanderson
 Vocal Solo, Anna Mae Scott
 The Talisman Unknown
 Sumner High School Orchestra
 The Birth of Spring Wood
 Girls' Chorus
1935. T. H. Reynolds, Inst.
 National Hymn Warren
 The Year of Jubilo Work
 'Tis Spring Derr
 Girls' Chorus
 Overture Mignonette Baumann, arr. Seredy
 Sumner High School Orchestra
1936. T. H. Reynolds, Vocal Mus.
 G. O. Sanders, Instr. Mus.
 Selections from Il Trovatore Verdi
 Sumner High School Orchestra
 O, Divine Redeemer Gounod, arr. Cain
 Girls' Chorus
 Take Joy Home Bassett
 Vocal Solo, Geraldine Patterson
 June Rhapsody Daniels
 Girls' Chorus
 Spectral Hilldreth
 Sumner High School Band

1937. T. H. Reynolds, Vocal Mus.
G. O. Sanders, Instr. Mus.
- Light Cavalry Overture Suppe
Orchestra
- To a Wild Rose MacDowell
Girls' Chorus
- Prelude in C# Minor Rachmaninoff
Piano Solo, William Smith
- Beautiful Dreamer Foster
Band, Flute Obligato - Jane Anderson
1938. T. H. Reynolds, Vocal Mus.
P. H. McDavid, Instr. Mus.
- Marche Militaire Schubert
Orchestra
- Go Not Far from Me, O God Zingarelli
Mixed Chorus
- Springtime Watkins
Girls' Chorus
- I Love Life Mana-Zucca
Mixed Chorus
- Largo Handel
Band
1939. T. H. Reynolds, Vocal Mus.
P. H. McDavid, Instr. Mus.
- Fantasia (transcription) Mozart
Symphony No. 6 (excerpts) trans. Tschaikowsky
Orchestra
- The Lord's Prayer Malotte-Deis
Mixed Chorus
- The Springtime of the Year Rush
Girls' Chorus
- Speech: "The Negro Composer" Virginia Curry
- Lift Up Your Heads S. Coleridge-Taylor
- Climbing Up the Mountains Smith
Mixed Chorus
- Morning from Peer Gynt Suite P. Tschaikowsky,
Band arr. Zemecnik
1940. T. H. Reynolds, Vocal Mus.
P. H. McDavid, Instr. Mus.
- Lustspiel Overture Kela-Bela
Orchestra
- Pale in the Amber West Parks
Boys' Glee Club

- | | |
|---|--|
| The Robin in the Rain | Cain |
| Lift Thine Eyes | Logan-Ryder |
| Girls' Chorus | |
| Cheer the Weary Traveler | arr. Smith |
| Vilia from the Merry Widow | Lehar-Goodell |
| Mixed Chorus | |
| Pilgrim Chorus from Tannhauser | Wagner |
| Band | |
| | |
| 1941. | T. H. Reynolds, Vocal Mus.
P. H. McDavid, Instr. Mus. |
| Symphony No. 3 (Eroica), 1st Mvt. | Beethoven |
| Band | |
| Homeland | Cain |
| I Am an American | Schuster, arr.
Stickles |
| Carmena | Wilson, arr. Cain |
| Invictus | Huhn, arr. Ambrose |
| Mixed Chorus | |
| Nightfall from Liebestraum | Listz-Cain |
| Girls' Chorus | |
| Ave Maria | Schubert, arr. Rugger |
| Sextet | |
| American National Airs | Arr. J. S. Zamenocic |
| The Sumner Song | Whitenhill, Reynolds |
| Orchestra | |
| | |
| 1942. | T. H. Reynolds, Vocal Mus.
P. H. McDavid, Instr. Mus. |
| Rosemunde Overture | Schubert |
| Orchestra | |
| The Lord's Prayer (a cappella) | Malotte-Deis |
| America, I Love You | Gottler |
| Chorus | |
| The Lost Chord | Arthur Sullivan |
| arr. by Band; Trombone Solo, Evelyn Jones | |
| | |
| 1943. | T. H. Reynolds, Vocal Mus.
Carter Ray, Instr. Mus. |
| The Army Air Corps | Robert Crawford |
| Band | |
| Pledge to the Flag | Malotte |
| Unfold Ye Portals | Gounod |
| Girls' Glee Club | |
| Spring's Awakening | Saunderson |
| Vocal Solo, Amanda Anna Kemp | |
| Heroic Overture | Otis Taylor |
| Band | |

1944. T. H. Reynolds, Vocal Mus.
Carter Ray, Instr. Mus.

Them Basses G. H. Huffine
Band
O Sing Your Songs Cain
Hallelujah Chorus Handel
Girls' Glee Club
Air des Bijoux Gounod
The Vikings Floyd J. St. Clair
Band

Summer Session Sept. 28, 1944 Commencement Exercises for Sumner
and Kansas City, Kansas Junior College

Lift Every Voice and Sing Johnson
Audience

1945. T. H. Reynolds, Vocal Mus.
H. Edwards, Instr. Mus.

The World Is Waiting for the Sunrise . . . Lockhart-Seitz
Band
On a Hill Deaton
This Is My Country Jacobs
Pilgrim's Chorus from Tannhauser Wagner-Koemmenich
United Nations on the March Skostakovich-Frey
Mixed Chorus
Intro. to the 3rd Act of Lohengrin Wagner
Band

1946. T. H. Reynolds, Vocal Mus.
P. H. McDavid, Instr. Mus.

Triumphal March from Aida Verdi
Agnus Dei Bizet
Band
America, My Own Cain
Be Strong Olds
My River Home Moulton
Ours Is the World Morgan
Mixed Chorus
Huldigungsmarsch from Sigurd Jarsalfer . . . Grieg
Band

1947. T. H. Reynolds, Vocal Mus.
P. H. McDavid, Instr. Mus.
- If Thou Be Near J. Bach
Band
- Requiem Bantock
- Battle Hymn of the Republic Sieffe arr. Ringwald
- Swing Low, Sweet Chariot arr. Hall
- One World O'Hara-Bretton
Mixed Chorus
1948. T. H. Reynolds, Vocal Mus.
R. N. Clark, Instr. Mus.
- Light Cavalry Suppe
Band
- Cherubim Bortniansky
- Bless This House Brake
- The Serenade Tosti, arr. Furginele
- O, Sing Your Songs Cain
Mixed Chorus
- The Carnival of Venice Holmes
Band, Dorsey Evans, soloist
1949. T. H. Reynolds, Vocal Mus.
R. N. Clark, Instr. Mus.
- Our Director Unknown
Band
- Joshua Fit the Battle of Jericho Gaul
- Night from Liebestraum Liszt-Moore
Boys' Chorus
- I Am a Tree Marth
- Land of Hope and Glory Elgar
Mixed Chorus
- Carnival of Roses, Overture Olivadoti
Band
1950. Arlene Glenn, Vocal Mus.
R. N. Clark, Instr. Mus.
- On the Square (March) Panella
Band
- Listen to the Lambs N. Dett
- Carissime Arthur Penn
Mixed Chorus
- Heroic Overture Taylor
Band
- Greeting to Spring. Anonymous
Mixed Chorus

1951. I. D. Ruffin, Vocal Mus.
R. N. Clark, Instr. Mus.
- March from Aida Verdi
 March: Glory of the Trumpets Brackenshire
 Finale from the New World Symphony Dvorak
 Band
 The Hallelujah Chorus Handel
 Battle Hymn of the Republic Julia Ward Howe
1952. I. D. Ruffin, Vocal Mus.
R. N. Clark, Instr. Mus.
- Triumphal March from Aida Verdi
 Light Cavalry F. von Suppe-Fillmore
 Band
 A Mighty Fortress Is Our God Luther, arr. Howarth
 One World O'Hara, arr. Wilson
 Give Me Your Tired, Your Poor Arr. Ringwald
 Choir
 Overture, The Crusaders Forest Buckt e
 Pomp and Circumstance Elgar
1953. I. D. Ruffin, Vocal Mus.
R. N. Clark, Instr. Mus.
- Triumphal March from Aida Verdi
 Deep River Suite Erickson
 Band
 Onward Ye Peoples Sibelius
 He's Got the Whole World in His Hands Arr. Ruffin
 You'll Never Walk Alone Rodgers-Hammerstein
 Choir
 Pomp and Circumstance Elgar
1954. I. D. Ruffin, Vocal Mus.
R. N. Clark, Instr. Mus.
- Pomp and Chivalry Roberts
 Tannhauser March Wagner
 Orchestra
 Myself When Young from "In a Persian Garden". Lehmann
 Solo, Timothy Crawford, Baritone
 Invictus Huhn-Lynes
 Choir
 Onward Christian Soldiers Sullivan-Simeone
 Combined Choir and Orchestra

APPENDIX B

Music Week Programs, 1933, 1937

The Public Schools Present
Kansas City, Kansas Music Week
COLORED SCHOOLS

THURSDAY EVENING, APRIL 20, 1933
 EIGHT O'CLOCK

SOLDIERS' AND SAILORS' MEMORIAL
 Seventh Street and Barnett Avenue

PROGRAM

PART I

ELEMENTARY SCHOOLS

Directed by Mrs. VIRGINIA ELLIOTT, Dunbar
 Wynken, Blyanck, and Nod - - - - - F. L. Bartlett
 FIFTH AND SIXTH GRADE CHORUS
 You Can If You Think You Can - - - - - E. S. Hauser
 The Big Brown Bear - - - - - Manna-Zacca
 BOYS' CHORUS
 Go to Sleep - - - - - W. L. Dawson
 Medley of Negro Spirituals - -arr. G. Brooks of Grant School
 FIFTH AND SIXTH GRADE CHORUS

INTERLUDE

Winter Song - - - - - Bullard
 I Pitch My Lonesome Caravan - - - - - Coates
 MEN'S CHORUS
 Directed by T. H. REYNOLDS, Sumner

PART II

NORTHEAST JUNIOR HIGH SCHOOL

Directed by MISS NOVEL

Forest Trail - - - - - C. S. Skilton
 Chickadee - - - - - C. S. Skilton
 GIRLS' CHORUS
 The Hunter's Horn - - - - - Kountz
 BOYS' CHORUS
 King Jesus Is a' Listning - - - - - arr. W. L. Dawson
 Deep River - - - - - arr. H. T. Burling
 MIXED CHORUS

INTERLUDE

March—Connecticut - - - - - Nassonn
 Overture—Little Princess - - - - - K. L. King
 SUMNER-NORTHEAST ORCHESTRA
 Directed by MISS NOVEL

PART III

SUMNER HIGH SCHOOL

Directed by T. H. REYNOLDS

Heav'n, Heav'n - - - - - arr. H. T. Burling
 Out in the Fields - - - - - W. L. Dawson
 GIRLS' CHORUS
 On the Road to Mandalay - - - - - Spraks-Blies
 BOYS' CHORUS
 Calm Be Thy Sleep - - - - - Cain
 We Praise Thee, O God - - - - - Rossini-Park
 MIXED CHORUS

FINALE

America, the Beautiful - - - - - Bates-Ward
 COMBINED CHORUS
 Directed by MISS NOVEL

Accompanists:

MISS SIRPORA MILLER, *Douglas*
 MISS HAZEL BRYANT, *Lincoln*
 CLARA LEWIS, WILLIE JOHNSON, JAMES JONES,
 CLIFFORD GRIFFIN, *Northeast*
 MR. BELTRON ORME, GLADYS LAGRONE, VERNEIL
 BORDERS, *Sumner*

The Public Schools of Kansas City, Kansas,
Presents—

The Eleventh Music Week

at MEMORIAL HALL

NEGRO JUNIOR and SENIOR HIGH SCHOOLS

FRIDAY EVENING, APRIL 2, 1937

EIGHT O'CLOCK



PROGRAM

PART I.

America arr. Wheeler
Soldiers' March— from Faust Gosnod

ALL SCHOOL BAND

Directed by GASTON O. SANDERS
Northeast Junior & Sumner High Schools

PART II.—NORTHEAST JUNIOR HIGH SCHOOL

An English Garden }
Sea of Stars } arr. French
Senorita }

GIRLS' CHORUS

It's Me, O Lord Cain

MIXED CHORUS

Free as the Wind that Blows Wilson

On the Road to Mandalay Speaks

BOYS' CHORUS

Directed by JESSIE M. LORANCE, Northeast Junior High School

PART III.

Dance of Happy Spirits— from Orpheus Gluck

ALL SCHOOL BAND

Directed by GASTON O. SANDERS

PART IV.—SUMNER HIGH SCHOOL

O Turn Thee Gosnod

Lo, How a Rose E'er Blooming Praetorius, arr. Cain

MIXED CHORUS

The Song of the Robin Baine

By the Bend of the River Edwards-Hemstreet

GIRLS' CHORUS

Down in the Valley Awaiting for My Jesus Calhoun

Song of the Vikings Tanning

MIXED CHORUS

Directed by T. H. REYNOLDS, Sumner High School

Così Fan Tutti Overture Meyer

SUMNER HIGH SCHOOL ORCHESTRA

Directed by GASTON O. SANDERS

PART V.

FISK JUBILEE SINGERS

Directed by MRS. JAMES A. MYERS, Fisk University

FINALE

Star Spangled Banner arr. Wheeler

BAND, COMBINED CHORUS AND AUDIENCE

Directed by GASTON O. SANDERS

Accompanists:

ENOLA THOMPSON, Northeast Junior High School

WILLIAM SMITH, Student, Sumner High School

Steinway Pianos Furnished by
JENKINS MUSIC COMPANY

APPENDIX C

Biographies: Selected Kansas City, Kansas Music Educators

	Page
J. Harold Brown	312
Robert N. Clark	313
Wade H. Hammond	314
Leon H. Herriford	315
Ophelia Jackson	316
R. G. Jackson	317
Cozetta Payne Kirkland	318
Percy H. McDavid	319
Russell T. McDavid	322
Doris R. Novel	322
Thomas Henry Reynolds	324
I. D. Ruffin	326
Gaston O. Sanders	327
N. Clark Smith	329
Bertha T. Spaulding	331
Marjorie W. Tucker	331
Oyarma Tate	333

J. Harold Brown

J. Harold Brown (b. 1902), music educator, pianist, organist, as well as a composer and arranger, was born in Shellman, Georgia.¹ He received his early training in Georgia and later graduated from Fisk University in 1923.² He accepted the first position of music at Northeast Junior High School in 1923.³

In 1926, Brown earned the bachelor of music degree from Horner Institute - Kansas City Conservatory of Music in composition. Regina Guilmette Hall, head of the theory department, said "Mr. Brown has every indication of becoming a composer of marked ability."⁴ He exercised his abilities and talents at school and in the community. His first publication in 1925 was The African Chief, a cantata for female voices with concert band accompaniment. This composition was premiered during the first Music Week Festivities in 1926.⁵ As a performer in Kansas City, he was presented in concerts in November, 1923,⁶ February, 1924,⁷ January, 1926,⁸ and January, 1927.⁹ He made other appearances as an accompanist, among them was accompanying the famous black composer and violinist

¹Southern, pp. 450-451.

²J. Harold Brown, Transcript, Fisk University.

³J. Harold Brown, Teachers Personnel Record, Kansas City, Kansas Public Schools, Form 5.

⁴Kansas City Call, February 25, 1927.

⁵Kansas City Call, April 16, 1926.

⁶Kansas City Call, November 23, 1923.

⁷Kansas City Call, February 1, 1924.

⁸Kansas City Call, January 15, 1926.

⁹Kansas City Call, January 28, 1927.

Clarence Cameron White.¹⁰ His community services also included teaching piano and theory¹¹ privately and serving as director of music at the Church of Ascension.¹² He and T. H. Reynolds were close associates either as performers or as committee members on many projects. Both attended local, regional and state meetings. Most of the time, they were the only blacks attending the meetings. One meeting took place in Lawrence at the Kansas Teachers Association meeting in 1927.¹³ At the end of the 1927 school year, he resigned from the public schools of Kansas City to accept a music position in Indianapolis, Indiana. Brown's career included the directorship of music at Florida A. and M. College and Southern University (Louisiana). In the 1950's he became director of music at Karamu house and Huntington Playhouse in Cleveland, Ohio. The honors won by Brown for excellence in composition include six National Wanamaker Awards, a Harmon Foundation Award and a commission from the Citizen's Forum of Indianapolis, Indiana.¹⁴

Robert N. Clark

Robert N. Clark, the instrumental music teacher at Sumner High School from 1947 to 1966, was born December 8, 1916, in

¹⁰Kansas City Call, March 25, 1924.

¹¹Kansas City Call, May 22, 1925.

¹²Kansas City Call, January 22, 1926.

¹³Kansas City Call, March 4, 1927.

¹⁴Southern, pp. 450-451.

Noevata, Oklahoma. He received a public school education in Wichita, Kansas and later attended Western University where he was graduated from the Junior College Division.¹⁵ Afterwards, Clark entered the University of Kansas and was graduated with a bachelor of arts degree in 1946. In addition, he fulfilled the requirements at the same institution for a master's degree in 1947.¹⁶ His career also included four years in the army.¹⁷

Clark's philosophy of music education stressed the importance of music for every child:

I felt that every child should have exposure to music. I felt that every child could learn for his own enjoyment and pleasure. If some of them decided to become professionals, that was good, but we wanted to give them all a chance.

Although he obtained a master's degree, Clark continued to study at the University of Kansas. By 1964, he had thirty additional credits. Two years later, Clark resigned to accept the counseling position at Sumner High School.

Wade H. Hammond

Wade H. Hammond was a well-known musician in the Ninth Cavalry. He also served as the bandmaster of the Twenty-fifth Infantry band.¹⁸ He received his education at Kneller Royal

¹⁵Letter from Robert N. Clark, May 1, 1972.

¹⁶Robert N. Clark, Teachers Personnel Record, Kansas City, Kansas Public Schools, Form 5.

¹⁷Kansas City Call, June 6, 1947.

¹⁸Southern, pp. 258, 309.

Military School. After the Spanish American War, he was employed at Western University where he was professor of instrumental music from 1907 to 1909.

Hammond was in Manila, of the Philippine Islands in 1918. He was selected to conduct 342 musicians from the famous Constabulary band, the Fifteenth Cavalry, Ninth, Twenty-ninth and Thirteenth Infantry and coast artillery. This organization was the largest ever to be assembled in the Orient.¹⁹

Leon H. Herriford

Leon H. Herriford, born July 13, 1894 in Chillicothe, Missouri, attended elementary and secondary schools in Kansas City, Missouri. After he graduated from Lincoln High School, he then enrolled in Hampton Institute but soon enlisted in the United States Army. Herriford served three years in the Ninth Cavalry as a musician. In 1919-20, Herriford was the commandant, military tactics, band and orchestra teacher at Western University. After leaving the Kansas City area, he moved to California where he was frequently employed in orchestra work by the motion picture industry and this was seen and heard many times in Kansas City through the medium of the screen. Herriford died January 15, 1937.²⁰

¹⁹Kansas City Call, April 19, 1940.

²⁰Kansas City Call, January 22, 1937.

Ophelia W. Jackson (1879-1963)

One of the most outstanding private music teachers in the Kansas City black community for many years was Ophelia Watts Jackson. She was born on March 16, 1879 in Vicksburg, Mississippi. She attended public schools in Kansas City, Missouri and was graduated from Teachers College. In 1908, she moved to Kansas City, Kansas and in 1914, she became a teacher in the Kansas City, Missouri public school system. She was choir director at First AME Church from 1920-28.²¹ In 1930 she directed a cantata "Olivet to Calvary." During her lifetime she directed other church and community choirs for special days.

As a private piano instructor, Ophelia Jackson devoted most of the fifty-five years teaching Kansas City, Kansas black youth. Her own children studied piano and violin. Murray said:

There are many, many successful musicians of this area, who had their beginning with her. Their success in music is due to the gentle yet exacting teachings of Ophelia Jackson. She was an accomplished musician, with enough knowledge of applied psychology to draw the art of music from all of her students.²²

She was a graduate of the Horner Institute of Kansas City.²³

In 1926, Mrs. Jackson entered piano students in a contest sponsored by the Kansas City Music Club held at Lincoln High

²¹Kansas City Call, January 20, 1928.

²²Letter to Elmer C. Jackson, Jr. from Orrin Murray, December 20, 1972.

²³Kansas City Call, February 28, 1930.

School.²⁴ In 1931, the pupils of her piano class rendered a program at her home.²⁵ In 1936, she gave free piano lessons to those who wanted to enroll at the First AME Church. Other credentials were cited in an article in the Kansas City Call:

In the 1941 edition of "Who's Who in Music" is the name of Ophelia W. Jackson, recognized as a composer and affiliated with the Negro Music Teachers' Congress. She is also a member of the NANM and composed the Negro Musicians theme song of the organization. Ophelia Jackson is vice president of the Kansas City Branch of Negro Musicians, State counselor of Junior Musicians, a teacher of Wendell Phillips.²⁶

Her musical compositions pleased the AME convention held in Kansas City in 1948. Although she retired from the Kansas City, Missouri school system in 1946, she continued being an active musician until her death in 1963.

R. G. Jackson

Robert G. Jackson, born March 26, 1880 in Lexington, Kentucky, received his early education at the Chandler Normal School. He was organist at the St. Paul AME Church in Lexington before moving to Kansas in 1897. He moved to Lawrence and resided with his uncle, Jim Green who was a law student at the University of Kansas. While residing near the campus, Jackson studied at the university. He left the city of Lawrence to become employed at

²⁴Kansas City Call, March 19, 1926.

²⁵Kansas City Call, June 12, 1931.

²⁶Kansas City Call, July 31, 1936.

Western University teaching in the music department.²⁷ Under his leadership of twenty-six years, the department developed an outstanding music program. He taught piano, organ, composition, harmony and music history during his twenty-six years at the school.

In the Greater Kansas City area, Jackson was a devoted and dedicated musician to the community. He was a performer, private music teacher in his home studio and the organizer of the Jackson Jubilee Singers. This group, in the tradition of the Fisk University Jubilee Singers who on occasions divided into three ensembles, toured throughout the United States. Jackson died on Christmas Day in 1929.²⁸

Cozetta Payne Kirkland

Cozetta Payne Kirkland, a native Kansas Citian, was a product of the Kansas City public schools and taught at both elementary and junior high levels. She was graduated from Sumner High School in 1924. Two years later, she entered Kansas State Teachers College in Emporia and later transferred to Howard University in Washington, D.C. in 1930. In 1934, she was graduated with a bachelor of science degree in music.²⁹

As a musician, she was very important in the community. During the 1930's, she and J. Harrison Thomas operated studios

²⁷Kansas City Call, December 27, 1929.

²⁸Kansas City Call, January 3, 1930.

²⁹Cozetta Payne Kirkland, Teachers Personnel Record, Kansas City, Kansas Public Schools, Form 5.

that attracted many students. Both had their students performing on many church, civic and educational programs. They also had a regular radio show on station WLEF where they performed or invited guests or presented their outstanding students. Mrs. Kirkland was pianist, organist and director of choirs at the Metropolitan Baptist Church for over thirty years until her death on August 6, 1961.

Percy H. McDavid

Percy H. McDavid, instrumental teacher at Sumner High School between 1937 and 1946, was born January 30, 1909 in Houston, Texas. It was in Houston that he received his early education. Instead of attending high school his senior year, McDavid studied at Samuel Houston College in Austin, Texas. He later attended Prairie View College (Texas) where he was graduated in 1932 with a bachelor of science degree in music, science and English.

After substituting for his mother, McDavid decided on a career in teaching. An interesting story described how he made his decision:

My mother was a master teacher--patient, exacting, inspiring, with boundless love of her students.... I remembered her techniques when I started to teach. I did not plan to be a teacher at first because I wanted to be a musician. So, I carefully avoided education courses in college. Almost immediately after I had received my bachelor of science degree, my mother became ill during the summer vacation. As school time drew near, she asked me if I would like to substitute for her when school opened. More to make her happy and put her at ease, I did talk with Mr. E. O. Smith, principal of Wheatley High School about

substituting for my mother when school opened.... My mother passed away after my first day of teaching. I remember she smiled and asked if I had liked my first day. I assured her that I enjoyed the work-- that her students enjoyed having me as her substitute. She smiled and passed away. I don't need to tell you that my mind was made up that moment to be a teacher, an outstanding teacher.³⁰

Six years were spent at Wheatley High School in Houston where McDavid taught mathematics, band and orchestra. His groups won the state championship in the band and orchestra competition.

In 1937, McDavid succeeded Gaston O. Sanders at Sumner High School. His position as instrumental music teacher also entailed teaching an English class. Meanwhile, he began graduate work at the University of Southern California. He was graduated with a master of science degree in 1941.³¹

McDavid was instrumental in obtaining the instrumental music position at Northeast Junior High School in 1938 for his brother Russell. Both worked diligently for developing instrumental music in the black schools of Kansas City, Kansas.

When I moved to Kansas City, I had orchestra classes at Northeast Junior High School. I could see that Northeast needed a band and orchestra teacher full time. The Superintendent, F. L. Schlagle, agreed and asked for my recommendation. Naturally, I recommended my brother Russell. We lived together with my Aunt Mary Jane Kellough at 2051 Springfield (one block from Northeast). This was ideal for both of us, especially for me, as I could always regulate my instrumentation and personnel in the Sumner Band and Orchestra according to who was graduating from Sumner.³²

³⁰Letter from Percy H. McDavid, February, 1973.

³¹Percy H. McDavid, Teachers Personnel Record, Kansas City, Kansas Public Schools, Form 5.

³²Letter from Percy H. McDavid.

Both brothers developed instrumental music in their neighboring elementary schools. This strengthened both the junior high and senior high school music programs.

McDavid studied in France at the Fountainebeau School of Music with Nadia Boulanger. The European experience also included being a guest of the French government and meeting Igor Stravinsky.³³

Military duties interrupted McDavid's teaching at Sumner High School for three years. The Kansas City Call describes his experiences:

Upon entering the service on October 10, 1942, McDavid received his boot training at Great Lakes Naval Training Station, Great Lakes, Illinois. Later he was stationed at Lambert Field Naval Air Station in St. Louis, where he was conductor of the band and orchestra. In June, 1944, he was transferred to the naval operating base in Kodiak, Alaska.³⁴

He resumed his teaching duties in October, 1945. However, his stay in the Kansas City, Kansas public school system lasted to June, 1947 when at that time he resigned to accept a music position in the Los Angeles public schools.

McDavid's chief contribution was in expanding the concept of instrumental music in the black schools in the northeastern section of Kansas City. This progress can be attributed to his overwhelming desire to teach, his professional attitude, his record of advanced study and his ability to organize.

³³Kansas City Call, December 29, 1939.

³⁴Kansas City Call, October 26, 1945.

Russell T. McDavid

Russell McDavid was born November 6, 1907 and received his early education in the Houston, Texas public schools. His senior year in high school, college freshman and sophomore years were spent at Samuel Houston College.³⁵ His junior year was at Prairie View College and his bachelor of arts degree was received from the University of Houston for Negroes (now Texas Southern) in 1936.³⁶

His first teaching position was at Douglass Junior High School in San Antonio, Texas in 1931. He and his brother, after obtaining their Kansas City positions, collaborated in planning for the musical development of students in northeastern Kansas City. After attending summer sessions at the University of California in 1939 and 1940, he became interested in living in the area and resigned from the Kansas City public school system in 1943.

Doris R. Novel

Doris R. Novel, music educator and administrator, was born December 12, 1900 in Hannibal, Missouri. Her early schooling took place in Kansas City, Missouri where she attended Garrison Elementary School and was graduated from Lincoln High School in 1916. She immediately entered the University of Kansas and studied continuously

³⁵Letter from Percy H. McDavid.

³⁶Russell T. McDavid, Teachers Personnel Record, Kansas City, Kansas Public Schools, Form 5.

through the spring of 1920. The bachelor of music degree was granted in 1933.³⁷

Doris Novel became the third music teacher at Northeast Junior High School in 1928. During her eight years at Northeast, she produced operettas and other musicals. She also taught night school classes in music in 1930 and 1931.³⁸

Her services also extended into the community. Before accepting the position at Northeast Junior High School, Doris Novel was highly visible in the Greater Kansas City musical circles. In 1923, she started private teaching.³⁹ She appeared on a highly successful radio program on WDAF entitled "All Negro Composers."⁴⁰ She was organist and choir director at First AME Church.⁴¹ She directed the Community Choir in 1933⁴² and also directed a mixed choral group which was named the "Novelettes." She resigned in 1936 to attend Syracuse University, to study for a master's degree.⁴³

³⁷Doris R. Novel, Transcript, University of Kansas.

³⁸Kansas City Call, October 3, 1930; October 2, 1931.

³⁹Kansas City Call, April 13, 1923.

⁴⁰Kansas City Call, February 15, 1924.

⁴¹Kansas City Call, January 16, 1931.

⁴²Kansas City Call, September 14, 1934.

⁴³Kansas City Call, September 25, 1936.

Thomas Henry Reynolds

Thomas Henry Reynolds, Sumner High School's first music teacher, was born February 21, 1880 in Washington, D.C. He attended high school in Anderson, Indiana and was graduated in 1900. His bachelor of arts degree in history was granted by Indiana University in 1906.⁴⁴ Afterwards, Reynolds attended the Oberlin Conservatory of Music and completed three full years of study by the end of the 1910 spring term.⁴⁵ It is possible that he and R. Nathaniel Dett, the famous black composer, were friends since both were students at Oberlin at this time. The next year Reynolds taught at A. and M. College in Normal, Alabama for one year before accepting the music position in Kansas City. He arrived in 1911 to begin his thirty-eight year career at Sumner High School.

T. H. Reynolds was a man of high musical ideals. Throughout his career, he was a model to other musicians and educators in the Kansas City area. As a musician, he studied voice and organ and performed throughout the states of Kansas and Missouri. He served on the music staff at First Baptist Church for thirty-eight years. A community musician, Reynolds not only extended himself as a private music teacher, choir director and soloist, he also

⁴⁴T. H. Reynolds, Transcript, Indiana University.

⁴⁵T. H. Reynolds, Transcript, Oberlin Conservatory of Music.

served on committees such as the Nicholas Gerren Benefit Committee, a committee organized to raise funds for Gerren to study at the Moscow Conservatory of Music and the Music Week Committee.⁴⁶

Reynolds received a master's degree from the University of Kansas in 1940. He also studied at the Chicago School of Music. His music groups sang twice for the Kansas State Teachers Association. Other teaching experiences were at Hampton Institute where he taught during a summer session in the absence of R. Nathaniel Dett who was in Europe. When he died in October, 1950, Principal Hodge, who attended Indiana University with Reynolds and who also served as a teacher and principal at Summer high School for forty-four years, eulogized him:

I think of Mr. Reynolds not only as a close personal friend, but as one who made a definite contribution to the musical interest of our students and at the same time exemplifying great and kind spirit which was admired by fellow instructors, the student body and many patrons of Summer High School.⁴⁷

Superintendent F. L. Schlagle eulogized Reynolds as

...one of our outstanding teachers. The instructor's fine character and spirit along with his musical capabilities were manifested in many of the students who came under his supervision.⁴⁸

⁴⁶Kansas City Independent, November 5, 1915; Kansas City Call, August 24, 1923, April 24, 1925, January 8, 1926, March 26, 1926, April 8, 1927, March 25, 1932, November 30, 1934, December 21, 1934, May 17, 1935, December 29, 1939, November 14, 1941, November 3, 1944.

⁴⁷Kansas City Call, October 20, 1950.

⁴⁸Kansas City Call, October 20, 1950.

"The Sumner Song" is still sung by the students but all too few realize that it was Thomas Henry Reynolds who co-authored the song and also laid much of the groundwork for the black community's musical reputation.

Isaiah David Ruffin

Isaiah David Ruffin, born March 6, 1925, attended the Conneaut, Ohio public schools. While in elementary school, Ruffin began studying piano and, later, his high school music teacher, Helen V. Dickey, influenced him to become a music educator.⁴⁹ After graduating from high school in 1943, he continued studying piano privately. Three years later, he entered Ohio State University. In 1949, he received a bachelor of science degree in music education, majoring in vocal and choral music.⁵⁰

Ruffin's first music position was at Union High School in Bowling Green, Virginia which lasted only for the 1949-50 school term. He then accepted the vocal music position at Sumner High School where he also taught one English class. After teaching four years in Kansas City, he resigned in 1954.

⁴⁹Letter from I. D. Ruffin, May 21, 1973.

⁵⁰I. D. Ruffin, Teachers Personnel Record, Kansas City, Kansas Public Schools, Form 5.

Gaston O. Sanders

Gaston O. Sanders, the first full-time instrumental music teacher at Sumner High School, was born November 24, 1905, in Prairie View, Texas. He began studying the violin at age nine and the cornet at fourteen.⁵¹ Sanders entered college in 1922 and was graduated with a bachelor of science degree in 1926 from Prairie View State College.⁵²

A versatile musician, Sanders had many musical experiences before accepting the Sumner High School position. He cited some of the important events:

1. First dance music for pay from June to September, 1921, in Houston; each summer through 1926.
2. Charter member of Local 526 AFM in Houston in 1926.
3. Dance orchestra leader in Muskogee, Oklahoma from March, 1927 to May, 1928.
4. Charter member of Local 627 AFM, Muskogee, Oklahoma, August, 1927.
5. Entered Northwestern University, September, 1928 on Northwestern University and Rosenwald Fund Scholarships.
6. Organized own dance orchestra using members of the Northwestern School of Music.
7. A percussionist in Northwestern University Symphony Orchestra from October, 1928 to June, 1930.
8. Assistant teacher of Band and Orchestra at Haven Junior High School, Evanston, Illinois, from January, 1929 to June, 1930.
9. Bachelor of science in music education, Northwestern University, June, 1930.
10. Director of Band and Orchestra at Roosevelt High School, Gary, Indiana, from June, 1930 to August, 1935. His band played at the Chicago World's Fair on Gary Day with the other five Gary High School

⁵¹Letter from Gaston O. Sanders.

⁵²Gaston O. Sanders, Teachers Personnel Record, Kansas City, Kansas Public Schools, Form 5.

bands. They were invited three additional times in 1933 and three times in 1934.⁵³

With the vocal music program established in the junior and senior high schools and a limited instrumental music program, all that was needed to standardize the music curriculum was a specialist in instrumental music. These problems were partly solved in 1935 when Sanders arrived in Kansas City to be employed at Sumner High School and Northeast Junior High School. He was another of the black musicians brought to Kansas City qualified for the position in which he was to serve. As with his past record, Sanders became involved in music at all grade levels.

At Sumner High School, he expanded the instrumental music program from the one class, which had been taught by T. H. Reynolds, to three classes. The band and orchestra became important instrumental groups in the community. By January, 1936, the band had forty-eight members. The Sumner High School band's first appearance in the American Royal Parade was later the same year. Sanders was also instrumental in getting uniforms for the band.

Sanders played an important part in the development of instrumental music in the black community. In June, 1936, he was appointed Director of the Federal Music Project of the Works Project Administration in Kansas City, Kansas but was forced to resign in December. Sanders organized a Women's Orchestra. However, the most significant group that he organized during his

⁵³Letter from Gaston O. Sanders.

short stay in Kansas City was the Greater Kansas City Negro Symphony Orchestra. This group numbered sixty-two blacks from both Kansas Cities. He also was concerned with exposing music of black composers. One of his many public appearances included the Alpha Phi Alpha's Annual Program "An Evening of Negro Music."⁵⁴

N. Clark Smith

N. Clark Smith, born July 31, 1877 in Fort Leavenworth, Kansas, was the son of Quartermaster Sergeant Dan Smith, a full blooded African and Maggie Smith, a half breed Cherokee Indian. Sergeant Smith was chief trumpeter in the Twenty-fourth United States Infantry.

After completing his secondary education at South Leavenworth High School and at Western University, N. C. Smith studied at Guild Hall in London, England, 1899-1900. His study from 1901 to 1905 at the Chicago Music College ended with a bachelor of music degree. Smith also studied at the University of Kansas, the Chicago Normal School in 1907, the Horner Institute in Kansas City, Missouri, 1915-1916 and the Sherwood School of Arts in Chicago in 1928.⁵⁵

Smith was a veteran of the Spanish American War during which he was bandmaster of the Ninth Illinois Infantry and was later made

⁵⁴Kansas City Call, January 24, 1936, October 16, 1936, October 30, 1936, December 4, 1936, June 5, 1936, June 28, 1937, February 28, 1936.

⁵⁵Who's Who in Colored America. Third edition, pp. 392-395.

brigade bandmaster.⁵⁶ In 1899 and 1900, he traveled extensively having made a trip around the world that included visits to Europe, Asia, South America, the West Indian Islands and Africa. In Africa, he studied the music of the people which he later incorporated in his compositions.

Before teaching at Western University, Smith had taught at Tuskegee Institute from 1907 to 1913. The next two years, he was bandmaster at Western University. Afterwards, he taught at Lincoln High School of Kansas City, Missouri, Wendell Phillips High School in Chicago and Sumner High School in St. Louis. Smith died October 8, 1935.⁵⁷

Smith was a pupil of Oscar Saenger of New York who was one of the world's greatest exponents of "correct singing." A talented composer, Smith's list included:

- "The Crucifixion," Lyon & Healy, Pub., Chicago;
- "Negro Folk Suite," Lyon & Healy, Pub., Chicago;
- "Swing Low, Sweet Chariot," Lyon & Healy, Pub., Chicago;
- "Steal Away to Jesus," Lyon & Healy, Pub., Chicago;
- "Couldn't Hear Nobody Pray," Lyon & Healy, Pub., Chicago;
- "The Tuskegee Institute March," Tuskegee Institute Pub.;
- "Prayer," Lyon & Healy, Pub., Chicago;
- "Good Night," Publisher unknown;
- "In the Heart," publisher unknown;
- "Negro Choral Symphony," in five sections: prelude, echo melody, prayer, spiritual, jubilee and prima donna song.

⁵⁶Southern, p. 258.

⁵⁷Kansas City Call, June 7, 1935, August 16, 1935.

Bertha T. Spaulding

Bertha T. Spaulding was born January 1, 1894 in Montgomery, Alabama. She attended Alabama State Normal School, the Kansas City Conservatory of Music and the Pratt Music Conservatory in Chicago. She taught in Coyle, Oklahoma and later traveled with the Invincible Concert Company before accepting the music position at Western University in 1924.⁵⁸

Marjorie Tucker

Marjorie Winslow Tucker, the second music teacher at Northeast Junior High School, was born May 21, 1898. She received her early education in Lawrence, Kansas and was graduated from Lawrence High School in 1916. She studied piano at the University of Kansas in 1919 and 1920 as a special student.⁵⁹

Marjorie Tucker began teaching in the Kansas City public school system at Garrison Elementary School. The following year she was transferred to Attucks Elementary School. In 1925, she taught at Lincoln Elementary School. In 1927, she accepted the music position at Northeast Junior High School after J. Harold Brown resigned.⁶⁰ She resigned at the end of the school year to marry J. Harold Brown, who was then teaching in Indianapolis.

⁵⁸Interview with Nellie Wright.

⁵⁹Marjorie W. Tucker, Transcript, University of Kansas.

⁶⁰Marjorie Tucker, Teachers Personnel Record, Kansas City, Kansas Public Schools, Form 5.

Although she resigned from the system in 1928, Marjorie Tucker returned to Kansas City and became very active in the community. She was choir director at Trinity AME and Strangers Rest Baptist. As a private instructor, she taught accordion and piano lessons in her studio. She also worked with accordion groups in the Works Project Administration. Her students were presented frequently at churches and on radio.⁶¹ She also taught piano and accordion classes at the Jenkins Music Company.

She obtained this position through sheer pluck and determination. After free classes for white children had been given for two years with no provisions made for Negroes, Mrs. Brown suggested to the Jenkins officials that she be permitted to organize a class of Negroes. Meeting rebuff after rebuff, Mrs. Brown finally succeeded and in October opened classes at her home under the Jenkins' auspices. She began classes in Kansas City, Kansas in May and now gives instructions at the Jenkins Building at 536 Minnesota Avenue, Kansas side.⁶²

In 1944, she conducted classes in her studio for choir directors.⁶³

Her services also extended into musical organizations. She was chairman of the executive committee of the National Association of Negro Musicians. In 1938, she was instrumental in organizing another club, the Bi-Monthly Music Study Club, and was elected vice-president. Later the same year, she was elected president of the Kansas State Federation of Negro Musicians.⁶⁴

⁶¹Kansas City Call, July 9, 1937, July 22, 1938, July 17, 1936, November 20, 1936, January 15, 1937.

⁶²Kansas City Call, November 20, 1936.

⁶³Kansas City Call, September 1, 1944.

⁶⁴Kansas City Call, June 4, 1937, January 21, 1938, August 26, 1938.

Oyarma Tate

Oyarma Tate was born September 2, 1923 in Little Rock, Arkansas. After he attended the public schools and one year at Dunbar Junior College in Little Rock, he entered the University of Kansas in 1946. He was graduated in 1950.⁶⁵ His teaching experiences included eighteen years in the Kansas City, Kansas public schools:

- 1950-51 Douglass Elementary School; sixth grade, all subjects and responsible for music in all grades
- 1951-55 Northeast Junior High School vocal music
- 1955-68 Sumner High School vocal music and Chairman of the Music Department

Tate taught at the Kansas City, Kansas Junior College in 1966, the University of Missouri, 1967-69 and at the Hillhouse High School, 1969-70 in New Haven, Connecticut. From 1970 to the present, he has been supervisor of music in the New Haven public schools. Tate received a master of arts degree in music from the University of Missouri in 1962. Tate served as organist at the Bethel AME Church, 1950-53, First AME, 1953-62 and the Church of the Ascension (Episcopal), 1962-69.

⁶⁵Oyarma Tate, Teachers Personnel Record, Kansas City, Kansas Public Schools, Form 5.

⁶⁶Letter from Oyarma Tate.

APPENDIX D

Fisk University Contract

FISK UNIVERSITY
Concert Management
FISK UNIVERSITY, NASHVILLE, TENN.

AGREEMENT, entered into this 2nd day of March, 1937, by and between FISK UNIVERSITY, party of the first part, and Mr. Sherman D. Semiggs party of the second part.

WITNESSETH, that in consideration of the premises and of one dollar each to the other paid, it is hereby agreed: THE FISK JUBILEE SINGERS will give their artistic services for JOY CONCERTS to be given on the 2nd day of April, 1937, in the city of Kansas City, Kansas at the _____

It is expressly understood and agreed that, except where otherwise stated the party of the second part will provide piano.

The said party of the second part for and in consideration of the artistic services of THE FISK JUBILEE SINGERS agrees to pay on demand on the day of the aforesaid performances to FISK UNIVERSITY or acknowledged representative the sum of three hundred dollars and local expenses in United States currency, certified check, or draft on New York Bank.

The said party of the second part will, when required by concert management, print on house programs used words of songs or program notes as furnished by concert management.

All engagements made for THE FISK JUBILEE SINGERS are conditional upon their ability to fulfill them. In case of detention by sickness, accident or any legitimate or unavoidable cause it is understood there shall be no claim for damages by either party to this agreement.

It is understood that the party of the second part will prevent the broadcasting, by radio, or any sound reproducing or transmitting device of the artists' performance, or any part thereof, given under this contract.

It is agreed that there are no inducements to this Agreement, or understandings between the parties except as set forth in this instrument, which embodies completely the contract of the parties to date on the subject of the above engagement; and further, that any modification or abrogation of or supplement to this Agreement shall be by formal instrument executed by both parties.

IN WITNESS WHEREOF, each party has hereunto set his hand on the date above first written.

Signed Fisk University
 By Lawson J. Barwick
 Signed S. D. Semiggs
 By Sherman D. Semiggs

NOTE: Please fill in information requested on reverse side in detail.

This office will not be responsible for the non-arrival of any artist unless all information requested on the reverse side is filled out.

Information on back must indicate whether for recital, joint concert or appearance with chorus or orchestra.

APPENDIX E

Letter, Bessie Miller, January 3, 1929

Public Schools

Department of Music
Kansas City, Kansas

January 3, 1929

Dear Patron:

You gave evidence of your interest in Class Piano Instruction when you enrolled your child in the piano class in your school last September and paid for fifteen or thirty lessons in advance. This expression of your faith and interest in this new project has contributed a great deal toward its success.

The progress of this new class work has been very satisfactory. When one tries to measure the success of this type of instruction a number of things must be taken into consideration: namely, general attitude, age of child, age difference in members of class, regularity and promptness in attendance, regular practice on piano for at least thirty minutes daily, and general encouragement from the home. All things being equal I believe as much can be accomplished with this plan as would ordinarily be in private work in the same number of lessons and the cost very much less.

I trust that you have taken the foregoing into consideration in judging the progress your child has made and that you want to continue the class lessons.

The time is near at hand for the refinancing of these classes. If you have not already paid for the entire year, will you please send the balance or two dollars and twenty-five cents (\$2.25) for the second half of the year.

It is hoped that no class will have to be discontinued for lack of funds. However, your cooperation in this matter means regular attendance and the successful maintenance of the class of which your child is a member.

Thanking you for your cooperation, I am

Very truly yours,

BESSIE MILLER

Supervisor of Music