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## *In Search of the Wind-Band: An International Expedition*

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By Daniel Rager

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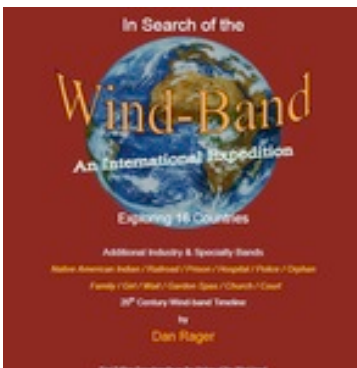
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*In Search of the Wind-Band: An International Expedition* By Daniel Rager  
EXCERPT CHAPTER 7

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*In Search of the Wind-Band: An International Expedition* is a new interactive E-book, exploring 16 countries. The first-of-a-kind, interactive encyclopedic e-book uses text, video, mp3 and pdf files to bring the history and development of the wind-band to life.

The following pages contain a sample of  
Chapter 7:

**Industry Wind-Bands (*Railroad/Hospital/Company, Misc.*)**

More chapter samples of *In Search of the Wind-Band: An International Expedition* can be found at  
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# In Search of the Wind-band

## Table of Contents

### Chapter 1

- Overture (What constitutes a Wind-band)  
(Questions / Assumptions / Transcriptions / Nationalism)

### Chapter 2

- Introduction into European History & Development  
(France, Prussia, Germany, Spain)

### Chapter 3

- Historical Homogeneous Wind-Bands  
(Waits, Garden Spas, Church, Court)

### Chapter 4

- American Wind Music

### Chapter 5

- Denmark Wind Music

### Chapter 6

- Finnish Wind Music

### Chapter 7

- Industry Wind Bands  
(Railroad, Hospital, Police, Company, Misc.)

### Chapter 8

- Ireland Wind Music

### Chapter 9

- Japanese Wind Music

### Chapter 10

- Mexican Wind Music

### Chapter 11

- Native American Indian Wind Music

### Chapter 12

- Penitentiary Wind Music  
(Prison & WWI & II, Internment Camps)

### Chapter 13

- Russian Wind Music

### Chapter 14

- Spanish Wind Music

### Chapter 15-19

- South American Wind Music
  - 16: Argentina
  - 17: Brazil
  - 18: Colombia
  - 19: Peru

### Chapter 20

- Strawberry or Bubblegum  
(Industry Products)

### Chapter 21

- 20th Century American Wind-Band Timeline  
(Events, Composers, Repertoire)
- Acknowledgments
- Forward
- Bibliography

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## CHAPTER 7: Industry Wind-Bands (*Railroad/Hospital/Police/Company, Misc.*)

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Community music predates formal music training, when music was taught orally. When we examine music evolution globally, we find that it was, and is still, used in daily life to commemorate special occasions, entertainment, ceremonies and daily rituals. As technology advanced, knowledge and music practices of cultures branched out. Eventually, music education was introduced in the 19th century. Children learned to play and sing from notation. When they became adults, many continued to perform in what became known as community ensembles, which ranged from military brass bands to home town community bands. Whether a person was an amateur or professional musician, people had the opportunity to mature and perform in an array of ensembles. Eventually, the wind-band became a part of something bigger than itself. Its function changed as businesses used the wind-band to promote their services, entertain local town residences and provided employees opportunities to make music.

The 19th and 20th centuries saw an emergence of employee activities in the workplace relating to company enterprises outside of employment. Over the centuries, people have participated in camaraderie through sports and like-minded social events. Organizations, clubs and musical ensembles represented companies in which employees worked. These activities served a function that daily employment could not. The main purpose was to have employees who worked together enjoy fun activities together, relieving stress and tension in the workplace, increasing productivity. The musical result has been a long list of company wind-bands throughout Asia, Europe, Latin America and the United States that have helped to shape the landscape of the wind-band. All types of company wind-bands have existed and still do. Over the past century, countless company bands have come and gone, so it is impossible to know how many there have been. To survey and catalog these types of wind-bands around the globe is a monumental task and beyond the scope of this text. Company bands are no different than other wind-bands in the genre's history. Documenting the history of many groups was not considered important, so their history was lost once the band was dissolved. Current research suggests that record keeping in many modern 20th century community wind-bands is insufficient, lacking basic information such as the types of literature performed, photos, recordings, concert programs and performance venues or instrumentation, which often varies due to personnel changes.



Sayre Shop Band / The Lehigh Valley Railroad, 1908  
The Daily Railroad Age Gazette

This chapter will introduce a small sample of wind-bands that have contributed to the genre, both past and present. All of these groups, regardless of nationality, universal popularity or name recognition have conventional ties and pursue common goals. It is this thread that has maintained the wind-band culture and philosophy throughout its history. These examples are a reflection of the present being linked to the

*In Search of the Wind-Band: An International Expedition By Daniel Rager*  
**EXCERPT CHAPTER 7**

past, and vice versa, through music making by way of employment, camaraderie, festivals, holidays and other activities.

The wind-bands in this chapter represent a specialized field and are not represented or recognized in most cultures or countries. The very nature of their existence makes them unique. Over the past century, countless employee bands have disappeared from the global landscape never to be heard of again. Today, some struggle to survive while others maintain a healthy and prosperous existence. The purpose of this chapter is to provide awareness of what has been and still are invaluable wind-bands that are symbols of international organizations.

[SOME PAGES ARE OMITTED]

Railroad bands were an important part of the landscape, influencing other company bands internationally such as the Mexican Mazatlan's railroad workers' band. While the Mazatlan band imitated the Banda La Rielera around 1926, it is believed that Mazatlan's band, like others in Mexico, may have been inspired by the railroad bands in the United States. The Union Pacific Railroad, for example, claimed to have seventeen active bands along its lines in 1927, making it possible for Mexican workers to have heard them along the long route through Texas.

One of the earliest recorded railroad wind-bands was the Union Pacific Railroad Band that was organized in Ellis, Kansas, in 1890. It performed yearly concerts at the Ellis County Fair in addition to concerts along the Union Pacific lines. On occasion, the band performed night time processions. In order to have light to play, local children were paid 25 cents to carry torches by which the musicians were able to read their music. Although the band was popular since its inception in 1890, it disbanded in 1912. An attempt to revive the band in 1923 – 24 was unsuccessful.

The Daily Railroad Age Gazette reported in its (June 1 to December 31, 1908) journal about the new Sayre Band and Ball Nine. The Lehigh Valley Railroad locomotive shop in Sayre, Pennsylvania organized a baseball team and wind-band for its employees. These groups made a significant contribution to the Lehigh Valley Railroad in a number of ways. Firstly, the groups performed together. The baseball team played on Saturday afternoons and the Sayre Band performed with them during the games, supporting the team and their company. Through music and sports, employee morale improved, doubling productivity in the shop. The railroad superintendent believed the value of these groups should be recognized and used in industry to boost morale and productivity.

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*In Search of the Wind-Band: An International Expedition By Daniel Rager*  
**EXCERPT CHAPTER 7**

Known as the Topeka and Santa Fe Band, the first performance of the newly formed band was on November 27, 1924, for a political meeting of railroad employees 'Voters Club,' held in the Representative Hall in the State House.

Topeka and Santa Fe Band Instrumentation 1925:

[SOME PAGES ARE OMITTED]

Due to the increase of graduating apprentices, many of whom joined the band, the named was changed to the Topeka Shop Band until 1931, when it was decided to change the name again to the Topeka Santa Fe Shop Craft Band because of the band's association and interest with the Shop Craft Association (boilermakers, sheet metal workers, carpenters, etc.). In 1950, the Shop Craft Association lost the election as the employees' union representative to the A.F. of L. This led personnel to change the name again to The Topeka Santa Fe Band. The success of the band to this period was due to the Shop Craft Association and the Santa fe Supervisors Association who generously provided financial support throughout the band's early years. The group has since been self-sustaining, and operates with an all-volunteer membership. In its early years, the group sponsored ice cream suppers, dances and events from which they could raise money to finance themselves. The band has had several generous donors, providing uniforms, instruments and financial donations. John Purcell, former Superintendent of the Shops and later Vice-President in Chicago, is among the leading contributors of the ensemble calling the organization "My Band."

According to John Spain, current TSFB Secretary/Treasurer and principle trombonist, The Topeka Santa fe Band is operated by a set of by-laws and a constitution that governs its activities and operations. The group is considered to be Topeka's most active musical organization, participating in an outdoor concert series called "Under the Stars" at Topeka's Gage Park, as well as in local parades, company picnics, county fairs, civic celebrations and performances for public concerts. These include concerts at churches and hospitals, including Aldersgate Village, Colmery-O'Neil Veterans Administration Medical Center and the First Christian Church Apartments, to name a few. In addition, the band has performed for celebrations along the Santa fe rail lines between Chicago and Albuquerque since 1926. The list of accolades and services provided to the public is far beyond the scope of this chapter but includes blood drives and rallies during World War II and in 1954, the Phil Billard Post No. 1650, Veterans of Foreign Wars 'Community Service Award'.

[SOME PAGES ARE OMITTED]

Originally an all-company band for many years, today's modern ensemble includes spouses and children of railroaders as well as community members not affiliated with the Santa fe Railroad. The band still rehearses at the (BNSF) Burlington Northern Santa Fe railroad office building in downtown Topeka,

***In Search of the Wind-Band: An International Expedition By Daniel Rager***  
**EXCERPT CHAPTER 7**

under the baton of its current director, Aaron Zlatnik. The ensemble's instrumentation has changed over the years, but maintains an average size concert band with a full complement of woodwinds, brass and percussion.

The band also maintains a large collection of wind-band literature in its library that dates back to its inception in 1911. According to Spain, the TSFB performs an assortment of music ranging from modern contemporary works to Sousa marches. Robert Johnson, former band musician and composer wrote a march to honor their first music director entitled "The C.M. Whitlow March."

In 1959, Mel Kime, a percussion teacher and local band leader, recruited eighteen Topeka band musicians to create the first Topeka Jazz Workshop Band. It debuted in March of 1960. Since then, both groups perform for the community throughout the year.

It is hard to know what influences the early Topeka Shop Band has had on other company or community wind-bands since 1911, but it is reasonable to assume that bands from as far away as Mexico could have benefited from their existence early on. A perfect example is shown in the Mexican wind-band chapter, where the Mexican Mazatlan band was inspired by the seventeen active Union Pacific Railroad wind-bands along the southern state territories.

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**The Cleveland Clinic Concert Band  
(Cleveland, Ohio, USA. Hospital Wind-band)**

Music in hospitals can be traced back to the Baroque period (1600-1750) when composers such as George Frederic Handel wrote music for the sick. In Handel's case, he personally financed and built a hospital for children. He believed as others do, that music has a healing power that comforts.

Formed in 2001 by John Clough, M.D, the Cleveland Clinic Concert Band (CCCB) is a classical wind ensemble made up entirely of Cleveland Clinic volunteers called "Ambassadors." Members include doctors, nurses, lawyers, staff and community.

The band debuted on May 24, 2001, at Landerhaven (Cleveland, OH.), for the Ambassadors' Tenth Anniversary Dinner. Composed by Dr. John Clough, M.D., euphonium player, composer, and founding member, "The Ambassadors March" was written especially for the occasion in honor of Bernadine Healy, MD, Alexandra Razavi, and Carolyn Fazio, founders of the Ambassadors. Clough has composed six marches for the band that have been performed by other ensembles, including the Cleveland Youth Wind Symphony. The "Ambassadors March" is an audience favorite and is a testament to the commitment of pursuing music in and out of the hospital.

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### **The Ipswich Hospital Band (Ipswich, London, UK.Hospital Wind-band)**

Throughout history, company wind-bands have struggled to survive (for infinite reasons), while others maintain a healthy and prosperous existence. The success of The Ipswich Hospital Band is unique in that it represents a major hospital and is part of the community through its membership, fund raising committees, annual concerts and social functions. Few industry bands can boast of performing for the Queen of England's celebrations and claiming international performances.

Formed in 1976 by a small group of amateur musicians from the Health Service, the organization has grown to include 100 members. Rising from modest beginnings, the ensemble has gained international recognition and is one of the area's best community/company wind-bands. The band maintains a busy performance schedule throughout the year as demand for annual concerts, summer festivals and other events continue to flourish.

As with any music organization, financial support is key to its success, so a number of committees were implemented in the band's first year that helped to foster the growth and financial foundation from which to operate. With the help of grants, local sponsorship, donations and fund raising events, the group developed into a community resource and was awarded charitable nonprofit status.

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### **The Kohler Wind-band**

As we reflect on the history of wind-bands around the world, we have found that documentation of record-keeping was not a priority for many companies or individual bands. This is not the case with the Kohler Band. The Kohler Company and local Sheboygan Historical Museum (WI) (among others) has collected and archived most of the activities throughout the band's existence from 1915 to 1968.

The Kohler Band was an exemplary organization that participated in and reached musical heights that few wind-bands do. Education played a major role in the Kohler family's beliefs and respect for their employees and community brought about a Senior Band, junior band and chorus.

Founded in 1873, The Kohler Company has been an international manufacturer of household plumbing fixtures, power, lawn, garden and recreational equipment. Located in Kohler, Wisconsin, the Kohler family believed that quality public schools made strong communities, which in turn, provided quality employees. For this reason, the company supported music programs that reached the highest levels and affected people around the country.

The main purpose of any company wind-band is to have employees enjoy fun activities through camaraderie, relieving stress and tension in the workplace, and provide entertainment to local residents. To this end, the first



First Kohler Band / 1916  
Theodore Winkler, Director



## *In Search of the Wind-Band: An International Expedition By Daniel Rager*

### EXCERPT CHAPTER 7

organized Kohler band began on May 5, 1915 with eleven musicians. Their first concert took place on the Kohler Village Hall lawn July 13, 1915. The first decade was very successful leading the company to expand its mission. A booklet of rules, regulations and purpose of the band was printed. It stated that "Kohler is not primarily to develop individual musicians of outstanding ability but to instill into all people, particularly the children, a love of music, some understanding of it and the ability to perform at least to the extent of playing a band instrument or singing in a chorus." (Kohler Village handbook, 1925 p. 39).

The local town of Sheboygan had a musical director named Theodore Winkler (1870-1947) who became the band's first director. A veteran musician of instrumental and choral music, he composed a march entitled "Wisconsin Volunteers" in 1898 for the Wisconsin Volunteer Regiments in the Spanish-American War. Winkler was succeeded in 1923 by John Schmidt, who continued Winkler's concert tradition including noon time concerts on the company lawn for employees to listen and relax. Regular evening concerts were performed outdoors in the town Recreational Hall or Kohler's Nature Theatre. The band rehearsed two afternoons per week and was paid to attend rehearsals, although compensation for evening concerts was not given unless an employee was scheduled to work.

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In addition, the band began to perform annual broadcasts of their concerts. The village of Kohler presented a series of eight, one-half hour weekly radio programs. The series first began on Monday evening, July 16, 1928, at eight o'clock. Concerts were broadcast from the Kohler Nature Theatre and transmitted by station WTMJ, owned by the Milwaukee Journal. The first broadcast presented the combined talents of the Kohler Senior Band and the Junior Band under the baton of Henry Winsauer. The 30-minute program included four works.

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"The Stars and Stripes Forever" had special significance to the band because three years earlier, in 1925, the Sousa Band performed in the Nature Theatre along with the Kohler Band, together augmenting Sousa's band in a combined ensemble, with Sousa himself conducting.

Instrumentation within the band varied for each concert due to work schedules and need. Musicians from the junior band often augmented the senior band and were used to fill in parts that were missing. In the above photo taken for an outdoor summer performance in 1929, there are a few young people. The youngest appears to be around twelve years old and is playing the snare drum. He is pictured right of center, very short and standing next to the sousaphone.

View other instrumentation, videos, and mp3



*In Search of the Wind-Band: An International Expedition* By Daniel Rager  
EXCERPT CHAPTER 7

Additional Japanese, Amsterdam and German bands in this chapter.

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For more information, or to purchase the *In Search of the Wind-Band*, contact Daniel Rager at  
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