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History of the Waterloo Musical Society 1882 - 1963

Douglas Shippey

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HISTORY OF THE WATERLOO MUSICAL SOCIETY

1882 - 1963

by
Douglas Shippey

2

Faculty of Music

Submitted in partial fulfilment
of the requirements for the degree of
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ABSTRACT

The Waterloo Musical Society was established on January 27, 1882 in Waterloo, Ontario. It was formed in order to cultivate the musical taste of the Waterloo citizens and to promote the musical improvement of the brass band established by Henry Glebe. The formal establishment of the Waterloo Musical Society had its roots in this band which functioned in the early 1860s.

Of the conductors who succeeded Glebe, few remained for any length of time as it was not uncommon for a band to change leadership frequently in those times. Other early conductors included Mr. Schroeder, Thomas Schmidt (1880), and Theodore Zoellner (1881). In 1882, Noah Zeller, a native of Breslau, Ontario was engaged as the conductor of the newly-founded Waterloo Musical Society. Zeller conducted the Waterloo Band from 1882 to 1900 and under his direction the band won contests with such regularity that eventually they were barred from competition for many years. During Zeller's term, the band not only competed in tournaments in Ontario, but also participated in Sängerfeste (song festivals) both in Ontario and the United States.

Mr. W. Philip, leader of the Waterloo Band from 1903 to 1910, was over sixty years of age when he came to Waterloo and was a leading Canadian musician at that time. W. R. "Fritz" Paul took over from Philip and was the first who brought the title of "Professor" to the Waterloo Band; thereafter all Waterloo bandmasters were called "professor."

Mr. J. Pillar, from Hazelton, Pennsylvania served the shortest term as leader and organized the first Boys' Band in 1915. During the last two years of World War I, Mr. E. Trovarelli conducted the band.

C. F. Thiele, a New York cornetist was hired in 1919 from a group of one hundred applicants, and remained as bandmaster until 1951. Thiele had a most profound influence on the Waterloo Musical Society and extended this influence through founding of the Waterloo Music Company and the Waterloo Metal Stampings Company in Waterloo. As founder of the Ontario Amateur Bands' Association in 1922 and co-founder of the Canadian Bandmasters' Association in 1931, his personal connections with such groups enhanced the prominence of the Waterloo Musical Society. Thiele's contemporaries often referred to Waterloo as the "Band Capital of Canada."

The Waterloo Musical Society sponsored the Waterloo Band Festivals which were started in 1932 and, with the exception of a few years, were held until 1958. The festivals attracted bands from Canada and the United States, and the Canadian Bandmasters' Conventions brought a number of important educators and musicians to Waterloo. These conventions, initiated in 1932, continued annually until the early 1960s. In addition the annual mid-winter meeting of the Canadian Bandmasters' Association was held in Waterloo and was organized by C. F. Thiele and his staff of the Waterloo Music Company. During his term as bandmaster, Thiele also initiated a programme for junior bands, and attempted to establish a youth band camp at Bamberg, Ontario. After Thiele's resignation in 1951, The Waterloo Band was directed by Fred Roy (1951-1955), William Gallagher (1955-1961), and John Conrad Jr. (1962-). The Waterloo Band, under Conrad's direction, remains an active amateur organization and in 1984 continues to perform in the Waterloo area.

ACKNOWLEDGEMENTS

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I would also like to thank my family who so often went without the presence of husband and father so that I might devote time to the research. They also played an integral part in the completion of this paper and to them I say "thank you."

TABLE OF CONTENTS

Page

ABSTRACT	iii
ACKNOWLEDGEMENTS	v
TABLE OF CONTENTS	vi
INTRODUCTION	1
i) Review of Literature	
ii) Justification	
CHAPTER 1	5
Waterloo Musical Society 1882 - 1919	
i) Band Tournaments	
ii) <u>Sängerfeste</u>	
iii) Other Activities	
iv) Conductors of the Waterloo Band 1900-1919	
CHAPTER 2	20
Waterloo Musical Society 1919 - 1932	
i) Ontario Amateur Bands' Association	
ii) Band Activities at Waterloo	
CHAPTER 3	23
Waterloo Musical Society 1932 - 1950	
i) Canadian Bandmasters' Association	
ii) Waterloo Band Festival	
iii) Band Tax Law	
iv) The Canadian Bandmasters' Conventions	
v) Bamberg Summer Music Camp	
vi) Waterloo Musical Society's Youth Programmes	
CHAPTER 4	58
Waterloo Musical Society 1950 - 1963	
i) Band Festivals 1950-1963	
ii) Band Conventions in Waterloo 1950-1954	
iii) Changes in Leadership	
SUMMARY AND CONCLUSION	74
BIBLIOGRAPHY	77
APPENDICES	80
i) Photographs and Documents	
CURRICULUM VITAE	95

INTRODUCTION

The Waterloo Musical Society was a voluntary organization which sponsored and governed an amateur community band. Annually, the membership elected an executive of ten to fifteen men. Not all members of the Waterloo Musical Society were bandsmen; however the band had a representative on the executive. In turn, the executive hired and paid the bandmaster who was an ex-officio member of that governing body. The executive of the Society met on a regular monthly basis and reported to the membership at an annual meeting held in late January or early February. The Town of Waterloo gave an annual grant to the Waterloo Band which was administered by the Society's executive together with monies acquired through band engagements, parades and concerts. The executive authorized expenditures for new instruments, repairs, band uniforms, the bandmaster's salary and approved all playing engagements for the band. The bandmaster was in charge of the musical direction of the band and reported their activities and needs to the executive. This hierarchy remained throughout the history of the Society but was altered slightly during the years C. F. Thiele was bandmaster. Although the Society's financial administration remained with its officers, Thiele gradually became the leading force within the Society, molding and changing its direction for the benefit and promotion of the Waterloo Musical Society and of bands in general. The Waterloo Musical Society and the Waterloo Band are terms referring to the same organization during the period from 1919 to 1954 and became synonymous with the name of C. F. Thiele during his dynamic leadership.

Review of the Sources

Apart from newspaper accounts there are relatively few articles concerning the Waterloo Musical Society available in periodicals with the exception of Musical Canada and the Canadian Bandsman. There are frequent references to the Waterloo Band, however these periodicals do not furnish a complete account of the Society. Although a complete collection of these periodicals was not available, I have examined issues of Musical Canada (1924, 1925, 1928-1932), and one copy of The Canadian Bandsman and Musician dated 1916. An article written by Clayton Wells entitled, "The Waterloo Musical Society's Band" appeared in the March 1892 issue of The Prize Winner which was available at the Archives of Ontario in Toronto. Fred Moogk, Past President of the Waterloo Music Company, furnished copies of the Canadian Bandsman (1942-1950), and the minute books of the Waterloo Musical Society which were found in three separate volumes dated from 1882 to 1932, 1932 to 1950, and 1951 to 1971. In addition, Mr. Moogk also loaned the concert and rehearsal diary of C. F. Thiele (1921-1932).

Ernest Ronnenberg, a retired bandmember and former City Editor for the Kitchener-Waterloo Record, loaned his personal band programmes, newspaper articles, unpublished history of the Waterloo Band and isolated copies of the Waterloo Festival Review (Waterloo 1948-55) and Waterloo Convention Review (Waterloo 1948-53).

Several newspaper accounts were available in back issues of the Kitchener-Waterloo Record and the Waterloo Chronicle. These newspapers were available at the Kitchener-Waterloo Library and Waterloo Library.

Personal interviews were conducted with Fred Moogk, Past President

of the Waterloo Music Company; Howard Underwood, Waterloo Music Company; Caroline Bender, daughter of C. F. Thiele; Ernest Ronnenberg, retired bandmember; Ken Phlug, Chairman of the Waterloo Recreation Department; John Conrad, present Waterloo Band Director. Telephone conversations were held with Martin Boundy of London and Colonel Clifford O. Hunt of Stoney Creek, Ontario.

Entries in the Encyclopedia of Music in Canada on "Noah Zeller," "Charles Thiele," and "The Waterloo Musical Society" were also utilized.

Justification

An historical investigation of the Waterloo Musical Society provides valuable information concerning the emergence and impact of bands in Ontario, and the related activities they provided for musical life from 1882 to 1963. The Waterloo Musical Society made a significant contribution to community life in Waterloo for more than seventy-five years. The Waterloo Band gained acclaim not only in the Waterloo area but in other major Ontario centres as well, and because of its tournaments, tattoos and festivals, hundreds of musicians converged on Waterloo annually. With this influx of bandsmen every June, Waterloo's economy experienced a three-day monetary injection. For many years people associated with bands in other parts of Ontario, have identified with the various band activities that were sponsored by the Waterloo Musical Society and its leaders.¹ The Waterloo Band's rise and decline was not just an isolated singular occurrence but a pattern mirrored by many other bands in Ontario. It is also important to recognize C. F.

¹ As will be discussed in greater detail below "tournaments" were essentially competitions, "tattoos" emphasized spectacle, and the later "festivals" combined elements of both.

Thiele, not only as a music leader, but also for the financial support which he channelled into the promotions of bands. During his lifetime C. F. Thiele was acknowledged for his work, primarily through the Canadian Bandmasters' Association, however time has eroded the memory of this acclaim. This thesis details his philanthropic efforts towards the band community and outlines the role of the bandmasters who preceded and followed him.

CHAPTER 1

Waterloo Musical Society 1882 - 1919

Historical records of Waterloo, Ontario substantiate the presence of a brass band in Waterloo in the early 1860s.¹ Henry Glebe, one of the early conductors, was reportedly the only bandsman able to read music at that time, and he taught his group of fewer than twenty musicians to play solely by rote. (See Appendix A.) Under Glebe's direction, the band rehearsed bi-weekly in the firehall, which was located on the present site of the Waterloo Public Library. The band continued to use the firehall through the late 1870s and 1880s. Not only did the firehall serve as a fire station and rehearsal hall, but also as police cells for "lockups." The necessity for these "lockups" resulted from the high unemployment which gave rise to a high number of transients during this period. Each evening the "lockups" housed as many as thirty transients who were entertained by the band rehearsing in the small firehall.

In order to pay the expenses of the band, and to afford an honorarium for the director, each bandsman paid a weekly fee of fifteen cents. Even in hard economic times, it was customary for communities to support their bands. In 1863, the village council granted the brass band one hundred dollars to assist in its financial requirements and organization and an additional one hundred dollars was granted to the band in 1866 as an annual salary for the band director.

The band performed two or three times each summer on the boardwalks of Waterloo and since there was no bandstand, the bandsmen used a

¹ Ernest Ronnenberg, "The Waterloo Band," Unpublished paper. N.D.

British tradition of performing while standing in formation, in the town centre. These concerts attracted large audiences as the wireless radio was not yet invented² and bands provided much of the entertainment. It was an occasion for the townspeople to socialize and for the band to get involved in the community.

Frequently the band performed in the local Waterloo hotels and supplied music for the patrons. In an effort not to show any favouritism, the band accepted invitations from any or all twelve hotel proprietors. As the band made their "rounds," each proprietor would offer liquid hospitality for their musical efforts.

Of the conductors who succeeded Henry Glebe, few remained for any length of time. In those times it was not uncommon for a band to change leadership frequently as there were few men with formal musical training, and as better opportunities presented themselves, they moved on. When a director was not available, a member of the band often assumed the position until a conductor was hired. In addition to Henry Glebe, some of the early conductors were Mr. Schroeder, Thomas Schmidt, and Theodore Zoellner. Schmidt, a cornet player, conducted the band in 1880 and Zoellner succeeded him in 1881.³ These men served not only as band conductors but as teachers as well. Few bandsmen were trained in music and it became the duty of the conductor to provide a considerable amount of instruction as well as providing leadership.

Theodore Zoellner, a prominent area musician, had received excellent

² Ernest Ronnenberg, "The Waterloo Band," Unpublished paper.

³ Clayton W. Wells, "The Waterloo Musical Society's Band," The Prize Winner March 1892.

musical training in Cincinnati prior to settling in Berlin (now Kitchener) in 1880. Zoellner dominated the Kitchener music scene from 1880 until early 1920. He taught privately, and was the first professional musician to teach in the Berlin public schools; he later taught at St. Jerome's College (Berlin). In 1883 he founded the Berlin Philharmonic Society which performed large scale choral works. Under Zoellner's direction, the society performed Haydn's Creation in 1883 and Handel's Messiah in 1887.⁴ Zoellner engaged instrumentalists for those presentations and sometimes billed them as the Philharmonic Orchestra.

In 1880 the Waterloo Band purchased semi-military French uniforms at a cost of nine hundred dollars. The uniforms included a helmet with a spike adornment on top. This spike was removeable, replaced by a plume or a small coal oil lantern which allowed the musicians to read music at the evening concerts.

Although there had been considerable activity in the 1860s and 1870s, the Waterloo Musical Society was not officially organized until January 27, 1882. The society was organized to cultivate the musical taste of the Waterloo citizens. The "Society" acted as an executive for the existing band in Waterloo: the Waterloo Musical Society and the Band were synonymous. The first executive included:

President: Benjamin Devitt
 Vice President: William Roos
 Secretary: John Kellar⁵
 Treasurer: Simon Snider⁵

⁴ Encyclopedia of Music in Canada, s.v. "Zoellner, Theodore," by June Countryman.

⁵ Margaret Powell, Ed Devitt, and Pat McKegny, Welcome to Waterloo (Waterloo: Waterloo Printing Company, 1982), p. 41.

In the same year (1882), Noah Zeller,⁶ a native of Breslau, Ontario was engaged as the conductor of the newly-formed Waterloo Musical Society. In 1875 Zeller was the clarinet soloist for the 29th Regiment Band of Berlin and served as its conductor from 1878 to 1882. Zeller conducted the Waterloo Band from 1882 to 1900 and under his direction the band won contests with such regularity that eventually it was barred from competition for many years.⁷ Under Zeller's leadership, the band not only competed in tournaments in Ontario, but also participated in Sängerfeste (song-festivals) both in Ontario and the United States. Zeller, like many other conductors of his day, was involved with the training and promotion of several bands. While conductor of the Waterloo Band, he trained bands in Elmira, New Hamburg, St. Jacobs and Baden. In 1900 Zeller resigned his position with the Waterloo Musical Society and resumed his duties with the 29th Regiment Band of Berlin, but was forced to resign in 1913 due to poor health.⁸ (See Appendix B.)

Band Tournaments

The Waterloo Band was involved in many activities, but the band tournament was regarded as a special endeavour. A tournament was a competition sometimes associated with country or town fairs, or held as a separate event sponsored by a musical society, band or town. The competition generally had three classes with required test pieces for

⁶ Zeller also found as Zoeller.

⁷ Ronnenberg, "The Waterloo Band."

⁸ Encyclopedia of Music in Canada, s.v. "Zeller, Noah," by Edward Moogk.

each class. Class "A" Band category had the most challenging repertoire with Class "B" and "C" graded accordingly. During Glebe's term as bandmaster, the Waterloo Band entered a tournament in June of 1878 (the location of the competition and the results are not available), which offered one thousand dollars in cash prizes and an additional four hundred dollars in instruments supplied by an Elkhardt, Indiana music instrument manufacturer. Bands from Kingston, Arnprior, Hamilton, London, Brantford and Montreal were the competitors on this occasion.⁹

Under Noah Zeller's leadership the Waterloo Band also entered many band tournaments during the 1880s and 1890s. In 1883 the newly-founded Waterloo Musical Society Band entered its first competition, which was associated with the Guelph Fair.¹⁰ The Waterloo Band won first prize with their performance of the Overture from Don Pasquale and a waltz entitled Mein Schönster Tag in Berlin;¹¹ Preston came second and Orangeville was third. In 1884, the Waterloo Band won first prize at a band tournament in Bowmanville¹² with their performance of the test piece, the Overture from Sonnambula.¹³ Again the Preston Band placed second and Peterborough, third. The Waterloo Band also won first prize in the marching category.¹⁴

⁹ Ronnenberg, "The Waterloo Band."

¹⁰ Wells, "The Waterloo Musical Society's Band."

¹¹ Ronnenberg, "The Waterloo Band."

¹² Wells, "The Waterloo Musical Society's Band."

¹³ Ronnenberg, "The Waterloo Band."

¹⁴ Wells, "The Waterloo Musical Society's Band."

In 1885 the Waterloo Band won first prizes in tournaments held in Stratford and Clinton, and in the same year the Waterloo Musical Society sponsored its first band tournament in which sixteen bands participated, including the Fenton Ladies' Band from Fenton, Michigan. The prizes were the largest given at an amateur band competition in Ontario up to this time.¹⁵

Clayton W. Wells reported in a newspaper article that this event was "one of the best managed band tournaments ever held in a town of this size."¹⁶ The Waterloo Band did not compete, but merely performed in the tournament. The results of this tournament were:

First Class Bands - 1st Sarnia
2nd Guelph
3rd Bowmanville

Second Class Bands - 1st Berlin Musical Society
2nd Bowmanville Furniture Company Band
3rd Streetsville¹⁷

The Waterloo Band returned to Stratford in June of 1886 for another tournament and were defeated by a band from Woodstock. According to Clayton Wells, in his short history of the Waterloo Musical Society (1892):

the spectators felt the judges were incorrect in placing an inferior band above the Waterloo Musical Society (2nd) and Sarnia (3rd)¹⁸

¹⁵ Wells, "The Waterloo Musical Society's Band."

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Ibid.

The results of such competitions were taken with grave seriousness and the bandsmen felt it reflected on the honour and esteem of their band. Two weeks later in a tournament in Listowel, the Waterloo Band hoped to uphold its honour against Woodstock, but unfortunately Woodstock did not attend the tournament. Nevertheless, Waterloo placed first, while Sarnia and Guelph took the other awards.¹⁹

In June of 1887, the Waterloo Band attended Bowmanville's second band tournament and was defeated by the Massey-Harris Company Band. Waterloo was extremely dissatisfied with the decision and issued a challenge for each band to place a two hundred and fifty dollar prize for another contest. The contest called for three judges to make the ultimate decision but the challenge was not accepted and the "honour" of the Waterloo Band was again upheld. Later the same year the Waterloo Band placed third below Bowmanville (first) and Sarnia (second) in a tournament in Guelph.²⁰

During these years the Waterloo Band attained a high degree of popularity and was involved in many special events. In 1890 it was engaged for three days to perform at the Waterloo Peninsular Sängerfest and also played at the International Regatta which was held in Hamilton. In 1891 the Waterloo Band was hired to perform at the Hamilton Sängerfest which was sponsored by the Orpheus Singing Society.

In the community of Waterloo emphasis was placed on music as an activity of real educational value. In his history, Clayton Wells

¹⁹ Wells, "The Waterloo Musical Society's Band."

²⁰ Ibid.

described the membership of the Waterloo Band as ranging in age from 18 to 35 years, and attributed this youthfulness to the relationship of music and the educational system. He stated "Waterloo had a reputation for putting musical instruments and school books in their children's hands simultaneously."²¹

Sängerfeste

Sängerfeste were festivals of song organized to preserve German heritage and were extremely popular events in this part of Ontario. However, the translation does not describe all the activities of the event. The Sängerfest was a non-competitive festival which offered the opportunity to extend the love of singing beyond the home, church or school. Initially other events such as gymnastics, theatre and dance were included, but later the emphasis was focused on singing.²² The Sängerfest was a special event that brought together German communities in an atmosphere of "Gemütlichkeit"; local breweries donated free beer for the Sängerfeste.²³

The first Sängerfest in Canada was held in Berlin (now Kitchener) during August 6 - 9, 1862.²⁴ Choral groups from Berlin, Waterloo, New Hamburg, Phillipsburg and Wellsley participated. The Sängerfest thrived not only in Waterloo, but also in other parts of Ontario and the United

²¹ Wells, "The Waterloo Musical Society's Band."

²² Encyclopedia of Music in Canada, s.v. "Sängerfeste," by Walter Kemp.

²³ Helmut Kallmann, A History of Music in Canada, 1534-1914 (Toronto: University of Toronto, 1969), p. 150.

²⁴ Leibbrant Gottlieb, Little Paradise (Kitchener: Allprint Company Limited, 1980), p. 15.

States where German communities had been established during the immigration of the nineteenth century. As many as five thousand people attended a festival in 1866 in Burlington, Ontario, involving choirs from Toronto, Hamilton, Buffalo, and Erie, Pennsylvania.²⁵ The rise of anti-German sentiment during World War I caused the Sängerfeste to lose favour and they were discontinued until a revival in a centenary celebration in Kitchener in 1955.²⁶ For the same reason the name Berlin was changed to Kitchener in 1916.

The German-Canadian Choir Federation (Deutsch-Kanadischer Sängerbund) was founded November 12, 1873 in Hamilton. It was this federation that organized the singing festivals that were held in Waterloo (1874, 1885, 1902 and 1912).²⁷ In the Waterloo area there were several choral societies which engaged the Waterloo Band to perform at these Sängerfeste. As well as performing concerts, the band usually greeted the participating singers at the train station and then led a parade to the Sängerfest hall.

In 1883 Noah Zeller and the Waterloo Band first attended the Sängerfest in Buffalo, New York. In general the band provided music for concerts and parades but did not accompany the choral groups. The Sängerfest in Buffalo, like other festivals, also provided opportunities for choral societies to perform as small groups and to unite for a massed choir of several hundred voices.

²⁵ Ronnenberg, "The Waterloo Band."

²⁶ Encyclopedia of Music, "Sängerfeste."

²⁷ Ibid.

The Waterloo Choral Society, with a membership of approximately 40, met three times per week. Tuesday was the regular rehearsal while Saturday and Sunday were social meetings. Beer was the general refreshment available served in a "schuppe" or mug; in this period many people owned their own "schuppe," a practice similar to that of a personal shaving mug kept at the local barbershop.²⁸

Other Activities

In addition to the band tournaments and Sängerfeste, Noah Zeller and the Waterloo Band were involved in regular concerts, excursions and duties at religious, civic ceremonies. For example in 1895, the Waterloo Musical Society sponsored a meet for the Waterloo Bicycle Club. This was attended by over 70 cyclists and the Waterloo Band provided music for the parade in Waterloo. The cycle meets were under the auspices of the Canadian Wheelmen's Association and after the success of the Waterloo event in 1895, meets were held in Waterloo for Dominion Day ceremonies on July 2, 1906, and July 1 of 1909 and 1910. Generally, the Waterloo Band performed evening concerts on the last day of the meet to officially close the event.

Under the leadership of Noah Zeller, the Waterloo Musical Society Band gained prominence and established its reputation as a fine musical ensemble, largely through its success in band tournaments throughout Ontario from 1883 to 1900.²⁹

²⁸ Ronnenberg, "The Waterloo Band."

²⁹ Ibid.

Conductors of the Waterloo Band 1900 - 1919

Most of the band leaders who followed Zeller in their period from 1900 to 1903 did not remain long for various reasons. W. H. Walker was director for the remaining portion of 1900 and was engaged for the following year as well at a salary of four hundred and fifty dollars. Walker, who emigrated from England, was a composer and cornetist. For the year 1900 he composed a series of marches entitled The Waterloo Band, Edward VII and Centennial March.³⁰

On February 14, 1902 Arthur L. Stares was appointed director of the Waterloo Band. Stares was well known as a clarinetist and first directed the band during the Sängerfest held in Waterloo in 1902.³¹ Under Stares' leadership, the Waterloo Band performed works such as the Zampa Overture and the Poet and Peasant Overture. In addition to his responsibilities for the Waterloo Musical Society, Stares was also choirmaster and organist at a Berlin church. His brother, Harry, was the director of the 91st Regiment Band in Hamilton, and consequently Arthur Stares had affiliations with this band during his years at Waterloo.

Arthur Stares resigned on March 24, 1903 and was succeeded by an American, Henry Restorff, a flautist and an English horn player. Restorff remained for only a portion of a year and resigned in 1903.

Mr. W. Phillip was over sixty years of age when he came to Waterloo and took over the leadership of the Waterloo Band in 1903.

³⁰ Ronnenberg, "The Waterloo Band."

³¹ Encyclopedia of Music, s.v. "Sängerfeste."

Philip had been praised for his musical ability by a Winnipeg Free Press music critic who stated that the Winnipeg 90th Regiment Band always had good leaders but:

They have been brought to a higher state of excellence under the tuition of Mr. Philip than ever before.³²

He was a leading Canadian musician at that time and was praised by William Cavan Barron, director of the Conservatory of Music in London, Ontario, as follows:

As an organist, choir and chorus conductor and teacher of military bands, his success has been phenomenal. He is an excellent violinist. He is of a high musical temperament which fits eminently for a teacher of music.³³

In 1906, under Mr. Philip's direction, the Waterloo Band had two engagements in Toronto: the band performed at the Ontario Jockey Club and made their first concert appearance at the Canadian National Exhibition. Philip resigned his position with the Waterloo Musical Society in 1910 when he was engaged as the bandmaster for the Guelph Musical Society Band.

When Philip resigned, there was not a bandmaster readily available to fill his position. Although lacking in training as conductors, members of the band assumed the leadership and at least offered their enthusiasm. Charles Froehlich, a bass player in the band, willingly offered his services to fill Philip's vacancy. When a bandsman questioned his choice of tempi, Froehlich quickly retorted by inviting the member to "take the stick." William "Spurge" Sheppard also acted as an alternate bandmaster on many occasions. Sheppard originally played in the

³² Ibid.

³³ Ronnenberg, "The Waterloo Band."

Bell Furniture Company Band in Wingham and was offered a position as a cornetist in the Waterloo Band in 1892. In 1903 he became bandmaster in Cornwall, but returned to Waterloo in 1905 as cornetist. Sheppard accepted the position of bandmaster of the Galt Kiltie Band from 1913 to 1923, then became bandmaster of the New Hamburg Band until 1924. Sheppard was one of the charter members of the Canadian Bandmasters' Association and became president of the organization in 1950. He also was known as a composer specializing in band music.

W. R. "Fritz" Paul succeeded the interim conductors of the Waterloo Band on June 8, 1910 at a salary of six hundred dollars a year. Paul came from a musical family in Hampton, Iowa where his father had been bandmaster. Paul had experience as a leader of musical organizations in Australia, New Zealand and the United States, and had been associated with bands in Germany as well.³⁴

It was Paul who first used the title of "Professor" in the Waterloo Band and thereafter Waterloo bandmasters were called "Professors." The term "professor" was not a designation earned by formal education, but a title used loosely by musicians, travelling actors and remedy salesmen.

Paul, a cornetist and violinist, was much appreciated by the public and the band enjoyed five successful years under his leadership. An article in the Galt Reporter, July 1913 described a combined concert with the Galt Kiltie Band and Waterloo Band:

³⁴ Ronnenberg, "The Waterloo Band."

Over a thousand people followed the bands to Dickson Park where they listened to one of the finest concerts ever given in Galt. The Waterloo Band under the leadership of Professor Paul maintained its proud reputation of being one of the finest concert bands in Canada.

According to James Reaney's play I, The Parade, Mr. Paul, while under the influence of alcohol, fell off the podium during a concert and never conducted the Waterloo Band again.³⁵

Mr. J. Pillar served the shortest term as leader. Originally from Hazelton, Pennsylvania, he conducted rehearsals during the winter of 1915-1916 but directed only one concert in 1916. Pillar organized the first Boys' Band in 1915 and combined "cleanliness and athletic interest with musical training."³⁶ Each boy had a towel and bar of soap at the band hall and was required to comb his hair and wash his face and hands prior to each rehearsal. After the rehearsal the boys completed the evening with the athletic portion of their training--boxing! This was curtailed when some of the boys returned home with black eyes prompting their parents to express concerns about the relationship of musical training and boxing. Pillar left Waterloo and reportedly became a "Buffalo street car motorman."³⁷

During the last two years of World War I (1916-1918), Mr. Enea Trovarelli conducted the band. He was a clarinetist who lacked organizational skills and unfortunately had difficulty with the English language. As one bandsman said, "we couldn't understand him and he

³⁵ James Reaney, "I, The Parade." Unpublished play.

³⁶ Ronnenberg, "The Waterloo Band."

³⁷ Ibid.

couldn't understand us."³⁸ Mr. Trovarelli was reported to be highly emotional, and frequently ripped his high stiff collar from his shirt and threw it at bandsmen who played an incorrect note or passage; or if totally frustrated, he would throw down his baton and order the band to "go home." On one occasion, after a particularly trying performance, he was so displeased that he walked back to his hotel via the back streets of Waterloo, rather than taking the main thoroughfare, so as to avoid a face to face confrontation with any of his acquaintances.³⁹

The Waterloo Band did not always find its members in the Waterloo area. They often invited or advertised for instrumentalists from other parts of Ontario to fill vacancies. Their reputation as a fine band attracted many skilled musicians.

³⁸ In Ronnenberg, "The Waterloo Band."

³⁹ Ronnenberg, "The Waterloo Band."

CHAPTER 2

Waterloo Musical Society 1919-1932

Charles Frances Thiele was engaged as bandmaster of the Waterloo Musical Society in April, 1919; his appointment marked the beginning of an era that saw the advancement of the Waterloo Band unequalled in its history. Thiele elevated the stature of the band until it became one of the most prominent performing ensembles in Ontario and other parts of Canada. "Professor" Thiele, as he was called (even though he himself never used the title), was a driving force behind the band fraternity. His combined experience as a musician and entertainer were timely qualities in sustaining the widespread popularity of bands after World War I. Thiele had the instinctive ability to seize, and nurture opportunities to promote the band movement, and endeavoured to prolong its waning popularity during the 1940s and 1950s.

An entrepreneur with a flamboyant flair for the spectacular, Thiele under the auspices of the Waterloo Musical Society founded the Waterloo Band Festival in 1932. He transformed the Band Festivals into lavish gala events, employing every aspect of showmanship at his disposal. The programmes included solo and band competitions, and parades through the main streets of Waterloo. These two- and three-day events culminated in a final concert by the Waterloo Musical Society Band. On occasion the grand finale also included a massed band concert on the closing day of the festival; such showcases earned Waterloo the unofficial title "band capital of Canada."

In order to examine the events of the Waterloo Musical Society, it is necessary to understand Thiele's position in that organization, as well as his involvement in related business ventures, the Ontario Amateur Bands' Association which he founded in 1924, and his leadership

in the formation of the Canadian Bandmasters' Association in 1931. As the Ontario Amateur Bands' Association evolved and prospered, so did the Canadian Bandmasters' Association and Thiele's business ventures. Although one was not dependent upon the others, their goals and activities were obviously complementary.

Charles F. Thiele was born in New York City in 1884.¹ He studied music "under private tutors and graduated from the New York College of Music".² These private tutors were supplied through the generosity of Carl Fischer, owner of the New York publishing company. Fischer sponsored many young musicians, provided them with instruments and practice rooms, and arranged for free training by his many friends who were professional musicians.

As a young man, Thiele continued to study music while supporting his family with a variety of jobs, including one as a photographer. While living in Maine, he continued to work with bands and in the early 1900s, organized and directed one of the first all-girl bands in the United States.³

Thiele then organized the "Thiele Concert Company" for the Chautauqua Company, a small ensemble which included his wife Louise, who played cornet and was also an elocutionist, and his daughter Caroline (Mrs. Wilfred Bender), who played saxophone. The "Thiele Concert Company"

¹ Encyclopedia of Music in Canada, s.v. "Thiele, Charles," by Edward Moogk.

² "Late Charles Frances Thiele is Mourned by All Bandsmen," Canadian Bandsman (March 1954):3.

³ "Thiele Led Waterloo Band to a Place in History," Waterloo Chronicle, 26 May 1962.

performed mainly in the New England area on the Lyceum and Chautauqua circuits. In 1918 the company had been performing in Danville, Illinois at a county fair when a Spanish flu epidemic swept through the area causing many casualties and hardships. The situation prompted a premature closure of the fair and forced Thiele to disband his company and pay off the musicians; consequently, in meeting his obligations, he completely depleted his savings. While his family remained in Danville recovering from the effects of the epidemic, Thiele was contacted by Ron Smith, a friend and bandmaster who offered Thiele a position playing in a band which was touring Florida. Thiele promptly accepted the position but while en route, he was intercepted and informed that the prospective situation was cancelled. Thiele borrowed money from his parents and returned with his family to New York.

While recuperating with relatives in the Adirondack Mountains, Thiele happened upon an advertisement for a bandmaster placed by the Waterloo Musical Society in Billboard Magazine.⁴ Thiele, one of a hundred applicants for the position, was invited to conduct the band on a three-day trial with approximately eight other finalists.⁵ According to the minutes of March 4, 1919 of the Waterloo Musical Society, Thiele was the second choice to Mr. Curtis but there was no further information concerning Curtis' residence or background. Curtis did not return the

⁴ "Thiele's Wooden Lyre Returns Home," Waterloo Chronicle, 6 March 1969.

⁵ Ronnenberg "The Waterloo Band."

communication from the executive and subsequently the position was offered to Thiele.⁶ The job offer was granted by the executive of the Waterloo Musical Society only after the bandsmen voted on their choice of conductor.

On April 1, 1919, at the annual general meeting of the Waterloo Musical Society, Thiele was formally engaged as bandmaster at a salary of twelve hundred dollars.⁷ Prior to moving to Waterloo, he instructed his family to brush up on their French, not realizing that there was a predominance of German-speaking people in Waterloo. Caroline Bender, Thiele's daughter, stated that when Thiele accepted the position in Waterloo, he held hopes of rejoining the Chautauqua Company on a future tour of Australia. Mrs. Bender added that Thiele did not foresee his new position in Waterloo as a long term engagement.⁸

After two or three years as director of the Waterloo Band, Thiele started a small business selling music instruments in the upstairs bedroom of his home at 22 Dupont Street in Waterloo.⁹ His original intention was for the business to supply the needs of amateur bands in the Waterloo area. The business prospered and Thiele moved his venture to offices above the Ontario Seed Company on King Street. In the silent films era, sheet music and orchestral arrangements were needed to

⁶ Waterloo Musical Society Minute Book 1919-1932, 4 March 1919.

⁷ Minute Book 1 April 1919.

⁸ Interview with Caroline Bender, Waterloo, Ontario, 12 July 1984.

⁹ "Professor Thiele Would Be Amazed To See His Company Today," Waterloo Chronicle, 27 September 1967.

accompany the films and the Waterloo Music Company met this demand; as Fred Moogk recalled "it was a fantastic business."¹⁰ The Waterloo Music Company filled orders from movie theatres across Canada, supplying the necessary sheet music for films. However, with the advent of "talkies" the business diminished, and in 1927 the company turned to music education materials as another potential source of revenue.¹¹

In 1932, Thiele founded the Waterloo Metal Stampings Limited, a company which originated because Thiele was unable to purchase collapsible music stands.¹² As well as music stands, the Waterloo Stampings Company also manufactured toy instruments, and in 1934 expanded into metal hardware for casket and baggage manufacturers. The company enjoyed considerable success with the development of the first filing drum in Canada and production of metal parts for office furniture.¹³

In 1936, the Waterloo Music Company moved its operations from the upstairs office above the Ontario Seed Company to its present location on Regina Street. Originally the building on Regina Street was a livery and hotel stable, and later was used as a natural ice rink by the Waterloo Curling Club. The Waterloo Metal Stampings Company was also

¹⁰ Denis Greyhurst, "Waterloo Music Company Ltd.," Music Scene (March/April 1968):6.

¹¹ Encyclopedia of Music in Canada, s.v. "Waterloo Music Company," by Marlene Wehrle.

¹² "Professor Thiele Would Be Amazed To See His Company Today," Waterloo Chronicle, 27 September 1967.

¹³ "Founded by Professor of Music," Waterloo Chronicle, 8 June 1969.

moved to the Regina Street location in 1936 where it remained until it was sold in 1955.¹⁴ In 1939 a second floor was added to the building (constructed of steel girders from the collapsed Honeymoon Bridge at Niagara Falls!). This addition provided a larger rehearsal room for the Waterloo Band, a location for the annual meetings of the Canadian Bandmasters' Association, and Ontario Amateur Bands' Association, as well as improved facilities for the Waterloo Band Festival.¹⁵

In May of 1928, Thiele became the owner and managing editor of the periodical Musical Canada, (A.L. Robertson continued at first as editor) and in the same year Musical Canada combined with the Canadian Bandsman and Orchestra Journal to form one comprehensive magazine. Musical Canada included articles on prominent Canadian artists and sections were devoted to the Canadian College of Organists and Music in the Schools. A major portion of the periodical was devoted to Canadian bands, band music and the promotion of band activities in Ontario and Canada. Many issues included items about events of the Waterloo Musical Society and the Waterloo Band. As Thiele was the publisher and managing editor, the periodical also provided a vehicle for advertising the Waterloo Music Company, and through Musical Canada he promoted the Ontario Amateur Bands' Association and later, the Canadian Bandmasters' Association.

¹⁴ Ibid.

¹⁵ Margaret Powell, Ed Devitt, and Pat McKegny, Welcome to Waterloo (Waterloo: Waterloo Printing Company, 1982), p. 41.

Ontario Amateur Bands' Association

C. F. Thiele and A. L. Robertson were co-founders of the Ontario Amateur Bands' Association in 1924. In 1925, C. F. Thiele was elected by acclamation as the first president of the association. The organization administered the band competitions at the Canadian National Exhibition, selected the test pieces, chose the adjudicators and served as general overseer of the band events. Through this association of bandsmen, Thiele travelled throughout Ontario to small towns and centres encouraging bands and offering clinics. In 1928, Thiele assisted in the first band contest held in Walkerton under the auspices of the Northern Ontario Amateur Bands' Association. This association included bands from Owen Sound, Chesley, Walkerton, Hanover, Palmerston, Harriston, Mount Forest, Listowel, Southampton, Kincardine and Port Elgin.¹⁶

Thiele donated a silver cup for the winner of the Class "A" band category which was won by Hanover. Robertson donated a trophy to the Class "B" band winner, Palmerston.¹⁷ Thiele initiated discussions concerning affiliation between the Northern Ontario Amateur Bands' Association and the Ontario Amateur Bands' Association. In the issues of Musical Canada from 1928 to 1932 no report appeared concerning the result of these talks, and presumably no further action was taken. Thiele remained as president of the Ontario Amateur Bands' Association until 1948.¹⁸

¹⁶ A. L. Robertson, ed., Musical Canada 9 (May 1928).

¹⁷ A. L. Robertson, ed., Musical Canada 9 (June 1928).

¹⁸ Encyclopedia of Music, "Thiele, Charles."

Band Activities at Waterloo

The Waterloo Band under C. F. Thiele continued to participate in many major activities such as summer concerts, parades and civic events. The band tournament had been replaced by the band tattoo which was not a competitive event but rather an event where several bands performed in an open air setting. Typically, it included a general parade to a display field and a march past the grandstand by the participating bands. Each band would perform a short concert and as a finale, the massed bands would play a selection. On August 4, 1916, the Twin City Paper in a newspaper report described the Tattoo:

The massed bands then took part in an advance march playing "Red, White and Blue" and "British Grenadiers," the most popular being the former which was rendered amid cheers of the enthusiastic gathering. After a gorgeous and magnificent display of fireworks and the ascension of the airplane, a most successful and entertaining entertainment closed with "God Save the Queen" to the massed band of Galt Kilties, Preston, Elmira, and 118th and Waterloo. Attendance was estimated at 7,000. It was believed 500 cars brought people to Waterloo for the event.¹⁹

Thiele's natural ability for organization and showmanship brought continued success to the Waterloo Tattoos as a newspaper report in 1920 claimed:

The Waterloo Musical Society has staged big events but it was left for the tattoo of 1920 to far eclipse all others and last night saw the most successful of its kind ever put on in Western Ontario or in fact in any other part of Ontario.²⁰

These band tattoos continued with varying degrees of success until 1928 when declining attendance, partly due to inclement weather, led to

¹⁹ Ronnenberg, "The Waterloo Band."

²⁰ "Waterloo Musical Society," Waterloo Chronicle, 8 June 1961.

financial loss to the Waterloo Musical Society and ultimately forced a termination of the events.

The Waterloo Band performed weekly summer concerts at the Waterloo Park Bandshell which was erected in 1920 through the generosity of Mr. E. H. Seagram.²¹ (See Appendix C.) Throughout the society's history, the Seagram family had been benefactors of the band by supplying uniforms and instruments. From time to time, members of the family served on the executive of the Waterloo Musical Society.

Records from the minute books of the Society show that the band performed Toronto engagements as early as 1906, including concerts at the Ontario Jockey Club and the Canadian National Exhibition. In 1925, after an absence of several years, the Waterloo Band returned to the Canadian National Exhibition.²² (The reason for its absence was never recorded.) Since Thiele was the president of the Ontario Bands' Association, the band did not take part in the competitions held at the CNE but performed as a featured band at the bandshell. In the September 1928 issue of Musical Canada, two articles appeared which detailed two all-Wagnerian concerts performed by the Waterloo Band at the Exhibition which included the following:

Overture from Rienzi
 March from Nibelungen
 Selections from Lohengrin
 Pilgrim's Chorus from Tannhäuser²³

²¹ "Tune of Wrecking Hammers Strikes Chord of Memories," Kitchener-Waterloo Record, 1 March 1969.

²² Ronnenberg, "The Waterloo Band."

²³ A. L. Robertson, ed., Musical Canada 9 (September 1928).

The following was reported in Musical Canada describing the Wagner programmes performed by the Waterloo Band:

Ambitious programs—particularly the evening one—but all they played had evidence of splendid reserve. It is an excellent band, a band that compares favourably with some of Toronto's best.²⁴

The Waterloo Band performed at the Canadian National Exhibition annually until 1941, when the CNE was closed because of World War II, and they returned in 1947 when the Exhibition re-opened. The Waterloo Band continued to perform at the CNE bandshell until 1954.

An important activity of the Waterloo Band was a regular radio broadcast over the Waterloo radio station CKCR. The Waterloo Boys' Band presented the first broadcast of a band in the Waterloo area in 1922. This broadcast originated from the dining room of Oscar Rumpel's home in Kitchener. Rumpel provided the necessary technical equipment. The geographical area covered by the broadcast was unknown and apparently the quality of the sound was very poor indeed. This was the only occasion the Boys' Band made a broadcast. Shortly after, regular radio broadcasts were presented by the Senior Band through the Toronto Star radio station and CJCF in Kitchener and then sent by wire to Toronto. Some of the programmes were played in local Kitchener theatres.²⁵

A Wagner programme was broadcast from the Lyric Theatre in Kitchener through CJCF on May 16, 1926. Included in that programme was the March

²⁴ Ibid.

²⁵ Ronnenberg, "The Waterloo Band." The Waterloo Boys' Band is discussed in more detail below.

from Nibelungen, Overture from Rienzi, Overtures from Tannhäuser, Lohengrin and Die Walküre.

The Waterloo Band presented the first programme over CKCR when the station officially opened in Waterloo on July 20, 1928 and the programme included:

Light Cavalry Overture - Von Suppé
The Patrol "Wee MacGregor" - Amers
Whirl of the Waltz - Linche
 Victor Herbert Favourites²⁶

There also were broadcasts aired from the Waterloo Band rehearsal room, during this period in the Weichel Building, where the offices for CKCR were located. The following article appeared in the 1929 issue of Musical Canada:

The famous Waterloo Band will again be on the air beginning July 20 over the Waterloo Station, hooked up to station CKNC of Toronto and the London Free Press Station. With the opening of the new Waterloo broadcasting station, The Waterloo Band will be on the air at regular intervals throughout the coming year...This band always plays the best in band music and programmes are carefully rehearsed.²⁷

The Waterloo Musical Society Band's radio broadcast programme appeared in the December 1920 issue of Musical Canada, it was noted that the band performed March Heröique by Saint-Saëns, Mignon Overture by Thomas and Marco Spada Overture by Auber.²⁸ The Waterloo Band played regular Tuesday evening programmes for radio broadcast until the early 1930s when they were discontinued because of the de-

²⁶ Ibid.

²⁷ A. L. Robertson, ed., "Waterloo, Ontario," Musical Canada 10 (July 1929):21.

²⁸ A. L. Robertson, ed., "Waterloo, Ontario," Musical Canada 11 (December 1930):16.

pression. In March, 1931, a short announcement appeared in Musical Canada describing future broadcasts:

As usual the Waterloo Band plays its series of broadcasts Tuesday evening from eight to nine o'clock. The Waterloo Band with C. F. Thiele directing, has been a feature for a number of years and radio fans especially in Ontario look forward to these concerts.²⁹

During the summer months, the Sunday evening concert series was also broadcast from the bandshell in Waterloo Park and aired on the local radio station. As in the instance of the 1936 Band Festival, portions of the festivals were broadcast over CKCR and some of the Sunday evening performances of the Band Festivals had national radio coverage.³⁰

The activities of the Waterloo Band, under Thiele's leadership, varied from previous bandmasters: Sängerfeste and band tournaments were replaced by band tattoos and later by the Waterloo Band Festivals. Under Thiele, the popularity of the Waterloo Band had risen as a result of the radio broadcasts which brought the band to a potentially larger listening public and, coupled with all their other activities, helped to maintain a high profile for this organization. (See Appendices D and E.)

The repertoire chosen by Thiele placed greater technical and musical demands on the musicians than those experienced under previous conductors. According to critiques in various periodicals, including Musical Canada, these technical demands increased the performance level

²⁹ C. F. Thiele, ed., Musical Canada 12 (March 1931):15.

³⁰ Ronnenberg, "The Waterloo Band."

of the Waterloo Band. As the performing ability and popularity of the band increased, so did the enthusiasm and membership of the Waterloo Musical Society. In the period from 1919 to 1932, Thiele established himself as a prominent figure in the Canadian band community and firmly established Waterloo as a recognized centre for the concert band.

CHAPTER 3

Waterloo Musical Society 1932-1950

As a member of the executive of the Waterloo Musical Society, C. F. Thiele involved both the Society and the Waterloo Band in activities of the Canadian Bandmasters' Association. Indeed, the preliminary discussions to the founding of the Canadian Bandmasters' Association (CBA) grew out of a concert held in Waterloo in 1931. These CBA Conventions not only included the Waterloo bandsmen as participants, but also involved the Waterloo Musical Society in the arrangements for hosting visiting bandsmen and their directors. The involvement of the Waterloo Music Company also increased as each convention and band festival grew. Fred Moogk, an employee of the Waterloo Music Company, eventually assumed total responsibility for the internal organization of these events although Thiele remained at the forefront as the director.

The position of the bandmaster within the structure of the Waterloo Musical Society had an almost imperceptible metamorphosis. Thiele, an employee of the Waterloo Musical Society, became the innovator, leader and initiator of all major changes. The Society followed, and fully supported his leadership, yet in the public eye it remained as the sponsors and administrators. This period from 1932 until Thiele's resignation in 1951 represented the most productive years of the Waterloo Musical Society's history.

Canadian Bandmasters' Association

The formation of the Canadian Bandmasters' Association was discussed at a meeting of twenty-five bandmasters following a concert presented at Waterloo on July 12, 1931. This was a joint concert of the 91st Highlander Band of Toronto under the direction of Lieutenant L. F. Addison and the Waterloo Band under C. F. Thiele. The programme included selections from

H.M.S. Pinafore by Sullivan, William Tell Overture by Rossini and the 1812 Overture by Tchaikowsky.¹ A second meeting was held August 30th, 1931.²

After that, the Waterloo Band, conducted by sixteen different conductors performed a concert with approximately 8,000 people in attendance. The following is an excerpt from the Kitchener-Waterloo Record:

Waterloo's popular and widely known band scored another triumph yesterday when 8,000 people attended a unique band concert presented at Waterloo Park. Conducted through sixteen selections by sixteen different bandmasters from various parts of the province and including no less a personage than Henry Jackson of London, England, musical director of the Wembley exhibition at present travelling in Canada with a new English Light Opera Company, the band gave an excellent performance. Again the programme and its success is due to the ingenuity and initiative of C. F. Thiele...³

This concert was followed by a dinner where the possibilities of the formation of an association were further discussed. Subsequently, the association was established in September, 1931 when thirty-five bandmasters met at the Canadian National Exhibition. Captain John Slatter was elected the first president and C. F. Thiele, secretary.⁴ The first general meeting was held December 27, 1931 in Toronto and the name "Canadian Bandmasters' Association" was adopted. The object of the association as described by Thiele was "to organize into one body Canadian Bandmasters and to promote movement for protection and furtherance of the interest of bands and band music."⁵

¹ C.F. Thiele, ed., "Combined Concert of Waterloo and Toronto Bands," Musical Canada 12 (July/August 1931):19.

² Waterloo Musical Society Minute Book 1932-1950, 25 August 1931.

³ Kitchener-Waterloo Record, 31 August 1931.

⁴ Encyclopedia of Music in Canada, s.v. "Canadian Band Directors' Association," James Paul Green et al.

Waterloo Band Festivals

The first Waterloo Band Festival was held July 1, 1932 to commemorate the 50th Anniversary of the Waterloo Musical Society.⁶ These annual festivals were held from 1932 to 1941 and then suspended until 1946 due to a shortage of gasoline during World War II.⁷ Thiele stated that "festival competitions, and tattoos were of prime importance in the development of bands and band music throughout the provinces."⁸ To ensure the success of the Waterloo Band Festival, Thiele personally guaranteed the Waterloo Musical Society against any financial loss.⁹ The band festivals retained some of the pageantry of the band tattoo featuring parades, massed band concerts, and a grand finale on the last evening; yet the festivals differed from the tattoos in that they included band competitions at various levels, solo instrumentalists, and, eventually, baton twirling and accordion band competitions. From the outset, the Waterloo Musical Society sponsored each Band Festival. Fred Moogk organized and scheduled the events in detail, however, Thiele was the overall director. Moogk indicated that he and three staff members of the Waterloo Music Company channelled their efforts for seven months of each year to prepare for each festival. He further added that the entire staff was involved in final preparations as the date of

⁵ Edward Wodson, ed., "First General Meeting of Canada Bandmasters," Musical Canada 13 (January 1932).

⁶ Waterloo Musical Society Minute Book 1932-1950, 4 June 1932.

⁷ Encyclopedia of Music in Canada, s.v. "The Waterloo Band Festivals," by Ernest Ronnenberg.

⁸ Waterloo Musical Society Minute Book 1932-1950, 24 April, 1936.

⁹ Ronnenberg, "The Waterloo Band."

each festival approached.¹⁰

C. F. Thiele had originally planned to have a large band festival and a meeting of bandmasters in July of 1931, however, the executive of the Waterloo Musical Society decided to postpone it until 1932, to coincide with their 50th Anniversary.¹¹ The 1932 Band Festival was organized by a special committee from the executive of the Society and included;

George Hoffman (Chairman)
George Grosz
J. F. Hertel
C. F. Thiele (Secretary)
R. P. Uffelman (Treasurer).¹²

Although forty bands were advertised (see Appendix F), the first festival included twenty-three bands, and eighty individual solo contestants.¹³ The bands competed in different categories including brass and reed, bugle bands, and pipe bands. The following Ontario bands were winners in the brass and reed division:

Livingston Church Band, Hamilton
Wentworth Rifles' Regiment Band, Dundas
10th Dragoons' Band, Paris
Golden Jubilee Band, Parkhill
Forest Boys' Band, Forest.¹⁴

The St. Thomas Pipe Band won first place in the pipe band class, and the Welland Sea Cadets captured first place in the bugle band division. Other bands also competed in the festival: Preston Silver Band, New Toronto Citizens' Band, Forest Excelsior Band, Simcoe Boys' Band, Fergus Pipe Band, and Scots' Fusiliers' Trumpet Band from Kitchener. Not all bands

¹⁰ Fred Moogk, personal interview, Waterloo, Ontario, June 1983.

¹¹ Waterloo Musical Society Minute Book 1932-1950, 27 June 1931.

¹² Ibid., 17 May 1932.

¹³ Encyclopedia of Music in Canada, s.v. "The Waterloo Band Festival," by Ernest Ronnenberg.

¹⁴ Ronnenberg, "The Waterloo Band."

were involved in the competitions; some only participated in the parade and tattoo in the evening performance. Included in this group were the New Hamburg Citizens' Band, Waterloo Musical Society Band, Waterloo Veterans' Band, Wingham Citizens' Band, Norwich Musical Society Band, and the Hanover Citizens' Band. A feature of the evening performance was a massed band which comprised of the Scots' Fusiliers' Band, Wentworth Rifles' Band and the Waterloo Society Band.¹⁵

The 1933 festival expanded to include fifty-three bands and over one hundred individual entries. The winning bands were:

Weston Silver Band
Canadian National Railways' Band, Stratford
Hanover Citizens' Band
Newmarket Citizens' Band
Sarnia Boys' Band
R. H. L. I. Bugle Band, Hamilton
St. Thomas Citizen Regiment Pipe Band.

The final evening concert featured a massed band selection Festival Overture, a composition inspired by and composed after the first Waterloo Band Festival in 1932, by C. F. Thiele.¹⁶

In 1932, the number of bands dropped to thirty-six. It was felt that the decline in the entries of army bands was caused by the date of the festival, the July 1st holiday weekend, by which time these bands had already returned to their designated bases from previously scheduled tours. Highland dancing was a new addition to the festival programme in 1934. As with each festival, there were featured soloists; the 1934 festival included trumpeter Charles Munge of the Cincinnati Symphony Orchestra and saxophonist Caroline Bender, Thiele's daughter.¹⁷ Indeed, Caroline Bender

¹⁵ Ronnenberg, "The Waterloo Band."

¹⁶ Ibid.

¹⁷ Ronnenberg, "The Waterloo Band."

was featured as a soloist on many occasions with the Waterloo Band.

Band contests were won by the following:

Chatham Kilties
Lorne Rifles, Georgetown
Newmarket Citizens' Band
York Township Boys' Band, Toronto
Toronto Silver Band
Weston Silver Band.

Walter M. Smith was the featured soloist at the 1935 festival. Smith, a bandmaster from Boston, not only performed in this festival but also conducted cornet clinics. Another featured festival soloist, John Carr, a noted clarinetist and saxophonist, conducted woodwind clinics.¹⁸ Unfortunately, the number of bands declined to twenty-three, apparently caused again by the choice of date for the festival.

The number of bands increased in the 1935 festival to twenty-eight, with twenty-two of those bands forming the evening parade. C. F. Thiele was the president of the Canadian Bandmasters' Association that year, and welcomed as the honoured guest to the festival Dr. Frank Simon, director of the Armco Band and president of the American Bandmasters' Association. Dr. Simon had gained prominence in the United States as a cornetist and appeared at the 1936 festival as a guest soloist. Caroline Bender performed for a second year as one of the featured saxophone soloists, along with Art Large, a Canadian saxophonist from Montreal.¹⁹

The 1937 Band Festival was named the "Festival of Empire," as it marked the coronation year of King George VI, and it was conceived as a grand patriotic fantasia with a portion of the programme broadcasted by

¹⁸ Ronnenberg, "The Waterloo Band."

¹⁹ Ibid.

the Canadian Radio Commission on a coast-to-coast hook-up.²⁰

A "Parade of Nations" was the title given to the 1938 festival tattoo. The number of bands participating increased from twenty-three from the previous year to thirty-four. The individual entries in solo, duet, trio, and quartet classes expanded to two hundred and sixty-seven. Leona May Smith, a well-known cornetist from New York City was one of the three featured soloists; cornetists S. C. Mear from White River, Michigan, a former member of John Phillip Sousa's Band, and H. C. Brooker, a Canadian from Brantford, Ontario, were the remaining two.²¹

Thiele discussed the repertoire and performance of the Waterloo Band, and the impact of the Waterloo Band Festival in the following newspaper article:

The standard of the band Waterloo has steadily improved until today the class of music is of the highest, of which few bands attempt, Mr. Thiele said. The band's performance also has reached an even higher plane. Interest in music in Ontario is steadily increasing, the director said, referring to the inclusion of music in the elementary school curriculum. Boys' bands have been organized in the Toronto public schools and a total of 19 new bands have been organized in Ontario this year. The Waterloo Musical Society could take credit for much of this enthusiasm through the operation of the band festivals.²²

Forty-two bands appeared in the 1939 festival. The evening tattoo spectacle was named "The Empire at Peace," a title which was timely as King George VI and Queen Elizabeth were visiting Canada. Leona May Smith returned for a second appearance at the band festival. Joining Smith was Leonard Falcone, a euphonium soloist and Head of Instrumental Music at Michigan State University in East Lansing, Michigan.²³

²⁰ Encyclopedia of Music in Canada, s.v. "The Waterloo Band Festival," by Ernest Ronnenberg.

²¹ Ronnenberg, "The Waterloo Band."

²² Kitchener-Waterloo Record, 26 May 1939.

²³ Ibid.

Leona May Smith returned for her third appearance as guest soloist for the 1940 festival at which time approximately 10,000 people were on hand to view the twenty-seven bands in the parade and 15,000 attended the evening tattoo at Waterloo Park. In 1941, an all-Canadian show featured Canadian artists who performed in a patriotic pageant entitled "Salute to Britain." A total of thirty-seven bands participated in the festival, of which thirty competed and twenty-seven were involved in the evening performance.²⁴

The festival was cancelled in 1942 due to the exigency of World War II.²⁵ The effects of the war were also reflected in the membership of the Waterloo Band, as the ranks were depleted by men enlisting in the armed forces. Thiele explained the band situation at the 60th Annual Meeting of the Waterloo Musical Society:

The band had been depleted by enlistments and war work but the Oldtimers and regular bandsmen had agreed to rehearse together harmonizing so that we could continue to give concerts during the coming season.²⁶

Thiele spoke of the "Oldtimers," which was a veterans' band comprised of retired Waterloo bandsmen who amalgamated with the regular band for the duration of World War II.

Thiele continually received praise for his work with bands in Ontario and for his leadership in directing the Waterloo Band Festival.

²⁴ Ronnenberg, "The Waterloo Band."

²⁵ A. L. Robertson, ed., "Waterloo Band Festival Promise," Canadian Bandsman 4 (February 1947):27.

²⁶ Waterloo Musical Society Minute Book 1932-1950, 8 May 1942.

²⁷ Ibid., 21 January 1942.

The following excerpt from an article in the Canadian Bandsman reflected this esteem and commendation:

In 1942 when a group of bandmasters met in Toronto to lay the foundations of the Ontario Amateur Bands' Association, Mr. Thiele was unanimously chosen as the first President of that body. This position he has held ever since, and the development of Band Contesting at the Canadian National Exhibition is a lasting monument to his ability as a leader among men and among bandsmen in particular. As Director of the Waterloo Musical Society, he has made Waterloo the Band Centre of Canada. In 1932 he organized the first Waterloo Band Festival and has developed this great annual festival to the point where it is now generally conceded to be the greatest annual festival of its kind in North America. During the growth and development of the Waterloo Festival, Mr. Thiele organized an association among the bugle and drum groups in Ontario, and the bugle and drum contests at the Waterloo festivals are now one of its most important features. Thousands of young players, in hundreds of bands all over Canada, point with pardonable pride to the rows of medals on their tunics and say, "I won these at Waterloo."

The author continued his exuberant praise:

The evening performances at the Waterloo festivals have attracted vast audiences from all over Canada and the United States. Mr. Thiele is a "showman" of long and wide experience, and the elaborate programmes he has arranged for these festivals are still discussed wherever bandsmen meet. The Waterloo festivals have made it possible for Canadian bandsmen to hear the world's greatest artists. The late Walter Smith, cornet virtuoso extraordinary, has been featured at Waterloo, and by his marvelous performances there, inspired hundreds of young beginners, many of whom are now in the front ranks of our leading cornetists...Let the future bring what it may, the Waterloo Festival and its dynamic founder will never be forgotten while bandsmen meet and play...²⁸

The Waterloo Band Festival resumed after the conclusion of World War II with forty bands and over six hundred individual entries in 1946.²⁹ In one cornet class, the adjudicator heard 32 contestants perform The Lost Chord by Arthur Sullivan. The perennial favourite Leona May Smith, and a

²⁸ A. L. Robertson, ed., "Charles F. Thiele," Canadian Bandsman, 1 (May 1943):2.

²⁹ A. L. Robertson, ed., "Report on the 1946 Band Festival," Canadian Bandsman, 4 (August 1946):10.

local soloist John Conrad Jr. were soloists in the 1947 Band Festival; Miss Smith performed Clair de Lune by Debussy and Rimsky-Korsakov's, Flight of the Bumble Bee. John Conrad Jr. was a pupil of C. F. Thiele and later became bandmaster of the Waterloo Band.³⁰ (See Appendix G.)

Fifty-five bands participated in the 1948 Band Festival which was a record to that date. Forty-one bands played in the evening parade and tattoo and fifty-one bands were in contests. William Bell, tuba player with the New York Symphony [sic], was guest soloist with Leona May Smith. Trumpet band competitions had been added to the festival and these contests became the official competitions of the Ontario Bugle and Trumpet Association.³¹ At a meeting of the Waterloo Musical Society, Thiele presented copies of a tabloid named The Waterloo Festival Review, an innovation in newspaper form.³² This tabloid was published by the Waterloo Music Company and mailed across Canada to advertise and highlight the activities of the Waterloo Band Festival.³³

At a meeting of the Waterloo Musical Society in June 1948, Thiele announced he had planned to invite members of both the American Bandmasters' Association and Canadian Bandmasters' Association for a meeting at the 1949 Band Festival;³⁴ however, these plans did not materialize. The Band Festival of 1949 featured a return visit by William Bell, tuba soloist, and a record number of thirty-two brass and reed bands, twenty-seven bugle and trumpet bands and eight accordion bands participated.

³⁰ Ronnenberg, "The Waterloo Band."

³¹ Ibid.

³² Waterloo Musical Society Minute Book 1932-1950, 29 September, 1948.

³³ Fred Moogk, personal interview, Waterloo, Ontario, June 1983.

³⁴ Waterloo Musical Society Minute Book 1932-1950, 23 January, 1949.

Accordion competitions had been added in 1946 and were moved to Waterloo Park from Knox Presbyterian Church in 1949.³⁵ This section expanded each year and required larger facilities.

For each Band Festival a committee comprised of members of the Waterloo Musical Society's executive was appointed to assist in the organization of the festival; a sub-committee solicited funds from the business community to support the festival and acted as auditors for the financial affairs. The Waterloo Band did not compete in these festivals but did perform in the parades, and as a featured band in the final performance provided the accompaniment for many of the guest soloists.

Band Tax Law

Since 1863, the Town Council had granted monies to assist in the financial requirements of the Waterloo Band. Indeed, the grant continued through the 1920s and in 1932 Town Councillor Gordon Raymond raised his concerns over the continuation of this grant. Raymond recalled his position:

In 1932 I [Raymond] was chairman of the Town Council Publicity Committee. I with Major Daniel Bohlender, H. E. Taz and Fred Toletzki were appointed a committee to meet the band executive in regard to seeing if possible to find some way whereby the band would be able to undertake a way to try to be part sustaining, as we were in a depression and the future did not look bright for the taxpayer. At the meeting I was asked "What have you to offer?" I suggested, if the executive would consider a way, I had in mind of earning revenue which would allow us to reduce the grant and yet provide remuneration for the band boy. Mr. Thiele bluntly told me: "If you came here to tell me how to run the band you can get out. I don't want to hear any more from you." I thanked him and left of his instruction.

He continued later: "I have always followed municipal affairs since, and also the dictator attitude of Mr. Thiele."³⁶

³⁵ Ronnenberg, "The Waterloo Band."

³⁶ "Dislikes Way Band Operated," Kitchener-Waterloo Record, 12 September 1942.

In 1937 the Ontario Government passed the Ontario Band Tax Law which required "Municipalities to vote funds towards the support of the community bands."³⁷ Thiele was prominent in lobbying for this law which furnished through a levy on public taxes additional grant monies for local bands. Thiele was later praised for his work in this matter:

bandmasters... have good reason to bless the day Professor Thiele came to address a public gathering in the interests of Band Tax Law, or an increased grant for the local band.³⁸

Thiele also guided the Waterloo Musical Society on this issue as the minutes of the regular monthly meeting of the executive dated October 26, 1937 reveal:

Some discusssion then arose regarding the Band Tax Law by which it is possible to levy up to one mill placed on the assessment for Band Purposes and it was decided to request Mr. C. F. Thiele to explain this matter more fully at the next meeting.³⁹

However, the minutes of the following meetings did not indicate whether or not Thiele discussed this issue.

In 1941 Councillor Raymond cited a law passed by the Ontario Government in 1939 which required that any grant issued must be voted on by the ratepayers of the community.⁴⁰ In addition Raymond and other members of Town Council criticized the lack of openness of the financial records of the Waterloo Musical Society. Consequently, the grant was discontinued in March 1941.⁴¹

³⁷ Encyclopedia of Music in Canada, s.v. "Canadian Band Directors Association," by James Paul Green.

³⁸ A. L. Robertson, ed., "Charles F. Thiele," Canadian Bandsman 1 (May 1943):2.

³⁹ Waterloo Musical Society Minute Book 1932-1950, 26 October, 1937.

⁴⁰ "Dislikes Way Band Operated," Kitchener-Waterloo Record, 12 September 1942.

⁴¹ Ibid.

At the 59th Annual Meeting (1941) of the Waterloo Musical Society C. F. Thiele made the following motion, "Agitation must be commenced to bring the Band Tax Law before the ratepayers of Waterloo." (See Appendix H.)⁴² It was also reported that a "sub-committee had met in connection with the criticism that had been levied at the Society and its director." The sub-committee prepared a letter in their defense and forwarded it to the press and Town Council.⁴³ In the letter the Society upheld the integrity of their bandmaster, and maintained their financial records were available to Council but never requested. However, Council continually stated that they had no access to these records. The council's request for open records and the possibility of a public vote on the band grant caused increased animosity between members of Town Council and the Waterloo Musical Society. The controversy between the Waterloo Town Council and the Society continued through 1942 and each side published articles and advertisements in the press stating their separate positions.

Councillor Gordon Raymond feared that the size of the grant would grow as the tax base increased, producing a disproportionate grant beyond the true financial requirements of the Waterloo Musical Society. He stated he was protecting the interests of the taxpayer and placed an advertisement in the Kitchener-Waterloo Record:

This Band Tax Law could go on for an indefinite period even though the Musical Society had only a skeleton organization and was giving no musical services to the Town.⁴⁴

In the same advertisement, Raymond urged voters to defeat the

⁴² Waterloo Musical Society Minute Book 1932-1950, 1 April 1941.

⁴³ Ibid.

⁴⁴ Kitchener-Waterloo Record, 4 November 1942.

referendum which would grant \$3,000.00 per year to the Musical Society. Raymond continued his criticism of Thiele's salary of \$1,700.00 per annum and felt he was not fulfilling his responsibilities, because Mr. Nathaniel Stroh had assumed the leadership of the Boys' Band. (The Boys' Band will be further discussed below.) However, Raymond failed to realize that in 1941 Thiele had informed the Waterloo Musical Society that he had hired Mr. Nathaniel Stroh, and was personally paying his salary. The minutes stated:

C. F. Thiele asked for authority to organize a group of boys as feeders to the regular band with the committee to be responsible for repairs to present instruments and for supplying instruments where necessary. Mr. Thiele will personally pay an assistant instructor to look after the lessons of these boys. The authority was given by motion of Mr. M. J. Smith and seconded by R. P. Uffelman with the addition of this clause that the salary of the assistant instructor will be taken into consideration in remunerating Mr. Thiele if and when we again receive a grant from the town.⁴⁵

To gain public support the Waterloo Musical Society presented a number of advertisements in 1942, which included endorsements from local businesses, explanation of the cost of the by-law to each taxpayer, and articles which explained the value and contribution of the Waterloo Band.

The four Town Councillors attempted to seek an injunction against the referendum, but failed⁴⁶ and it was passed by the ratepayers on December 7, 1942. In fact, the dispute was primarily a personality conflict between Raymond and Thiele. The community was aware of the severity of the encounter and demonstrated their support of Thiele and the Waterloo Musical Society in the ensuing referendum. Grants were given

⁴⁵ Waterloo Musical Society Minute Book 1932-1950, 19 November 1941.

⁴⁶ "\$3,000 Music Grant Issue To Go Before Ratepayer, "Kitchener Waterloo Record, 12 November 1942.

to the Society until February 22, 1962 when members of the Waterloo Musical Society voted control of the Waterloo Junior and Senior Bands into the authority of the Waterloo Recreation Committee.

The Canadian Bandmasters' Conventions

The participation of the Waterloo Musical Society and the Waterloo Band in the CBA Conventions was directly related to the involvement of C. F. Thiele in the Canadian Bandmasters' Association. Thiele was a co-founder of the Canadian Bandmasters' Association in 1931. The Waterloo Musical Society hosted the first CBA Convention in 1932 (which coincided with the Waterloo Band Festival), but Thiele was the organizer and financial guarantor. The Society's association with the CBA Conventions was chiefly an outcome of the conventions being held in Waterloo. Thiele provided the Waterloo bandroom as the location for the mid-winter meetings from 1939 until his death in 1954. The bandroom was built by Thiele on the second floor of his business, the Waterloo Music Company, and had become the official residence of the Waterloo Band. On occasions, the Waterloo Musical Society provided a dinner and dance for the Canadian Bandmasters in attendance and their involvement was reported in the minutes:

It was moved by R. P. Uffelman and seconded by G. Hamacher that a social meeting be held in connection with the Bandmasters' Convention early in January, 1940, for visiting bandmasters and their wives, and executive members and their wives. The society is to stand good for any expenses over and above the donation of \$100.00 promised by Mr. Thiele.⁴⁷

The first two Annual Meetings of the Canadian Bandmasters' Association were held in conjunction with the Waterloo Band Festivals presented in 1932 and 1933. Thereafter the Annual Meetings were held in various cities, but a mid-winter meeting was always held in Waterloo, where the

⁴⁷ Waterloo Musical Society Minute Book 1932-1950, 25 May 1939.

Waterloo Band was the featured band.

C. F. Thiele, with the assistance of Fred Moogk, invited noted soloists, clinicians and bandmasters to the conventions. C. F. Thiele and Nathaniel Stroh presented a clinic at the 1943 convention, demonstrating their methods of teaching juvenile bandmen.⁴⁸ The president of the Waterloo Musical Society reported the favourable reactions of the bandmasters:

President McKersie mentioned the enthusiasm shown by the Bandmasters attending the Canadian Bandmasters' Association Convention last week, after they had seen the demonstration of the boys' training conducted by Messrs. Thiele and Stroh.⁴⁹

The Waterloo Band, directed by Thiele, also gave a rehearsal demonstration and performed the CBA March composed by W. S. "Spurge" Sheppard, a member of the Band. John Conrad Jr., also member of the Waterloo Band, who at that time was sixteen years old, performed a trumpet solo at the 1943 convention.⁵⁰

Another teaching demonstration by Thiele and Stroh at the eleventh CBA Convention drew praise from T. C. Jackson, CBA president. Jackson extended his accolades and personal gratitude to C. F. Thiele for his untiring labours in the Canadian Bandmasters' Association since 1931, and his "generosity during the past year 1942 for printing and mailing the Canadian Bandsman without a cent of cost to the CBA for either printing or postage."⁵¹

⁴⁸ A. L. Robertson, ed., "Report on Mid-Winter Meeting," Canadian Bandsman, 1 (February 1943).

⁴⁹ Waterloo Musical Society Minute Book 1932-1950, 22 January 1943.

⁵⁰ A. L. Robertson, ed., "Report on Mid-Winter Meeting," Canadian Bandsman, 1 (February 1943).

⁵¹ A. L. Robertson, ed., "Report on 11th Annual Convention of CBA," Canadian Bandsman, 1 (August 1943):3.

The 1944 mid-winter meeting of the Canadian Bandmasters' Association was held in Waterloo and featured the Waterloo Band in performance of new compositions. The Waterloo Band also gave a concert in which several conductors directed the ensemble. At this meeting the following was announced: "The Canadian Bandmasters' Association plans the establishment of a permanent summer camp for developing student bandsmen."⁵² C. F. Thiele reported on the progress of the summer camp at Bamberg and stressed the urgency of completing the project; in addition he personally offered \$100.00 for a new march for the camp.

An innovation of this convention was a bandmasters' competition in which a panel of adjudicators judged seven bandmasters who conducted the Waterloo Band. Douglas Major from St. John's was the winner, Corporal George Swadley of Saint John, New Brunswick was second and George C. Hood of Oshawa, third.⁵³ A second innovation of this convention was the formation of a Guild of Composers⁵⁴ of which Reginald Hinchey was named Dean.⁵⁵ A. L. Robertson, in the 1945 Report on the Mid-Winter Meeting, referred to Waterloo as the "Mecca of Band Music." The convention was highlighted by a concert presented by the Waterloo Band which included Weber's Oberon, Fingal's Cave by Mendelssohn and C. F. Thiele's band arrangement of Beethoven's Symphony No. 5 in C minor.⁵⁶

⁵² A. L. Robertson, ed., "Report on the Mid-Winter Meeting," Canadian Bandsman 4 (March 1944):17.

⁵³ Ronnenberg, "The Waterloo Band."

⁵⁴ Ibid.

⁵⁵ Encyclopedia of Music in Canada. s.v. "Hinchey, Reginald," by Florence Hayes.

⁵⁶ A. L. Robertson, ed., "Report on the Mid-Winter Meeting," Canadian Bandsman 8 (March 1945):17.

C. F. Thiele spoke at the 1946 CBA Mid-Winter Convention on his "favourite subject," the band camp at Bamberg, and he assured the membership that the camp would open in the summer of 1946 (the camp was not officially opened until 1949). Arnold Thiele, son of C. F. Thiele, addressed the convention on the psychological testing procedures that would be administered to the prospective students of the band camp.⁵⁷ At the evening concert the Waterloo Band performed Mozart's Symphony No. 39 in Eb major as arranged for band by W. "Spurge" Sheppard and the CBA president L. F. Addison called the presentation the "piece de resistance." As a finale to the concert, the Waterloo Band performed with Ada Eby, a pianist from Kitchener, the first movement of the Piano Concerto in A minor by Grieg. The band accompaniment for this selection was arranged by Lieutenant Allan.⁵⁸

Major Brian McCool of the Ontario Department of Education, Professor Robert Rosevear of the University of Toronto, and William Atkins, Music Director of the Queen's Own Rifles were among the lecturers at the 1947 convention and the featured soloists included cornetist Leona May Smith, and violinist A. L. Robertson. Leona May Smith returned as soloist to the 1948 convention, Professor Robert Rosevear spoke on "Improving the Intonation of the Band," and Charles O'Neill, a long-time associate of Thiele's, spoke on "Band Performance." Eleven new marches were played in a competition and Samuel Mason of Kirkland Lake was the first place winner with a prize of \$100.00 donated by Thiele. The Waterloo Band gave a premiere performance of Suite for Band, composed by the

⁵⁷ A. L. Robertson, ed., "Report on the Mid-Winter Meeting," Canadian Bandsman 4 (May 1946):14.

⁵⁸ Ronnenberg, "The Waterloo Band."

Dean of the Composers' Guild, Reginald Hinchey.⁵⁹

Sir Ernest MacMillan conducted a composite band at the 1949 convention which performed Beethoven's Symphony No. 5 in C minor, and Mozart's Symphony in G minor, arrangements for band by C. F. Thiele and Dr. Charles O'Neill respectively. Among the lecturers at the 1949 convention was Vincent Bach, American instrument manufacturer, Dr. Charles O'Neill and Professor Robert Rosevear.⁶⁰ All of these meetings included instructional sessions and featured concerts, but the promotion and maintenance of the band movement was the central purpose of the CBA Conventions.

Bamberg Summer Music Camp

In 1944 C. F. Thiele announced to the Waterloo Musical Society his acquisition of 600 acres of farmland near Bamberg, Ontario. The recorded minutes noted Thiele's plans:

he has purchased several farms at Bamberg for the site of a summer camp. He stated that six huts had been promised and the intentions to accommodate 500 youngsters eventually. He hoped to accommodate girls at the camp also and stated that the rules would require four hours practice, two hours work and two hours organized play daily for all attending. Uniforms would be worn by all persons at camp, and religious and medical requirements would be covered. The site now [1944] included a sawmill and it was intended to use the lumber for the huts. The site would also be expected to produce all the food necessary for the camp. Huts would be 15' x 18' and a bandshell would be erected for regular concerts.⁶¹

Thiele focused his efforts towards the success of the camp and delivered several speeches at CBA Conventions at Bamberg, as it became his "favourite subject." He continued this campaign through frequent edi-

⁵⁹ Ronnenberg, "The Waterloo Band."

⁶⁰ Ibid.

⁶¹ Waterloo Musical Society Minute Book 1932-1950, 20 July 1944.

torials and articles in the Canadian Bandsman. In 1945, to further promote the camp, Thiele donated his entire salary from the Society to purchase a hut, and in 1946 supplemented his contributions with an additional five hundred dollars for the camp.⁶² The Waterloo Musical Society was supportive of the camp and erected one hut, as did the members of the Waterloo Band who donated and helped construct the first hut in 1944. Additional huts were provided by the Waterloo Lions' Club, Kitchener-Waterloo Rotary Club (of which Thiele was a member), the Canadian Bandmasters' Association, and various local businesses.⁶³ A. L. Robertson attempted to rally support and enthusiasm for Thiele's "dream" through numerous editorials in the Canadian Bandsman.

Over a thousand people attended a concert by the Waterloo Band at the camp in September of 1945, a concert intended to arouse public awareness, and to allow the members of the Waterloo Musical Society, Canadian Bandmasters' Association and citizens of Waterloo to inspect the progress of the camp. The programme included solos by Waterloo bandmen Howard Husenflug, clarinet, and John Conrad Jr., cornet.⁶⁴ F. S. Kumpf, president of the Waterloo Musical Society, spoke at the concert and referred to the camp as Thiele's "greatest enterprise."⁶⁵

Thiele informed the 64th Annual Meeting 1946 of the Waterloo Musical Society that lack of materials and labour deferred the opening of the camp from 1945 to the summer of 1946, which was to coincide with the Band Festival. Thiele had anticipated strong community support for this ven-

⁶² Waterloo Musical Society Minute Book 1932-1950, 29 October 1946.

⁶³ "Plan Waterloo Concert at 'Bandberg' Camp," Kitchener-Waterloo Record, 31 August 1945.

⁶⁴ "Over 1,000 People Inspect New Waterloo Camp," *Ibid.*, 10 September 1945.

⁶⁵ *Ibid.*

ture but was disappointed and subsequently voiced his frustrations to the Society's membership. The community endorsed the project but not to the degree which Thiele had anticipated. The camp was opened for a short period in 1946 for a small group of boys, and in October, 1946 the gates of the camp were dedicated to the memory of former bandmen who lost their lives in World War II.⁶⁶

The future success of the camp was in constant jeopardy, as the original plans for the 50 huts, and the production of the camp's own food were never fully realized. Two groups of boys did attend the camp in July, 1949 and several articles appeared in the Kitchener-Waterloo Record which claimed the camp was a success. Thiele envisioned a School for Bandmasters to be incorporated in the camp but these plans did not materialize.⁶⁷ In the fall of 1949, a dinner meeting was held for C. F. Thiele at "Bandberg" to commemorate Thiele's thirty years of loyal service in Waterloo.⁶⁸ (The camp was also referred to as "Bandberg" as a play on words.) The name "Bandberg" was changed at the 68th Annual Meeting of the Waterloo Musical Society to the "Waterloo Music Foundation."⁶⁹ With Thiele's illness in 1951 the camp was closed and never re-opened.

Waterloo Musical Society's Youth Programmes

As mentioned in Chapter 1, J. E. Pillar formed the first Boys' Band in 1916 with the intention of teaching the youths responsibility and dis-

⁶⁶ A. L. Robertson, ed., "Dedication of Memorial Gates at Waterloo School of Music," Canadian Bandsman 5 (October 1946):13.

⁶⁷ A.L. Robertson, ed., "Report on the Mid-Winter Meeting," Canadian Bandsman 3 (April 1945).

⁶⁸ Waterloo Musical Society Minute Book 1932-1950, 24 August 1949.

⁶⁹ Ibid., 27 January 1950.

cipline, ideals which were continued by C. F. Thiele who balanced these goals with more rigorous musical training. At the 61st Annual Meeting of the Society in 1943, Thiele reviewed his purpose for youth groups:

youth training was not new to us as we always had boys receiving musical training during the past 20 years...our training was given to all kinds of boys regardless of race or creed and that such training while principally on musical lines could not help but make the boys better citizens.⁷⁰

The activities of the Boys' Band were varied, ranging from the first radio broadcast in Waterloo in 1922 (described in Chapter 2), to competitions at the Canadian National Exhibition in August of 1922; the Boys' Band placed fourth in a field of eleven bands.⁷¹ Both the Senior and Boys' Bands participated in community events such as the Annual Christmas Tree Parade held in Waterloo (1924, 1927-1929)⁷² and on occasions the Boys' Band performed at games sponsored by the Kitchener-Waterloo Rugby Club.

There were frequent references to the Boys' Band in the minutes until October 28, 1929, however the next reference did not appear until April 13, 1934. The minutes were recorded as follows:

He [Thiele] mentioned the work of the Boys' Band complimenting them on their attendance and efforts and pointed out that at present there are 35 boys under instruction by himself on various instruments.⁷³

When the services of either band were requested, a motion was forwarded to the members of the Society's executive for their approval. The So-

⁷⁰ Waterloo Musical Society Minute Book 1932-1950, 22 January 1943.

⁷¹ Ibid., 27 November 1928.

⁷² Ibid., 18 November 1924, 30 November 1927, 27 November 1928.

⁷³ Ibid., 13 April 1934.

ciety acted as governors for the bands' activities and requirements.

The Boys' Band was essentially a training ground and as a result of it, many young bandmen were "promoted"⁷⁴ to the Senior Band. As recorded in the minutes this "promotion" to the Senior Band occurred as early as 1924:

Thiele informed the committee that some sort of action would have to be taken with regards to either dispensing with the Boys' Band or commencing a new class. A number of the bigger boys have been added to the senior band and it was felt that it would be advisable to start a class.

A new class was started in 1924, with no cost to the Society with regards to instruments.⁷⁵

W. C. Toletzki, president (1922-1927) of the Waterloo Musical Society, suggested that the acclaimed success of the Boys' Band was reinforced by the music education in the public school curriculum. Toletzki stated in his tribute:

The music which Mr. Yule teaches in the schools is a fine thing for the Waterloo Musical Society. It gives the children a musical education which enables them to appreciate the good music which bands play, and with many of them, his teaching produces excellent ground work so that as soon as they are big enough, they are ready for the band. The music they learn in the schools makes it easy for Professor Thiele to teach them band music. A considerable part of the success of the Waterloo Boys' Band is due to the system of music taught in the schools by our friend J. L. Yule of Kitchener.

The success of the Waterloo Band is however due to C. F. Thiele's energetic work. He has elevated the band to such a point of musical excellence as to exceed all previous periods in the band's history.⁷⁶

⁷⁴ Term used in minute book.

⁷⁵ Waterloo Musical Society Minute Book 1932-1950, 18 November 1924.

⁷⁶ W. C. Toletzki, "Tribute to J. L. Yule and C. F. Thiele," Waterloo Chronicle, 23 April 1925.

On November 30, 1928 the Boys' Band performed "gratis" (as a return of good will for the patronage of the Seagram family), at the official opening of the Seagram Memorial Field in Waterloo.⁷⁷ In previous years the Seagram family had donated money to the Society to purchase uniforms and instruments and their generosity continued in the 1940s. T. W. Seagram donated five hundred dollars to the Society and designated the money for instrumental training for boys and girls.⁷⁸ When these funds were depleted, C. F. Thiele solicited and received an additional five hundred dollars from local Waterloo businesses to continue the Waterloo Musical Society Youth Training Fund which was established by the Seagram family in 1942.⁷⁹ In the early 1940s the term "Youth Training" gradually replaced the name "Boys' Band" and this Youth Training programme (also referred to as "YT") continued through the 1940s. The Boys' Band was replaced by the Youth Training Programme and some insight as to why it was discontinued was recorded in the minutes. President L. J. Whitney stated: "our aim would be to continue to train boys as feeders to the regular band and that no Boys' Band would be started because experience has always shown that Boys' Bands are too expensive to maintain."⁸⁰

Until 1941, Thiele taught all the youth classes, but requested the authority of the Society to hire Nathaniel Stroh as his assistant whom he

⁷⁷ Waterloo Musical Society Minute Book 1932-1950, 30 October 1928.

⁷⁸ Ibid., 21 January 1942. In fact, girls did not enter the band until 1956.

⁷⁹ Ibid., 2 June 1942.

⁸⁰ Ibid., 13 April 1934.

personally paid; the balance of his salary he donated to the Youth Training Programme.⁸¹ Thiele continued to direct his salary to the Youth Training Programme until he retired as bandmaster in 1951.

Thiele wanted the parents of the youths to become more involved in the progress of their children and the Musical Society. To promote this, he organized "Parents' Night" so that parents had an opportunity to view and hear the progress of the Youth Training Programme. At a "Parents' Night" on February 25th, 1945 Thiele told the parents that he wanted mothers to attend rehearsals as often as possible.⁸² A "YT" committee of parents was later established to visit other parents of youths involved in the programme.⁸³

Thiele and Stroh continued to instruct the boys and for special occasions, such as the Annual Meeting of the Society in 1946, assembled the class in a "Boys' Band". Stroh taught these classes until 1947 when he became ill and Thiele, who continued to teach the "YT" programme, committed his bandmaster's salary to this cause.⁸⁴ (It was noted at the 68th Annual Meeting of the Society that Thiele had not accepted his bandmaster's salary since 1943.⁸⁵)

⁸¹ Waterloo Musical Society Minute Book 1932-1950, 18 November 1941.

⁸² Ibid., 25 February 1945.

⁸³ Ibid., 31 May 1945.

⁸⁴ Ibid., 27 January 1950.

⁸⁵ Ibid.

CHAPTER 4

Waterloo Musical Society 1950-1963

The death of C. F. Thiele on February 3, 1954 marked a conclusion to an important era for the Waterloo Musical Society. Thiele's musicianship, drive and most notably his personality were the qualities which sustained the popularity of its Band and the Society's other activities. Out of a deep sense of loyalty to Thiele, many of the musicians remained with the band for more than twenty years. His leadership from 1919 to 1951 has affectionately and respectfully been entitled the "Thiele Era" by former members of the Waterloo Band. (See Appendix J.)

The Waterloo Band Festival continued until 1952 under the direction of C. F. Thiele and his assistant, Fred Moogk. Moogk, an employee of the Waterloo Music Company, engaged and scheduled soloists, small ensembles and band competitors for each festival. In addition, Thiele with Moogk's assistance organized and planned the annual Canadian Bandmasters' Conventions which were held in Waterloo, generally in March or April, followed by the Waterloo Band Festival in the latter part of June.

Band Festivals 1950-1958

The 1950 Band Festival was divided into two segments: accordion competitions followed by the brass and woodwind competitions. The accordion competitions were held at the Waterloo Music Camp at Bamberg one week prior to the Band Festival held at Waterloo Park.¹ There were 467 accordion entries divided into 25 classes and approximately 2,500 people attended the contest. A majority of the contestants were from

¹ Waterloo Musical Society Minute Book, 27 January 1950.

the Waddington and Viola Schools of Music in Hamilton, Ontario.²

The following week, forty-nine bands participated in the Band Festival, including two bands from the United States who made their first appearance, the A. C. Sparkplug Band of Flint, Michigan and the Kiel Municipal Band from Kiel, Wisconsin. The Waterloo Band accompanied many of the guest soloists and united with the Kiel Municipal Band for the final Saturday evening performance. Two guest conductors led the Waterloo Band that year: Peter Allan from Windsor and William Gallagher from Kitchener. For the first time, the Band Festival was filmed in colour, a project sponsored by C. F. Thiele and it was intended that this film be shown in succeeding years to promote the festivals.³ Some of the bands that attended in 1950 were: Royal Canadian Air Force Trumpet Bands from Central and Borden Camps; Brampton Citizens' Band; Robinson Boys' and Girls' Band, London; Queen's Own Rifle Trumpet Band, Toronto; Durham High School Trumpet Band; London Police Boys' Band.⁴

C. F. Thiele directed the 1951 Band Festival and invited Sigurd Rascher, a saxophonist from New York City, as guest soloist. Rascher commented on the festival:

This is one of the most magnificent demonstrations of true democratic spirit I can think of--all done for the joy of it.⁵

² Ronnenberg, "The Waterloo Band."

³ Ibid. Thiele and photographer John Columbo of Kitchener decided to re-film the 1951 festival to make a more complete motion picture which included portions of the evening performances, marchpast, featured soloists, and a commentary by Thiele. The film had approximately sixty-six showings in various centres in Quebec and Ontario, but unfortunately was lost and never recovered.

⁴ Ibid.

⁵ Ibid.

Over 20,000 people attended the festival which included fifty bands and five hundred accordion entries. The accordion competitions again were held at Bamberg the week prior to the Band Festival.⁶

Although his health was failing, C. F. Thiele promoted the 1952 Band Festival but Fred Moogk became the Festival Director.⁷ For the first time Thiele was unable to walk in front of the Waterloo Band and was eventually persuaded to ride in a white car wearing his familiar white uniform.⁸ Twenty-five thousand people attended this Festival which included sixty bands and a return of the accordion competitions to Waterloo Park.⁹ Each year of the Festival, bands that participated in the parade were judged for their "street performance." The adjudicators marked the bands on deportment, dress and musicianship. Not all of the bands were involved with the evening performance and only some competed in the contests held during the day. At the evening performance, selected bands presented a complete field show while others performed a stand-up concert.¹⁰

In 1953 Thiele was absent from the Band Festival as he had been confined to his bed at the Kitchener-Waterloo Hospital for eleven months. Fred Moogk, the Festival Director, continued the format established by C. F. Thiele. This was the first year the Waterloo Musical Society hosted the Band Festival without the financial assistance of Thiele, who

⁶ Waterloo Chronicle, 22 June 1951.

⁷ "25,000 Jam Park for Biggest Festival," Waterloo Chronicle, 7 July 1952.

⁸ Interview with Caroline Bender, Waterloo, Ontario, June 1984.

⁹ Ronnenberg, "The Waterloo Band."

¹⁰ Interview with Colonel Clifford Hunt, Stoney Creek, Ontario, June 1984.

since the inception of the Festival in 1932 had personally covered any losses incurred.

Individual entries exceeded a thousand, and of the sixty bands in attendance, forty-four participated in the evening parade and tattoo. The London Police Boys' Band won in their class for the second consecutive year, the S.R.S. Princess Royal (Sea Rangers) Band was first in the street parade, and the Royal Hamilton Light Infantry Band was the winner in the senior novice class. The Waterloo Band joined other bands for the evening Festival Show, but for the first time the Royal Canadian Air Force Training Command Band under Colonel Clifford Hunt, and not the Waterloo Band, was featured. William Bell, who had been a guest soloist in 1951, returned for the 1953 Festival.¹¹

Many members of the Waterloo Musical Society and Waterloo citizens donated their services to each Band Festival, as did the staff of the Waterloo Music Company. Following Thiele's death in 1954, Fred Moogk became president (1960-1975) of the Waterloo Music Company and remained as Festival Director.¹² The 1954 Band Festival was dedicated to the memory of C. F. Thiele. Sixty bands participated in the Festival, with fifty-three of them involved in the evening parade. Baton twirling competitions were added to the festival that year, increasing the total number of festival entries to more than eleven hundred.¹³ Martin Boundy from London conducted the Waterloo Band and the Kitchener Musical Society

¹¹ Ronnenberg, "The Waterloo Band."

¹² Encyclopedia of Music in Canada, s.v. "Waterloo Music Company Ltd."

¹³ Ronnenberg, "The Waterloo Band."

Band for a massed concert at the evening performance.¹⁴

The 1955 Festival stands on record as the largest show in the history of this event with seventy-two bands, eleven hundred individual entries (solos and duets), over six hundred and thirty accordionists and over three hundred baton twirlers. Fred Moogk remained as Festival Director, and Herbert C. Gerster, former president of the Waterloo Musical Society was Festival Committee Chairman. The 1955 Festival was co-sponsored by three groups: the Waterloo Musical Society, the Canadian Bugle and Trumpet Band Association, and the Canadian Bandmasters' Association. Ed Manning, a London radio announcer, returned for a third time as master of ceremonies.¹⁵ (Manning's family name was Moogk.)

A separate event called the Folk Festival, not related to the Waterloo Musical Society had been previously presented in Waterloo. The Waterloo Musical Society discussed and later incorporated the Band Festival and Folk Festival committee into one body.¹⁶ In 1956 the Band Festival was combined with the Folk Festival and the programme included Junior Farmer demonstrations of milking as performed in pioneer days in Waterloo County.¹⁷ The band entries fell considerably to total thirty-one, while the accordion entries remained at four hundred, and baton twirlers at three hundred and seventy.¹⁸ As the character of the event

¹⁴ "1954 Festival Dedicated to C. F. Thiele," Waterloo Chronicle, 2 July 1954.

¹⁵ Waterloo Band Festival Review (1955), Waterloo Music Company, Publishers.

¹⁶ Waterloo Musical Society Minute Book, 8 November 1956.

¹⁷ Ronnenberg, "The Waterloo Band."

¹⁸ Ibid.

had changed, and as the danger of financial loss continued the Waterloo Musical Society at this point detached itself from the Festival.¹⁹

In 1957 the Festival was sponsored by the Waterloo Festival Foundation, a new committee comprised of former members of the Waterloo Band and Folk Festival.²⁰ The 1957 Festival was part of the City of Waterloo Centennial Celebrations held June 26th to July 1st. Herbert Gerster was the president of the Festival Foundation and chairman of the Centennial Committee; again Fred Moogk was the Festival Director. Bands, instrumentalists, accordionists and baton twirlers competed during the day, and forty-three bands were involved in the evening parade. The featured bands at the evening performance were the Harding School Band, Warren, Pennsylvania; Durham Trumpet Band, and the Burlington Boys' and Girls' Band. Enea Trovarelli, former Waterloo Band director (1916-1918), was a special guest of the Festival and attended a reunion of former bandmen.²¹ The Waterloo Band was present at this Festival, but did not take a major role as in previous years.

The final Waterloo Band Festival took place in June of 1958, with sixty-five bands participating and included accordion and baton twirling competitions. Once again, Martin Boundy was the guest conductor at the final evening performance.²² The Waterloo Band was involved in the parade, but was not the featured band as they had been when C. F. Thiele was their director. Recorded in the minutes of the Waterloo Musical Society in 1960

¹⁹ Waterloo Musical Society Minute Book, 18 January 1957.

²⁰ Ibid., 8 November 1956.

²¹ Ronnenberg, "The Waterloo Band."

²² Ibid.

were discussions pertaining to a festival revival, but estimated financial returns were below projected operating costs, and the idea of resurrecting the band festival was quickly dismissed.²³

Band Conventions in Waterloo 1950-1954

C. F. Thiele continued to host the mid-winter Canadian Bandmasters' Conventions in Waterloo until his death in 1954. In addition to publishing the tabloid Waterloo Festival Review, Thiele also published a companion review entitled The Waterloo Convention Review (1948-1953); the latter, a result of the Canadian Bandmasters' Conventions, served to promote the conventions and band activities in general. The activities related to the convention were independent of the Waterloo Musical Society, although the Society was involved through Thiele and the participation of the Waterloo Band.

In 1950 the convention hosted guest speakers David Hughes and Nilo Hovey of Indianapolis, and Leona May Smith and her husband Dr. George Seuffert from New York City. The Waterloo Band performed four new band compositions under the direction of their respective composers. The programme included:

Le Voyageur Alouette - Peter Allan, Windsor
Marguerite - Maurice De Celles, Quebec City
Deep Harmony - arranged by Reg Hinchey, Belleville
Hommage - Dr. Frederick Egner, London.²⁴

The conventions held from 1951 to 1954, utilized the Royal Canadian Air Force Training Band, under Colonel Clifford Hunt, as the featured band. Although the Waterloo Band was not the premier attraction, it joined the R.C.A.F. Training Band in concert. With Thiele's resignation

²³ Waterloo Musical Society Minute Book, 2 September 1960.

²⁴ Ronnenberg, "The Waterloo Band."

as bandmaster in 1951, the prestige of the band began to diminish as did its role at the conventions. Fred Moogk inherited the responsibility of convention organizer as Thiele's health steadily declined from 1951 until his death. Moogk maintained the educational sessions and utilized well-known guests such as Howard Cable (1951), Sigurd Rascher (1952, 1954), Vincent Bach (1953), and Dr. Charles O'Neill (1954).²⁵ When Fred Moogk became president of the Waterloo Music Company in 1954, he and the Company assumed the sponsorship and organization of the conventions.

Changes in Leadership

With his impeccable sense of timing, C. F. Thiele announced his resignation at the April 1951 Bandmasters' Convention in Waterloo, and Fred Roy, a high school classics teacher from Oshawa, was appointed his successor.²⁶ Earlier that year Thiele, at the Annual Meeting of the Waterloo Musical Society, had made the following interesting statement:

I can think of no one better to take my place than my own son Arnold Thiele.²⁷

Arnold Thiele had just joined the Society a few days prior to the announcement but pointed out that he had been "associated with it for perhaps longer than many of the members present." Arnold Thiele stated he would not be able to conduct the band because he lacked the time due to personal

²⁵ Ronnenberg, "The Waterloo Band."

²⁶ "C. T. Thiele Resigns Waterloo Band Post," Kitchener-Waterloo Record, 9 April 1951. Thiele had actually intended to resign in 1949 but a suitable replacement could not be found.

²⁷ Waterloo Chronicle, 2 February 1951.

business commitments, but would be able to assume the "organizational duties" of the Society.²⁸ In any event, this suggestion was deferred and there is no record of Arnold Thiele's further association with the Waterloo Musical Society. Even after Fred Roy was officially appointed bandmaster, C. F. Thiele remained in an advisory capacity and planned to continue the Waterloo Band Festivals.²⁹

Roy was hired in co-operation with the Kitchener-Waterloo Collegiate Board and the Waterloo Musical Society. Alex Walker, a board member, and W. T. Ziegler, the principal, discussed the hiring of Roy with the Waterloo Musical Society. The Kitchener-Waterloo Collegiate was not able to offer a full-time teaching position but held hopes that Roy could re-build its faltering music department.³⁰

Roy led the Waterloo Band at the 1951 Band Festival and John Conrad Jr., the assistant director, conducted the accompaniment for the festival soloist, Sigurd Rascher.³¹ Later that summer, the Waterloo Band and the Kitchener Musical Society Band (George Ziegler, conductor) jointly performed a special concert, with the two bands combined in the final portion; C. F. Thiele and George Ziegler conducted the massed bands.³²

Roy continued the summer concert season and conducted the Waterloo Band at the Canadian National Exhibition in August 27, 1952. The concert

²⁸ Waterloo Chronicle, 2 February 1951.

²⁹ Ibid., 13 April 1951.

³⁰ Waterloo Musical Society Minute Book, 27 March 1951.

³¹ "20,000 Thrilled by Band Concert Features," Kitchener-Waterloo Record, 3 July 1951.

³² "Two Bands Join to Give Unusual Concert in Park," Kitchener-Waterloo Record, 10 August 1951.

included: Standard of St. George by Alford, Overture from Boccacio by von Suppé, and Adagio and Tarentello by Cavalini.³³ The band returned to the CNE on September 1, 1954 and Roy continued to select, and perform advanced classical and Broadway repertoire which included the Overture from L'Italiana in Algeri by Rossini and Roy's arrangement of "Selections by Rodgers and Hart" for the CNE concert.³⁴ Roy sensed that it would be difficult to follow in Thiele's footsteps because of the long tradition established by Thiele and partly due to the difference in their personalities. Initially members remained in the band because of a long-standing sense of loyalty to Thiele, however many drifted away as Roy combined the Junior and Senior Bands to maintain the membership, and the older bandsmen felt "things were not the same."³⁵ At the outset, Roy was hired for a two year term, however, he remained as bandmaster until 1955 when he resigned due to his increased teaching responsibilities at Kitchener-Waterloo Collegiate. Even after Roy resigned as director of the Senior Band, he remained active as the conductor of the Junior Band until June 5, 1956.

When appointed bandmaster in 1955, William Gallagher already had a long association with the Waterloo Band as a cornetist, and had been guest conductor in the 1950 Band Festival.³⁶ Before his appointment to the Waterloo Band, Gallagher had been the director of the Kitchener Salvation Army Band for seventeen years. He had also played cornet in the Kitchener Musical Society Band under George Ziegler from 1930 to 1936.

³³ Waterloo Chronicle. 29 August 1952.

³⁴ Waterloo Musical Society Minute Book, 5 June 1956.

³⁵ Ronnenberg, personal interview, Waterloo, Ontario, June 1984.

³⁶ Ronnenberg, "The Waterloo Band."

The Waterloo Band, under bandmaster Gallagher, continued a winter and summer concert season as in previous years, and as before the band performed at various civic functions such as the Kitchener-Waterloo Flying Dutchmen Homecoming at the Kitchener Memorial Auditorium in the spring of 1956. The "Dutchmen" was a hockey team that had competed in the 1956 Winter Olympics.

After the resignation of Fred Roy as director of the Junior Band, Gallagher assumed the teaching and leadership of this programme. To augment the Juvenile Band,³⁷ the Waterloo Musical Society placed an advertisement in the local newspaper inviting girls into the programme. The Society's executive felt it was time for "co-educational music,"³⁸ and it was hoped that the addition of girls would increase the membership of the Juvenile Band. This new programme also charged each student one dollar per month for instruction so that the "youngsters would appreciate what they are getting."³⁹ This charge was approved by the parents on May 8, 1956 and Gallagher reported that the advertisement brought sixty applications of which fourteen were girls.⁴⁰ At the June meeting of the Waterloo Musical Society, Gallagher informed the Society that thirty boys and girls had commenced rehearsing in the Juvenile Band and fifty in the

³⁷ At this time there were three bands, the Junior (beginners), the Juvenile (more advanced) and the Waterloo Band (Senior). Reference to Junior and Juvenile Bands are not consistent in the minute book.

³⁸ "Girls to 'Crash' Juvenile Band in Waterloo for the First Time," Kitchener-Waterloo Record, 14 February 1956.

³⁹ Ibid.

⁴⁰ Waterloo Musical Society Minute Book, 10 April 1956.

Junior Band.⁴¹ The Society began this expansion as there was a desire to re-build the Senior Band to regain its prominence in Canada.⁴² Gallagher promoted members of the Juvenile to the Senior Band in order to bolster its membership.

Declining attendance, an issue which Gallagher addressed continuously, became a chronic, erosive problem. In the fall of 1956, Gallagher urged the executive to attend and support the regular Sunday evening band concerts. The lack of support for the band and the Society itself was reflected in a poor attendance at the annual meetings. In subsequent years, the Juvenile and/or Senior Bands presented small concerts to attract more of the Society's membership to the annual meetings, but the success was minimal. At the 75th Annual Meeting on January 18, 1957, Gallagher reiterated his concern regarding poor attendance at the Wednesday evening band concerts, and this issue became a topic for discussion at many of the executive meetings. It was decided to discontinue the Wednesday evening concerts but the band continued to perform every Sunday in July and August of 1957. According to the minutes of the 76th Annual Meeting:

He [Gallagher] stated 18 concerts played during the past summer with a number of outstanding guest bands appearing. The crowds were better than previous years but feels with changing of times the summer band concerts will be a thing of the past. Too many out of town activities for the people in this day and age...The interest of the bandsmen was at a new high and felt that more glamour was needed in bands to match the competition of the fancy drill bands. New uniforms are a must.⁴³

⁴¹ Waterloo Musical Society Minute Book, 5 June 1956.

⁴² "Girls to 'Crash' Juvenile Band in Waterloo for the First Time," Kitchener-Waterloo Record, 14 February 1956.

⁴³ Waterloo Musical Society Minute Book, 17 January 1958.

Gallagher also reported on the progress of the girls' and boys' Juvenile Band, but stated "the children must attend regularly to reap the benefits."⁴⁴ The Juvenile Band continued through 1958 and F. Schlote, a member of the executive reported in the minutes:

He would like to see the Junior boys' and girls' band kept together as a unit instead of being broken up to replenish the Senior Band. Mr. Schlote thought there were many benefits by doing this as this was the experience in past years. Mr. Gallagher stated he was in agreement.⁴⁵

The Senior Band presented Sunday evening concerts at the Kitchener-Waterloo Collegiate, but poor attendance continued to plague these concerts. Mr. Case, president of the Society, was asked to discuss with bandmaster Gallagher the possibilities of more interesting programmes and the addition of a master of ceremonies. The executive felt this could improve general attendance at the concerts.⁴⁶ but the problem continued to haunt the 1958 summer concerts, thus compelling Gallagher to seek the advice of the executive.⁴⁷ Various suggestions were discussed, but the course of events changed little.

In May of 1960 an emergency meeting of the Waterloo Musical Society and thirty-five band members was held "due to the bandmaster stating he was not receiving support from the band members."⁴⁸ It was determined that the lack of support was a result of "the pressure of worldly entertainment" and rehearsals missed by younger members owing to their

⁴⁴ Waterloo Musical Society Minute Book, 17 January 1958.

⁴⁵ Ibid., 10 April 1958.

⁴⁶ Ibid., 6 November 1958.

⁴⁷ Ibid., 5 March 1959.

⁴⁸ Ibid., 2 May 1960.

school studies. The meeting concluded with a vote of confidence for Gallagher.

Poor attendance at the summer concerts persisted. Gallagher sensed the decline of the band and stated many bandsmen were unreliable and rehearsals were hampered by sporadic attendance. The minutes read: "There is a concern over the lack of interest in bands not only locally but further afield."⁴⁹

Mr. Case suggested that control of the band be turned over to the Waterloo Recreation Committee as it had become increasingly difficult to attract citizens to act on the Society's executive. President Case also stated that junior bands had become difficult to maintain as many students were involved in school band programmes, a training the Society had previously provided.⁵⁰

With fifteen people present, the "take-over" plans were announced at the 79th Annual Meeting of the Waterloo Musical Society. The Waterloo Recreation Committee officially gained control of the Band on December 31, 1961. This was ratified by a small gathering of the Society on February 22, 1962. The Kitchener-Waterloo Record reported:

The membership had little ground for questioning the move, as it was about the only way organized management, financing and promotion could be had. Society members in the executive with jobs of their own couldn't find the time to devote fairly to society activities re-elected president Dr. Archie A. Case said.⁵¹

⁴⁹ Waterloo Musical Society Minute Book, 2 May 1960.

⁵⁰ Ibid., 17 February 1961.

⁵¹ "Another Era Ends for Waterloo Band," Kitchener-Waterloo Record, 23 February 1962.

William Gallagher resigned as bandmaster in December, 1962,⁵² as a result of business pressure and his last official function was a special retirement concert held in the band hall above the Waterloo Music Company on December 11, 1962. Two candidates sought the bandmaster's position, John Conrad Jr., and David Dren; Conrad was nominated and officially appointed the director on January 23, 1963 with a salary of one hundred and twenty dollars per month.

Conrad, at the age of eight, began cornet lessons with C. F. Thiele and had trained in the Boys' Band; like his father he was a member of the Waterloo Senior Band. Conrad had competed at many of the Band Festivals and had been featured soloist with the Waterloo Band. He attended the University of Toronto and graduated in 1954 with a Bachelor of Music degree; in 1956 he was appointed Director of Music at Eastwood Collegiate, a position he has held until the present (1984).⁵³

The Waterloo Musical Society Band celebrated its centennial in 1982 as part of the 125th celebration of the City of Waterloo. A special concert was presented by the Waterloo Band and the Kitchener Musical Society Band in which five conductors directed the bands: John Conrad Jr., Colonel Clifford Hunt, Captain James Underwood, William Gallagher and D. Howell. A march entitled High Park composed by C. F. Thiele was included in the programme, and Caroline Bender, Thiele's daughter, unveiled a plaque at the concert. (See Appendix K.)

⁵² "J. T. Conrad Heads Band in Waterloo," Kitchener-Waterloo Record, 11 December 1962.

⁵³ Ibid.

In 1984 the Waterloo Band under Bandmaster John Conrad Jr., remains an active amateur organization, and has continued to perform at functions such as the annual "Oktoberfest Parade" in Kitchener as well as public concerts in the Waterloo area.

SUMMARY AND CONCLUSION

The research presented in this paper is intended as a historical account of the Waterloo Musical Society, its Band and its conductors. The presentation of this thesis has also revealed a number of interesting aspects of the band movement in Ontario during the period from the 1860s to the 1960s.

Public awareness in the Kitchener-Waterloo area regarding the history of the Waterloo Musical Society and the Waterloo Band is slowly being eroded by time. This thesis documents the history of the Waterloo Musical Society and the Waterloo Band, and the subsequent impact this organization had on band music in Ontario and Canada.

In tracing the history of the Waterloo Musical Society and the Waterloo Band, it was evident that the society was "in place" before C. F. Thiele took over the reins of leadership, since the men who preceded him had laid the groundwork in the early years of the Society. However, it was Thiele's unique personality, his enthusiasm, and his vision which made him, not so much a part of the Waterloo Band, but made the Waterloo Band synonymous with the name of Charles Frances Thiele.

The fire and enthusiasm which Thiele brought to the growth and promotion of band music in the Waterloo area, in Ontario, and in turn in Canada, was unique. He championed the cause of band music and the people within the band movement. His long association with the Ontario Amateur Bands' Association and the Canadian Bandmasters' Association helped to promote the unity of bandsmen across Canada. The contribution of the Waterloo Music Company and the Waterloo Band remain as a final tribute to Thiele's efforts.

From the beginnings of the Waterloo Musical Society in 1882 to Thiele's resignation in 1951, bands were one of the premier forms of entertainment. The Waterloo public not only supported the bands financially but continued to show their enthusiasm at concerts, tattoos and subsequently at the Waterloo Band Festivals. This strong financial support was also reflected in the electorate's passing of the Band Tax Law in 1942 which guaranteed monies for the band's various activities through the 1940s, 1950s, and 1960s.

The decline of the Waterloo Musical Society and simultaneously the Waterloo Band can be attributed to a number of factors. Firstly, the death of Thiele marked the beginning of the end. It was through his network of contacts with the Ontario Amateur Bands' Association, the Canadian Bandmasters' Association, the Waterloo Music Company, and his personal financial support that Thiele brought the Waterloo Band to the prominence it enjoyed. With his death, this prominence suffered noticeably.

A second factor contributing to the decline of the Band was the increased mobility which people enjoyed in the years following World War II. As better opportunities presented themselves, people travelled with greater frequency and the once enthusiastic public interest in band music was gradually replaced by other forms of entertainment. With the advent of television, the expanding motion picture industry and advancing technology in the record industry, people found new competing interests.

A third contributing factor was the growth of the music programme in the schools which duplicated the training the Waterloo Musical Society had once provided. Thus, the need for the Society was diminished and with it the support of the public. The Waterloo Band de-

creased in numbers and waned in popularity not because of one factor, but languished from changes in personnel and changing social patterns in Canadian society. The Waterloo Band has outlived the Society but unfortunately does not maintain the degree of popularity it enjoyed during the 1930s and 1940s. However, the Band continues to perform and carry on the proud tradition which C. F. Thiele so profoundly intensified.

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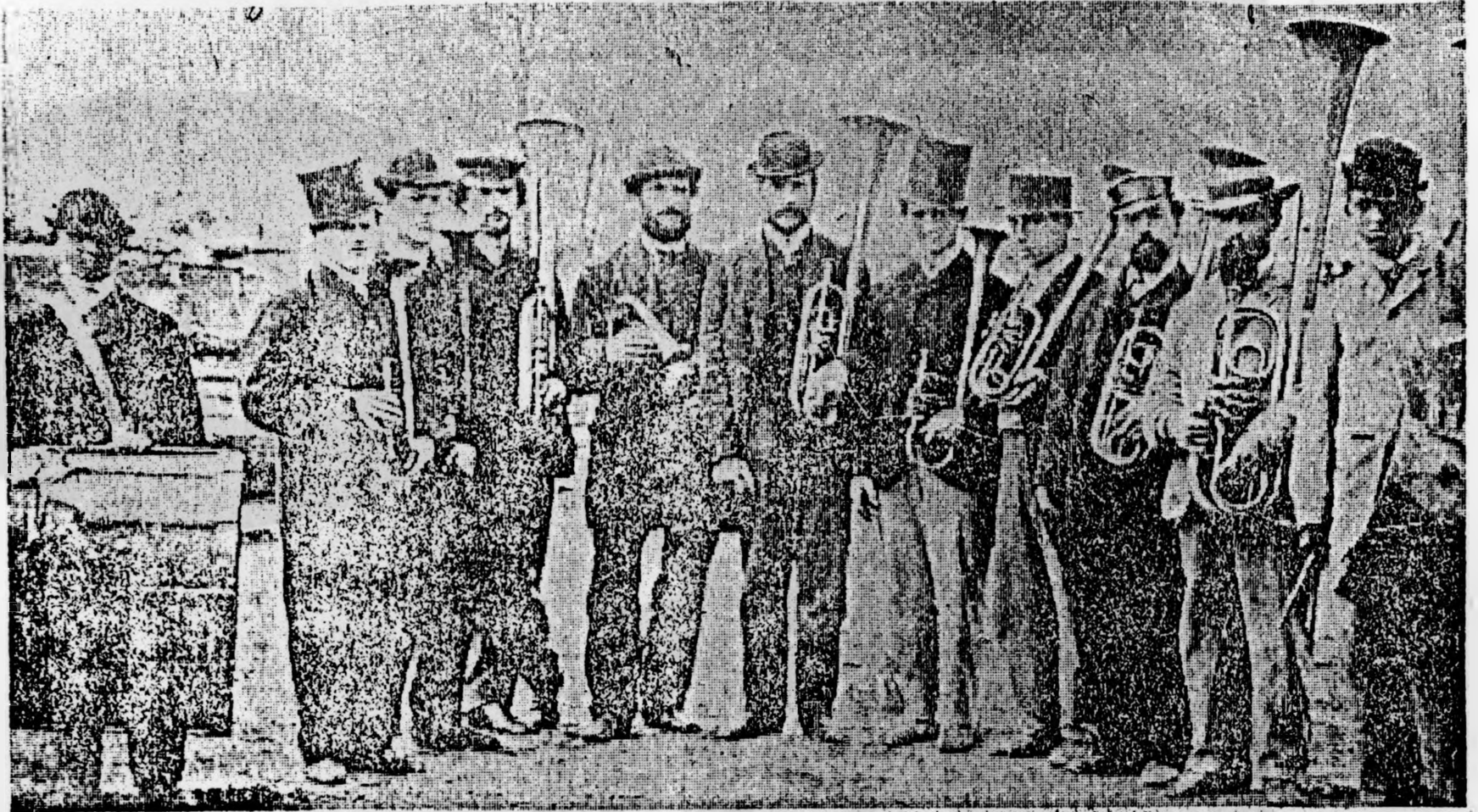
APPENDICES

A to K

APPENDIX A

Waterloo Musical Society Band 1867

(Kitchener-Waterloo Record - June 27, 1967)



CENTENNIAL YEAR BAND — Eleven members of the Waterloo Band—perhaps it was the entire company—posed for this historical photo-

graph in 1867, possibly on the occasion of Confederation. The instruments composed two drums, nine horns and trumpets.

APPENDIX B

The Waterloo Band 1882 and Conductor Noah Zeller



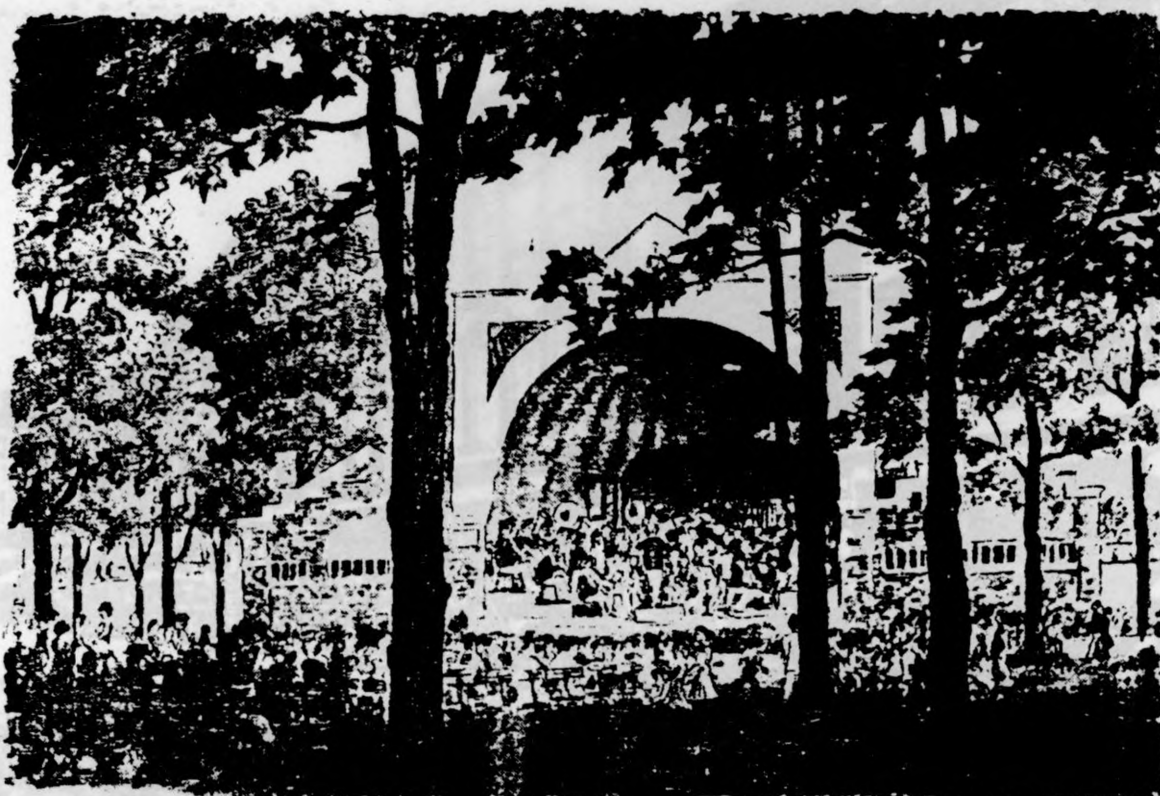
The above print by W...

...all in Waterloo Park which
...band concerts, attracting
...ical entertainment. The
...constructed in 1907 as a
...centennial project.



NOAH ZELLER

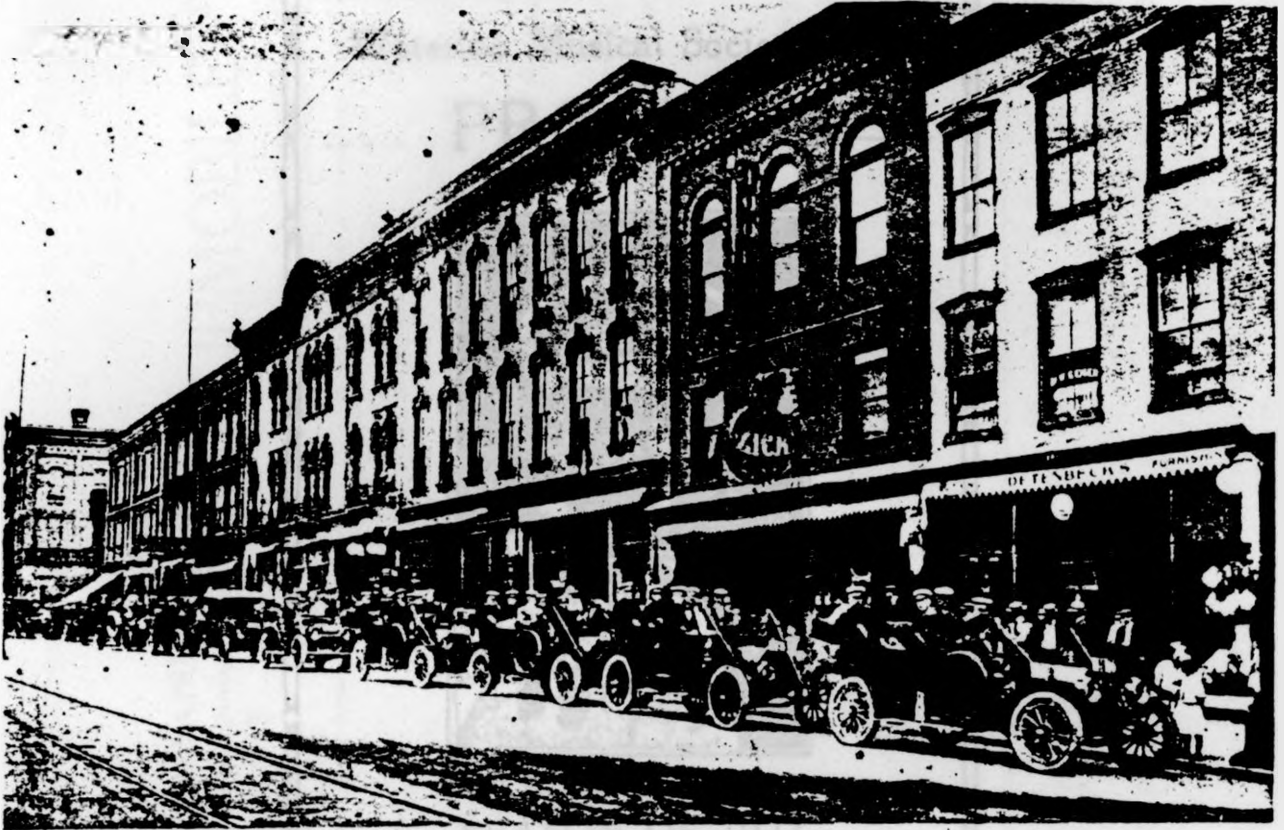
APPENDIX C

Bandshell in Waterloo Park Built in 1920

The above print by Woldemar Neufeld shows the bandshell in Waterloo Park which was built in 1920. It soon became the site of weekly Sunday band concerts, attracting hundreds of people each week to picnic or enjoy the musical entertainment. The bandshell was demolished when a new facility was constructed in 1967 as a centennial project.

APPENDIX D

Waterloo Band 1924



Waterloo Band leaving for Woodstock 1924

APPENDIX E

Waterloo Musical Society Band Program 1927

Waterloo Musical Society Band
PROGRAM



C. F. THIELE, Director
SEASON OF 1927

The Public is requested not to throw these
Programmes on the street.—The Committee.

PIANO TUNING and REPAIRING
 Music hasn't much charm coming from a piano out of tune
HOW ABOUT YOURS?
 PHONE 1221W
 202 Brethaupt St.

Caryle Ott

KITCHENER
 Ontario

HUPMOBILE SALES and SERVICE

PHONE 580 **Buddell's Garage** WATERLOO

PROGRAMME

1. March - - The Rotarians - - - Buys
2. Overture - - - Rienzi - - - Wagner
3. Waltz - - - Lysistrata - - - Lincke
4. Selection - - Merry Widow - - - Lehar
5. Piccolo Solo - Silver Birds - Le Thiere
 Mr. Wm. Shields

VISIT

**Letters
 NEW
 FURNITURE
 STORE**

Low overhead
 Expense enables
 us to undersell
 our competitors

Brunswick
 Phonographs and
 Records

PROGRAMME CONTINUED

6. Selection - Bohemian Girl - - - Balfe
7. Suite - - - Atlantis - - Safranek
 (In Four Parts)
8. Overture - Barber of Seville - - Rossini

GOD SAVE THE KING

C. F. THIELE, Director

Compliments of **Hub Cigar Store**

P. H. HASENFLUG, Proprietor

Phone 480

H. A. Gleiser

Waterloo

PLUMBING, HEATING, TINSMITHING
 REPAIRING A SPECIALTY

Poster from the Golden Jubilee 1932

1882

50th Anniversary

1932

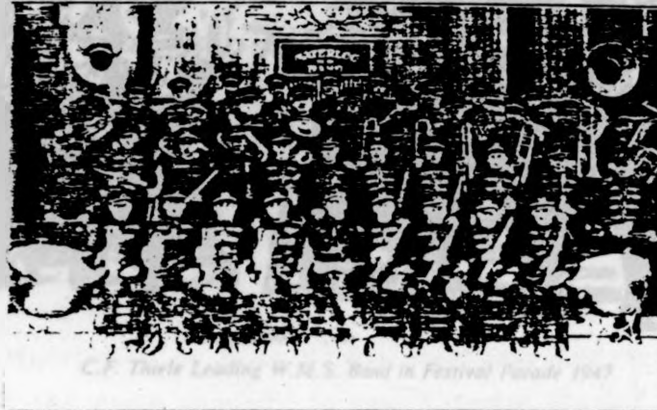
"Golden Jubilee"
 WATERLOO MUSICAL SOCIETY
BAND REUNION

40
BANDS

Kind of Color

Lively Musical
Interest

Grand Musical
Spectacle



1000
Bandsmen

Greatest Gathering
of Bandsmen
Ever Attempted

Band Contests
All Day

Monster Musical Tattoo

Col. MacKenzie-Rogan's "Festival of Empire"

Music All Day
and Night

Massed Bands - 8 p.m. E.S.T.

From 9 a. m.
to 12 p. m.

SATURDAY, JULY 2



GENE LABARRE

WATERLOO PARK

Band and Instrumental Contests

RAIN OR SHINE

Convention of Canadian Bandmasters
Association

Evening Parade leaves for Park at 7.45



JOHN ROBERTSON

ADMISSION 25c

Fire Works

Send for Complete Syllabus and
History of the Waterloo M. S.

APPENDIX G

Festival Parade 1947

Cost to the Taxpayer

The cost to the average home owner therefore will be about \$10 a year. The larger Corporations and business with property pay by far the larger proportion of the cost.



C.F. Thiele Leading W.M.S. Band in Festival Parade 1947

grant the same annually to the Waterloo Music Society to aid its Band.

7th Day of December, 1942

FOR
THE BY-LAW



AGAINST
THE BY-LAW

Newspaper Clippings Regarding Band Tax Law 1942

Cost to the Taxpayer

As a Taxpayer, you will want to know what the Band Tax By-Law will cost you personally.

The average assessment in Waterloo is about \$1,500.00.

The cost to the average home owner therefore will be about 65c a year. The larger Corporations and business quite properly pay, by far the larger proportion of all taxes, and they certainly have come forward for the Band in this By-Law most handsomely and we appreciate their confidence and wish to assure them that their confidence is not misplaced.

Voting on the Following By-Law

To make an annual levy on rateable property of the Municipality to raise \$3,000 each year and to grant the same annually to the Waterloo Musical Society to aid its Band.

7th Day of December, 1942

FOR
THE BY-LAW



AGAINST
THE BY-LAW

Snyder's Limited, Waterloo, Ont.

Waterloo, Ontario,
November 11, 1942.

Mr. C. F. Thiele, Director,
Waterloo Musical Society,
Waterloo, Ontario.

Dear Mr. Thiele:

We are pleased to enclose a cheque as a small contribution for the Waterloo Musical Society.

This firm feels that Waterloo cannot afford to lose an organization for good such as our Band, and we feel positive that the citizens are going to show their appreciation in the coming vote.

The writer on behalf of this firm would also like to express his personal appreciation of your own services.

If there is anything further that we can do to help the Waterloo Musical Society, we could appreciate being called upon.

Yours very truly,

SNYDER'S LIMITED

C. H. Snyder,
President.

CHS/MB
Encl.

The Waterloo Manufacturing Co., Ltd.

Head Office and Factory
WATERLOO, ONT.

November 26, 1942.

The Waterloo Musical Society,
Waterloo, Ontario.

Dear Sirs:

We have been keenly interested in the recent publicity which is culminating in an early approach to the citizens of this community, which verdict could easily determine the future of one of the best and most influential institutions of this town.

What is most needed during these strenuous days is diversion and this cannot be better exemplified than through the very fine contribution which has been made by your Society for many years.

We feel that we definitely know the good judgment and common sense of the Waterloo citizens and that the verdict will be an overwhelming favourable one in the coming plebiscite, resulting in the continuance of your wellworthy institution.

Yours truly,

THE WATERLOO MANUFACTURING CO. LTD.

A. T. Thom,

President and General Manager.

A. T. Thom P

APPENDIX I

Waterloo Musical Society and Boys' Band 1927

*Waterloo
Bandmaster*



Waterloo Musical Society and Boys' Bands 1927



Waterloo Musical Society

1927-1928

Waterloo Musical Society and Boys' Bands 1927

APPENDIX J

Tribute to Charles Frances Thiele 1954

Celebrate 75 years
Canadian
Bandmaster
MARCH — 1954



Charles Francis Thiele

1884 — 1954

In Charles Thiele there died the greatest friend Canadian Banding has ever known, and the greatest champion of the art of Band Music who ever walked among us.

APPENDIX K

Waterloo Band Program 1982

Celebrate 125 years with us



city of
WATERLOO
Ontario

1857 ~ 1982



C O N C E R T

PRESENTED

BY

THE WATERLOO CONCERT BAND

AND

THE KITCHENER MUSICAL SOCIETY BAND

Conductors

J. T. Conrad

Col. C. Hunt

Capt. J. Underwood

D. Howell

W. Gallagher

Master of Ceremonies - Keith Sterling CHYM 570 Radio & CKGL F.M.

P R O G R A M

March	On the Mall	Goldman
Overture	Poet and Peasant	Von Suppe
March	The Thunderer	Sousa
Solo - Vocal	Begin the Beguine/ Night & Day	Porter
	You'll Never Walk Alone	Rodgers-Hammerstein
	Soloist: (Mrs.) Dale Stewart	
Concert	Coronation March (The Prophet)	Meyerbeer
Novelty	Lassus Trombone	Fillmore
Waltz	The Blue Danube	Strauss
March	Stars and Stripes Forever	Sousa

* * * * *

C. F. THIELE - COMMEMORATIVE PLAQUE PRESENTATION

* * * * *

March	High Park	C. F. Thiele
SPECIAL GUESTS:	The Barbership Quartet - Overall Sound	
Paso Doble	Amparito Roca	Texidor
Selections	The Student Prince	Romberg
Solo - Post Horn	Tally Ho!	Barsotti
	Soloist: John Kahl	
March	Invercargill	
Novelty	At the Gremlin's Ball	Hill
March	Semper Fidelis	Sousa

O Canada

ACKNOWLEDGEMENTS

The Royal Bank of Canada
Canadian Imperial Bank of Commerce
Bank of Montreal
Bank of Nova Scotia
Toronto-Dominion Bank
C.H.Y.M. 570 Radio
CKGL F.M.