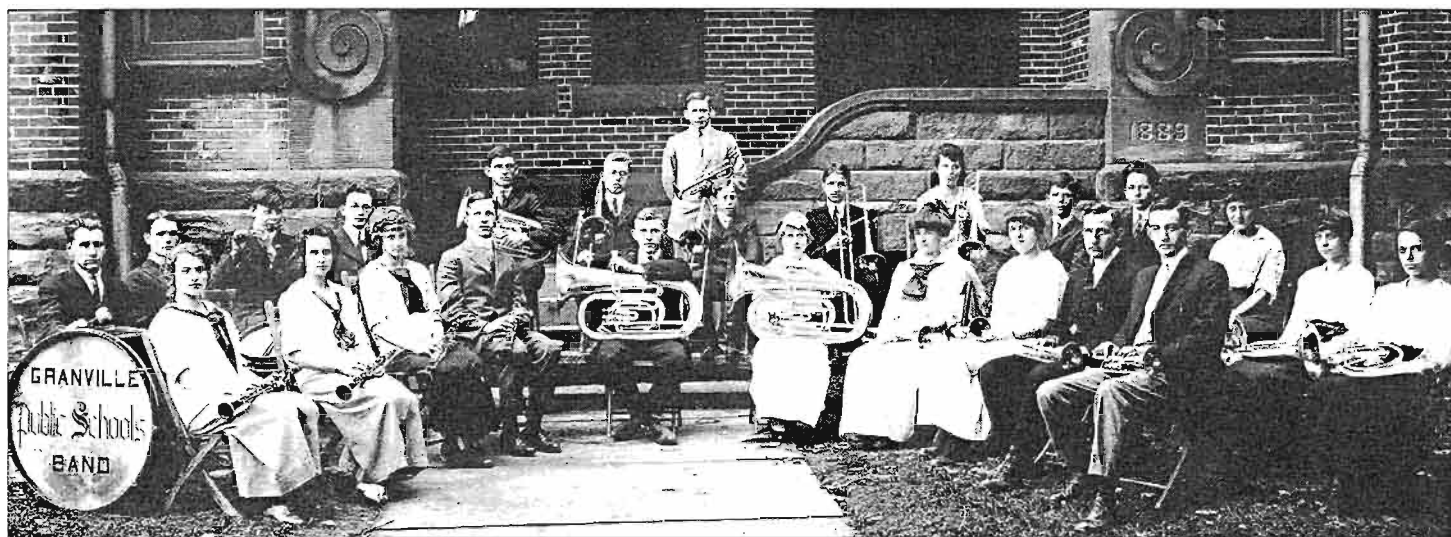




THE HISTORICAL TIMES

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Granville High School's first band, around 1916. Making music was always a popular Granville pastime carried over from the 19th century. (From the Granville Historical Society Archive)

Music in Granville during its first century

by DR. WILLIAM OSBORNE

Apparently music had played a significant role in the lives of Granvilleans even before they departed Massachusetts for the wilds of Ohio. During early 1805, Timothy Spelman, one of the eleven leaders of The Licking Company, penned a lyric sung to a tune called "The Belle Quaker," four of whose original eight verses have survived, although probably in a somewhat mutilated form:

*When rambling o'er these mountains
And rocks, where ivies grow
Thick as the hair upon your head,
'Mongst which you cannot go;
Great storms of snow, cold winds that blow
We scarce can undergo;
Says I: My boys, we'll leave this place
For the pleasant Ohio.*

*No rocks you'll find, no ivy twined,
In all that pleasant land.
But Maple, Oak and Butternut,
Where tall Black walnuts stand.
There skips the game, we'll hunt the same*

*And kill the Buck and Doe,
And we'll settle down on Licking Creek
In the pleasant Ohio.*

*By long and tedious winters
Our cattle they must starve;
We work and tug from month to month
To dig through drifts of snow!
Says I: My boys, we'll leave this place
For the pleasant Ohio.*

*Our precious friends that stay behind,
We're sorry now to leave,
But if they'll stay and break their shins,
For them we'll never grieve;
Adieu, my friends! Come on, my dears,
This journey we'll forgo,
And settle down on Licking Creek
In yonder Ohio.*

Noted folksinger Anne Grimes, a longtime resident of Granville, studied a song called "Pleasant Ohio," widely printed in 19th-century songsters. It included a variant of Spelman's third verse:

*In these long and tedious winters
Our cattle they must starve.
We work and tug from month to month
To dig through drifts of snow.*

*Sez I, "My boys we'll leave this place
And yonder we will go.
And we'll settle Licking Crick
In the pleasant Ohio.*

As part of a farewell service held in the East Meeting House in Granville on May 1, Spelman, seemingly the group's unofficial poet laureate, produced a hymn of twenty-four quatrains fitting for the occasion. A sampling:

*O fare ye well, my friends,
We bid you all adieu!
For Providence has called us,
And we must surely go.*

*To yonder fertile land
Our steady course we'll steer,
And Oh! That blessing rich, divine,
May crown our journey there.*

*Though now a wilderness,
Dear friends, to which we go,
But hark and hear the promises
Which from the prophets flow.*

*Though now we part awhile.
We sure must meet again;
When the shrill trumpet rends the skies,
Which will the slumberers bring.*

*When there we're called to stand
Before the judgment seat,
May we be found at Christ's right hand,
Clothed in long raiment white.*

One of the initial settlers recalled as an octogenarian the explosive emotion that accompanied his arrival at the site of the new Granville on November 11, 1805, after an arduous seven-week journey: "Some were crying and some were desponding..., others more buoyant were laughing and singing and we boys called it all good fun and the wolves in close proximity furnished



The music room of Clara Sinnett White in her Mt. Parnassus home. (From the Granville Historical Society Archive)

music the whole night long."

Although no record remains as to what hymns were actually employed, several accounts (none of them contemporaneous, allowing the possibility of embroidery, or even myth-making) recount the effect of the singing at an open-air service around the stump of a mammoth red beech tree that had been felled on the day of arrival, an event depicted in Wendell Jones' 1937 mural at the south end of the Granville Post Office lobby. A Welsh Baptist named Theophilus Rees, who had been living in the adjacent Welsh Hills since 1802, unaware of the arrival of the new emigrants, in search of his missing cows and attracted initially by the lowing of the Company's oxen, overheard the singing.

"The music at first seemed to be behind, then at the top of the trees, or the clouds. He stopped till by accurate listening, he caught the direction of the sound, and went on till he passed the brow of the hill, when he saw the audience sitting on the level below... Hearing the music on that occasion made such an impression on his mind, that when he became old and met the first settlers he would always tell over the story."

An even more poetic description dates from 1876:

"On nearing the top of a hill, he heard the singing of the people, at this their first public worship in the wilderness. Judge of his astonishment when the rever-

berations of that unexpected music reached his ears through the tree-tops in the valleys and on the hills that surrounded him. The impression produced by the melodious but unheralded strains of those grateful worshippers in Nature's Temple, was as favorable upon the mind of the devout Pioneer of the Hills, as the surprise was sudden and profound, and served as a topic of frequent remark.

... And it is no marvel that he who so unexpectedly and suddenly came within hearing of the sweet sounds of that sacred music coming from human voices, should promptly decide that those worshippers in the wilderness must be good people."

Music played a significant role in celebrations of the fiftieth anniversary of the founding of the village on October 17, 1855. Jacob Little, pastor of the Congregational Church from 1827 until 1864, welcomed to his pulpit eighty-three-year-old Timothy Mather Cooley of Granville, Massachusetts, and the church choir added its welcome with a hymn, its music unfortunately not specified. The first of its three verses, "Composed for the occasion, by Jerusha M. Pond, of Wrentham, Mass.":

*With joy us to a cherished home,
In household bands the people come,
To bid thee welcome here;
Blessings to thee and thine be given.
And may the gracious smiles of Heaven
Our happy meeting cheer!*

The choir also interpolated several standard hymns and a setting of Psalm 44; the ceremony concluded with "Mr. H. Hamlen, the Chorister, & his son, accompanied with a melodeon." singing:

Dr. Cooley's Farewell.

Composed for the Occasion, by Mrs. L. H. Sigourney of Hartford, Conn.

*It is the last time, brethren,
That in communion sweet,
Hither, in pastures green, shall turn
Your aged shepherd's feet;
For he is growing weary,
His four-score years are told,
And trustfully he draweth near
The dear Redeemer's fold:
Farewell!*

Fourth Pianoforte Recital

MT. PARNASSUS,

Wednesday Afternoon, May 24, '93

PROGRAMME.

1. Duett.—First Meeting *B. Cecil Klein*
STELLA CASE AND GRACE CUNARD.
2. $\begin{matrix} a \{ \\ b \{ \\ c \{ \end{matrix}$ German Melody.
Soldier's Song *Köhler*
Recreation.
EDITH MERRILL.
3. Op. 46.—Etude No. 6. *Heller*
RAY GILPATRICK.
4. $\begin{matrix} a \{ \\ b \{ \end{matrix}$ Prelude in E. *Bach*
Allemande. *Handel-Bilow*
MAMIE CHANDLER.
5. Nursery Song—"I love little Pussy."
GERTRUDE WRIGHT.
6. Op. 136. $\begin{matrix} a \text{ Scherzino.} \\ b \text{ Andante} \\ c \text{ Rondo Gioioso} \end{matrix}$ *Reincke*
STELLA CASE.
7. Siciliano in F. *Scarlatti*
MARY SAMPLE.
8. Sonatine in B. flat. Adagio and Presto *Krause*
MARY PARSONS.
9. Sonata in A. Allegretto (Turkish March) *Mozart*
RAY GILPATRICK.
10. Valse Caprice *Paul Wachs*
GRACE CUNARD.
11. Scherzo in F. *Kullak*
RACEL COLWELL.
12. Sonata in C. Andante and Rondo *Mozart*
MAMIE CHANDLER.
13. Op. 78. Minnetto *Schubert*
MARY SAMPLE.

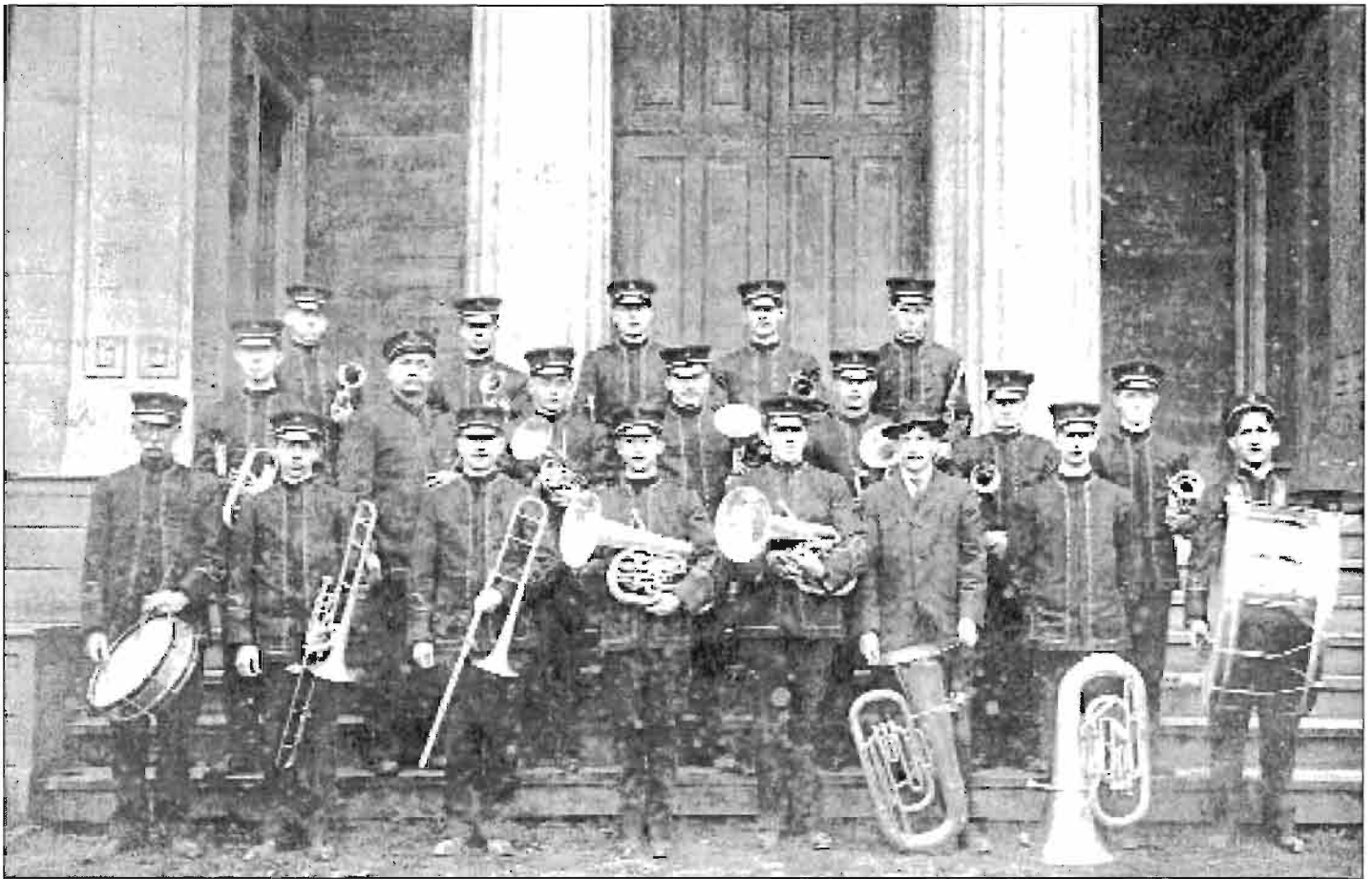
The is a program for a concert held in the home of Clara Sinnett White in 1893. (From the Granville Historical Society Archive)

*Vine of his blessed planting,
Here, in the glorious West,
On your fresh budding leaflets
His loving favor rest.
Long may your ripened clusters
Breathe heavenly fragrance deep,
When, numbered with my fathers,
In christian hope I sleep:
Farewell! Farewell!*

I have found no record of Cooley's reaction to what at first blush seems almost a premature obituary.

BANDS

A band of perhaps eleven members was organized as early as 1808, led by Augustine Munson, clari-



A Granville band of the early 1900s on the steps of St. Luke's Episcopal Church. (From the Granville Historical Society Archive)

onetist [sic], its roster including other prominent Granville family names, such as clarionetist Spencer Spelman and Samuel Bancroft, one of two bassoonists. Claimed as "a prominent band for the wilderness," the ensemble became attached to the militia company commanded by Levi Rose mustered in response to a call from Ohio Governor Meigs in the spring of 1812. These Granvilleans were attached to a force led by William Hull, whose intent was to strengthen American control of Detroit, a venture that led to the debacle of Hull's surrendering his entire force on August 12. William Utter postulated that the Granville ensemble lost control of its instruments when the British captured the lake boat that which was carrying them, but must have somehow retrieved at least some of them, since Samuel Bancroft's bassoon later became part of the Granville Historical Society's collection. Under the leadership of Eliab Doud, the Granville band then participated in ceremonies at the nearby Licking Summit on July 2, 1825, breaking ground for construction of the Ohio and Erie Canal linking Cleveland and

Portsmouth. Granville apparently also concurrently sported a military band of fifers and drummers, who "won notoriety that day in playing against that of the Chillicothe Grays, bearing off the palm. Granville bore, in those days, the reputation of furnishing the best musicians in the state." Although there is passing note of the band's participation in military drills during 1832, it apparently lapsed, so that by the onslaught of the Civil War it was individuals like Dr. Edwin Sinnett, a village physician who had played in the earlier band, who participated in the formation of an ensemble that stayed at home, rather than marching off to conflict, playing for local rallies, sometimes in association with a chorus drawn from the two local women's seminaries, led by Samuel B. Hamelen, Granville's mayor as well as a singing school master (and son of Horace Hamelen, one of the village's most prominent musicians, as noted below). However, mention was made of what in the interim must have approached the condition of an orchestra, since The Buckeye Minstrels in 1844 played violins, cellos, the double bass, piccolo, flute, guitar and triangle. "The members were all young

Benefit Concert

Wednesday Evening, May 12, 1897,
BAPTIST CHURCH.

MR. CHAS. W. GREEN, Organist,
ASSISTED BY
MR. OTTO ENGWERSON, TENOR,
MISS ANDREWS, SOPRANO,
MR. FRED MOSTELLER, VIOLINIST,
MISS BEATRICE HARTZLER, PIANIST.
MISS CLARA SINNETT, } ACCOMPANISTS.
MISS ADA ICKES, }

Program

PART I.

- | | | |
|------------|--|-------------------------------------|
| I. ORGAN | a Tocatta D. minor
b Fugue D. major | Dubois
Bach |
| | CHAS. W. GREEN. | |
| II. VOCAL | a I'm wearing awa'
b Serenade | Footé
Neutin |
| | MR. OTTO ENGWERSON. | |
| III. ORGAN | a Spring song
b Melodie
c March processional | Mendelssohn
Rubinstein
Archer |
| | CHAS. W. GREEN. | |
| IV. VIOLIN | a Legende
b Impromptu | Bohm
Wincowski |
| | MR. FRED MOSTELLER. | |

PART II.

- | | | |
|-------------|--|------------------|
| V. ORGAN | a Offertoire
b Concert etude—variations | Batiste
Smith |
| | CHAS. W. GREEN. | |
| VI. VOCAL | Protestations | Norris |
| | MISS ANDREWS.
Viola obligato by MR. FRED MOSTELLER. | |
| VII. PIANO | Rondo Capriccioso | Mendelssohn |
| | MISS BEATRICE HARTZLER. | |
| VIII. ORGAN | Grand Overture, "William Tell"
(By request.) | Rossini |
| | CHAS. W. GREEN. | |

Otto Engwerson performed a set of two pieces in this concert of May 12, 1897, at the First Baptist Church. (From the Granville Historical Society Archive)

men...; all expert performers. true amateurs; and they practiced together until their music seemed perfect."

Several post-Civil War ensembles were consolidated as the Granville Cornet Band in 1883, a group that sported its own bandstand. This group may then have evolved into what was referred to simply as the Granville Band during the 1890s and into the following century. Mrs. Burton Case, in her study of Granville music of 1915, commented on a concert given by this ensemble just before the outbreak of the Spanish-American War: "In addition to the fine program of band music, there was a sword drill by the Denison Cadets.—a fine looking set of young men, many of whom enlisted later,—a fan drill by a dozen young girls of Granville, patriotic songs and tableaux

which made a tremendous hit." On June 16, 1910, The Granville Times noted that this ensemble had during commencement week offered concerts both on College Hill and Sugar Loaf, and then "led the procession of graduates and others from the hill to the church Thursday morning." An article of May 19, 1927, noted the shabby condition of the village bandstand prior to a planned Memorial Day concert and also took note of Broadway residents "near this music center [who] have just cause for complaining against the indiscriminating tooting of auto horns between numbers by those whose cars are parked nearby. For the relief of many who can discern no music in the blended sounds of auto sirens and Klaxons, it is suggested that spectators let the band do the tooting, and signify their applause, if any, with the time-honored and orthodox hand clapping.

It is possible that the ensemble involved in this event was the Granville Masonic Band, notices of which appeared periodically from 1927 until 1933. The Times of February 15, 1915, took note of a Granville Schools Band Concert held the preceding week at the Opera House, presumably the first of such events dating to the present, since \$75 of the \$90 received at the door was intended to purchase new instruments, and "Most of those who heard the music were surprised at the progress made by these boys and girls in the short period of a year's training. Several of the selections were standard band music of considerable difficulty, but the young musicians appeared to have no difficulty in producing such pleasing results."

SINGING SCHOOLS, CHOIRS AND CHORUSES

From 1805 until 1815, Judge Samuel Bancroft served as Granville's first singing master. "In leading his choir he used to sound the key note on a peculiar little hollow box instrument in the shape of a book, with a sliding lid in one edge. It was blown like a whistle, and the different letters of the scale were marked so that the lid being adjusted to the required letter its note was sounded." obviously an effective, home-made pitch pipe. However, scattered evidence suggests that formal church choirs were not organized until the arrival of Congregational minister Jacob Little in 1827. Thomas Bushnell had served as a prominent chorister and perhaps even organized his own singing school (one of several similar endeavors

across the first half of the century), giving pitches first from a wooden whistle and later a tuning fork in an era when the Calvinist proscription against instruments in churches prevailed.

However, in the fall of 1832 a cabinet maker named Horace Hamlen arrived from Massachusetts, was soon given charge of the Congregational choir and, a few years later, having become a musician by trade, had expanded that group to an ensemble of sixty voices widely noted for its skill. He was eventually to direct the music for what became a Presbyterian congregation for almost forty years. A letter from William Rayner, a student at Granville College during 1841–42, noted that the village possessed “3 churches with steeples and bells, and a Methodist meeting house, the people appear respectable, they have fine singing in the churches with the exception of the Methodist, which is as poor as I most ever heard.”

Hamlen also served for fifteen years as an instructor of both vocal and instrumental music in the Granville [Female] Academy, founded in 1836 and housed as of 1838 in a four-story frame building on the present site of the Granville Inn. A year earlier, Academy officials were faced with a mini-crisis when one of their agents soliciting funds back East, “uninstructed,” purchased a piano and had it sent to Granville. “The Trustees had no room for it, no teacher ready to give instruction, and probably no scholars ready to take lessons.”

Hamlen was approached with the proposition that he house the instrument and offer instruction. “He replied that the extent of his knowledge of the piano was that he once heard one that was being played as he passed a house in Boston.” The upshot: Hamlen, who was also teaching voice in Lancaster, using an instruction book and weekly lessons from a Lancaster colleague, “handed [the result] over at once to eighty young lady pupils. That was the beginning of the Granville Conservatoire of Music.” Music was evidently later established on a firmer basis, since the school’s 1889 catalog listed Prof. E. W. Appy as a teacher of piano, violin, and theory, his wife as a teacher of both piano and organ, and Miss Annie Love Carter as an instructor of “Vocal Culture.” Before what became known as the Granville Female College closed in June 1898, music was taught by Clara A. Sinnett, daughter of Dr. Edwin Sinnett, a graduate of the New England Conservatory of Music in Boston, who had later studied in Berlin, Florence,

VOCAL AND INSTRUMENTAL CONCERT
GIVEN BY THE
Philharmonic Society,
KERR'S HALL.
TUESDAY EVENING, APRIL 29, 1878.

ALONZO KNOX, Director.
MISS ROSA L. KERR, Pianist.

PROGRAMME.

PART FIRST.

CHORUS, "Honor to the Soldiers." Gounod.
"Pilgrim Chorus." Verdi.
SONG, "O, Ruddier than the Cherry." Handel.
ALONZO KNOX.
CHORUS, "Strike the Cymbal." Pucitta.
ARIA, "See! Returning Spring Inviting." Torry.
MISS LUELLA GURNEY.
CHORUS, "Slumber Dearest," Palmer.
CHORUS, "Gloria," Mozart.

PART SECOND.

SONATA, No. 1. Beethoven.
DENISON QUINTETTE.
CHORUS, "I Waited for the Lord." Mendelssohn.
CHORUS, "The God of Israel" Rossini.
CHORUS, "Hallelujah," Handel.
CHORUS, "He r Those Soothing Sounds," Beethoven.
VARIATIONS CONCERTANTES, for Piano and Cello. Mendelssohn.
Op. 17.
MISS ROSA L. KERR AND MR. GEO. E. ANDREWS.
DUET, "I Would that my Love," Mendelssohn.
MISSES KERR AND LOAR.
CHORUS, "America."

Admission, 25 Cents, Children, 15 Cents,
Performance to begin at 8 o'clock.

Fife, Printer, Granville, O.

Musical programs, such as this Philharmonic Society concert in 1878, offered an inexpensive local evening out. (From the Granville Historical Society Archive)

and Paris, was apparently a pianist of some accomplishment, and also directed the choir of the Presbyterian Church.

A competing institution, incorporated in 1835 as the Granville Female Seminary, had been formally announced during late 1832; organized by local Baptists, it occupied quarters at the west end of the village on the site of what is now Denison’s Fine Arts campus, and by the summer of 1833 included on its faculty Miss Frances Ingraham of Pawtucket, Rhode Island, supposedly the first teacher of piano in the vil-

lage. A letter to her brother from Charlotte Peters dated October 17, 1847, includes a request that he send her a copy of Lowell and Timothy Mason's Sacred Harp, but also the observation that "Mr. Moor the Principal of the seminary has a music teacher hired to give lessons on the pianaforte [sic] & he also has him to give lessons in vocal music to the whole school & I do not want to bye a harp [i. e., the Mason volume] so I wish you would send me yours if you please."

Instruction in music at what eventually became known as Denison University dates back almost to the founding of the institution in 1831. Announcements for 1839-40 note "establishment of a department of music in which lectures on the science of music are given as well as instruction of individuals and groups in the art of singing." On July 4, 1839, what was denoted as the college choir, following reading of the Declaration of Independence, "performed with animation" the patriotic tune, "America," this under the direction of Samuel Gorman, a student from Stark County. That same year, Granville College, as it was then called, introduced "daily instruction ... to all students in Vocal Music," perhaps to elevate the quality of the communal singing that graced twice-daily chapel services. Music also graced other events, their printed record often vague. For instance, the commencement program of August 12, 1840, mentions seven musical interpolations among the various orations, addresses, prayers, and conferring of degrees, but with no hint of either literature or performers. Various teachers of vocal music are mentioned sporadically in catalogs from the following decades. For example, a broadside profiling the schedule of semi-annual examinations during mid-February 1842 shows Mr. Gorman evaluating something labeled "Junior Choir in Music." However, it is difficult to pinpoint the origins of organized choral singing with any certainty. A "Glee Club" with members from both Granville College and the Young Ladies' Institute (as it had become known) performed in 1867 and in 1869. John W. Wedell '76, in a reminiscence published in the Denison Alumni Bulletin of January 1911, described the organization of an all-male college quartet during the 1875-76 academic year, a group that toured to Baptist churches across the state, since President E. Benjamin Andrews "knew the inspirational quality of such visitation of the cities, its student-getting value." Accompanied by Professor Linard C. Webster, instruc-

tor of instrumental music at the Lower Sem (a nickname for the Granville Female College), they apparently concentrated on Denison songs. Weddell commented that "Nobody got rich by the experiment, but all had a good time, and 'Old Denison's a Paradise' got to be known and believed up and down the land." The quartet tradition persisted, so that a brochure advertising the ensemble of 1892-93 suggested that the offered entertainment "furnishes an opportunity to get a breath of fresh college air."

The College Choir, a group of ten men under the direction of "Time Beater" William F. Dann '83, was described in none-too-flattering terms in the 1882 Adytum:

*The College Choir with dreadful doles,
In vain attempts to lift our souls.
Its wheezy singing makes us sad;
Its awful howling makes us mad.*

The principal function of this choir was apparently to lead the communal singing of hymns under the direction of a student leader, who was "paid" in the form of free housing. One earlier description of this activity, from the 1860s:

"A hymn being announced, Wilson would nip his tuning fork between his teeth, a faint resounding of the preliminary Do-Mi-Sol-Do would follow, and the choir rising in a body, obviously anxious and uncertain as to having it right, would 'raise the tune.'"

A twelve-member Chapel Choir was pilloried in the 1891 Adytum in even more unflattering language, attributed to Professor of Chemistry Richard S. Colwell: "It's a shameful, indecent abominable beer-garden performance."

In January 1871, a chapel had been established on the top floors of what became known as Talbot Hall (on the present site of Knapp Hall). Students and faculty joined to purchase a reed organ, and trustee William Howard Doane contributed 125 copies of his Songs of Devotion, which had been published the preceding year. The Denison Collegian of May 1871 described an "exhibition" mounted by the Calliopean Society in the new chapel on April 14:

"Invitations had been issued to the various societies, and also to private individuals throughout the village; and before the hour for opening the exercises had arrived, the hall was 'filled to overflowing.' To say



A DAR group performs a musical program no later than the 1940s. From left are Mrs. Fred Detwiler, Priscilla Stark, Goldie McLain Howe, Mrs. Mary Fitch and, at the piano, Mrs. Madelin Rupp. (From the Granville Historical Society Archive)

aught of the audience is not our province, but that it was select and appreciative if sufficient.

“The hall was brilliantly lighted, but very poorly ventilated. for such an occasion.

“The music did very well, though it might have been better and it might have been worse.

“The stage was occupied only by the performers and the musicians, leaving off the ‘dignitaries.’ ‘Which the same’ was a good idea, as that class of persons take such positions, usually, more from a desire to please than from inclination.”

Subsequent comments suggest that the reed organ soon proved inadequate to its task and had to be replaced, that more copies of the Doane volume were required, and that the choir was often inadequately prepared.

In 1887–88 an instructor of instrumental music was mentioned in the publications of what had become known as Shepardson College. G. D. Rogers was listed as an Instructor of Vocal Music in 1889; a teacher of violin and guitar as well as courses in theory and

history were added in 1890-91. However, the arrival of Otto Engwerson and Sarah Moore initiated a venture that has persisted to the present.

The minutes of the Board of Shepardson College, meeting in Burton Hall on June 6, 1893, proclaimed that “The Committee on Instruction in Music for the coming year reported that they had secured the services of Mr. Otto Engwerson as teacher of vocal music, to spend two days and evenings per week here in such work for the sum of \$500, and of Miss Sarah Moore as teacher of instrumental music at a salary of \$650.”

The Collegian of September 1893 announced that a Choral Class “under the competent management of Professor Engwerson” was meeting on Monday and Wednesday evenings, and contained “about 40 girls and 20 boys.” The December issue mentioned that this class had performed “selections” at a recital, the literature and place not identified. The January 1894 Collegian stated that “The choral class of last term has resolved itself into a choral society



The talented Clouse family of Granville included Abner L., who composed and possibly inked this piece. (From the Granville Historical Society Archive)

Since Engwerson proved to be a catalytic figure who laid the groundwork on which his successors built a considerable legacy during the following century, resulting in a Conservatory (now Department) of Music, as well as what has been known since 1955 as The Concert Choir, let's conclude this trek through music-making in Granville during its first century with a mini-biography.

Frederick L. Hutson '96, who proposed the Denison Fellows program and became the first Denison Fellow, left a chatty set of reminiscences about life in Granville from 1885 to 1902, in which he described:

with the proper officers."

The Exponent of February 10, 1894 then grandly proclaimed that "The Engwerson Choral Society took its place among the musical societies of the world last Wednesday evening. The Prof. protested vigorously against the title, but it was a case of some people having greatness thrust upon them. The constitution and by-laws were presented and adopted, with a few alterations. The assembly felt much relieved when the clause which, as first read, asserted that the President had power 'to execute all absentees' was found, on close examination of the manuscript, merely to state the right 'to excuse all absentees.' It was voted to have the first meeting of every month of a literary and social nature, the literary part to consist of a paper upon some topic of interest to those engaged in the study of music, prepared by one of the members. . . .

About 50 were present at this meeting, and it is hoped that still others will join the ranks, and assist in carrying out the purpose avowed in the constitution, 'the cultivation of musical taste and the study of choral music.'"

"Professor Engwerson [who] came to teach voice and became a real institution in Granville. He had a magnificent, sympathetic tenor voice. He had charge of the choral society to which many of us belonged. Dr. [sic] Engwerson, though a most delightful companion, was all severity with his chorus, and he could be very sarcastic. I remember one bitter remark which he made to our sopranos. They had made a trill badly, and his remark was: 'That reminds me of a cow shaking her hind leg.'"

Nonetheless, he must have inspired at least some affection on the part of his choristers, for the Schubert Choral Union (as it had become known) minutes of October 10, 1896, tell us that "it was moved and carried that an order for \$10 for the purpose of buying a wedding present for Director Engwerson be drawn." And then, as a postscript: "At a meeting of the Executive Committee another dollar was voted to the above."

Engwerson was sick quite a bit, so that one S. G. Smith conducted the Society's first Haydn Creation, this on June 11, 1900. A letter of February 10 from Engwerson to President Purinton explained the hiring



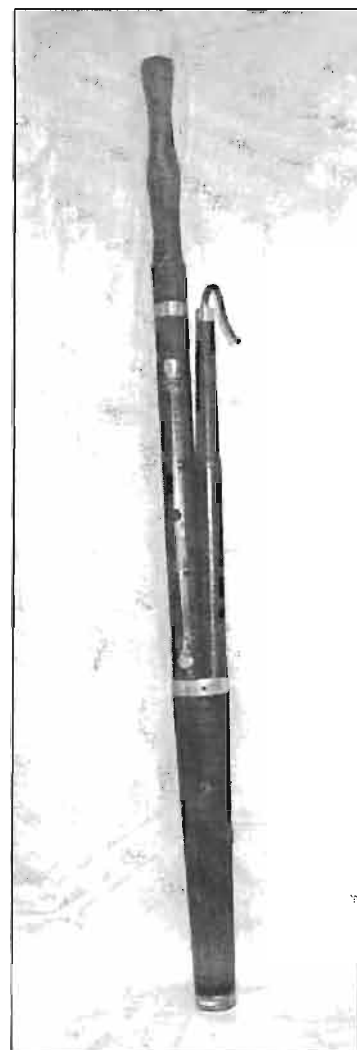
This is the cover of a book containing hand-copied music played by the first organized Granville band. (From the Granville Historical Society Archive)

of Smith, a “Professor” (as all music teachers of the period titled themselves) from Columbus, to conduct the chorus from then until June for the grand sum of \$75. The Denisonian reviewer glowed over the Haydn, but took exception to “the liberty [of] ... introducing a certain high C toward the close. [which] was hardly an improvement and ought not to have been introduced.”

Engwerson’s health apparently led to his departure in 1902; his obituary on the front page of *The Granville Times* of September 17, 1903, still referred to him as Professor Engwerson, even though the paper had announced an evening of songs he presented in Recital Hall back in May as having been presented by “Mr. Otto Engwerson, of Columbus.” He earlier had developed an ancillary occupation: that of tour guide. *The Times* of March 10, 1898, had noticed that, “Professor Engwerson is making up a party to go abroad, next summer. Already, quite a number have joined. They will visit nine different countries —from Italy to Scotland. The expense for the entire trip will only be \$569, \$300 less than any other party could make the same route.” During his brief enforced retirement, he was listed in the Columbus directory as a “tourist agent,” and he led groups to “various points of interest in the old world.” What proved to be his last contingent of tourists was to have sailed from Baltimore in mid-August 1903, but Engwerson was stricken by a “stroke of apoplexy” in Philadelphia on August 15.

Sufficiently recovered, he had gone to Karlsbad, Austria, to recuperate, but died there a few weeks later.

His pre-Granville history can be pieced together from the *Times* obituary notice and an article in the *Exponent* of November 4, 1893, lauding his arrival



Samuel Bancroft’s bassoon, on display in the Granville Historical Society museum.

in Granville. Apparently Engwerson had been born in Germany in 1862 and served as a commissioned officer in the Germany army before emigrating to New York, where he worked in order to save “enough money to pay for a course of music.” He then moved to Cleveland to study under tenor Wilson G. Smith and later to Chicago for work with tenor Whitney Mockridge, during this period serving as tenor soloist in those and other major cities. He then settled in London for two years of advanced work with tenor Sims Reeves at the Royal College of Music, after which he sang for a season in what the *Times* labeled the “D’Oyle Fox Opera Co.” He supposedly also enjoyed considerable experience as an oratorio soloist during his London sojourn. He returned to Ohio in 1885 and spent five years in Toledo before opening a private voice studio in Columbus, described as “well

patronized." He is noted as having been in charge of the music of the Second Presbyterian and Westminster Presbyterian churches of Columbus, as well as conductor of that city's Arion Club, an all-male ensemble dedicated to the German singing society tradition. He also served as president of the Ohio Music Teachers Association. As mentioned earlier, he married in October 1896, only seven years before his death, to Miss May Beekley, "daughter of a prominent Columbus contractor" (who must have been somewhat of a musician herself, since she accompanied the song recital referred to earlier): an article on the front page of the Times of November 5 tells of the horrendous difficulties the widow faced in returning his body to Ohio. Mrs. Engwerson claimed in a letter to a friend quoted in the paper that:

"It cost me \$20 to see my husband's remains before they were sent away, and \$16 for a minister whose services I did not require. For embalming alone I was charged the sum of \$400. I had to pay \$106 for the bed and my husband was in it for only one day. They could have made me pay for the carpet if they so desired."

He was buried on October 3, 1903, in the Greenlawn cemetery from his home at 31 East Rich Street with the use of the Scottish Rite service, since he had been a prominent Mason. A sad conclusion to an active life, since the Times obituary writer described him as "a man of splendid ability and of ceaseless vim and energy. He was thoroughly in love with his work and his great success gave the musical department a widespread reputation."

A Note on Dr. William Osborne

Retired from Denison University, Dr. William Osborne has enjoyed an impressive academic career, holding the titles of Distinguished Professor of Fine



This recital hall, pictured around 1910, was located on the lower Denison campus (near the Fine Arts Quad off West Broadway) in the rear of Thresher Hall, then the Conservatory of Music. Both Thresher Hall and the recital hall were gone by early 1970s. (From the Granville Historical Society Archive)

GREATE CONCERTE.	
YE TYMEIST: Uncle Elkanah Higgins.	
Y ^e WOMEN SINGERS—Mistresses Mehitabel Pettigrew (she that was a Snodgrass,) Mercy Ketchum (she was a White), Love Sparks (she was a Stumpus), Charity Edwards, Patience Patten, Desire Biglow, Experience and Silence Standish, others.	
Y ^e MEN SINGERS: Jedediah Rockwood, Abiathar Cottrell, Intrepid Skinner, David and Jonathan Stebbins, brothers, Preserved Hopkins, Azariah and Obadiah Penbody, twins.	
Y ^e PLAYERS ON INSTRUMENTS: Ichabod Grimshaw, Pricilla Jarvis, Sunlight Hobson and Love Sparks.	
Ye Firtte Parte.	Ye Seconde Parte.
Song of Zion. David's Lamentation. Duet on y ^e Harpsichord. Worldie Songe. Sherburne. Sound the Loud Timbrel. Worldie Songe. Rites. Child of Mortality.	1. Ode on Science. Fugue Trio (Invitation). Worldie Songe. Tune on y ^e Harpsichord. Cousin Jedediah. Strike the Cymbal. New Jerusalem. Worldie Songe. Auld Lang Syne.
All y ^e Skewl. Two females Singin Skewl. All y ^e Skawl. Singin Master. All y ^e Skewl.	Y ^e Skewl. Singin Skewl. A Damsel His Relations All y ^e Skewl. Singin Skewl. All y ^e Assemblie
N. B. Here will be a few minutes for y ^e Singers to take theyre breath and y ^e congregation to go likewise. N. B. Y ^e olde Ladye whose feet stoves need fresh coals, can now have them sent in thur naber Edwards bys kitchen. If y ^e small children grow wearie y ^e mothers of siche may put them to sleep between the Firtt and seconde Parte.	Note. All those w ^{ch} are so much blessed as to have goode langes, are expected to help sing y ^e last hymne. N. B. When y ^e fingers have sauge all y ^e pieces, y ^e are w ^{ch} led by y ^e folkes who have got up this Grate Concerte to go straigh to y ^e home.

"Singing Skwel" was the name of a light-hearted Denison student music program in 1878. (From the Granville Historical Society Archive)

Arts, Director of Choral Organizations and University Organist. He conducted over 650 choral concerts with various Denison ensembles, and toured with the Denison Singers across twenty-four states and on twelve foreign tours.

As an organist, Dr. Osborne has played recitals in the United States, Germany, Switzerland, The Netherlands and Australia. As a music historian, Dr. Osborne has

been published in *The American Organist*, *Choral Journal*, *Music*, and was a Principal Advisor to *The New Grove Dictionary of American Music*. In addition, he has published two books: *Clarence Eddy, Dean of American Organists*, issued by the Organ Historical Society; and more recently, *Music in Ohio*, published by The Kent State University Press.

Dr. Osborne presently serves as the Music Director for The

Piedmont Chamber Singers, an accomplished choral group located in Winston-Salem, North Carolina.

This essay in *The Historical Times* summer issue is based on Dr. Osborne's Lecture for the Granville Historical Society in 2006. Dr. Osborne contributed the essay "Granville Music since 1893" for *Volume Two, Reflections and Impressions*, in the three volume 2005 history of our village, *Granville, Ohio: A Study in Continuity and Change*.

Touch rare, classic literary documents in Denison University library exhibit

A third edition of the Declaration of Independence (1776) and a bound, illuminated Latin manuscript on parchment of the Magna Carta (c 1350) are among literary treasures on display this fall only in Denison University's William Howard Doane Library.

The exhibit of rare books and documents is on loan from The Remnant Trust, Inc., a public educational foundation that encourages learning by enabling people to view and actually touch early editions of important works on human rights and liberty.

Based in Hagerstown, Ind., the foundation loans parts of its collection so that students, faculty and the public may view and handle treasures, such as early and rare printings of the Bill of Rights and Plato's "Republic."

The collection offers a "hands-on" experience with great texts that have shaped the world, as well as a chance to enjoy beautiful book designs. Faculty members will be able to schedule time for their classes to examine the collec-

tion and community members may ask a reference librarian for access to the texts when they visit.

Fifty-six works will be exhibited in the Learning Commons area on the library's main level. Among the titles are: the Gettysburg Address by Abraham Lincoln in its first book printing (1863), a first edition of "The Federalist" (1788), the first English edition of Thomas Paine's "Common Sense" (1776), a 1770 print of the Boston Massacre, a second edition of Mary Shelley's "Frankenstein" (1869), one of three known copies in the world of Thomas Aquinas' "Summa Theologiae, Pars Secunda" in Latin (1475), and Aristotle's "Complete Works," also in Latin (1496).

The Denison exhibition also will include some related texts from the Doane Library's special collections. These texts will be housed in a separate display case near the administrative offices.

The Remnant Trust collection will be on campus during the fall semester only.



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Address comments, suggestions or queries
to:

The Granville Historical Society
P.O. Box 129, Granville, OH 43023
office@granvillehistory.org
740.587.3951

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