A Chronology and Itinerary of the Career of N. Clark Smith: Materials for a Biography

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This document is one in a series—"Chronology and Itinerary of the Career of"—devoted to a small number of African American musicians active ca. 1900-1950. They are fallout from my work on a pair of essays, "US Army Black Regimental Bands and The Appointments of Their First Black Bandmasters" (2013) and "Black US Army Bands and Their Bandmasters in World War I" (2012). In all cases I have put into some kind of order a number of biographical research notes, principally drawing upon newspaper and genealogy databases. None of them is any kind of finished, polished document; all represent work in progress, complete with missing data and the occasional typographical error. I invite queries, amplifications, and corrections, which may be directed to plefferts1@unl.edu. The present document is a first draft of July 2016.

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Great recent correction and clarification to the biography of N. Clark Smith has been made in four publications by Marian M. Ohman—three detailed and resourcefully-researched articles and an encyclopedia entry: Ohman (2003), Ohman (2004), Ohman (2008), and Ohman (2009). This document does not attempt to reproduce all of the information she has published. The primary contribution here is in new details that can be pulled from on-line, searchable newspapers and genealogy databases, with an emphasis on the early years and on the chronology of his compositions.

N. CLARK SMITH (1866-1935)

Musician: violinist, cornettist, tenor singer, pianist; band master, choral conductor, music educator, vocal teacher, composer and arranger; newspaperman, music publisher, community organizer (esp. YMCA band work, and in Baptist and AME churches).

The obit in the KC Plaindealer, October 11, 1935, p. 1 calls him "band director, composer, and one of America's most colorful characters."
He was also a bit of a fabulist.

Smith had a career along several tracks, none of which he ever fully relinquished. Publishing and music are the two most important. Within music, he is above all a conductor of boys bands, and his teaching at the adult, college, and high school levels relates to his work with amateur boys bands; he works more often with this age level than with adult professionals. The steadiest paycheck is his school teaching, mostly at the high school level, in Kansas City, Chicago, and St. Louis, and at Tuskegee. The high school and college jobs are as much about being commandant/drill/JROTC as they are about rehearsing and concertizing band and choral music, and he rose over the years in the JROTC to the rank of Major. He was never in the regular army, but his ties to the US military may go back to his father, and certainly go back to music instruction with Gungl at Fort Leavenworth---that is credible, for sure. His three years leading the band of the 8th Illinois NG are his closest to professional soldiering. He is also a composer and a productive, award-winning arranger of African American folksong.

BIOGRAPHICAL PROBLEMS

The N. C. Smith biography has been plagued with errors, misreadings, and faulty extrapolations deriving from two documents written during Smith’s lifetime, a Chicago Whip article of 1922 (and its reprint in St. Louis), and the entry in Who’s Who in Coloured America, third and fourth editions. Some of the fault obviously lies with Smith, who created a mythology about himself, we might say. Recent scholarship from Buckner to Lyle-Smith to Pohly to Ohman has gradually corrected the more egregious flaws. Electronic databases that have become available over the last decade or so, especially for historical newspapers and for genealogical information, have vastly increased the factual data about Smith, and their information makes it worthwhile to revisit the biography for a new illumination of the man, his career, and his times.

As a quick test, none of the secondary sources that report 1877 or 1880 as birthdate or 1933 as death date, or that mention “H. E.” Gungle, can be relied upon any longer. And no secondary source which identifies his first name as Nathaniel can be trusted either. The Amerigrove 2nd ed. article is particularly bad and does not take into account any of the most recent published
scholarship.

The 1922 article in the Chicago Whip, summarized by Buckner and others, says:

born at Fort Leavenworth, KS
his black father served as quartermaster and chief trumpeter for the 24th Infantry band
father's name was Dan Smith and he was quartermaster sergeant at Fort Leavenworth
he had Native American mother, Maggie, a half-breed Cherokee
He studied with a German bandmaster, Prof. H. E. Gungle, at the Army Service School
[no such thing in 1880s, but maybe he means at Fort Leavenworth, where the Army Service Schools were later established]
1891 trumpeter at Fort Sill, Nebraska (no such thing!); another source silently corrects to Fort Sill, OK [i.e., IT], the Indian Wars cavalry post (and home to the Chiricahua Apache, including Geronimo, from 1894)

HIS NAME

For starters, Smith's first name is often cited as Nathaniel in the recent secondary literature, but, in fact, that is evidently wrong. No search turns up "Nathaniel" in his lifetime or for decades thereafter, except once, in the Wanganui (NZ) Chronicle, August 22, 1899, p. 2. Otherwise, the earliest published reference I have found for "Nathaniel" is 1985, in the Buckner article for MENC's Music Educators Journal 71/6 (February, 1985), p. 38, with reference there to Buckner's own 1974 thesis.

Clark Smith's first name, in fact, appears to have been Nora (sic) [US 1880 Census]; i.e., Norah (a variant of Noah), or, in fact, Noah, acc. Ohman, citing "Noah" from the Leavenworth Herald, August 28, 1897 (see Ohman bio. entry of 2008). “Nora” seems like an unlikely name for a boy, but as a male name it is attested as a variant of Noah, and it is in line with other of the family’s children’s names, which are a bit exotic, i.e., Hezekiah, Lavaria, and Bartlet. It has been passed down in some US families as a male first name to the present day.

Smith suppressed his first given name (the N name) his entire adult life. He never used his first name, and probably disliked it. In his lifetime he is always N. Clark Smith or Clark Smith or N. C. Smith (often Prof. or Capt. or Major Clark Smith), and he signs with a characteristic NClark first name, all run together.
To family and friends he is referred to just as Clark or Clark Smith, e.g., in Tom Logan's 1899 letter home from Australia (Topeka Plaindealer, September 29, 1899, p. 2) and in Jim Harris's letter home (Harris is a trombonist with McAdoo's troupe; see Topeka Plaindealer, August 11, 1899, p. 4). He is C. Smith in the 1900 US Census taken in Honolulu.

NB: it is not unknown to see his middle name as Clarke with the "e", and for his middle and last names to be mistakenly reported as a hyphenated surname, thus "N. Clarke-Smith".

He is often given the honorific title "Professor/Prof." He held the JROTC rank of Captain during the Tuskegee years; eventually he earned the JROTC rank of major (1916), and from then he was often called Major N. Clark Smith.

BIRTHDATE AND IMMEDIATE FAMILY

Born 1866, for which see the 1870 census, where he is not quite yet 4; his birth day is NOT July 31, 1877, which one finds much later, but the month and day are very likely to be correct. NB: Ohman accepts the 1866 birthdate, and thus that he died at age 69.

Smith's birth and death dates are frequently reported incorrectly in the secondary literature. Pohly, who makes so many corrections to other published information, does not challenge the birthdate of 1877. But the 1922 article twice mentions that Smith has crossed the half-century mark, so even from this source alone, it is clear that a birthdate of 1870 or before is the situation.

Born in Leavenworth, KS as he himself says, as is often reported, and as is given in both the 1870 and 1880 US Census hits.

FOUND in the US 1870 Census: Daniel and Maggie Smith, with son Clark, in Leavenworth, KS. (18 June 1870). He's 3 and his brother Hezekiah is 1. If either July or October is the correct birth month, then he was born in 1866.

FOUND in the 1875 Kansas State Census (March 1, 1875). Dad is 29, mom is 28, C Smith is 8, H Smith is 6, and L Smith is 4. Here a birthdate of 1866 or
1867 is implied, with 1866 far more likely if July/October is birth month.

FOUND in the US 1880 Census: Daniel and Maggie Smith, with son Nora, in Leavenworth, KS. (June 7, 1880). Nora is 14 (so born 1866) and already a printer; Hezekiah is 11. The Smith siblings are Norah (1866), Hezekiah (1869), Lavaria (1872), and Bartlet (1879). In the 1880 Census, at the age of 14, “Nora” is a printer.

In a KC Times obit at UMKC, his survivors are his widow Laura, his daughter Anna Smith Williams, and his two sisters Mrs. Livera Harrison of Chicago (sic =Lavaria) and Mrs. Marie Smith Johnson of NYC (a fifth sibling, born c. 1883). In the Defender obit, they are his wife, his daughter Mrs. Clyde O. Williams, two sisters Mrs. Lavari Harrison and Mrs. Marie Smith, and his brother-in-law, Sergeant Napoleon [sic] Lawson. The latter is Will Lawson.

Comment about both parents dying (in Whip) seems to indicate their demise in the early 1890s. However, mother Maggie is alive in Denver in 1890 (by a newspaper reference), and in the 1900 US Census she is widowed and living with two daughters, Smith's sisters Livera and Maria, in Denver.

GUNG'L

An interesting item in the Smith mythology concerns the mention of military bandmaster Gung'l and learning the trumpet. White bandmaster Carl S. Gung'l (1850-1937), a well-documented individual, was with the African-American 24th Infantry in Texas from 1869-1880 and in Indian Territory, at Fort Supply and Fort Sill, from 1880-1888. Clearly, if Clark Smith was living in the vicinity of Gung'l and the 24th Infantry at Fort Sill, it had to be in the 1880s. If Clark Smith played the trumpet at Fort Sill at the age of 14, that would be in 1891 if he was born in 1877. But let’s tweak that a bit. If he was born in 1866, then he would have turned 14 in mid to late 1880. THAT makes a perfect fit for when Gung'l and the 24th were at the forts in Indian Territory. The 1922 Whip article mentions that Smith's father and Gung'l educate him in music from ages 14 to 16; that also would be 1880 to 1882 or thereabouts. There is a Gung'l, probably a child, buried at Fort Leavenworth in March 1884, suggesting that the family was living there. Indeed, the regiment’s families may have been boarded at Fort Leavenworth in KS while the men were in Indian Territory. Possibly Gung'l had some leave to be at Fort Leavenworth, or
served with the band with the regimental headquarters company there while the other companies in the regiment were at the forts in IT, or he may have served a term of duty there at the new (est. 1881) Army School of Application for Infantry and Cavalry.

GROWING YOUNGER

Throughout his life, Smith, slowly brought forward his date of birth.

When he married he had just turned 232 and Laura was just short of 125, for an age difference of eight years.

A reference in Leavenworth Herald, July 13, 1895, p. 2 (quoting the Wichita Eagle, July 7) says he "is only 27 years old," which if his birthday is coming up shortly, might make him born in 1867 (see also Abbott and Seroff, Out of Sight, p. 404).

In the 1900 US Census taken in Honolulu, "C. Smith" gives his birthdate as July 1867 and his age as 32.

In the 1900 US Census taken in Kansas, Clark is reported to be 30, born July 1869, and wife Laura is 25, born Sept. 1874; the age gap is five years.

In the 1920 US Census in KC, Clark is said to be 51 and Laura is 44, so he was supposedly born 1868/1869 and Laura in 1875/76, and the age gap is seven years.

In the 1930 US Census in Chicago, he is reported to be 50 and Laura 45, so implying birth years of 1879/1880 and 1884/1885, with an age gap of five years. Ten years has been shaved off her age, and fourteen off of his.

Then there is the erroneous report of a birth year of 1877 which crops up frequently.

LEAVENWORTH AND EARLY PUBLISHING CAREER

Smith was born and raised in Leavenworth, KS and lived there until his mid-
twenties, to 1891. He is quite evidently grown up by the later 1880s: he is travelling to Colorado and Missouri; he has a brass band; he is a founder and an editor and publisher of a newspaper: in 1888-89, at age 22, he helps establish and publish a local newspaper, the Advocate; he marries in 1889. He is N. Clark Smith or already Prof. N. C. Smith.

1882: Smith claims to have studied for a year and a half in London at the Guildhall, after studying with Gung’l (Chicago Defender, July 22, 1933, p. 10); that would have to be in the 1880s, some time between 1882-ish and 1888, if the story is true. As with some other of his biographical claims, this one receives no independent support from the newspapers or ffrom any other source.

There is lots of testimony for Smith’s newspaper work in Leavenworth as a teen and young adult, which supports the fact that he was born in 1866 and a young adult in the later 1880s. Indeed, in the Topeka Plaindealer, May 12, 1899, p. 2, in a news article about someone else, it says “all his education has been acquired since he began picking up leads for N. Clark Smith nearly fourteen years ago.” In context, that puts Smith in the newspaper world by 1885. And the 1880 US Census pushes that back to at least 1880.

The Leavenworth, Kansas Advocate is an African-American paper that runs for two years, 8/18/1888-8/22/1891. The Advocate has numerous citations for N. Clark Smith in 1888-1890. His name is in colophons as founder, as editor, author and newspaper staffer, then as manager under editor W. B. (William Bolden) Townsend (1854-1917), who was editor from 1889 until the paper was abandoned in 1891. Smith writes articles as well as being named in them. The Kansas City (Mo.) American Citizen, March 29, 1889, p. 1 criticizes N. Clark Smith's work for Vol. 1, no. 12. According to Ohman, he was a founder who helped establish the Advocate in 1888 and sold his interest in it the next year. This is confirmed by hits in the Leavenworth Advocate, August 10, 1889, pp. 2 and 3, where Smith announces that he has sold his interest and severed his connection.

Smith also was already working for the Carl Hoffman Music company in Leavenworth before leaving that city. Hoffman (1846-1921) emigrated to the states in 1867 with other family members, and settled in
Leavenworth in 1869, beginning as a wholesale dealer in pianos and organs. The Kansas Music Emperium (sic) of H. M. Hoffman & Co. of Leavenworth is thriving in 1871 (otherwise normally, Emporium); see Leavenworth Bulletin, October 13, 1871, p. 2; reference is made to Wm. Hoffman & Co., which could be a misreading of "H. M." in Leavenworth Bulletin, October 18, 1871, p. 4; lots of 1871 references). Hoffman enjoyed a successful expansion of his business to KC in 1894 and began publishing a large amount of sheet music, especially of local and regional composers.

1888-1889

1888, in August: Smith helped found the Leavenworth Advocate.

1888, in September: "The young men of the city have organized a Harrison & Morton Brass Band, and have secured Prof. Clark Smith as their director" (Leavenworth Advocate, September 22, 1888, p. 2).

1889, in April: Smith is directing a Musical Club of twenty members in Leavenworth, a band (Leavenworth Advocate, April 10, 1889, p. 2).

1889, in May: Smith directs the A. M. E. Church choir in Leavenworth (Leavenworth Advocate, May 11, 1889, p. 3).

1889, in July: Leaving the Advocate in August probably had to do with his getting married to Miss Laura Lawson. On Wednesday evening, July 31, 1889, N. Clark Smith married Laura A. [Alice] Lawson (c. Sept. 1874 - January 12, 1945); the wedding date is from Leavenworth Advocate, Saturday, August 3, 1889, p. 3. In the Leavenworth Advocate, July 12, 1890, p. 3, Laura is going to Columbia, Mo. to visit her husband there, etc., so 1889 is firm, rather than 1892 or any other date; in the 1900 US Census in Honolulu, he reports that he has been married 10 years. He has just turned 23, and Laura is about to turn 15.

1889, in August: in the Leavenworth Advocate, August 10, 1889, pp. 2 and 3, Smith announces that he has sold his interest to his former partners and severed his connection with the paper.
1889-1890

Smith stays in Leavenworth in 1889-1890.

1889, in August: Smith is a member of the Leavenworth Dramatic Social Club that put on a production of the drama *East Lynne* at the Kansas Conservatory of Music (Leavenworth Advocate, September 7, 1889, p. 2).

1889, in the fall: Smith sets up his first juvenile band in Leavenworth; refs. for 1889 in Ohman and Leavenworth Advocate, January 1, 1890, p. 2, implying the fall of 1889; the musicians are 10 to 18 years old.

1889, in October: Smith is a member of the Moonlight Quartette (male), and singing at campaign meetings (Leavenworth Advocate, October 26, 1889, p. 3)

1890, in March: Smith starts up his own newspaper effort, publishing a bi-weekly, the Afro-American Letter, in Leavenworth in March 1890. (some refs. call it the Afro-American Ledger); see Indianapolis Freeman, March 15, 1890, p. 1 and the Omaha, NE, Progress, March 22, 1890, p. 2. Billy Lawson helps him. The Leavenworth Advocate, April 26, 1890, p. 3 announces that the Letter has been suspended.

1890, in March: his mother-in-law visits his mother in Leadville, Colorado: "Mrs. Lawson of Leavenworth, Kan. . . . is stopping with Mrs. Dan. Smith" and "she expects to make Leadville her home" (Leavenworth Advocate, March 22, 1890, p. 3); Mrs. Lawson may have done just this, since her daughter visits her in Colorado in October 1890 (Leavenworth Advocate, October 25, 1890, p. 3), Billy Lawson visits Leadville in 1902, and a Nelson Lawson is in Leadville in 1900.

1890, in March: Smith is running for constable in Leavenworth on the hopeless Republican ticket in the spring of 1890---winning was not expected (Kansas City Times, March 23, 1890, p. 6; Leavenworth Advocate, March 29, 1890, p. 3)
MISSOURI 1890-1893

Three years working in Columbia, Mo. and Gallatin, Mo.

COLUMBIA, Mo., 1890-1891

1890, mid year: Smith worked in Columbia, Mo. for a year, from mid 1890 to mid 1891. We do not yet know what he was doing. His wife visited him there in July (Leavenworth Advocate, July 12, 1890, p. 3). Mrs. N. Clark Smith was still in Kansas City, Mo. in July (Kansas City American Citizen, July 20, 1900, p. 1). She then joined him, after visiting her mother in Colorado Springs (Leavenworth Advocate, October 25, 1890, p. 3).

Leaves journalism for music in 1891, acc. Ohman. But could he have gone to Columbia, Mo. to work for an African American paper there? He gets a juvenile band going in Columbia (see below), but what is he doing for a living? Is being a free-lance musician enough?

THE BLIND BOONE COLORED BAND

The Leavenworth Advocate, still keeping track of Smith, has an item of news from Columbia Mo. in January 31, 1891, p. 3 about an entertainment at the residence of Smith. It ties him to “John W. "Blind” Boone: "The Autumn Club entertained a number of friends at the residence of Prof. N. C. Smith in honor of the Blind Boone Co." This is the Blind Boone Concert Co.

Moreover, it turns out that in 1890-91 in Columbia, Smith is forming and drilling a juvenile band, the Blind Boone Colored Band; in June 1891 it had been organized for just 10 months, and Prof. Smith also directs an Orchestra, evidently another ensemble altogether (Indianapolis Freeman, June 13, 1891, p. 5); the Blind Boone Colored Band is making progress under Smith (Indianapolis Freeman, July 4, 1891, p. supplement 1; Indianapolis Freeman, July 11, 1891, p. 2); Smith, who participated in a concert given by Baptists in Columbia, Mo., is "teacher of Blind Boone's band" (Indianapolis Freeman, July 18, 1891, p. 5)

There is no mention of N. C. Smith in Mary Collins Barile and Christine Montgomery, eds., Merit, Not Sympathy Wins; The Life and Times of
Then, leaving Columbia, Mo., Smith works for two years in Gallatin, Mo. He teaches music (and possibly is assistant to the principal teacher, Prof. H. R. Graham, for other subjects) at the Wilberforce School (named, like many other schools for African American students, for the British abolitionist and evangelical Christian William Wilberforce) in Gallatin, Mo. Probably A.M.E. Church sponsored, it is also described as "Our A.M.E. Sunday school." Smith also ran the town's Ward Chapel A.M.E. Church choir, directed the Gallatin Colored Cornet Band, and organized an orchestra from teachers in the school. Given the dates, it is most likely that Smith taught for the 1891-1892 school year, but an arrival in early 1892 is not ruled out.

(Indianapolis Freeman, March 12, 1892, p. 3; Indianapolis Freeman, March 12, 1892, p. 4; Indianapolis Freeman, April 16, 1892, p. 2; Indianapolis Freeman, April 23, 1892, p. 2; He has been visiting Lincoln, Neb. for 10 days and is now leaving for his home in Gallatin (Lincoln (NE) Capital City Courier, July 2, 1892, p. 8); Atchison Blade, December 3, 1892, p. 4, says he is at present residing in Gallatin; Abbott and Seroff, p. 225; conducts a church choir in a small Missouri town in 1891, acc. Ohman)

Gallatin, Mo., in Daviess County, is 55 miles east of St. Joseph, about 90 miles north-east of Leavenworth, and just a bit more north-east of KC. The Wilberforce School was started in November 1866 to educated the town and county's black children. Its own building, at the NE corner of Johnson and Chestnut on Gallatin's west side, was completed in 1867. It operated until 1957. The town's A.M.E. Church was organized in 1877. An older resident remembers being told by his father that "at the turn of the century, 1900, Gallatin's population was one-third black. For the most part, they populated the N. W. corner of the city." Another commented that "Before my time Gallatin had a black band and some members joined larger bands in the cities. . . . There are no Negroes in Gallatin now."
1892-1893

1892, in the fall: the Atchinson Blade, September 24, 1892, p. 4 and Atchinson Blade, October 1, 1892, p. 2 have him “married and living in Columbia, Mo,” but Atchison Blade, December 3, 1892, p. 4, says he is at present residing in Gallatin. Possibly he relocated while his family stayed in Columbia, since that is where Anna is born in October 1892. And also very possible that he is spending his summers in Columbia during the Gallatin years.

1892, October: The daughter and only child of Clark and Laura, born October 1892, is Anna Lauretta Smith; she was given her grandmother’s name. The 1900 US Census has her age 7, and says she was born in October 1892 in Missouri. [See bio. in "Family" secton of this document, below. First newspaper mention in 1894, when she and Dad are returning from Denver. My ref. plus Pohly, p. 73.] Further, Anna is said to be born in Columbia, Missouri, according to her Washington Post obit, so at most that would be in the span 1890-1893. [Ohman 2008 gives 1893 but affirms Columbia, MO.] Smith’s wife Laura either stayed in Columbia or travelled to that city to have the baby.

1892, in December: Atchison Blade, December 3, 1892, p. 4, says, “Billy Lawson, who worked on the Advocate and also Clark Smith’s Afro-American Letter [sic; recte Ledger], is in Leadville, Colorado.” This refers to his brother-in-law.

WICHITA 1893-1894, 1894-1895

1893-1894

Smith is in Wichita for two-and-a-half years in the mid-1890s, and he returns many times for lengthy stays thereafter. If in Wichita for four years, as is sometimes reported, would this be c. 1891-1895? - No; or perhaps 1892, 1893, 1894, 1895? - No; it is only 1893-1895.
1893, in May: Smith organized an orchestra last week in Wichita (NB: so he may have just moved there), and he "is the best accomplished musician of his race in Missouri, or Kansas, and his effort promises to be a success" (Topeka State Ledger, May 19, 1893, p. 3).

1893: Chicago World's Fair anecdote. Smith claimed to have made his first visit to Chicago in 1893 for the fair (Chicago Defender, July 22, 1933, p. 10). He would have visited from Wichita. Frederick Douglass and Paul Dunbar anecdotes. Ohman regards the whole 1893 World's Columbian Exposition story as no more than "alleged." Smith clearly knew Dunbar by 1895, when Dunbar wrote a lyric that Smith set to music.

1893, in December: He is "of Wichita" in a note that says he is ill and delayed in making a visit to Parsons, Ks. (Parsons Weekly Blade, December 9, 1893, p. 4). Pohly's references to Smith in Wichita begin in May 1894 and are thereafter very frequent in 1894-1895 (Pohly, p. 72). Definite that other Wichita newspaper references make it clear he's starting up in Wichita in mid-1893. In May 24, 1894, he's already established enough to have his kid's band playing, so that's 1893-1894. The "Kid Band" of 21 members is improving wonderfully (Wichita People's Friend, June 22, 1894, p. 1). The Leavenworth Herald, June 9, 1894, p. 2, describes him as formerly of Leavenworth and now successful in Wichita.

1893: Re-forms a boys' band, his Pickanniny Band, in Wichita in 1893 or 1894 (UNKC archive photocopy of KC Star for August 7, 1920, p. 4 for a reunion of Smith students, calls for the inclusion of members of the original band of 1894 in Wichita; also Pohly, p. 73; this could be a band from the 1893-1894 school year); leads an orchestra and a colored kids band (Abbott and Seroff, citing a newspaper, p. 404). Thus he has or will have a juvenile or Kid's Band in Leavenworth, Columbia, Gallatin, Wichita, Kansas City.

1893: a piece of evidence for Wichita in 1893 and a band already there that fall is a reference in Indianapolis Freeman, December 29, 1900, p. 21: cornet player Nathan Williams says he started his studies in 1893 in Smith's pickaninny band in Wichita; likely that the band got started in
1893 and was beginning to be good enough to make an impression by spring 1894; "Wichita can now boast of a juvenile band" (Kansas Blackman, June 8, 1894, p. 7); for the "Kid Band" of 21 under Prof. N. C. Smith, "improving wonderfully," see Wichita People's Friend, June 22, 1894, p. 1.

1894, in May: Smith is advertising his abilities as a music teacher in the Wichita People's Friend, May 31, 1894, p. 4

1894, in July: Drills Second Baptist Church choir (Wichita People's Friend, July 27, 1894, p. 4)

1894, in July: Runs Prof. Smith's School of Music or academy; he leases Beal's Dancing Hall for the academy to start up in the fall of 1894 (see Wichita People's Friend, July 27, 1894, p. 4)

1894, in August: He "and his little daughter Anna have returned from a most enjoyable trip to Denver" (Wichita People's Friend, August 24, 1894, p. 4), presumably to visit his mother (and father?) and sisters.

1894-1895

1894, in September: Smith runs a School of Music, and Will Lawson plays a trio on a concert there, and Smith also runs Prof. Smith's Military Band (Wichita People's Friend, September 28, 1894, p. 1)

1895, in April: The Leavenworth Herald, April 13, 1895, calls him an old Leavenworth boy who lives in Wichita

1895, in April: He has written a piece in response to the death of Frederick Douglass (Chicago: Brainard & songs, 1895) (Leavenworth Herald, April 13, 1895, p. 3; Parsons (Ks.) Weekly Blade, July 13, 1895, p. 1)

1895, in May: He is directing the Wichita municipal mail-carriers band [Wichita Daily Eagle, May 30, 1895, p. 3; the Letter Carriers band]

1895, in July: He has just composed a song called "Good Night" (Leavenworth
Herald, July 13, 1895, p. 2) to a Dunbar lyric; the song is mentioned in the Indianapolis Freeman, December 30, 1905, p. 5, but it only was copyrighted and published in 1923 (Ohman, p. 57).

1895, in July: he has ambitions to go to the Deep South and record music there; he says he has already been once, to Atlanta (Wichita Daily Eagle, July 18, 1895, p. 5)

1895, in July: in a review of some of his compositions, it is stated that he is 27 years old (Leavenworth Herald, July 13, 1895, p. 2, quoting the Wichita Eagle of July 7), implying a birth year of 1867

1895, in July: He has written a "Waller March" (Leavenworth Herald, July 27, 1895, p. 2, quoting the Wichita Eagle).

1895-1896

1895, in the fall: Smith and the band were going to travel with the Whitman family (this would be the Whitman Concert company, with Rev. Alberry Allson Whitman, minister and evangelist, and his talented young daughters, the Whitman Sisters), but the enterprise fell through. "When he took the Wichita boys away last fall on a proposed extensive trip to the far west in company with the Whitman family it was expected they would all return home again with many laurels won. This no doubt would have been the case had the contracts been lived up to honorably as agreed upon. But it seems that some misunderstanding or mismanagement prevented the anticipated success and as a result the boys of the band with the Professor were thrown upon their own resources. With characteristic energy he secured whatever engagements he could in Kansas City and kept them employed as best he could until such time as the anxious parents could arrange for the return of those who preferred to come back to Wichita." Those who went home were replaced in the band by KC boys. (Wichita National Reflector, December 21, 1895, p. 1; Pohly, pp. 76-77)

It is worth raising the question whether Smith, a fine tenor, had been singing with the Sisters' Jubilee Singers troupe. Four years later, in a "BAND GOSSIP" column in the Lyttelton (NZ) Star, October 14, 1899, p.
7, it was reported that "Smith was a member of the Jubilee Singers who visited England some four years back" [fall 1895]; perhaps this represents the Whitman plans that fell through.

As dancers in vaudeville, the Whitman Sisters are known as one of the longest running and highest paid acts on the black vaudeville circuit (as the Whitman Sisters Comedy Company, The Whitman Sisters' New Orleans Troubadours, etc.) from c. 1900-1943. But as children they were, however, known instead as remarkable and precocious vocalists. In the 1890s, the older three (Mabel b. 1880, Essie b. 1882 and Alberta b. 1887) appeared with their father, then the Bishop of the A. M. E. Church in Lawrence, Kansas, where they grew up, on his evangelizing programs, singing jubilee songs. (NB: They knew George Walker, of Williams & Walker fame, who was also from Lawrence.)

Then they put together a larger organization. Accompanying their father, they came to Wichita with their company in 1895 (Wichita Daily Eagle, August 17, 1895, p. 5), an event well remembered: "the famous Whitman Sisters, supported by a full company of jubilee singers, will render a fitting program of music and song. These same singers accompanied the Whitman Singers when they sang here three years ago (Wichita Daily Eagle, July 9, 1898, p. 5). In June 1896 they were "the famous Whitman Sisters Jubilee and Operatic Singers," a troupe of ten artists (Parsons (Ks.) Weekly Blade, June 27, 1896, p. 4; Parsons (Ks.) Weekly Blade, July 11, 1896, p. 4).

1895, in October: the Pickaninny Band of Wichita is visiting KC and appearing in the Apple Carnival parade in Leavenworth on Monday, October 28 (Leavenworth Herald, October 26, 1895, p. 3; Leavenworth Herald, November 2, 1895, p. 3)

KANSAS CITY 1895-1899

Moved to this city by December 1895 and stayed until mid 1899, or basically about four years.

1895, in November: Leavenworth Herald, November 23, 1895, p. 3, still refers to “Mrs. N. Clark Smith of Wichita”; a week later, the Leavenworth Herald has him permanently moving to KC with the Pickaninny Band
(Leavenworth Herald, November 30, 1895, p. 3; Abbott and Seroff, newspapers, p. 405).

1895, in December: only now do Mrs. Hoffman and family move down to a KC address (Kansas City Times, December 1, 1895, p. 12)

1895, in December: The Wichita National Reflector, December 21, 1895, p. 1, reports:

“PROF. SMITH'S PROMOTION/ Wichita’s Musical Leader Goes to the Western University/"

He accepts the position of Music Director at Western. The article goes on to say that “the juvenile band which was reorganized by the substitution of Kansas City boys for those who were compelled to return to Wichita, will be a part and parcel of the University and will wear the University uniform”; also, Willie Lawson has been offered the position of type-setter upon the Western Christian Recorder (Wichita National Reflector, December 21, 1895, p. 1; Pohly, pp. 75-76).

1896, in January: Smith publishes "Pickanniny Band March," for sale at Hoffman's music store (Leavenworth Herald, January 18, 1896, p. 3)

In KC he not only taught at Western, but he also ran his boys band, and he worked in KC for a branch of the Hoffman company, the Hoffman Music House, run by Mr. Carl Hoffman. Hoffman (1846-1921) emigrated in 1867 and settled in Leavenworth in 1869, undertook a failed expansion to KC in 1887, and then made a successful one in 1894 or 1895. Smith was associated with the Carl Hoffman Music Co. in KC, and could well have worked for Hoffman in Leavenworth; possibly the end-of-1895 move from Wichita was for a number of reasons not only including the Western job but also on account of work for Hoffman, who had opened up in KC; the 1991 article in American Music claims KC in 1894, but genealogy.com hits seem to show that Hoffman's is only open for business in KC by May 1895.

Pickaninny Band

Smith was bandmaster of the Kansas City Pickaninny Band (30 boys; or, 25
negro boys under the age of 18); they attract much attention, praise, success

Abbot and Seroff (pp. 404-406) report that his Pickinniny Band is already famous while Smith is based in Wichita;

He relocates to KC with the Pickinniny Band in late 1895. Carl Hoffman is said to have put up the money for the Pickaninny band in one New Zealand newspaper in 1899. When the band was in New Zealand, they were described as from Western University, so the band members were possibly a bit older and more mature than one might otherwise expect. One member of the band, who expected to be gone six months and to enter high school when he returned, was James Sprangles (Kansas City Journal, June 6, 1899, p. 12); James W. Sprangles (1882-1935) was born in early 1882, so he was seventeen. Will Lawson, Smith's brother-in-law, was 22. (See below).

He is active in the KC community with several different musical organizations.

WESTERN UNIVERSITY, 1896-1899

W. T. (William Tecumsah) Vernon (1871/1874 - 1944), was appointed president of Western by the A.M.E. Church in 1896.
Kansas State Historical society: Born in 1874 in Missouri, William Vernon became a minister and an educator at Western University in Kansas. Appointed the institution's president in 1896 at the age of 25, Vernon was known as an for his leadership and accomplished speechmaking. He received much attention for crossing racial lines when he spoke at the Kansas Day Club celebration, a traditionally white Republican affair. President Theodore Roosevelt appointed Vernon registrar of the treasury in 1906. In 1920 he was elected bishop of the African Methodist Episcopal Church and assigned to the Transvaal district in South Africa. Upon his return to Western University in 1933, Governor Alfred Landon appointed Vernon head of the industrial department. Vernon retired five years later and died in 1944.

Smith accepted the appointment at Western in December 1895; he and the band are at Western University (a.k.a. Quindaro College; Baptist) by early 1896; numerous newspaper references in Western Christian Reporter from February 1898 to mid 1899; Report of the State Superintendent of Public Instruction (1900); he is doing music, band, strings; and is commandant, i.e., for ROTC for drill, at rank of captain. NB: Wade Hammond will hold this
position in 1907-1909. Smith leaves to go on tour to Australia and New Zealand, and returns to Western 15 years later for two years in 1914-1916. The school and its faculty are very small; he begins what will become its proud history in music.

1896-1897

1897, in July: a short mention of Smith as "the composer of about twelve pieces of vocal and instrumental music, primarily marches" (Indianapolis Freeman, July 10, 1897, p. 5; Atlanta Constitution, July 4, 1897, p. 24)

1897-1898

1898, in January: KC American Citizen, January 28, 1898, p. 1 says he has recently organized a band called “The Metropolitan”

1898, in February: Professor Smith's Pickaninny Band is furnishing music for a political rally of the Central Colored Republican League (Kansas City Journal, February 8, 1898, p. 3)

1898, in March: He is still active as a Republican, as he had been in Leavenworth; he is one of about 60 vice-presidents of the colored Republicans who will be seated up on stage at a big rally (Kansas City Journal, March 27, 1898, p. 3)

1898, in March: He has just received a contract from the manager of the Nebraska Chautauqua Association for a week's engagement for the Pickaninny Band (Kansas City, Ks., American Citizen, March 3, 1898, p. 1); the Kansas City Pickaninny Band played at the Salem Chautauqua in Salem, Neb. in August, 1898 (Omaha World-Herald, August 2, 1898, p. 2; Omaha World-Herald, August 3, 1898, p. 5; Omaha World-Herald, August 5, 1898, p. 3)

1898, in March: Smith donates 25 cents to the Cuban Relief Fund (Kansas City, Mo., Star, March 30, 1898, p. 8)

1898, in May: Smith's Pickaninny Band is expected to be present at "Missouri
Day" at Omaha's Trans-Mississippi Exposition (Kansas City Journal, May 22, 1898, p. 3); this had been set for August 20, but in the end, because of unfavorable railroad rates, "Missouri Day" was cancelled


1898, in May: Smith participated on a program at a reception in Kansas City, Mo. (Topeka Colored Citizen, June 2, 1898, p. 7)

1898, in August: the Kansas City Pickaninny Band plays at the Salem (Neb.) Chautauqua (see March above)

1898-1899

There is a relative newspaper gap for 1898-1899 but there continues to be a steady stream of advertisements for Smith as a member of the Western faculty and as an active composer/publisher. No evidence that he served in the Spanish-American War in Cuba, however briefly.

1899, February thru August: a repeating 1899 ad in the Western Christian Recorder calls Smith the "1st. Negro Music Publisher," announcing the "Christian Recorder March" ("Our own music, by our own composer")

1899, in April: his orchestra plays for dancing at a Kansas City charity ball (Topeka Plaindealer, April 14, 1899, p. 3)

1899, in May: the Pickaninny Band heads a parade at a gala of the Topeka Knights Templar held in St. Joseph, Mo. on May 11 (Topeka Plaindealer, May 19, 1899, p. 2)

MUSIC OF THE WICHITA AND KANSAS CITY YEARS

Smith is principally a writer of marches in these early years as a composer. As the papers say in 1897, "he is the composer of about twelve pieces of vocal
and instrumental music, principally marches."

c. 1893: Smith wrote a March "about two years ago" and dedicated it to the Parsons Blade (Parsons (Ks.) Weekly Blade, July 13, 1895, p. 1).

1895: "The Peerless Princess Waltz" (Wichita Daily Eagle, July 18, 1895, p. 5)

1895: "Waller March" (Wichita Daily Eagle, July 18, 1895, p. 5; Leavenworth Herald, July 27, 1895, p. 2, quoting the Wichita Eagle). Written in support of the effort to gain the release of John Waller from the Chateau d'If in France. (John Lewis Waller was an African American lawyer, politician, and newspaperman who worked in Topeka and Lawrence in the 1880s, and while a US diplomat in Madagascar, was imprisoned by the French in 1894.)

1895: "Pickaninny Band March" (Carl Hoffman, 1895); (Leavenworth Herald, January 18, 1896, p. 3); cit. Ohman (2004).

1895, in July: He has just composed a song called "Good Night" (Leavenworth Herald, July 13, 1895, p. 2) to a Dunbar lyric; for 1895 date of composition, and for Smith’s possession of the original manuscript of the poem, see also Chicago Defender, August 4, 1923, p. 4; this song is being sung in recital by Roland Hayes in 1917 and was copyrighted and released to the public in 1923 (see below).

1895: "Frederick Douglass Funeral March," for piano solo (Chicago: S. Brainard's Sons, 1895).

1896: Mistah police don't 'rest me: negro character song and dance (Leavenworth, Kans.: Carl Hoffman, 1896). Probably the 1896 song referred to as "Mr. Policeman, Turn Me Loose," to words by Dave Barton (Kansas City Journal, November 6, 1898 p. 17).
1897: The Heim Two-Step Kansas City, Mo. March (Kansas City, Mo.: Carl Hoffman, 1897).

1897: The Inter-State Two-Step (Atlanta Constitution, July 4, 1897, p. 24; Indianapolis Freeman, July 10, 1897, p. 5; Lyle-Smith thesis, p. 20). Dedicated to the Kansas-Missouri Literary Association.

1898: The Christian Recorder March (Kansas City, Mo.: Carl Hoffman, 1898); LoC copyright June 16/July 18, 1898

1898: Smith is writing his Black Patti waltzes (Kansas City Journal, November 6, 1898, p. 17)

1900: Smith writes a march in Honolulu, dedicated to Captain Berger (28-year veteran of music-making in Hawaii) and called Captain Berger (Honolulu Pacific Commercial Advertiser, May 7, 1900, p. 1)

THE TOUR AROUND THE WORLD

1899, in May: Smith negotiates with Ernest Hogan to take the Western University Band, a.k.a. his Pickaninny Band, on a world tour.

Smith and the Pickinniny Band traveled to Australia with M. B. Curtis's Afro-American Minstrels in 1899, after a quick recruitment by Ernest Hogan in May. The members of the band are 16 pupils of Western University (acc. a New Zealand newspaper account), where Smith had been up to now the director of music; one of them is L. W. [Loid W.] Lawson, his brother-in-law. the Minstrels had expected to go out to Australia and New Zealand via Hawaii and Fiji and Samoa, then perhaps play in South American and/or go via South Africa to Europe and play at the Paris Exposition of 1900. In the end it is simply out to Australia and back. Smith is away from his wife and daughter for over a full year. Some of the letters he sent them are in the KU Special Collections.

The talent for the troupe mainly represents friends and acquaintances of Hogan, mostly from the midwest or from his time with the Black Patti
Troubadours. Hogan had lived in Kansas City in the 1890s and may have gotten to know Smith personally, or at least by reputation. Smith dedicates a song to "his old friend" Hogan in 1906.

The fullest story of the Curtis/Hogan troupe, including Smith's band, is told in the corresponding "Chronology and Itinerary of the Career of Ernest Hogan."

The great Pickaninny Band of Kansas City, Mo. [16 men]: the orchestration of the band is one first and two second B-flat clarinets, one E-flat cornet, four B-flat cornets, one alto horn in E-flat, one tenor and one bass trombone, one baritone, one B-flat bass, one E-flat bass, one bass drum, one side drum (Lyttelton (NZ) Star, October 14, 1899, p. 7)

Frequently in NZ papers it is Picaninni or Pickannini.

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BAND ROSTER

The band is headed by two youngsters, Ladson B. "Kid" Alston (1878-1903) and Irving ("Master Blutch") Jones (after 1880-1909), the Lightening Drum Majors (Sydney Times, July 2, 1899, p. 5, etc., etc.).

The following are a group of 15 men amongst whom are the likely bandsmen and/or orchestra members, judging by context in troupe rosters, steamship passenger lists, the boarding house US 1900 Census in Honolulu, the Honolulu baseball team line-up, etc., including some who also turn up on stage, and possibly also some from the original roster who did not make the journey. Some who are identified as actors in the census are known musicians, and some are dancers/actors who are identified as musicians. About nine of them seem to be only musicians without every taking a role amongst the endmen or in any other capacity (except for baseball).

xx ** Turner Baskett [Basket] [Frank Basket]; one of the "Bones" or "Tambos"; baseball team third baseman; there is a "John Milton Turner Baskette" of the right age and Kansas connection who becomes a physician; no way yet of knowing if this is the same man; Turner Baskett is on the original rosters, while T. Basket is on the Warimoo passenger list out of Sydney, and Frank Basket, 20 years old and born in Kansas in January 1880, is in the Honolulu census list

**William Countee [Contee; Conntee; Courtee; Countu; Will Counter]; a William Countee is a musician in Kansas City in a city directory of 1905; he is on the Warimoo passenger list out of Sydney and in the Honolulu census, 19 years old and born in
Kansas in 1881

Harry Hull; on original rosters; a Harry Hull born April 1879 is in the 1900 US Census with his father and mother in Kansas City, and working as an expressman (they could have volunteered his name although he was out of the country); he is born 1879 and a band and orchestra musician in NYC on his 1918 Draft Registration card; a Harry Hull born in Nashville, Tennessee in 1879 is a musician in Kansas City, Mo. in the US 1910 Census, and another 1910 census entry has him on the road in South Dakota as an actor in a show; he is in NYC in the 20s and 30s; in the end, did he go on the South Seas tour, or perhaps jump to McAdoo and stay in Australia? Well, a 1923 passport application for Harry Hull, born in Nashville, Tenn. on April 15, 1879, reports that he was in Australia in 1900 and resided outside the US for about 10 months, and now is going to Europe with the Plantation Review; a passenger list on his return to NYC from Southampton in September 1923 says he was born April 15, 1877 in Rosedale, Kansas; he is with the "Coontown 400" company in the summer of 1901, which Kid Alston comes east from Portland to join (Indianapolis Freeman, July 20, 1901, p. 5; Indianapolis Freeman, September 14, 1901, p. 5), and he is in the "Honolulu Coon" company that fall, with Kid Alston (Indianapolis Freeman, September 21, 1901, p. 5);

Though on the original rosters, Hull is not in the Australian or New Zealand papers, nor on the Warimoo passenger list or in the 1900 Honolulu census; one possible explanation is the identification of this bandsman with the individual referenced in the following: "Mr Henry Clay, who came out with M. B. Curtis's Afro-American Minstrels, now plays the euphonium in Bernard’s Circus Band, for whom Jack Woodman is advance" (Otago Witness, October 26, 1899, p. 47); admittedly the name is not quite right (except for Harry = Henry) but there is no other bandman unaccounted for from the original rosters.

xx ** Chas. A. (Duke) Kennedy [N. Kennedy; Kennel]; baseball team second baseman; definitely a Charles A. Kennedy of the right age living in Kansas up through the 1940 Census, but hard to know if he was a musician as a youth; F. Kennedy is on the Warimoo passenger list out of Sydney; N. Kennedy is in the 1900 Honolulu boarding house census, 20 years old, an actor born in Kansas in November 1879

xx ** Will [L. W.] Lawson (in rosters his name is given separately from the Pickaninny Band group, but he is the right age, and he is with them in the boarding house census); baseball team first baseman; bandmaster Clark Smith’s brother-in-law and a lifelong band musician (clarinettist); he is on the Warimoo passenger list out of Sydney, and in the Honolulu census he is 22 years old, an actor born in Kansas in June 1877

** Ora Locke [Oree Locke; R. Lock; R. Locke]; one of the "Bones"; there is an Oree Lock in KC, age 20 in 1900 US Census, and there is an Oree Locke in KC directories in 1930s; R. Locke is on the Warimoo passenger list out of Sydney and R. Lock is a musician in the 1900 US Census in Honolulu, 17 years old and born in Kansas in November 1883
xx ** Frank Sanford [Lanford; Sandford]; baseball team right fielder; a likely bandsman because his name appears with theirs in rosters; F. Sandford is on the Warimoo passenger list out of Sydney and in the Honolulu Census, 20 years old, an actor born in Iowa in June 1880

** W. D. Shad [Shail?, Shant?]; Not on the original rosters, and not on the Warimoo passenger list but in Honolulu in the 1900 US Census list, identified as 19 years old and born in Kansas in April 1881

James Sprangles [Spraugles; Jas. Sprangle]; one of the "Tambos", he is in the papers as an end man in NZ; he expected to be gone six months and to enter high school when he returned (Kansas City Journal, June 6, 1899, p. 12); James W. Sprangles (1882-1935) was born in early 1882, so he was seventeen when they left Vancouver; James William Sprangles, born 1882 and resident in KC, probably is the man who married in 1908 and died in KC in 1935; a bartender in 1910 US Census and saloon proprietor in WWI draft card; involved in music, acc. Kansas City Sun, April 13, 1918, p. 1; not a principal in the minstrel show, and a likely bandsman because his name appears with theirs in rosters; moreover his name is on a New South Wales, Australia, departure list (ref. in ancestry.com, but not seen) and he is on the Warimoo passenger list out of Sydney; not yet found in the Honolulu census, though

xx ** Harry St. Clair [John; Sinclair]; one of the "Bones"; baseball team short stop; in 1918, H. Sinclair is on the Warimoo passenger list out of Sydney; John St. Clair is in the Honolulu Census, 19 years old and born in Kansas in November 1881
Prof. D. Bradley, Prof. H. St. Clair and Prof. E. Thyous are credited with helping establish the black musicians union in Kansas City (Kansas City, KS., Advocate, May 3, 1918, p. 3);
At a huge national Elks Convention in Kansas City, Mo, running August 22 to 27, 1920, there will be a mammoth reunion of ex-students of Smith's bands, who are coming to town with various visiting bands. Harry St. Clair is managing the event. (Ads run in the Kansas City Star from a month before; e.g., Kansas City Star, July 24, 1920, p. 4)

xx ** Thomas Stirman [W. Sterman; T. Shurman; Thomas Sterman]; baseball team catcher; Thomas Stirman is a traveling musician out of Kansas City, Mo., born 1879, on his April 1918 Draft Registration card; T. Shurman is on the Warimoo passenger list out of Sydney; W. Sterman, 19 years old and born in Kansas in May 1881 is a musician in 1900 US Census in Honolulu, and the baseball roster spells his name Sterman

** Ernest Thyous (James Ernest Thyous of KC, born 1884; the musician Ernest Thyous was married and living in Des Moines in the 1915 Iowa State Census; in 1918, Prof. D. Bradley, Prof. H. St. Clair and Prof. E. Thyous are credited with helping establish the black musicians union in KC (Kansas City, KS., Advocate, May 3, 1918, p. 3); in the 1930 US Census, the widower Jamie E. Thyous is a theatre musician in KC); he is on the Warimoo passenger list out of Sydney and a musician in 1900 US Census in Honolulu, 19 years old and born in Kansas in October 1880
**Harry Thyous (Hurley Thyous; Thurley Thyous); "a member of the Pickaninny Band"; Thurley Thyous---so spelled---was one of the plaintiffs in the suit against the Canadian-Australian S. S. Co. to win a damage award; in the Kansas City, Mo., 1901 city directory, Ernest Thyous and Hurley Thyous are musicians residing at 573 Campbell; he is on the Warimoo passenger list out of Sydney; Harry is a musician in the 1900 US Census in Honolulu, 22 years old and born in Kansas in February 1878
NB: Theo Tyus (1892/1893-1941), a musician, was a Band Corporal in the 805th Pioneer Infantry Regiment band and may be related to Ernest and Harry

xx ** F. E. Watts [Frank Watts; F. Watts]; baseball team left fielder; Frank E. Watts is in the Kansas City 1900 US Census, born 1882, age 17, a musician; Frank Edward Watts, born June 5, 1882, musician, born Topeka (WWI and WWI Draft Registrations); he is on the Warimoo passenger list out of Sydney; in the Honolulu census Frank Watts is 18 years old, an actor born in Kansas in March 1882

** Needham Wright [Need; Nedham]; one of the "Tambos" or "Bones"; Nudham or Needham Wright is an eleven-year-old black student, born ca. 1884 and living in Wichita in 1895, so he could have been a member of Smith’s Wichita band who came to KC with Smith; he is on the Warimoo passenger list out of Sydney, and in Honolulu he is 20 years old and born in Kansas in September 1879

And in addition, the cornettist and band master Jefferson Smith (c. 1884-1934) was identified at the time of his death as a native of Kansas and a member of this band. Smith was born in Columbus 50 years ago (thus, ca. 1884) and "a great musician starting his career early in life being a member of the "kid band" carried to Australia some 30 years ago by Major N. Clark Smith from Kansas City” (California Eagle, Friday, May 11, 1934, p. 1). Columbus, Ks. is due south of Kansas City, very near Joplin, Missouri. There is no other support for the Eagle’s assertions.

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Smith is featured in two “BAND GOSSIP” columns in the Lyttelton Star (October 14, 1899, p. 7 and October 28, 1899, p. 7). We learn from the first that he is director of music at Western University and that the band members are musical pupils of the University; more about Western University; Smith visited England four years ago [fall 1895?] with the Jubilee Singers; Mr. Carl Hoffman “organised the company”; the band’s instrumentation is given. The second article is more diffuse, mostly about bands.
Poverty Bay Herald, 29 November, 1899, p. 2: "The Kansas City Picaninne [sic] Band, numbering sixteen performers, who hail from the Kansas College of Music, are also with the show, each member being a trained musician. The band parades the principal thoroughfares at noon each day. In conjunction with the band there is an excellent orchestra."

The band was a hit not just in the Antipodes, but also very much in Honolulu on the return leg of the voyage, and the young bandsmen were the core of the troupe's baseball team.

They arrive back in Vancouver, BC on Friday, June 15, 1900; probably left Honolulu on the 7th, and an eight day trip means arrival on the 15th. In KC a week later, on the 22nd. They had been away just short of 13 months. Each bandsman received a large cash award from the court settlement in Hawaii ("Wealth for the Members of the Pickaninny Band" (Kansas City Star, August 21, 1900, p. 7). See the fuller narrative in the Hogan chronology for an explanation and details.

The big trip confirms for Smith that the stage is not his metier, and stage folks are not his kind of people; their language and behavior offended his sense of propriety (See his letters in the KU Archives.)

1900, in June: The recently returned "Pickaninny" Band plays a concert under Smith (Kansas City, Mo. Star, June 30, 1900, p. 10).

1900, in July: Mrs. N. Clark Smith (still in Kansas) is indisposed (Kansas City, KS, American Citizen, July 20, 1900, p. 1)

CHICAGO 1900-1907

In the fall of 1900 Smith and his family relocate to Chicago for seven academic years, from fall 1900 through spring 1907. His studio was at 3534 State Street. Could his windfall from the steamship line settlement have helped fund the move? Ohman (2004, p. 5) understands his situation as one in which Smith goes to work for Lyon & Healy, and that the company helps fund his study at the Chicago Musical College.
1900, in November: In Chicago news, it is reported that he held a concert at the Institutional Church on Thanksgiving night that was "an artistic success," and "Mr. Smith has just returned from a trip through Australia, New Zealand, Fiji, Samoa, and the Hawaiian Island, when [sic] he spent the season of '99" (Washington, DC, Colored American, December 8, 1900, p. 8)

1900, in December: he is "now perhaps a permanent citizen of Chicago" (Kansas City, KS, American Citizen, December 14, 1900, p. 1)

1901, in April: Mrs. G. H. Young, Laura's mother, was visiting in Chicago for several months (Wichita Plaindealer, April 26, 1901, p. 3)

1901, in June: the Board of Trustees of Western University elected Smith to the faculty to teach string instruments, so perhaps at this moment he was not sure that he would be staying in Chicago beyond one year (Topeka Plaindealer, June 21, 1901, p. 1)

1901: Smith directs the Bethel African Methodist Episcopal Church choir from 1901 (Chicago Broad Ax, December 29, 1906, p. 5); he is the director in September 1902; a picture of his Jubilee Choir from Bethel Church is published in Chicago Broad Ax, December 29, 1906, p. 3

1902: He leads the Famous Chicago Ladies' Mandolin Club, 12 pieces, from 1902 (Chicago Broad Ax, December 29, 1906, p. 5)

1903: Establishes his symphony orchestra in 1903 at Bethel Church, and it "was the first Colored organization to play Beethoven's first symphony in America" (Chicago Broad Ax, December 29, 1906, p. 5)

1903: Around now he becomes associated with J. Berni Barbour---he established a music publishing house with J. Berni Barbour (1881-1936) in 1903 (Indianapolis Freeman, January 2, 1904, p. 5, with short article and photo; ref. Ohman, p. 52), "and these two made Chicago hum musically" (Chicago Defender, June 6, 1914, p. 6)

1903, in July: first performance of his "Tuskegee March Song," perhaps part of a campaign to get the position of bandmaster there.
1904: Organizes his Young Ladies Orchestra in 1904 with Miss Irene Howard as cornet soloist and Miss Alberta Riggs, solo violin (Chicago *Broad Ax*, December 29, 1906, p. 5)

1904-1907: Concerning Smith's leadership of the 8th Illinois NG Band, Ohman (2003), p. 74; Ohman (2004), p. 5-6) reports an enlistment paper dated January 9, 1904 and a three-year enlistment; "In 1904 he accepted the directorship and reorganized the Eighth Regiment Band" and it is a band of 25 (Chicago *Broad Ax*, December 29, 1906, p. 5). They played for the mid-summer fair in Lexington, Ky. under Smith in August 1904, and the Lexington paper says "the band is said to be the finest negro musical organization in the world" (Lexington *Leader*, July 10, 1904, p. 11; *Indianapolis Freeman*, September 10, 1904, p. 5). In the 1905 Blue Book he's leading the band. In the summer of 1905 the regiment was encamped in Springfield, Ill., and its band was being led by "Prof. W. E. Beery, who is the oldest colored man in the military service in the United States" (Washington *Bee*, July 29, 1905, p. 5); Smith is the leader of the band and is doing "grand work for the race in music" (Indianapolis *Freeman*, December 30, 1905, p 5); In the summer of 1906, we read that "Professor N. Clark Smith of Chicago, a composer of note and director of the Eighth Illinois Regiment band, is soon to start upon a lecture tour, lecturing on the origin of Negro melody" (Portland, Or., *New Age*, July 14, 1906, p. 5)

1905/1906: Organizes a Cadet Band of 25 boys between 12 and 20 years old (Chicago *Broad Ax*, December 29, 1906, p. 5); the Cadet Band of 25 performs, e.g., on January 21, 1907, at Quinn Chapel Auditorium at 24th and Wabash (Chicago *Broad Ax*, January 19, 1907, p. 2)

1901-1905: Chicago Musical College; Smith claims on his printed scores that he holds the Bac.Mus. from Chicago Musical College; he studied there with Dr. Ziegfeld, the president, Dr. Felix Borowski/Borowsky (composition and orchestration), and John B. Miller (voice). "The four year term class in composition at the Chicago musical college numbers 62. Prof. N. Clark Smith is one of the best six composers in the class whose compositions furnished the program for a recent entertainment" (Helena, *Montana Plaindealer*, May 18, 1906, p. 1)

Smith is visible and active, and very frequently mentioned in the Chicago
Broad Ax, in these early Chicago years, especially from 1904 to 1907, which may indicate that he enjoyed a rise in status after earning his degree, and/or while he led the band of the Old Eighth. N. Clark Smith is listed in the Colored People's Blue Book and Business Directory (Bethea 1905) as Tenor Soloist/Teacher of Vocal and Instrumental Music/Composer, Arranger, Director/Composer, Chicago Jubilee Choir and Symphony Orchestra, Bethel Choir, Ladies' Mandolin Club, 8th Regimental Band, Quinn Chapel S. S., and Ladies Orchestra. Also identified as V. Pres. of the Union Local 206, with Smith's brother-in-law W. L. Lawson as Treasurer (R. L. Hill is President; J. W. Corbin is Treasurer).

Pictures of six of his groups in Chicago Broad Ax, December 29, 1906, p. 3:

Bethel Jubilee Choir
Bandmaster, 8th Illinois National Guard, 3 years, 1904-1907 = picture of the group in 1904 in Chicago Broad Ax, December 29, 1906, p. 3
Ladies Mandolin club; picture of the group published in Chicago Broad Ax, December 29, 1906, p. 3 = Smith Mandolin and String Instrument Club, 1904
N. Clark Smith [Young] Ladies Orchestra 1904 = Young Ladies Orchestra (in which Irene Howard Harrison played as a child) = picture of the group in 1904 in Chicago Broad Ax, December 29, 1906, p. 3
Cadet Band of Chicago Boys; picture of the group in Chicago Broad Ax, December 29, 1906, p. 3
A black symphony orchestra, 1904 (his orchestra is often referred to in the Broad Ax, and furnishes music on many social occasions) = picture of the group in Chicago Broad Ax, December 29, 1906, p. 3

Position with Lyon & Healy, Inc. music publishers needs documentation.

1906: In this year if not before, he runs the Smith Jubilee Music. Co. in Chicago and publishes not just his own music, but works by others, e.g.:
LoC copyright, Nov. 28, 1906/Jan. 2, 1907
1906: Jefferson King, Darky Philosophy Told In Rhyme (Chicago: Smith Jubilee Music Co., 1906)

1906, in July: In the summer of 1906, we read that "Professor N. Clark Smith of
Chicago, a composer of note and director of the Eighth Illinois Regiment band, is soon to start upon a lecture tour, lecturing on the origin of Negro melody" (Portland, Or., New Age, July 14, 1906, p. 5)

1906, in December: Smith participated in the historic Pekin Theatre concert for Coleridge-Taylor (Chicago Defender, July 22, 1933, p. 10)

1907: Smith becomes bandmaster at Tuskegee Institute in the fall, for the school year of 1907-1908 (Chicago Broad Ax, October 19, 1907, p. 2)

MUSIC OF THE FIRST CHICAGO YEARS

From 1906 forward there are arrangements of spirituals.

1903: "The Tuskegee March Song," a.k.a. "The Tuskegee Institute March" for chorus and orchestra, performed for the first time on July 8 (Indianapolis Freeman, August 8, 1903, p. 7; Chicago Broad Ax, June 25, 1904, p. 1)

1903: "Baby, I'm Learning to Love You," with J. Berni Barbour, for the Sisters Merideth (Indianapolis Freeman, January 2, 1904, p. 5, with short article and photo; it is on a Tuskegee Insitute band concert program on a later tour (Lexington (Ky.) Herald, April 30, 1912, p. 8)

1904: A "special ode to Tuskegee" by Smith was rendered by choir and orchestra at an event for Booker T. Washington in Chicago (Washington, DC, The Colored American, April 16, 1904, p. 4); possibly the same as the 1903 march above

1906: Dunbar Memorial Dirge. (Dunbar, whom Smith had known for over a decade, died on February 9, 1906.) Ref. Lyle-Smith.

1906: "When the Rocks An' the Mountains" (publ. separately, Chicago/Kansas City: N. C. Smith, 1906); score in Lyle-Smith thesis (p. 40), copyright 1906, with sub-title "Plantation Melody for Male Voices," an annotation that could be a later
addition to a re-issue of the song. In Lyle-Smith's list of works, "Rocks and Mountains" is given as in a publication called "Zion's Jubilee. Plantation songs for Male Voices. High School Edition" (Kansas City: N. Clark Smith, 1909).

1906: "Rolling in Zion's Jubilee" (publ. separately, Chicago/Kansas City: N. C. Smith, 1906/1909)


1906: "The Battle of Jerico" (1906); Lyle-Smith thesis (p. 44) and appendix

1906: **New Jubilee Songs for Quartette, Choir, or Chorus, Concert, Church and Home**, compiled and arranged by N. Clark Smith (Chicago: Smith Jubilee Music Co., 1906); LoC copyright June 4/June 16, 1906; 13 pp.; mentioned with praise in NY Age, August 9, 1906, p. 1 (compliments from Prof. Felix Borowski) and Chicago Broad Ax, September 1, 1906, p. 1 ("every family in Chicago should have a copy"); SATB; Southern and Wright (1990) give first lines of verse and chorus; 8 songs; publ. 1929: acc. Lyle-Smith thesis (p. 130), but this might refer to a reprint edition

"When the Rocks an' the Mountains"
"I couldn't hear nobody pray"
"Git on board, children" (a.k.a. The Gospel Train"?)
"We'll stan' on the rock of Zion"
"Free at las', free at las'"
"Yes, I will die in the field"
"Swing low, sweet chariot"
"Joshua fought the battle of Jerico"

[No. 1.] A dreamin'. (Poem by S.X. Floyd.) Dedicated "To My Old Friend Ernest Hogan."
TUSKEGEE, 1907-1913

1907, in September: Smith is leaving Chicago on September 8 with his family, after a farewell concert and testimonial (Chicago Broad Ax, August 31, 1907, p. 2). Smith assumes the position of bandmaster at the Tuskegee Institute for what will be six years, from fall 1907 to the end of the summer of 1913; he had been preparing the ground for this move for a while; his "Tuskegee" works from 1903 and 1904 may have been intended to curry favor and win the appointment then, and his work on spirituals may also reflect Washington's interest in them. Smith takes over the reins from Elbert B. Williams, who had been bandmaster at Tuskegee in 1903-1904 and 1905-1907. With the support of Washington and of Emmett J. Scott, Williams will shortly become the first black regimental bandmaster in the US Army.

1907, in September: Smith departs Chicago on September 8, 1907 (Ohman); participates in Atlanta colored music festivals (Ohman); Redpath Chautauqua brochure prepared (actually, probably for 1913).

1907, in fall: Smith starts a Tuskegee Clee Club (Indianapolis Freeman, November 30, 1907, p. 7)

1908, from June through August: after nine or ten months at Tuskegee, Smith and wife are in Chicago this summer, at their old number, 3608 State St. (Chicago Broad Ax, June 13, 1908, p. 2; Chicago Broad Ax, July 11, 1908, p. 2; Chicago Broad Ax, August 22, 1908, p. 2); they leave to return to Tuskegee around September 1 (Chicago Broad Ax, September 5, 1908, p. 2)

1908, in July: Smith and the Tuskegee Institute Band will tour the country next season (Indianapolis Freeman, July 4, 1908, p. 5)
1908: A trade magazine, *The Lyceumite & Talent* (September, 1908): 75, has a big article on the band; Smith "has traveled in Europe and received a splendid musical education."

1909, in January: Smith conducts the orchestra in mid January for a performance of *The Last Days of Pompeii*, presented at Tuskegee by a number of the teachers

1910, in January: S. A. Ta. Watkins, Supreme Attorney for the Knights of Pythias, toured Tuskegee and met with Mr. and Mrs. N. Clark Smith and their daughter (Chicago *Broad Ax*, January 22, 1910, p. 1)

1910, in January: On January 20, Smith's band of 45 gave their second annual concert at Tuskegee (Chicago *Broad Ax*, January 29, 1910, p. 1)

1910, in July: the National Association of Teachers in Colored Schools is meeting in Oklahoma City, Ok. for its annual convention and Smith is in charge of the musical features (Mt. Vernon (Oh.) *Democratic Banner*, July 22, 1910, p. 4)

1911, in May: Smith did heavy touring with the band during his later years at Tuskegee. This 1910-1911 band may actually have been the first to go on a big summer tour. The Nashville Globe gives a roster of the bandsmen (Nashville *Globe*, May 15, 1911, p. 1, 2). The Tuskegee band tours Alabama, Tennessee, and Georgia. Its programs include:

"Who Am I?"
"The Train's Done Gone"
(Nashville *Globe*, May 19, 1911, p. 1)

1911: Though the Tuskegee bandmaster now, and most recently from Chicago, Smith is one of Wichita's most prosperous members of his race; he "owns a business block and residence combined, located corner Main and Eleventh streets, nearly opposite the county court house, easily worth over $10,000" (Chicago *Defender*, October 21, 1911, p. 1; Lexington (Ky.) *Standard*, October 28, 1911, p. 4)

1912, in May: The Tuskegee band tours Alabama, Kentucky, Indiana; on a Tuskegee Insitute band concert program from the 1912 tour (Lexington
Fantasia - "Steal Away to Jesus"
"You'll Git There, Bye An' Bye"
"I'm Afraid to Come Home in the Dark"
Who I Am"
"Train's Done Gone"
Waltz - "Maid of the South"
Ethiopian Melody - "Pat Johnson Two-Step" (or "Dat Johnson")
"That Mighty Day"

1913: After commencement in early June 1913 the band went out on tour and hit hit 16 states over nearly 3 months (incl. Kansas, Oklahoma, etc.). No wonder Smith became exhausted. There is a brochure for the Tuskegee Band in the Redpath collection at the University of Iowa, when they were managed by the Mutual Lyceum Bureau of Chicago, that is probably from 1913. Smith was touring with the band, orchestra, and glee club, with major publicity, through late as July and August 1913, including "making a whirlwind tour of the western circuit" in August (Indianapolis Freeman, August 2, 1913, p. 2) The sample program in the brochure corresponds with what the newspapers tell us (e.g., Topeka State Journal, July 3, 1913, p. 2), indicating also that the programs for 1911, 1912, 1913 tours are very similar

1913: Smith exchanges letters with Booker T. Washington in 1913 about what the band should be playing

1913, in July: A very major society event for Chicagoans, the heavily anticipated and advertised "home coming" of Smith and the sixty-piece Tuskegee band to town on July 17 to play in front of thousands at the Seventh Regiment Armory (Indianapolis Freeman, June 28, 1913, p. 1, etc., etc.; Chicago Defender, June 28, 1913, p. 4; Chicago Defender, July 5, 1913, p. 1; Chicago Broad Ax, July 5, 1913, p. 2; Chicago Defender, July 19, 1913, p. 1)

1913: Then, unsurprisingly, Smith's health collapses and he must give up his Tuskegee position, and he goes back to Wichita---see letter to Dr.
Washington in BT Washington papers (v. 12, pp. 280-281), from Wichita, dated September 15, 1913. The Cleveland Gazette (October 11, 1913, p. 2) says "Smith is soon to leave Tuskegee, Ala., N & I. school." Indianapolis Freeman, December 20, 1913, p. 9, identifies him as of Tuskegee in an article reviewing his "Plantation Song Cycle" that is mostly quoting an article from the Wichita Eagle; a big article in Indianapolis Freeman on February 7, 1914, p. 1 that names many of the staff at Tuskegee and describes the drill, mentions the band but not Smith. One website at Tuskegee gives him as bandmaster from 1906-1913, but it has to be 1907. Other sources sometimes give 1904-1908 with the 8th Regiment Band before Tuskegee, but that is also wrong.

Smith is "Captain" during all the Tuskegee years.

All during the Tuskegee years he returns to Wichita in the summers and offers voice lessons, etc., there. His daughter is educated at Tuskegee.

During the Tuskegee years: Indianapolis Star, May 2, 1912, p. 5 says "He has searched out and arranged many negro folk songs spending weeks in remote country districts for the purpose of studying them at first hand."

MUSIC OF THE TUSKEGEE YEARS

1908: The Tuskegee Song, text by Paul Lawrence Dunbar, NB: a song by this title is published in 1900 in a collection---see WorldCat---where no composer/arranger is named, and it would pre-date Booker T. Washington's request to Dunbar for a lyric to the tune of "Fair Harvard" in 1902; Dunbar lyric written and published in 1902 (Washington Colored American, March 1, 1902, p. 2); first sung at commencement in 1902 [CHECK]; the Dunbar lyric was published in 1906 with the annotation "sung to the tune of Fair Harvard"; a song of this name with Dunbar lyrics was sung at the 1908 commencement; Smith's setting for SATB arr. copyright in 1909 (Chicago: N. C. Smith, 1909) later publ. in Songs and spirituals of Negro composition, also patriotic songs, songs of colleges and college fraternities and sororities, ed. E. C. Deas (Chicago:...
Progressive Book Co., 1928).

1909: New Plantation Melodies As Sung by the Tuskegee Institute Quartette, compiled and arranged by Capt. N. Clark Smith, and including the story of Booker T. Washington and Tuskegee Institute, as told by Charkles Winter Wood (1909); see Southern & Wright (1990); a small pamphlet of 4 pp. with two songs:

1. "Rolling in Zion's Jubilee"
2. "You call me a hypocrite, member, do"

1909: New Plantation Melodies: as sung by the Tuskegee Students, compiled and arranged by N. Clark Smith (Tuskegee Institute, 1909); LoC copyright August 9, 1909; cited in bibliographies but not in WorldCat

CONFIRMATION NEEDED for full contents of this edition, which shares some material in common with Favorite Folk Songs (1913), below.

A review of the inaugural concert of the 1913 tour mentions both "new plantation melodies" and the "plantation song cycle" (Montgomery Advertiser, June 3, 1913, p. 5; repr. Chicago Defender, June 14, 1913, p. 1). The sample program of the band's 1913 Chautauqua brochure names three plantation melodies for the unaccompanied Glee Club, where they are called "New Plantation Melodies":

"Hear Dem Lambs a Cryin',"
"Look Away in the Heavens,"
and "Everybody Talks About Heaven, Ain't Goin' There"

The Winston-Salem Journal, August 9, 1913, p. 5, names a different set of three "New Plantation Melodies":

"Don't Let Nobody Turn You 'Round,"
"Choose Yo' Seat an' Sit Down,"
and "You'll Get There By an' By"
NB: Also in the Chautauqua program, there are three "Plantation Songs" for Glee Club and Banjo Club: "High Old Time in Dixie," "Old Black Joe," and "Dixie"

1909: The colored prima donna: waltzes, with vocal ad. lib., op. 12, for solo piano (Tuskegee, Ala: Tuskegee Institute, 1909); WorldCat says Mme. Patti Brown is on the cover; same as "Black Patti" Waltzes?; one number called "The Black Patti Walzes" in the Chautauqua brochure (1913), and the "Black Patti" waltzes may go back to 1898; "The Colored Prima Donna" for orchestra is performed in Kansas City in 1916, and "The Colored Prima Donna" for soprano and orchestra is performed in Kansas City in 1917; photocopy in Lyle-Smith thesis, pp. 255-60; eventually becomes part of the finale of the Negro Choral Symphony; as published in 1912, a printed text for singing is laid above the piano score; no other publication bears an opus number; bears the annotation "From "Maid of the South"," to which there is no further reference.

All three songs printed in 1906 (above) and later printed as the Plantation Song Cycle (below) are advertised with incipits in the sheet music to The colored prima donna

1909: The Tuskegee Institute March. Advertised in The colored prima donna (1909) and Favorite folk-melodies (1909) so no later than this year; possibly the 1903 piece; possibly the "Tuskegee Two-Step" mentioned in the (later) Chautauqua brochure; Lyle-Smith thesis (p. 181) gives "Chicago: Tuskegee Institute, Alabama, 1910."

1910: on the concert program for Smith's second annual band concert at Tuskegee (Chicago Broad Ax, January 29, 1910, p. 1)
Overture: "Steal Away"
"Good Evening" (Plantation Melody)
"That Sunday Mornin' Band" (Plantation Melody)
1910: On a concert program of Chicago's Umbrian Glee Club (Chicago Defender, November 12, 1910, p 2), two folklore song arrangements:

"New Born Again"
"Keep Me From Sinking Down"

1910: "Carissima (Old Spanish)," on a concert program, in Lyle-Smith thesis (p. 58)

1913 was a big year for publishing or republishing material, presumably in conjunction with the giant tour by the band, orchestra, and glee club under Smith that summer:

1913: Favorite folk-melodies, as sung by Tuskegee students, compiled and arranged by Capt. N. Clark Smith. Wichita, Kans.: the author, 1913 [WorldCat]. Mentioned in the Negro Year Book: an annual encyclopedia of the Negro, 1913 (a publication of the Tuskegee Institute), p. 192; scanned and put online by Eastman School of Music, Sibley Music Library.

Ad for "The Tuskegee Institute March"
Ad for "Every Time I Feel the Spirit"

"The Enlisted Soldier"
"You'll Git There, Bye An' Bye"
"Talking About That Land"
"Don't Let Nobody Turn You 'Round" (done by Glee Club on 1913 tour)
"Chose Your Seat and Sit Down"
"Get On Board This Vessel"
"The Crucifixion"
"Got a Home At Last"
"After While"
"In Bright Mansions Above"
"Oh, Freedom!"
"See What the End Will Be"
"The Tuskegee Song," lyrics Dunbar
1913: **Negro Folk Song Suite**, mentioned in the *Negro Year Book: an annual encyclopedia of the Negro, 1913* (a publication of the Tuskegee Institute), p. 192; a.k.a. *Negro Folk Melody Suite*; a "Negro Folk Melody Suite" is played on the 1913 tour in Wichita (Ohman (2004), p. 9); called a Negro Folk-Melody Suite in the *Freeman*; it includes transcription/arrangements of three songs: "Steal Away" "Couldn't Hear Nobody Pray" "Swing Low, Sweet Chariot" (Indianapolis Freeman, August 9, 1913, p. 3; Winston-Salem Journal, August 9, 1913, p. 5); "Steal way" is in the sample program of the band's Chautauqua brochure" and perhaps it is the same as this item.

1913: "Afraid to Come Home in the Dark," a novelty humoreque for military band by J. B. Lampe, is played by the band as the comic finale to concerts on tour this summer (Indianapolis Freeman, August 9, 1913, p. 3); Smith took criticism for programming this number; see Lyle-Smith thesis, p. 64

1913: **Plantation Song Cycle**, three songs (Tuskegee Institute); for baritone and orchestra; done on the 1913 tour Chicago Defender, December 20, 1913, p. 2; Indianapolis Freeman, August 9, 1913, p. 3; Indianapolis Freeman, December 20, 1913, p. 1, has an article reviewing his **Plantation Song Cycle** that is mostly quoting an article from the Wichita Eagle; this publication is mentioned also in the *Negro Year Book: an annual encyclopedia of the Negro, 1913* (a publication of the Tuskegee Institute), p. 192; first publ. in 1906, for which see above; second and third of these songs were mentioned in 1906 (Chicago Broad Ax, December 29, 1906, p. 5); numbers include:

A'Dreamin' Rose Bye, oh Bab'um
1913: "You'll Git There By an' Bye" (publ. separately, Chicago/Kansas City: N. C. Smith, 1913); Lyle-Smith thesis (p. 182) has publication date of 1916

1913: "My Brown Rose," Planatation love song, for TTBB (Kansas City: N. Smith, 1913)

WICHITA, 1913-1914

1913-1914

1913, in October: Back in Wichita for a year; most likely seems that he needs some time to recover nerves and eyesight, but he is far from inactive. He takes up the position as secretary of the Y.M.C.A. there, newly elected in October 1913; (Cleveland Gazette, October 11, 1913, p. 2, Wichita National Review, October 25, 1913, p. 1, and Wichita Plaindealer, May 8, 1914, p. 3. The Chicago Broad Axe, September 5, 1914, p. 6 refers to him as of Wichita.)

1913, in December: Smith is called the Tuskegee Bandmaster but he is "of Wichita" and he "frequently is in Wichita furthering the work of the Y.M.C.A. branch for colored boys" (Indianapolis Freeman, December 20, 1913, p. 1; Chicago Defender, December 20, 1913, p. 2)

1914, in May: He is going to participate as conductor in the May Musical at Chicago's Orchestra Hall on May 11 (Chicago Defender, March 21, 1914, p. 6)

1914, in July and August: Smith's wife and daughter, of Wichita, are visiting in Chicago; Anita Patti Brown gave a luncheon for them, and a recital was given in their honor, at which Anna sings (Chicago Defender, July 25, 1914, p. 5; Chicago Defender, August 15, 1914, p. 7)

KANSAS CITY, 1914-1922

Back to Kansas City for eight years. Very frequent mention in Kansas City Sun, esp. under "Major N. Clark Smith" in Library of Congress Chronicling
America (not all of which have been screened). He conducts a professional band (his "Afro-American Band of greater Kansas City") and orchestra around town, directs the (adult amateur) Coleridge Taylor Glee Club, and teaches.

1914-1916

The return to Western University for Two Years, 1914-1916

Smith begins by returning to Western after 15 years away; he is bandmaster and military instructor at Western University, and directs the boys' glee club, for two years, 1914-1916; band of 35 members; he's commandant, cadet instructor, and bandmaster; The Plaindealer (KS), September 18, 1914, has an article saying he has just accepted the position as bandmaster at Western; art. on women at Western says 1914; also seems likely that he'd go from Western straight to the High School in 1916; he is elected Commandant at Western in January 1915 (Chicago Defender, January 16, 1915, p. 4); earns rank of Major in 1916 with Junior ROTC, getting rank of Major at ceremony at Western in March 1916 (see, e.g., NY Age, January 27, 1916, p. 1; but he is already called major in 1915---see NY Age, July 1, 1915, n.p. [6]); he puts on band concerts with military drill (Kansas City Sun, January 1, 1916, p. 1); he also runs a symphony orchestra of 21 that rehearses on Tuesday nights at the A. M. E. Church (NY Age, July 1, 1915, n.p. [6])

1914, in October: Smith, recently of Tuskegee, is playing the violin in a recital by members of the music faculty (Kansas City Sun, October 10, 1914, p. 1)

1915, in November: Booker T. Washington died on November 14, 1915, and at a memorial service on Sunday evening, November 21 at Allen Chapel, Smith's "Booker T. Washington's Memorial Dirge" for violin, cello, and organ was played (Kansas City Sun, November 20, 1915, p. 8; Kansas City Sun, November 27, 1915, p. 5)

1916, in March: Smith is also choirmaster at the First A.M.E. Church (KC Advocate, March 3, 1916, p. 1) and he conducts an orchestra of 21 that rehearses at the First A. M. E. Church on Tuesday nights (NY Age, July 1, 1915, n.p. [6])
1916, in April: Smith directs the orchestra in a performance of Samuel Coleridge Taylor’s *Hiawatha* on April 21 with the combined choirs of Western University and Allen Chapel (Kansas City Sun, April 1, 1916, p. 5)

1916-1922

**Lincoln High School, 1916-1922**

Teaching at KC, Mo’s Lincoln High School for six years, 1916-1922, as bandmaster of the high school cadet band and military cadet instructor, presenting programs of band music and military drill; former Tuskegee colleague J. R. E. Lee was principal, 1915-1921; a colleague is Will Marion Cook’s younger brother Oliver Cook (1874-1949), who from 1916 was vice principal and from 1921 to 1944 was principal there, so Cook (as principal) and Smith overlapped by one year, 1921-1922.

Studies at Horner Institute, 1915-1916

1916, in July: Smith puts out a call for musicians who want to be in the Lincoln High band (Kansas City Sun, July 1, 1916, p. 1)

1916, in September: Smith will sing several tenor solos in a concert at Lincoln High (Kansas City Sun, August 26, 1916, p. 8)

1917, in the summer: Smith is directing a music summer school known as the Coleridge Taylor Music Settlement School; young and old may participate, but he is aiming to prepare students who want to join the Lincoln High ensembles (Kansas City Sun, June 30, 1917, p. 5)

1917, in December: Smith directs a community chorus of 500 and an orchestra of 50 on a recital by Roland Hayes on December 7 at Convention Hall (Kansas City Star, December 7, 1917, p. 3; Kansas City Star, December 8, 1917, p. 9)

1918: Kansas City Star art, Oct 1918, says five of his former pupils at Lincoln High are in the Illinois negro regiment [i.e., the Old Eighth] as musicians;
this is his old National Guard band from his early Chicago years

Trained US Army Bandmasters [??]

1919, in January: Smith will work with a mammoth choir of 1000 and and orchestra in a celebration of the first landing of negroes on American soil, in Kansas City's Convention Hall on January 29 (Kansas City Sun, January 11, 1919, p. 7)

1919, in April: Smith and daughter Anna will sing on the recital of lyric soprano Mme. Florence Cole Talbert as part of a quartet doing the quartet from Rigoletto (Kansas City Sun, March 29, 1919, p. 8)

1919, in May: charter member of National Association of Negro Musicians

1919, in July: Smith undertakes summer studies at KU in composition, voice, and High School music (Kansas City Sun, July 19, 1919, p. 5); he is praised for his work in music during the 1919 summer season at KU in letters to the Sun by Dean H. L. Butler (Kansas City Sun, March 13, 1920, p. 1), Professor of Voice William B. Downing (Kansas City Sun, March 20, 1920, p. 1) and Prof. Carl A. Preyer, Head of the Piano Department (Kansas City Sun, March 27, 1920, p. 4); Smith runs ads for his voice training studio and identifies his approach as according to the "University of Kansas Method" (e.g., Kansas City (Mo.) Star, August 7, 1920, p. 2)

1919, in the fall: Roland W. Hayes of Boston sings "Rolling Thunder" and "The Crucifixion" at his annual recital at Boston's Symphony Hall (NY Age, December 6, 1919, p. 6)

1920, June: Smith is conductor of The Coleridge Taylor Glee Club in a concert (Kansas City Sun, Saturday, June 5, 1920, p. 4)

1920, August: Smith is one of three judges who will adjudicate a band competition in Kansas City involving "negro bands from many cities" as a feature of the convention of the IBPOE; expected are bands from Chicago (Eighth Regiment Band), New York (Fifteenth Regiment Band), Omaha, Jacksonville, Mobile, and the Tuskegee Institute, and moreover "some original jazz music is promised" (Kansas City Star, August 22,
1920, in August: At the same huge Elks Convention in Kansas City, Mo, running August 22 to 27, there will be a mammoth reunion of ex-students of Smith's bands, who are coming to town with various visiting bands. Harry St. Clair is managing the event. (Ads run in the Kansas City Star from a month before; e.g., Kansas City Star, July 24, 1920, p. 4; Kansas City Star, July 31, 1920, p. 4; Kansas City Star, August 7, 1920, p. 4; Kansas City Star, August 14, 1920, p. 4). They anticipate the participation of some of the original members of at least the following bands:
the original Wichita Pickanny [sic] Band of 1894
the old Kansas City Pickanny [sic] Band of 1898-1899
8th Regiment Band, I.N.G., Chicago
K. P. Cadet Band, Chicago
four Tuskegee Bands of 1908-'09-'10-'11 and the famous 1912-1913 band
Y.M.C.A. Band of Wichita
two Western University Bands
four Lincoln High School Cadet Bands

From 1920-1922, smith begins to become involved in Chicago musical affairs, though not fully a resident.

1920: There is a claim that Smith begins commuting to Chicago from 1920 to help out at the new Chicago University of Music, founded in 1920 and headed by Pauline James Lee, though he does not turn up in any of the articles about this school in the Defender in 1921; better, it would appear that he is commuting only from January 1922 (see below); the school's studio is at 5002 Wabash in 1920-1921 (Chicago Defender, January 22, 1921, p. 10); it moves to Mme Schumann-Heink's mansion at 3672 Michigan Ave. in 1921-1922, and at a reception for the great singer there in March 1922, N. Clark Smith is honored with a spot in the receiving line (Chicago Defender, April 1, 1922, p. 5); he is master of ceremonies at a reception honoring Anita Patti Brown (Chicago Defender, July 1, 1922, p. 4)

1921, in January: In Kansas City, as a prologue to the showing of a photoplay, Smith's eight-member Coleridge-Taylor Glee Club sang some old-time
plantation melodies, including "Mighty Day" and Cotton Pickin'."
(Kansas City (Mo.) Star, January 6, 1921, p. 12)

1921, in April: Smith is conducting the Lincoln High orchestra (Kansas City (Ks.) Advocate, May 13, 1921, p. 3)

1921, in July: Smith is in Chicago and is enrolled in the master class with Oscar Saenger, the great American vocal pedagogue based in New York; Smith is just in town for a few weeks stay and is the guest of his sister, Mrs. E. C. Harrison (Chicago Defender, June 18, 1921, p. 5; Chicago Defender, June 25, 1921, p. 4; Chicago Defender, July 2, 1921, p. 5);
"Smith's "Folk Song Prelude" for tenor solo, piano, and orchestra, made a deep impression on Oscar Saenger and other members of the master school faculty in Chicago (Kansas City Star, August 21, 1921, p. 15), possibly after hearing it on the August 4 concert mentioned just below.

1921, in August: A mammoth Chicago concert on Thursday, August 4 at Pilgrim Baptist Temple is arranged to honor him there, playing ten of his own numbers (Chicago Defender, July 9, 1921, p. 5; Billboard, July 23, 1921, p. 26; Chicago Defender, August 13, 1921, p. 5). The program included:

"Nobody Knows Like Jesus," a march prelude (or folk-song prelude) for piano and orchestra
"The Muttering Thunder," an African melody scored for tenor solo and orchestra
an echo melody for men's chorus and orchestra
a suite of violin numbers
an anthem based on "Swing Low, Sweet Chariot," in an entirely new arrangement
a waltz, "Memories of France," for full orchestra
an octet, "The Crucifixion," for mixed voices
two spirituals for full chorus
an original arrangement of the "Star Spangled Banner" for tenor solo, chorus, orchestra, and audience

1921-1922

Still in KC but with his eyes on Chicago.
1921, in October: Prof. J. R. E. Lee, principal of Lincoln High, resigns and will move to New York in a position as a community worker (Kansas City Star, October 21, 1921, p. 34)

1922, in May: For Sunday afternoon, May 21, Smith organizes a musicale to memorialize James Reese Europe at the Chicago University of Music, 3672 Michigan Ave.; "Major Smith . . . stated that persons who condemned "jazz" music, which served as a boon in the time of war to the soldiers at the firing line, should be asked the question, "If it was good enough in the time of trouble, why not good enough now?" (Chicago Defender, May 27, 1922, p. 5)

1922, in May: Smith, a notable teacher from Kansas City, will teach in the Chicago University of Music's six-week summer school (Chicago Defender, May 27, 1922, p. 5) and in June he is mentioned as one of the faculty (Chicago Defender, June 17, 1922, p. 5)

1922, in June: Smith wins a prize at a "Dunbar Song Leaders' Prize Contest" at Dunbar High in DC on May 29, 1922 for "Couldn't Hear Nobody Pray," for baritone and orchestra (Chicago Defender, June 3, 1922, p. 5; Maude Cuney-Hare, Negro Musicians and Their Music); his first arrangement of this song turns up in 1913

1922, in June and July: Smith is still being identified as of KC and Lincoln High, although he is also acknowledged as directing the Pullman Porter's Chorus in Chicago; he had been visiting Chicago once a week since January (Kansas City Star, June 13, 1922, p. 1; Kansas City Star, July 2, 1922, p. 16C)

MUSIC OF THE SECOND WICHITA/KANSAS CITY YEARS

A great deal of material comes out in 1922, and it is not clear whether this represents a surge when newly returned to Chicago, or the last efforts of the Kansas City years---cleaning up and publishing material that he had created for Lincoln High. It has not been put immediately below. More work on chronology is needed.
1914: a Smith song, "I Will Be There" (Chicago Defender, May 23, 1914, p. 7)

1915: An Intermezzo, "Eagle Rocke," is a new work by Smith on a concert of the Western University Band on May 26, 1915 (NY Age, July 1, 1915, n.p. [6]); The Kansas City Eagle-Rock (Chicago, 1931) is a new dance, acc. Lyle-Smith thesis (p. 133); "Eagle Rock" was a song number by Will Marion Cook in his Darkydom (1911) whose lyrics describe it as a new dance; later that season this "sensational dance" is being introduced for the first time in Cleveland (Cleveland Leader, February 25, 1912, p. 33); it is a shameful and immoral dance, according to an article entitled "The Dance Evil" (Kansas City (Ks.) National Review, July 5, 1913, p. 2)

1915: "Booker T. Washington's Memorial Dirge" for violin, cello, and organ (Kansas City Sun, November 27, 1915, p. 5)

1917: On a Lincoln High concert program is a Smith arrangement of a Kansas City folk song, "Dear Eyes," for male quartet (Kansas City Sun, March 3, 1917, p. 1)

1917: The Lincoln High School March a.k.a. Lincoln High School Cadets march, on a program in October 1917 (Kansas City Sun, October 6, 1917, p. 1)

1916: Steal away to Jesus: folk-song anthem (Chicago: Lyon and Healy, 1916), copyright May 5/May 11, 1916 by N. Clark Smith, Kansas City, Kan.; another favorite and often-performed work; first mention in 1913, above; being sung by Chicago's Bethel A.M.E. Church choir in 1917 (Chicago Defender, May 19, 1917, p. 4); made popular by Prof. J. Wesley Jones's Chicago chorus, the Progressive Choral Society of Chicago, to whom Smith has dedicated this anthem (Chicago Defender, October 4, 1919, p. 16); it is the required number to be sung by all nine competing church choirs at a song contest held in Hollywood, Cal. (Chicago Defender, July 17, 1926, p. 5)

1917: Prayer from the Heart of Emancipation (a.k.a. "Prayer From Emancipation"), text by Kelley [Kelly] Miller, for solo, chorus & orchestra (Chicago: Lyon & Healy, 1917); the Kansas City Sun was honored to receive a copy of this recent composition in mid 1918 (Kansas City Sun, July 20, 1918, p. 4); a.k.a. the anthem "Afro-American Prayer" (Kansas City Sun, June 9, 1917, p. 1); in July 1919 the Defender calls it "Just Off The Press" and "a one-act folksong opera" which Jones and his chorus will be singing in August at the big Emancipation cdelebration in Milwaukee (Chicago Defender, July 12, 1919, p. 16); Prof. J. Wesley Jones's Progressive Choral Society of Chicago features this work in 1919 (Chicago Defender, October 4, 1919, p. 16)

1917: "Make Good" (National Education Association of the United States, sung at 1917 annual meeting; as one of the "Plantation Songs for Male Voices," publ. separately, Kansas City: N. C. Smith, 1922)

1917: "Rock Mt. Sinai" (National Education Association of the United States, sung at 1917 annual meeting; as one of the "Plantation Songs for Male Voices," publ. Kansas City: N. C. Smith, 1922)

1917: "The Regular Army Man" (a song mentioned in the Kansas City Sun, November 24, 1917, p. 1 and, in a version for male quartet, in the Kansas City Sun, February 2, 1918, p. 1; and in Nashville Globe, September 13, 1918, p. 1)

1917: song "In the Heart" to lyrics by W. H. A. Moore and dedicated to Roland Hayes, was being sung in manuscript in recital by Roland Hayes, for whom it was a big hit (Kansas City Sun, July 7, 1917, p. 5); it was was copyrighted and released to the public several years later, in 1923 (Chicago Defender, August 4, 1923, p. 4; Ohman, p. 57); Lyle-Smith thesis (p. 181) says a version in manuscript has the date
1906

1918: "That Mighty Day," for male quartet (Kansas City Sun, February 2, 1918, p. 1)

1918: "Folk Song Prelude," for solo piano, a new work, "Developed from a new version, "Nobody Knows the Trouble I See," given to the writer by Mrs. Davis of Kentucky, great-granddaughter of Geo. Harris, one of Harriet Beecher Stow's [sic] Characters in Uncle Tom's Cabin" (Kansas City Sun, February 2, 1918, p. 1); developed into a version for piano and orchestra in 1921; a version of this work will win a Wanamaker Prize in 1930

1919: "The muttering thunder: primitive African melody" was being sung by Roland Hayes in recital as early as 1919, see NY Age, December 6, 1919, p. 6

1919: The earliest known incarnation of the "Negro Folk Suite" was heard on a Lincoln High School Concert on January 5, 1919, in a version for violin and piano called "Three Negro Characteristics," already with the standard notes on their origins, but in the order "Orange Dance," "Banana Walk," "Pineapple Lament" (Kansas City Sun, January 4, 1919, p. 1); repeated in concert two seasons later (Kansas City Sun, December 4, 1920, p. 4)

Negro folk suite, for piano (Chicago: Lyon & Healy, 1924)

The Orange Dance (British Guinea)
The Pineapple Lament (Martinique)
The Banana Walk (St. Helena Island)

Negro Folk Suite (for orch.)

Part I: Airs From British Guinea
Part II: Martinique Melody
Part III: St. Helena Island Melodies
A version for orchestra was in rehearsal by Chicago's Little Symphony, George Dasch, conductor, in 1929, at which time it was reported that "These themes were arranged as a presentation for his bachelor degree from the Chicago Musical College" and they are "melodies which he heard during his world tour some years ago" (Chicago Defender, February 23, 1929, p. 7; Lexington Herald, February 28, 1929, p. 13); this version of the work won a Wanamaker Prize in 1930.

1919: "The Crucifixion" was being sung by Roland Hayes in recital as early as 1919; this work sets the words of a spiritual folk song, "He never said a mumblin' word"; see NY Age, December 6, 1919, p. 6; "The Crucifixion" was also being sung in Kansas City by November, 1919 (Kansas City Sun, November 22, 1919, p. 8); Hayes kept it as a recital number for several years, and did it unaccompanied on a December 1923 recital, at which time it was said that Hayes got the song from Smith, "who in turn had secured it from the descendant of a fine African Zulu tribe" (NY Age, December 8, 1923, p. 6)

1920: "Swing Low, Sweet Chariot," (Chicago: Lyon and Healy, 1921); a favorite choral arrangement by Smith, often performed in his lifetime and after; first published in the 1913 Folk Song Suite and performed by the Tuskegee Band, but this version is described as new on a Lincoln High School Concert on December 5, 1920 (Kansas City Sun, December 4, 1920, p. 4); LoC copyright Nov. 1/Dec. 18, 1922

1920: "Dreaming" (on Lincoln High School concert, December 5, 1920); an arrangement of the much earlier solo song?

1920: "Roll, Jordan, Roll" (on Lincoln High School concert, December 5, 1920)

1920: "What the End Will Be" (on Lincoln High School concert, December 5, 1920)
1921: *Couldn't Hear Nobody Pray* for tenor or contralto soloist, male chorus & orchestra (Kansas City, Mo.: n.p. [N. C. Smith], 1921); WorldCat; Folk Song Anthem series; prize-winner at the Dunbar Song Leaders' Prize Contest in Washington, DC, May 29, 1922

1921: "Memories of France"/"Memories De France (Petit Valse)."
On concert programs in 1921 and 1923 in Chicago.

CHICAGO, 1922-1931

After seven years in Chicago and 15 years away, Smith relocates to Chicago for eight and a half years, 1922-1931---from ca. May 1922 to Jan. 1931. Ohman is excellent and extended in her discussion of these years.

1922, in May: Smith was engaged by the Pullman company in May to organize chorusses of fifty or more voices all around the country, and he goes on an inspection tour to organize these chorusses (Chicago Defender, August 12, 1922, p. 2; huge art. in NY *Age*, September 9, 1922, p. 5); he is with this enterprise for about a year, directing the Pullman Company's band, orchestra, chorus, 1922-23

1922, in June: Chicago University of Music (a.k.a. the National University of Music), becomes head of orchestra and military band departments and teacher of conducting, 1922- ; he is on a recital by faculty of the Chicago University of Music (Chicago Defender, June 10, 1922, p. 5)

1922, in July: "COLORED AMERICAN MUSICIANS FOUND UNIVERSITY OF MUSIC/ Colored American musicians have founded and incorporated a University of Music in Chicago. The school is located in the former home of Mme. Schumann-Heink, who has let it at a nominal rental. Pauline James Lee is the president, and assisting her as teachers will be Major N. Clark Smith, Florence Cole Talbert, Clarence Cameron White and others. In addition to voice instruction and on all instruments there will be classes in composition and in music history and pedagogy" (Billboard, July 1, 1922, p. 30).

1922, in September: Lucien H. White's major NY *Age* column on Smith and the
new Pullman Porter's Chorus, still identifies him as "of Kansas City, Mo." (NY Age, September 9, 1922, p. 5)

1923, in January: In 1922 and 1923 Smith is often travelling on Pullman business; Smith returns to Chicago after an extensive trip through the East and Canada with the Pullman Porters chorus, orchestra, and band (Chicago Defender, January 20, 1923, p. 5); Smith's Pullman association apparently ended in 1923, and he turns his energy to the Newsboys' Band (as below)

1923, in April: the YMCA forms an orchestra for the older boys in the community (12 or over) at the Wabash Ave. Y.M.C.A. and Smith will direct (Chicago Defender, April 14, 1923, p. 8)

1923, in April: A concert at the Grand theatre on April 15 featured compositions and arrangements by Smith, including arr. of "Old Kentucky Home," "Swanee River," "Old Black Joe," "Git There Bye an Bye," "Steal Away to Jesus," and the compositions "Memories De France (Petit Valse)" and "Pullman Porters March" (ref. Ohman, pp. 55-56)

1923: The Chicago University of Music becomes the National University of Music in 1923, still under Pauline James Lee and with the patronage of Mme Schumann-Heink (Chicago Defender, March 31, 1923, p. 5; Chicago Defender, May 26, 1923, p. 5)

1923, in June: Smith is called by publisher Robert S. Abbott to form the Chicago Defender Newsboys' Band, and with this new appointment he let go of his ties to the Pullman organizations (Chicago Defender, June 16, 1923, p. 4; Chicago Defender, July 14, 1923, p. 4); runs it at least 1923-25; it becomes a band of 75 members; sponsored by the newspaper for two years, after which Smith goes to Wendell Phillipps High School; Lionel Hampton (1908-2002) learned to play xylophone and drums in his teens in the mid 1920s while in this band under Smith, and it was Smith who induced him to become a percussionist (e.g., Chicago Defender, June 16, 1945, p. 21; Marietta (Ga.) Journal, April 1, 1990, p. 51, etc.); other important musical alumni, too.

1923, in October: Smith is recognized as an important Chicago choirmaster, and this probably means at Old Bethel Church (Chicago Defender,
October 6, 1923, p. 5)

1924, in April: Smith's arrangement of "Battle of Jericho," written during his first years in Chicago when he directed the old Bethel choir, is being sung in In Bamville by a quartet, The Four Harmony Kings, two of whose members were former students of Smith (Chicago Defender, April 26, 1924, p. 5)

1924, in May: Smith is commissioned grand travelling deputy of the IBPOE, so he will be in charge of "all bands of Elkdom" (Chicago Defender, May 3, 1924, p. 10)

1924, in August: In the early 1900s Smith had studied at Chicago Musical College and earned his Bac. Mus., apparently, as above; now, two decades later, "Major N. Clark Smith has just been notified by President Borowski of the Chicago Musical college that his credits for work in that institution will permit him to receive his master's degree in August" (Chicago Defender, May 17, 1924, p. 10)

1925: The Pullman Porters' Quartet sang the following on a June 20 broadcast for WGN at 8:30 from Chicago's Drake Hotel (Chicago Tribune, June 20, 1925, p. 8), and there is a possibility that they were singing Smith arrangements of the spirituals:

"Pullman Porter's March"
"Swing Low, Sweet Chariot"
"Get Away Jordan"
"Don't Let Nobody Turn You 'Round"
"Roll, Jordan, Roll"
"Steal Away to Jesus"

1925-1931: WENDELL PHILLIPS HIGH SCHOOL
Smith took over Chicago's Wendell Phillips High School JROTC band for 5 1/2 years, from fall 1925 thru Jan. 1931; moreover, while at Wendell Phillips he also directed several community bands with headquarters there, including the World Fair Ladies Community Band of 50 pieces and the South Side Community Band of 60 pieces (Oak Park, The Oak Parker, July 25, 1930, p. 18)
conductor of several ensembles, 1926-1930
Organized three community bands sponsored by Conn, 1930

1928, in July: Miller & Lyles are in town with their current show, Still Shufflin', and the show has spiritual music by N. Clark Smith (Chicago Defender, July 21, 1928, p. 7)

1928: His book: Lyle-Smith (p. 129) has The Elements of Music: A Short Method of Instruction in the Rudiments of Music and the Art of Singing by Note (Chicago: N. Clark Smith, 1928)

1929, in February: the Defender publishes a note of praise from George Dasch, who rehearsed the Negro Folk Suite with the Little Orchestra (Chicago Defender, February 23, 1929, p. 7))

1930, in August: overall, in his career Smith won three Wanamaker Prizes for Composition (Chicago Defender, August 11, 1934, p. 20); he won his first two at the annual convention of the National Association of Negro Musicians (NANM) in 1930, held in Chicago; both were second prizes:


Negro Folk Song Prelude wins second prize in Class III, "Spirituals" (See inter alia, NY Age, August 30, 1930, p. 7).

[And in 1931, as below, he wins a second prize in Class III, "Spirituals," for an arrangement for a full band accompaniment of "Swing Low, Sweet Chariot."]

1930-1931

1930, in December: Smith is named to be the organizer and director of the National Association of Negro Musicians's proposed black National Symphony Band for a new Chicago World’s Fair in 1933; this is intended to be a huge band combining units that are to be recruited and rehearsed in St. Louis, Philadelphia, Cincinnati, Baltimore, New York, and possibly Omaha; its repertoire will include "Go Down, Moses," by W.
C. Handy, "Bandanna Sketches," by Clarence C. White, and Smith's five-part "Choral Symphony" (Chicago Defender, December 20, 1930, p. 4); see also Ohman account

The 90-piece band was projected to include:

- piccolo
- first and second flutes
- E-flat clarinet
- four solo clarinets
- four first clarinets
- four second clarinets
- four third clarinets
- four fourth clarinets
- two alto clarinets
- two bass clarinets
- two bassoons
- contra bassoon
- sousaphone (sic, as a wind instrument? must mean sarrusophone)
- heckelphone (but no oboe!)
- two string basses
- harp
- grand piano

- 4 solo cornets
- 4 second cornets
  [but no third cornets]
- 4 fourth cornets
- first and second trumpets (2)
- first and second flugle horns (2)
- 4 French horns
- 2 first trombones
- 2 second trombones
- 2 third trombones
- 2 baritones
- 2 euphonium
- 4 E-flat tubas
- 2 B-flat basses
Percussion: four snares, two bass, two cymbals, tympani (9)

Saxophone octet: soprano, 2 alto, 2 tenor, 2 baritone, bass (8)

= exactly 90 if there are really no "third cornets"

MUSIC OF THE 1920s IN CHICAGO


1922: "Pullman Porters March" with Ray and Lemonier (ref. Ohman (2003), p. 55); a Google hit suggests it might be published in 1923; sung by the Pullman Porters' Quartet on a radio show (Chicago Tribune, June 20, 1925, p. 8)

Plantation Songs for Male Voices series, a.k.a. Plantation Folk Songs series; arr. for TTBB voices =


1. "I Done, Done"
2. "Rock Mt. Sinai" (National Education Association of the United States, sung at 1917 annual meeting)
4. "That Mighty Day"
6. "Nobody Knows Like Jesus" (publ. separately, Kansas City: N. C. Smith, 1922)
7. "My Lord's Writing All the Time"
8. "Make Good" (National Education Association of the United States, sung at 1917 annual meeting; publ. separately, Kansas City: N. C. Smith, 1922)
9. "Good News, Chariot's Comin'"
10. "Wade in the Water"
12. "Better Days Will Come Again" (publ. separately, Chicago/Kansas City: Smith, Rickman, and Lemonier, 1923)
13. "The Pullman Man"
14. "Train's Done Gone"
15. "My Old Kentucky Home (arr.)"
16. "Old Black Joe (arr.)" (publ. separately, Kansas City: N. C. Smith, 1922)
17. "Stan' On the Rock of Zion"
18. "Get On Board This Noble Vessel"
19. "Sing All the Way"
20. "I'm A Rollin'"
21. "The Crucifixion"
22. "Sunday Morning Band"
23. "Swing Low, Sweet Chariot"
24. "Couldn't Hear Nobody Pray" (publ. separately, Kansas City: N. C. Smith, 1921)

Others in the "Plantation Songs for Male Voices" TTBB series:

"Camp Meeting" (publ. separately, Kansas City: N. C. Smith, 1922)
"Deep River" (Chicago: N. C. Smith/Lyon & Healy, 1926)
"Old Folks at Home" (publ. separately, Kansas City: N. C. Smith, 1922)
"Rocks and Mountains," for male voices ("When the Rocks An' the Mountains") (publ. separately, Chicago/Kansas City: N. C. Smith, 1906)
"(Rolling in) Zion's Jubilee" (publ. separately, Chicago/Kansas City: N. C. Smith, 1906)
"War Song" (publ. separately, Kansas City: N. C. Smith, 1922)

1922: Mentioned anonymously in a radio program of a choir, but described as "Plantation Songs for Male Voices" (Springfield, Daily Illinois State Journal, June 25, 1922, p. 38):

"Peanut Picking Song"
"Lullaby"
"Lil' Liza Jane"

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1922: "The Crucifixion," arr. as an anthem for SATB voices; "Negro Melody"; "Easter-tide Plantation Melody" (Kansas City: N C. Smith, 1922; Chicago: Lyon and Healy, 1922)

1923: These "Folk Song Anthems" are advertised for sale and described as "new" and "now ready" (Chicago Defender, March 10, 1923, p. 20; Chicago Defender, March 17, 1923, p. 20; Chicago Defender, March 24, 1923, p. 20):

"The Crucifixion (Mumblin' Word)"
"Swing Low, Sweet Chariot"
"Couldn't Hear Nobody Pray"
"The Prayer (from "Emancipation")"
"Steal Away to Jesus"

1923, in July: Smith has composed a "Chicago Defender March" for the Elk's Convention in Chicago in August (Chicago Defender, July 21, 1923, p. 10); the Solo Bb Cornet part was published in the paper in December (Chicago Defender, December 8, 1923, p. 4)

1923: song "Good Night," to a Dunbar lyric, a song written in 1895 (see above) and being sung in recital by Roland Hayes in 1917 (Kansas City Sun, July 7, 1917, p. 5), was copyrighted and released in 1923, with a dedication to soprano Maude Roberts-George (Chicago Defender, August 4, 1923, p. 4; Ohman, p. 57)

1923: song "In the Heart" to lyrics by W. H. A. Moore and dedicated to Roland Hayes, was being sung in manuscript in recital by Roland Hayes, for whom it was a big hit (Kansas City Sun, July 7, 1917, p. 5); it was was copyrighted and released to the public several years later, in 1923 (Chicago Defender, August 4, 1923, p. 4; Ohman, p. 57)
1924: song "I Will Arise" was copyrighted in 1924, acc. Ohman (p. 76)

1924: That muttering thunder: primitive African melody (Chicago: Lyon & Healy, 1924); WorldCat. Roland Hayes was singing this song in recital as early as 1919, along with The Crucifixion ("He never said a mumblin' word"); see NY Age, December 6, 1919, p. 6.

1924: "Feel the Fire A-Burning," Bahama folk song arr. Smith for SATB and piano (Chicago: N. C. Smith, 1924)


1924/1925: Negro folk suite, version for solo piano (Chicago: Lyon & Healy, 1924/1925); a version of this 1919 work; WorldCat has 1925, but 1924 is given elsewhere

The Orange Dance (British Guinea)
The Pineapple Lament (Martinique)
The Banana Walk (St. Helena Island)

1926: smith has a brand new song, "Idlewild," named after the famous Michigan summer resort (Chicago Defender, August 14, 1926, p. 6)


ST. LOUIS, 1931-1935

1930-1931

1931, in February: Smith moved to St. Louis's Sumner High School and worked there for four-and-a-half years, from February 1931 to the end of the spring of 1935 [KC Plaindealer obit and Chicago Defender refs. call it five years]; by an account of a Farewell Reception for him, he and
his wife left for St. Louis on Monday, February 2; Anita Patti Brown was mistress of ceremonies at this reception; a song "In the Heart," lyrics W. H. A Moore, music N. Clark Smith, was performed (Chicago Defender, February 7, 1931, p. 6)

1931, in August: at the Thirteenth Annual Convention of Negro Musicians, August 22-27, 1931 at Hampton Institute, Smith handed out the Wanamaker Prizes (Kansas Plaindealer, August 14, 1931, p. 1), including awarding one to himself, for a second prize in Class III, "Spirituals," for his arrangement of "Swing Low, Sweet Chariot."

1931-1932

1931, in February: Radio show on St. Louis’s KMOX [CBS = Columbia outlet in St. Louis] from Feb. 1931 until retirement in 1935

1932, July 10: Smith and his Jubilee Chorus of 16 will be heard over WABC and the Columbia network in the "Voice of St. Louis" broadcast from 10:30 to 11:30 p.m., originating in St. Louis at the studio of KMOX (NY Times, Sunday, July 10, 1932, p. XX 5; Rochester Democrat and Chronicle, Sunday, July 10, 1932, p. 50). They will perform:

prelude from the "Negro Choral Symphony," a melodic fragment of an old Congo tune that was sung years ago by the rubber plantation prisoners
a primitive African chant, "Muttering Thunder"
"Good Morning, Everybody"
"The Battle of Jericho" and "African Dance"
Sudanese spirituals
"Deep River"

1932, July: his famous Jubilee Chorus of 16 voices is to be on the radio (Chicago Defender, July 23, 1932, p. 5)

1932-1933

1932-1933: teaching in St. Louis
Continued preparations for a band at the Chicago fair in 1933 [?] [CHECK], but it ultimately does not materialize.

1933, in January: a version of his Folk Song Suite is played by the St. Louis symphony under the baton of Vladimir Golchman

1933, in July: Smith organized a chorus, the St. Louis Century of Progress exposition chorus, which performed at the Chicago exposition for a choral songfest and broadcast on July 14, 1933 (see Ohman, p. 64) (NB: this was not on Negro Day, which was August 12)

1933, in August: Smith, "who spent several years in Africa with Theodore Roosevelt," [sic] will be a guest of honor at "Darkest Africa" exhibit on Negro Day, Saturday, August 12, and he will act as host of the exhibit and he will be on hand to explain African music (Chicago Defender, August 12, 1933, p. 4); he seems not to have had any role in "The Epic of a Race," a giant pageant held that evening at Soldiers' Field

1933-1934

1933-1934: teaching in St. Louis

1934: The decision is made that the "Century of Progress Exposition" will go into a second year. Smith contributes to the successful gigantic pageant, "O, Sing a New Song," at Soldiers' Field for Negro Day, August 25, 1934 during the second year of the Exposition in Chicago; directed a thousand singers; Smith's "Prelude and Prayer" was to open the prologue to the pageant (Chicago Defender, August 11, 1934, p. 20), and his music was part of the first episode, depicting Africa, and using "Iron Workers," "Muttering Thunder," "Bamboula Fire Dance," and "Bangangi" (Ohman (2003), p. 71); NB: Bangangi is a region of Congo

1934-1935

1934-from the fall: his last year of teaching in St. Louis
1935, in April: Smith's "Negro Folk Symphony," his choral symphony, was performed under his baton at the New High School auditorium, Topeka, Kansas on April 27, 1935 (with this title, e.g., Topeka Kansas Whip, April 18, 1935, p. 1); NB: Negro Folk symphony is also the title of William L. Dawson's work of 1934, and the name turns up most often in association with Dawson.

1935, in June: Smith resigns the St. Louis job, effective June 15, 1935

MUSIC IN ST. LOUIS

1933: Negro Choral Symphony, sometimes called "Emancipation," "Emancipation Symphony" or "African Symphony," or "the Afro-American Choral Symphony, Emancipation," or "Negro Folk Symphony," receives final form. All the separate parts, based on songs, have lengthy prior histories. Ohman reports that Lyon & Healy published all parts in a special "Century of Progress" edition. It probably was published in anticipation of a performance (which did not take place) at the Exposition in 1933. Lyle-Smith's discussion in her thesis seems to be based on a different version of the score than that laid out below. The evolution of the various numbers and the intent to combine them into one multi-movement work need to be explored.

Negro choral symphony. Part I. Prelude: Congo melody (Chicago: Lyon & Healy, 1933); WorldCat; copyright August 1933
"In the first part or "Prelude" the composer strives to call attention to the tragic epic of the mutilated prisoners of the Belgian congo rubber gatherers whose hands are cut off when they failed to produce sufficient amount of rubber for their Arab task masters. It attempts to describe the cries and wails of these poor unfortunates" (Wichita Negro Star, March 22, 1935, p. 22).
"In the "Prelude" the composer calls attention to the tragic epic of the mutilated prisoners of the Belgian congo rubber gatherers whose hands were cut off when they failed to
produce a sufficient quantity of rubber for their Arab task masters. this first part attempts to describe the cries, wails and chants of these unfortunate creatures."
(Topeka Kansas Whip, April 18, 1935, p. 1)
Lyle-Smith identifies five melodies here: Steal Away, Swing Low, Know Like Jesus, Nobody Pray, and Crucifixion (thesis, p. 141)

Negro Choral Symphony. Part II. Echo Melody.
"In the second part "Echo Melody" we find them in America on a Southern plantation longing for freedom." (Wichita Negro Star, March 22, 1935, p. 22)
"In the second part, "Echo Melody," the musical picture is laid on a southern plantation longing for freedom. They are not so far removed from their native Africa that they fail to echo their former happiness even though captives in a strange land."
(Topeka Kansas Whip, April 18, 1935, p. 1)
Lyle-Smith calls this the third movement, says it was originally composed in 1918, and says it was called "Motherless-Child Song" Sunset Chorus From the "Heart of Emancipation" (thesis, p. 150)

This is based on the 1917 Prayer from the Heart of Emancipation, text by Kelley [Kelly] Miller (Chicago: Lyon & Healy, 1917);
or Prayer from Emancipation;
in 1922 the "Heart of Emancipation" for solo, chorus, and orchestra, is "denominated as a one-act folksong opera, built on Negro folksong" (acc. NY Age, September 9, 1922, p. 5);
this selection is also called "the Centennial prayer" (KC Plaindealer, February 28, 1936, p. 4);
"In part three "Prayer" he prays for compassion on persecutors and for his own deliverance."
(Wichita Negro Star, March 22, 1935, p. 22)
"In the third part---"Prayer," pity and compassion for the Negro's persecutors are asked by the oppressed people
themselves."
"Topeka Kansas Whip, April 18, 1935, p. 1) one of his best known works;
Lyle-Smith discusses this as the second movement (thesis)

1933: Negro choral symphony. Part IV. Spiritual Jubilee (Chicago: Lyon & Healy, 1933); WorldCat has "Jubilee" [sic] but not "medley"; LoC catalogue has "Spiritual Jubilee Medley"; copyright August 5, 1933;
"Youth seems to be the theme of the fourth part which is "Spiritual Jubilee" for it teems with an atmosphere of the young African water Spirit. The natives believed in the mystic power of water, hence in America, great throngs assembled on the boats for a journey to the Promised Land."
(Wichita Negro Star, March 22, 1935, p. 22)
""Spiritual Jubilee" is the fourth part. This theme makes use of the water spirit which was worshipped by the native African. They believed in the power of the water spirit. Great throngs assemble in boats for a journey to the promised land which they believed to be located on the other side of some great body of water or river."
(Topeka Kansas Whip, April 18, 1935, p. 1)
Lyle-Smith says the fourth movement was written in 1928 and was originally called "See What the End Will Be: A Resolution" and then renamed "Resolution" and was followed by an interlude called "Meditation" (thesis, pp. 154, 156, 162); contents include Alabamy, Camp Meetin' in the Promise Land, Wide River, acc. WorldCat

1933: Negro choral symphony. Part V. Finale [Prima Donna] (Chicago: Lyon & Healy, 1933); WorldCat
"In the fifth and last Episode, "The Prima Donna Song" their prayer for deliverance has been answered. There is much feasting and rejoicing during with the "Prima Donna" sings a new song to her people. Thrift, Courage and Loyalty."
(Wichita Negro Star, March 22, 1935, p. 22)
"There is much feasting and rejoicing in the final and fifth episode, "Prima Donna Song." The prayer for deliverance has been answered and a prinma donna hostess sings a new
song to her people that have gathered in her home."  
(Topeka Kansas Whip, April 18, 1935, p. 1)
This goes back to Smith’s Colored Prima Donna of 1909 and its later reshapings; a score is reproduced in the Lyle-Smith thesis, pp. 242-254

FINAL RETURN TO KANSAS CITY

1935, in June: Smith retires to KC in mid-1935, after the end of school in St. Louis, to devote more time to his own work and to open a school of music for band men. (Chicago Defender, June 15, 1935, p. 4: "Major N. C. Smith Quits at Sumner.")

1935, in August: Smith fell ill in KC shortly after returning from the Joe Louis-King Levinsky fight that took place in Chicago on August 8, 1935; the Kansas City Plaindealer obit says he returned to KC the next day after the fight and had a stroke, then was ill for two months. Chicago Defender, August 24, 1935, p. 3 says he suffered the stroke at his home on Wednesday evening, August 21.

1935, in October: After about a month (i.e., in later September) Smith took a turn for the worse and went into a coma for two days, then rallied, but died in Kansas City on Oct. 8, 1935, after a two months illness (eight weeks illness, so pointing to mid to later August and September); died at the home of his wife, Laura Smith, at 2313 Tracy Avenue. True age at death was 69. The news went out quickly. See, inter alia, New York Times, October 9, 1935, p. 23; Defender obit called him "about 61."
APPENDICES:

1. AFRICA
2. WIFE LAURA'S FAMILY
3. DAUGHTER ANNA
4. BIBLIOGRAPHY

1. AFRICA

Smith supposedly went on a trip to Africa at some point in his life---Ohman thinks in the early 1900s---and the KC Plaindealer obit says that in retirement "he planned to devote his entire time to the preparation for publication of his compositions based on African music, of which he made an exhaustive study when he visited Africa many years ago." By some account attributed to Smith (acc. something seen by Ohman, or referred to in something seen by Ohman), it seems as if at some time in the first decade of the century he made a tour of Africa’s east coast on a British tourist steamer. Ohman sounds pretty sure, but cannot supply a first-hand solid reference to this account (and I do not know what her second-hand source is). See Ohman (2009).

The whole African trip sounds dubious, and it is likely to be a giant and relatively late fabrication by Smith. There is no reference I can find in the newspaper databases, which now cover Chicago (via the Defender and Broad Ax), Kansas City (Ks. and Mo.), Wichita, Topeka, Leavenworth, and so forth. Nor does a gap in the biographical records and newspaper references present itself.

A major sketch of his work in Chicago, published at the end of 1906, mentions no African trip (Chicago Broad Ax, December 29, 1906, p. 5). And a major profile in the Kansas City Sun (Kansas City Sun, January 5, 1918, p. 5) says nothing about one either; nor does anything else written about Smith in the Sun in the 1910s.

Possibly the whole story is a confabulation of the 1920s and 1930s. For example, in 1921 the Kansas City Star speaks about Smith's "various settings of African and West Indian folk tunes" and his "musical researches in Africa" (Kansas City Star, August 21, 1921, p. 15). Should that be "in Africa" or "into Africa"?

Certainly, at the time of the 1933 exposition, the story was being stirred up. The Chicago Defender, August 12, 1933, p. 4 says that in reference to the planning for the "Century of Progress" Chicago fair that year, Smith "spent
several years in Africa with Theodore Roosevelt," and "will be guest of honor at "Darkest Africa" and will act as host of the exhibit."

And with his participation at the second year of the Chicago exposition in 1934, we get the story again. The Wichita Negro Star, August 24, 1934, p. 1, says he studied African tom-tom music when he accompanied Theodore Roosevelt on his African big game hunt.

A Roosevelt connection turns up in Lionel Hampton's memoires: he recalled that Smith had served as the band leader for Teddy Roosevelt's Rough Riders (see frequent references by Hampton when he is called upon to reminisce, incl. Marietta (Ga.) Journal, April 1, 1990, p. 51). This sort of blurs the Roosevelt/African thing and also the Cuba/Army band thing. (NB: the ANP article on his burial, dated Kansas City, Mo. Oct. 18, says "A veteran of the Spanish American war where he served with the Eighth Illinois regiment as bandmaster. . . . After service in Cuba, he was made brigade bandmaster by Major-General Leonard Wood." This is all a fabrication, of course; he was at Western in Kansas City in those years.

Concerning the Rough Riders, it may be that this is a reference to the Old Eighth, which served in Cuba---including the band---in 1898-1899. Smith later led the band in Chicago in the early 1900s, and there might be some slippage here.

Roosevelt's famous extended African sojourn and safari was from April 21, 1909 to March 14, 1910, during Smith's time at Tuskegee. NB: no newspapers in 1909-1910 mention Smith in Africa, while to the contrary: Mrs. Smith and daughter went to join her husband at Tuskegee in September 1909; Smith and wife and daughter were at Tuskegee in early January 1910; the Tuskegee Band played at the school under Smith's direction on January 20, 1910; Smith and his wife were visited by her mother at Tuskegee in January/February 1910.

Possibly, like the Paris Exposition claim---that is, of an extended tour abroad of eighteen months at the time of the Paris Exposition that took in England and the Continent, distinct from the trip to Australia and New Zealand (e.g., Kansas City Sun, January 5, 1918, p. 5), the African trip is likewise a fabrication that grows out of the fullest plans, never realized, for the Curtis All-Stars in 1899-1900.

Another possibility is that we simply are seeing a transference of references about research into African music into references to a trip to Africa to do research.
One possible source for the Africa legend is the absolute fact that he and the Pickininny band travelled around New Zealand by coastal steamer. Possibly, the assertion that during the Tuskegee years he went into remote country districts in the South to find melodies gets morphed into the Africa trip. Another reference says he picked up a melody "from the descendant of a fine African Zulu tribe," for example.

One posthumous account (Kansas City Plaindealer, November 15, 1935, p. 1) again says he spend several years in Africa and familiarized himself with the customs and chants of the natives---thus the embellishment is repeated and grows. And at a memorial for him in Chicago after his death, much is made of his time in Africa. Chicago Defender, November 16, 1935, p. 12: "Miss Eula B. Martin gave a very interesting address on the life of Prof. Smith as a musician, his work in the foreign countries and his associations among the natives in Africa . . . " But this probably relied on his own accounts, and referred to a much earlier time in his life, so reliability is suspect, however well-intentioned the speaker was.

In a Defender article on the pageant, he is identified as "Maj. N. Clark Smith, the son of an African tribesman" Chicago Defender, August 25, 1934, p. 5)

In sum, as with a few other biographical details (trip around the world, trip to South America, trip to England with Jubilee Singers, study at Guildhall, etc.), some event or possibility has been spun out. As another example, his stint with 8th Illinois allows him later to let it be known that he was formerly a bandmaster in one of the Negro regiments of the United States Army, which is not true, and that he saw service in Cuba (also not true).
2. WIFE LAURA'S FAMILY

wife LAURA LAWSON

Buckner art. has a photo of her.

On Wednesday, July 31, 1889, N. Clark Smith married Laura A. [Alice] Lawson (c. Sept. 1874 - January 12, 1945); the wedding date is from Leavenworth Advocate, August 3, 1889, p. 3; it may be no coincidence that they married on his birthday; in the Leavenworth Advocate, July 12, 1890, p. 3, Laura is going to Columbia, Mo. to visit her husband there, etc., so 1889 is firm (rather than 1892 or any other later date). Laura was just fourteen---not quite 15 years old---and eight years younger than Clark.

Where Clark and Laura met is not known. Reading about Laura's mother, we learn Mrs. Lawson is "of Leavenworth" in 1890 (Leavenworth Advocate, March 22, 1890, p. 3). Given the friendship between the in-laws, Leavenworth is a distinct possibility. (The loss of the US 1890 Census hurts here.)

A student named Laura Lawson gave a recitation on a program held at the Lincoln colored school exhibition in KC in 1884 (Kansas City, Mo., Times, May 9, 1884, p. 3), so if that is her, it may be that at the time of marriage her folks were still in that city, not in Leavenworth or Wichita. She has the musical skills to play a trio for piano, violin, and clarinet with her husband and her brother in Wichita in 1894 (Wichita People's Friend, September 28, 1894, p. 1), so Clark and Laura might have been drawn together through music.

Laura had a career as a school teacher. On her death after a lingering illness, see Chicago Defender, January 20, 1945, p. 5; she was a significant property owner in Wichita---owned the Lloyd building, perhaps inherited from her mother and her mother's last husband (Wichita Negro Star, January 26, 1945, p. 4); she dies in DC in Freemen's Hospital, after a long illness, evidently in DC to be close to her daughter (Chicago Defender, January 20, 1945, p. 5).

The 1900 US Census says they had been married 8 years, so from 1892. Buckner claims 1893 marriage, and Pohly separately confirms that they were married by 1894 (Pohly, pp. 72-73), but their daughter Anna is born in October 1892, so Clark and Laura had to have married in late 1891 or early 1892, and in fact it turns out to be even earlier.
Laura has a younger brother, Clark's brother-in-law, who is Will (Willie), or L. W. [Loid/Lloyd William] Lawson (August 23, 1878 - December 25, 1949), who had a distinguished career of his own. Will played in a trio for violin, clarinet, and piano together with Smith and his sister ("Mrs. Smith") in Wichita in 1894 (Wichita People's Friend, September 28, 1894, p. 1), when he was 16. That fall, he was "on the sick list for some time" but is now again well (Wichita National Baptist World, October 26, 1894, p. 8).

He appears to have been one of the Wichita boys in Smith's band who got stranded in KC and decided to stay there; he went to Western University at the time Smith did, and "Willie Lawson has been offered the position of typesetter upon the Western Christian Recorder" (Wichita National Reflector, December 21, 1895, p. 1). He went with Smith's Pickaninny Band on tour to Australia and New Zealand in 1899-1900, and would have enjoyed the money from the Honolulu court settlement.

Perhaps following Smith and his sister, Lawson went to Chicago by 1902, where he was active in the Chicago musicians' union in early 1900s, as was Smith; he was secretary of the National Union League of Musicians in Chicago in 1903 (Wichita Colored Citizen, March 14, 1903, p. 4).

Lawson played in Old Eighth Band as a clarinettist—including time under Smith's baton, and under George Edmund Dulf; Lawson was was with the Old Eighth for the 1916 Mexican border incident and then was veteran of WWI in France; Lawson was a career-long member of the Illinois N.G., 1902-1941; He was the secretary of the 370th in 1920 (Chicago Defender, February 14, 1920, p. 16); he's sergeant Loid Lawson in the "Armistice Day Celebration Held at the Eighth Regiment Armory" (Chicago Broad Ax, November 17, 1923, p. 2); he's Sergeant Napoleon [sic] Lawson in the 1935 Defender obit; he's sergeant L. W. Lawson when Mrs. N. Clark Smith visits him and his wife in 1938 for Thanksgiving (Chicago Metropolitan Post, December 3, 1938, p. 5); He is in the National Guard from 1902 to 1941, when he joins the Eighth Battalion of the Illinois Reserve Militia (Field Artillery), and as one of the Staff Officers (he is named supply officer, a.k.a. custodian of the armory) he is a First Lieutenant (Chicago Defender, May 3, 1941, p. 1); he is Major Loid William Lawson at the time of his death and burial.

A postal clerk and later, postal foreman; he finished a course in business at Stratttins Business College in Chicago and passed the civil service exam and was appointed in the Chicago post office in 1902 to a clerkship paying $50 a month (Wichita Searchlight, September 20, 1902, p. 3; Wichita Colored
Citizen, March 14, 1903, p. 4; US Register of Civil, Military, and Naval Service, Clerks in Post Office, 1903); he served in the Post Office 1902-1933 and was the first Negro postal foreman in the Chicago area; note that Bandmaster George Edmund dulf was also a postal employee;

Will Nelson was single and rooming in Chicago with household members including Waughneta Burroughs in 1910 US Census; he later marries Waughneta (e.g., 1920 US Census, 1930 US Census); Waughneta dies on February 4, 1936; in his 1942 WWII Draft Registration Card, he gives his sister, Mrs. N. C. Smith, 2313 Tracey Ave., Kansas City, Mo. as a contact, but in his WWII Army Enlistment Record, he is married. A Bessie Lawson, his widow, arranges for his headstone, while Bessie Hunter, niece, had been living with the Nelsons in Chicago at the time of the US 1930 Census and was working as a house-maid.


IN-LAWS

Laura is the mulatto daughter of black father Nelson B. Lawson (b.c. 1852 - 000) from Missouri and mulatto or white German-English mother Anna A. Lawson (b.c. 1856 - 000) from New York, either born there or born in Germany, acc. Census info.

The family is traceable in Abilene in the US 1880 Census. Will is in Wichita in 1894, so the family is surely there (Wichita People's Friend, September 28, 1894, p. 1). Remarried, Anna Lawson is in Wichita in the late 1890s. Between then, perhaps they were in KC. Laura might be the individual named in a KC newspaper in the 1880s, and Will must have known Smith in the 1890s, given that he went with the band under Smith to Australia and New Zealand. Laura is born in Iowa, acc. US 1900 and US 1920 Census (but Kansas is also reported). Will is born in Clay Center, Ks. Will is described as from Wichita ("formerly of this city," in Wichita Searchlight, September 20, 1902, p. 3)

There are Lawsons in Columbia, Mo. Is this her father's family?
In the 1880 US Census taken June 18, 1880 in Abilene, KS, concerning the Lawsons: Laura is 5, brother William is 1, and both were born in Kansas. Mother Anna A. is 24, and father Nelson B., a laborer, is 28.

Evidently Smith’s father-in-law, Nelson Lawson, dies (or is divorced) by 1897, and his mother-in-law remarries. A pension hit in 1897 may be to his death. There is a black Nelson Lawson, born in Missouri in 1849, who is living in Leadville, Col., reported as widowed, and working as a barber in the US 1900 Census, in light of which it is interesting that the Atchison Blade, December 3, 1892, p. 4, says, “Billy Lawson, who worked on the Advocate and also Clark Smith’s Afro-American Letter [sic; recte Ledger], is in Leadville, Colorado”; maybe he was visiting his father, or his mother, or both.

Anna Lawson marries G. H. Young (probably George H. Young) by early 1897. The Kansas City (Ks.) American Citizen, April 30, 1897, p. 3 identifies Mrs. G. H. Young of Wichita as the mother of Mrs. N. Clark Smith, etc. and the American Citizen, May 28, 1897, p. 3 has her as grandmother of Anna. Laura’s mother is identified by the early 20th century as Mrs. G. H. Young of Wichita. She visits Chicago for several months in 1901 (KC Plaindealer, April 26, 1901, p. 3). In 1910 hits, she is Mrs. M. A. Young (Wichita Searchlight, February 12, 1910, p. 4; Wichita Searchlight, August 13, 1910, p. 4). Anna Young is in the 1905 Kansas State Census, a mulatto, born in New York and age 46 (thus born c. 1859), married to G. H. Young, a mulatto, age 56 (thus born c. 1849).

She marries W. B. Lloyd or M. A. Lloyd (and also, once, L. B. Lloyd) of Hennessey, Oklahoma in December 1910, and she is a leading business woman of Wichita (Topeka Plaindealer, December 23, 1910, p. 5). Not clear which set of initials is correct. Both turn up. But "M. A." appears to be her previous husband, Mr. Young, and "W. B." is Mr. Lloyd. One W. B. Lloyd of Wichita is identified as one of the leading businessmen and grocers of Wichita, and father of Mrs. N. Clark Smith (e.g., in KC Plaindealer, August 1, 1913, p. 5; Topeka National Review, August 9, 1913, p. 4).

Kansas Plaindealer, August 4, 1911, p. 5 reports that Mrs. Lloyd, mother of Mrs. N. Clark Smith, is quite ill. She is ailing in 1913, and is "on the sicklist" in April 1914; she may have died around 1914, acc. Pohly, p. 79,
81, but in fact she recovers well. The KC Plaindealer, January 29, 1915, p. 3 reports that Mrs. N. Clark Smith visited her mother and her daughter in Wichita last week. Mrs. M. A. Lloyd is alive and well in KC in 1918 (when "Mrs. Lloyd" and her daughter buy a home together on Tracey Ave.), in May/July/August 1919 and in July 1921. I think possibly she have moved down to Oklahoma only briefly, and then back to Wichita. Mr. and Mrs. Lloyd were prominent members of the wedding party when Anna Smith married Clyde Williams in a big society wedding in 1920 (Kansas City Sun, December 4, 1920, p. 1). In 1924, Mrs. N. Clark Smith comes from Chicago to Wichita to be with her mother, who is ill (Wichita Negro Star, April 18, 1924, p. 4).

3. DAUGHTER ANNA

ANNA LAURETTA SMITH, daughter of Clark and Laura Smith

The daughter and only child of Clark and Laura is Anna L. [Lauretta] Smith, born October 1892; she was given her grandmother's name. The 1900 US Census has her age as 7 and says she was born in October 1892 in Missouri. Also, Anna is said to be born in Columbia, Missouri, acc. her Washington Post obit. Columbia or Gallatin is where her father was working at the time. [Ohman (2008) gives 1893 but affirms Columbia, MO.] [First newspaper mention in 1894, when she and Dad are returning from Denver. My ref. plus Pohly, p. 73.] He "and his little daughter Anna have returned from a most enjoyable trip to Denver" (Wichita People's Friend, August 24, 1894, p. 4). The Kansas City American Citizen, May 28, 1897, p. 3 refers to "Mrs. G. H. Young and her granddaughter, Anna Smith," so she is evidently already born (!) and old enough by then to be left with her grandmother.

[Like her parents, daughter Anna gradually shaved years off her age. Her 1920 Marriage record for 30 Nov 1920 says she’s 27, suggesting 1893, but if she was born in later 1892 and actually has just turned 28, she might well have shaved off one year.] Anna died Tuesday, January 24, 1967, age 68 according to her Washington Post obit, suggesting a birthdate in 1898, and the 1920 US Census hit suggests 1897/1898.]

Could she be the “Miss Anna E. Smith” of 430 Washington Avenue, Kansas City,
KS, who recently graduated from Western University, in hits from early fall 1908? Perhaps. She would have been 15, ready to turn 16. Her father was at Tuskegee by then. If so, she stayed behind for a year and then went to study at Tuskegee. She would have graduated there, after four years of study, in 1912.

1912-1913

1912: Anna, a schoolteacher at first, teaches in Wichita in 1912-13, and then in KC (in the later 1910s). She was in Wichita by the end of the summer of 1912 and heard of her appointment to the teaching staff then (Topeka Plaindealer, August 23, 1912, p. 5). She has a rich contralto voice, and she sings as a soloist and in professional quartets with her father. She teaches with her father at the Coleridge-Taylor Music Settlement School in Kansas City, KS in the summers of the later 1910s and 1920s.

1913: Anna Smith attended the State Normal in Emporia in August 1913, and returned to Wichita; then she left for Denver with her grandmother, Mrs. M. A. Lloyd (KC Plaindealer, August 8, 1913, p. 4).

Her father works in Wichita for the YMCA in 1913-1914; at one event, he speaks and she sings a vocal solo (Kansas City, KS, National Review, October 25, 1913, p. 1)

1913-1914

1913, in September: Anna is a Tuskegee graduate and “still teaching school,” apparently in Wichita, acc. her father’s letter to BT Washington in September 1913. The obit mentions her education at and graduation from Tuskegee.

1914-1915

1915, in January: Mrs. N. Clark Smith visits her mother, Mrs. M. A. Lloyd, and her daughter in Wichita last week (KC Plaindealer, January 29, 1915, p. 3). Sounds like possibly daughter Anna is living with her grandmother while teaching in Wichita.

1915, in August: Anna is the vocal soloist with her father's Afro-American Concert Band this summer (Kansas City Sun, August 28, 1915, p. 1)
1916, in July: Anna is one of the instructors this summer at the Coleridge Taylor Music Settlement School (Kansas City Sun, July 8, 1916, p. 3); probably meaning the same enterprise, she and her father and others have started a summer music studio at the Eighth Street Methodist Church (Kansas City (Ks.) Elevator, June 24, 1916, p. 3)

1918, in November: Anna Smith is a member of her father's Kansas City Opera Quartette (Kansas City Sun, November 9, 1918, p. 5))

1920, in May: his daughter, Miss Anna, "is a beautiful contralto and teacher of domestic science in one of the public schools of that city [Kansas City]" (Chicago Defender, May 22, 1920, p. 10)

1920, in November: She and Clyde O. Williams are visiting the same friends in Boonville, Mo. in 1920. She marries Clyde O. Williams on November 30, 1920.

1920, in August: In August, 1930 she was seriously injured in an automobile accident; her parents are "of Chicago" and her home is 2313 Tracy Avenue in KC (Chicago Defender, August 23, 1920, p. 2).

1920: Anna's marriage to Clyde Williams, a railway mail clerk of Kansas City, Ks., on November 30, is the society event of the year (Kansas City Sun, December 4, 1920, p. 1)

1935: She is still Mrs. Clyde (Mrs. Anna Smith) Williams. At the time of her father's death, Anna is "Mrs. Anna Smith Williams (Kansas City Plainealer, October 11, 1935, p. 1) or "Mrs. Clyde O. Williams" (Defender obit.). His name also appears in 1935 and 1936 in KC newspapers.

1937: Mrs. Anna Williams and L. Herbert Henegan are both cast in a Christmas pageant put on at the Allen Chapel AME Church, KC on early Christmas morning 1932 (Plainealer, December 30, 1932, p. 1). Divorced or widowed, she marries again in 1937, to L. [Lucius] Herbert Henegan (1901-1979), city editor of the KC American. They moved to Washington, DC in 1942.

Abstract Vertical file contains a photo and obituary for Mrs. Anna Henegan, "wife of a retired information officer of the U.S. Department of Agriculture and the U.S. Information Agency." She was a native of Columbia, Missouri, educated at the Tuskegee Institute, "where her famous father, Major N. Clark Smith, served as bandmaster under the school's founder, Dr. Booker T. Washington." She was chief dietician at General Hospital Number 2 in Kansas City and formerly home economics teacher in the public schools. She met her husband while he was "city editor of the Kansas City Call" and married in 1937. Their residence was at 2614 Newton Street. Date February 10-16 [1967] Source Kansas City Call
4. BIBLIOGRAPHY

Recent, Chronologically


Standard Reference works


I only have seen Dena Epstein’s typed-out bio from the 1933-37 fourth edition, at UMKC. She says that the same info, without the death date, is in the previous (third) edition.

Grove Music Online

Histories of Jazz, esp. in KC


Archives

KU
UMKC
Newspaper articles/profiles

1895: "Mr. Smith and his Work and Ambition Which is to Preserve the Native Negro Melodies of the South": "he is going south some day to mingle with the colored people and attempt to secure some of the original songs" (Wichita Daily Eagle, July 18, 1895, p. 5)

1906: "Five Year's Review of Musical Work/ In Chicago Since the Fall of 1901. An Interesting Sketch of the Career of Prof. N. Clark Smith. In the Musical World."; note that here he is said to have been in the Windy City just since 1901, not since 1900 (Chicago Broad Ax, December 29, 1906, p. 5)

1918: profile of Smith in the Kansas City Sun, January 5, 1918, p. 5

1920: profile of Smith in the "Music" column written by Nora Douglas Holt (Chicago Defender, May 22, 1920, p. 10)

1922: “N. Clark Smith, Soldier, Composer, Incomparable Master, Developer of Hidden Genius Music: Gained Wealth of Experience and Training in Army Bands and European Schools; Father of Many Pioneer Movements; Trained Many Musicians Now World Famous” (Chicago Whip, June 14, 1922, p. 4; undated reprint by St. Louis Argus Printing Co.)

1933: a Chicago Defender series, "Chicago Yesterday, Today, and Tomorrow," by A. N. Fields, has a bio of Smith; see Chapter XLIII (Chicago Defender, July 22, 1933, p. 10)

1935: Wichita Negro Star, April 5, 1935, p. 1

Major OBITS

St. Louis Argus, October 11, 1935, pp. 1, 5.

Chicago Defender, October 12, 1935, p. 1: the byline is "KANSAS CITY, Mo. Octo. 11---(Special)."

Wichita Negro Star, October 11, 1935, p. 4
PUBLICATIONS and scores with copyright

Lots of original published compositions and arrangements get named in the press, but very few get into WorldCat. There is a large number of scores in the "Major N. Clark Smith Collection" at UMKC, for which there is a published finding aid. The Lyle-Smith thesis, Appendix B, has a good start at a list of Smith’s original music and arrangements.

Smith’s works appear to emerge in bursts. Many fall under one or another of his series:

New Jubilee Songs
New Plantation Melodies
Plantation Songs for Male Voices
Folk Song Anthems (i.e., for mixed choir)

Smith re-arranges and re-orchestrates some of his more popular works several times.

The vast majority of his works are arrangements of what he called Negro folk songs. And one persistent thread in accounts of his biography is his personal research on this subject. For example: "Major Smith has given a great deal of his time to composition work, especially searching out and arranging many Negro folk songs. To do this he spent weeks in remote country districts for the purpose of studying them first hand" (Kansas City Sun, January 5, 1918, p. 5).