Bohumir Kryl (1875-1961):

An American Musical Icon

by

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ABSTRACT

For those familiar with the name of Bohumir Kryl, he may be known simply as a cornetist who regularly utilized the extreme pedal register of his instrument. However, his life was much more complex than that. Born in 1875 near Prague, Kryl was trained by his father as a sculptor, and, for a brief stint in his childhood, he was a circus tumbler. Returning to his family vocation, he traveled with them to America and spent much of the 1890s sculpting the Soldiers' and Sailors' Monument and busts on the English Hotel in Indianapolis, as well as the friezes adorning the Lew Wallace study in Crawfordsville, Indiana. In the late 1890s, he left sculpting to become a professional cornet soloist, touring with the bands of John Philip Sousa and Frederick Innes, among others. Kryl soon garnered the title of World's Greatest Cornetist. He formed his own band in 1906 and continued to solo and conduct well into the 1930s, eventually becoming known as one of the five greatest bandmasters in the world. He stopped soloing in the 1930s, but continued to conduct various orchestras until the late 1940s, gaining notoriety for his women's orchestra. He also became infamous in the way he chose to parent his two daughters. He was financially successful, spending a short time as a bank president in the 1920s and amassing a significant art collection over the span of his life. When he died in 1961, he was worth nearly $2,000,000. This document is the first comprehensive biography of the extraordinary life of Bohumir Kryl.

Many documents were reviewed in preparation for this biography, including thousands of newspaper articles, telegrams, and letters. Much of Kryl's personal correspondence used for this study was acquired through the Redpath Chautauqua Collection, located in the University of Iowa Library in Iowa City. Because there are few

secondary sources, this biography of Kryl is based on these primary sources, which were carefully organized, reviewed, and documented. Their wealth of information has allowed this study to offer a complete and multifaceted picture of the life and times of Bohumir Kryl.

DEDICATION

Without question, this document is dedicated to the descendants of Bohumir Kryl. For too long his memory has been overlooked, and only recently has his impact on the world of music been championed by a few dedicated people. May the chapters found in these pages offer them a tangible link to his musical heritage.

To my parents and siblings, I would like to say thank you for your patience with the process of completing this work. I have greatly appreciated the support and also the absence of criticism. Your encouragement has been instrumental to my reaching the conclusion of this study.

I would also like to dedicate this document to my children, Liam, Lukas, and Isabella. After many days of cataloguing, outlining, facing writer's block, editing, as well as strings of late nights, they have not always received my best, but have always been gracious and kind. I thank them for their unconditional love.

Most of all, I would like to dedicate this work to my amazing wife, Rachel. Without her steadfast belief in me, I would never have seen this project to completion. She gave me strength when the end seemed impossible to reach. Her steadfast love through this process is one that I will strive to emulate and reciprocate in the years to come.

ACKNOWLEDGEMENTS

A work of this nature cannot be accomplished without the input and direction of many people. I would like to thank the family of Bohumir Kryl for their help and endorsement of this monumental task. Thanks go to Kiki Suslow for taking the time to answer a few questions over the phone regarding her grandfather. In particular, I thank Pauny Yancich for inviting me into her home and showing great hospitality as I collected information on her grandfather, as well as providing me the permission, as matriarch of the family, to research Kryl.

I would also like to thank Tim McCormick, Larry Paarlberg, and John Wetzel for their expert guidance in researching Bohumir Kryl. Mr. Paarlberg was a wealth of information regarding Kryl as a sculptor, and without all of the research that had already been compiled by Mr. McCormick and Mr. Wetzel, this study would have scarcely been able to get off the ground. Specifically, I wish to extend my gratitude to Mr. McCormick for tirelessly answering my many questions, as well as inviting me into his home to allow me the chance to listen to original Kryl recordings on his phonograph.

A colossal debt of gratitude is owed my graduate committee members. To professors Amy Holbrook and Deanna Swoboda: thank you for poring through endless pages of material over the course of a year and a half. You have shown me great patience, and without your ability to rework my writing, this document would not be nearly as readable as it is now.

Finally, but most importantly, I would like to thank Regents' Professor David R. Hickman, chair of my committee, for championing this dissertation. Without his undying belief in the importance of the work I was attempting to accomplish, this document

would not have seen the light of day. From the very beginning, he saw the potential not only of this topic, but also of me as a researcher and writer. Thanks for the countless hours spent in answering my questions, reading my chapters, and sending timely edits. Your encouragement and guidance through this entire process were invaluable. I owe you more than I can ever hope to repay.

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INTRODUCTION

History chooses to remember those who are remarkable. Regardless of vocation, socioeconomic status, or ethnicity, there are those who rise to the top and are remembered for their contributions. However, for every person immortalized in the annals of history, countless others are allowed to fade out of memory. Bohumir Kryl (1875-1961) was a truly remarkable person, one who was almost allowed to drift into the realm of the forgotten.

During his time on earth, Kryl occupied the position of the greatest cornetist in the world, and he was one of the last conductors of the Golden Age of Bands. His varied life as a cornetist, bandleader, art collector, and financier opens a window on a transitional time in music when the popularity of the touring concert band was waning, and with it the virtuosic soloists that each featured. A study of Kryl's life offers insight into the experience of being a travelling musician in the early twentieth century. It also identifies the attributes of character that allowed Kryl to survive this transition period, when many other musical organizations were faltering and folding.

The study at hand seeks to document the contributions made by Kryl in the fields of solo cornet performance, touring concert bands, and the early recording industry. The study also serves to record the fantastic and often unbelievable life that Bohumir Kryl led. It is hard to fathom that a personality as large as his has received so little documentation and has almost been forgotten. The overall purpose of this study is to provide, for the first time, a thorough accounting of the life of Bohumir Kryl.

The cornet is a versatile solo instrument that reached the height of its popularity from the mid-nineteenth century to the mid-twentieth century. It grew so popular at one point that Joseph Jean-Baptiste Laurent Arban, author of the cornet method bearing his name and the first teacher of cornet at the Paris Conservatory, remarked that the cornet was in real danger of putting trumpet players out of business.[1] The cornet lent itself well to lyrical, yet technically virtuosic, compositions. The names of many of the finest cornet soloists are still recognizable today, notably artists such as Arban, Matthew Arbuckle, Jules Levy, Oskar Böhme, Willy (Vasily) Brandt, and Herbert L. Clarke. However, Bohumir Kryl was a talent set apart. His playing was so exemplary that he was often identified as the world's greatest cornetist, a title that was ceded to him by Jules Levy.[2]

Because Kryl was a pioneer in the recording industry, the title of World's Greatest Cornetist can be supported by well over one hundred recordings made by companies such as Edison, Pathé, Victor, and Zonophone. He was so pivotal to the development of early recorded instrumental music that Thomas Edison can be heard announcing one of his solos. Many musicians feared the advent of recorded music, but not Kryl. He embraced it when many others fled, which is a testament to the entrepreneurial spirit and adaptability that allowed him to succeed during his career at a time when many others were failing.

Bohumir Kryl also contributed greatly to the world of concert bands in the early twentieth century. He began conducting at the end of the Golden Age of Bands, and his group was hailed as the last professional touring organization of its kind. At one point in

[1] Daniel Kelley, "The Competition Solos of J.B. Arban," *International Trumpet Guild Journal* (March 2006): 19.

[2] "Kryl and His Band," *Evansville Courier and Press*, July 24, 1906: 5.

his career, he was recognized as being among the top three band conductors in the world, and his name is mentioned in texts alongside other great bandleaders, such as Patrick Gilmore, Frederick Innes, and John Philip Sousa. Not only was he a master of programming and understanding the needs of his audience, he also showed great adaptability. When he saw a decline in his band's drawing power, he began conducting an orchestra instead. When America entered into World War II, and his prime recruitment field was drafted into wartime service, he adapted again by conducting an all-women's orchestra.

Kryl's business practices are almost as legendary as his skill with a cornet or baton. He amassed great wealth during his lifetime, and although he made a fair amount through his soloing and conducting, a large portion of his wealth was acquired from speculation in the stock market and art collecting. At one point, he was a bank president and also owned one of the greatest private art collections in the world.

To paraphrase what some have said before, Bohumir Kryl's life reads like a chapter from an unbelievable fiction. His life experiences were incredibly varied, and they offer a snapshot of a quickly vanishing past. Furthermore, his tenacity and entrepreneurial spirit offer insight into the timeless type of character who survives and even thrives amidst adverse conditions.

Sources of Information

Bohumir Kryl had a newspaper presence, as far as his performance life was concerned, from 1893 to 1948, with other aspects of his life reported on well past his death in 1961. There are thousands of newspaper clippings regarding Kryl, and for the sake of this

research, each has been read and documented meticulously. These articles offer amusing vignettes and the occasional interview, as well as advertisements, concert schedules, and reviews. Despite the immense amount of coverage, the information was often repeated, and in many cases it is assumed to be exaggerated. Biographical data within these articles was much condensed and offered only little to this study by themselves. The reviews, schedules, and interviews provided pertinent information, but were brief as well.

However, when the information from these articles was compiled and cross-referenced, a clearer picture of Kryl's life began to emerge. Organized in this way, the articles provided a basis for an outline of Kryl's life events, which was reinforced and expanded through other sources, such as personal correspondence and interviews. In addition, after sifting through several thousand articles, it became quite clear to the author whether reporters were simply regurgitating press release information or providing firsthand accounts.

Journals and magazines also offered valuable research direction at the inception of this study of Bohumir Kryl. There are only a few small references to Kryl in the *International Trumpet Guild Journal*, which should be the leading source for articles on a person of his accomplishments. The largest collection of articles covering the life and times of Bohumir Kryl is found in the *In the Groove* magazine, a publication of the International Antique Phonograph Society. In 2012, a series of articles were written by Tim McCormick, who was in the process of preparing the Bohumir Kryl Project, which was an evening dedicated to honoring and remembering the life of Bohumir Kryl.

These articles are perhaps the most in-depth extant biographical sketches of Kryl. However, they are still only part of the whole. Tim McCormick, along with John Wetzel,

have spent tireless hours collecting and organizing information regarding Kryl. Both were essential in jumpstarting the research for this dissertation by providing access to their private research collections.

Another valuable source of information exists within the many audio recordings produced by Kryl. Because Kryl was a pioneer in the recording industry, many of his recordings were made on phonograph cylinders. Unless a person is like Tim McCormick, past president of the Antique Phonograph Society, the ability to sit and listen to these early recordings is next to impossible. Fortunately, research for this study allowed the author to listen to some of Kryl's recordings on Tim McCormick's own phonograph. Nonetheless, in-depth research into the content of Kryl's recordings cannot be done without access to expensive, specialized equipment.

Fortunately, there are twenty-eight original Kryl recordings that were collected, digitally restored, remastered in 2012, and released as a compact disc with the title *Bohumir Kryl: World Famous Wizard of the Cornet*. Guided by Mr. McCormick, with the input of fellow Kryl enthusiast John Wetzel, this CD offers not only near-perfect, virtuosic recordings of Bohumir Kryl, but also a wealth of information. The CD liner notes, composed by Mr. Wetzel, provide a nice overview of Kryl's life and influence, as well as annotations to describe each piece.

Kryl is only sparsely discussed in books, and when he is it is most often in reference to his conducting, seldom to his cornet playing. Some of the more notable works of this type are Harry W. Schwartz's *Bands of America*, which speaks of Kryl the bandleader most plentifully, followed by Paul E. Bierley's *The Incredible Band of John Philip Sousa,* and Margaret Hindle Hazen's *The Music Men: An Illustrated History of*

Brass Bands in America, 1800-1920. However, each of these books, at best, offers only small insights into Kryl's life and legacy and an incomplete biography.

Books such as Glenn Bridges's *Pioneers in Brass* and David R. Hickman's *Trumpet Greats: A Biographical Dictionary*, in like manner, offer condensed overviews of Kryl's life. When combined with the other books, a vague picture of his life begins to come into focus, but lacks the depth that a book dedicated solely to documenting Kryl should have.

Kryl received his broadest coverage in Milan Yancich's book, *An Orchestra Musician's Odyssey: A View from the Rear*. Thirty-five pages are devoted to Kryl, whom Yancich studied with regularly. However, Pauny Yancich, Milan's wife and Bohumir's granddaughter, hated the book. She claimed that Milan was a narcissist and that half of what he said was not true. What was available in his book was left to be proven or discarded. It is, however, one of the few firsthand accounts to document experiences with Kryl and to relate stories from Kryl's mouth, and as such it cannot be fully dismissed.

When all book sources are taken into account, there is still no full accounting of Kryl's life and his contributions to the development of American music during the twentieth century. This is a literary hole that begs to be filled.

Interviews for this study proved to be difficult. Many of the people who knew Kryl have long since passed. The members of his last organizations that toured in the late 1940s are, at best, well into their nineties. However, the author was fortunate that two of Kryl's granddaughters are currently living and were kind enough to provide interviews concerning their grandfather. Although these interviews also helped to substantiate some

of the incredible life events of Bohumir Kryl, their greatest import was in validating the claims of who Kryl was in his private life. Their impressions and memories of their grandfather were valuable in establishing his natural temperament as well their mother's experiences with him as a husband and father.

Thankfully, the Redpath Chautauqua Collection at the University of Iowa in Iowa City, Iowa, was a treasure trove of source material for this study. The material was largely in the form of personal correspondence and telegrams between Kryl and various business associates. There were also letters between Chautauqua managers and Kryl's daughters, as well as between Kryl and his daughters. There was also an array of original photographs and advertising materials.

These sources provided the bulk of material for the completion of this project. Other print material concerning Kryl was potentially biased and often anecdotal. Because many aspects of Kryl's life can seem dubious at best, these letters were valuable not just for their factual information, but also for providing character witness to many of the newspaper and book sources, substantiating several claims.

With the decades of evidence contained within these archives, it was possible to construct a full and accurate picture of who Kryl was through the observations of others, both family and business associates. Most valuable for this assessment, however, were Kryl's own writings. These documents offered subtle insights into his familiarity with the English language, for example, or into his temperament as it was conveyed by his use of punctuation or the legibility of his penmanship. Kryl's writings also provided further evidence of his character, particularly when business was involved. Without these writings, this document would not have been able to offer much depth or clarity.

Kryl's story is typical of the great and successful men and women who have embraced the vast opportunities that America has to offer, and at the same time it is fantastically extraordinary in the details of daily existence. So far, within the realm of existing literature, that story has not been fully told.

This study documents Kryl's life in seven parts. The first chapter tells of his early life in Bohemia, studying sculpture, running away to join the circus, and emigrating to the United States. Chapter two relates his work as a sculptor in and around Chicago and Indianapolis, while chapter three focuses on his life as a cornet soloist. The fourth chapter is about Kryl's life as a bandleader in the traveling Chautauqua movement and beyond. Chapter five follows Kryl's financial life, while chapter six records aspects of his familial relationships. The final chapter discusses the legacy that Kryl left behind after his death in 1961. Although not entirely chronological, the topical nature of this study allows for a complete accounting of the varied aspects of Kryl's extraordinary life.

CHAPTER I

OLD WORLD TO NEW WORLD

Before beginning to read about a person such as Bohumir Kryl, one must be prepared for the scope of all that contributed to the persona of this bigger-than-life historical figure. Many were the interests and varied were the experiences of this one man. His public façade was something to marvel at, and so was his cringe-worthy behavior in his personal life. Much of the story told in the pages of this study might seem far-fetched, but it is true. As many newspapers would state late in his life, "the career of this celebrated bandmaster reads like a chapter from almost unbelievable fiction."[1] Equipped with this forewarning, one can better appreciate the unique life of Bohumir Kryl.

Bohumir Kryl was born on Sunday, May 2, 1875, in Horice, Bohemia, a small town fifty-seven miles northeast of Prague[2] in modern-day Czech Republic.[3] Bohemia was a state of the Austro-Hungarian Empire. Its 20,058 square miles[4] occupied the western half of what would later become Czechoslovakia. On a current map, it is bordered on three sides by mountains, separating it from Poland to the north, Germany to the west, and Austria to the south. Before the formation of Czechoslovakia in 1918, Bohemia was bordered by Moravia to the east (Figure 1).[5]

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[1] "Famous Musician Will Direct Band: Bohumir Kryl Will Bring Noted Musical Organization to Oshkosh Saturday," *Oshkosh Northwestern*, September 25, 1934.

[2] Henry R. Weber, letter to Ms. Catlin Legutko, June 6, 2007.

[3] Tim McCormick, "The Bohumir Kryl Project," *In the Groove* (October/November 2011): 8.

[4] Karl Klaar, *The Catholic Encyclopedia*, s.v. "Bohemia," Vol. 2, New York: Robert Appleton Company, 1907, accessed October 19, 2017, http://www.newadvent.org/cathen/02612b.htm.

[5] *Encyclopedia Britannica*, s.v. "Czechoslovakia," accessed October 19, 2017, https://www.britannica.com/place/Czechoslovakia.



Figure 1. Map of Czechoslovakia with added locations of Bohemia, Moravia, and Slovakia. *Encyclopedia Britannica*, s.v. "Czechoslovakia," accessed October 19, 2017, https://www.britannica.com/place/Czechoslovakia.

His father, Jan Kryl, was a talented sculptor who was, for a time, a professor in the government school of sculpture.[6] As a professional sculptor, he would take jobs when offered, and counted among his employers Emperor Franz (Francis) Joseph of Austria.[7] As of 1935, his work could still be seen in many parts of Europe.[8] Jan and his wife Josefa had six children, three of whom – Jan Jr., Alexander, and Bohumir – followed in their father's footsteps by training as sculptors.[9] Although Bohumir began at

[6] "Noted Leader of Kryl Band had a Varied Career," *State Times Advocate*, December 9, 1935.

[7] Dr. F. Carl Yeck, "Mr. Bohumir Kryl," *Musical Messenger*, XIII, no. 3 (March 1917): 3.

[8] "Noted Leader of Kryl Band had a Varied Career," *State Times Advocate*, December 9, 1935.

[9] Tim McCormick, "The Bohumir Kryl Project: A Musician's Narrative," *In the Groove* (August/September 2012): 9.

an early age to learn the art of sculpting,[10] his musical inclinations were also developed. By the age of ten, he had already begun to study the violin.[11]

According to Bohumir, "at tender years I was put to work modeling clay, but I soon grew weary of that, and at eleven years of age, there was open hostility between my father and myself."[12] He subsequently ran away from home in 1886 and joined the Rentz Circus,[13] which performed in the Winter Gardens of Berlin.[14] In this troupe, he became a contortionist, tumbler, jumper, and "man of the flying trapeze."[15] In addition to his acrobatics, it was during this time that Kryl began his study of the cornet, playing it in the circus parades.[16] Of his time with the circus, Kryl stated, "That [working for the circus] was wonderful – for a month. I stayed for two years."[17] However, on one fateful day, he fell from a high wire and broke his nose.[18] The injury was severe enough that he was forced to quit the circus, sneaking away in the middle of the night to return home, a two-

[10] Milan Yancich, *An Orchestra Musician's Odyssey: A View from the Rear* (Rochester, NY: Wind Music Inc., 1995), 121.

[11] " Bohumir Kryl, Who Comes Here Chautauqua Week, Was a Schoolmate of Kubelik," *Bluffton Chronicle*, July 9, 1915: 4.

[12] John Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, Archeophone Records 5022, 2012. CD Liner Notes.

[13] "Bohumir Kryl Here Oct. 31," *Greely Daily Tribune*, October 26, 1937. Many early sources simply state that Kryl joined a circus touring Europe, but later sources such as this one specifically name the Rentz Circus.

[14] "Kryl and His Band Coming," *Gaffney Ledger*, September 27, 1930. As in the previous note, many sources state that Kryl joined a traveling circus, and although this article does not name the Rentz circus, others do, citing it as a German circus. Since this source names the Winter Gardens in Berlin as the location of Kryl's circus performances, it can be reasoned that the Rentz Circus possibly performed here.

[15] "Bohumir Kryl Here Oct. 31," *Greely Daily Tribune*, October 26, 1937: 7.

[16] "Kryl, Veteran Cornetist, to Lead Band Here," *Canton Repository*, October 1, 1933: 8.

[17] Roberta Idhe, "Some Women He Could Choke, Kryl Asserts," *Vidette Messenger*, October 30, 1944: 1.

[18] Yancich, *Orchestra Musician's Odyssey*, 122.

hundred-mile journey on foot.[19] According to Milan Yancich, husband to Bohumir's granddaughter, and also a student of his, this fall created a large hole in Kryl's nasal passage, allowing him to take in as much air through his nose as he could his mouth. As a result, Kryl never inhaled through his mouth while playing.[20] Although Bohumir would teach his grandchildren to tumble like an acrobat,[21] he never returned to the circus after his injury.[22] Some sources place the injury in 1886,[23] but given that he joined the circus in that year at the age of eleven, and his own testimony is that he stayed for two years,[24] it is more likely that the injury occurred in 1888, at the age of thirteen.

The years between 1876 and 1910 saw unusually high rates of Slavic (including Bohemian) immigration into the United States, due largely to economic reasons resulting from an agricultural crisis in central Europe. The formation of the Second Reich in Germany, as well as overpopulation in Bohemia and Moravia, also fueled the relocation of thousands of Czechs to America.[25] Yancich indicated that the Kryls left Bohemia due to political and religious differences with Bohemian authorities.[26] The specifics of his claims are unknown, however.

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[19] "Famous Musician Will Direct Band: Bohumir Kryl Will Bring Noted Musical Organization to Oshkosh Saturday," *Oshkosh Northwestern*, September 25, 1934: 10.

[20] Yancich, *Orchestra Musician's Odyssey*, 122.

[21] Ibid.

[22] "Bohumir Kryl and His Band is First Number on Course," *The Johnsonian*, October 18, 1930: 1.

[23] Richard I. Schwartz, *The Cornet Compendium: The History and Development of the Nineteenth-Century Cornet* (2001), accessed October 20, 2017, http://www.angelfire.com/music2/thecornetcompendium/well-known_soloists_6.html.

[24] Roberta Idhe, "Some Women He Could Choke, Kryl Asserts," *Vidette Messenger*, October 30, 1944: 1.

[25] Raymond Douglass Screws, "Retaining Their Culture and Ethnic Identity: Assimilation Among Czechs and Swedes in Sounders County, Nebraska, 1880-1910" (PhD diss., University of Nebraska, 2003), 42-43, accessed October 22, 2017, http://search-proquest-com.ezproxy1.lib.asu.edu/docview/305311172?accountid=4485.

[26] Yancich, *Orchestra Musician's Odyssey*, 122.

Although several sources disagree on the specific date, Jan Kryl emigrated from Bohemia to America prior to the rest of his family. Census records indicate this may have occurred as early as 1887,[27] although an article from the *Musical Messenger* places Jan Kryl's emigration in 1888. He worked for a year before sending for his family in 1889.[28] In the meantime, Bohumir was serving as a volunteer trumpeter in the army of Emperor Francis Joseph of Austria,[29] and it is possible he was also a member, for a brief period, of a rural band in Bohemia.[30] Aside from one record placing Bohumir Kryl's emigration from Bohemia in 1888,[31] the vast majority of sources point to his entering the United States in 1889, when he was fourteen years of age.[32] His commitments to his cornet playing in Bohemia were short-lived, for within six months to a year after his circus fall, Bohumir Kryl emigrated to the United States. It is most likely that the rest of the Kryl family traveled together when they set out to join Jan in America. Although no immigration records can be found for Bohumir, passport applications for both his future

[27] 1910 U.S. census, Cook County, Illinois, population schedule, ward 12, Chicago, enumeration district (ED) 596, sheet 3B (handwritten), dwelling 44, family 56, Bohumir Kryl; digital image, Ancestry.com, (http://www.ancestry.com: accessed October 19, 2017).

[28] Yeck, "Mr. Bohumir Kryl," 3.

[29] *Encyclopedia Britannica*, s.v. "Franz Joseph," accessed October 22, 2017, https://www.britannica.com/biography/Franz-Joseph. The *Musical Messenger* source states that Bohumir had volunteered as a trumpeter for the Emperor, giving no name for the leader. However, since the Kingdom of Bohemia was under the rule of the Austrio-Hungarian Empire, which was led by Emperor Franz Joseph from 1867-1916, I have taken the liberty of filling in this information with the most logical conclusion.

[30] Viktor Velek, "American Dream-American Disillusion: Or the Careers of Czech Musicians Across the Atlantic," *Czech Music* 3 (2010): 29.

[31] 1910 U.S. census, Cook County, Illinois, population schedule, ward 12, Chicago, enumeration district (ED) 596, sheet 3B (handwritten), dwelling 44, family 56, Bohumir Kryl; digital image, Ancestry.com, (http://www.ancestry.com: accessed October 19, 2017).

[32] Census information from 1900, 1920, and 1930, as well as every newspaper, magazine, and book that mention his arrival agree on 1889 as his immigration date.

wife, Mary,[33] and his brother, Frank,[34] indicate that he and his family boarded the S.S. Lahn in Bremen[35] and arrived in America on July 27, 1889.[36]

The family finances were low, so Bohumir played violin onboard the ship in order to aid in paying for passage to America.[37] Another source makes the claim that "he already played so well that he had the nerve and skill to get a place as cornetist in the band on a transatlantic ship and sail with it to America."[38] Once in New York, he continued to play in the city parks to earn money to join his father in Chicago.[39] Of this, Bohumir Kryl stated, "the cops were not present or were kind enough not to notice."[40] Even on the train from New York to Chicago, he played his cornet and passed the hat for donations.[41] Through his efforts, the family finally arrived in Chicago.

Bohumir Kryl was born to take advantage of the opportunities America had to offer. The combination of his ambition and work ethic was the key to his future successes. One of his earliest jobs in America was at a picture framing business, where

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[33] "U.S. Passport Applications, 1795-1925," digital images, *Ancestry.com* (http://ancestry.com: accessed 21 August. 2016), card for Mary Kryl, U.S. Passport Application No. 220984, dated 21 September 1922, passport issued 25 September 1922.

[34] "U.S. Passport Applications, 1795-1925," digital images, *Ancestry.com* (http://ancestry.com: accessed 21 August. 2016), card for Frank Kryl, U.S. Passport Application No. 23996, dated 10 May 1895, passport issued 13 May 1895.

[35] "Bremen Passenger Lists," Stats Archiv Bremen, accessed October 30, 2017, www.passengerlists.de. Although a land-locked city, Bremen had access to the North Sea via the Weser River. With the passage of the "Ordinance Concerning the Emigration Traveling on Domestic or Foreign Ships" in 1832, passengers saw improved quality in their stay in Bremen as well as the seaworthiness of the emigration vessels. As such, it was an emigration hub during this era. Unfortunately, due to lack of space in the Bremen archives, all passenger lists from 1875-1908 were destroyed. However, the *Lahn* was still active as an emigration vessel until 1939.

[36] "U.S. Passport Application," Mary Kryl.

[37] "Noted Leader of Kryl Band had a Varied Career," *State Times Advocate*, December 9, 1935: 15.

[38] Velek, "American Dream-American Disillusion," 29.

[39] "Noted Leader of Kryl Band had a Varied Career," *State Times Advocate*, December 9, 1935: 15.

[40] Ibid.

[41] Yancich, *Orchestra Musician's Odyssey*, 122.

he was charged with the task of applying gold-leaf to the frames. His work ethic was such that he quickly outpaced his co-workers, and as a result his employers increased the workload for all employees. Apparently, this did not go over well with the other workers, and Bohumir was abused, both verbally and physically. Under the heightened level of harassment, he was forced to quit.[42]

Bohumir Kryl's development on the cornet continued during his time in Chicago. He studied cornet with anyone who was willing to teach him.[43] His father also pressed his son to practice regularly, sitting with Bohumir for an hour each day while he played his cornet.[44] It was because of his practice on this instrument that the Kryl family lived in America for a year, rent-free. In an interview with the *Cincinnati Times-Star*, Bohumir recounted:

> My father's family moved every month and didn't pay rent for a whole year. You see, we would just get settled in our new flat, and I would get in on my practicing. When the neighbors would begin to complain and go to the landlord he would then get us to move. Of course, he couldn't make us move until the end of the month, and we would then leave. Having had notice to get out, we wouldn't have to pay rent. My father had an expressman hired for the year. In that year we moved exactly twelve times. As a premium for getting out of the flat he was allowed to go without paying any rent. In my life, except for four or five weeks when I had typhoid fever I have never gone a day without practicing.[45]

It seems much of his life was lived in an unabashed manner, and his early cornet playing was an example. In addition to his constant, unapologetic practice schedule, in his early

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[42] Ibid.

[43] "A Statue of Ben Hur: Sculptor Who Worked for Gen. Lew Wallace is now Band Master at Fairbank," *Crawfordsville Journal*, July 11, 1907 [Clipping from Kryl Scrapbook].

[44] Yancich, *Orchestra Musician's Odyssey*, 122.

[45] Ibid., 123-124. Yancich pulled this quote from an interview with Kryl in an unnamed article in the *Cincinnati Times-Star* on July 9, 1908.

teens he would often walk into local saloons with an armful of cornet solos and offer to play for donations.[46]

While he pursued his musical training, Bohumir also continued to develop his stone-working skills. Shortly after arriving in the United States, he became apprentice to the English sculptor H.R. Saunders.[47] Also while in Chicago, he became a naturalized citizen on September 13, 1893.[48] It was around this time that Bohumir Kryl picked up his hammer and chisel and, four years after arriving in the United States, followed Saunders to Indianapolis to begin his adult life, not employed as a musician, but as a sculptor.[49]

[46] Yancich, *Orchestra Musician's Odyssey*, 122.

[47] "A Statue of Ben Hur: Sculptor Who Worked for Gen. Lew Wallace is now Band Master at Fairbank," *Crawfordsville Journal*, July 7, 1907 [Clipping from Kryl Scrapbook].

[48] "U.S. Passport Application," Mary Kryl.

[49] "A Statue of Ben Hur: Sculptor Who Worked for Gen. Lew Wallace is now Band Master at Fairbank," *Crawfordsville Journal*, July 7, 1907 [Clipping from Kryl Scrapbook].

CHAPTER II

HAMMER AND CHISEL

Bohumir Kryl grew up in a family of stone artisans. As mentioned in the previous chapter, his father, Jan Kryl, was a sculptor who for a time was a professor at the Bohemian government school of sculpture and who has left much evidence of his work in many European cities.[1] Of his six children, three sons, Jan (John) Jr., Alexander, and Bohumir, were destined to follow in the family business.[2] At a young age, urged by his father, Bohumir practiced modeling with clay,[3] and after his brief stint with the circus, evidence suggests that his education in the art of sculpture resumed.

There is evidence that Bohumir immigrated to the United States as part of a *padrone* system.[4] The *padrone* system was largely used by ethnic Italians as a means of exploiting their immigrant working class, but it was also used by other immigrant groups. In this system, the *padrone* acted as a middle-man, securing work for a newly-arrived immigrant worker. The *padrones'* primary job, unbeknownst to the worker, was to make as much money as possible from the immigrant population by making the workers dependent on them for employment, lodging, food, and even banking, becoming their sole point of contact in the new world. Often, these *padrones* were providing their workers with low-quality goods and accommodations for premium prices. They would

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[1] "Noted Leader of Kryl Band had a Varied Career," *State Times Advocate*, December 9, 1935:15.

[2] Tim McCormick, "The Bohumir Kryl Project: A Musician's Narrative," *In the Groove* (August/September 2012): 9.

[3] John Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, Archeophone Records 5022, 2012. CD Liner Notes.

[4] "Once a Sculptor Here, Now a Noted Musician," *Indianapolis Morning Star*, July 10, 1904: 8.

also charge new immigrants bonuses for finding them work, only to fire the worker within a couple of weeks to make room for more laborers, thus to "earn" themselves more bonuses. Because of language and cultural barriers, immigrant workers often felt trapped and were heavily dependent on their *padrones*.[5]

An article in the *Indianapolis Morning Star*, written in 1904, says of Bohumir Kryl that "in his teens he was sent under contract on a sort of *padrone* system to this country, and his *padrone* took him to this city, where he secured work on English's and the [Soldiers' and Sailors'] monument."[6] "English's" refers to the English Hotel and Opera House, which was a building that lined monument circle in downtown Indianapolis, facing the Soldiers' and Sailors' Monument.[7] The only man to fit the description of Kryl's *padrone* was H.R. Saunders, the English sculptor to whom Bohumir and his brother Alexander were apprenticed, and who had secured contracts for both the Monument and the English Hotel.[8]

Robert Henry Saunders was born in Middlesex County, England, on July 25, 1847.[9] By the age of three, he was going by the name Henry Robert Saunders, and it was

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[5] "The Padrone Robbers," *Scientific American* 71, no. 6 (August 11, 1894): 83, accessed October 25, 2017, http://www.jstor.org.ezproxy1.lib.asu.edu/stable/26116009.

[6] "Once a Sculptor Here, Now a Noted Musician," *Indianapolis Morning Star*, July 10, 1904: 8.

[7] Joan Hostetler, "Then and Now: English Hotel and Opera House, 120 Monument Circle," *Historic Indianapolis*, July 14, 2011, accessed October 25, 2017, http://historicindianapolis.com/then-and-now-english-hotel-and-opera-house-120-monument-circle/.

[8] Larry Paarlberg, e-mail to the author, June 22, 2016.
Larry Paarlberg, the curator for the Lew Wallace Museum and Study, provided several unpublished materials on H.R. Saunders at the request of the author.

[9] Saint George (in the East), County of Middlesex, "Register of Births," certificate number 4407221-1 (July 25, 1847), Robert Henry Saunders, General Register Office, England.

under that name that he immigrated to the United States in 1883.[10] Prior to his immigration, he had been a pupil of the Royal Academy and studied under someone named Jackson in London, and a Munroe in France. Although the extent of his contributions is unclear, he has been credited for working on Prince Albert's Memorial and Exeter Cathedral in London.[11] Little is recorded of Saunders's commissions in the United States, but he was known to have worked on the portrait medallions on the English Hotel and Opera House in 1891 and 1898,[12] as well as the Blacherne Apartment Building and the Soldiers' and Sailors' Monument, all in Indianapolis.[13] In addition, he was credited with the altar at St. Mary's of the Woods in Terre Haute,[14] Indiana, and the sculptures adorning the study of General Lew Wallace in Crawfordsville, Indiana.[15]

It is unlikely that a sculptor as active and accomplished as Saunders was a *padrone* of the exploitative type. Instead, it is much more likely that Jan Kryl secured an apprenticeship for his sons in 1888, then sent for them a year later, having lined up Bohumir's and Alexander's future employment.[16] For nine years, Bohumir studied and worked under Saunders and other sculptors, until he quit sculpting permanently to pursue a life in music.[17]

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[10] Paarlberg email.

[11] Mary Quick Burnet, *Art and Artists of Indiana* (New York: The Century Company, 1921), 392.

[12] Ibid., 420.

[13] Paarlberg email.

[14] Burnet, *Art and Artists*, 392.

[15] Paarlberg email.

[16] Although this is conjecture, this is the most plausible scenario given Jan Kryl's immigration, Saunders's reputation, and the 1904 *Indianapolis Morning Star* article claiming Kryl came to the United States under a "sort of padrone system."

[17] See "A Statue of Ben-Hur – Sculptor Who Worked for Gen. Wallace Is Now Band Master at Fairbank," *Crawfordsville Journal*, July 11, 1907, from Kryl Scrapbook; Paul Edmund Bierley, *The Incredible Band of John Philip Sousa* (Chicago, University of Illinois Press, 2006), 66. These sources indicate that Kryl played with Sousa's Band in 1898, and at the invitation of

Just as he has left his mark on the musical world, during his late teens and early twenties it seemed as if Bohumir Kryl was poised to do the same on the sculpting world. He was an active sculptor, and many of his works can still be seen today, mainly in Indiana. By 1893, Bohumir had settled in Indianapolis with Saunders, living in the same boarding house.[18] Although his name is misspelled (Bohn) in the directory in which this information is found, it is clear that his position is subordinate to that of Saunders; Kryl received the title of stonecutter, while Saunders bore the title of stonecarver.[19] The next time both names appear in the *Indianapolis City Directory*, Saunders in 1894 and Kryl in 1897, they are both listed as sculptors, indicating a higher level of skill attributed to their work.[20]

A matter of speculation, it is unclear exactly what caused Saunders to move his family, as well as Kryl, to Indianapolis, Indiana, in 1893. Some sources state that Saunders was one of the men commissioned to work on the sculpted groupings on the Soldiers' and Sailors' Monument, which initiated his relocation.[21] Other sources claim that Saunders had received a commission to sculpt the portrait medallions of Indiana governors and five generations of English family members that adorned the façade of the English Hotel on Monument Circle in Indianapolis.[22] The *Indianapolis Morning Star* stated that the faces, carved in part by Kryl as well, were so well done that Saunders and

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Sousa to join his band, Kryl quit sculpting permanently. Since Kryl immigrated in 1889, this means that there was a nine-year period from his arrival to his departure to join Sousa's Band.

[18] *Indianapolis City Directory for 1893: A Complete Classified Business Directory* (Indianapolis, R.L. Polk and Co., 1893), 530.

[19] Ibid.

[20] *Indianapolis City Directory for 1894: A Complete Classified Business Directory* (Indianapolis, R.L. Polk and Co., 1894), 693; *Indianapolis City Directory for 1897: A Complete Classified Business Directory* (Indianapolis, R.L. Polk and Co., 1897), 544.

[21] McCormick, "A Musician's Narrative," 10.

[22] See, "Once a Sculptor Here, Now a Noted Musician," *Indianapolis Morning Star*, July 10, 1904; Burnet, *Art and Artists*, 392.

Kryl were assigned to work on the Soldiers' and Sailors' Monument as a result.[23] Whichever story is true may not be of vital importance because, in either case, Kryl moved to Indiana and had a hand in creating these two remarkable pieces of historic architecture.

The English Hotel and Opera House, built by William Hayden English, officially opened its doors on September 27, 1880. It was the leading theater in Indianapolis, boasting the largest stage in the city.[24] The entire building was demolished in 1948,[25] but a couple of the medallions sculpted by Saunders and Kryl, which bore the likenesses of Indiana governors, can still be seen today. One, located on the grounds of the Lew Wallace Study, is the bust of General Wallace's father, and sixth governor of Indiana, David Wallace (Figure 2).[26] The other is a medallion of governor James Whitcomb, found at Doc Keys Architectural Salvage in Indianapolis (Figure 3).[27]

[23] "Once a Sculptor Here, Now a Noted Musician," *Indianapolis Morning Star*, July 10, 1904.

[24] "English Opera House," *Digital Indy*, accessed November 20, 2017, http://digitalindy.org/cdm/landingpage/collection/eoh.

[25] Joan Hostetler, "Then and Now: English Hotel and Opera House, 120 Monument Circle," Historic Indianapolis, July 14, 2011, accessed October 25, 2017, http://historicindianapolis.com/then-and-now-english-hotel-and-opera-house-120-monument-circle/.

[26] Paarlberg, email.

[27] This sculpture was visited and photographed by the author on June 6, 2016.

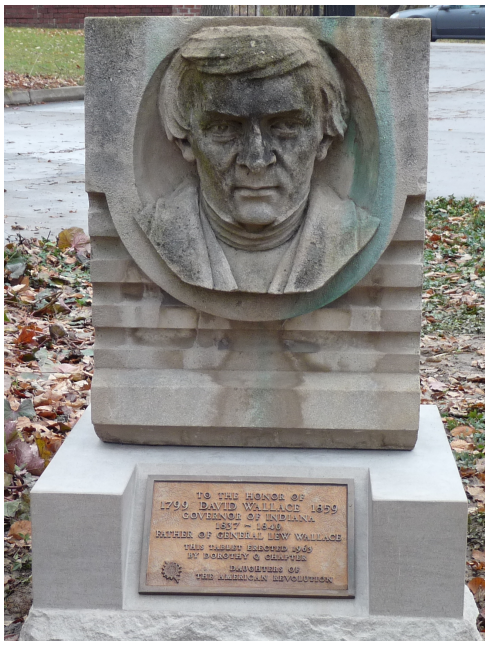


Figure 2. Sculpture of Governor David Wallace, located at the Study of General Lew Wallace in Crawfordsville, IN. Photo sent to author by Larry Paarlberg, curator of the Lew Wallace Museum on November 8, 2017.



Figure 3. Sculpture of Governor James Whitcomb, located at Doc Keys Architectural Salvage in Indianapolis, IN. Photo taken by author on June 6, 2016.

The Soldiers' and Sailors' Monument (Figure 4) stands an impressive two hundred eighty-four feet and six inches tall, only fifteen feet shorter than the Statue of Liberty.[28] Designed by Bruno Schmitz of Berlin, this monolith cost an incredible $598,318 in 1902, which, when adjusted for inflation, would amount to over $500,000,000 today.[29] The memorial was erected in honor of the men who served in the Revolutionary War, the War of 1812, the Mexican War, the Civil War, the Frontier Wars, and the Spanish-American War, and it stands as one of the world's great monuments.[30]

[28] "Soldiers' and Sailors' Monument," Indiana War Memorial, accessed November 8, 2017, https://www.in.gov/iwm/2335.htm.

[29] Ibid.

[30] Ibid.



Figure 4. The Soldiers' and Sailors' Monument, Indianapolis, IN. Picture taken by the author on June 6, 2016.

Despite the many sculptors, stonecutters, and masons working on the myriad stone works around Indianapolis in the 1890s, it should be no surprise that the skill of Saunders and Kryl earned them the opportunity to work on the statuary groups on the Monument.[31] Kryl, most likely through Saunders, was commissioned to work on the groupings "Peace" (Figure 5) and "War" (Figure 6), which adorn the east and west sides of the Monument, just above the fountains.[32] The efforts of Kryl and Saunders on these intricately carved scenes would have been directed by Rudolf Schwarz, the sculptor chosen by designer Bruno Schmitz to complete these two groups.[33]

An interesting story is connected with Kryl's work on the Soldiers' and Sailors' Monument. While working on the groupings, his life nearly ended when he fell seventy-five feet from a scaffold.[34] The event was recorded in an interview printed in the *Indianapolis Morning Star* in 1904:

[31] "Once a Sculptor Here, Now a Noted Musician," *Indianapolis Morning Star*, July 10, 1904: 8.

[32] "Leader of Band, Who Once Was Sculptor, Comes Here," *Indianapolis Star,* July 10, 1913: 3.

[33] "Soldiers and Sailors Monument," Indiana War Memorial, accessed November 8, 2017, https://www.in.gov/iwm/2335.htm.

[34] "Once a Sculptor Here, Now a Noted Musician," *Indianapolis Morning Star*, July 10, 1904: 8.

> I was working up there on a scaffold when the boss shouted for me to go down and get him a bucket of beer. At the same time he tossed me his dinner pail. I was in mortal terror of him, and as I grabbed for the bucket in my fear I slipped and fell. Luckily, though seventy-five feet high, I had wits enough to catch at something as I went down. The scaffold was built all the way up from the ground, and I really dropped from one brace and [word illegible] to another, breaking them, of course, but at the same time breaking my fall. When I landed on the earth people came running to see the smashed-up remains of me, but all I thought about was getting that bucket of beer, and I ran for it as fast as I could. That was the last beer the boss ever sent me after.[35]

It is unclear if Saunders is the boss in this story, if it is simply a foreman, or even Rudolph Schwarz himself. Regardless, it is fortunate that Bohumir Kryl's story was not allowed to end before it really began.



Figure 5. "Peace" statuary group on the Soldiers' and Sailors' Monument, Indianapolis, IN. Picture taken by the author on June 6, 2016.



Figure 6. "War" statuary group on the Soldiers' and Sailors' Monument, Indianapolis, IN. Picture taken by the author on June 6, 2016.

[35] Ibid.

Kryl was also involved in many other sculpting endeavors throughout Indiana. One such commission was in 1898 for the third-floor carvings in the dome of the Rush County Courthouse, located in Rushville, Indiana.[36] The construction of the courthouse was overseen by P.H. McCormack, who was a leading contractor in Rushville,[37] and who had engaged Bohumir's father, Jan Kryl, to work on the project.[38] Bohumir accompanied his father and added his skill to the designs on the third floor.[39] During later years, Kryl returned many times with his bands while on tour, and would never fail to make a pilgrimage to the third floor to point out his handiwork with pride to the members of the band who would join him.[40]

While working with his father, Bohumir was commissioned to work in Indianapolis at the home of General Benjamin Harrison, twenty-third President of the United States.[41] Although it is unclear what the commission was for (some sources saying that he painted pictures for Harrison,[42] others claiming it was sculpture work),[43] it is clear that Kryl's skill was such that he was employed by the upper echelons of Indiana society.

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[36] "Bohumir Kryl's Orchestra Here Tonight; Noted Leader Assisted as Sculptor on Local Courthouse," *Rushville Republican*, November 17, 1947: 1.

[37] "Kryl at One Time Was Employed by 'Pat' McCormack," *Evening Republican*, July 26, 1927: 1.

[38] "Bohumir Kryl's Orchestra Here Tonight; Noted Leader Assisted as Sculptor on Local Courthouse," *Rushville Republican*, November 17, 1947: 1.

[39] Ibid.

[40] "Local School Band to Hear Concert by Famous Musician," *Rushville Republican*, October 4, 1933: 1.

[41] Francis Murray Huston and Andrew Russel, *Financing an Empire; History of Banking in Illinois,* Vol. II (Chicago: The S.J. Clarke Publishing Company, 1926), 220.

[42] "Leader of Band, Who Once Was Sculptor, Comes Here," *Indianapolis Star,* July 10, 1913: 3.

[43] "Plays Here Monday," *The Advocate Messenger*, July 16, 1927: 1.

In addition to his work in Indiana with his father, Kryl also worked as a stonecutter for Andrew Magnus of Elgin, Illinois.[44] The dates of his employment with Magnus are not definitive, but it was most likely early in his training, considering it was one of the only recorded times he was working near Chicago.[45] While sculpting in Elgin, he was a member of the Elgin National Watch Company Band.[46]

Another, more speculative, project that Kryl may have been involved with was the sculpting of the friezes on the Blacherne Apartments in Indianapolis (Figure 7). These apartments, located a few blocks north of the Soldiers' and Sailors' Monument, were constructed by



Figure 7. Frieze sculpture on the Blacherne Apartments at 402 North Meridian Street, Indianapolis, IN. Photo taken by the author on June 6, 2016.

General Lew Wallace, the author of the novel *Ben-Hur*.[47] H.R. Saunders was commissioned to do the sculptures for the lavish structure, which was built in 1896 and

[44] "Kryl Was Once Stone-Cutter," *Rockford Republic*, June 8, 1909: 4.

[45] This is speculation, but seeing as he never sculpted after he laid down his chisel to join Sousa's band, and from 1893 onward he was living and working in Indiana, it only stands to reason that this employment would have occurred between 1889 (his immigration) and 1893 (his departure for Indianapolis), while he was still living and sculpting in Chicago.

[46] "Kryl Was Once Stone-Cutter," *Rockford Republic*, June 8, 1909: 4.

[47] "History," Blacherne Apartments at Vermont Place, accessed November 8, 2017, http://vanrooy.com/blacherne/history-2/.

meant to house the social elite of Indianapolis.[48] Although Kryl is not specifically identified as working on the carvings for the Blacherne building, there are reasons to assume he had a part in sculpting them. For one, the date of construction of the building falls within the span of time that Kryl was known to be active as a sculptor in Indiana.[49] Also, the involvement of Saunders implies that his apprentice, Kryl, would have also been working on the project.[50] Finally, the fact that Lew Wallace was responsible for the construction of these apartments significantly increases the chance that Kryl was involved, for it was at Lew Wallace's study in Crawfordsville, Indiana, that Bohumir gained individual recognition as a sculptor of repute.[51]

Lew Wallace was the son of Indiana Governor David Wallace, and in the course of his life was a lawyer, a General in the Union Army, Governor of the New Mexico Territory, U.S. Minister to Turkey, and an author known best for *Ben-Hur*.[52] He called Crawfordsville, Indiana, his home, and as such decided to build his private study there. Otherwise known as the "Pleasure House" for his soul,[53] the structure was built on a forty-acre property owned by his father-in-law, Major Isaac Compton Elston.[54] Indiana architect John G. Thurtle[55] was hired to build the 625-square-foot study, a free standing building that boasted nearly one hundred electric light bulbs, which were a fairly new and

[48] Paarlberg email.

[49] "History," Blacherne Apartments at Vermont Place, accessed November 8, 2017, http://vanrooy.com/blacherne/history-2/.

[50] Indianapolis City Directories 1893-1898.

[51] Paarlberg email.

[52] Hundreds of newspaper articles, late into his career, when referring to his sculpting, inevitably make remarks about his work at the Lew Wallace Study.

[53] Marc Leepson, *Encyclopedia Britannica*, s.v. "Lew Wallace," accessed November 8, 2017, https://www.britannica.com/biography/Lewis-Wallace.

[54] Tim McCormick, "The Bohumir Kryl Project," *In the Groove* (October/November 2011): 8.

[55] "Walking Tour of the Grounds," General Lew Wallace Study and Museum, accessed November 8, 2017, https://www.ben-hur.com/walkingtour/.

expensive technology for the time.[56] The interior dome was a lofty thirty feet high, which was frescoed, and the exterior was adorned with frieze sculptures.[57]

Thurtle commissioned none other than H.R. Saunders to do the stone carving and frieze sculptures for the study, and it was through this commission that Bohumir Kryl was sent to Crawfordsville in 1896, where he would finish out his career as a sculptor.[58] In his time at Crawfordsville, Kryl was involved with many sculpting projects, one of the first being a sculpture of Ben-Hur in a piece of Carrara marble.[59] Lew Wallace, who had been away from home when Kryl arrived to work on the marble, returned to be told that a sculptor was working on the bust.[60] An article from the *Indianapolis Morning Star* recounted the humorous meeting as follows:

> Curious to see what (he) was doing Gen. Wallace stepped into the library. There he beheld a young chap – very young – chiseling at his precious Carrara.
> "Come down, you scamp." Shouted the general. "How dare you spoil my marble?"
> "I the sculptor," said Kryl, in broken English. "I do th' bust."
> "I'll bust you if you don't stop ruining that." Shouted the general. Kryl went on with his work. Soon Wallace saw that Kryl knew his art wonderfully well, and the bust stands today as evidence of his work.[61]

Although the article in the *Indianapolis Morning Star* states that the sculpture was a bust of Ben-Hur, other sources refer to a statue of Ben-Hur, and one of them quotes Kryl as stating, "A statue of Ben-Hur was the largest figure I made at the time."[62] It is unknown

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[56] McCormick, "The Bohumir Kryl Project," 8.

[57] "Study Building," General Lew Wallace Study and Museum, accessed November 8, 2017, https://www.ben-hur.com/walkingtour/walking-tour-4/.

[58] Ibid.

[59] Ibid.

[60] "Once a Sculptor Here, Now a Noted Musician," *Indianapolis Morning Star*, July 10, 1904: 8.

[61] Ibid.

[62] "A Statue of Ben-Hur – Sculptor Who Worked for Gen. Wallace Is Now Band Master at Fairbank," *Crawfordsville Journal*, July 11, 1907: from Kryl scrapbook.

where this sculpture currently resides, so the question about its scope remains unanswered.

While engaged with General Wallace, Kryl also executed the sculpting of the friezes on the exterior of the study. Each of the four sides of the building is adorned with the likeness of a fictional character from Lew Wallace's novels, including *Ben-Hur* on the south side of the building and *The Prince of India* on the north.[63] Saunders made sample sculpts of the figures on the friezes and Bohumir (with his brother Alexander) carved the likenesses into the frieze. The Lew Wallace museum currently has Saunders's *Prince of India* reference model on display in the Study (Figure 8), which can immediately be compared to Kryl's realization of it if one walks outside to the north side of the building and looks up at the frieze (Figure 9).[64] Larry Paarlberg, the curator of the Lew Wallace Study and Museum, pointed out the unique differences that Kryl added to his sculpt of *The Prince of India*. Saunders's model is very English in the shape of the face while Kryl's sculpt has more Bohemian features, such as the broader face, flatter cheekbones, and less-prominent nose.[65]

[63] This information was collected in a conversation with Larry Paarlberg, curator of the Lew Wallace Museum, and also through observation by the author in a visit to the Study in June of 2016.

[64] Ibid.

[65] Ibid.



Figure 8. Saunders's model for *The Prince of India* used by Kryl to sculpt the frieze on the north side of the building. Photo taken by the author on June 5, 2016.

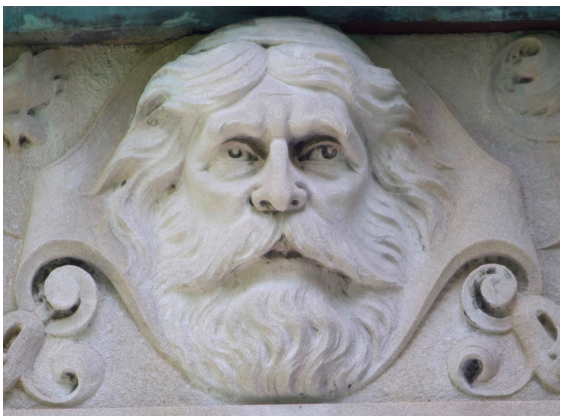


Figure 9. Frieze sculpture of *The Prince of India* on the north façade of the Lew Wallace Study in Crawfordsville, IN. Sculpted by Bohumir Kryl. Photo taken by the author on June 5, 2016.

The frieze was completed by Bohumir and Alexander in1897.[66] Although he would soon lay down his hammer and chisel for good, Bohumir Kryl remained involved in the family business for a while longer. In addition to his artistic work with Alexander, Bohumir was involved in their brother John's business ventures. Pilsen Foundry and Ironworks, John's company, employed twelve people in 1901 and became incorporated in 1905.[67] In the *Chicago City Directories* of 1906 and 1907, Bohumir Kryl was listed as the President of the Pilsen Foundry and Ironworks, and John Kryl is listed as Secretary, Treasurer, and Manager.[68] It is unclear as to what Bohumir's actual involvement was within the organization, but the listing suggests that he was active in the family business even after he gave up sculpting.

[66] Henry R. Weber, letter to Cinnamon Catlin-Legutko, June 6, 2007.

[67] Carol Jean Smetana, "Stories of the Stones: The Jan Kryl Family Monument," *Heritage Happenings-Newsletter for Bohemian National Cemetery* (October 2011), 5.

[68] Smetana, "Stories of the Stones," 5; *Indianapolis City Directory for 1893: A Classified Business Directory* (Indianapolis, R.L. Polk and Co., 1893), 1886.

Bohumir Kryl's last known work of sculpture was a statue in marble[69] of General Lew Wallace himself.[70] However, this piece of art is conspicuously missing from the collection at the Lew Wallace Study and Museum. In fact, it is not known where, or if, the sculpture currently exists. Mr. Paarlberg, curator, thinks that given the number of articles in Crawfordsville and Indianapolis newspapers referring to the sculpture, and the lack of material refuting these reports, it is very likely that this sculpture existed, even though no physical proof of it can be found today. It was while he was sculpting this piece that Kryl had the chance to play for John Philip Sousa, who engaged him at once as a cornetist with his band.[71] According to Bohumir, he liked sculpture and had a measure of success in it, but music was his passion, and so he gave up sculpting permanently.[72] As the *Pittsburg Daily Headlight* stated in 1910, "at the suggestion of Sousa, Kryl laid down the chisel forever and adopted the cornet as his future instrument of artistic expression. Thereby, the world lost a fine sculptor, but gained the greatest cornetist it has ever known."[73]

[69] "On Tour with Daughters," *Muskegon Chronicle*, October 8, 1913: 9.

[70] "Tomorrow is Kryl Day," *Rockford Morning Star*, September 3, 1914: 10.

[71] "A Statue of Ben-Hur – Sculptor Who Worked for Gen. Wallace Is Now Band Master at Fairbank," *Crawfordsville Journal*, July 11, 1907: from Kryl scrapbook.

[72] Ibid.

[73] "Kryl's Band of 50 Coming to Chautauqua," *Pittsburg Daily Headlight*, July 8, 1910: 5.

CHAPTER III

WORLD'S GREATEST CORNETIST

Bohumir Kryl was the last of the great cornetists,[1] but this fate was not evident from his early training. He did not begin playing at a particularly young age, picking up his first cornet at the age of eleven.[2] His earliest performances were in the ranks of circus parades in Europe,[3] yet within ten years, he was soloing with concert bands in America.[4] Before long, he was being referred to as the world's greatest cornetist,[5] a title he would actively hold for over thirty years.[6]

Beginnings

Bohumir Kryl's cornet playing found its beginnings amidst conflict. As recounted in Chapter 1, Kryl left his home in Horice to join the circus due to rising tensions between him and his father.[7] It was while in the circus, in 1886, that Kryl picked up the cornet, and within weeks he was accomplished enough to play during the street parades.[8]

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[1] Nolbert Hunt Quayle, "The Cornet's Sole Survivor," *Music Journal* 19, no. 6 (September 1961): 44.

[2] Glenn Bridges, *Pioneers in Brass* (Detroit: Sherwood Publications, 1965), 54.

[3] Ibid.

[4] "Programme for to-night's Balcony Concert by the When Band – R.B. Rudy, Director," *Indianapolis Journal*, May 16, 1896: 1.

[5] "Augustana Lyceum Course is a Strong One: Science Music and Dramatic Art Will Be Portrayed by the Leaders," *Rock Island Argus*, April 21, 1905: 2.

[6] "Noted Band Appreciated Here Last Night," *Daily Free Press*, October 1, 1935: 1. This is the last mention of Kryl as soloist.

[7] John Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, Archeophone Records 5022, 2012. CD Liner Notes.

[8] Bridges, *Pioneers in Brass*, 54.

Although this rapid progress sounds prodigious, it was not Kryl's first exposure to playing music, for at this point he had already been playing the violin for a year.[9]

Although Kryl was known for the many fantastic aspects of his cornet playing, one of his early publicity stunts may owe its existence to his time with the circus. As early as 1897, Kryl was advertised as being able to hold a note for several minutes, which may have been due to his ability to circular-breathe.[10] An accident in 1888 involving a fall from a high wire created a large hole in his nasal passage, allowing him to take in as much air through his nose as his mouth .[11] The accident, although it was a benefit to his cornet playing, was the end to his circus days.[12] For the next year, Kryl continued to immerse himself in his cornet, playing for a short period in a rural Bohemian band,[13] as well as performing as a volunteer trumpeter in the army of Emperor Francis Joseph of Austria.[14] In 1889, Kryl immigrated to the United States of America, using his musical talents on both the cornet and violin to pay his passage.[15]

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[9] " Bohumir Kryl, Who Comes Here Chautauqua Week, Was a Schoolmate of Kubelik," *Bluffton Chronicle*, July 9, 1915: 4.

[10] "Is a Musical Feat: Kryl the Cornetist, Will Try to Hold a Tone 125 Seconds," *Terre Haute Express*, July 20, 1897: 2.

[11] Milan Yancich, *An Orchestra Musician's Odyssey: A View from the Rear* (Rochester, NY: Wind Music Inc., 1995), 122.

[12] "Famous Musician Will Direct Band: Bohumir Kryl Will Bring Noted Musical Organization to Oshkosh Saturday," *Oshkosh Northwestern*, September 25, 1934: 10.

[13] Viktor Velek, "American Dream – American Disillusion, or the Careers of Czech Musicians Across the Atlantic," *Czech Music* 3 (2010): 29.

[14] *Encyclopedia Britannica*, s.v. "Franz Joseph," accessed October 22, 2017, https://www.britannica.com/biography/Franz-Joseph. The *Musical Messenger* source states that Bohumir had volunteered as a trumpeter for the Emperor, giving no name for the leader. However, since the Kingdom of Bohemia was under the rule of the Austrio-Hungarian Empire, which was led by Emperor Franz Joseph from 1867-1916, I have taken the liberty of filling in this information with the most logical conclusion.

[15] "Noted Leader of Kryl Band had a Varied Career," *State Times Advocate*, December 9, 1935: 15; Velek, "American Dream-American Disillusion," 29.

Early Solo Career

Many accounts of Bohumir Kryl's career as a cornetist claim that he suddenly decided to leave his vocation as a sculptor to join the ranks of John Philip Sousa's band in 1898.[16] However, Sousa's band was not his first foray into the world of solo performance. As described in Chapter 1, Kryl was constantly practicing. His father was heavy-handed in his approach to his son's musical development, sitting with him for an hour each day, listening to him practice. This constant playing was apparently not welcomed by their neighbors, and Kryl once boasted that his family did not have to pay rent for an entire year due to their monthly eviction on account of his practice routine.[17]

During his initial years in the United States, it is not clearly documented who his teachers were, but it was said he would study with anyone willing to take him on.[18] By the time he was in his early twenties, he was studying cornet in Chicago under Fred Weldon, who was a local teacher, cornet soloist, and celebrity in the band circles.[19] Kryl was not the only one to benefit from this partnership, as years later, capitalizing on Kryl's fame, Weldon would use his former student's name in advertising his cornet method.[20] Kryl continued to actively practice every evening during his time as a sculptor in Indiana,[21] playing etudes and exercises from Joseph Jean-Baptiste Laurent Arban's cornet

[16] Tim McCormick, "The Bohumir Kryl Project: A Musician's Narrative," *In the Groove* (April/May 2012): 39. This is just one of many sources that make this assertion.

[17] Yancich, *Orchestra Musician's Odyssey*, 122-124.

[18] Ibid., 122.

[19] Harry Wayne Schwartz, *Bands of America* (New York: Doubleday, 1957), 164.

[20] Bridges, *Pioneers in Brass*, 84.

[21] "Kryl and Band Give Concerts at Chautauqua," *Danville Daily Messenger*, July 19, 1927: 1.

method.[22] After the incident of his fall from the scaffolding at the Soldiers' and Sailors' Monument, he earned the ire of his neighbors by continually playing his cornet while he recuperated. After he recovered, he was immediately told by the landlord to vacate his rooms due to the "agony of listening to his eternal blowing."[23]

It was while he was in Indianapolis that Bohumir Kryl began his solo career in earnest. Although press clippings make it seem as though Kryl joined Sousa's band in 1898 from complete anonymity, events did not entirely unfold that way. In addition to his many sculpting duties, Kryl found opportunities to play his cornet in public. From 1893, the year he moved to Indianapolis with H.R. Saunders, to 1897, there are multiple news articles that recount his activity as a freelance musician. His earliest documented solo performance was for a celebration of George Washington's birthday on Sunday, February 23, 1893, given by the German-American Veterans Association of Indianapolis.[24] For the next four years, Kryl soloed at events hosted by German-American organizations, namely the Männerchor and the Liederkranz.[25] The Männerchor and Liederkranz were male choral societies that were formed in 1854[26] and 1872[27] respectively, and Kryl was occasionally linked with their performances.

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[22] Tim McCormick, "The Bohumir Kryl Project: A Musician's Narrative," *In the Groove* (October/November 2011): 8.

[23] Yancich, *Orchestra Musician's Odyssey,* 123.

[24] "Washington and Liberty: German-American Veterans Had Their Celebration Yesterday," *Indianapolis Journal*, February 24, 1893: 2.

[25] Ibid.; "The Liederkranz Anniversary: The Singing Society Has Been in Existence Twenty-Five Years," *Indianapolis Journal*, April 20, 1896: 8.

[26] "Indianapolis Maennerchor: Gentlemen of Song Since 1854," Indianapolis Maennerchor, accessed February 14, 2018, http://www.maennerchor.org.

[27] "Men's Choir," Indianapolis Liederkranz, accessed February 14, 2018, http://indyliederkranz.org/mens-choir/.

Kryl also soloed for the annual entertainment offered by the Order of the Sons of Saint George in both 1896 and 1897.[28] The Order of the Sons of Saint George was a fraternal society that was founded in Scranton, Pennsylvania, in 1871,[29] and it held annual concerts in the assembly hall of the Propylaeum, located on North Street in Indianapolis.[30] This hall was a mere seventy-five feet by forty-eight feet, [31] small compared to the Männerchor's Tomlinson Hall, which seated 3,500 people.[32] Like any new gigging musician, Kryl was most likely compelled to take whatever work came his way, regardless of the size of venue, or possible turnout. However, his performances with the Männerchor may have opened up a particular door that started him on the path toward life as a successful band soloist.

The Indiana Digital Archives indicate that a Mr. B. Kryle was a member of the Indiana Militia in Marion County, mustered on July 28, 1896.[33] Although the lack of first name, and the different spelling of the last name, may cast doubt on this person's being Bohumir Kryl, the document in the archives contains other pieces of information that ensure that this was indeed him. It states his age as twenty-one, which is how old Bohumir was in 1896, and it identifies his rank as a musician in the 1st Artillery Band in

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[28] "Sons of St. George," *Indianapolis Journal*, April 24, 1896: 3; "Sons of St. George: Their Entertainment To-Night – Mayor Will Lead the Grand March," *Indianapolis Journal*, April 23, 1897: 8.

[29] "Order of Sons of St. George," Freemasonry and Fraternal Organizations, accessed February 15, 2018, http://www.stichtingargus.nl/vrijmetselarij/songeorge_en.html.

[30] "Fine Arts in Indianapolis, 1880-1890," *Indiana Magazine*, accessed February 15, 2018, https://scholarworks.iu.edu/journals/index.php/imh/article/view/8287/10287.

[31] *Frank Leslie's Illustrated Newspaper*, Jan. 31, 1891, no. 1846, Vol. LXXL, New York: 499.

[32] Tiffany Benedict Browne, "Favorite Friday of the Forgotten…Tomlinson Hall," Historic Indianapolis, October 15, 2010, accessed February 16, 2018, http://historicindianapolis.com/favorite-friday-of-the-forgottentomlinson-hall/.

[33] "B. Kryle [*sic*]," Indiana Digital Archives, accessed February 17, 2018, https://secure.in.gov/apps/iara/search/Home/Detail?rId=1480783.

Indianapolis. Also, his occupation is listed as a stonecutter, which of course was Kryl's vocation in Indianapolis as of 1896.[34]

Kryl's concerts with the Männerchor may have led to his joining the 1st Artillery Band, as the Männerchor often held concerts in conjunction with other ensembles, such as the Liederkranz and smaller bands and orchestras.[35] There is a documented instance of the Indianapolis Military Band's playing for one such event on Tuesday, February 18, 1896.[36] This concert was five months before Kryl was mustered, but he was listed in the program as playing the cornet solo *Arbucklenian Polka* by Hartman.[37] It is likely that this concert inspired Kryl to enlist in the militia as a bandsman.

The When Band

Around this time, 1896, Kryl secured his first paying job of any import, when he became cornet soloist for the When Band of Indianapolis.[38] The band was a means of publicity for the When Clothing Company and was started by owner Joseph Cameron in 1875.[39] The When Clothing Company Band was sponsored by a former Indianapolis resident by the name of John T. Brush, who built a balcony on the façade of the retail building on Pennsylvania Street from which the band would give weekly concerts.[40] One of the prestigious former members of the When Band was Herbert L. Clarke, who would later

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[34] Ibid.

[35] "Washington and Liberty: German-American Veterans Had Their Celebration Yesterday," *Indianapolis Journal*, February 24, 1893: 2.

[36] "Maennerchor Program: Music and Dances for the Carnival Next Week," *Indianapolis News*, February 13, 1896: 3.

[37] Ibid.

[38] Schwartz, *Bands of America*, 164.

[39] Martha F. Bellinger, "Music in Indianapolis, 1821-1900," *Indiana Magazine of History* 41, No 4 (December 1945): 361.

[40] Ibid., 361-362.

rise to fame as cornet soloist with the Patrick S. Gilmore and Sousa bands.[41] Clarke played in the When Band a decade after its inception, and around ten years before Kryl became a member, but had since moved on to better opportunities by the time Kryl was employed by the clothing store.

Kryl's reputation as a soloist gained footing with the When Band. The *Indianapolis Journal* documented a regular schedule of When Band balcony concerts throughout the spring, summer, and fall of 1896, in which Kryl was featured prominently as a soloist.[42] These articles display the wide range of repertoire that Kryl had already mastered. At these concerts, he played the *Arbucklenian Polka*,[43] *La Favorite*,[44] and *Battle Cry of Freedom*[45] by John Hartman, the *Brown Autograph Polka*[46] by John Oscar Casey, *Tyrolese*[47] by Allesandro Liberati, *Ben Bolt*[48] by Nelson Kneass, and duets derived from Verdi's *Miserere*[49] and *Il Trovatore*.[50] In other concerts, the programs simply listed Kryl as soloist on "selected" numbers.[51]

This list of performances is by no means exhaustive, because the When Band performed in other venues in addition to the balcony concerts. The band would travel to

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[41] David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward Tarr (Chandler, AZ: Hickman Music Editions, 2013), 161.

[42] Newspaper articles in the *Indianapolis Journal* that appeared nearly weekly from May 16, 1896, to September 26, 1896, list programs from each of the When Band balcony concerts.

[43] "Programme for to-night's Balcony Concert by the When Band – R.B. Rudy, Director," *Indianapolis Journal*, May 16, 1896: 1.

[44] "Balcony Concert," *Indianapolis Journal*, May 23, 1896: 1.

[45] "Memorial Day Balcony Concert," *Indianapolis Journal*, May 30, 1896: 1; "The When," *Indianapolis News*, July 25, 1896: 1.

[46] "At Half Past Seven this Evening," *Indianapolis Journal*, June 13, 1896: 1.

[47] "The When," *Indianapolis Journal*, August 1, 1896: 1.

[48] "The When," *Indianapolis Journal*, August 22, 1896:1.

[49] "The When," *Indianapolis Journal*, August 15, 1896: 8.

[50] "The When," *Indianapolis Journal*, September 5, 1896: 1.

[51] The *Indianapolis Journal* and *Indianapolis News* document no fewer than five occasions between June 20, 1896, and February 21, 1897, in which the Kryl solo is listed as "selected."

When Clothing Company branch stores in neighboring towns to promote special sales occurring at the Indianapolis store.[52] They would also play concerts at "state fairs, charity entertainments, picnics, Masonic conventions, weekly programs in the park (paid for by the city), and Sunday concerts in Tomlinson Hall."[53] The park mentioned in this list is most likely Fairview Park in Indianapolis, where the When Band held concerts on Sunday afternoons and evenings in the summer of 1896.[54] The Tomlinson Hall connection continued for Kryl with a When Band performance held there for the Indianapolis Law School University Day (as well as Washington's birthday) on February 22, 1897.[55] The band also played for the reception at the inauguration of Indiana Governor James A. Mount, a performance in which Kryl was featured as a soloist in an unspecified work.[56]

During the time he performed with the When Clothing Company Band and worked as a sculptor on the Soldiers' and Sailors' Monument, Kryl was married to Mary Jarabeck on the evening of August 19, 1896. Although details of this event will be covered in chapter 6, it is of note that several musicians from the When Band provided music during the evening festivities.[57]

Bohumir Kryl's tenure with the When Band was also significant in that it resulted in the first written reviews of his actual playing. One of the earliest mentions of his

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[52] Bellinger, "Music in Indianapolis, 1821-1900," 361.

[53] Ibid., 362.

[54] "Fairview Park When Band Concerts: Sunday Afternoons and Evenings," *Indianapolis Journal*, July 19, 1896: 8.

[55] "Big Patriotic Hurrah: The Students' Parade," *Indianapolis Journal*, February 21, 1897: 6.

[56] "Matthews Objects: Inauguration Ceremonies Should Be Changed," *Evansville Courier and Press*, January 11, 1897: 7.

[57] "Personal and Social," *Indianapolis News*, August 20, 1896: 7.

playing was in connection with the University Day performance on February 22, 1897.[58] Although the article does not describe his sound or technique, it does mention that his playing was "warmly received by the students, who clamored loudly for more."[59] The trail of Kryl's involvement with the When Band runs cold after this performance, which may be attributed to his engagement with the Sousa Band in 1898.[60]

Sousa's Band

There are three stories in circulation about how Bohumir Kryl began his career as a solo cornetist for John Philip Sousa's band, and just as many, if not more, ideas of when he played for Sousa. Unfortunately, rosters and Sousa Band press book accounts for the 1890s are incomplete, so we have no definitive information concerning his tenure with Sousa.[61] There are indications that he played with the band during several short periods throughout the 1890s, before landing a permanent place in 1898.[62]

The first story of how Kryl secured a contract with Sousa begins in 1894, when the Sousa Band was in Indianapolis for two concerts. According to this story, after the afternoon concert Kryl approached some of the bandsmen who were eating their lunches in the Musicians' Hall. Kryl was interested in getting a lesson from Albert Bode, Sousa's solo cornetist at the time.[63] Although perceived by the Sousa bandsmen as a local

[58] "The 'Love' Feast," *Indianapolis Journal*, February 23, 1897: 6.
[59] Ibid.
[60] Schwartz, *Bands of America*, 165.
[61] Paul Edmund Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2006), 65.
[62] Ibid.
[63] Bridges, *Pioneers in Brass*, 54.

amateur, he persisted and was finally introduced to Bode. In his book, *Pioneers in Brass*, Glenn Bridges recounts the interaction:

> The two men retired to the locker room, where Bode asked Kryl to play something. Kryl started in playing parts from solos which he knew. Outside the musicians were waiting to have their usual fun, when someone said: "My G, that can't be Bode playing, he never played like that in his life!
> Bode finally appeared in the hall to say "that boy wants to take lessons from me, but Hell I can't teach him anything, he's better than I am."[64]

Certain sources claim that as a result of this lesson, Kryl auditioned for Sousa and was offered a position with the band for $25 a week (which was purportedly $50 a week less than he was earning as a sculptor at the time).[65] Because these sources indicate that he left a wife and two children to fend for themselves, it seems unlikely that the date of 1894 is accurate, since he was not married until 1896, and his first child, Josephine, was not born until 1898.[66]

Another source indicates that Kryl, after playing for Bode in 1894, was immediately asked to join the band.[67] This source does not indicate that he had a wife and child at the time. It goes on to state that after Kryl joined the band, Bode became disgruntled and left, leaving Kryl to finish out the season in the solo chair.[68] Yet another source states that Sousa, anticipating Bode's departure, and not yet ready to entrust the solo chair to Kryl, hired Walter F. Smith (one of his former cornet soloists) to fill the

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[64] Ibid.
[65] Yancich, *Orchestra Musician's Odyssey*, 124.
[66] "Josephine Kryl, Child Violinist," *Rockford Republic*, October 16, 1909: 8.
[67] Nolbert Hunt Quayle, "The Cornet's Sole Survivor," *Music Journal* 19, No 6 (September 1961): 44.
[68] Ibid.

vacancy.[69] Regardless of Kryl's position in the band, there is evidence that he was a soloist for some of the concerts in 1898.[70]

Another story that clings to the Kryl narrative, especially when it came to the early Kryl Band press clippings, is one in which Sousa discovered him while he was a sculptor in Crawfordsville.[71] In an often repeated description, Kryl "was a sculptor and was working on a bust of the author of 'Ben Hur' when at the suggestion of John Philip Sousa he laid down the chisel for the cornet."[72] The sensationalism of being discovered by John Philip Sousa made good press and was used frequently to promote many of the lesser bands that Kryl would later perform with as soloist. In addition, the catchy phrase of Kryl's laying down his chisel for the cornet was ideally suited for advertising and would stick with Kryl until the end of his performing days. As such, the story should be taken with a grain of salt. An alternate account of Kryl's "discovery" appears almost word-for-word in multiple news clippings, claiming instead that it was Frederick N. Innes who urged the young Bohemian to drop his hammer and chisel to take up the cornet full time.[73] Both claims are clearly a means to draw connections between people for the sake of advertising. However, Sousa's claim may have more credibility, since it was in Crawfordsville in 1897 that Kryl had his final employment as a sculptor,[74] and he was

[69] Bridges, *Pioneers in Brass*, 54.

[70] Bierley, *Incredible Band of Sousa*, 220.

[71] The story of Sousa's "discovery" of Kryl is found in an article as early as the *Evansville Courier and Press* on July 23, 1906, and continued until an article in the *Repository* on October 1, 1933.

[72] Although this specific instance is from the *Gaffney Ledger* on May 8, 1920, similar word usage is found in no fewer than thirty news clippings.

[73] These accounts begin in the *Topeka State Journal* on January 18, 1902, and continue until an article in the same paper on July 15, 1905.

[74] Henry R. Weber, letter to Ms. Catlin-Legutko, June 6, 2007.

documented as soloing with the Sousa Band in 1898,[75] while Kryl did not even play with Innes until 1900.[76]

A case can be made that a little from both of these stories could be true. In an article written in July of 1897, Bohumir Kryl, already being described as a famous cornetist, is called "soloist with Sousa's band" in an advertisement for a performance of the Ringgold Band.[77] In addition, in one of the first printed interviews with Kryl, also in July of 1897, he stated that he was quitting sculpting for good in the fall in order to fulfill an engagement with the Sousa Band.[78] This same interview indicated that Sousa wanted him to join the band at once at Manhattan Beach, but Kryl was going to finish his work in Indianapolis first.[79]

There is another explanation as to how Bohumir Kryl secured a position in the Sousa Band, namely that he received a recommendation from none other than fellow cornetist, Herbert L. Clarke. According to Harry W. Schwartz in *Bands of America*, Kryl's schooling and rise to fame would have been well known to Clarke.[80] Fred Weldon, Kryl's early cornet teacher in Chicago, was a personal friend of Clarke.[81] In addition to the Weldon connection, Clarke had been a member of the When Clothing Company Band in 1886.[82] Having been cornet soloist with Sousa periodically since 1893, Clarke would have been suited to recommend players to help fill the solo cornet

[75] Bierley, *Incredible Band of Sousa*, 220.
[76] "Innes' Band Coming: Musical Organization Will Tour Kansas Next Month," *The Topeka State Journal*, October 20, 1900: 11.
[77] "Harrison Park Casino: Coal Miners Benefit Tonight – Big Concert with Soloists," *Terre Haute Express,* July 23, 1897: 5.
[78] "Is a Musical Feat: Kryl, the Cornetist, Will Try to Hold a Tone 125 Seconds," *Terre Haute Express*, July 30, 1897: 2.
[79] Ibid.
[80] Schwartz, *Bands of America*, 164.
[81] Ibid.
[82] Ibid.

position in the band during his extended absence while he was playing with the re-formed Gilmore Band from 1894 to 1898.[83]

Regardless of which story is true, Bohumir Kryl played with the Sousa Band for the 1898 season as a cornet soloist.[84] A program (Figure 10) found in Kryl's personal scrapbook indicates that he played a Hartman solo, *Air Varie*, for a concert on Saturday, February 5, 1897.[85] However, the date of 1897 is scrawled on the program, most likely by the hand of Kryl himself,[86] and is most likely a mistake since February 5th landed on a Friday in 1897, but landed on a Saturday (as is advertised on the program) in 1898.[87] This program, when correctly dated, further solidifies Kryl's position in the Sousa Band in 1898, despite the incomplete documentation of the Sousa Band during the 1890s. [88]

[83] Bridges, *Pioneers in Brass*, 27-29.

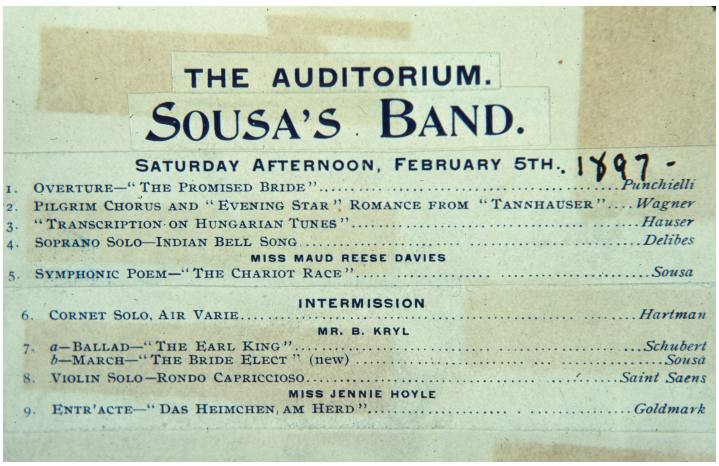
[84] Bierley, *Incredible Band of Sousa*, 220.

[85] Program for *Sousa's Band*, Saturday Afternoon, February 5, 1898 [Program from Kryl Scrapbook].

[86] This assertion is based on comparison of the handwriting on the program, and the handwriting in hundreds of letters in digital possession of the author, collected from the Chautauqua collection archive at Iowa State University.

[87] A simple search in the calendar application on a MacBook reveals these dates to be accurate.

[88] Bierley, *Incredible Band of Sousa*, 65.



THE AUDITORIUM.

SOUSA'S BAND.

SATURDAY AFTERNOON, FEBRUARY 5TH. 1897 -

1. Overture—"The Promised Bride" ..... *Punchielli*
2. Pilgrim Chorus and "Evening Star," Romance from "Tannhauser" .... *Wagner*
3. "Transcription on Hungarian Tunes" ..... *Hauser*
4. Soprano Solo—Indian Bell Song ..... *Delibes*

MISS MAUD REESE DAVIES

5. Symphonic Poem—"The Chariot Race" ..... *Sousa*

INTERMISSION

6. Cornet Solo, Air Varie ..... *Hartman*

MR. B. KRYL

7. *a*—Ballad—"The Earl King" ..... *Schubert*
   b—March—"The Bride Elect" (new) ..... *Sousa*
8. Violin Solo—Rondo Capriccioso ..... *Saint Saens*

MISS JENNIE HOYLE

9. Entr'acte—"Das Heimchen am Herd" ..... *Goldmark*

Figure 10. An 1898 program for the Sousa Band (incorrectly dated) in which Bohumir Kryl is listed as soloist. Program is found in the personal scrapbook of Bohumir Kryl.

Kryl was young and naïve during his tenure with Sousa's Band, and as such, veteran members enjoyed some fun at his expense. One story recounts that when he was first on tour with Sousa, Kryl would constantly practice in the boxcars, for which the other musicians would ridicule him.[89] He initially settled his quarrels with his fists, and after he put one of the musicians flat on his back, the abuse stopped.[90] The musicians retaliated by mimicking his warm-ups, but Kryl soon developed exercises so difficult that his tormentors were unable to play them.[91]

In another story, the older bandsmen, particularly Simone Mantia and Arthur Pryor (baritone and trombone soloists, respectively),[92] played a trick on the young Bohumir Kryl while performing in Buffalo, New York:[93]

> Kryl expressed the desire to behold the wonders of Niagara Falls, which he had never visited. It so happened that the engagement was on Sunday, and the men in the band convinced Kryl that the falls were turned off on the Sabbath. They said,

[89] Yancich, *Orchestra Musician's Odyssey*, 122.
[90] Ibid.
[91] Ibid., 122-123.
[92] Ibid., 124.
[93] Bierley, *Incredible Band of Sousa*, 135.

> however, that they knew the mayor of the city well, and they would intercede on Kryl's behalf to induce him to have the falls running on Sunday. When Kryl visited the falls and found them pouring forth in their spectacular glory, he was profoundly grateful to his associates for this favor.[94]

Despite his youth and his talent, Kryl was not long for the Sousa Band. By the summer of 1898 he was inexplicably playing for Thomas Preston Brooke's Chicago Marine Band.[95] The question that begs answering is, why would Kryl leave such a promising career in one of the top bands in the world to take a seemingly professional step backwards? As with most events in Kryl's life, his exit from the Sousa Band has many stories that surround it.

One of the accounts asserts that Kryl was dismissed from the band because he was caught secretly copying some of Sousa's personal scores, in the event that Kryl would one day have a band of his own.[96] Apparently, this view was supported by a number of members of the Sousa band,[97] but it also shares similarities to the account of Kryl's dismissal from the Innes Band.[98] Either he was a repeat offender, or the recounting of the Innes event was mistakenly attributed to Sousa.

Another account, more plausible, comes from his granddaughter's husband, Milan Yancich, in his book *An Orchestra Musician's Odyssey: A View from the Rear*. Yancich claims to have spent "countless hours"[99] with Kryl, not only as a grandson-in-law, but

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[94] Schwartz, *Bands of America*, 165.

[95] "Willow Grove Park: Grand Festival Celebration of Brooke's 100th Concert," *Philadelphia Enquirer*, July 15, 1898: 7.

[96] Bierley, *Incredible Band of Sousa*, 135.

[97] Ibid.

[98] "Suit Will Follow Quarrel Between Star Soloist and Bandmaster Innes," *Cincinnati Post*, August 17, 1905: 3.

[99] Yancich, *Orchestra Musician's Odyssey*, 120.

also as a pupil, and as a result he collected many musings and recollections that Bohumir would impart to him during those hours.[100] In one such instance, Yancich recalls:

> Kryl remained with the Sousa Band until 1898. He had acquired a national reputation as one of the fine featured soloists, and he was looking forward to the international world tour that the ensemble was planning to make. Fate in the form of the New York Musician's Union thwarted his plans. It was one of the major disappointments of his life. As a result of the Union's unfair and unjust decision in denying him the opportunity for the Sousa world tour, he became one of the Union's most inexorable foes. It was the beginning of a life-time hatred of the Musician's Union.[101]

According to the Yancich account, eligibility for the Sousa world tour band required a musician to be a member of the New York Musicians Union. Since Bohumir Kryl was a member of his local Chicago Musician's Union, he was asked to appear for an audition before the New York Union, to verify that he was qualified to be in Sousa's band. Apparently, the Union wanted a New York cornetist to be on the tour, and as a result, failed Kryl's audition.[102]

The story continues that Sousa, informed of the ruling, appealed to the Union, and he was assured it must have been a mistake. Kryl was granted another audition, but his hopes were not high. Kryl's account, relayed through Yancich, stated that when he walked in for his second Union audition, he was denied the opportunity to play any of his cornet solos, and was instead handed a piece of wrinkled manuscript paper with illegibly penciled notes written on it. He was asked to play only what was notated, and, according to Kryl, he did just that. Despite his ability to do so, however, he was denied membership a second time. Sousa, not wanting to endanger his tour prospects by inviting

[100] Ibid., 124-125.
[101] Ibid., 125.
[102] Ibid.

Union complications should he press the issue further, did not dispute the second ruling.[103]

There is no indication as to whom the Union had in mind for the Sousa tour, and it really is a moot point since the tour was cancelled due to the Spanish-American War. In addition, there were complications in that Sousa had contracted malaria, which was further exacerbated by typhoid and pneumonia.[104] It is interesting to note, however, that the solo cornetist for Sousa's nine-month transcontinental tour, which began on January 1, 1899, and ended on September 20th of the same year, was none other than Herbert L. Clarke. Mr. Clarke had just returned to New York in the fall of 1898 to fill the position of Second Trumpet (Cornet) with the New York Philharmonic Orchestra.[105] How curious that the very man who may have gotten Bohumir Kryl a job with Sousa's band may have been the same man who eventually ousted him.

Thomas Preston Brooke, Fred Weldon, Frederick Phinney, and John S. Duss

By the summer of 1898, Bohumir Kryl was no longer a member of the Sousa Band, and so he returned to Chicago to play for Thomas Preston Brooke's Chicago Marine Band.[106] Brooke, a former trombonist for the Gilmore Band,[107] established his own band in 1894 when the First Battalion Illinois Naval Militia was reorganized during the Pullman strike and boycott.[108] Brooke's band was initially engaged for winter seasons, during which it

[103] Ibid.
[104] Bierley, *Incredible Band of Sousa*, 23.
[105] Bridges, *Pioneers in Brass*, 28-29.
[106] Ibid., 54.
[107] Schwartz, *Bands of America*, 117.
[108] Sandy R. Mazzola, "Chicago Concert Bands at the Turn of the Century," *Journal of Band Research* 29, No 1 (Fall 1993): 4. Many sources claim that Brooke's band was formed in

performed to standing-room-only audiences every Sunday afternoon.[109] His band played in venues such as the old Shiller Theatre, the Columbia Theatre, the Great Northern Theatre, and the Grand Opera House, the last of these being where Kryl would have played for Brooke.[110] By 1896, Brooke's Chicago Marine Band began touring during the summers as well.[111] In 1898, the summer in which Kryl joined Brooke's band, the organization was booked for twenty-eight weeks in the larger cities of the East, followed immediately by twenty weeks of winter concerts at the Grand Opera House in Chicago.[112] This was a grueling schedule, and it attests to the popularity of the Brooke Band at the turn of the century.

An ad appearing in the *Philadelphia Enquirer* on July 15, 1898, is one of the earliest documents to identify Bohumir Kryl as a soloist with Brooke's Chicago Marine Band.[113] This concert, held at the one-hundred-acre Willow Grove Park, was a "Grand Festival Celebration of Brooke's 100th concert."[114] Kryl was the last of three soloists listed in the ad, which included J.D. Llewellyn on cornet and B.H. Smith on trombone, but his was the only name in all caps, and his title was "Cornet Virtuoso."[115] Based on the information in this ad, it is likely that Kryl was a featured soloist for what Howard Pew, Brooke's manager, claimed was the "largest crowd ever drawn by a military

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1893, but many of these are based on H.R. Schwarz's book, *Bands of America*, in which he reverse engineers Brooke's formation date from a 1904 review of Brooke's concerts at the Chicago Coliseum Garden. Sandy R. Mazzola, however, makes the 1894 claim based on an article in *Metronome* magazine, dated September of 1894, which states that "a new organization known as the Chicago Marine Band…will be organized…under the direction of T.P. Brooke."

[109] Schwartz, *Bands of America*, 184.

[110] Ibid.

[111] Ibid., 185.

[112] Ibid., 186.

[113] "Willow Grove Park: Grand Festival Celebration of Brooke's 100th Concert," *Philadelphia Enquirer*, July 15, 1898: 7.

[114] Ibid.

[115] Ibid.

band."[116] On August 6, 1898, also at Willow Grove Park, Brooke's Chicago Marine Band drew a crowd of over one hundred thousand people.[117] Kryl may have no longer been playing for the top band in the nation, but he was definitely in the employ of a very popular one.

In programs for the Grand Opera House concerts, an ad christened Brooke and his Chicago Marine Band as "The Greatest Popular Music Band in the World."[118] This is mentioned only because Brooke's approach to programming, which organized music to suit public tastes, and his directing of the band, which exacted the utmost out of his musicians, sound very similar to the ways in which Kryl would later structure his own ensembles. After two years of busy touring schedules in front of packed houses, it is easy to see why Kryl would model parts of his band on the success of his predecessors.

As of 1900, Bohumir Kryl had moved on to other bands. On at least one occasion, Kryl soloed with the band of his former teacher, Fred Weldon. Kryl's personal scrapbook contains an invitation, dated February 28, 1900, to a "Grand Military Concert and Ball… given by the Second Infantry, I.N.G. Band, under the direction of Mr. A.F. Weldon assisted by Mr. Bohumir Kryl, Cornet Soloist."[119] Kryl's is the only name, aside from that of Weldon, to appear on the invitation. It is evident from the way his name was advertised here and on Brooke's press releases that Bohumir Kryl was starting to gain some serious traction as a soloist.

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[116] Schwartz, *Bands of America*, 186.
[117] Ibid.
[118] Ibid., 184.
[119] Invitation for *The Second Infantry, I.N.G. Band, under the direction of Mr. A.F. Weldon*, Wednesday, February 28, 1900 [invitation found in Kryl Scrapbook].

During the season of 1901, Bohumir Kryl played with Frederick Phinney's United States Band.[120] Phinney, who in 1901 had been directing his band for fifteen years,[121] was another well-known bandmaster in the Chicago area.[122] In order to sustain a private band of fifty pieces, Phinney arranged permanent bookings at the Chicago Coliseum and organized extensive tours.[123] By 1901, the United States Band had traveled over 185,000 miles and performed over 5,000 concerts.[124] The 1901 tour even took the band, including Kryl, to audiences outside of the United States, with a brief series of engagements in Ontario, between bookings in Michigan and Philadelphia.[125]

Although considered one of the top Chicago bands, Phinney's United States Band was a step down in quality from Kryl's previous employers.[126] One newspaper article described Phinney as "not Victor Herbert (of the Gilmore Band), Fred Innes or John Sousa. He has some of the ingenuity of these gentlemen, but not the spirit that is theirs."[127] Apparently, Phinney, unlike the other men mentioned in the article, preferred to approach his band in the style of an English Military Brass Band.[128] The article goes on to say, "His (Phinney's) conducting is cumbersome, but earnest, lacking in grace, but showing training."[129] Based on the press coverage, much as with Weldon, Phinney's Band relied upon Kryl's reputation to draw audiences.

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[120] Multiple newspaper articles paint a picture of Kryl's brief stint with Phinney's band from May through November of 1901.
[121] "Music and Musicians," *Patriot*, November 15, 1901: 4.
[122] Schwartz, *Bands of America*, 163.
[123] Mazzola, *Chicago Concert Bands*, 4.
[124] Ibid.
[125] "Phinney's Band," *Daily Telegram*, May 21, 1901: 3.
[126] Mazzola, *Chicago Concert Bands*, 9.
[127] Ibid.
[128] Ibid.
[129] Ibid.

While Bohumir Kryl performed for Frederick Phinney, he was exposed for the first time to playing on Lyceum or lecture courses, which were established to provide people with debates and lectures based on current events, as well as cultured entertainment.[130] During the 1901 tour, Phinney's band performed, at least on one occasion, for the Y.M.C.A. Star Course.[131] His early engagements with the lecture course are important because within three years of this date, Kryl's own companies began playing winter Lyceum concerts[132] and eventually landed longstanding employment with the Redpath Chautauqua, both of which followed the lecture course layout.[133] Just as he had done with T.P. Brooke's skill with programming, Kryl may have learned the art of booking from his experience with Phinney's United States Band.

Some sources state that in 1901, Kryl became the special soloist for the Duss Band of New York under the baton of John S. Duss.[134] Although the current author found nothing in the way of advertisements and programs relating to Kryl's engagement with Duss in 1901, there is compelling evidence that Kryl played for Duss's band from May to October of 1902.[135] The Duss Band was a newcomer to the New York scene, and the short first season of 1902 began with an introductory concert at the Metropolitan Opera House on the evening of May 25, 1902.[136] This was followed by sixteen weeks of one hundred thirty-five consecutive concerts, given at St. Nicholas Garden, located at

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[130] "First Number of Star Course," *Montour American*, November 21, 1901: 1.

[131] Ibid.

[132] "Best Course Ever: Will be Presented This Fall and Winter by Allentown Y.M.C.A.," *Allentown Leader*, September 15, 1904: 1.

[133] Much of this information is discussed and cited in greater detail in the following chapter.

[134] Bridges, *Pioneers in Brass,* 54.

[135] A number of newspaper articles, covering multiple dates during each month (aside from August) show that Kryl played for Duss, at the very least from May 25, 1902, to October 21, 1902.

[136] "Duss Band Concerts," *New York Times*, May 25, 1902.

Columbus Avenue and 66th Street in New York City.[137] The season was concluded with a farewell concert at Madison Square Garden on September 28, 1902, and a two-week tour,[138] as well as a few engagements in such venues as the Metropolitan Opera House of New York[139] and the Columbia Theater in Washington, D.C.[140]

One of Bohumir Kryl's most memorable stories with the Duss Band occurred while on tour in Detroit.[141] In a bid for publicity, it was arranged for Kryl to rescue a drowning girl from the waters of Lake St. Clair. Despite Kryl's protestations, the press agent won out, and the stunt went forward.[142] Kryl recounted the event in an interview with the *Cincinnati Post*:

> At the appointed time the girl, really a beauty, tumbled into the water, and I, with my only uniform on, splashed in after her. When I came up, spluttering, and scarcely able to keep myself afloat, so poor a swimmer was I, I spied the drowning girl several feet away. When I say drowning, I mean supposititiously [*sic*] of course, but she was there to be rescued, anyway. Splashing water in all directions, I started toward her. Then I noticed something which made me feel better – the girl was gliding toward ME with the grace of a swan. My, but she was a beautiful swimmer! Really, I doubt whether I'd be alive to tell the tale if she hadn't been. She pretty nearly rescued me, and was awfully nice about it too.[143]

However, the story did not end there. Kryl went on to explain:

> It was a sensation, of course, for the newspapers didn't know it was cut and dried, nor that I was figuratively pushed into the water by the press agent. But my uniform! Goodness! It shrunk and shrunk, until it was boy's size, and still, as it was all I had, wrinkled and all that, I had to appear in it at the concert. No more of this nearly-a-hero business for me.[144]

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[137] Ibid.

[138] "Duss Ends His Season: Farewell Concert Performance Given in Madison Square Garden," *New York Times*, September 29, 1902.

[139] "Duss Concert," *Evening Tribune*, October 14, 1902: 1.

[140] Ad, "Duss and His Famous Band," *Evening Star*, October 21, 1902: 16.

[141] "When Kryl Rescued Lass From the Lake," *Cincinnati Post*, July 11, 1908: 5.

[142] Ibid.

[143] Ibid.

[144] Ibid.

Although Kryl admitted this publicity stunt was excessive, the idea of creating a public identity in order to draw audiences was one that he adopted from his experience with Duss as he began to promote his own companies.

Whatever prompted Kryl to take on an extended engagement in New York is still a mystery. Although one author described the Duss Band of New York as an "excellent organization,"[145] Duss was not the equal of Sousa or Brooke.[146] During the 1902 season, there were documented cases of Duss's concert audiences being particularly small. An article from the *New York Times*, dated September 29, 1902, stated, about Duss's farewell concert, that "the crowd was hardly big enough to occupy all the seats in the Garden…"[147] Another account, in the *Evening Tribune* of Hornell, New York, began by saying, "Judging from the number of empty seats in the opera house last evening, a large number of Hornellsville music lovers missed the rare treat of seeing Duss and hearing his band."[148]

Although the audiences were sometimes less than could be hoped for, Kryl (as was the case with Brooke, Weldon, and Phinney) was nonetheless a calling card for the Duss Band. His reputation continued to grow, and he earned numerous favorable reviews for his performances. In response to his playing of *Du liegst mir am Herzen*, one reviewer expressed that it was "very brilliantly played by Bohumir Kryl, and he was accorded a hearty encore, to which he responded."[149] Another reviewer remarked, "A

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[145] Schwartz, *Bands of America*, 229.
[146] Ibid.
[147] "Duss Ends His Season: Farewell Concert Performance Given in Madison Square Garden," *New York Times*, September 29, 1902.
[148] "Duss Concert," *Evening Tribune*, October 14, 1902: 1.
[149] Ibid.

number that struck the fancy of the house was the *Whirlwind Polka*, a cornet solo by Bohumir Kryl (composed by Jules Levy). Mr. Kryl had to respond to two encores, but he refused to be persuaded again by the applause that greeted his third effort."[150] Yet another review stated that when "Mr. Kryl played a syncopated cornet solo, the applause was tumultuous, if that is the right word to describe applause that begins in the middle of the rendering and lasts intermittently until the end."[151]

Bohumir Kryl's reputation was not the only thing growing in 1902. Up until this time, he had kept a very neat and clean visage (Figure 11).[152] However, by the time he was in Duss's Band, Kryl had begun to grow out his hair into what would eventually be called his "lion's mane"[153] (Figure 12).[154] It is unknown why he decided to grow out his flaxen locks, but the look is one he adopted for the remainder of his life. Some credit his choice as an effort to emulate the hair of Giuseppe Creatore and Oreste Vesella, two great conductors of the time.[155] Whatever the case, the hair soon became a calling card for Kryl.

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[150] "Duss at St. Nicholas Rink," *New York Times*, May 27, 1902.

[151] "Duss Ends His Season: Farewell Concert Performance Given in Madison Square Garden," *New York Times*, September 29, 1902.

[152] Photo of Bohumir Kryl from Kryl's personal scrapbook.

[153] "Kryl to Have His Own Band: Lion-Maned Cornetist Plans New Venture," *Los Angeles Herald*, November 26, 1905: 6.

[154] Photo from *New-York Tribune Illustrated Supplement*, July 13, 1902: 7.

[155] Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.



Figure 11. An undated picture of a young Kryl found in his personal scrapbook.



Figure 12. A picture of Kryl from an advertisement for the Duss Band in the *New York Tribune* on July 13, 1902.

As with much of his life, his hair was accompanied by colorful commentary and the occasional story. According to Kryl, his hair was the reason the press agent pursued him for the promotional event involving the drowning girl that was recounted above.[156] In an article from the *Cincinnati Post* titled "Bandmaster Kryl has Enough Hair to Stuff a Mattress," the reporter states that:

> If the Zoo management wants to make money at a get-rich-quick rate let it advertise a grand hair-cutting contest, with all the barbers in Cincinnati as entries and Bohumir Kryl as the subject. It would attract an immense audience and relieve Kryl of an annoying growth.[157]

Another writer remarked, "But that hair gave him away. You would know him by that Absalom-ish token if you should see him in a farm hand's outfit and straw hat,"[158] and

[156] "When Kryl Rescued Lass From the Lake," *Cincinnati Post*, July 11, 1908: 5.

[157] "Bandmaster Kryl Has Enough Hair to Stuff a Mattress," *Cincinnati Post*, July 26, 1907.

[158] "A Great Last Day," *Emporia Gazette*, July 28, 1910: 1.

yet one more described him as "he of the bushel of flaxen hair and the silver toned cornet."[159]

However, one of the more amusing stories regarding Bohumir Kryl's untamed mop of hair involves a cooking accident:

> Kryl manipulates the chafing dish with the same skill he does wielding the baton and occasionally regales his friends with dainties of his own making. He was busy cooking a rarebit for four guests. The exact point had been reached where the flames needed to be extinguished, and he stooped to blow it out. The first blow was futile. He stooped lower. The next moment he was a glowing beacon. His wonderful locks had caught. It might have been a bald headed Kryl who will make his appearance today had not the timely intervention of one of the guests saved his hair and his head. Picking up a siphon, he turned on a stream of water and extinguished the conflagration. Several wavy locks are gone, but will hardly be missed among so many.[160]

And so, it was around this time, as he was coming into his own as a cornet soloist and as a showman, that he was approached to play for Frederick Innes and his band. Kryl jumped at the opportunity.

Innes

Frederick Neil Innes immigrated to the United States from England in 1874, where he soon became a trombonist in Patrick S. Gilmore's band.[161] For the short time he was with Gilmore, Innes had the opportunity to listen daily to the artistry of Jules Levy, who at the time was touted as the world's greatest cornetist.[162] Innes had begun to experiment on his trombone with Levy's solos, although he dared not ignite the temper of the great

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[159] "Bohumir Kryl and His Band to be Feature Attraction at Chautauqua," *Daily Republican*, July 8, 1922: 1.

[160] *St. Louis News* account, undated [found among the collection of John Wetzel].

[161] Bridges, *Pioneers in Brass*, 94.

[162] Schwartz, *Bands of America*, 97.

soloist by playing them in his presence.[163] The first time Innes performed one of these solos was over a year later, when he was trombone soloist with the Boston Cadet Band, and he played them with such technical proficiency that not even the Cadet Band's cornet soloist could compete.[164] One source remarked that Innes did for the trombone what Paganini did for the violin.[165] After establishing himself as a remarkable soloist in America, Innes returned to England over ten years later to solo throughout Europe.[166]

However, tempted by the fame and money that accompanied being a bandleader, Innes returned to America in 1887 to found Innes's Great Band.[167] Despite a false start with this first band, and a stint as the director of the 13th Regiment Band, Innes launched the Innes Festival Band in 1894.[168] He filled his new band with many different soloists, but none was featured more than Innes himself.[169] In addition to being a virtuoso, Innes was also an excellent conductor with an incredible memory, who conducted hundreds of classical numbers without the use of a score.[170] Throughout the remainder of the 1890s, Innes was awash in bookings, and it was at the height of this popularity that Innes hired Bohumir Kryl as his cornet soloist.[171]

Many sources indicate that Kryl first played for Innes's band in 1902, but that is not accurate.[172] In between his summer engagements with Brooke, Phinney, and Duss,

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[163] Ibid.
[164] Ibid., 98.
[165] Bridges, *Pioneers in Brass*, 94.
[166] Schwartz, *Bands of America*, 126.
[167] Ibid., 126-127.
[168] Ibid., 127-128, 177, 179.
[169] Ibid., 179.
[170] Ibid., 180-181.
[171] Ibid., 229.
[172] Various sources, such as Schwartz, *Bands of America*, 229; Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes; McCormick, *In the Groove*

Kryl played as soloist with Innes as early as the winter season of 1900.[173] Innes's ensemble was a significant step up in quality from these other bands, so it is no wonder that Kryl remained as soloist with Innes for the longest period he had spent with any single organization up to this point in his career.[174] Innes's band was large in number, reaching over sixty members as of the time Kryl joined in 1900,[175] and drew many of the finest musicians during its twenty-three-year run from 1887 to 1920.[176]

Although during his initial years with Innes, Kryl was one of many soloists who traveled with the band, it did not take long for him to make his mark. As early as November of 1900, Kryl was already set apart from other soloists in advertisements, being referred to as "the celebrated cornetist, Mr. Bohumir Kryl,"[177] and as "the famous cornetist" in 1901.[178]

It was in 1902, however, that Innes began to sense the value of Kryl as a financial boon for his band. In January of that year, an article about Innes, accompanied by a drawn picture of Kryl, devoted an entire section of print to "How He [Innes] Discovered a Great Cornetist in Mr. Kryl."[179] This account is similar to that of Sousa's discovery of

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(August/September 2012): 13; Bridges, *Pioneers in Brass*, 55, claim that Kryl joined Innes's Band in 1902.

[173] The earliest mention of Kryl as soloist with Innes can be found in the article, "Innes' Band Coming," *Topeka State Journal*, October 20, 1900: 11, where Kryl is listed as the seventh of eight soloists. The assertion that he played the winters with Innes between bookings with Brooke, Phinney, and Duss are supported by articles and ads placing Kryl with Innes from (at the very least) October through November of 1900, Phinney from May through November of 1901, Innes from December of 1901 through March of 1902, Duss from May through October of 1902, and a final return to Innes beginning in October of 1902.

[174] Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.

[175] Ad, "Innes and His Band," *Kearney Daily Hub*, November 26, 1900: 2.

[176] Bridges, *Pioneers in Brass*, 95.

[177] Ad, "Innes and His Band," *Kearney Daily Hub*, November 26, 1900: 2.

[178] *Daily Advocate*, December 3, 1901: 1.

[179] "Story About Innes: How He Discovered a Great Cornetist in Mr. Kryl," *Topeka State Journal*, January 18, 1902: 11.

Kryl, claiming that while he was yet a sculptor, Kryl was persuaded by Innes to quit sculpting and take up the cornet.[180] These accounts differ slightly in the details. In the Innes version, it was in Indianapolis, not Crawfordsville, that the bandmaster met young Bohumir Kryl at a social dinner. Kryl was induced to play a few notes, and Innes, recognizing his potential, took him under his tutelage.[181]

Also, in all of the stories, Innes makes a promise to Kryl, but the promise varies from telling to telling. In the first occurrence, Innes promised Kryl that in five years' time "he (Innes) would make a great artist out of him (Kryl)," and in support of that claim, the same article states that Kryl's solos "have placed him in the foremost rank of the world's virtuosi."[182] Another version claims Innes said, "in two years I will make you world famous."[183] And one more states that Innes told Kryl, "you have a fortune in that cornet of yours. Come with me, put yourself under my direction, and inside of a year you'll be earning more money than a U.S. Senator."[184]

These same articles might be the cause of the confusion concerning Kryl's start date with Innes. A few of the articles from 1905 refer to concerts from the 1902 season, but are written in such a way as to make it sound as if 1902 were Kryl's first season with Innes.[185] Other accounts written in the same year make references to the story of Innes's discovery of Kryl as happening seven years prior, which would place their meeting in

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[180] Ibid.

[181] From the first occurrence of this story in the *Topeka State Journal* on January 18, 1902, until its last appearance in the same paper on July 15, 1905, these details remain similar on no fewer than ten different occasions in a variety of papers.

[182] "Story About Innes: How He Discovered a Great Cornetist in Mr. Kryl," *Topeka State Journal*, January 18, 1902: 11.

[183] "Amusements: Innes Band," *Piston Gazette*, March 8, 1902: 3.

[184] "Innes' Band Comes To-day," *Wilmington Morning Star*, November 8, 1902: 1.

[185] "Innes Band to be in Tacoma for Carnival," *Tacoma Daily News*, June 24, 1905: 3; "Kryl is a Sculptor," *Topeka State Journal*, July 13, 1905: 8; "And Innes Comes," *Topeka State Journal*, July 15, 1905: 5; "Kryl Stands Alone," *Topeka State Journal*, July 21, 1905: 5.

1898.[186] Another two articles, written in 1902, mention that the meeting happened "a few years ago," placing it around 1899.[187] And yet another in 1902 refers to Innes's five-year promise to Kryl and has Innes state, "I hope I have succeeded," implying Kryl's start date as sometime in 1897.[188] Due to the lack of consistency in these accounts, it is easily understood how so many secondary sources contain misinformation. It is known that Bohumir Kryl was still sculpting[189] and performing with the When Band in 1897,[190] and that he was playing for Sousa in 1898. The arbitrary word usage that results in a possible 1899 date is too flimsy to stand up to scrutiny.[191] Kryl was advertised as playing with Innes in October of 1900,[192] and the sources do not securely establish an earlier start date.

The stories of how Kryl was discovered by Innes were clearly a way for Innes to stamp his ownership on Kryl's success as a soloist and were part of an effort to make the name of Bohumir Kryl synonymous with Innes's band. Kryl's connection to the Innes brand became more important as Kryl's fame burgeoned. The 1902 season saw Kryl's name advertised more prominently. His name often appeared listed only second to Innes,[193] and his picture appeared for the first time in conjunction with the Innes Band.[194]

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[186] "Great Artist to Play Here," *San Francisco Chronicle*, April 15, 1905: 9.

[187] "Story About Innes: How He Discovered a Great Cornetist in Mr. Kryl," *Topeka State Journal*, January 18, 1902: 11; "Innes' Band Comes To-day," *Wilmington Morning Star*, November 8, 1902: 1.

[188] "Story About Innes: How He Discovered a Great Cornetist in Mr. Kryl," *Topeka State Journal*, January 18, 1902: 11.

[189] "Is a Musical Feat," *Terre Haute Express*, July 30, 1897: 2.

[190] "The 'Love Feast'," *Indianapolis Journal*, February 23, 1897: 6.

[191] "Innes' Band Comes To-day," *Wilmington Morning Star*, November 8, 1902: 1.

[192] "Innes' Band Coming," *Topeka State Journal*, October 21, 1900: 11.

[193] Ad, "Innes and His Band," *Evening Star*, November 1, 1902: 25; Ad, "Innes and His Band," *Richmond Dispatch*, November 2, 1902: 10; Ad, "Innes and His Band," *Durham Daily Sun*, November 5, 1902: 1; Ad, "Innes and His Band ," *Newberry Herald and News*, November 7, 1902: 3.

[194] "Story About Innes: How He Discovered a Great Cornetist in Mr. Kryl," *Topeka State Journal*, January 18, 1902: 11.

The 1902 tour also began to establish Kryl's supremacy as a cornet soloist. The press clippings coined titles for Kryl, including "the Great Bohemian Cornetist,"[195] "the King of cornetists,"[196] and "foremost of the world's great virtuosi,"[197] whose "fame is world-wide."[198]

It was fortunate that Bohumir Kryl performed such an arduous schedule with T.P. Brooke, participating in back-to-back summer and winter tours,[199] because the Innes tour of 1902 was an unrelenting ordeal for the uninitiated. Kryl claimed to have played over six hundred solos in that season alone.[200] During Innes's transcontinental tour in that year, Kryl soloed for over one hundred and fifty audiences, performing approximately two programmed solos at each concert, not including the many encores he played[201] in response to the audience's sustained applause.[202] He was performing for much larger audiences as well.[203] In one instance, he played for three thousand spectators,[204] and he always left the audience eager for more.[205]

During his years with Innes, Kryl's skill as a soloist blossomed under the instruction of the elder bandsman. It seems that Innes's previous promises to Kryl about turning him into a great artist were merited.[206] Bohumir Kryl relayed to Milan Yancich

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[195] Ad, "Innes and His Band," *Evening Star*, November 1, 1902: 25.
[196] "Innes' Band Comes To-day," *Wilmington Morning Star*, November 8, 1902: 1.
[197] "Story About Innes: How He Discovered a Great Cornetist in Mr. Kryl," *Topeka State Journal*, January 18, 1902: 11.
[198] "Innes' Band Comes To-day," *Wilmington Morning Star*, November 8, 1902: 1.
[199] Schwartz, *Bands of America*, 186.
[200] Bridges, *Pioneers in Brass*, 55.
[201] Schwartz, *Bands of America*, 229.
[202] "Duss at St. Nicholas Rink," *New York Times*, May 27, 1902.
[203] "Innes Pleases Large Crowd," *Chillicothe Constitution*, February 3, 1902: 1.
[204] "Innes a Success," *Topeka State Journal*, February 5, 1902: 8.
[205] "The Innes Band Concert," *Minneapolis Journal*, February 24, 1902: 6.
[206] "Story About Innes: How He Discovered a Great Cornetist in Mr. Kryl," *Topeka State Journal*, January 18, 1902: 11.

that for a period of three months, at the noon hour, Innes coached Kryl on all aspects of his technique and solo numbers.[207] His technique had never been better, Kryl stated, but it came at the cost of his tone quality, which had been a point of pride in his playing.[208] These sessions were free of charge and served to forge a strong bond between the two men. Although there was a falling out between the two of them, Kryl always spoke of Innes in reverence, later in his life.[209]

The extra attention Kryl received obviously paid off. In one of his earlier reviews, while playing with Frederick Phinney's United States Band, Kryl is extolled for his "melodious purity of tone, which is of a rare excellence," but that praise is immediately followed by the reviewer's comment, "the other quirks and kinks count for little."[210] This statement seems to imply that Kryl's technique was less than stellar. However, before long reviews were pouring in about his excellent facility on the cornet. One instance in October of 1902 simply stated that the "public have been loud in their praise of his wonderful execution, superb tone and extraordinary tonguing."[211] Later accounts call his technique flawless, specifically referring to his "perfect control (over)…his trills, long runs, arpeggios and triple-tonguing."[212]

Bohumir Kryl's increasing skill was hard pressed to outgrow his fame during his tenure with the Innes Band. Public perception of Kryl began to blossom, and soon the promise issued by Innes to make Kryl world famous became prophetic.[213] As early as

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[207] Yancich, *Orchestra Musician's Odyssey*, 127.
[208] Ibid., 128.
[209] Ibid.
[210] "Phinney's Band," *Daily Telegram*, May 21, 1901: 3.
[211] "Town Talk," *Commercial*, October 31, 1902: 12.
[212] "The Four Star Company," *Bridgeton Evening News*, November 19, 1904: 4.
[213] "Amusements: Innes Band," *Piston Gazette*, March 8, 1902: 3.

November of 1902, Kryl was already being listed in advertisements as second only to Innes himself, with his name in print nearly as large as the Bandmaster's.[214] Once 1904 hit, Kryl's picture, both as caricature and photograph, began appearing regularly in news stories and advertisements for the Innes Band.[215] These pictures were often accompanied by the story of Kryl's life as a stonecutter and his "discovery" by Innes,[216] or by some subtitle making comment about his great head of hair.[217] He had such drawing power that beginning in July of 1905, Innes relieved him of his ensemble duties and allowed him to perform only as a soloist.[218]

It was also around this time that Bohumir Kryl began to be advertised as the World's Greatest Cornetist.[219] In 1904, newspapers were stating that he was "beyond question the greatest cornet soloist in the world."[220] In 1905, these claims multiplied. Papers were praising Kryl as "the greatest cornet virtuoso the present day has produced,"[221] and the "greatest performer in the world."[222] One paper even claimed that he was "the greatest cornetist since Levy."[223] Although the descriptions would at times become fanciful, as happened when he returned for a short stint with Brooke's band in

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[214] Ad, "Innes and His Band," *Richmond Dispatch*, November 2, 1902: 10.

[215] A short sampling of such instances include: *Indianapolis Star*, July 10, 1904; *Fort Wayne Sentinel*, July 30, 1904; *Inter Ocean*, April 2, 1905; *Brown County World*, April 7, 1905; *San Francisco Chronicle*, April 15, 1905; *Los Angeles Herald*, May 16, 1905; *Tacoma Daily News*, June 24, 1905*; Morning Olympian*, June 28, 1905; *Yakima Herald*, June 28, 1905; *Topeka State Journal*, July 13, 1905; *Cincinnati Post*, August 17, 1905.

[216] "Once a Sculptor Here; Now Noted Musician," *Indianapolis Star*, July 10, 1904: 8; "Great Artist to Play Here," *San Francisco Chronicle*, April 15, 1905: 9; "Innes Band to be in Tacoma for Carnival," *Tacoma Daily News*, June 24, 1905: 3; "Kryl is a Sculptor," *Topeka State Journal*, July 13, 1905: 8.

[217] "Innes and His Great Band at Robison Park," *Fort Wayne Sentinel*, July 30, 1904: 12.

[218] "Kryl Stands Alone," *Topeka State Journal*, July 21, 1905: 5.

[219] "World's Greatest Cornetist," *Rock Island Argus*, May 20, 1904: 3.

[220] Ibid.

[221] "Innes Not to be Here," *Salt Lake Telegram*, March 4, 1905: 12.

[222] Full-page ad, "Innes and His Band," *Brown County World*, March 31, 1905: 18.

[223] "Augustana Lyceum Course is a Strong One," *Rock Island Argus*, April 21, 1905: 2.

September of 1905 and was called the "World Famous Wizard of the Cornet,"[224] "World's Greatest Wizard of the Cornet,"[225] or the "Famous Wizard of the Cornet,"[226] the simple title of "World's Greatest Cornetist" would follow him for the rest of his public life.[227]

It is of vital importance to note that Kryl's skill and fame were not all that he attained through his membership in Innes's band. It was with Innes that Bohumir Kryl first developed his passion for conducting; a passion that would define his life as a musician for over forty years.[228] His first experience conducting Innes's band came about suddenly. On November 14, 1902, Innes fell ill with appendicitis while on tour in Raleigh, North Carolina. Newspaper accounts state that, while Innes was rushed to a private hospital in Philadelphia, Bohumir Kryl led the band at Raleigh, and then brought them back to New York, ending the tour early.[229] Several sources suggest that, in an effort to appease Kryl's mounting ego, he was made assistant director in 1903.[230] Another source, although giving an incorrect date of 1898, retold the story of how Kryl became assistant conductor, recounting an instance when Innes was attempting to negotiate a large contract:

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[224] Ad, "Brooke and His Great Band," *Chicago Sunday Tribune*, September 10, 1905: 6.

[225] Ad, "Brooke and His Famous Band," *Chicago Daily Tribune*, September 17, 1905: 2.

[226] Ad, "Brooke and His Great Band," *Inter Ocean*, September 20, 1905: 12.

[227] From its first appearance in print in May of 1904, the title of world's greatest cornetist last appears in print in September of 1934 ("Famous Symphony Band to Appear," *Oshkosh Daily Northwestern*, September 8, 1934: 4).

[228] Kryl's first encounter with conducting occurred in 1903, and by 1906 he was conducting his own band. Through various incarnations of his band and eventually orchestra, Kryl would continually conduct ensembles until 1949 (as evidenced by a Program for the Kryl Women's Symphony Orchestra of Chicago Coast to Coast tour of 1948-49 found in Kryl's personal scrapbook).

[229] "Innes is Sick: Famous Bandmaster Has Appendicitis and Tour Is Off," *Topeka State Journal, November* 14, 1902: 10.

[230] Schwartz, *Bands of America*, 229; Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.

> Suddenly he announced his forced departure from the band in order to go to St. Louis to sign the contract. The band, ready for the evening performance, found the auditorium filled with people and the promoter, pale and trembling, asking where they could get a conductor at that late hour. A few of the bandsmen scrambled backstage to hold a conference and from the discussion they chose a reserved young cornet soloist, Bohumir Kryl by name, who had repeatedly proved that he knew the music and the interpretations of the masters well. Despair made the promoter receptive for anything as a relief in his hour of need and he readily accepted the plan. Shortly afterward young Kryl, nervous but confident, walked out on the platform and took the baton. The members of the band, swept by the pluck of this youth, who was the youngest member of the organization by a wide margin, played remarkably well. The audience, aware to the situation, gave the young conductor a tremendous ovation for his musicianship and ability. So many were the compliments passed upon Kryl by the public and so high were the praises of the musicians that upon his return to the band, Innes immediately elevated Kryl to the position of assistant conductor.[231]

Looking back on his life, it is easy to see that this appointment was a pivotal moment that soon found Kryl's fame equally linked to the skill with which he wielded his baton as much as to the artistry he displayed on his cornet.

Frederick Innes's promise to Kryl that he would soon be making more money than a U.S. Senator also proved to be true.[232] In fact, it looked as if he was outpacing that promise, since in 1902, U.S. Senators were making around $5,000 a year[233] ($140,224.48 in 2018, when adjusted for inflation),[234] and Kryl was reportedly earning $200 a week (all expenses paid) with Innes,[235] which would calculate to over $10,000 over a twelve-month period. Although Kryl would not tour with Innes for more than four months at a time,[236]

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[231] "Kryl Symphony Orchestra to Give Concerts in Hutchinson Tuesday," *Hutchinson News*, October 17, 1937: 20.

[232] "Innes' Band Comes To-day," *Wilmington Morning Star*, November 8, 1902: 1.

[233] "Senate Salaries since 1789," United States Senate, accessed March 10, 2018, https://www.senate.gov/artandhistory/history/common/briefing/senate_salaries.htm.

[234] "1902 dollars in 2018," Inflation Calculator, accessed March 10, 2018, http://www.in2013dollars.com/1902-dollars-in-2018?amount=5000.

[235] Richard I. Schwartz, *The Cornet Compendium: The History and Development of the Nineteenth-Century Cornet* (2001), accessed March 14, 2018, http://www.angelfire.com/music2/thecornetcompendium/well-known_soloists_6.html.

[236] Ibid.

resulting in roughly $3,200 at the previously stated rate, Kryl kept busy during the remainder of the year with the Y.M.C.A. Lecture Course.[237] He undoubtedly made good money in these performances, since he was often playing with smaller companies, resulting in less division of the profits,[238] not to mention that Kryl's skill and popularity in the lecture course soon gained him multi-year contracts at double his initial salary.[239] In fact, Kryl was in such a sound monetary position that he was known to have been Innes's financial helper,[240] putting Innes "on his feet when financially embarrassed."[241] At one point in 1901, Kryl lent Innes, who at the time was badly in need of money,[242] $3,200, indicating that Kryl was more than financially solvent at the time.

In addition to his secure financial situation, his position as assistant conductor, and his growing fame as a soloist, Kryl was able to add one more feather in his hat in 1905. In an article from July of that year, it is indicated that Kryl had attained the distinction of being one of the very few soloists who was required to play only during his solo selections.[243] Innes, himself, had been afforded this honor later in his solo career, but even great soloists such as Arthur Pryor (trombone) and Herbert L. Clarke (cornet) of

[237] Many articles indicate this information, which will be documented in greater depth in the next section of this chapter.

[238] Kryl was playing with the "Four Great Stars" company for these Lyceum performances, which was initially owned and operated by soprano soloist Sybil Sammis. It was not long before this group was being booked by the Sammis-Kryl Concert Company.

[239] "Lecture – Concert Course," *Mitchell Capital*, April, 28, 1905: 10.

[240] "Kryl Quits Innes and Tours Independently," *Los Angeles Herald*, August 24, 1905: 14.

[241] "Suit Will Follow Quarrel Between Star Soloist and Bandmaster Innes," *Cincinnati Post*, August 17, 1905: 5.

[242] Ibid.

[243] "Kryl Stands Alone," *Topeka State Journal*, July 21, 1905: 5.

Sousa's band were still required to play during the general selections of the band.[244] Unfortunately for Kryl, this luxury was not to be enjoyed for long.

In August of 1905, Bohumir Kryl and Frederick Innes had an intense falling out. Initially, it was reported that Kryl left in a jealous rage after hearing that Herman Bellstedt Jr. was to be hired by Innes as a cornetist.[245] Wanting to be the "only shining star in the Innes constellation of brass,"[246] Kryl immediately quit. It did not take long, however, for the press to report on the true nature of the split: Innes had quite publicly accused Kryl of stealing scores from the band.[247] Specifically, Kryl had been caught copying the scores used in the band at a rate of three per day. A late-night phone call from an anonymous source informed Innes of the transgression, and an investigation revealed that Kryl had been removing parts from the portfolio of encores.[248] The seriousness of this offense can be summed up in a quote by Innes, who stated, "The scores are very valuable; they are special arrangements made either by myself or under my personal direction, and can not be purchased at any store whatever."[249]

Kryl did not take these accusations lying down. He immediately announced that he was planning on suing Innes for slander, on account of his bruised honor.[250] According to Kryl, he was the true owner of the library. Kryl claimed that the $3,200 he paid to Innes in 1901 was actually the purchase price of Innes's library, which was then

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[244] Ibid.

[245] "Bellstedt in Kryl's Place," *Cincinnati Post*, August 16, 1905: 4.

[246] Ibid.

[247] "Suit Will Follow Quarrel Between Star Soloist and Bandmaster Innes," *Cincinnati Post*, August 17, 1905: 5.

[248] "Kryl Shall Never Play in my Band," *Cincinnati Times Star*, undated [found in Kryl's scrapbook].

[249] Ibid.

[250] "Suit Will Follow Quarrel Between Star Soloist and Bandmaster Innes," *Cincinnati Post*, August 17, 1905: 5.

in Kryl's legal possession at his home in Chicago. After keeping it in Chicago for two years, Kryl allowed Innes to use it free of charge.[251] In essence, Kryl was merely copying what he already owned.[252] Despite Kryl's assertions that the sale was legally recorded,[253] and that he had a bill of sale in his safe in Chicago,[254] the matter was never settled, and both parted ways in anger.[255] Innes firmly believed that Kryl's "ownership" of the scores was a legal fiction and that Kryl had never paid any money for the scores, while Kryl publicly announced he would never play for Innes again.[256] There was so much animosity between the two that they nearly came to blows. Bohumir Kryl's wife, Mary, is quoted as saying, "I am very nervous today, because I held my husband by the arm…to prevent him from getting at Innes. He wanted to thrash Innes…My arm is very sore and tired from holding him back."[257] Despite their estrangement, after Innes's death in 1926, Kryl sought out his grave to offer his final penance and peace to the late bandmaster.[258]

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[251] Ibid.

[252] "Tried to Thrash Innes," *Elkhart Truth*, August 18, 1905: 1.

[253] "Suit Will Follow Quarrel Between Star Soloist and Bandmaster Innes," *Cincinnati Post*, August 17, 1905: 5.

[254] "Kryl Shall Never Play in my Band," *Cincinnati Times Star,* undated [clipping from Kryl scrapbook].

[255] Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.

[256] Ibid.

[257] "Tried to Thrash Innes," *Elkhart Truth*, August 18, 1905: 1.

[258] Yancich, *Orchestra Musician's Odyssey*, 129-130.

Kryl On His Own

Free from his obligation to Innes, Bohumir Kryl returned to the band of Thomas Preston Brooke to finish out the summer season of 1905.[259] It was during this brief return to Brooke's band that Kryl received the moniker, "World-Famous Wizard of the Cornet."[260] Brooke must have realized the increased status Kryl had attained with Innes, and the benefit of having him as a soloist again, for the name Bohumir Kryl was displayed prominently in bold print in Brooke's advertisements, in some instances larger than the name of Brooke himself.[261] This reunion was not to last long, however, for in November of 1905, it was already documented that Kryl was eager to be at the head of his own band.[262]

Although Bohumir Kryl was conducting his own band in the summer of 1906,[263] it was not the first time a musical organization bore his own name. During Kryl's winter seasons, he was employed with Innes and also as a member of a small lecture-circuit company called the Four Great Stars. Kryl initially began with this company in 1904, when the members were Sybil Sammis (soprano), Mabelle Carolin (reader), Sol Heilbronner (pianist), and himself.[264] Kryl received rave reviews for his work, and soon set himself apart as the premier member of this group. One paper noted, "with his solos

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[259] Ad, "Brooke and His Great Band," *Chicago Tribune*, September 10, 1905: 6; Ad, "Brooke and His Famous Band," *Chicago Daily Tribune*, September 17, 1905: 2; Ad, "Brooke and His Great Band," *Inter Ocean*, September 20, 1905: 12.

[260] Ad, "Brooke and His Great Band," *Chicago Tribune*, September 10, 1905: 6; This moniker was later used as the title for a remastered CD containing recordings of Kryl's solo work.

[261] Ibid.

[262] "Kryl to Have His Own Band: Lion-Maned Cornetist Plans New Venture," *Los Angeles Herald*, November 26, 1905: 6.

[263] "Will Entertain With His Band," *Evansville Courier and Press*, July 23, 1906: 3.

[264] "The Greatest Lecture Course in Owosso's History," *Owosso Times*, October 7, 1904:1.

on the cornet, Mr. Kryl made the most marked impression of the evening,"[265] while another stated, "…without being ungallant it may fairly be said the star of the stars, at least in the estimation of the majority of the audience, is the gentleman with the wiry mane, who is so particularly and conspicuously gifted as a cornetist."[266]

It is no wonder, with the group's success and his financial means, that Kryl would want to benefit through becoming a part-owner of The Four Great Stars, which is what happened beginning in January of 1905.[267] Press releases indicate a shared ownership of the Sammis-Kryl Concert Company throughout the early months of 1905.[268] By April of the same year, The Four Great Stars was operating strictly as a Bohumir Kryl company.[269] Although the group continued under the same name, the only member to remain the same was Kryl. New additions were Julia Heinrich (contralto), Carl Heinrich (baritone and violinist), and Phoebe Mae Roberts (reader and impersonator).[270]

In the midst of the Bohumir Kryl Concert Company's 1905 winter Lyceum performances, the *Los Angeles Times* reported on Kryl's plans to conduct a fifty-piece band during the 1906 summer season:[271]

> Kryl, however, is not content with his present greatness, and is reaching out for new fields, in which he is bound to succeed. He will no longer be satisfied with being soloist and assistant director in other men's bands, even though those other bands be Sousa's. He will this season have a band of his own. A rumor to this

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[265] "Fifth Night of Y.M.C.A. People's Lecture Course," *Repository*, January 28, 1905: 7.

[266] "Four-Star Concert: Successful Entertainment Was Given Under Auspices of Knights of Columbus," *Saginaw News*, February 7, 1905: 1.

[267] Ad, "The Sammis-Kryl Concert Company," *Muskegon Chronicle*, January 31, 1905: 3.

[268] Several articles and ads in the *Muskegon Chronicle* and *Saginaw News* indicate this change in January and February of 1905.

[269] "Augustana Lyceum Course is a Strong One," *Rock Island Argus*, April 21, 1905: 2.

[270] Ibid.

[271] "Kryl to Have His Own Band," *Los Angeles Herald*, November 26, 1905: 6.

> effect went out a couple of months ago, and already he has offers for almost his entire summer season, so popular is he.[272]

Because of Kryl's widespread fame, this was the opportune time for him to begin his own organization. On April 15th of 1906, Kryl and his band opened in Kansas City and performed in St. Louis and Louisville before returning to Chicago.[273] Despite the intense competition from a wide array of commercial bands in Chicago during the summer of 1906, Kryl found success due to his distinction as a cornet soloist, his flair for the spectacular, and his sheer tenacity.[274] Although Kryl advertised a band of forty musicians and twelve soloists, he was still recognized as the premier soloist of the ensemble that bore his name.[275]

Once back in Chicago, Kryl's band performed for twenty weeks, beginning in May,[276] at the newly expanded Riverview Park,[277] where he was now featuring fifty musicians and ten soloists.[278] For a one-week stint at the end of July and beginning of August, Kryl and his band performed in Evansville, Indiana, at Cook's Park.[279] The organization also performed at the Cincinnati Zoo for a two-week engagement in August.[280]

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[272] Ibid.

[273] Schwartz, *Bands of America*, 235.

[274] Ibid., 233, 235.

[275] "Will Entertain With His Band," *Evansville Courier and Press*, July 23, 1906: 3.

[276] Schwartz, *Bands of America*, 235.

[277] "Riverview (Amusement) Park, Chicago, Illinois. (1904-1967)," Digital Research Library of Illinois History Journal, accessed March 16, 2018, http://drloihjournal.blogspot.com/2017/01/riverview-amusement-park-chicago.html; In 1906 the park increased in size by fifty acres and added about $500,000.00 worth of rides.

[278] Ad, "Bohumir Kryl and His Band," *Chicago Tribune*, undated (sometime the week prior to Saturday, May 26, 1906): 2.

[279] The *Evansville Courier and Press* documents this series in eight articles from July 23, 1906 to August 4, 1906.

[280] Ad, "Kryl and His Band," *Cincinnati Post*, August 11, 1906: 8.

Milan Yancich claims that White City amusement park, located on the south side of Chicago, was also one of Kryl's first bookings as a newly minted band.[281] He even accompanies this claim with a story about how Kryl invited the owner of the White City Corporation to his home for dinner to sell the idea of having "Kryl and his Famous Band" as a headliner for the park. When the owner resisted, since Kryl was only a famous soloist and not yet a bandleader, Kryl led him up to the attic, where he had already created life-size posters of himself superimposed over a band in the background. He eventually convinced the owner of the White City Corporation to give him a contract, and then proceeded to hire the musicians he needed.[282] Although this story is entertaining, and certainly in line with Kryl's character, it is most likely untrue. Although he was popular enough to secure multiple bookings during 1906, none of the documentation, aside from what Mr. Yancich has written, supports the story attached to his White City booking. In fact, it is more likely that Kryl faced his greatest competition from White City, which had employed both Innes and Liberati during the same summer season.[283]

However, Kryl possessed one thing these other bands did not: the golden tones of his cornet. Despite shouldering the workload that accompanied being at the head of his own organization and carrying with him anywhere from ten to twelve soloists, Kryl still managed to play two programmed solos a day during his 1906 touring season.[284] Although specific accounts do not mention it, given the sheer number of documented

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[281] Yancich, *Orchestra Musician's Odyssey*, 130.

[282] Ibid.

[283] Arthur Bradley, *On and Off the Bandstand: A Collection of Essays Related to the Great Bands, the Story of Jazz, and the Years When There was Non-vocal Popular Music for Adults* (New York: iUniverse, Inc. 2005):1889; Ad, "Bohumir Kryl and His Band," *Chicago Tribune*, undated (sometime the week prior to Saturday, May 26, 1906): 2.

[284] "Kryl and His Band," *Evansville Courier and Press*, July 29, 1906: 21.

cases before and after the summer of 1906, it can be assumed that for each programmed solo Kryl played, he also responded generously with encores.[285]

It would seem that Kryl not only maintained his soloing duties when he formed his own band, but he continued to grow in skill as well.[286] Already, he was billed as the world's greatest cornetist, taking the title from the great cornetist, Jules Levy. Although the "world's greatest cornetist" was initially a self-appointed title by Levy himself, he was often described in reviews as a flawless master of the cornet.[287] An article from the *Evansville Courier and Press* alluded to Levy's concession of his title to Kryl:

> Not since the days of the famous Levy has there been a cornetist in Kryl's class, and even Levy was quick when he heard Kryl play four years ago, that he had met his match at last.[288]

Several years into his endeavor as a bandmaster, Kryl was noted to have "developed his solo work far beyond what it was,"[289] and was seen as a "soloist without equal anywhere."[290]

After the summer of 1906, Kryl returned to the Lyceum circuit for the winter season. Although the "Four Great Stars" would return from time to time on Lyceum concerts,[291] the Bohumir Kryl Concert Company began not only to alter the personnel for the lecture course tours, but also to modify the number of players and the instrumentation

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[285] "Kryl at College: Great Cornetist Well Received at Opening of Lyceum Course," *Rock Island Argus*, October 20, 1905: 2; "Kryl Band Makes Decided Hit," *Rockford Republic*, June 1, 1909: 6.

[286] "Kryl's Work as Soloist," *Daily Register Gazette*, May 25, 1909: 11.

[287] Hickman, *Trumpet Greats*, 465-466.

[288] "Kryl and His Band," *Evansville Courier and Press*, July 24, 1906: 5.

[289] "Kryl's Work as Soloist," *Daily Register Gazette*, May 25, 1909: 11.

[290] "Is Great Band: Bohumir Kryl and His Musicians at Coliseum Soon," *Morning Star*, May 21, 1909: 6.

[291] "Pleasant Lake," *Steuben Republican*, October 17, 1906: 8.

to be used.[292] As of 1909, Kryl was employing his elder daughter, Josephine, who at the time was eleven years old, as a violinist in the Lyceum concerts.[293] The next year, his younger daughter Marie, who was also eleven at that time, joined as a pianist.[294] The one constant for these winter performances was Kryl himself. From 1906 to 1920, Kryl played countless solos for Lyceum crowds.[295]

Kryl's band continued to play summer engagements for the next several decades, and eventually for his winter concert seasons as well.[296] Kryl was still mentioned as actively soloing with his ensembles until as late as 1938,[297] making him sixty-three years old when he decided to focus on conducting, which he continued to do for another ten years.[298] Until the end, his solos were reviewed favorably, one of the last reviews making note of his remarkable control.[299] Bohumir Kryl, at the end of his career, had played over twelve thousand solos in concert tours that spanned over one million miles.[300]

World Famous Wizard of the Cornet

Bohumir Kryl no doubt earned the many titles bestowed on him, all extolling the virtues of his cornet-playing. With over half a century of soloing in public, an ample number of

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[292] "Mount Hermon," *Springfield Republican*, February 5, 1907:11.

[293] Ad, "Bohumir Kryl," *Rockford Register Gazette*, October 21, 1909: 5.

[294] "A Great Last Day: End of Fourth Annual Session of Chautauqua," *Emporia Gazette*, July 28, 1910: 1.

[295] One of the last notices of Kryl's performing with a small ensemble for Lyceum concerts occurred on December 1, 1920, on page nine of the *Daily Illinois State Journal.*

[296] "3,000 Crowd Park for First Concert of Kryl and Band," *Tampa Morning Tribune*, January 3, 1927: 5; "Kryl and His Band Coming," *Gaffney Ledger*, September 27, 1930: 3.

[297] "Kryl's Symphony Orchestra," *News Herald*, September 19, 1938: 2.

[298] Program for *Kryl's Women's Symphony Orchestra of Chicago*, 1948-49 Season [Chautauqua Collection].

[299] "Kryl Orchestra Well Liked Here," *Bend Bulletin*, December 8, 1937: 1.

[300] Bridges, *Pioneers in Brass*, 55.

reviews attest to his greatness. Known to play what many would deem impossible,[301] his technique was faultless.[302] His playing was extremely expressive,[303] and his tone was often described as pure[304] and golden.[305] His tonguing was extraordinary,[306] especially when it came to triple tonguing,[307] and his range was tremendous,[308] spanning over five octaves[309] and often extended by his pedal register, which was a full two octaves below the normal usable range of the cornet.[310] With all of these skills present in one person, it is easy to see why Bohumir Kryl was so well received.

His skill did not solely rely on mere talent. As was recounted in chapter one, Kryl practiced incessantly. The reader may recall the story of Kryl's family's constantly having to move because of his practicing.[311] He was also known to have had to move frequently while he was a sculptor in Indianapolis due to his unrelenting practicing.[312] Kryl was ridiculed by fellow musicians in the Sousa Band for practicing in the boxcars at every available moment.[313] Even as a bandleader, he rarely neglected a chance to practice. In a letter from a former chauffeur (and member of his band), it was recounted that Kryl rarely had an off night or afternoon as a soloist.[314] There is one story of Kryl,

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[301] McCormick, *In the Groove* (Oct/Nov 2011): 9.
[302] "The Four Star Company," *Bridgeton Evening News*, November 19, 1904: 4.
[303] "First Number of Star Course," *Montour American*, November 21, 1901: 1.
[304] "Phinney's Band," *Daily Telegram*, May 21, 1901: 3.
[305] "Kryl Band Makes Decided Hit," *Rockford Republic*, June 1, 1909: 6.
[306] "Town Talk," *Commercial*, October 31, 1902: 12.
[307] "Kryl Family in a Fine Recital," *Daily Illinois Register*, February 14, 1915: 19.
[308] "Kryl and His Band Please 2 Audiences," *Greensboro Daily News*, October 16, 1930: 12.
[309] "A Meritorious Lecture and Entertainment Courses," *Manchester Democrat*, May 4, 1904: 10.
[310] "Chautauqua Has Strong Program," *Manning Times*, May 12, 1920: 1.
[311] Yancich, *Orchestra Musician's Odyssey*, 123-124.
[312] McCormick, *In the Groove* (Oct/Nov 2011): 8.
[313] Evan Lantz, Letter to John Wezel, July 17, 1987.
[314] Yancich, *Orchestra Musician's Odyssey*, 122.

who always traveled in a private automobile from concert to concert, in which the band members in the bus saw his limousine with a flat tire on the side of the road. While his chauffeur struggled to change the tire in one hundred-degree heat, Kryl was seen, with his coat off, practicing his cornet in the shade of a large tree.[315]

Kryl was extremely proud of his tone, and felt it was the attribute that was responsible for making him famous.[316] This assertion definitely has some traction, for his tone was positively cited in at least thirty reviews over the course of his career.[317] His tone was often compared to highly refined precious metals, such as silver,[318] and gold.[319] Unlike many perceptions of brass players, Kryl's sound was often described with gentle words such as velvety,[320] mellow,[321] warm,[322] beauty,[323] sweet,[324] and rich.[325] In addition to these qualities, Kryl's tone was often praised for its crystal clarity,[326] purity,[327] and brilliance.[328]

In a dinner with John Philip Sousa, shortly before his death in 1932, Kryl asked Sousa how he felt about his (Kryl's) tone. He was met with silence, as Sousa brushed off

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[315] Ibid ., 133.
[316] Ibid., 126.
[317] These reviews exist in a number of newspapers dating from the *Daily Telegram* on May 21, 1901, to the *Oshkosh Daily Northwestern* on October 1, 1934.
[318] "Bohumir Kryl and His Band to be Feature Attraction at Chautauqua," *Daily Republican*, July 8, 1922: 1.
[319] "Kryl Band Makes Decided Hit," *Rockford Republic*, June 1, 1909: 6.
[320] "Kryls Will Be In City Nov. 30," *Springfield Sunday Journal*, November 28, 1920: 23.
[321] "Kryls Please Music Lovers of Springfield," *Illinois State Journal*, December 1, 1920: 9.
[322] "Famous Artists to Appear Here On November 30," *Illinois State Register*, November 21, 1920: 12.
[323] Ad, "Bohumir Kryl Famous Cornet Virtuoso," *Alma Record,* August 15, 1918: 8.
[324] "A Great Concert," *Emporia Gazette*, December 5, 1911: 2.
[325] "Kryl's Band to Play at the Coliseum," *Rockford Republic*, May 18, 1909: 5.
[326] Ad, "Edison Re-Creations for January 1919," *Daily Gate City*, December 11, 1918: 3.
[327] "Fifth Night of Y.M.C.A. People's Lecture Course," *Repository*, January 28, 1905: 7.
[328] "Bohumir Kryl Concert Co.," *Shiner Gazette*, March 16, 1911.

the question. This question was in response to a compliment that Sousa had given in which he said to Kryl, "You were the greatest triple tongue artist that ever lived."[329] Much like his tone, Kryl's ability to multiple tongue was one of the aspects of his playing that was consistently cited in reviews of his playing. His ability to tongue was called phenomenal[330] in its smooth and even execution.[331] Clearly, it was impressive enough to retain the endorsement of one of the greatest band conductors of all time.[332]

But the most noted aspect of his playing, for which he was known the world over, was his ability to play in the extreme pedal register of his instrument. Not only did he make this register usable in his solo work, but as one paper put it, "the quick transition[s] from high to pedal tones, were accomplished without a flaw in the rendering."[333] He was able to play notes that "sounded like a trombone in the low register with astounding power and accurate intonation."[334] The *Topeka State Journal*, in 1902, credited Innes with teaching Kryl the art of pedal tones,[335] which seems to be supported by Milan Yancich, who relayed the information from a conversation with Kryl.[336] However, the claim by Yancich that this feat was debuted at the Saint Louis Exposition of 1904 is directly contradicted by a few accounts, such as the 1902 example previously mentioned, indicating that Yancich is incorrect in his assertion. Regardless of this detail, Kryl held

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[329] Yancich, *Orchestra Musician's Odyssey*, 126.

[330] "Big City Papers Unlimited in Praise of Kryl's Great Band," *Democratic Banner*, July 9, 1918: 5.

[331] "Kryl Family in a Fine Recital," *Illinois State Register*, February 14, 1915: 19.

[332] Bierley, *Incredible Band of Sousa*, 1.

[333] "Amusements," *Riverside Daily Press*, November 22, 1905: 6.

[334] Yancich, *Orchestra Musician's Odyssey*, 128.

[335] "Story About Innes: How He Discovered a Great Cornetist in Mr. Kryl," *Topeka State Journal*, January 18, 1902: 11.

[336] Yancich, *Orchestra Musician's Odyssey*, 128.

the distinction of being able to play lower on the cornet than any other person in the world.[337]

Despite his seemingly flawless playing, Kryl was not without fault. Although nearly all reviews were in awe of his ability, not all were keen for his showmanship. Early in his solo career, one of his musical feats was to hold a note for 125 seconds.[338] Although Yancich professes his belief that Kryl did not resort to circular breathing for this stunt, Kryl was uniquely suited to do just that.[339] As described in chapter one, Kryl suffered an injury after falling from the high wire when he was traveling with the Rentz Circus.[340] This injury allowed him to take in as much air through his nose as he could his mouth, which would have assisted him in using circular breathing to easily attain a held note for an extraordinary length of time.[341] However impressive this feat was, it was criticized by the reviewer for the *Los Angeles Herald*:

> The audience applauded delightedly and he played the old song "Killarney." This would have been a most acceptable encore if the cornetist had not seen fit to display his lung power by holding a high note for several minutes, a feat which would have been appropriate on a vaudeville stage.[342]

Although the critic disapproved, he cited the audience's pleasure with the effect.

Another moment in which Kryl was less than stellar in his performance happened in 1904 at the Saint Louis Exposition. As a soloist with the Innes Band, he was playing

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[337] "Chautauqua Audiences Pleased By Kryl's Band," *Jacksonville Daily Journal*, August 25, 1927: 6.
[338] "Is a Musical Feat," *Terre Haute Express*, July 30, 1897: 2.
[339] Yancich, *Orchestra Musician's Odyssey*, 128.
[340] Ibid., 122.
[341] Ibid.
[342] "Innes Heard by Large Audience," *Los Angeles Herald*, May 16, 1905: 12.

one of the first solos in which he incorporated his incredible pedal tones.[343] Milan Yancich recounts Kryl's telling of the story:

> The band played the introduction to his solo and he began his cadenza, finally arriving at the pedal-tone section. He blew and nothing came out of his horn. There was only dead silence. Innes indicated to the Band to return to the beginning and restart the introduction. Kryl replayed the cadenza up to the dreaded pedal note section. Again, deafening silence! Once more Kryl failed to produce a sound out of his cornet. At this juncture of the story I could barely contain myself. "Grandpa, What did you do?" Kryl said, "Innes turned to me and with a hard voice said, 'Goddam it Kryl, if you don't play those notes you're fired!' That scared me and I played the next four notes like it was nothing, and I never had the problem again." The Band cheered. The audience applauded.[344]

With flawless performance as his standard, it is easy to see why Kryl carried the clear memory of this story late into his life.

This story was not an isolated incident. Another memory, this time about a Chautauqua performance, also plagued him. In this instance, he was "playing a cornet solo, with flourishes, and was giving in a dazzling way, when suddenly he forgot where he was in the music."[345] The newspaper relaying this story goes on to state that Kryl put his cornet down and turned to his first cornet player, to whom he simply stated, "You play the rest of it…"[346] The first cornet and the rest of the band proceeded to do so.[347]

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[343] Yancich, *Orchestra Musician's Odyssey*, 128.

[344] Ibid., 128-129.

[345] "Music Notes," *Greensboro Daily News*, November 2, 1942: 11.

[346] Ibid.; This source claims that the first cornet player at the time was his brother, George. However, none of the author's research has indicated that Kryl ever had a brother George. The only documented relative who was also a musician was his brother Frank, but Frank was a horn player.

[347] Ibid.

Recording

For most of the cornet soloists who performed at or before the time of Kryl, the best idea one could currently have of those soloists' attributes would depend heavily on reviews and other forms of written documentation. However, Bohumir Kryl began his solo career just as the phonograph was introduced to the consumer market.[348] Kryl is reportedly the first recording artist of Bohemian birth to make phonograph records.[349] He was in such high demand as a recording artist that he recorded for such labels as Thomas Edison, Victor Talking Machine Company, Pathe, Zonophone, Columbia, and others.[350]

According to Tim McCormick, past editor of *In the Groove* magazine and former president of the Michigan Antique Phonograph Society,[351] the history of recorded sound began with the invention of the Tin Foil Phonograph by Thomas Edison in 1877.[352] However, due to the fragile nature of the foil, by the 1890s the recording cylinders were made of brown wax.[353] Around the turn of the twentieth century, the demand for home audio products had greatly increased, driven by how the new technology allowed people to listen to world-class performers in their very own homes.[354]

In 1913, Thomas Edison was credited with writing the following to one of his phonograph dealers:

> …I want to say to you that I have most excellent reasons for not printing the name of the Artist on the Record. Your business has probably not brought you into

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[348] Tim McCormick, "The Bohumir Kryl Project: A Musician's Narrative," *In the Groove* (August/September 2012): 9.

[349] Ibid.

[350] Ibid. See Appendix A for a selected discography.

[351] "Origins of the Antique Phonograph Society," Antique Phonograph Society, accessed April 4, 2018, http://www.antiquephono.org/origins-antique-phonograph-society/.

[352] McCormick, *In the Groove* (Aug/Sept 2012): 9.

[353] Ibid.

[354] Ibid.

> intimate contact with musicians, but mine has. There is a great deal of "faking" and Press Agent work in the musical profession, and I felt that for the present at least I would rather quit the business than be a party to the boasting up of undeserved reputations.[355]

Edison had some pretty strong opinions about musicians, but his feelings apparently did not extend to Kryl. As early as December of 1902, Kryl was being advertised in newspapers for his Edison records,[356] and during 1903, Kryl's name was listed in the Edison Phonograph Monthly for several recordings.[357] Kryl claimed that Thomas Edison operated the recording phonograph machine when he (Kryl) made one of his first cylinder records in 1900.[358] Apparently, Kryl was an exception to Edison's rule. He required no boasting to boost his reputation, but allowed his recordings to speak for themselves.[359]

Bohumir Kryl was a stickler for detail during his recording sessions. If he demanded perfection in his live performance, he expected an even higher level to be attained for his recordings. In the early days of recorded sound, there was no editing or splicing. Sound was introduced into a horn that made vibrations on a diaphragm, which was connected to a needle that would, in turn, transform the vibrations into indentations on a wax cylinder.[360] The simplicity of the process resulted in accurate, true-to-life reproductions, even though they were not high fidelity by today's standards.[361] Tim

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[355] Ibid.

[356] "Edison Records," *Repository*, December 5, 1902: 4.

[357] Wendell Moore, ed., *Edison Phonograph Monthly 1903-1904,* vol. 1 (Louisville: Pennant Litho, Inc., 1976).

[358] Bridges, *Pioneers in Brass*, 55.

[359] McCormick, *In the Groove* (Aug/Sept 2012): 18.

[360] "History of the Cylinder Phonograph," Library of Congress, accessed April 5, 2018, https://www.loc.gov/collections/edison-company-motion-pictures-and-sound-recordings/articles-and-essays/history-of-edison-sound-recordings/history-of-the-cylinder-phonograph/.

[361] McCormick, *In the Groove* (Aug/Sept 2012): 14.

McCormick, past president of the Antique Phonograph Society, stated that "the only thing separating an acoustic recording artist and their audience – is time."[362] Kryl surely knew the importance of getting a flawless take. In an article written by Joe Mitchell Chapple, he recounts an event involving Kryl while he (Chapple) was touring Edison's phonograph factory:

> To me the most fascinating portion of the great Edison phonograph plant was the record-making building, where the magnificent records are being made. Here was Kryl, the great cornetist, with hat and coat off – his collar unloosed, his long hair flowing, pouring the masterly strains into a funnel, beside which stood two operators, watching minutely every detail.
>
> A slight error is made, which to an audience would pass unnoticed, but Kryl shakes his locks – the record is destroyed, and he begins all over playing a strain that in a short time is to echo all over the world. The accompanist at the piano, placed on a high platform to bring the sound within the range of the large trumpet, patiently repeats the interludes.[363]

Kryl's attention to detail resulted in his becoming a recording star who made cylinders for many of the major phonograph companies of the time.[364]

Bohumir was not the only Kryl to be recorded, however. In an article from *The Oregonian* on December 4, 1910, it is revealed that:

> After dictating into a phonograph a last message to his children, [Jan] Kryl, a sculptor, 71 years old, died Friday. Seeing that the end was near and fearing that he would not be able to see and speak to his five children, Kryl asked that a phonograph be brought. He bid them all farewell and within six hours was dead.[365]

It makes sense that Jan Kryl would have access to a phonograph machine. According to the 1910 Census, taken on April 16th, a few months before his death, Jan Kryl (listed as

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[362] Ibid.

[363] Wendell Moore, ed., *Edison Phonograph Monthly 1903-1904,* vol. 1, no. 3 (Louisville: Pennant Litho, Inc., 1976).

[364] McCormick, *In the Groove* (Aug/Sept 2012): 9.

[365] "Dying Message Recorded: Father on Deathbed Talks Into Phonograph to Children" *Oregonian*, December 4, 1910.

John) was living with Bohumir at 1900 South Spaulding Avenue in Chicago.[366] Since there is ample evidence that Bohumir was actively recording during that period, it is plausible that he would have access to such a device for his father's final words.[367]

It is no wonder that Kryl continued to record after establishing his own band. He recorded not only solos, but also duets with Leroy Haines on trombone.[368] However, the real draw was his newly formed band. Phonograph companies made it known that "…we want Kryl's solos with Kryl's band to back them."[369] Kryl gave them what they wanted, with the same meticulous care he gave to his earlier solo recordings. He would not allow a single record to be issued until he tested each one personally.[370] Kryl guarded his reputation ferociously, and as a result he was not only recognized as the World's Greatest Cornetist, and a spectacular recording artist, but would soon be known as one of the top bandmasters of his time.[371] To quote *The Morning Star*, "If Kryl puts his name to that band, it's the best."[372]

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[366] 1910 U.S. Census, Cook County, Illinois, population schedule, ward 12, Chicago, enumeration district (ED) 596, sheet 3B (handwritten), dwelling 44, family 57, Bohumir Kryl; digital image, Ancestry.com, (http://www.ancestry.com: accessed October 19, 2017).

[367] Wendell Moore, ed., *Edison Phonograph Monthly 1903-1913,* vol. 1 – 6 (Louisville: Pennant Litho, Inc., 1976).

[368] Wendell Moore, ed., *Edison Phonograph Monthly 1903-1904,* vol. 1, no. 1 (Louisville: Pennant Litho, Inc., 1976): 2.

[369] "Fine Band to Be at the Coliseum," *Rockford Morning Star*, May 18, 1909: 6.

[370] Ibid.

[371] "Announce Program of Kryl's Concerts," *Augusta Chronicle*, May 23, 1913: 12.

[372] "Fine Band to Be at the Coliseum," *Rockford Morning Star*, May 18, 1909: 6.

CHAPTER 4

DISTINGUISHED CONDUCTOR

At the turn of the twentieth century, there was a prevailing practice that soloists would exchange their instruments for the lure of the baton. In the case of Bohumir Kryl, he had his first taste of leading an ensemble while a member of Frederick Innes's Band as his assistant conductor.[1] Interestingly enough, Innes had also made the same move, having been Patrick Gilmore's solo trombonist,[2] and even Gilmore had some experience as a cornet soloist earlier in his life.[3] This trend would later continue with Kryl's trombone soloist, Jaroslav Cimera, who conducted a Kryl-managed band on the Chautauqua circuit starting in 1915.[4]

Bohumir Kryl's aspirations to become a great conductor of bands may have been foreshadowed when, in 1902, he began to grow out his hair into his signature "lion's mane" that was featured in photos and caricatures of Kryl from that point on.[5] As noted earlier, the hairstyle was adopted in an effort to emulate the hair of Giuseppe Creatore and Oreste Vesella, two great conductors of the time.[6] His hair became so much a part of his identity as a conductor that he went to great lengths to cultivate it. Later in his

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[1] Harry Wayne Schwartz, *Bands of America* (New York: Doubleday, 1957), 229; John Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, Archeophone Records 5022, 2012. CD Liner Notes.

[2] Margaret Hindle Hazen and Robert M. Hazen, *The Music Men: An Illustrated History of Brass Bands in America, 1900-1920* (Smithsonian Books, 1987), 31.

[3] Schwartz, *Bands of America*, 31.

[4] "Jaroslav Cimera and His Great Band," *Jasper Weekly Courier*, May 28, 1915: 1; Bohumir Kryl, Letter to Mr. Kendall, June 16, 1915, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[5] Photo from *New-York Tribune Illustrated Supplement*, July 13, 1902: 7; "Kryl to Have His Own Band: Lion-Maned Cornetist Plans New Venture," *Los Angeles Herald*, November 26, 1905: 6.

[6] Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.

conducting career, his bandsmen recounted that he would often stop at a farmhouse to buy a dozen eggs, which he would, in turn, make into an egg shampoo upon entering the next town.[7] This concoction would give him hair with "remarkable sheen and softness."[8]

Beginning With Innes

The previous chapter described how Innes capitalized on Kryl's popularity as a cornet soloist, but the same can be said about Kryl as his assistant conductor. Kryl had the ability to draw a crowd, but no one went to such great lengths to see him as his fellow Bohemian countrymen. They would often travel long distances and in large numbers to hear a Kryl concert.[9] Later in his career the Bohemians would also provide escorts to his hotel and hold banquets in his honor.[10] Innes, seeing the many marketable virtues of his new assistant conductor, organized Bohemian programs in which Kryl would conduct.[11]

Kryl was most likely assigned this role to appease his growing ego.[12] Innes must have been aware that Kryl would not long be content as merely a soloist for the band, so he began to incentivize Kryl's tenure with the ensemble. The first way Innes did this was by making Kryl his assistant conductor in 1903,[13] but Kryl was so skilled a cornetist and such a fine showman that Innes could not risk the financial hit of losing him. As a result,

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[7] Milan Yancich, *An Orchestra Musician's Odyssey: A View from the Rear* (Rochester, NY: Wind Music Inc., 1995), 129.

[8] Ibid.

[9] "The Kryl Concert," *Twice a Week Plain Dealer*, February 14, 1911: 1.

[10] "Omaha Bohemians Will Honor Bohumir Kryl," *Omaha World Herald*, September 10, 1914: 2.

[11] Program for Thursday Night, September 3, 1903. *Bohemian Night* [Program from Kryl Scrapbook].

[12] Schwartz, *Bands of America*, 229; Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.

[13] Ibid.

Innes soon awarded Kryl the right to take a respite during the regular band numbers and play only during his solos.[14]

Despite these added benefits, Kryl was not long for Innes's band. By August of 1905, Kryl was in legal trouble with Innes and left the band.[15] As recounted in the previous chapter, Kryl was also librarian for Innes and had been found copying music.[16] The musical scores were one-of-a-kind arrangements and the personal property of Innes,[17] but Kryl maintained that he was the rightful owner, having purchased the library for $3,000 in 1901.[18] Regardless of the truth in this matter, the reputations (and pride) of each party were bruised to the point that they parted in anger and never worked together again.[19] It was in this fashion that Bohumir Kryl found himself thrust into a position in which he could stand at the helm of an ensemble of his own making.

Kryl and His Band: The Early Years

Instead of becoming despondent over the ordeal involving Innes, Kryl, with his amazing tenacity, forged ahead by forming his own band. Indeed, Kryl may have devised an escape plan before the culmination of events in August of 1905, for it was reported in the August 24 edition of the *Los Angeles Herald* that Kryl had already scheduled a concert

[14] "Kryl Stands Alone," *Topeka State Journal*, July 21, 1905: 5.
[15] "Bellstedt in Kryl's Place," *Cincinnati Post*, August 16, 1905: 4.
[16] "Suit Will Follow Quarrel Between Star Soloist and Bandmaster Innes," *Cincinnati Post*, August 17, 1905: 5.
[17] "Kryl Shall Never Play in my Band," *Cincinnati Times Star*, undated [found in Kryl scrapbook].
[18] "Suit Will Follow Quarrel Between Star Soloist and Bandmaster Innes," *Cincinnati Post*, August 17, 1905: 5.
[19] Yancich, *Orchestra Musician's Odyssey*, 129-130.

tour with his own company for the winter of the following year.[20] Kryl was no stranger to touring with his own company, as he had become owner of the Four Great Stars, a troupe he had toured with since 1904,[21] making it a Bohumir Kryl Company in April of 1905.[22] The *Los Angeles Herald* article is unclear as to whether Kryl's tour involved this ensemble or a newly formed band, but an article from the same paper in November of 1905 unmistakably states that Kryl had formed a new concert band and already had offers for almost his entire 1906 summer season.[23]

This assertion may be a bit of a stretch from the truth. Despite Kryl's popularity, he worked exceedingly hard for his bookings. Although he would not officially form his own booking agency and music bureau until around 1916,[24] he had learned early on that "relying on booking agencies to manage his tours led to financial disaster."[25] Thus he booked his own tours, which involved months of travelling to negotiate for venues. When asked about booking his own tours, Kryl answered:

> How do I do it? In America you can do anything. All you have to do is to go out and do it. Do you think people ask me to come and play for them? Not at all. Many people think that is the way it is done. Far from it. I go out, I ask for concert appearances. I meet with lodge committees and civic groups. I work hard. I go out after my bookings; that is the way I get them.[26]

The previous chapter recounted a story about Kryl's tenacity in soliciting an engagement with the White City Amusement Park. He invited the owner of the White

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[20] "Kryl Quits Innes and Tours Independently," *Los Angeles Herald*, August 24, 1905: 14.

[21] "The Greatest Lecture Course in Owosso's History," *Owosso Times*, October 7, 1904:1.

[22] "Augustana Lyceum Course is a Strong One," *Rock Island Argus*, April 21, 1905: 2.

[23] "Kryl to Have His Own Band," *Los Angeles Herald*, November 26, 1905: 6.

[24] Tim McCormick, "The Bohumir Kryl Project: A Musician's Narrative," *In the Groove* (August/September 2012): 15.

[25] Yancich, *Orchestra Musician's Odyssey*, 140.

[26] Ibid.

City Corporation over for dinner and showed him mock-ups of advertising for the newly-minted Kryl Band (an organization that, in reality, did not yet exist).[27] Although this story was proven to be false, given that Kryl's new nemesis, Innes, was booked at White City for the 1906 season, the claim was not far off.[28] By July of 1907, Kryl had assumed receivership of White City Amusement Park for breach of contract,[29] meaning that Kryl had secured a booking with White City at some point in either the 1906 or early 1907 summer season.

Whatever the case may be, what is known is that Bohumir Kryl's first band performed during the summer season of 1906, opening in Kansas City on April 15, 1906.[30] Harry W. Schwartz, in his book *Bands of America*, asserts that after touring with his band at Forest Park Highlands in St. Louis[31] and Louisville, Kryl landed in Chicago to fulfill a twenty-week engagement at Riverview Park.[32] However, newspaper clippings from Chicago indicate that Kryl was at Riverview for only three weeks and then continued on to Louisville.[33] Regardless, Kryl did not start his conducting career at the top when it came to bookings. Many of his touring weeks during 1906 were advertised

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[27] Yancich, *Orchestra Musician's Odyssey*, 130.

[28] Arthur Bradley, *On and Off the Bandstand: A Collection of Essays Related to the Great Bands, the Story of Jazz, and the Years When There was Non-vocal Popular Music for Adults* (New York: iUniverse, Inc. 2005):1,889; Ad, "Bohumir Kryl and His Band," *Chicago Tribune*, undated (sometime the week prior to Saturday, May 26, 1906): 2.

[29] "Bohumir Kryl Receiver of a Park," *Elkhart Truth*, July 3, 1907: 1.

[30] Schwartz, *Bands of America*, 235.

[31] "Bandmaster Kryl First Famous as a Sculptor," *St. Louis Chronicle*, May 9, 1906 [clipping from Kryl scrapbook].

[32] Schwartz, *Bands of America,* 235.

[33] "Last Week of Kryl," [newspaper and date unknown]. Found in Kryl scrapbook, labeled "Chicago. 8/20/1906." The content of the article indicates a Chicago paper, but also suggests that it was written in the beginning of June rather than August.

alongside vaudeville productions,[34] and Riverview Park itself was not one of the better amusement parks in Chicago.[35] He was fortunate to even land Riverview during his first year, due to the stiff competition he faced. That year alone he was forced to contend with Innes at White City on the south side of Chicago, Giuseppe Creatore at Bismark Garden, Marco Vessella at Sans Souci Park (after whom Kryl is reputed to have modeled his hair), and the Weil Band of St. Louis at the Coliseum Garden.[36] Later that summer, after Innes finished his time at White City, Liberati and His Grand Military Band took over and joined the mix, each ensemble trying to survive the toughest season of competition that business bands had ever faced.[37]

During his tenure at Riverview, Kryl advertised a band of fifty musicians and an additional ten soloists. The headlining soloist for the 1906 season, aside from Kryl himself, was operatic soprano Madame Romano.[38] Using vocal soloists with his band was a frequent occurrence with Kryl. He featured eight operatic soloists during his inaugural Chautauqua season[39] and would later travel with the Denton Grand Opera Company on a similar circuit.[40] In truth, this pattern outlasted his days as a cornet soloist, as he carried soprano soloists on the roster of his band into the 1940s.[41]

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[34] Ad: "Forest Park," *Kansas City Star*, May 20, 1906: 11; "Summer Amusements: Vaudeville at Cook's Park," *Evansville Courier and Press*, July 22, 1906: 15.

[35] Schwartz, *Bands of America*, 235.

[36] Ibid., 236.

[37] Ibid.

[38] Ad: "Forest Park," *Kansas City Star*, May 20, 1906: 11; "Will Entertain With His Band," *Evansville Courier and Press*, July 23,1906: 3.

[39] "Some of the Features of the Chautauqua This Year," *Independence Daily Reporter*, April 10, 1909: 6.

[40] "Red Letter Days at Chautauqua," *Charlotte News*, May 3, 1914: 15.

[41] "Fellowship in Voice Awarded to Miss Humphrey," *Daily Illinois State Journal*, October 5, 1941: 14.

Despite the competition in Chicago, Kryl and his band survived. Perhaps one reason for his success was his tireless pursuit of engagements. Riverview Park was not the last booking that Kryl played in the summer of 1906. He went on to play two weeks at Wonderland Park in Milwaukee, Wisconsin, starting July 1.[42] Kryl was then hired to play a week at Cook's Park in Evansville, Indiana, but due to his popularity the tour was extended to fourteen days.[43] After this he played an engagement that lasted only a few days at Boyd Park, in Wabash, Indiana,[44] before moving on to a stint at the Cincinnati Zoo.[45]

Another reason for his popularity was likely his varied programming. As was true for much of his career, Kryl rarely repeated a program at any given venue.[46] An example from 1906, taken from his performances in Milwaukee, illustrated his appeal to his audience. The schedule for his week at Wonderland Park began with a mixed program on Sunday, moving on to a performance of popular numbers on Monday, followed by a concert of light operas on Tuesday, which led to a patriotic program Wednesday. On Thursday, Kryl conducted selections from German and Italian grand operas, and Friday's concert was devoted entirely to the works of Wagner.[47]

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[42] "Kryl's Band Scores a Hit," *Milwaukee Journal* July 2, 1906 [found in Kryl scrapbook].

[43] "Summer Amusements: Kryl and His Band," *Evansville Courier and Press*, July 28, 1906: 5.

[44] "Kryl and His Band," *Wabash Daily Times-Star*, August 10, 1906 [found in Kryl scrapbook].

[45] Ad: "Zoo Offers for Two Weeks Kryl and His Band," *Cincinnati Post*, August 11, 1906: 8.

[46] Fred Wallace Bartell, letter to Bohumir Kryl, August 12, 1912, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[47] "Kryl's Band Scores a Hit," *Milwaukee Journal* July 2, 1906 [found in Kryl scrapbook].

Kryl often conducted without a score[48] and expected his musicians to have the vast library of performance-ready selections committed to memory.[49] Kryl worked his bands hard, rehearsing twice a day for weeks approaching a touring season,[50] and early in his career he would also rehearse his band on days when it was scheduled to play only one concert.[51] The preparation was not the only reason for his ensemble's oft-lauded skill.[52] Kryl was known for his ability to make any ensemble he conducted sound excellent.[53] His granddaughter, who played in one of his organizations during the 1940s, stated that "he could pick people off the street and make them play well."[54]

Kryl's popularity as a cornet soloist was definitely a draw for his concerts, but as his popularity on the podium began to grow, so did his touring engagements. In addition to the bookings described in his 1906 summer season, the years of 1907 and 1908 saw Bohumir Kryl add Fair Bank Resort in Indianapolis,[55] Luna Park in Pittsburgh,[56] and the Hippodrome Theater in Milwaukee[57] to the ever-growing list of locations he was visiting

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[48] "Young Musicians of Kryl Symphony Score Success," *Morning Advocate*, November 20, 1938: 20.

[49] Bohumir Kryl, letter to Harry P. Harrison, June 2, 1917, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[50] Yancich, *Orchestra Musician's Odyssey*,141; Bohumir Kryl, letter to L.B. Crotty, May 14, 1916, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; Bohumir Kryl, letter to L.B. Crotty, August 11, 1917, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[51] Bohumir Kryl, letter to Harry P. Harrison, August 23, 1909, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[52] "Summer Amusements: Kryl Gets Ovation," *Evansville Courier and Press*, August 4, 1906: 4; "Kryl Band Makes Decided Hit," *Rockford Republic*, June 1, 1909: 6; "Kryl at the Zoo," *Cincinnati Enquirer*, June 20, 1910: 3; Many other publications state the same.

[53] Pauny Yancich, interview by author, Ocala, Florida, March 15, 2016.

[54] Ibid.

[55] "A Statue of Ben-Hur," *Crawfordsville Journal*, July 11, 1907.

[56] "Kryl's Band at Luna," *Pittsburgh Daily Post*, August 4, 1907: 12.

[57] Undated *Milwaukee Journal Sentinel* articles found in Kryl scrapbook. Based on comparisons of the soloists listed in other publications, it is most likely these articles are from 1908 or 1909.

with his band. The makeup of his group changed very little during this time, holding at around fifty players, with approximately ten soloists, and often a soprano soloist.[58]

Although he was named one of the most prominent Bohemian conductors[59] and one of the world's greatest bandmasters as early as 1907,[60] he was still treated as an amateur in many publications. Certain papers preferred to sensationalize his early career as a sculptor, while others focused on his time as cornet soloist with Sousa.[61] Yet others deemed it necessary to focus on his golden locks instead of his musical attributes, penning articles with titles like, "Bandmaster Kryl has Enough Hair to Stuff Mattress,"[62] "Hair-Raising Week,"[63] and "B. Kryl's Hair is Really Not a Wig At All."[64] Although the fascination with his past, and his hair, would never truly end, Bohumir Kryl's identity and skill as a conductor would soon eclipse these bylines when, in 1909, he became involved with the Redpath Chautauqua circuit.

Chautauqua

To understand the atmosphere in which the Kryl Band and many Kryl-managed companies operated from 1909 until the mid-1920s, one must first understand the history of the Chautauqua movement. Originally created by Lewis Miller of Akron, Ohio, and Bishop John H. Vincent of Chicago, the movement was started at Lake Chautauqua, New

[58] "Kryl's Band at Luna," *Pittsburgh Daily Post*, August 4, 1907: 12.
[59] "In Stageland," *Plain Dealer*, August 11, 1907: 33.
[60] "Kryl's Band at Luna," *Pittsburgh Daily Post*, August 4, 1907: 12.
[61] "A Statue of Ben-Hur," *Crawfordsville Journal*, July 11, 1907.
[62] "Bandmaster Kryl Has Enough Hair to Stuff a Mattress," *Cincinnati Post*, July 26, 1907.
[63] "Hair-Raising Week," *Cincinnati* Post, July 9, 1908: 4.
[64] "B. Kryl's Hair is Really Not a Wig At All," *Cincinnati Post*, July 17, 1908: 2.

York, in 1874 as a Methodist camp meeting.[65] Educational and entertainment features were later added to provide attendees "packaged self-improvement" and "courses in culture."[66] At the turn of the twentieth century there were over two hundred permanent copies of the Lake Chautauqua model spread across the United States.[67]

However, as early as 1903, men such as Keith Vawter, J. Roy Ellison, and Harry P. Harrison were pioneering the idea that culture could be spread more rapidly by sending talent from town to town over a set circuit.[68] These courses in culture were held for five or seven days under the temporary brown tents owned by each respective Chautauqua bureau and would feature lecturers, humorists, magicians, quartets, bell ringers, light opera companies, and eventually bands.[69] This model spread to over one thousand Chautauquas in the United States that, in turn, served a population of over twelve thousand people.[70]

Even Sousa attempted to tour on a Chautauqua circuit, but the experience was a sour one for him, and as a result he disdained the whole organization. Sousa was finding it hard to book venues on the West Coast when he was approached by J. Roy Ellison of the Ellison-White Chautauqua circuit. Ellison's circuit covered all territory west of the Rockies and in Canada,[71] and as such promised Sousa a full schedule on the West Coast. Ellison, however, dealt harshly with Sousa, engaging him at bargain prices while selling

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[65] Erwin E. Harder, *The First Clarinet or Chautauqua Chit-Chat: Telling the Trials and Tribulations of Thirty Merry Music Makers on Tour of the Chautauquas from Terre Haute to Texarkana, Summer of 1912* (Chicago, Il, Publisher information unknown, 1913), 16; Schwartz, *Bands of America,* 246.

[66] Ibid.

[67] Schwartz, *Bands of America*, 246-247.

[68] Ibid., 247.

[69] Ibid.

[70] Harder, *The First Clarinet*, 16.

[71] Schwartz, *Bands of America*, 247.

the Sousa band to the circuit towns at a premium. In this manner, Ellison reportedly made a profit off of the Sousa band of $14,000 in just a few short weeks.[72]

Kryl, however, did business mainly with the Redpath Chautauqua, which operated over a large area covering most of the Midwest. It had four offices, located in Chicago, Columbus, Cedar Rapids, and Kansas City.[73] Most of the Chautauqua seasons began in the middle of April and ended in early September, a run of twenty weeks or more.[74] For much of this time, Kryl's band would play at least two concerts a day on a long list of one-night stands.[75] In addition, during his early Chautauqua years, Kryl was still engaged periodically for weeklong, non-Chautauqua circuit bookings. These included many of his standard venues, such as Riverside Park[76] and the Cincinnati Zoo,[77] but also included such new locations as the Coliseum in Rockford,[78] Illinois, and Woodside Park in Philadelphia.[79]

Although he performed a single Chautauqua concert in 1907,[80] it was in 1909 that Bohumir Kryl embarked on his first of many concert tours on the Redpath Chautauqua circuit. For this first year, Kryl carried a complement of forty-two musicians as well as eight grand-opera singers as soloists.[81] The size of this group, although not as large as his

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[72] Ibid., 248.

[73] Ibid.

[74] Ibid.

[75] "Leader of Band, Who Once Was Sculptor, Comes Here," *Indianapolis Star*, July 10, 1913: 3; "Great Band Comes Here July 19," *Brazil Daily Times*, July 11, 1913: 1; Harder, *The First Clarinet*, 13.

[76] Harder, *The First Clarinet*, 5.

[77] "Kryl at the Zoo," *Cincinnati Enquirer*, June 20, 1910: 3.

[78] "Kryl's Band is Earning Praise," *Rockford Morning Star*, June 2, 1909: 5.

[79] Program *Kryl and His Band,* May 6, 1916, to May 12, 1916 [program from Kryl scrapbook].

[80] "Social Events," *Clay Center Times*, January 17, 1907: 5.

[81] "Some Features of the Chautauqua This Year," *Independence Daily Reporter*, April 10, 1909: 6.

bands from previous years, was bigger than most groups booked for Chautauqua engagements.[82] It was risky for the Chautauqua to book a group of this size, not only due to the cost of employing each musician (which was set by the American Federation of Musicians), but also because of the travel arrangements and advertising for the band, as well as the compensation for Kryl himself, which was more than likely a sizable fee. However, it was a calculated risk that paid off due to Kryl's immense popularity, with some in the circuit stating that his band was the greatest attraction the Chautauqua had ever had.[83]

During the 1910 season, Kryl was advertised as touring with a fifty-piece band, but there are only intermittent mentions of soloists, aside from himself. Jaroslav Cimera, Kryl's trombone soloist, is found periodically within the text of a few articles from this year.[84] However, there are quite a few instances of Kryl's daughters being advertised as soloists, alongside mezzo-soprano soloist Ferne Gramling.[85] Interestingly enough, these advertisements were not for the Kryl Band, but for the Kryl Girls' Concert Company, which was a small troupe of musicians that often performed on an evening of the circuit preceding the band's arrival.[86] Josephine and Marie were only thirteen and eleven years old, respectively,[87] making them an extremely young duo to commit to full-time tour work, but, as chapter six will explore, this was only the beginning of Kryl's plans for his daughters' musical careers.

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[82] "Ellen Beach Yaw Coming," *Emporia Gazette*, June 18, 1909: 4.

[83] Harry P. Harrison, letter to Bohumir Kryl, July 15, 1909, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[84] "Chautauqua's Fine Talent," *Fort Scott Daily Tribune*, July 18, 1910: 1.

[85] "Last Program of the Chautauqua This Evening," *Parsons Daily Sun*, July 26, 1910: 1.

[86] "Last Week of the Chautauqua Begins Today," *Parsons Daily Sun*, July 25, 1910: 1; "A Great Last Day," *Emporia Gazette*, July 28, 1910: 1.

[87] "A Great Last Day," *Emporia Gazette*, July 28, 1910: 1.

The one aspect of Bohumir Kryl's 1910 Chautauqua season that was most advertised was his programming of the Anvil Chorus from Michaelis's "Village Blacksmith." Beginning in April of that year, this spectacle was written about in nearly all of the promotional material and reviews about Kryl's band.[88] What was so attention-getting about this number was that the eight real anvils used to play the piece were connected to electricity, which caused them to spray sparks when hit with hammers.[89] The percussionists playing the anvils would often dress the part of smiths working the forge.[90] Although this bit of showmanship on Kryl's part was advertised as a new feature,[91] Kryl had already used the same on his concerts at the Coliseum in Rockford at one of his weeklong engagements in June of 1909.[92] There were often times when Kryl was unable to stage this stunt due to insufficient voltage at the venue,[93] but when it was present on the program it always scored a big hit.[94] He continued the use of this particular special effect through 1921,[95] and it saw a brief reappearance in 1927, which happened to be the last year Kryl toured on a Chautauqua circuit.[96]

Life on the road with Kryl was a tireless job. In his memoir, *The First Clarinet*, Erwin E. Harder documents in great detail what his life was like playing for one of Kryl's bands during the 1912 summer touring season. Harder claims that, accounting for the Chautauqua alone, Kryl's band toured thirty to forty cities and towns, had dealings with

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[88] "The Chautauqua Opens July 12," *Coffeyville Daily Journal*, April 29, 1910: 2.
[89] "Kryl's Big Band," *Austin Daily Herald*, July 12, 1910: 2.
[90] "Ticket Sale of Chautauqua Over 500 Mark," *Muskegon Chronicle*, August 5, 1913: 7.
[91] "The Chautauqua Opens July 12," *Coffeyville Daily Journal*, April 29, 1910: 2.
[92] "Musical," *Register-Gazette*, June 2, 1909: 7.
[93] "Chautauqua Closes With Banner Crowd," *Topeka Daily Capital*, July 30, 1910: 5.
[94] "Chautauqua Closed," *Leon Reporter*, August 8, 1910: 1.
[95] "Bohumir Kryl Thrills With Musical Fest," *Columbia Evening Missourian*, July 25, 1921: 1.
[96] "Band Concerts Well Attended," *Belford Daily Times*, July 25, 1927: 1.

over one thousand different hotels and boarding houses, and travelled over ten thousand miles, mostly by rail.[97]

Interestingly enough, Kryl's name is not mentioned once within the book, but there is compelling evidence to guarantee Harder traveled with the Kryl band. First of all, there is mention of the tuba soloist, a Native American by the name of Red Cloud,[98] who had been soloing with Kryl since 1909.[99] The venues described in Harder's book are another indication of Kryl's identity. According to him, they opened the season at Riverview Park in May, which was a frequent season opener for Kryl.[100] He then mentions a ten-day commitment in Evansville,[101] Indiana, which is corroborated by a newspaper article in the *Evansville Courier and Press* on June 10, 1912.[102] There are a number of other locations on the tour that correspond with newspaper articles and advertisements, but the final venue proof is Harder's claim that the band ended the season at White City Amusement Park,[103] which is confirmed by Kryl's own hand in a letter dated from August of that year.[104] There was also mention of the bandmaster's hair, which was a defining feature of Kryl for much of his life.[105] The most compelling evidence, however, comes when Harder claims that the unnamed bandmaster was fond of Crawfordsville, Indiana, due to the fact that he made the sculptures adorning the library

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[97] Harder, *The First Clarinet*, 3, 8.
[98] Ibid., 5-6.
[99] "Amusements: At the Zoo," *Cincinnati Post*, June 19, 1909: 3.
[100] Harder, *The First Clarinet*, 4.
[101] Ibid., 11.
[102] "Kryl and His Fine Band Are a Big Treat," *Evansville Courier and Press*, June 10, 1912.
[103] Harder, *The First Clarinet,* 63.
[104] Bohumir Kryl, letter to Harry P. Harrison, August 5, 1912, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.
[105] Harder, *The First Clarinet,* 36.

of General Lew Wallace.[106] It is unknown why Harder did not disclose the identity of the Kryl band in his memoir, but it may have simply been in an effort to avoid any personal or professional entanglements with Kryl.

The Chautauqua tour described by Harder was difficult for the bandsmen, both physically and financially. The tour consisted of performances at thirty to forty cities that usually asked for two concerts each.[107] The men traveled by train daily and would occasionally travel through the night.[108] To save money, many of the men would walk into town from the train station, which was often over large distances, and through rain[109] or great heat.[110] Many times the men would come late to boarding house meals, due to concerts, and find very little left to eat.[111] The playing conditions were often not much better. The band played under tents, which would fill up with water during thunderstorms, dumping their contents on unwitting band members at the slightest movement of the wind.[112] There was also an instance in which the platform that the band was performing on suffered the loss of a couple of its rear supporting posts during a concert, and as a result the percussion section slowly slid out the rear of the tent.[113]

The financial toll was nearly as exacting as the physical. Harder claims that a number of musicians did not manage to save $20 on the entire tour.[114] It is unclear

[106] Ibid., 50.
[107] Ibid., 13.
[108] Ibid., 8.
[109] Ibid., 48.
[110] Ibid., 38, 41.
[111] Ibid., 35.
[112] Ibid., 34.
[113] Ibid., 58.
[114] Ibid., 61.

whether touring union musicians were being paid $35 or $40 a week,[115] but it is known that they were paid less than their non-touring counterparts.[116] Each musician also had to pay for room and board in every town, and they would often have great difficulty finding accommodations that were both acceptable and budget-friendly. He claimed that hotels would raise prices when they saw the band coming.[117] In addition, the men in the band had to pay extra to have their uniforms laundered, often half again more than regular, because the clothes had to be put on rush so the men could pick them up before leaving for the next town.[118] And then there was poker, often played to pass the time between towns, which exacted financial hardship on many of the bandsmen.[119]

Bohumir Kryl seemed to avoid much of this hardship. While on tour he lived a life of relative luxury compared to his band. He was often the only one seen riding in a bus or taxi from the train station into town.[120] He would stay in the nicer hotels, ordering food or drink to his room when necessary.[121] Harder relays that Kryl had been paid $60 a week for his sculpture work on the library of General Lew Wallace, but that he probably made $600 a week as a bandmaster.[122] This is all but confirmed in a letter from late June of 1912 from the Redpath financial officer to Kryl, citing that a check of over $650 had been sent to pay his salary for four days and indicating that his expenses would be paid as

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[115] Bohumir Kryl, letter to Harry P. Harrison, August 5, 1912, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; Harry P. Harrison, letter to Bohumir Kryl, August 10, 1912, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[116] Harder, *The First Clarinet,* 4.

[117] Ibid., 13.

[118] Ibid., 23.

[119] Ibid., 32.

[120] Ibid., 16.

[121] Ibid., 17, 42.

[122] Ibid., 51.

well.[123] At the end of the season, in his post-Chautauqua engagement at the White City Amusement Park, Kryl was making $500 a week.[124] In fact, he was doing so well that a number of letters negotiating Chautauqua and Lyceum performances for the 1913 season indicated an earning potential of over $11,000,[125] which, when adjusted for inflation, is almost $300,000 today.[126]

Kryl had his financial struggles on the 1912 tour as well. As Harder puts it, the engagement at Evansville that occurred directly preceding the Chautauqua was most likely booked by Kryl on a percentage of the ticket sales. Due to rain, business was not good at Cook's Park. In addition, although Kryl believed patrons would pay a twenty-five-cent gate to see his band, the price was only ten cents.[127] His nervousness did not escape the notice of his bandsmen. He was often observed standing at the entrance of the park from seven to eight o'clock every evening, counting tickets.[128] This was not abnormal behavior for Kryl, however, who was always mistrusting of the establishment's gate reports.[129] In a letter that he penned on June 13, he reported abysmal sales, with a rain cancellation on his busiest evening. The totals amounted to barely enough to pay a

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[123] J.P. Young, letter to Bohumir Kryl, June 21, 1912, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[124] Bohumir Kryl, letter to Harry P. Harrison, August 5, 1912, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[125] Harry P. Harrison, letter to Bohumir Kryl, August 3, 1912, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; Bohumir Kryl, letter to Harry P. Harrison, August 5, 1912, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; Harry P. Harrison, letter to Bohumir Kryl, August 10, 1912, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[126] "1913 dollars in 2018," Inflation Calculator, accessed July 20, 2018, http://www.in2013dollars.com/1913-dollars-in-2018?amount=11340.

[127] Bohumir Kryl, letter to Harry P. Harrison, June 13, 1912, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[128] Harder, *The First Clarinet*, 14.

[129] Bohumir Kryl, letter to Harry P. Harrison, August 23, 1909, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

dozen musicians union scale for the week, let alone himself.[130] Considering the fact that he was travelling with a band advertised at thirty members (but in actuality only twenty-six), he was forced to ask his musicians to wait another week for their salary.[131] He eventually had to wire his bank for the funds, paying the bandsmen out of his own pocket.[132]

It is uncertain how much hardship Kryl faced with setbacks such as Evansville, due to the preset union pay scale. Harder opens his book with a discussion of the importance of the American Federation of Musicians, and how all tours are booked, negotiated, and contracted at the headquarters in Chicago.[133] Kryl, however, had great distaste for the union, which may be traced back to the troubles he had while soloist with Sousa's band.[134] He used many tactics that the union found distasteful, but allowed him to grow wealthy over the years. One of the main complaints was that he did not always pay the established scale. In 1910, he was charged by one of his musicians with paying less than the minimum scale allowed by the union. This claim was serious enough that it was investigated by the executive committee of the American Federation of Musicians.[135]

In 1917, the union put pressure on the Chautauqua regarding Kryl's actions in an effort to exact his compliance. A letter from Joseph F. Winkler, president of the Chicago Federation of Musicians, on behalf of Joseph N. Weber, the national president of the

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[130] Bohumir Kryl, letter to Harry P. Harrison, June 13, 1912, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa. In this letter, Kryl reports receipts of $294 on Sunday, $42 on Monday, $64 on Tuesday, $65 on Wednesday, and a rain out on Thursday.

[131] Harder, *The First Clarinet,* 4,14.

[132] Ibid., 14.

[133] Ibid., 3-4.

[134] Yancich, *Orchestra Musician's Odyssey*, 125.

[135] "Hear Charge That Kryl Reduces Pay," *Cincinnati Post*, July 2, 1910.

American Federation of Musicians, to the head of the Redpath Chautauqua stated that there was an agreement that musicians participating in Chautauqua and Lyceum work were required to be members of the union, or obtain a conditional membership card. In this document, Kryl is the only bandleader mentioned,[136] and a follow-up letter from the Chautauqua office confirms that the union trouble centered on Kryl's use of non-union musicians.[137] Three months later, in January of 1918, the president of the Chicago union was visiting the Chautauqua offices on account of difficulties between Kryl and the union over a matter of $300.[138] There is also evidence of his being fined $1,000 by the union in 1919.[139]

Kryl's anti-union sentiment continued until the end of his career. He saw it fitting to hire non-union musicians and ignore union regulations, even to the end.[140] During 1947, his second-to-last season as a conductor, the American Federation of Musicians requested the cancellation of at least two concerts on account of his unwillingness to abide by their rules.[141] Apparently, at some point, Kryl had been placed on the union's unfair list, but this did not bother him much. Rather, he told his granddaughter, Pauny, that when he dies she should not tell the American Federation of Musicians because the publicity from being on the unfair list was too good.[142]

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[136] Joseph F. Winkler, letter to L.B. Crotty, October 15, 1917, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[137] L.B. Crotty, letter to Joseph F. Winkler, October 17, 1917, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[138] J.P. Young, letter to Bohumir Kryl, January 30, 1918, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[139] Harry P. Harrison, letter to Otto Ostendorf, May 15, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[140] Pauny Yancich, interview, March 15, 2016.

[141] "UIU Cancels Kryl Concert," *Oelwein Daily Register*, October 18, 1947: 1.

[142] Pauny Yancich, interview, March 15, 2016.

Conditions did not change much for Kryl and his band after the 1912 season detailed above. In fact, they just kept getting more and more hectic. The 1913 season witnessed the Kryl band performing at one hundred and ten Chautauquas to over two hundred and fifty thousand people,[143] and by 1914 he had played over two hundred and forty Chautauquas for over four hundred thousand people, also performing over sixteen hundred cornet solos.[144] It was also in 1914 that Kryl was first named one of the five greatest bandmasters in the world.[145]

1916 was a banner year for Bohumir Kryl. It was in this year that he formed his own booking agency to book his band and others.[146] It was also around this time that Kryl was purportedly appointed Music Director of the Redpath Bureau.[147] Although there is no contractual evidence of this appointment, it would potentially make sense in light of Kryl's activity within the Chautauqua from 1916 to 1919. Aside from the Kryl band on the Chautauqua and Lyceum for those three years, Kryl was suddenly creating and managing a number of new groups. These included the Bohemian Orchestra, Rumanian Orchestra, the Orchestral Sextette, a pair of Kryl Orchestras, and a Spanish Orchestra.[148]

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[143] "Orphans Will Be Entertained," *South Bend News-Times*, July 27, 1914: 15; "Red Letter Days at the Chautauqua," *Hopkinsville Kentuckian*, June 18, 1914: 1.

[144] "Rockford's Big Chautauqua to Open Tomorrow," *Rockford Morning Star*, August 30, 1914: 14.

[145] "Rare Musical Treat for Muskegonites When Kryl Comes," *Muskegon Chronicle*, March 25, 1914: 9.

[146] Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.

[147] Dr. F. Carl Yeck, "Mr. Bohumir Kryl," *Musical Messenger*, XIII, no. 3 (March 1917): 3.

[148] R.A.P., letter to Bohumir Kryl, May 14, 1915, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; Bohumir Kryl, letter to J.P. Young, December 3, 1916, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; "Lecture Course Opens Tuesday," *Charlevoix County Herald*, August 27, 1918: 1; L.B. Crotty, letter to

Bohumir Kryl continued his frenzied Chautauqua pace through the summer season of 1922, but then, inexplicably and suddenly, he did not have Chautauqua engagements in the summer of 1923.[149] The peak year in the Chautauqua movement was 1924,[150] after which it went into decline until the Great Depression all but wiped out the travelling circuits.[151] Whether Kryl saw the writing on the wall, there were too many union issues, or he had a falling out with the Chautauqua management is yet to be discovered. What is known is that after a five-year hiatus, Kryl participated in a 1927 Chautauqua season. This was most likely done to fill dates around Kryl's new home, and subsequent concert season, in Tarpon Springs, Florida.[152] Although he faced some difficulty filling his dates around Florida,[153] he was still a popular attraction for the Chautauqua. On one of his last recorded Chautauqua performances, in Jacksonville, Florida, Kryl's band played for an audience of nearly three thousand.[154] However, for reasons unknown, Kryl did not enter into contract with any Chautauqua after 1927.

Bohumir Kryl, June 6, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[149] A review of the materials gathered by the author reveals that there is neither mention of Chautauqua in association with Kryl, nor any personal correspondence between him and the Chautauqua from August of 1922 until December of 1926.

[150] *Encyclopedia Britannica*, s.v. "Chautauqua Movement," accessed July 30, 2018, https://www.britannica.com/topic/chautauqua-movement.

[151] "Chautauqua Movement," *u-s-history.com*, https://www.u-s-history.com/pages/h1202.html.

[152] Ad "Kryl and His Band," *Tampa Tribune*, January 2, 1927: 13C.

[153] There are a number of letters between Bohumir Kryl and Harry P. Harrison, beginning January 5, 1927, and ending April 20, 1927, regarding booking and cancellations in Daytona.

[154] "Chautauqua Audiences Pleased By Kryl's Band*," Jacksonville Daily Journal*, August 25, 1927: 7.

Lyceum

Bohumir Kryl kept his summers busy playing for the Chautauqua audiences, but during his winter months he did not slacken his pace. From before the time his Chautauqua work started in 1909, Kryl was performing during his winter seasons on Lyceum circuits with his Kryl Concert Co., beginning as early as 1905.[155] This work, although intermittent later in his career, lasted well beyond his Chautauqua years, with his last Lyceum performances occurring in 1942.[156]

The Lyceum movement preceded the Chautauqua by nearly fifty years,[157] and although it purportedly suffered the same fate as the Chautauqua in the 1920s,[158] some small vestiges remained well into the forties, as can be seen in Kryl's performance history.[159] The term Lyceum was borrowed from the name of the gymnasium outside of Athens where Aristotle established his school and library.[160] The American Lyceum movement was first founded by Josiah Holbrook, a teacher and lecturer, in Millbury, Massachusetts, in 1826. Volunteer local associations provided people with debates and lectures on topics based on current events. In 1827, Massachusetts became the first state

[155] "Kryl at College," *Rock Island Argus*, October 20, 1905: 2.

[156] "Famous Symphony Orchestra Will Be Heard At A. and T.," *Greensboro Daily News*, October 23, 1942: 4; "Kitain To Initiate Lyceums; Kryl to Continue Program," *Rotunda*, November 18, 1942: 1.

[157] *Encyclopedia Britannica*, s.v. "Lyceum Movement," accessed August 10, 2018, https://www.britannica.com/topic/lyceum-movement.

[158] *Encyclopedia.com*, s.v. "Lyceum Movement." Accessed August 10, 2018, https://www.encyclopedia.com/history/dictionaries-thesauruses-pictures-and-press-releases/lyceum-movement.

[159] "Famous Symphony Orchestra Will Be Heard At A. and T.," *Greensboro Daily News*, October 23, 1942: 4; "Kitain To Initiate Lyceums; Kryl to Continue Program," *Rotunda*, November 18, 1942: 1.

[160] *Encyclopedia Britannica*, s.v. "Aristotle: The Lyceum," accessed August 10, 2018, https://www.britannica.com/biography/Aristotle/The-Lyceum.

to provide public or free education to all students for all grades,[161] and by 1834 Lyceum organizers had pressured the state legislature to collect revenue through taxes for the new public school system.[162] Also in that year, the movement had spread to around three thousand Lyceum engagements.[163]

By 1840, the once volunteer-led Lyceum circuits had now become professional institutions that employed lecturers such as Ralph Waldo Emerson, Frederick Douglass, Henry David Thoreau, Daniel Webster, and Susan B. Anthony.[164] As of 1867, a number of commercial lecture bureaus were founded, including the Redpath Lyceum Bureau of James C. Redpath in 1868.[165] Keith Vawter, in 1901, became one-third owner and the Chicago booking agent for the Redpath Bureau, and in 1904 he launched the first Chautauqua circuit along with Charles Horner.[166]

Although he was initially working with individual Lyceum associations, such as the Lyceum of Augustana College or the Elwood Lyceum association,[167] in 1906 Kryl was playing on bureau-controlled circuits.[168] He played on the Slayton Lyceum Bureau,

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[161] "Historical Timeline of Public Education in the US," Race Forward: The Center for Racial Justice Innovation, accessed August 10, 2018, https://www.raceforward.org/research/reports/historical-timeline-public-education-us.

[162] *Encyclopedia.com*, s.v. "Lyceum Movement." Accessed August 10, 2018, https://www.encyclopedia.com/history/dictionaries-thesauruses-pictures-and-press-releases/lyceum-movement.

[163] *Encyclopedia Britannica*, s.v. "Lyceum Movement," accessed August 10, 2018, https://www.britannica.com/topic/lyceum-movement.

[164] Ibid.

[165] "Records of the Redpath Chautauqua Collection," University of Iowa Libraries: Special Collections & University Archives, accessed August 10, 2018, http://sdrc.lib.uiowa.edu/traveling-culture/inventory/msc150.html.

[166] Ibid.

[167] "Kryl at College," *Rock Island Argus*, October 20, 1905: 2; "The Lecture Course: Best Number of the Season Was Given Last Night," *Elwood Call Leader*, January 12, 1906: 1.

[168] Ad: "Opening Number of the Pleasant Lake Concert Orchestra Popular Lecture Course," *Steuben Republican*, November 7, 1906: 4.

which, by 1910, was known as the Redpath-Slayton Lyceum Bureau.[169] Considering his engagement with the Lyceum, and its connection with the Chautauqua in both history and ownership, it is no wonder that Kryl was involved year-round with the Redpath Chautauqua and Lyceum circuits.

Much as he did with his early Chautauqua tours, Kryl also booked weeklong engagements in addition to the Lyceum lineup. In fact, after 1906 it appears Kryl preferred to book his own winters, devoid of Lyceum work, until 1912.[170] In the winter of 1909-1910 he employed his thirteen-year-old daughter, Josephine Kryl, as violinist for the Kryl Concert Co.[171] She was soon followed by her younger sister, Marie, when Bohumir formed the Kryl Girls Concert Co. in the summer of 1910.[172] Both girls toured for a brief stint in July of that summer with their father on the Chautauqua, and again during the following winter.[173] From then on they traveled with Bohumir primarily on his winter tours.[174] However, their involvement did not see Lyceum work until the winter of 1913-1914.[175]

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[169] A.M.W., letter to Bohumir Kryl, June 4, 1910, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[170] From the mention of "Kryl and the Four Great Stars" on the Slayton Lyceum Bureau of Chicago in the *Steuben Republican* on November 7, 1906, until a contract from Harry P. Harrison on August 3, 1912, followed by a number of checks from the Redpath Lyceum starting on December 2, 1912, there is no mention in newsprint about Kryl's performing for, or managing a group on, a Lyceum.

[171] "Music," *Rockford Register Gazette*, October 6, 1909: 9.

[172] "2:00 p.m. Kryl Girls Concert Co.," *Daily Republican*, July 22, 1910: 6.

[173] Bohumir Kryl, letter to Harry P. Harrison, February 7, 1911, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[174] "Kryl Finds Time to Discuss Politics Too," *Evansville Courier and Press*, June 16, 1912: 14.

[175] H.E. Hendrix, letter to Mr. Priest, December 13, 1913, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

Kryl and his daughters performed regularly for Lyceum crowds through 1917, eventually adopting the name of the Kryl Trio.[176] It was around 1917, however, that Kryl began to disappear as a performer on the Lyceum courses. His involvement with the circuit continued, nonetheless, through the booking agency he began in 1916.[177] It was around this same time that the Lyceum saw an increase in Kryl-managed ensembles. In 1915, Kryl's client, the Chicago Wind Choir, later to be known as the Chicago Orchestral Choir, began touring the Lyceum courses.[178] This group was made up of seven musicians, and, unlike the following groups he managed, Kryl still remained as a performer.[179] Being a Kryl group, all things were not necessarily equal, and out of the $575 the Choir received weekly in 1915, Kryl took home $275.[180]

The Chicago Orchestral Choir remained on the Lyceum through 1917, but was soon replaced by other Kryl ensembles. From 1917 to 1920, Kryl managed several groups on the Lyceum, including the Orchestral Sextette (the Kryl-free successor to the Orchestral Choir),[181] the Rumanian Orchestra,[182] the Saxophone Sextette,[183] the Spanish Orchestra,[184] and a brief resurgence of the Kryl Trio.[185] After this flurry of activity, Kryl's association with Lyceum performances disappeared. This sudden ending

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[176] "Kryl Trio Pleases College Audience," *Rock Island Argus*, November 24, 1915: 2.
[177] Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.
[178] Concert Contract, *Redpath Lyceum Bureau*, September 20, 1915.
[179] Ibid.
[180] Ibid.
[181] "Famous Band and Opera Star," *Columbus Daily Enquirer*, April 10, 1919: 2. This is the earliest of many mentions of this group.
[182] "Lyceum Course," *Hopkinsville Kentuckian*, March 31, 1917. This is the earliest of many mentions of this group.
[183] "Saxophone and Chicago Orchestral Sextette February 6," *Muskegon Chronicle*, November 2, 1918: 6. This is the earliest of many mentions of this group.
[184] Bohumir Kryl, letter to L.B. Crotty, May 19, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.
[185] "Lyceum Members Elect Officers at Annual Meet," *Rock Island Argus*, May 6, 1920: 14.

correlates to the generally-reported decline of the Lyceum movement in America. After reaching a peak in 1915, with an estimated fifteen thousand Lyceums in America, by the 1920s they were relegated to mostly small towns and consisted mainly of "sanitized vaudeville."[186]

Although the Lyceum movement seemingly came to an end in the 1920s, namely with the fall of the professional agencies and bureaus that had been in control of the vast network, they still functioned on a small scale through Lyceum associations. Although performances were not as plentiful as they were when a circuit had been organized, Kryl's bands and orchestras participated in individual Lyceum events throughout the 1930s and 40s.[187] Like the Chautauqua before it, however, Kryl was destined to outgrow the Lyceum movement as well.

World War I

Kryl's involvement with both the Chautauqua and the Lyceum was fairly steady through the teens, but there is one interruption of note, due to America's involvement in World War I. When the United States became involved in the war on April 6, 1917, many bandsmen became enlisted.[188] The great band leader (and Kryl's former patron), John Philip Sousa, was offered the rank of lieutenant and asked to organize a military band at

[186] *Encyclopedia.com*, s.v. "Lyceum Movement." Accessed August 10, 2018, https://www.encyclopedia.com/history/dictionaries-thesauruses-pictures-and-press-releases/lyceum-movement.

[187] "Bohumir Kryl and His Band Is First Number On Course," *Johnsonian*, October 18, 1930: 1; "Kryl Band to Play Twice at College on Next Saturday," *Canyon News*, November 16, 1933: 5; "Kryl Orchestra is to be Here Friday," *Greensboro Daily News*, October 23, 1938: 50; Wash Fayette, "Meandering Along the Main Stem," *Washington C.H. Record-Herald*, September 15, 1941: 1; "Famous Symphony Orchestra Will Be Heard At A. and T.," *Greensboro Daily News*, October 23, 1942: 4.

[188] Paul Edmund Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2006), 31.

the Great Lakes Naval Training Center outside of Chicago.[189] Not to be outdone by Sousa, Kryl was appointed the director of all military band camps in the U.S. Army.[190] He was also appointed at the rank of lieutenant, and he organized massed bands at Camp Custer, Camp Dodge, and possibly Camp Grant.[191]

Bohumir Kryl's involvement was most likely due to circumstances that reached beyond his patriotism. First and foremost, Kryl was a businessman, and it seems he had hoped that his appointment would have allowed for greater exposure and more earning potential. Instead, he was sorely frustrated with the ordeal, as he had to pass up a number of engagements due to his commitment to his Army appointment, which had been pitched to him as a much more lucrative opportunity than it was.[192] He had the inside track on this appointment since July of 1917 when his close friend and head of the Redpath Chautauqua,[193] Harry P. Harrison, was appointed chair of the Speakers' Committee of the War Council of the Red Cross in Washington D.C., who in turn noted that it meant big things for the Chautauqua and Lyceum.[194] On a personal level, Kryl could have sought out this position due to how the war had affected his family in 1914, while Josephine was studying abroad in Brussels. While there, a train in which she had been traveling was

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[189] Ibid.

[190] Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.

[191] "A Wolf in Lamb's Clothing in This Page; Can You Find Him—Her?," *Evening Herald*, April 6, 1918; "Soldier Band Packs Armory," *Kalamazoo Gazette*, March 13, 1918: 6; "Music: Bohumir Kryl Coming," *Rockford Morning Star*, January 12, 1918: 5; "Kryl Makes Debut Tonight," *Des Moines Register*, January 31, 1918: 3.

[192] Bohumir Kryl, letter to Harry P. Harrison, January 26, 1918, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[193] "Chautauqua Managers In War Work," *Muskegon Chronicle*, February 19, 1918: 14.

[194] Harry P. Harrison, letter to Bohumir Kryl, July 26, 1917, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

bombed by a Zeppelin, injuring her.[195] Kryl was so worried for her that he cancelled concerts in order to rush to New York to meet her upon her return.[196]

Whether it was because of Sousa, business, his connections, or his daughter, Kryl took a hiatus from his normal bookings to prepare several hundred soldiers for concerts during the early months of 1918. Each National Army Cantonment was building Liberty Theaters, for the sole purpose of housing entertainment for the soldiers training there. These buildings, which measured one hundred-twenty feet by one hundred seventy-nine feet and sat three thousand, were erected in an effort to save the soldiers the money spent on railroad fares to, and entertainment found in, adjacent cites, allowing them to remain on base.[197] The National Guard camps were using Chautauqua tents, which still seated two thousand, and were meant for the same purpose.[198]

Kryl was not the only one to abandon his regular tour to serve the war effort. It was reported that the major Chautauqua managers had "pooled their interests, temporarily, in the patriotic campaign to provide entertainment for soldiers in the cantonments and National Guard camps."[199] Two of the managers listed by the papers on this new endeavor were Keith Vawter and Harry P. Harrison. Harrison was also named executive chairman of the Smileage campaign.[200] Smileage books were sold to the general public, who would purchase them on behalf of a soldier or soldiers. The purpose of the book, as was printed on each ticket, read as follows:

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[195] "Kryl's Daughter is Victim of Germans," *Kalamazoo Gazette*, August 26, 1914: 2; "Bohumir Kryl Seeks Word of Daughter Reported Hurt," *Elkhart Daily Review*, August 26, 1914: 3.

[196] "Kryl's Daughter is Victim of Germans," *Kalamazoo Gazette*, August 26, 1914: 2.

[197] "Liberty Theaters Open to Soldiers," *Muskegon Chronicle*, February 12, 1918: 8.

[198] Ibid.

[199] "Chautauqua Managers In War Work," *Muskegon Chronicle*, February 19, 1918: 14.

[200] Ibid.

> The coupons in this book will be accepted in purchase of admission and seat tickets at Liberty Theaters, Liberty Tents and Auditoriums under the management of the commission on training camp activities in National Army Cantonments and National Guard Camps.[201]

With the motivation of patriotism, there was money to be made in this entertainment course.[202] Harrison, with whom Kryl was a close friend and business partner,[203] may have been the catalyst that drew Kryl into the fray. With Lyceum work suspended, and Harrison's inside track on the revenue stream, Kryl would have been eager to be involved in the venture. In a letter to Harrison on January 26, 1918, he states nearly as much when he voices his disappointment with his lack of income, as he had cancelled his winter engagements in order to make the Army band ready, but its management had not efficiently arranged the performance schedule.[204]

However, money was not the only draw to this position for Kryl. He was a larger-than-life personality, and the chance to be placed on a pedestal, on even footing with the great John Philip Sousa, must have inspired him to some extent. In fact, there are newspaper articles comparing Kryl's directorship of the Army Cantonment Bands to that of Sousa's Great Lakes Naval Academy Band.[205] Although direct comparisons between

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[201] "Smileage Book," National Museum of the US Air Force, https://www.nationalmuseum.af.mil/Visit/Museum-Exhibits/Fact-Sheets/Display/Article/615639/smileage-book/.

[202] "Chautauqua Managers In War Work," *Muskegon Chronicle*, February 19, 1918: 14.

[203] Out of the thousands of letters and telegrams perused by the author, the vast majority are between Bohumir Kryl and Harry P. Harrison. This correspondence began as early as 1909 and lasted until at least 1927. For nearly two decades, a week would hardly go by without some communication between these two men.

[204] Bohumir Kryl, letter to Harry P. Harrison, January 26, 1918, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[205] "Music: Bohumir Kryl Coming," *Rockford Morning Star*, January 12, 1918: 5; "Music," *Rockford Republic*, January 12, 1918: 4; "B. Krul [*sic*] as Leader of Military Band is Plan," *El Paso Herald*, January 30, 1918: 2; "Great Sculptor," *Kalamazoo Gazette*, March 8, 1918: 2; "Chautauqua Opens Tomorrow," *Greenville Daily Sun*, May 30, 1918: 4.

Sousa's Naval Band and Kryl's Army band do not exist, Kryl was adamant that his band's performances would "take rank with any major band concert."[206]

Kryl first began rehearsal with the eighty-fifth division band at Camp Custer, in Battle Creek, Michigan, on January 9, 1918.[207] It was reported that the men were drawn from eight regimental bands,[208] but in truth only seven were used, as the eighth regiment (329th field artillery) was quarantined for the measles.[209] Regardless, Kryl was able to piece together a band of two hundred and twenty-five musicians for a performance on Saturday, January 12, 1918.[210] Early on in the planning, Kryl had suggested combining the bands of Camp Custer and Camp Grant in one grand concert held in Chicago in late January or early February, but that idea never came to fruition.[211] Even though Kryl would move on to conduct similar engagements at Camp Dodge, and possibly Camp Grant, he would later return to Camp Custer to form a touring Army band.[212]

After his initial booking at Camp Custer, it is unclear exactly where Bohumir Kryl went next. There are several articles mentioning an effort to bring him to Camp Grant to organize the twelfth regimental and battalion bands of the eighty-sixth division, totaling three hundred and fifty musicians, but there are no advertisements or reviews of a concert being given by such an organization.[213] There is, however, evidence of his organizing a

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[206] "Great Sculptor," *Kalamazoo Gazette*, March 8, 1918: 2.

[207] "Plans Big Band Concert," *Daily Gate City*, January 9, 1918: 3.

[208] "Theater at Camp Custer To Be Formally Dedicated," *Saginaw News*, January 10, 1918: 3.

[209] "Plans Big Band Concert," *Daily Gate City*, January 9, 1918: 3.

[210] Program *Saturday Evening at 7 o'clock, Jan. 12, 1918* [program from Chautauqua Collection].

[211] "Plans Big Band Concert," *Daily Gate City*, January 9, 1918: 3.

[212] "United Custer Bands Under Kryl Coming to Saginaw," *Saginaw News*, February 23, 1918: 4.

[213] "Band Merger at the Camp," *Rockford Register-Gazette*, January 10, 1918: 9; "Music: Bohumir Kryl is Coming," *Rockford Morning* Star, January 12, 1918: 5; "Music," *Rockford*

series of four concerts at the Y.M.C.A. auditorium at Camp Dodge. Again, drawn from eight regimental bands, this group numbered two hundred and fifty.[214] Although the Camp Dodge engagement was much more short-lived and received fewer press clippings, it did provide the greatest insight into Kryl's showmanship and pageantry. In a review from the *Denison Review* on February 6, 1918, the end of Kryl's concert was laid out in stunning detail:

> The concert was near the end. It had been a wonderful success. Bohumir Kryl suddenly rapped his baton. The musicians came to attention. The director shifted his glance for the moment to the row of Frenchmen and he smiled. He raised his baton as he watched them. Then it came down and the great band struck up the battle song of France, "The Marseillaise."
>
> With the first note ten Frenchmen were on their feet. Their heels came together and their eyes looked straight ahead at attention. In another moment the entire audience stood up and as if by one command, came also to rigid attention. The shoulders of the sons of the tri-color stiffened perceptibly as the men of Old Glory paid this tribute to their flag. Bohumir Kryl turned to his musicians and seizing his baton between his teeth plunged into the direction with both hands. He said afterwards that he knew then how General Pershing must have felt when he laid the wreath upon the statue of Lafayette in France and, coming to salute, said: "Lafayette, we have come!"
>
> As the anthem was closed there was a slight pause and then came "Brittania Rules the Waves." It was the Britishers' turn and their chins seemed to raise a trifle. And from somewhere there appeared on the wall side by side the flags of France and England.
>
> The band played the anthems of Belgium and Italy. The soldiers of the three nations still stood at attention. Before the strains of the Italian martial air had finished there burst from behind a rafter over the band a huge American flag and it fell between the tri-color and the Union Jack. The band rose and the great hall rocked with the vibrant notes of the Star Spangled Banner.
>
> No man in the ranks stirred. Director Kryl lifted his eyes to the flag and watched it until the end. The allied soldiers sat down. One might have expected a mighty cheer. But there was none. The thrill was too deep for that. There was a moment of silence and then a buck private somewhere in the back began to clap his hands. The tension broke and the rafters rocked the echoes of the applause. It continued fully a minute. And the concert was over.[215]

Republic, January 12, 1918: 4; "B. Krul [*sic*] as Leader of Military Band Is Plan," *El Paso Herald*, January 30, 1918: 2.

[214] "Kryl Makes Debut Tonight," *Des Moines Register*, January 31, 1918: 3.

[215] "Over 250 Khaki Clad Musicians," *Denison Review*, February 6, 1918: 1.



Figure 13. Picture taken with the Camp Custer band on March 5, 1918. The photo caption reads, "Michigan Governor Albert E. Sleeper and Bandmaster Bohumir Kryl 1918."

Although a lengthy excerpt, this review imparts a sense of how well Kryl knew his audience and what a master showman he was.

By March of 1918, Kryl had worked with manager William Wright to organize a weeklong tour of Michigan with a much-reduced Camp Custer Band (Figure 13). Instead of two hundred and twenty-five musicians from the eighty-fifth division, Kryl used only one hundred men on this tour. From Tuesday, March 5, to Tuesday, March 12, Kryl and the Custer Band toured Lansing, Bay City, Saginaw, Port Huron, Detroit, Grand Rapids, and Kalamazoo.[216] The tour was a rousing success. Each town the band visited held a parade in their honor, and each house was packed for the concert.[217] In Saginaw, where two concerts were played by the Custer band, reserved seat sales were met with long lines and were sold out by noon of the day they were first offered, and by later that day, all seats were completely sold out. The fifty-cent tickets were in such high demand

[216] "85th Band Under Kryl is Coming," *Kalamazoo Gazette*, March 1, 1918: 11.
[217] "Kryl Brings Custer Band on Tuesday," *Kalamazoo Gazette*, March 11, 1918.

that people were offering as high as two dollars for each ticket. This was no small venue, either, seating three thousand five hundred people.[218]

Kryl's direction of these massed bands was short lived. Although there was word that government officials at Washington had hired Kryl to organize a super-military band of three hundred musicians to tour the country for eight to ten months, playing in the largest available auditoriums, he would not conduct another army band after the Camp Custer tour.[219] By June of 1918, the Chautauqua was back in full swing and Kryl's band was being advertised for performances.[220]

The most likely reason that a military band tour did not materialize during the 1919 season was the signing of the Armistice on November 11, 1918, which brought about the end of the First World War.[221] Whether he had already been planning a patriotic program for a potential military tour, or he was capitalizing on recent events, Kryl toured the Chautauqua circuit during the summer of 1919, performing a pageant titled "War, Victory, Peace."[222] And with that, Kryl's brief service to his country in wartime had ended.

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[218] "Great Crowds Assured for Concerts Here of Bands of Camp Custer," *Saginaw Daily News*, March 5, 1918: 1.

[219] Ad: "Pathe: The Great French-American Phonograph & Records," *Alma Record*, August 15, 1918: 8.

[220] "Chautauqua Fees Remain the Same," *Fairmont West Virginian*, June 25, 1918: 3.

[221] *Encyclopedia Britannica*, s.v. "World War I," accessed August 12, 2018, https://www.britannica.com/event/World-War-I/The-end-of-the-German-war#ref53171.

[222] There are several reports of this pageant, the first and last of which are cited here: "Bohumir Kryl, World Famous Band Leader and Cornetist at Chautauqua," *Winston-Salem Journal*, April 26, 1919: 7; "Will Lead His Great Band at Redpath Chautauqua," *News Palladium*, August 7, 1919: 6.

Life After the Chautauqua: Kryl's Band

Kryl's band was devoted to the Chautauqua throughout the teens, but as the twenties rolled in, Kryl began to seek outside venues once again. After 1922, his Chautauqua appearances disappeared until one last season in 1927. His 1923 season marked a notable change in his standard booking practices. For the seasons of 1923 through 1925, Kryl's band did not tour during the summer months, but instead toured primarily from September through November.[223] It is unclear what exactly caused this sudden change in not only the touring calendar but also the brevity of the tour, compared to his prior schedules. There are a couple of possible reasons, which will be explored more fully in the following chapters, but briefly mentioned here. The first possible cause for this change was the sudden marriage and exodus of his elder daughter, Josephine, on September 27, 1922.[224] Needless to say, this caused some significant familial strains for the bandmaster over the coming years. The second likely reason for his absence from the touring world was his new venture as President of the First National Bank of Berwyn.[225]

Whatever caused the change, Kryl had limited engagements from 1923 to 1925, and then in 1926 he dropped off the map. There is not a single newspaper clipping or advertisement that the author could locate indicating any performances by Kryl or a Kryl

[223] For some reason, newspaper clippings advertising Kryl in 1923, 1924, and 1925 are conspicuously absent for the summer months. What follows are the earliest and latest news clippings for the Kryl band for those three years: "Bandmaster Kryl Famous Cornetist," *Logansport Pharos Tribune*, October 4, 1923: 11; and "Concert is Best Heard," *Daily Chronicle*, October 29, 1923: 1; "Kryl Band to Play Here on Sept. 20," *Daily Register Gazette*, June 19, 1924: 12; and "Kryl's Bohemian Band Coming Here," *Dallas Morning News*, November 16, 1924: 6; "Bohumir Kryl's Band Will Be Heard Here Middle of October," *Daily Pantagraph*, September 12, 1925; and "Kryl and Band at Coliseum Today," *Evansville Courier and Press*, November 12, 1925: 17.

[224] "Girl Prefers Husband to $100,000," *New Orleans Item*, October 18, 1922: 3; "Musician's Daughter Seeks Reconciliation," *Sunday Star*, January 20, 1924: 14.

[225] Francis Murray Huston and Andrew Russel, *Financing an Empire; History of Banking in Illinois*, vol. 2 (Chicago, Il: S.J. Clarke Publishing Co., 1926), 220.

group during the year of 1926. Similar reasons may have been the catalyst for this as well. In 1926, Kryl's younger daughter, Marie, was suddenly engaged to a Greek nobleman by the name of Spiro Hadje Kyriasko.[226] In Kryl's financial life, the press stated that he had just sold his share in the First National Bank of Berwyn during the winter of 1926,[227] but as will be explored in chapter five, his personal correspondence indicates that it was a more complicated affair than a simple sale.[228] In addition, he found himself entangled in a lawsuit made against him by his nephew, Joseph M. Kryl, over the matter of $100,000.[229] If that was not enough to cause distraction in the life of Bohumir Kryl, 1926 was when he left his residence at 1900 South Spaulding Avenue in Chicago and moved to Tarpon Springs, Florida.[230] He also sought to become a tenant-owner at the Co-op Apartment Building at Elm Street and Lakeshore Drive in Chicago.[231]

In 1927, however, the Kryl Band was back on the road. Aside from participating in the Chautauqua for one last time that season, he opened a concert series at the newly built band shell in his new hometown of Tarpon Springs, which is located twenty-eight miles from Tampa.[232] For this ten-week engagement, he used a twenty-six-piece band and a former Metropolitan Opera contralto, Frances Ingram, as vocal soloist.[233] His first

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[226] "Love Topples Kryl's Plans," *Iowa City Press-Citizen*, August 17, 1926: 1.

[227] "Kryl and Band Gives Concerts At Chautauqua," *Danville Daily Messenger*, July 19, 1927: 1.

[228] From December of 1926 through April of 1927 there are well over fifty letters and telegrams indicating the trouble Kryl went through with the bank at the end of his tenure there. This will be covered in more depth in chapter 6, in the *Banking* section.

[229] "Kryl is Sued By Nephew," *New York Times*, September 1, 1926.

[230] Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.

[231] Elmer Claar, letter to Harry P. Harrison, March 20, 1926, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[232] Ad: "Kryl and His Band," *Tampa Tribune*, January 2, 1927: 41.

[233] "3,000 Crowd Park for First Concert of Kryl Band," *Tampa Morning Tribune*, January 3, 1927: 5.

concert was in a city park crowded with three thousand appreciative people.[234] He was such a hit that he was booked for another fourteen weeks beginning January 8, 1928.[235] Before 1927 was finished, he also played a four-week tour of Havana, Cuba, beginning on December 2.[236]

By 1930, Kryl had adapted to the disappearance of the Chautauqua and was playing at state fairs, schools, and colleges.[237] This new strategy was successful for Kryl, who still worked hard to make his business a profitable venture. A report in the *Kokomo Tribune* in 1931 described how tireless Kryl was when it came to his work:

> During his playing season, which usually runs from April to December, his ordinary working day consists of from sixteen to eighteen hours. But it is during the preparatory weeks immediately prior to the opening of his season that the untiring energy of the man is best shown. At this period the calls upon his time necessitated by daily rehearsals of his band, the makeup of programs, the two hours given over to musical composition and the supervision of his large business department, will combine to make such a day's work as would tax the energies of any able-bodied man.[238]

The year 1931 saw great highs, such as a performance for a crowd of over four thousand in Logansport, Indiana.[239] It also saw depressing lows, when (in what was called a

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[234] Ibid.

[235] "Sebring Arranges Concerts By Kryl," *Tampa Sunday Tribune*, March 6, 1927: 9-A.

[236] "Kryl's Band Pleases at Chautauqua," (Top part of paper missing. Possibly a Logansport newspaper), July 29, 1927.

[237] Many articles indicate his participation in the Indiana State Fair ("Bohumir Kryl and His Band at Indiana State Fair," *Greenfield Daily Reporter*, July 5, 1930: 4.), Kentucky State Fair ("State Fair to be Held Sept. 6-14," *Lexington Leader*, August 3, 1930: 25.), Iowa State Fair (Ad "Iowa State Fair," *Council Bluffs Nonpareil*, August 12, 1930: 5.) and Fayette County Fair ("Fayette County Fair Set for Next Week," *Postville Herald*, August 14, 1930: 1.). In addition, he played at too many high schools and colleges during the 1930 season to completely list here, but a few are Converse College ("Kryl and His Band Coming," *Gaffney Ledger*, September 27, 1930: 3.), Central High School ("Kryl and Band Here Tuesday," *Charlotte Observer*, October 17, 1930: 10.), etc.

[238] "Kryl Tickets on Sale in Downtown Music Shop," *Kokomo Tribune*, October 12, 1931: 2.

[239] "Kryl's Band is Heard by Huge Crowd," *Logansport Pharos Tribune*, October 21, 1931: 2.

financial flop for promoters) Kryl performed for only four hundred and fifty people in Moberly, Missouri.[240]

The age of the touring band was coming to a close. Many factors led to the twilight of the golden age of bands. Some of the more prominent included the Great Depression, which began in 1929 and left many people without much, if any, disposable income, which in turn deeply affected the entertainment community.[241] The advent of radio, which brought concerts into people's homes free of charge, as well as the addition of sound to movies, made it difficult to draw crowds for live performances.[242] In 1932, the *New York Times* named Kryl's Band as "one of the few remaining touring bands since John Philip Sousa's,"[243] who incidentally had died only eight months prior.[244] The fact that other bands had begun to disappear did not slow down Kryl in the least.

Ever the persistent businessman and opportunist, Kryl managed to get engagements. During the 1935 season, he was able to book over one hundred and sixty concerts.[245] Kryl was a master at turning misfortune into opportunity. Seeing the decline in appreciation for military bands, Kryl began to market his as a symphony band in 1933,[246] which happened to be a term used to describe his groups as early as 1927.[247] But adaptation was essential for the survival of Kryl's conducting career, and so it was that

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[240] "Kryl's Band Gives Splendid Concert," *Monitor-Index and Democrat*, November 20, 1931: 3.

[241] Bierley, *Incredible Band of Sousa*, 38.

[242] Ibid., 38-39.

[243] "Marie Kryl, Pianist, is Wed to Violinist," *New York Times*, November 18, 1932.

[244] Bierley, *Incredible Band of Sousa*, 39.

[245] "Bohumir Kryl's Band Coming in December," *Morning Advocate*, July 25, 1935: 16.

[246] "M'Kinley Musicians to Launch Season With Program Oct. 3," *Canton Repository*, August 27, 1933: 27.

[247] "Chautauqua Audiences Pleased By Kryl's Band," *Jacksonville Daily Journal*, August 25, 1927: 7.

the one hundred sixty concerts in 1935 were the last to feature the Kryl Band. After that season, it ceased to exist.

The Kryl Symphony Orchestra

Bohumir Kryl could have retired after the 1935 season and looked back over a nearly forty-year career full of successes. That would not have been in keeping with his character. When asked in an interview in 1935 if directing tired him, Kryl answered, "No! I feel better after a concert than before. If you like a thing you never tire of it. It (directing) comes from here (pointing at his chest). It is natural."[248] He was not willing to throw in the towel quite yet, and so he adapted. During the season of 1936, Kryl toured as conductor of his first orchestra, an endeavor he would continue for the next decade.[249] The 1936 orchestra consisted of forty members as well opera singer Margery Maxwell.[250] In true Kryl fashion, the headlines for his orchestra's earliest press clippings were sensational, as they concerned an incident where, in the middle of one of her solos, Ms. Maxwell swallowed a fly.[251]

The 1937 tour was much the same as those before it, with the exception of Mary McCormic as the vocal soloist for the group.[252] The ensemble, as it had since 1923,

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[248] "Bohumir Kryl Grants Interview to Breeze Columnist; Says Harrisonburg Audience Didn't Show Enthusiasm," *Breeze*, October 19, 1935: 1.

[249] "Opera Star Stops Show as Swallows House Fly," *Daily Capital News*, October 8, 1936: 1.

[250] "Sings 'Home to Rest' a Fly Takes the Hint," *Milwaukee Journal Sentinel*, October 8, 1936: 18.

[251] "Kryl's Band Gives Finest Concert Here," *Angola Herald*, November 6, 1936: 1.

[252] "Junior Chamber to Bring Kryl's Symphony," *Mason City Globe-Gazette*, February 24, 1937: 18.

toured only during the winter months preceding the New Year.[253] At this point, the Kryl Orchestra was being referred to as "America's only touring organization."[254] Despite the sagging economy, Kryl was still successful during this short season, booking over seventy-five cities and bringing in over $40,000.[255] This amount is impressive, even compared to normal economic standards, as $40,000 in 1937 is equivalent to over $700,000 today.[256]

For the next five years, this type of tour organization was the status quo for Bohumir Kryl. In 1939, it was reported that he was playing at more than one hundred institutions of learning annually, many of these performances to overflow audiences.[257] In 1941, his tour expanded to include thirteen performances in Mexico, two in San Salvador, four in Havana, Cuba, and many more in Canada.[258] 1942 marked his forty-sixth year in concertizing, thirty-six of which were spent on the podium.[259] In addition to the normal tour locations that year, as well as Mexico and Canada, Kryl added performances at army, air, and naval stations.[260]

1941 was also a year that saw Kryl's pristine performance standard falter. In a rare critique of his concerts, he was charged with a "lushly sentimental approach,"

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[253] As with previous examples, the only advertisements and reviews of Kryl's Orchestra to be found indicate a season beginning in October and ending in December. These dates and cities agree with the tour accounting in Yancich, *Orchestra Musician's Odyssey*, 141-143.

[254] "Kryl Orchestra Comes Tuesday," *Bellingham Herald*, December 13, 1937: 5.

[255] Yancich, *Orchestra Musician's Odyssey*, 141.

[256] "1937 dollars in 2018," Inflation Calculator, accessed August 20, 2018, http://www.in2013dollars.com/1937-dollars-in-2018?amount=40000.

[257] "Bohumir Kryl to Stage Concerts Here on Sunday," *News-Palladium*, October 14, 1939: 3.

[258] "Kryl Orchestra To Appear In Concert Saturday Evening," *Illinois State Journal*, October 26, 1941: 3.

[259] "Kryl to Play Here Soon," *Charleston News and Courier*, October 11, 1942: 3.

[260] Ibid.

disintegrating the music with a phrase-to-phrase method of conducting.[261] The same review later challenges Kryl's intellectual understanding of the music as well as a sincere desire to interpret it with dignity.[262] This rather harsh appraisal of Kryl met a defense posted in the editorial a week later. This letter pointed out a few items that could have been cause for the less-than-stellar review, including that the reviewer had critiqued the afternoon concert intended for grammar school children, and that the reviewer was perhaps serving his or her own self-interest by defending the hometown symphony orchestra through belittling Kryl's.[263] The writer nails the problem more precisely on the head when he states, "it was by the grace of God that Bohumir Kryl [had] any orchestra left at all."[264] This remark was in reference to Kryl's difficulty finding able musicians after America entered World War II in December of 1941.[265] Kryl often used younger, less-experienced musicians in his organizations, for economic purposes, which meant that many of the young men he recruited were of prime draft age, which left Kryl with a "small and feminist orchestra."[266] Despite facing yet another hurdle, Kryl was ready to adapt one last time.

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[261] "Symphony Opens Musical Season," *Charleston News and Courier*, October 22, 1942: 10.

[262] Ibid.

[263] A. Preston Prince "Report on Kryl," *Charleston News and Courier*, November 2, 1942: 4.

[264] Ibid.

[265] *Encyclopedia Britannica*, s.v. "World War II," accessed August 21, 2018, https://www.britannica.com/event/World-War-II/Japanese-policy-1939-41#ref53556.

[266] "Report on Kryl," *Charleston News and Courier*, November 2, 1942: 4.

The Kryl Women's Symphony Orchestra

In 1943, on his thirty-ninth concert tour,[267] Bohumir Kryl travelled for the first time with a group consisting entirely of women.[268] The group was made up of fifty members and toured over one hundred camps and bases of the armed forces that season.[269] He continued these tours with an entirely female orchestra even past the end of the war. His final season was during 1948, which was advertised as his forty-fourth annual tour.[270] The Women's Orchestra toured more than one hundred cities in twenty-four states during the 1947 and 1948 combined seasons.[271] As of this final tour, Kryl's ensembles had traveled over one and a half million miles and performed an estimated seventeen thousand concerts, to over one million people.[272] Unfortunately, the last mention of his orchestra was in relation to a concert cancelled due to low ticket sales.[273]

It is interesting that Kryl should have chosen to continue with an all-female group for as long as he did. It was no secret that he was not overly fond of female musicians. In personal correspondence he advised Chautauqua managers to avoid using women conductors, on account that they would not draw crowds.[274] In addition, he claimed that

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[267] This claim includes either the years in which he was assistant conductor for Innes or the years he was part-owner of the Four Great Stars. Since his band officially began touring in 1906, this would have been his 37th annual concert tour otherwise.

[268] "Symphony Will Omit Rehearsal," *Alton Evening Telegraph*, September 22, 1943: 6.

[269] Ibid.; "Kryl Orchestra to Be Here October 11," *Escanaba Daily Press*, October 20, 1943: 10.

[270] "In Concert Here On December 1," *Atchison Daily Globe*, November 10, 1948: 1.

[271] "Girls' Symphony Plays Here 30th," *Algona Upper Des Moines*, October 19, 1948: 1.

[272] "In Concert Here On December 1," *Atchison Daily Globe*, November 10, 1948: 1; "Kryl Orchestra to be at Greenfield," *Record Herald-Washington C.H.*, October 22, 1945: 3.

[273] "Kryl Concert Cancelled," *Bellville Telescope*, December 9, 1948: 1.

[274] Bohumir Kryl, letter to Harry P. Harrison, August 27, 1916, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

the more women in an ensemble, the poorer the music would be.[275] He was not biased about their ability to play well, however, but instead was concerned with their dedication to careers in music. In a newspaper interview from 1944, Kryl stated, "Some of the women are wonderful, but others I could choke!"[276] He elaborated by saying, "Women have talent, much of it, but they get to a certain point, and phfft! They get married!"[277] In one of his last seasons, something akin to a mutiny nearly derailed his women's orchestra. In a letter to the group he revealed his frustration and stated, "The above are some of the reasons why women are not preferred nor engaged in any orchestras."[278]

If there was a sense of bitterness in his outlook toward women, it was probably due to Kryl's personal experience. Kryl was famous for many aspects of his personality, but not all were positive. One contributing factor to his fame was how he parented his daughters. He had great hopes for their musical future and guarded it by strictly monitoring their intake of culture and their exposure to other males.[279] As he put it early on in their lives, "The world needs great artists. Let the commonplace women attend to the loving and marrying, the bickerings and the divorce, and the frivolity that so often goes with romantic love."[280] His words were prophetic, as Josephine eloped at the age of twenty-four in 1922, six years after this statement, and stepped away from playing the

[275] Bohumir Kryl, letter to L.B. Crotty, June 6, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[276] "Some Women He Could Choke, Kryl Asserts," *Vidette-Messenger*, October 30, 1944: 1.

[277] Ibid.

[278] Bohumir Kryl, letter to 1948 Women's Orchestra, May 3, 1948. [Found in Yancich materials].

[279] "Father Exiles Girls From Love to Make Them Famous Musicians," *Evansville Press*, November 14, 1916: 1.

[280] Ibid.

violin professionally,[281] Her sister Marie followed in her footsteps and also experienced her own hardships with addiction and divorce.[282] These experiences estranged Kryl from his daughters, fueling the resentment in his words from later in his life regarding women. Given his sentiment, it is curious that he should continue with an all-female organization during the twilight years of his career.

Some sources claim that Kryl's departure from the stage was due to continuing troubles with the American Federation of Musicians.[283] Examples of Kryl's difficulties with the Union have already been documented here. However, toward the end of his career, there is evidence that the American Federation of Musicians was the cause behind the cancellation of at least two of Kryl's concerts.[284] It bears mentioning again that near the end of his life, he told his granddaughter, Pauny Yancich, to not report his death to the Union because the publicity of his feud with them was too good for his business.[285] It is unclear whether the Union placed a ban on Kryl's future endeavors, or if he had simply had enough, but after forty-four years of conducting, and fifty years of being in the public eye, he hung up his baton and retired.

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[281] "Career of Harmony and $100,000 Rejected by Musical Josephine in Gamble for Wedded Concord," *El Paso Herald*, October 17, 1922: 1; Pauny Yancich, interview, March 15, 2016.

[282] Kiki Suslow, interview by the author over the phone, September 6, 2016.

[283] Schwartz, *Bands of America*, 278.

[284] "UIU Cancels Kryl Concert," *Oelwein Daily Register*, October 18, 1947: 1. This article asserts that the American Federation of Musicians requested Kryl's concert at Charles College in Dubuque, Iowa, be cancelled, and as a result his concert at Upper Iowa University in Fayette was also cancelled.

[285] Pauny Yancich, interview, March 15, 2016.

Peripheral Activities

Due to the startup of his new band in 1906, and the demands it made on his time, Kryl experienced a dry spell when it came to recording.[286] Although his recordings as a soloist were plentiful from 1899 to 1905, from 1905 to 1911 Kryl all but disappeared from the phonograph industry.[287] However, in May of 1911 there was a sudden spurt of output from "Kryl's Bohemian Band" for the Victor Talking Machine Company.[288] Although he is featured as soloist for some of these recordings, much of his work was from the podium.[289]

Kryl stirred up recognition and fame for his band not only through concerts and newspaper advertisements, but also through radio. During a time when radio was potentially gouging into live performance ticket sales, Kryl was capitalizing on the new technology. As early as 1923, music by Kryl's Band was played on radio programs in Seattle.[290] Before long, his band was being broadcast all over the country.[291] His band even had the chance of being broadcast live over N.B.C. networks on at least two occasions when they played on the Grant Park series in Illinois.[292] Kryl was present on

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[286] Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.
[287] Discography provided in John Wetzel Collection.
[288] Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.
[289] Ibid.
[290] "Today's Radio Program," *Seattle Daily Times*, October 12, 1923: 21.
[291] Dozens of newspaper clippings provide information about Kryl on radio programs. Examples include Pennsylvania ("Today's Radio Program," *Altoona Tribune*, March 8, 1927: 18); Ohio ("Daily Radio Programs," *Hamilton Daily News*, May 25, 1928: 5); New Jersey ("Bohumir Kryl Band at Drake Monday Night," *Ames Daily Tribune-Times*, September 26, 1931: 5); Massachusetts ("Radio Programs," *Boston Herald*, August 27, 1935: 21); among others.
[292] "New Programs Drawing Huge Audiences," *Illinois State Journal*, August 11, 1935: 9; "Tonight's Radio," *Evening News*, August 31, 1936: 5.

radio programs at least until 1942, after which it is unclear how much radio exposure he received.[293]

Kryl also kept busy with other endeavors aside from recording and conducting. As his touring schedule changed in the early 1920s, Kryl began to judge band competitions. There is evidence that during 1923 and 1924 he judged competitions in Chicago, Cleveland, and Texas.[294] Given his propensity for using younger musicians, there is a good chance these judging engagements doubled as recruitment opportunities.[295] Along those lines, Kryl was also listed as an instructor for the American Boys' Band at the 1929 World's Fair in Chicago.[296] One thing that has been proven time and time again is that Kryl preferred to keep himself busy.

Personality on the Podium

Many who came to know Kryl, audience members and bandsmen alike, knew him as a great showman and wonderful musician.[297] However, more often than not, his manner of interaction with his audience was drastically different than with the musicians in his organizations. To an audience he was "genial and buoyant,"[298] but many of his band members would later recall how awful he was.[299]

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[293] "Today's Radio," *Augusta Chronicle*, October 18, 1942: 7.

[294] "Rockford Band to Compete in Big Contest in June," *Rockford Register-Gazette*, April 19, 1923: 12; "Dancing in Hall and Street Ends Grotto Festival," *Cleveland Plain Dealer*, June 14, 1923: 1; "West Texas Meet Ends With 6000 Attending Feast," *Waco News-Tribune*, May 16, 1924: 1.

[295] Yancich, *Orchestra Musician's Odyssey*, 132.

[296] "American Boys' Band Planned for World's Fair," *Sunday Oregonian*, August 18, 1929: 47.

[297] Pauny Yancich, interview, March 15, 2016; Evans Lantz, letter to John Wetzel, July 17, 1987.

[298] "Kryl Band at Coliseum Today," *Evansville Courier*, November 12, 1925: 17.

[299] Pauny Yancich, interview, March 15, 2016.

Bohumir Kryl had an unusual knack for knowing his audience and masterfully arranging programs that would satisfy their desires.[300] Although he was a master at programming,[301] he understood that his personal presentation often sold the performance to an audience (Figure 14). One reviewer described him this way:

> In the personal makeup of the man, there is found the rare grace which accompanies every movement on the stage; there is the unforgettable head crowned with tawny yellow hair, and the blue eyes which flash fire or twinkle and which make one think of sun playing on falling rain, especially when his band does something that calls forth unusual approval.[302]

His audiences were also exposed to a specific personality, one that showed him as a kind, big-hearted man with an unaffected manner and a genuineness of purpose.[303] However, he was not without fault when it came to his public front. He was sometimes criticized for his programming for the reasons that it was overly accommodating to the tastes of the unstudied, and although technically excellent, would slip into the realm of mere entertainment, lacking the virility of a truly informed performance.[304]

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[300] "Music," *Rockford Morning Star*, September 5, 1914: 3.

[301] "'It Pays to Advertise' At Chautauqua Today," *Chattanooga News*, June 12, 1919: 6.

[302] "Famous Musician Will Direct Band," *Oshkosh Northwestern*, September 25, 1934: 10.

[303] "Bohumir Kryl and His Orchestra Will Appear in Corsicana," *Corsicana Daily Sun*, December 4, 1940: 7; "Kryl and Band at Coliseum Today," *Evansville Courier*, November 12, 1925: 17.

[304] "Kryl Has Great Band but Leader Makes Error of Adopting Style of Music to Suit the Unstudied," *Muskegon Chronicle*, August 15, 1919: 5.



Figure 14. An undated picture of Bohumir Kryl conducting his band (making it prior to 1935), found on Ancestry.com.

Kryl was a consummate showman, and he worked hard to develop his persona. He knew that his stage personality was augmented by his publicity. It was recounted in the previous chapter how, when he was a cornet soloist for the Duss band, he was coerced to save a drowning girl as part of a publicity stunt, only to find himself being saved by the very girl he was supposed to rescue.[305] It would seem his wildest attempts at publicity would end in less-than-stellar outcomes. In another stunt, he arranged for a publicity flight in a two-seater airplane when the Wright brothers were in Chicago for an airshow. But, instead of playing his cornet in the air as planned, he ended up becoming airsick on the pilot.[306] Then there was his hair. It was such a part of who he was as a

[305] "When Kryl Rescued Lass From Lake," *Cincinnati Post*, July 11, 1908: 5.
[306] Yancich, *Orchestra Musician's Odyssey*, 134.

conductor and performer that in many articles and caricatures the focus was predominantly on his "lion's mane."[307]

However, not all publicity was good publicity. Some newspapers, although extolling his admirable personality traits, would catch a glimpse of a different Kryl from what was seen on stage. In one report,

> The famous musician has his peculiarities, those who know him say. One day he is kindness and joviality personified. He greets you with a smile, and will do anything for you, and wins your friendship and respect through sheer personality. But perhaps on the next day his humor has changed, and he is very reserved and inclined to confine himself to few words.[308]

Some of the most damaging press he received was in relation to his parenting, as seen in Figure 15. Even before the marriage of his daughters, Kryl was in the press due to his heavy-handed style of raising them. In 1916, a number of stories reported on his controlling nature, claiming the girls lived in a "velvet draped, picture decorated prison…in the heart of Chicago."[309] The girls were said to have practiced every spare moment of all their lives, leaving no time for dolls or any other playthings. They had not seen shows, nor movies, and the newspapers were carefully censored by Bohumir before his daughters were allowed to read them, "lest (they) become too inquisitive about love and romance."[310] They were never allowed to meet boys, nor talk to them on the telephone. In addition, they were also not permitted to have girl friends because Kryl

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[307] "Kryl to Have His Own Band," *Los Angeles Herald*, November 26, 1905: 6. The author has chosen to list one of the earlier examples of publicity mentioning Kryl's hair. There are ample articles and pictures that illustrate this point.

[308] "World Noted Musician to Appear Here," *Evening Republic*, July 18, 1927: 1.

[309] "Father Exiles Girls From Love to Make Them Famous Musicians," *Evansville Press*, November 14, 1916: 1.

[310] "Surely They Won't Be Old Maids But-," *San Francisco Chronicle*, November 5, 1916: 3.

viewed most girls of the day as frivolous.[311] He even went so far as to hire a chaperone for Josephine when she traveled to Belgium to study with the violinist Eugéne-Auguste Ysaÿe. The chaperone's sole purpose was to prevent Josephine from meeting Ysaÿe's sons, an endeavor in which the chaperone succeeded.[312]



Figure 15. A picture depicting Kryl's daughters, Josephine and Marie, as being locked away from the outside world, published in the Evansville Press on Tuesday, November 14, 1916.

The stern and exacting behavior depicted in the stories involving his daughters was the same that he adopted with his bands. One bandsman mentioned that Kryl was "very eccentric and…a hard taskmaster, being exceptionally strict, both in matters pertaining to the musical programs of the band as to the outside interests of the men, allowing no drinking or gambling whatever."[313] It is interesting that this last part is mentioned because in Erwin Harder's book, outlining the 1912 touring season, it is stated that the bandmaster (Kryl) had ordered beer up to his hotel room on an exceptionally hot day, and the men were reportedly gambling the entire time while they were on tour.[314] The comment about

[311] Ibid.
[312] Ibid.
[313] "Glimpses Of Life While On Road With Kryl's Band Given By Kouba," *Coe College Cosmos*, November 17, 1932: 1.
[314] Harder, *The First Clarinet*, 32, 42.

Kryl's strictness on drinking and gambling came twenty years after the Harder book had been published, and in that time, Kryl may have changed his mind about what he did and did not allow his bandsmen to do. One story about Kryl that may support his aversion to the use of alcohol in the band tells of when, as a cornet soloist, he had imbibed a bit too heavily one evening. Unfortunately, this occurred the night before a solo recording session in which he ruined every take with slips and missed notes.[315]

Although, as demonstrated already, Kryl was not a fan of women musicians, on account of their proclivity to get distracted from their art by marriage and families, he did enjoy the company of the opposite sex. He would often invite female members of his orchestra to ride with him in his Cadillac between bookings.[316] One of these incidents happened during the 1938-1939 touring season when Kryl approached a young violinist by the name of Ann Butler to offer her a ride. Miss Butler played well enough that she was the second- or third-chair violinist in Kryl's orchestra, but after refusing to ride with Kryl, on account of wanting to be with her friends on the bus, she found herself relegated to last chair in the section.[317] On the other hand, a different account of Kryl's character was brought to light by one of his chauffeurs, who stated that when he drove Bohumir, Mrs. Kryl, and the soprano soloist, there was "always an atmosphere of great respect and dignity."[318]

Kryl often employed new talent, and as a side benefit he offered them lessons while on tour. It is unclear who benefitted more from this arrangement, because, although the bandsman would receive instruction from a world-class performer, Kryl

[315] Yancich, *Orchestra Musician's Odyssey*, 131.
[316] Ibid. 144.
[317] Chuck Michalek, interview by author, Chicago, Il, July 19, 2016.
[318] Evans Lantz, letter to John Wetzel, July 17, 1987.

would deduct the cost for these lessons from the player's weekly salary.[319] There is no doubt that these lessons were helpful, for it was said of Kryl that he "had the knack of taking talent which was in the developing stage and bring [*sic*] the players to sound like the best in the business."[320] However, he was an unforgiving taskmaster in these lessons, "pounding people," demanding things be done a specific way.[321] This same demand for perfection transferred to the stage as well. When a member of the band would make a mistake during performance, Kryl would chastise the offender by making a noticeable gesture of pointing them out with his left hand while continuing to conduct with his right.[322]

There were times when Kryl's displeasure with his band would result in drastic action on his part. When he felt unhappy with either the behavior or performance of his musicians, he would retaliate by stranding them far from Chicago, leaving them to find their own way back.[323] One specific instance was relayed to the author by Kryl's granddaughter, Pauny, who witnessed the event while on tour with her grandfather. At the end of a tour through the south, Kryl said, "Pauny will take the bus back to Chicago, and the rest of you have to get home by yourselves."[324] He then proceeded to get into his Cadillac (with the concertmaster) and went on his way, after which Pauny boarded the

[319] Yancich, *Orchestra Musician's Odyssey*, 132.
[320] Evans Lantz, letter to John Wetzel, July 17, 1987.
[321] Pauny Yancich, interview, March 15, 2016.
[322] Schwartz, *Bands of America*, 277-278.
[323] Yancich, *Orchestra Musician's Odyssey*, 133.
[324] Pauny Yancich, interview, March 15, 2016.

bus, turned to the band, and said, "Ok everybody, get on the bus!"[325] To this day, she believes that Kryl never found out about her defiance of his wishes.[326]

Kryl also had multiple legal issues with his band members. Early on, he landed in some legal proceedings with his former star trombone soloist, Jaroslav Cimera, over contractual issues that occurred between 1915 and 1920.[327] In another instance he was sued for $5,000 by Louise Clow, harpist, on account of Kryl's fraudulent advertising of her as a featured soloist in 1936.[328] Kryl asserted that she had planned on joining the company but at the last minute decided not to, and as a result the early publicity bore her name.[329] In 1948, Kryl became entangled in a wage dispute with Adeline Tolleson, a violinist from Boston. Not only did Mrs. Tolleson file a wage claim with the Illinois Department of Labor, but she managed to turn the orchestra against Kryl to the point that he threatened to end the tour should she continue her tactics.[330] The claim made by Mrs. Tolleson against Kryl was eventually dropped.[331]

Despite his hard nature with the musicians, they would inevitably walk away from a tour with amusing stories to tell. On one tour, while in Washington D.C., Kryl woke on a warm day, and rather than dress immediately, he walked around his hotel in his shorts, packing his trunk. Time was short, so he packed hurriedly, so much so that he inadvertently packed his pants in the trunk, which was then sent ahead to the railroad

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[325] Ibid.

[326] Ibid.

[327] Jaroslav Cimera, Court Transcript, found in Redpath Chautauqua Collection, University of Iowa Libraries, Special Collections & University Archives.

[328] "Harpist Files Suit," *Council Bluffs Nonpareil*, October 15, 1936: 7.

[329] "Kryl Is Sued by Omaha Harpist," *Omaha World-Herald*, October 15, 1936: 16.

[330] Louis Meyers (Illinois Department of Labor), letter to Bohumir Kryl, March 25, 1948 [found in Yancich collection]; Bohumir Kryl, letter to 1948 Women's Orchestra, May 3, 1948 [found in Pauny Yancich collection].

[331] Ibid.

station. When he realized what he had done, he quickly grabbed a Turkish towel from the cleaning lady's cart, wrapped it around his waist, and proceeded to walk through the hotel, onto the street, and hailed a cab. He was able to make it to the freight office in time to get his trousers.[332] Another incident, relayed to Milan Yancich by Kryl's daughter Marie, happened on a tour in which the orchestra (post 1935) was traveling in a bus. The way he tells it:

> The orchestra bus came to a barricade on the highway. Dusk was approaching. Signs pointed to a detour. Kryl knew the regular route and he was not about to be deterred by a detour. As far as the eye could see, the highway looked perfectly paved and in good condition. Kryl ordered the bus driver to go around the barricades. The bus moved forward about six feet and suddenly sank six inches in very soft asphalt. Everyone but the bus driver had to get out of the bus and help push the bus backward to firm ground. It was quite a sight. Everybody's clothes, shoes and stockings were covered with tar.[333]

With a personality like Kryl, one can only imagine how many similar stories could be shared by those who played in his organizations.

Kryl was tireless and despised laziness. One of his granddaughters recalls reading a book while at his house, and being asked to stand while she did so because he could not tolerate seeing people sit.[334] But Kryl's demanding nature was not merely reserved for others. His work ethic was something to be marveled at. One source stated that during his normal touring season, from April to December, his day would span sixteen to eighteen hours. However, prior to the season, when preparing for the tour his days would be longer, consumed with rehearsals, programming, composition, and business

[332] Yancich, *Orchestra Musician's Odyssey*, 134-135.
[333] Ibid., 135.
[334] Kiki Suslow, interview, September 6, 2016.

dealings.[335] Indeed, his success might be attributed less to his talent and more to his personal drive.

Despite Kryl's polarized personalities, audience and band alike could appreciate his great skill as a conductor. A former orchestra member called him a great conductor, very clear and precise.[336] Reviewers recognized his skill, stating that "he belongs to the virtuosos school of conductors,"[337] and that "he is the most spectacular and unique genius that has ever visited here in his capacity as bandmaster."[338] Many who heard him, and those who played for him, could agree that "as a director he [was] without peer."[339]

[335] "Kryl Tickets on Sale in Downtown Music Shop," *Kokomo Tribune*, October 12, 1931: 2.
[336] Pauny Yancich, interview, March 15, 2016.
[337] Chicago Herald Examiner, from Yancich, *Orchestra Musician's Odyssey*, 136.
[338] Milwaukee Sentinel, from Yancich, *Orchestra Musician's Odyssey*, 137.
[339] Chicago Tribune, from Yancich, *Orchestra Musician's Odyssey*, 136.

CHAPTER V

THE FINANCIAL MIND OF BOHUMIR KRYL

Shrewd. There is perhaps no other word that can better describe the business practices of Bohumir Kryl. It is obvious that he tailored his personality to suit his various audiences,[1] making himself amicably approachable. It is also true that he was an unforgiving taskmaster on the podium,[2] which resulted in a band that was impeccable. Both of these personality traits helped draw people to his concerts, but his financial success can be credited to more than a smile and a song. He was cleverly perceptive when it came to his dealings with money, and crafty in the ways he diversified his income streams. The massive wealth he had amassed by the end of his life bore witness to these assertions.[3] Bohumir Kryl was a financial genius who would eventually come to be known as the "millionaire bandmaster and composer."[4]

Early Earnings

Much of Kryl's wealth can be attributed to his tireless work ethic, which was established and developed in his early years. His father put him to work sculpting clay at a young age,[5] and by the time he was eleven, he had run away from home and was earning his

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[1] "Bohumir Kryl and His Orchestra Will Appear in Corsicana," *Corsicana Daily Sun*, December 4, 1940: 7; "Kryl and Band at Coliseum Today," *Evansville Courier*, November 12, 1925: 17.

[2] Pauny Yancich, interview by author, Ocala, Florida, March 15, 2016.

[3] "Bohumir Kryl Wills Estate of 1.9 Millions," *Chicago Tribune*, August 12, 1961.

[4] "Fantastic Love Troubles of the Music Master's Pretty Daughters," *Trenton Evening Times*, November 14, 1926: 21.

[5] John Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet* Archeophone Records 5022, 2012. CD Liner Notes.

living as a tumbler with the Rentz Circus.[6] Bohumir Kryl, already trained as a violinist, and having learned cornet in the circus, paid his passage to America in 1889 as a musician on the ship during the transatlantic journey.[7]

The correlation between financial success and hard work was a lesson learned early by young Kryl. Soon after arriving in America, he began work as a sculptor. Chapter two covers the details of his work, but it fails to mention his earning power as a stoneworker. On average, Kryl was making $60 a week as a sculptor,[8] which was already $20 more than musicians' union scale would be fifteen years later.[9] It is even possible that by the end of his tenure as a sculptor, he was making as much as $75 a week,[10] which is the same as $2,285 in 2018, when adjusted for inflation.[11]

Clearly, Kryl was doing well for himself financially by his early twenties, but it did not stop there. Even though he left sculpting for the lure of the cornet in 1898, he still maintained business ties with this family. At thirty-one years of age, Kryl was owner and director of one of the largest structural iron works in Chicago.[12] The 1906 Chicago City

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[6] "Bohumir Kryl Here Oct. 31," *Greely Daily Tribune*, October 26, 1937. Many early sources simply state that Kryl joined a circus touring Europe, but later sources such as this specifically name the Rentz Circus.

[7] "Noted Leader of Kryl Band had a Varied Career," *State Times Advocate*, December 9, 1935: 15.

[8] Erwin E. Harder, *The First Clarinet or Chautauqua Chit-Chat: Telling the Trials and Tribulations of Thirty Merry Music Makers on Tour of the Chautauquas from Terre Haute to Texarkana, Summer of 1912* (Chicago, Il, Publisher information unknown, 1913), 16; Harry Wayne Schwartz, *Bands of America* (New York: Doubleday, 1957), 51.

[9] Bohumir Kryl, letter to Harry P. Harrison, August 5, 1912, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[10] Milan Yancich, *An Orchestra Musician's Odyssey: A View from the Rear* (Rochester, NY: Wind Music Inc., 1995), 124.

[11] "1898 dollars in 2018," Inflation Calculator, accessed November 3, 2018, http://www.in2013dollars.com/1898-dollars-in-2018?amount=75.

[12] "Summer Amusements: Cook's Park," *Evansville Courier and Press,* July 25, 1906: 4.

Directory listed Bohumir as President and Director of the Pilsen Foundry Iron Works,[13] the same year Kryl ventured off on his first tour as a bandleader.[14] It is likely that he was fairly hands-off in regard to the day-to-day business of the foundry, and that his brother John was running the operation in his stead. In the same 1906 directory, John was listed as the Foundry's Secretary,[15] but later directories showed that John eventually became President of the Pilsen Foundry Iron Works[16] and would also own a Bridge and Crane Works.[17] Regardless of his involvement, Bohumir likely enjoyed a sizable income stream from the foundry as he was establishing his music career.

At the time Kryl left behind sculpture in favor of his cornet, he had reportedly been making $75 a week in his stone carving.[18] Sousa apparently offered Kryl $25 a week to tour, which was a significant pay cut, especially when he was supporting his wife and two young daughters.[19] When asked why he accepted such a drastic decrease in earning, he replied, "I knew then and there, that I wanted to be a musician and that I would succeed."[20] As if to support this claim, within two weeks of playing for Sousa, Kryl received a $10 a week raise.[21]

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[13] Audit Company of New York, *Directory of Directors in the City of Chicago* (Chicago: Audit Company of New York, 1906), 255, accessed November 5, 2018, https://archive.org/details/directoryofdirec00audi/page/254.

[14] Schwartz, *Bands of America,* 235.

[15] *Lakeside City Directory for 1906* (Chicago: Chicago Directory Company, 1906), 1843, accessed November 5, 2018, https://www.fold3.com/image/130629101.

[16] R.L. Polk & Company, *1923 Buyers' Guide of the City of Chicago* (Chicago: R.L. Polk & Company, 1923), 1014, accessed November 5, 2018, https://www.fold3.com/image/173795618.

[17] *Polk's Chicago Directory 1923* (Chicago: R.L. Polk and Co., 1923), 1794, accessed November 5, 2018, https://www.fold3.com/image/158871847.

[18] Yancich, *Orchestra Musician's Odyssey*, 124.

[19] Ibid.

[20] Ibid.

[21] Ibid.

In short order, due to Kryl's growing skill and reputation, his cornet-playing soon outpaced his earning potential as a sculptor. By the time he was touring with Innes in the early 1900s, Kryl was earning $200 a week, with all expenses paid, and, in addition, no extra band duties were expected of him.[22] His time soon became so valuable that he would not accept playing engagements for less than $500 a week.[23] Kryl's popularity as a soloist even earned him as much as $1,000 a performance.[24]

Despite his exorbitant income as a soloist, Kryl was unlike other touring musicians, who would spend their earnings while touring and return with very little to show for many weeks on the road.[25] In actuality, he was the kind of person who felt entitled to hold on to what was his, and he needed to have every cent accounted for. On one occasion, while on a return trip from visiting C.G. Conn in 1905, Kryl accused a porter of stealing $118. After keeping passengers up all night with his cornet playing, Kryl found himself short the money, and had the porter arrested and brought to court at the next stop.[26] Although the porter was let go due to lack of evidence, it is interesting that Kryl would so ardently pursue the man he saw responsible for stealing an insignificant (to Kryl) amount of money. After all, he was not in dire need of cash, having just sent $700 of earnings to the bank.[27]

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[22] Richard I. Schwartz, *The Cornet Compendium: The History and Development of the Nineteenth-Century Cornet* (2001), accessed March 14, 2018, http://www.angelfire.com/music2/thecornetcompendium/well-known_soloists_6.html.

[23] Bohumir Kryl, letter to Geo H. Turner, February 10, 1921, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[24] Tim McCormick, "The Bohumir Kryl Project: A Musician's Narrative," *In the Groove* (August/September 2012): 15.

[25] Harder, *The First Clarinet*, 61.

[26] "Heard by the Idler," *Elkhart Truth,* January 9, 1905: 4.

[27] Ibid.

Kryl had been dutiful with his money, and as a result he was entrusted with Innes's finances as his business manager.[28] He may have earned this position purely on merit, but there is a high likelihood he was awarded the title due to his ability to support Innes financially.[29] In one such case, Kryl loaned Innes $3,000, a financial decision that eventually ended in their estrangement. According to Kryl, the $3,000 given to Innes in 1901 was the purchase price of Innes's music library, but Innes saw things differently.[30] Eventually, this feud ended with Kryl's exit from Innes's band, although he did not walk away empty-handed. Innes paid Kryl a severance of $1,483.00 for all services and expenses.[31] Although Kryl sent the check back, it is interesting to observe how, even amidst conflict, Kryl was still able to make money.[32]

Millionaire Bandmaster

Kryl, not being content as merely a soloist, decided to pursue greater earning potential through the formation of his band in 1906.[33] Whereas many directors merely counted on ticket sales to draw income, Kryl utilized multiple means to not only earn more, but also save more. Very early on in his life as a bandmaster, he sued the White City Amusement Park for breach of contract, and as a result was appointed as receiver of the park.[34] This

[28] "Summer Amusement: Cook's Park," *Evansville Courier and Press,* July 25, 1906: 4.
[29] "Kryl Quits Innes and Tours Independently," *Los Angeles Herald,* August 24, 1905: 14.
[30] "Suit Will Follow Quarrel Between Star Soloist and Bandmaster Innes," *Cincinnati Post*, August 17, 1905: 5.
[31] Ibid.
[32] Ibid.
[33] Schwartz, *Bands of America,* 232.
[34] "Bohumir Kryl Receiver of a Park," *Elkhart Truth,* July 3, 1907: 1.

meant he was legally appointed as custodian of the park's assets and business operations.[35]

Kryl was also a very frugal man when it came to his dealings with his own musicians. In Kryl's own words, he "selected very fine players… for less money than any other person could engage them."[36] Although he found himself in trouble with the American Federation of Musicians for hiring musicians at below the union scale, it did not prevent him from continuing the practice.[37] He was often able to pay below scale by hiring young and inexperienced musicians.[38] In many cases, he would also offer these young bandsmen coaching, the cost of which he would then deduct from their paychecks.[39]

There are other ways in which Kryl was able to cut costs when it came to his musicians. As was the case with many touring bands, the director was in charge of booking and paying for transportation from venue to venue. Often Kryl, in order to save money, would purchase fewer train tickets than the members in his organization.[40] In one such instance, he bought twenty train tickets for his thirty-member band, and instructed his men to continually move about so that the conductor would have a hard time accounting for the entire group.[41] He was also known for enticing musicians to play in

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[35] Will Kenton, "Receivership," Investopedia, updated March 31, 2018, accessed November 6, 2018, https://www.investopedia.com/terms/r/receivership.asp.

[36] L.B. Crotty, letter to Bohumir Kryl, February 18, 1921, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[37] "Hear Charge That Kryl Reduces Pay," *Cincinnati Post,* July 2, 1910: 10.

[38] Yancich, *Orchestra Musician's Odyssey*, 131.

[39] Ibid.

[40] Ibid.,132.

[41] Tim McCormick, "The Bohumir Kryl Project," *In the Groove* (October/November 2011): 11.

cities far from home and would provide them travel fare to the destination, but would neglect to make funds available for their return trip.[42]

He was also determined to have his musicians look neat and would order uniforms every season.[43] However, to keep the uniforms in pristine shape without incurring extra cost to him, Kryl reportedly had his bandsmen pay for necessary repairs.[44] For instance, if a musician lost a button, the cost of that button would be deducted from the player's salary.[45] In addition, due to leaking tents during rains, or sweating in extreme heat, the musicians would often need to launder their uniforms, which was at their expense. This often cost them one-half more than the regular prices because they would have to rush their orders so the uniforms would be ready before they had to board their train the next morning.[46]

Kryl was not always a cold-hearted penny-pincher. In one instance, he hired a newlywed trumpet player by the name of Gerald Huffman, who had decided to make the tour his honeymoon, driving his newly purchased automobile from town to town instead of riding with the rest of the band on the train. Halfway through the tour, the car's driveshaft broke and Huffman decided to approach Kryl for a $200 loan to repair the vehicle. Kryl lent him the money, and when it came time to repay the debt, Kryl refused to accept payment.[47] Although Kryl's lending money to his musicians was not out of the norm, his refusal of payment was atypical. In many cases, Kryl was adamant about repayment. Because he could engage him for less money, Kryl once hired a clarinetist to

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[42] Ibid.
[43] Harder, *The First Clarinet*, 9.
[44] Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.
[45] McCormick, "Bohumir Kryl Project," 11.
[46] Harder, *The First Clarinet*, 23.
[47] Yancich, *Orchestra Musician's Odyssey*, 132-133.

play saxophone. Kryl, in turn, bought the player a new gold saxophone, for which the musician was to pay Kryl $10 a week until the debt was settled. When payments became delinquent, Kryl sought restitution for one hundred and $70 in back payments.[48] In another case, Kryl lent money to one of his musicians for the purchase of a piccolo. Again, weekly payments were to be made, but when they were not, he simply deducted the cost from the musician's paycheck.[49] In a similar case, a bandsman's trombone was stolen and Kryl loaned him the money to purchase a replacement. Kryl proceeded to deduct $20 a week from the man's check. At best, this amount was half of the musician's weekly pay, but Kryl remorselessly stated (about the theft) that he "had nothing to do with it," so the deductions would continue until the $85 instrument was paid in full.[50]

Despite these money-saving measures, Kryl was fully aware that as a bandleader, his greatest source of capital was through ticket sales. He had set standards and refused to play for ticket prices that he felt were below the quality of his organization.[51] Oftentimes Kryl would book his band at a guaranteed rate, and then split profit (often fifty/fifty) on ticket sales above and beyond the guarantee.[52] The greatest point of dispute for Kryl was often in relation to the split-profit portion of his revenue. Many times venues would try to find loopholes in the contract by not including presale reserved seat

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[48] Bohumir Kryl, letter to L.B. Crotty, February 18, 1921, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[49] J.P. Young, letter to J. Roy Sheesley, December 4, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[50] Willard H. Tripp, letter to Harry P. Harrison, August 13, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[51] Bohumir Kryl, letter to Miss Wiserup, August 9, 1909, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[52] Bohumir Kryl, letter to Harry P. Harrison, August 1, 1909, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

tickets in the total tally, a practice that Kryl was adamantly opposed to.[53] Other locations would simply give false information regarding ticket sales over the guarantee, which Kryl would root out through getting an accounting from the people in the box office selling tickets.[54] He eventually resorted to spending much of his available preconcert time at the gate each evening. During the 1912 season, while at Riverview Park, he stood collecting and counting tickets from seven to eight each evening in order to have an accurate accounting for the evening's sales.[55]

Kryl was not one to stand by when venues attempted to get out of paying him his due.[56] Whether it was the excuse of a poor performance,[57] or complaints about non-billed substitute musicians,[58] Kryl emphatically championed the quality of his musicians (while protecting his bottom line). Whatever the case may be, wrangling payment soon became a nightly occurrence for Kryl.[59] He would often hold the audience captive at the beginning of a show, refusing to play until he was paid.[60] On one such occasion, Kryl summoned his granddaughter from the cello section and compelled her to collect payment for the night. After she made several trips to the box office, the management eventually capitulated to the demands.[61] This type of behavior was not a bluff on the part of Kryl. In 1937, with his entire group of forty-three members seated in front of one

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[53] Ibid.

[54] Bohumir Kryl, letter to Harry P. Harrison, August 23, 1909, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[55] Harder, *The First Clarinet*, 14.

[56] Bohumir Kryl, letters to J.P. Young and Fred Wolf, August 21, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[57] Ibid.

[58] Mrs. G. Parker, letter to Harry P. Harrison, April 13, 1927, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[59] Evans Lantz, letter to John Wetzel, July 17, 1987.

[60] Yancich, *Orchestra Musician's Odyssey*, 143.

[61] Ibid.

thousand patrons, Kryl cancelled a concert when he was not paid prior to the performance.[62] In that case, Kryl planned to file a suit for $1,500 against the venue for not honoring the contract.[63]

Kryl's pursuit of ticket profits did not always turn out as planned. Kryl, during his 1913 tour, ran into the crossfire between the Crawfordsville, Indiana, Chautauqua and the men who ran the moving picture theaters in town. City ordinance prohibited the moving pictures to be shown on Sunday, and as the Chautauqua prepared for a Sunday concert, the theater men filed an injunction against Kryl and his band.[64] Playing the concert anyway, Kryl, along with the Chautauqua superintendent and the ticket seller, were all arrested by the Chief of Police, in violation of the city ordinance.[65] Each was eventually fined $10 and released.[66]

Manager

Just as he was not content with simply being the greatest cornetist in the world, Kryl was not one to settle for being merely a world-class bandmaster. A single box office revenue stream did not fit his business style, and so in 1916, he formed his own music bureau and booking agency.[67] Kryl took his bookings very seriously, and would often hire a

[62] "No Money-No Music-No Mary—Kryl Sticks to Contract," *Albany Democrat Herald,* December 3, 1937: 1.

[63] "Music Club Shy Coin; No Notes," *Oakland Tribune*, December 3, 1937: 1.

[64] "The Famous Kryl Band," *Greencastle Herald*, July 19, 1913: 1.

[65] "Chautauqua Officials to Appear in Police Court," *Greencastle Herald*, July 21, 1913: 1.

[66] "Appeal Court Cases: Mayor Fines Three Chautauqua Men Guilty of Ordinance Violation," *Greencastle Herald*, July 22, 1913: 1.

[67] Tim McCormick, "The Bohumir Kryl Project: A Musician's Narrative," *In the Groove* (August/September 2012): 15.

chauffeur and travel for three months to book his individual tour concerts.[68] He was a highly persuasive man and could walk into a music store unannounced and leave with a contract for two concerts in hand.[69] Only after he completely booked a tour would he then hire his musicians.[70]

Although booking his group allowed him to cut out the middleman and have direct control over his earnings, it was as a manager and producer of other musical organizations that he was able to multiply and diversify his box office profit. Kryl financed and rehearsed his largest number of performing organizations between the years of 1917 and 1921. He produced the Bohemian Orchestra and Rumanian Orchestra in 1917[71] and added the Saxophone Sextette in 1918.[72] In 1919, he produced the Spanish Orchestra as well as two Kryl Orchestras,[73] and in 1920 there was the arrival of the Metropolitan Orchestra, Chicago Novelty Company, and the Kryl Orchestral Sextette.[74] Kryl was also managing musicians during this time, such as the band of his former trombone soloist, Jaroslav Cimera,[75] as well as his own daughters.[76]

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[68] Yancich, *Orchestra Musician's Odyssey*, 140-141.

[69] "Around the Town," *Macon Telegraph,* March 3, 1935: 16.

[70] Yancich, *Orchestra Musician's Odyssey*, 140-141.

[71] Bohumir Kryl, letter to Harry P. Harrison, June 2, 1917, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; "Lyceum Course," *Hopkinsville Kentuckian*, March 31, 1917: 8.

[72] "Saxophone and Chicago Orchestral Sextette February 6," *Muskegon Chronicle,* November 2, 1918: 6.

[73] L.B. Crotty, letter to Bohumir Kryl, June 6, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[74] Bohumir Kryl, letter to J.P. Young, December 15, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; L.B. Crotty, letter to R.M. Endresen, March 1, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[75] Harry P. Harrison, letter to Bohumir Kryl, June 2, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[76] Tim McCormick, "The Bohumir Kryl Project," *In the Groove* (October/November 2011): 11.

Bohumir Kryl was quite aware of his drawing power and branded each of his groups a Kryl company. As such, he was adamant about protecting his reputation by rehearsing each group personally before sending them on the tour circuit.[77] After all, Kryl had made his band profitable through its quality, so why adjust the model? As a producer, Kryl received royalties from his groups at $40 a week, generally.[78] Given that he was producing at least three groups during those years, this augmented his salary by nearly another twenty percent.[79] Each of the groups he managed, however, must have been contracted individually. For instance, his fee for managing Jaroslav Cimera's band was at the rate of one $110 a week,[80] almost triple his rate for the orchestras listed above.

No matter how big or small the royalty owed him, Kryl pursued payment as vehemently as he did his box office guarantees. In 1920, he spent several months persistently pestering associates over a matter of a $50 royalty.[81] Kryl had provided his Kryl Orchestral Sextette to Crawford A. Peffer, who was the Vice President of the Redpath Slayton Lyceum Bureau (based in New York).[82] However, Peffer withheld the royalty payment on the basis that Kryl had replaced a number of players in the Sextette

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[77] Bohumir Kryl, letter to L.B. Crotty, February 18, 1921, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[78] Bohumir Kryl, letter to Harry P. Harrison, March 19, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; Bohumir Kryl, letter to J.P. Young, May 15, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[79] Bohumir Kryl, letter to J.P. Young, June 22, 1910, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; Assuming that his salary of $654.28 in 1910 did not decrease by 1920, an additional $120.00 a week would augment Kryl's salary by another 18%.

[80] Harry P. Harrison, letter to Bohumir Kryl, June 2, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[81] J.P. Young, letter to Fred Wolf, May 19, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa. From this letter, there is continual correspondence about royalties due Kryl until: L.B. Crotty, letter to Fred Wolf, September 14, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[82] Information gleaned from letterhead on a letter sent from A.N.W. to Bohumir Kryl, June 4, 1910, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

after the New Year without providing them adequate rehearsal.[83] Peffer's associate in the Chicago Chautauqua office informed Kryl that they were not connected with the claim in any way and could not help him secure the funds.[84] Ignoring this assertion, Kryl continued to chip away at the resolve of his associates in Chicago, until, after receiving a "tear-stained letter" from Kryl, J.P. Young finally reached out to plead with Peffer's office to pay Kryl the royalty.[85] The use of constant haranguing was not an isolated incident on Kryl's part, and it was widely experienced by many, as was implied when Young wrote (to Peffer), "from your past experience you will know that he [Kryl] will not give either of us any rest until the matter is straightened out."[86] Nevertheless, the matter was played out for another four months, eventually drawing L.B. Crotty into the fray, who wrote Peffer's office, "I wish you would send Kryl a check for whatever you think he should have and close it up because he is bothering me every day."[87] Having worn down the resolve of many within the Redpath Bureau, Kryl eventually received a settlement on his claim for half of the original royalty.[88]

Kryl did not always experience success with the groups he produced or managed. The very Orchestral Sextette that caused him great distress over lost royalties also caused

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[83] Crawford A. Peffer, letter to L.B. Crotty, February 2, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[84] J.P. Young, letter to Bohumir Kryl, May 1, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[85] J.P. Young, letter to Fred Wolf, May 19, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[86] Ibid.

[87] L.B. Crotty, letter to Fred Wolf, September 3, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[88] Fred Wolf, letter to L.B. Crotty, September 23, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; L.B. Crotty, letter to Bohumir Kryl, September 24, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

Kryl financial loss as a producer during the 1920 season.[89] Due to missed dates and less-than-stellar reviews, the Chautauqua had already lost thousands of dollars on the Sextette by March of that year,[90] and Kryl was being held financially accountable for his group's not doing well by the refusal of several Chautauqua offices to pay royalties.[91] To be fair, the lack of financial success for the Sextette during the 1920 season was beyond Kryl's control. Unfortunately, there was a massive influenza epidemic that caused a number of concert cancellations,[92] as well as the need to replace several of the musicians in the Sextette, which apparently compromised the quality of the group.[93]

In addition to the Orchestral Sextette, Kryl's Chicago Novelty Company was equally unsuccessful during the 1921 season. In a letter to Kryl from L.B. Crotty, manager of the Lyceum Department of the Redpath Bureau in Chicago, the financial failure of this group was laid out clearly. From a cancelled week at the beginning of the season, to the need of the Chautauqua to send out another company to at least fifteen towns, the Redpath was unable to collect on nearly $2,000 of revenue. In addition, the group salary was $20 a week more than initially contracted. Although the group was quickly becoming disreputable and bleeding money, Kryl still demanded his royalty from the Redpath office, a matter that eventually approached the need for arbitration.[94]

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[89] L.B. Crotty, letter to R.M. Endresen, March 1, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[90] Ibid.

[91] Crawford A. Peffer, letter to Bohumir Kryl, March 8, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; J.P. Young, letter to Bohumir Kryl, May 18, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[92] L.B. Crotty, letter to R.M. Endresen, February 18, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[93] Crawford A. Peffer, letter to Bohumir Kryl, March 8, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[94] L.B. Crotty, letter to Bohumir Kryl, February 25, 1921, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

Chautauqua Business

Kryl was a very persuasive businessman even in the face of financial loss, and there was no better place to exercise this skill than within the Chautauqua. Already, his disregard for others' economic woes, and his relentless spirit when it came to what he felt was due him have been displayed. Kryl did not reserve these tactics for the occasional business associate or distant Chautauqua contact. His frequent business partner, and perhaps his closest friend, Chautauqua manager Harry P. Harrison, was not immune from Kryl's wiles. Early on in their relationship, Kryl persuaded Harrison to book Chautauqua engagements that caused Harrison's office to lose around $600. Kryl's unique skill in his dealings is made evident when Harrison wrote, "Believe me, old man, you ought to go out and shake hands with yourself a dozen times, for this is the first time I have let anyone put all this over me at the same time."[95]

The entrepreneurial side of Kryl's personality often made him difficult to be around. Harrison, in his book *Culture Under Canvas: The Story of Tent Chautauqua,* stated:

> Kryl was a short, chunky, volatile genius with a wild mass of blond hair that made his big black hat seem to ride two inches above his head. He was an artist and, like many other such gifted individuals, was not the easiest of men with whom to get along on all occasions. He was extremely popular with Chautauqua crowds, but less so with the travelling talent who rubbed elbows with him all summer on the road.[96]

On one occasion, Kryl threatened to dismiss a Chautauqua crewmember when he refused to move Kryl's trunk to the hotel. As retaliation for the threat, the crewman egged all of

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[95] Harry P. Harrison, letter to Bohumir Kryl, July 13, 1912, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[96] Harry P. Harrison, *Culture Under Canvas* (1958; repr., Papamoa Press, 2017), 2414, Kindle.

the suits in the trunk while Kryl was conducting the Chautauqua concert. Kryl had him dismissed with no return fare.[97] In another case, he was furious with the advance men after finding a stack of three hundred-fifty Chautauqua fliers under a bed while on tour, instead of in the hands of the public.[98]

Although in many of these instances Kryl was in the right, his approach often left much to be desired. His tactics wore thin with many of his associates, one of whom referred to him as "our dear friend whom I do not care to discuss."[99] This same associate wrote, "If I were to discuss him, I would chop 'discuss' right in two."[100] His business partners' frustration with Kryl's unyielding methods were made clear when they expressed, "he wasn't even satisfied with his pound of flesh but evidently wanted an extra hundred for good measure."[101] Despite being his closest ally, even Harrison was not spared from Kryl's lack of tact when it came to his business dealings. In the spring of 1920, Kryl and Harrison had a falling out.[102] It was an intense disunity that caused Harrison great remorse, commenting, "friends are pretty scarce articles and it hurts me like everything to think I have lost one."[103] Kryl's response, true to his temperament, although vaguely remorseful, proceeded to lay the blame on Harrison, stating things such

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[97] Bohumir Kryl, letter to J.P. Young, August 1, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[98] Bohumir Kryl, letter to Fred Hicks, June 7, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[99] C.H. White, letter to Harry P. Harrison, June 8, 1922, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[100] Ibid.

[101] Ibid.

[102] Harry P. Harrison, letter to Bohumir Kryl, May 25, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; Bohumir Kryl, letter to Harry P. Harrison, September 7, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[103] Harry P. Harrison, letter to Bohumir Kryl, May 25, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

as, "I gave you no reason whatsoever for you to act as you do,"[104] and, "if there was anyone that should have been offended it surely was not you."[105] Kryl then immediately proceeded to change hats and make business demands as if there were no existing strain between the two of them.[106]

There seemed to be an attempt toward renewal of their business relationship, if nothing else, by September of 1920,[107] but in correspondence between the two in November of that year, it was clear that there was still open hostility.[108] Harrison was recorded as saying to Kryl, "you have broken faith with me in every possible way."[109] However, whether it was the frequency of their unavoidable business dealings, or the underlying strength of their friendship, by 1925 they were back on more than amicable terms. Harrison was quoted as having "the very highest regard for Mr. Kryl,"[110] and remarked in a letter to Kryl that, " I am always delighted to have a visit with you."[111]

Kryl made a significant amount of money from his participation in the Redpath Chautauqua. In 1909, his first season with the Chautauqua, it was reported that his band was secured at $900 a day.[112] Given that he normally traveled with a band of about thirty

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[104] Bohumir Kryl, letter to Harry P. Harrison, September 7, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[105] Ibid.

[106] Ibid.

[107] Harry P. Harrison, letter to Bohumir Kryl, September 25, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[108] Harry P. Harrison, letter to Bohumir Kryl, November 30, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[109] Ibid.

[110] A.M.W., letter to Elmer A. Claar, March 22, 1925, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[111] Bohumir Kryl, letter to Harry P. Harrison, December 28, 1925, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[112] "Fifth Assembly Ends," *Elkhart Daily Review,* August 9, 1909: 1.

members, his weekly obligation to his band was at most $1,200.[113] That left a difference of roughly $5,000 in profit to divvy up between Kryl and the Chautauqua office. Kryl signed a yearly contract with the Redpath and was a tough negotiator.[114] One of the benefits for Kryl of working on the Chautauqua was that he negotiated a weekly salary paid to him and his band, and then worked out a profit-sharing structure for ticket sales. In 1918, he had already negotiated a personal salary of over $600 a week,[115] and in 1920, his band, including himself, was earning a weekly salary of $1,500.[116] Additionally, the Chautauqua would keep the first $900 of ticket sales, Kryl would keep the next $500, and anything above and beyond that was split sixty-forty in Kryl's favor.[117]

In addition to his earning potential, Kryl did not have to worry about advertising costs while with the Chautauqua. As long as everything was working as it should, the Redpath sent out advance men who would advertise the upcoming events.[118] On average, the Chautauqua was spending $75 to $150 in advertising in each town.[119] Despite the savings in advertising costs, there were drawbacks for Kryl, who preferred to be fully involved in all aspects of his tours. The advance men were not always reliable, and Kryl could see a direct correlation between their efficacy and his profits. In one case, upon

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[113] These numbers are based on the previously discussed union rate of $40 a week per musician. The number stated in the text is a high figure, due to the fact that Kryl did not often pay scale, and he also used other tactics to garnish his musicians' wages.

[114] Harry P. Harrison, letter to Bohumir Kryl, August 5, 1912, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[115] "Statement of Kryl Band Tour," March 5 – 14, 1918, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[116] Geo H Turner, letter to Harry P. Harrison, February 6, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[117] Ibid.

[118] Bohumir Kryl, letter to Fred Hicks, June 7, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[119] Harry P. Harrison, letter to Bohumir Kryl, August 3, 1912, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

earning only $181 in receipts, he immediately complained to the head of the Chautauqua publicity department.[120]

Since the Chautauqua office organized much of his booking, this period of his career afforded him the greatest flexibility to manage and produce his own groups. The groups previously described were all products of his Chautauqua involvement. Many times his payment for such activities came in the form of royalties, but on occasion he was also paid a flat fee for services rendered. For instance, in 1917, Kryl was paid $6,000 for acquiring Bohemian violinist Jaroslav Kocián for a winter tour managed by Harry P. Harrison.[121]

Another financial benefit to working for the Chautauqua was Kryl's ability to seek reimbursement for expenses. Kryl would constantly send expense reports to the Redpath office, listing the costs of train fares, car rentals, hotels, and property men.[122] These expense reports would often total more than his weekly salary of $600.[123] There were frequent times when his reports raised questions,[124] but more often than not his expenses were paid anyway.[125]

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[120] Bohumir Kryl, letter to Fred Hicks, August 9, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[121] Harry P. Harrison, letter to Bohumir Kryl, August 28, 1917, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[122] Bohumir Kryl, "Expense Account Kryl," May 9, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; Bohumir Kryl, letter to J.P. Young, May 14, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; Bohumir Kryl, "Kryl Statement," August 6, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[123] Ibid.

[124] J.P. Young, letter to Bohumir Kryl, August 7, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[125] J.P. Young, letter to Bohumir Kryl, September 28, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

In its heyday, the Chautauqua movement was thriving financially. In 1919, the Slayton Lyceum Bureau was doing a business of over $100,000,[126] and in 1920, the Redpath Chautauqua earned over $175,000.[127] These numbers would be equal to a business earning an annual revenue of around $2,000,000 in 2018, after adjusting for inflation.[128] Since this was no small amount, it is no wonder that Kryl was deeply involved in the financial dealings of the Redpath Chautauqua and Lyceum Bureau. Much as he did with Innes, Kryl embedded himself in the economic wellbeing of the Bureau, lending money when needed to make ends meet. He was once quoted as saying, "It is my money that runs the Redpath."[129] In support of his claim, there is evidence of many sizable loans made by Kryl to the Redpath (often through Harry P. Harrison). Loans were made for as small as $1,000,[130] with several in the $3,000[131] to $5,000 range,[132] and some as large as $8,000.[133] In fact, Harrison had to sell off Chautauqua tents in order to pay a $10,000 loan from Kryl in 1917.[134]

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[126] L.B. Crotty, letter to Bohumir Kryl, May 12, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[127] Fred Wolf, letter to L.B. Crotty, penciled annotation, April 12, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[128] "1920 dollars in 2018," Inflation Calculator, accessed November 15, 2018, http://www.in2013dollars.com/1920-dollars-in-2018?amount=175000.

[129] Irene Stolofsky, letter to Harry P. Harrison, March 22, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[130] J.P. Young, letter to Mrs. Kryl, July 8, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[131] Bohumir Kryl, letter to J.P. Young, November 10, 1917, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[132] Harry P. Harrison, letter to Bohumir Kryl, May 17, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[133] Bohumir Kryl, letter to the Redpath Bureau, January 15, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[134] Harry P. Harrison, letter to Kryl, August 28, 1917, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

This money was not given altruistically, as it was still difficult to extract money from Kryl in any other situation, as is evidenced by the strong-arm tactics needed to get him to turn over the paltry sum of $100.[135] Kryl was in the loan business to make money. The collection of interest payments was a regular part of his dealings with Redpath officials, a duty that was often carried out by his wife.[136] As with other areas in his life, Kryl's means for making money through the financial dealings of the Redpath were multifaceted. In addition to interest payments, Kryl would also take stock to secure loans, as he did with Harrison in 1920 when he received one hundred and one shares of common stock in C.G. Conn to secure an $8,000 loan.[137] His confidence in the financial position of the Redpath Bureau also enticed Kryl to seek out an agreement with the Chautauqua and Lyceum, in which he would be paid a certain percentage of the profits from the organization as a whole, not just on his own ticket sales.[138]

Banking

Kryl was not only in the habit of lending his money to others, but also in taking out sizable loans himself. The years of 1919 and 1920 were particularly busy borrowing years for Kryl, landing him in multiple sticky situations. In May of 1919, Kryl wrote that he owed the bank $29,000 and was desperately seeking interest payments from anyone to

[135] Harry P. Harrison, letter to T.A. Burke, June 2, 1922, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[136] Bohumir Kryl, letter to J.P. Young, December 20, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; Bohumir Kryl, letter to J.P. Young, January 10, 1921, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; Bohumir Kryl, letter to J.P. Young, January 16, 1921, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[137] Bohumir Kryl, letter to the Redpath Bureau, January 15, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[138] Bohumir Kryl, letter to Harry P. Harrison, November 15, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

whom he had loaned money in order to pay something toward his bank note.[139] He was back at it in June of 1919, seeking funds to maintain his good standing with the bank.[140] Although it was only a difference of a month, his debt had more than doubled, now at a deficit of $60,000.[141] Kryl would often have debtors pay the bank directly, exchanging loans to settle his books.[142] The banks must have had great confidence in Kryl's ability to pay back each loan, and this could not be better illustrated than in the case when he was able to secure a $6,000 loan, with no collateral, from a bank with which he had no account.[143] He was even able to convince Mrs. C.G. Conn to lend him $20,000 in 1920.[144]

The banks were not the only entity to whom Kryl was in debt in 1920. He also was "in bad" with his broker, losing a great deal of money in not being able to pay the shortages on his account.[145] Kryl earned and lost a great deal of money speculating on the stock market, and while on tour he would often find a broker's office in each town and wait there until the market closed.[146] He would then race in his black Cadillac to the next town for a concert appearance.[147] Whenever he was back home in Chicago, he would spend entire afternoons at the Chicago Stock Exchange, often saving some money

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[139] Bohumir Kryl, letter to Harry P. Harrison, May 12, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[140] Bohumir Kryl, letter to Harry P. Harrison, June 20, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[141] Ibid.

[142] John Liver, letter to Harry P. Harrison, March 15, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[143] Rudolph F. Hajicek, letter to Bohumir Kryl, August 6, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[144] Mrs. C.G. Conn, letter to Bohumir Kryl, December 10, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[145] Bohumir Kryl, letter to J.P. Young, December 11, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[146] Yancich, *Orchestra Musician's Odyssey*, 133.

[147] Ibid.

by persuading a streetcar conductor to accept an expired transfer ticket for a free ride home.[148] Kryl was known to purchase bank stock,[149] as well as the stock of instrument makers Conn[150] and Holton.[151] It was reported that Kryl suffered heavy losses during the stock market crash of 1929.[152] He was so broke, he later commented, "all I had left was my cornet and paintings," neither of which he was willing to sell.[153] He did, however, manage to pull through the Great Depression just fine and continued to build wealth until his death in 1961.[154] By then, he was also on good terms with his broker at the time, William Hoisington, whom he named an alternate trustee of his nearly $2,000,000 estate.[155] Kryl was so pleased with Hoisington's years of sound financial advice, that in his Will he urged his trustees to continue to buy all of their securities through Hoisington.[156]

All of his lending and borrowing provided Kryl with the experience and connections needed to open the First National Bank of Berwyn.[157] Berwyn was a Chicago suburb, the population of which was largely first- and second-generation Czechs and Bohemians.[158] As such, it was with fellow Czechs and Bohemians that Kryl opened

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[148] Ibid., 132.

[149] Unknown letter certifying Kryl's ownership of Lawndale State Bank Stock, February 22, 1913, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[150] *Financing an Empire; History of Banking in Illinois,* Vol. II (Chicago: The S.J. Clarke Publishing Company, 1926), 220.

[151] Harry P. Harrison, letter to Bohumir Kryl, April 6, 1927, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; *Financing an Empire*, 220.

[152] Yancich, *Orchestra Musician's Odyssey*, 141.

[153] Ibid.

[154] "Bohumir Kryl Wills Estate of 1.9 Millions," *Chicago Tribune*, August 12, 1961.

[155] Ibid.

[156] "Bohumir Kryl," *Rockford Register-Republic,* August 17, 1961: 26.

[157] *Financing an Empire,* 220.

[158] Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.

the First National Bank of Berwyn on January 19, 1924.[159] His collaborators were influential in the community as lawyers, judges, and even congressmen, including Adolph J. Sabath, Otto A Jaburek, Edward F. Silha, and Matthew A. Berg.[160] Upon formation of the bank, officers were chosen, and Kryl was named president.[161]

The physical bank was built at the cost of $110,000 at 6307 and 6309 West Twenty-second-street (currently Cermak Road) in Berwyn, Illinois, and served local merchants and savings depositors.[162] In 1926, between stocks and deposits, the bank had holdings in excess of $600,000.[163] The First National Bank of Berwyn operated in conjunction with the Berwyn Securities Company and the Berwyn Safe Deposit Company, the stock of which was owned by the shareholders of the First National Bank.[164]

Kryl's business interests in Berwyn expanded beyond the bank. He also assisted in organizing the American State Bank[165] and served on the board of the Gregory-Bernasek Theater Corporation,[166] both located in Berwyn. In the greater Chicago area, he was known as a Mason and was also a member of the Union League Club of Chicago,[167] an organization that originated during the Civil War and advocated for political change.[168] Interestingly enough, the Union League Club was and is responsible for "collecting and showcasing some of the finest Midwest and American art in the

[159] *Financing an Empire*, 220.
[160] Ibid.
[161] Ibid.
[162] Ibid.; Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.
[163] *Financing an Empire*, 220.
[164] Ibid.
[165] Ibid.
[166] Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.
[167] *Financing and Empire,* 220.
[168] "About the Club," Union League Club of Chicago, accessed November 19, 2018, https://www.ulcc.org/about.

country,"[169] a pastime that was highly valued by Kryl himself.[170] He was also interested in other financial institutions, such as Lawndale State Bank, in which he owned stock.[171] As mentioned before, he also took great interest in manufacturing enterprises, especially those of C.G. Conn, Ltd., and Frank Holton & Company.[172]

Despite his varied financial interests, as well as his clear business acumen, his presidency of the First National Bank of Berwyn was not destined to be for long. For whatever reason, in late 1926, the old board of directors, including Kryl, decided to pursue a stock deal that would buy out their controlling interest in the bank.[173] In December of that year, there was an offer to buy one hundred-twenty-five shares of stock at $150 a share. The entire experience was anything but smooth. In order to put the deal over, Kryl sought out a New York art dealer, John Levy, to borrow $25,000, offering several of his paintings, including a couple of Corots and a Breton, as security.[174] Kryl and a few of his associates, such as Harrison, painstakingly collected the requisite stocks from shareholders. However, before the transfer of ownership could be completed, there were shareholders who displayed impatience with the rate at which the deal was happening. These shareholders were in need of money and had private buyers available for the stock if Kryl was not going to use it.[175]

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[169] Ibid.

[170] "Kryl Wealthy in Paintings," *Bedford Daily Times*, July 22, 1927.

[171] Unknown letter certifying Kryl's ownership of Lawndale State Bank Stock, February 22, 1913, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[172] *Financing an Empire,* 220.

[173] Bohumir Kryl, letter to Harry P. Harrison, December 26, 1926, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[174] Bohumir Kryl, telegram to John Levy, December 9, 1926, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[175] John Suster, letter to Bohumir Kryl, February 7, 1927, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; Harry P. Harrison, telegram to Bohumir Kryl, February 8, 1927, Redpath Chautauqua Collection, University of Iowa Libraries,

Not only were the shareholders problematic, but so were the buyers. In one case, it was opined that one of the buyers seemed as though he would rather pay $5,000 to duck out of the deal than to go through with it.[176] There were misgivings, on the part of the potential new owners, about the quality of leadership remaining with the bank after the transition. The man Kryl had initially set up to take over as president after the transition, Ralph Green, did not have the confidence of many others. In fact, it was eventually determined that it was impossible to install a board of directors that would be willing to work with Green.[177] The new owners were not the only ones displeased with the transition. There were men working for the bank who Kryl believed were planning on sabotaging the deal in the eleventh hour, mainly by running the bank short on cash through the withdrawal of a city account.[178] Harrison assured Kryl, however, that "all of the fellows realized they were licked and that they were going out like gentlemen and would not in any way injure the bank."[179]

Although normally one with the ability to financially support a sinking ship, Kryl's hands were tied when it came to his money. During the same winter, he had moved to Tarpon Springs, Florida, and his massive house was utilizing all of his expendable income. He described to Harrison, "I myself am short (on money) as I was at

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Iowa City, Iowa; Bohumir Kryl, telegram to Harry P. Harrison, February 8, 1927, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[176] Harry P. Harrison, letter to Bohumir Kryl, January 27, 1927, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[177] Harry P. Harrison, telegram to Bohumir Kryl, January 24, 1927, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[178] Bohumir Kryl, letter to Harry P. Harrison, December 24, 1926, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[179] Harry P. Harrison, letter to Bohumir Kryl, December 31, 1926, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

anytime I know of. This house keeps me busy keeping up payments and other things."[180] Despite these many setbacks, however, the bank deal finally went through in March of 1927,[181] and the bank was closed shortly after.[182] That was not the end of Kryl's dealing with the transaction. Never one to let money easily leave his grasp, Kryl took issue with the payments to a few of the parties involved with the sale of the bank. Although Ralph Green could not qualify as a banker on Kryl's recommendation, Harrison paid him a settlement of $1,500 to sign a release in full for everything.[183] Kryl, not believing any damages were due Green, was adamant that he would have settled with Green for $300. In bitterness, Kryl said of Green, "If that dog [Green] would stay in Bank he would wind up in jail in no time for that is the kind of man he is."[184] In addition, Kryl's attorney, Cermak, had billed Kryl $500 for his fees in drawing up the contract of sale. Some of his associates believed this amount to be high and expressed that $300 was likely more realistic.[185] In a fit of anger, Kryl responded [in regard to Cermak], "He must think that I am some damn fool. For drawing contract, $25 would be what other good attorney would charge."[186] Kryl was emphatic about not paying him anything, fully believing that he had paid Cermak in full when Kryl released him from employment in February of that

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[180] Bohumir Kryl, telegram to Harry P. Harrison, February 19, 1927, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[181] Harry P. Harrison, telegram to Bohumir Kryl, March 26, 1927, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[182] Harry P. Harrison, letter to Bohumir Kryl, April 2, 1927, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[183] Harry P. Harrison, letter to Bohumir Kryl, February 11, 1927, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[184] Bohumir Kryl, letter to Harry P. Harrison (part 2 of 2), April 4, 1927, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[185] Harry P. Harrison, letter to Bohumir Kryl, April 2, 1927, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[186] Bohumir Kryl, letter to Harry P. Harrison (part 2 of 2), April 4, 1927, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

year.[187] Incredulous as to how these men could ask for so much, Kryl stated, "It hurts to have money taken from me when it is so hard to earn it. These fellows are just as bad as these Florida crooks."[188]

Legal Troubles

As will be detailed in chapter six, it was widely advertised that Kryl had offered each of his daughters $100,000 to remain unmarried until they turned thirty.[189] With his affluence so publicly reported on, it should be no surprise that others would try to claim some of his wealth. In 1926, around the time his younger daughter, Marie, was about to be married to a Greek nobleman, and subsequently his $100,000 promise was in the news again, Kryl was suddenly in the midst of a lawsuit with his nephew.[190] Conveniently, the lawsuit was in the same amount as Kryl's proposed dowry to his daughter. His nephew, Joseph M. Kryl, head of the Kryl Bridge and Crane Works, was suing Bohumir over an old dispute over money matters.[191]

This was not the only lawsuit brought against Kryl. Ten years later, in 1936, he was sued by Louise Clow over fraudulent billing. Ms. Clow, a professional harpist from Omaha, sued Kryl for $5,000 over the use of her name as a featured soloist with Kryl's

[187] Bohumir Kryl, letter to Harry P. Harrison (part 1 of 2), April 4, 1927, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; Bohumir Kryl, telegram to Harry P. Harrison, February 19, 1927, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[188] Bohumir Kryl, letter to Harry P. Harrison (part 2 of 2), April 4, 1927, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[189] "Kryl is Sued By Nephew," *New York Times*, September 1, 1926.

[190] Ibid.

[191] "Ask $100,000 of Kryl in a Lawsuit," *Rockford Republic*, September 1, 1926: 2.

orchestra, although she had left his employ in 1934.[192] Her attorney was even able to succeed in stopping the payment of a check given to Kryl by concert sponsors in Hastings, Nebraska.[193] Kryl maintained that, up until the last minute, Clow had planned to join Kryl's company, and as such early publicity included her name.[194]

Aside from being on the receiving end of lawsuits, Kryl was not shy about initiating legal action against those who had wronged him. The earliest instance was when he sued the White City Amusement Park for breach of contract in 1907, which resulted in his assuming receivership of the park.[195] Later in his career, as a manager, he sued the Chico Music Club in 1937.[196] Kryl had cancelled his concert at the Chico State College auditorium, pulling his forty-three musicians off stage when he was not paid thirty minutes prior to the show, as his contract required.[197] The president of the music club offered Kryl $450, but he demanded $750, as well as a percentage of the box office receipts, which Kryl figured was another $750, given the one thousand people in attendance.[198]

There were also those who tried to get their hands on Kryl's money in less scrupulous ways. In 1929, Kryl was the victim of an extortion attempt, in which his life was threatened unless he paid $1,000.[199] After four letters promising death at the hands of the West Side Gang were delivered to Kryl, the police arrested George E. Owens and

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[192] "Kryl is Sued by Omaha Harpist," *Omaha World Herald*, October 15, 1936: 16.
[193] Ibid., 15.
[194] Ibid.
[195] "Bohumir Kryl Receiver of a Park," *Elkhart Truth,* July 3, 1907: 1.
[196] "No Money, No Music, Shrieks Maestro Kryl," *San Luis Obispo Telegram,* December 3, 1937: 1.
[197] Ibid.
[198] Ibid.
[199] "Extortion Plot Against Famous Composer Foiled," *Seattle Daily Times*, August 2, 1929: 10.

his wife Margaret, both of Neenah, Wisconsin.[200] A search of Owens's pockets revealed a note that contained handwriting identical to that of the other four letters. The note read, "Give the bearer one thousand dollars within five minutes or you are a goner. We mean business. The west side gang."[201] Also found in Owens's pocket was an ice pick.[202] Owens denied any knowledge of the extortion attempt and simply claimed that a stranger handed him the note as he stood in front of the hotel where Kryl lived.[203] Owens, a twenty-seven-year-old railway ticket agent, was fined $300 plus costs and was sentenced to a year in the house of corrections for the charge of defrauding an innkeeper when he was unable to pay his bill. Other charges of vagrancy, carrying concealed weapons, and disorderly conduct were all dismissed.[204] His twenty-six-year-old wife was placed on probation for six months in the care of her father.[205] However, the extortion charge was never prosecuted because Kryl had destroyed the letters.[206]

A Life of Extravagance

Kryl's great wealth allowed him to live a life of luxury, one he was not reluctant to flaunt. While on tour, his affluence was on display in the hotel rooms he afforded himself,[207] as well as the use of his chauffeured Cadillac limousine, which took him from

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[200] "Death Threats Sent Bandmaster Jail Two," *San Francisco Chronicle*, August 2, 1929: 2.

[201] "Pair Arrested After Bandmaster Receives Extortion Notes," *Arkansas Gazette*, August 2, 1929: 1.

[202] "Plot is Uncovered Against Composer; One Man Arrested," *Bismarck Tribune*, August 2, 1927: 1.

[203] Ibid.

[204] "Neenah Man Fined $300 and Costs and Sentenced One Year," *Oshkosh Daily Northwestern*, August 3, 1927: 1.

[205] Ibid.

[206] Ibid.

[207] Harder, *The First Clarinet*, 17.

town to town.[208] Then there was the widely publicized offer to his daughters of the exorbitant amount of $100,000, meant to entice each to remain single until thirty years of age.[209]

Another way Kryl spent money flagrantly was through his purchases of property. Kryl was apparently fond of owning land. At the beginning of the twentieth century, Kryl owned a place at 1900 South Spaulding Avenue in Chicago.[210] He also became the owner of two hundred feet of shoreline on Leland Lake in Leland, Michigan.[211] It was not long after that he built his new home in Tarpon Springs, Florida, during the winter of 1926 and 1927.[212] The house, located at 115 Park Ave, Inness Drive, was so massive, Kryl nicknamed it "the Castle."[213] At a cost of over $50,000[214] (over $700,000 adjusted for inflation),[215] the payments were a source of financial strain for him,[216]

It was around the same time he moved to Tarpon Springs that Kryl also began looking for more suitable accommodations in Chicago. In March of 1926, Harrison was contacted as a character reference for Kryl's application to become a tenant-owner in the Co-operative Apartment Building at Elm Street and Lakeshore Drive. The co-op was

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[208] Chuck Michalek, interview by author, Chicago, Illinois, July 20, 2016; Evans Lantz, letter to John Wetzel, July 17, 1987.

[209] "Career of Harmony and $100,000 Rejected by Musical Josephine in Gamble for Wedded Concord," *El Paso Herald*, October 17, 1922:1.

[210] Many letters from Kryl were written on Kryl's letterhead, which showed this address. Also mentioned in: W.A.C., letter to Harold Bebe, February 6, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[211] Bohumir Kryl, letter to Harry P. Harrison, July 19, 1923, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[212] "Kryl Wealthy in Paintings," *Bedford Daily Times*, July 22, 1927.

[213] "Girl Prefers Cupid to $100,000 Gift; Father Relents and She'll Get More," *Seattle Daily Times*, August 19, 1926: 15.

[214] "Kryl Wealthy in Paintings," *Bedford Daily Times*, July 22, 1927.

[215] "1926 dollars in 2018," Inflation Calculator, accessed November 20, 2018, http://www.in2013dollars.com/1926-dollars-in-2018?amount=50000.

[216] Bohumir Kryl, telegram to Harry P. Harrison, February 19, 1927, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

particularly interested in Kryl's financial responsibility, as it affected his desirability as a tenant-owner in that particular project.[217] Kryl eventually did settle on an apartment on Lakeshore Drive, just a little north of the co-op, at 3300 Sheridan Road.[218] His apartment was so large that he often rehearsed his orchestras in the living room before leaving on tour.[219]

After retiring from the stage, Kryl also purchased a summer home in Wilmington, New York, near Lake Placid.[220] Although he was not on the best of terms with his daughters, this cottage allowed him to be near Josephine, who had moved to Rochester, New York, after marrying Paul Taylor White.[221] In fact, it was in this very house that he passed away in August of 1961.[222]

Another way in which Kryl's immense wealth was displayed was through his purchase of instruments for his children. In 1909, he bought Josephine a Stradivarius from Adolph Rosenbrecker, Director of the Chicago Symphony Orchestra.[223] Although it could be chalked up as another conflicting story for the sake of publicity, there is a real possibility that Kryl purchased a second Stradivarius violin for Josephine in 1916. In this instance, it was reported that Kryl traded an oil painting to secure the violin from singer John McCormack.[224] According to the press releases, McCormack's Strad was worth

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[217] Elmer A. Claar, letter to Harry P. Harrison, March 20, 1926, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[218] 1940 U.S. census, Cook County, Illinois, population schedule, ward 46, Chicago, enumeration district (ED) 103.2949, sheet 1B (handwritten), dwelling 15, Bohumir Kryl; digital image, Ancestry.com, (http://www.ancestry.com: accessed October 19, 2017).

[219] Chuck Michalek, interview, July 20, 2016.

[220] Pauny Yancich, interview, March 15, 2016.

[221] "Forfeited Fortune When She Married," *Daily Republican*, January 25, 1924: 2.

[222] "Deaths: Kryl – Dr. Bohumir," *New York Times*, August 9, 1961.

[223] "Josephine Kryl, Child Violinist," *Rockford Republic,* October 16, 1909: 8.

[224] "Kryl Trio is of High Rank," *Mitchell Capital,* November 2, 1916: 8.

somewhere between $12,000 to $15,000,[225] which is equivalent to somewhere between $280,000 to $350,000 in 2018.[226] If two Stradivarius violins did not adequately put on display Kryl's extravagance, there were also reports of his intent to buy Josephine a third. In an effort to curb her desire to marry, in addition to the $100,000 bribe, Kryl also had planned to purchase a $20,000 Stradivarius for her.[227] In this case, he never bought the violin due to his daughter's sudden elopement.[228]

Arguably, one of the most visible vestiges of his wealth was his extraordinary art collection. Kryl was trained from a young age in the art of sculpture.[229] By the time he was in his early twenties, he had gained certain notoriety in his work, having applied his stone carving talents in the construction of the Soldiers' and Sailors' Monument in Indianapolis, as well as the Lew Wallace Library.[230] What few know, however, is that he was also quite skilled at drawing. In his youth he drew many pen and pencil pictures.[231] This hobby continued into his later years, as his granddaughter, Pauny Yancich, recalled his making beautiful line drawings that were given to her kids.[232]

He had an eye for art and amassed a great collection, often refusing to sell work, regardless of great profit.[233] Later in his life, his collection had grown so vast that his

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[225] Ibid.; "Lecture Course for Coming Winter," *Manchester Democrat*, September 15, 1920: 1.

[226] "1916 dollars in 2018," Inflation Calculator, accessed November 20, 2018, http://www.in2013dollars.com/1916-dollars-in-2018?amount=15000.

[227] "Girl Prefers Husband to $100,000," *New Orleans Item*, October 18, 1922.

[228] Ibid.

[229] Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.

[230] Ibid., 5-6.

[231] Yancich, *Orchestra Musician's Odyssey,* 151.

[232] Pauny Yancich, interview, March 15, 2016.

[233] "Today's Program," *Rockford Republic,* September 1, 1914; Yancich, *Orchestra Musician's Odyssey,* 150.

apartment in Chicago looked like an art gallery.[234] In fact, there were so many paintings that there was hardly any space left on the walls. Recalling the sight, his granddaughter simply remarked, "[it was] absolutely beautiful."[235]

A majority of his collection was from the Barbizon School of painting.[236] The style was named after a small village in France on the border of the forest of Fontainebleu.[237] Given its picturesque surroundings, it was often visited by painters of landscapes. Between 1825 and 1860, painters such as François Millet, Theodore Rousseau, Jules Dupré, Jean Baptiste Camille Corot, and Charles-François Daubigny made their way to Barbizon and were among those to be eternally connected with the place through their artwork.[238]

As early as 1914, Kryl had an art collection that was estimated to be worth $75,000.[239] By the time 1916 arrived, and Kryl was trading John McCormack one of his paintings in exchange for a $12,000 Stradivarius violin, his oil painting gallery was valued at $100,000.[240] At the time of his death in 1961, his collection was worth over $1,000,000.[241]

Kryl had acquired many of his works at auctions, or through trades.[242] He often used a representative to purchase paintings at auction for him, but from time to time he

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[234] Pauny Yancich, interview, March 15, 2016.
[235] Ibid.
[236] Ibid.
[237] Yancich, *Orchestra Musician's Odyssey,* 151.
[238] Ibid.
[239] "Today's Program," *Rockford Republic,* September 1, 1914.
[240] "Kryl Trio is of High Rank," *Mitchell Capital,* November 2, 1916: 8.
[241] "Bohumir Kryl Wills Estate of 1.9 Millions," *Chicago Tribune*, August 12, 1961.
[242] Yancich, *Orchestra Musician's Odyssey,* 152.

showed up in person to the auction houses.[243] Whenever he did, as a consequence, his visit would often drive up the prices of the art he found desirable.[244] All it took was the slightest raise of a finger, and Kryl's bid would leap up $1,000 at a time.[245] Kryl was not bidding from impulse, however. In most cases, when he was interested in a work, he would preview it several times before it was to be sold.[246] It was in this way that he bought a Corot for $10,400 in 1920.[247] In another case of artistic acquisition, Kryl repeatedly visited an art gallery to view and review a bronze statue titled *The Lovers* (artist currently unknown), which was a sculpture of a man and woman kissing. After much deliberation he finally secured the work with a $1,000 bid. One day later, as he was picking up the sculpture, a telegram was received at the auction house offering $2,500 for Kryl's new property. When asked if he would like to earn a profit of $1,500 on his new acquisition, he declined and proceeded to display the work on a pedestal outside his apartment door.[248]

Thanks to his art collection, in addition to his other ventures, Kryl was already credited with being a millionaire in 1922.[249] In 1927, he was described as owning the greatest private painting collection in the entire United States, which at the time was valued at over $750,000.[250] The sudden prestige of his collection could be attributed to

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[243] Ibid.
[244] Ibid.
[245] Ibid.
[246] Ibid.
[247] "Canvas by Inness Brings $17,000 at White Art Auction," *New York Tribune,* February 27, 1920.
[248] Yancich, *Orchestra Musician's Odyssey,* 152.
[249] "A Career and Money, or – A Husband and Twins?," *San Francisco Chronicle,* December 16, 1922: 39.
[250] "Kryl Wealthy in Paintings," *Bedford Daily Times*, July 22, 1927.

his acquisition of C.G. Conn's art collection during the summer of 1927.[251] Kryl had a professional relationship with Conn, playing a gold Conn cornet in his solo performances[252] and being featured in advertising for Conn instruments.[253] He also was involved with Conn's business, owning common stock in it[254] as well as securing loans through Conn's wife.[255] However, Kryl also had a personal relationship with Conn, having visited him as a guest on several occasions.[256] It only makes sense that when Conn proceeded to liquidate his art collection in 1927, Kryl's connection with him would have been an advantage in the acquisition. Kryl had already purchased artwork from Conn's collection prior to 1927. At some point before December of 1926, Kryl had secured a Corot from it.[257] At the time of Kryl's purchase, Conn's collection, which he had spent twenty years curating, was worth over $250,000.[258] Amusingly, Kryl housed his nearly $1,000,000 collection at his house in Tarpon Springs, which was worth only $50,000 in comparison.[259]

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[251] "Plays Here Monday," *Advocate Messenger,* July 16, 1927: 1.

[252] "Bohumir Kryl Concert Co.," *Shiner Gazette*, March 16, 1911: 4.

[253] C.G. Conn Ltd., "Choose the Instrument That Suits YOUR Talent," (advertisement), *South Bend News Times*, September 11, 1921: 6.

[254] Bohumir Kryl, letter to the Redpath Bureau, January 15, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[255] Mrs. C.G. Conn, letter to Bohumir Kryl, December 10, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[256] "Merry Music Echoes at the Fair," *Oregonian*, June 4, 1905: 33; L.B. Crotty, letter to Bohumir Kryl, June 10, 1919, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[257] Bohumir Kryl, telegram to John Levy, December 9, 1926, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[258] "Kryl Wealthy in Paintings," *Bedford Daily Times*, July 22, 1927.

[259] Ibid.

Kryl's collection soon became known as one of the greatest private collections in the entire world.[260] His Lakeshore Drive apartment eventually was the permanent location of his art until his death in 1961. The apartment was a "veritable art gallery,"[261] adorned with over one hundred twenty-five oil paintings, Oriental rugs, bronzes, porcelains, glasswares, and a rare Tiffany lamp.[262] Although not a particularly religious man, Kryl often invited priests over to the house, after playing at a Catholic venue. He would ask them, "Which painting do you like?"[263] When a priest indicated a specific work of art, Kryl would respond, "It's yours!"[264] Although he rarely, if ever, followed through, it may have been a form of paying indulgences to enter heaven.[265] Kryl was always making a deal, whether it was in performance, business, art, or life.

Kryl died at his summer home in Wilmington, New York, on August 7, 1961.[266] At the time of his death, his estate was estimated to exceed $1,900,000, much of it in his art collection.[267] True to his word, at least in one instance, he willed a Giovanni Bellini painting, valued at $350,000, to St. Joseph's College in Rensselaer, Indiana.[268] There was a rather unfortunate turn of events with the rest of his art collection, however. A meeting had been set up in order to disperse many of his paintings to his heirs, but a day before that meeting was scheduled to take place, an unknown person, or persons, broke

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[260] "Outstanding Solo Artist Included in Kryl Symphony," *Bryan Daily Eagle,* October 24, 1940: 1.
[261] "Bohumir Kryl, Cornetist," *Denison Review*, July 12, 1916: 5.
[262] Yancich, *Orchestra Musician's Odyssey,* 120.
[263] Kiki Suslow, interview by the author over the phone, September 6, 2016.
[264] Ibid.
[265] Ibid.
[266] "Deaths: Kryl – Dr. Bohumir," *New York Times*, August 9, 1961.
[267] "Bohumir Kryl Wills Estate of 1.9 Millions," *Chicago Tribune*, August 12, 1961.
[268] "College Displays $350,000 Art," *Hammond Times*, October 15, 1961: B-4.

into his Lakeshore Drive apartment and stole fifteen of his more valuable paintings.[269] The perpetrator(s) entered the apartment via the kitchen door and proceeded to take the paintings, some cut from their frames.[270] Although the culprit(s) have never been found, it was believed to be someone close to the family, as there was no sign of forced entry.[271]

A review of Kryl's life reveals him to be an eccentric millionaire. He demanded what he felt was due him and refused to let go of any more than he felt was owed. He spent extravagantly on himself and his family, and yet amassed greater wealth as he aged. However, it cannot be understated that he worked tirelessly for his vast fortune. Through his varied interests, vigorous work ethic, and sheer tenacity, Kryl achieved wondrous financial success where many others failed.

[269] Yancich, *Orchestra Musician's Odyssey,* 153; For a complete list of stolen paintings, and a incomplete list of Kryl's collection, see Appendix B.

[270] Ibid.

[271] Ibid.

CHAPTER VI

FAMILY MAN

Kryl was known to be more than pleasant with his audiences, tough on his musicians, and ruthless as a businessman, but he was downright controlling in his familial relations. Regardless of the motives, Kryl's treatment of his wife was a concern to family members,[1] and his parenting was often of national interest.[2] His heavy-handedness in the upbringing of his daughters eventually caused estrangement between him and them, which was ultimately counterproductive to his intended goal of professional music careers for both.[3]

Mr. and Mrs. Kryl

To understand all that led up to that point, one must look back to 1896. On August 19 of that year, Bohumir Kryl married Mary Jarebeck at the residence of Mr. and Mrs. George E. Mills at 186 Ash Street in Indianapolis.[4] An article in the *Indianapolis News* on August 20, 1896, provides a detailed description of the wedding. This account contains information such as the names of the flower girls and what they wore, the name of the

[1] Marie Kryl, letter to Bohumir Kryl, undated, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; Kiki Suslow, interview by author, phone, September 6, 2016.

[2] Many articles support this point. In 1916, the following article was printed about how he parented his young daughters: "Surely They Won't Be Old Maids, But –," *San Francisco Chronicle*, November 5, 1916: 3. The author found no less than 60 articles from 1922 about Josephine's elopement and Kryl's contribution to this event. The author found at least 50 accounts from 1926 concerning Marie's engagement. Finally, in 1932, there are five accounts of Marie's marriage that reflect on Kryl's parenting style.

[3] Pauny Yancich, interview by author, Ocala, Florida, March 15, 1916; Kiki Suslow, interview, September 6, 2016.

[4] "Personal and Social," *Indianapolis News*, August 20, 1896: 7.

minister who presided over the ceremony, a description of Mary's bridal gown, among many other minute details.[5] At this time, Kryl was still a sculptor in Indianapolis,[6] as well as a member of the When Band, and many of his fellow musicians were in attendance at his wedding.[7]

Only a short time later, during the years in which he was bouncing around among the bands of Sousa, Brooke, Weldon, Phinney, and Duss, Bohumir and Mary Kryl began their family. On February 3, 1898, in Indianapolis, their first daughter, Josephine, was born.[8] Within seventeen months, their second daughter, Marie, was born while they were in Pennsylvania, on July 4, 1899.[9] Much of the subsequent newspaper coverage that documented the Kryl family painted the picture of Bohumir, the father, and his two dutiful, hard-working, and talented daughters (Figure 16).[10]

However, there was a third Kryl daughter who is not mentioned anywhere in publications. In a search of the Cook County birth records, the author found documentation of the birth of Silvia Kryl on June 11, 1905, in Chicago, Illinois.[11] Even though there were many Kryls living in Illinois around this time, the birth record clearly states that Silvia's parents were Bohumir Kryl and Marie (Mary) Jarebek.[12] In addition

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[5] Ibid.

[6] "Study Building," General Lew Wallace Study and Museum, accessed November 8, 2017, https://www.ben-hur.com/walkingtour/walking-tour-4/.

[7] "Personal and Social," *Indianapolis News*, August 20, 1896: 7.

[8] "Bohumir Kryl," *Ancestry.com*, accessed June 28, 2016, http://person.ancestry.com/tree/22043693/person/19975845680/facts.

[9] Ibid.

[10] "Surely They Won't Be Old Maids, But –," *San Francisco Chronicle*, November 5, 1916: 3.

[11] "Illinois, Cook County Birth Registers, 1871-1915," database, Family Search (https://familysearch.org/ark:/61903/1:1:N7Q2-F46 : 26 December 2014), Bohumir Kryl in entry for Silvia Kryl, 11 June 1905; citing v 51 p 187, Chicago, Cook, Illinois, Cook County Courthouse, Chicago; FHL microfilm 1,287,752.

[12] Ibid.

to the birth record, there is a puzzling item in the listing for the Kryl family in the 1910 Census. Although the only daughters listed by name on the Census are Josephine and Marie, there are two columns that are meant to indicate how many children Mary was mother to, and how many were living. In both columns, it clearly indicates that Mary had

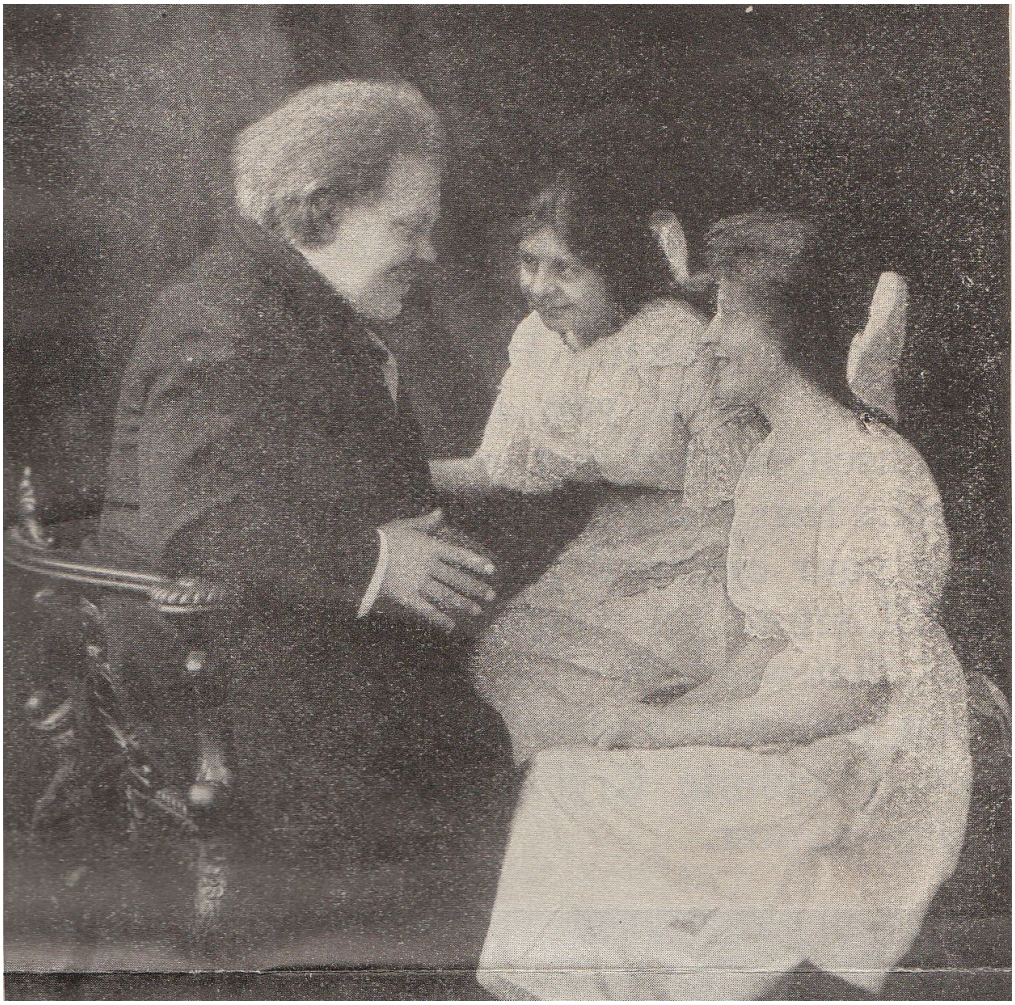


Figure 16. An undated picture of Kryl and his daughters found in a brochure located in Josephine Kryl's scrapbook

three living children in 1910.[13] Great mystery surrounds Silvia, since these two documents are the only evidence that she existed. Why was she never mentioned in conjunction with Kryl? Where was she secreted away to at such a young age? These questions may never be answered.

Musical Upbringing

Kryl invested heavily in the musical education of Josephine and Marie. He began training Josephine at the age of four, and Marie followed soon after.[14] Both had a long list of instrument-specific tutors, violin for Josephine and piano for Marie. Through the years, Josephine studied with Bohemian violinists Václav Machek[15] and Jaroslav Kocián,[16] Hungarian violinist Leopold Auer,[17] Otakar Ševčik of New York,[18] Leon Semetini of London,[19] and Belgian violinist Eugéne Ysaÿe.[20] Marie took piano from many teachers in and around the Chicago area, including Adolf Bartky (a student of German pianist and composer Theodore Kullak),[21] Henoit Levy,[22] Madame Bloomfield-Zeisler,[23] a teacher with the last name Bauer,[24] and Rudolph Ganz.[25] Marie began touring

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[13] Ibid.

[14] Tim McCormick, "The Bohumir Kryl Project: A Musician's Narrative," *In the Groove* (August/September 2012): 16.

[15] "Josephine Kryl, Child Violinist," *Rockford Republic*, October 16, 1909: 8.

[16] "Josephine Kryl," *Leon Reporter*, February 9, 1911: 6.

[17] "Josephine Kryl Obituary," *Unknown Czech Newspaper,* date unknown (most likely November 25, 1960), Translation reprinted in: Tim McCormick, "The Bohumir Kryl Project," *In the Groove* (June/July 2012): 11.

[18] Ibid.

[19] "Highschool Lecture Course Assured Success: 730 out of 750 Tickets Already Disposed Of," *Muskegon Chronicle*, October 8, 1913: 9.

[20] "Josephine Obituary," *In the Groove*: 11.

[21] "Bohumir Kryl and His Company," *Greene Recorder*, November 1, 1911: 4.

[22] "Bohumir Kryl Famous Cornetist at the Armory," *Morning Star*, February 10, 1915: 3.

[23] Ibid.

[24] "Kryl Personally Directing Band," *Muskegon Chronicle*, August 14, 1919: 5.

with Bohemian violinist (and teacher of Josephine) Jaroslav Kocián, at such a young age that she needed to be lifted onto the piano bench by her teacher.[26] At this early point in her career, she would reportedly practice with her doll and stuffed bear seated beside her on the piano bench.[27]

Kryl had grand plans for his daughters, wishing for them to become professional musicians. In an effort to secure this future for them, Kryl denied both girls a proper childhood.[28] In direct contradiction to the story of Marie's sitting on the piano bench between two dolls, an interview of the girls printed in the *San Francisco Chronicle* in 1916 claimed that they never had any dolls or playthings while growing up.[29] This assertion is corroborated by Josephine's daughter, Pauny, to whom the childhood stories were relayed.[30] Although the San Francisco interview makes light of the situation within the Kryl household, it is very clear that the girls' lives were controlled through an active censorship of nearly everything. At the time the article was written, Marie and Josephine were seventeen and eighteen years old, respectively. The interview, which at times included Kryl, stated that he prevented the ideas of romance and love from even penetrating the girls' thoughts.[31] He did this in a variety of ways, which included prohibition of meeting boys, talking on the telephone, or having girl friends (due to their

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[25] Milan Yancich, *An Orchestra Musician's Odyssey: A View from the Rear* (Rochester, NY: Wind Music Inc., 1995), 140.

[26] "Bohumir Kryl and His Company," *Greene Recorder*, November 1, 1911: 4.

[27] Ibid.

[28] McCormick, "A Musician's Narrative," 16.

[29] "Surely They Won't Be Old Maids, But –," *San Francisco Chronicle*, November 5, 1916: 3.

[30] Pauny Yancich, interview, March 15, 1916.

[31] "Surely They Won't Be Old Maids, But –," *San Francisco Chronicle*, November 5, 1916: 3.

frivolous nature).[32] Although they had spent a brief time in public school, the temptation to "play and learn silly things"[33] led Kryl to remove them and hire private tutors. Kryl was so set on preventing his girls from meeting boys that when he sent Josephine to study violin with Eugéne Ysaÿe in Belgium, he hired a chaperone from London with the sole purpose of keeping Josephine away from Ysaÿe's several sons, a feat at which the chaperone succeeded.[34]

Kryl not only prevented the girls from engaging in outside relationships, he also censored all forms of entertainment available to Josephine and Marie. They were not allowed to see shows or movies, and Kryl heavily redacted all newspapers and magazines with a large pair of scissors before the girls were allowed to read them.[35] Once, while on tour, the two girls got their hands on a novel for a few minutes before their father discovered it and threw it out the train window.[36] At times, also on tour, dance parties were given in their honor, but Josephine and Marie were not allowed to dance and would therefore spend the evening watching everyone else dance.[37] Kryl was hard on them, and he expected them to spend "every spare moment"[38] of their lives practicing, which amounted to five or six hours a day.[39] The only entertainment allowed to the aspiring musicians was the study of the many paintings Kryl had amassed.[40]

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[32] Ibid.
[33] Ibid.
[34] Ibid.
[35] Ibid.
[36] Ibid.
[37] Ibid.
[38] Ibid.
[39] Pauny Yancich, interview, March 15, 1916.
[40] "Surely They Won't Be Old Maids, But –," *San Francisco Chronicle*, November 5, 1916: 3.

However, the interview from which much of the previous information was gleaned may have been sensationalized a bit, as were many things in Kryl's life. Some other sources claim that, in the case of Marie at the very least, some outside activity was pursued.[41] Marie was known to play baseball outside of their Chicago home at 1900 South Spaulding Avenue.[42] In addition to that, she was reported to have spent thirty minutes at a punching bag and another one to two hours playing tennis. If true, along with the reported time each girl spent practicing, it surely would have been hard to find any time left over for the tutors to teach.

At the point of the 1916 interview, however, Kryl had successfully brainwashed his children with the idea that marriage and romance were anathema to any prospective artist. They professed that their father had their best interest in mind and that marriage was most likely not for them.[43] To be fair to Kryl, he truly believed he was doing his daughters a great service by protecting them from the pitfalls of love. He summed this up by saying,

> They will be great artists…Many promising careers have been spoiled by hasty marriages – and leisurely repentance has failed to undo the mischief. I have no objection to my daughters marrying-when they have reached an age when they shall know their own minds. That age, I believe, is about 35. Before that – well, they have other things to think about.[44]

His tactics initially showed promise for his talented daughters. As early as 1910 they were described as the "greatest musicians of their respective ages."[45]

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[41] "Miss Kryl Athlete," *Rockford Republic* August 31, 1915: 4.
[42] Ibid.
[43] "Surely They Won't Be Old Maids, But –," *San Francisco Chronicle*, November 5, 1916: 3.
[44] Ibid.
[45] "2:00 p.m. Kryl Girls Concert Co," *Daily Republican*, July 22, 1910: 6.

On Tour

Although Josephine's first concert was in Chicago in 1906, when she was merely eight years old,[46] she did not begin touring with her father until October of 1909.[47] She received many favorable reviews, complimenting her wonderful intonation, beautiful tone, and technical mastery.[48] Four months after Josephine began touring with Kryl, he began to toy with the idea of including Marie on the tours in the winter of 1910.[49] He must have accelerated his plans because in the summer of 1910, Josephine (13) was joined by Marie (11) to form the Kryl Girls' Concert Company (Figure 17).[50] Throughout the summer the girls were additionally referred to as the Kryl Concert Company.[51] The name fluctuation may have occurred whenever Kryl decided to program an additional soloist, often an operatic soprano,[52] or himself on cornet.[53]

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[46] "Josephine Kryl, Child Violinist," *Rockford Republic*, October 16, 1909: 8.

[47] "Music," *Rockford Register Gazette*, October 6, 1909: 9.

[48] "Music," *Rockford Register Gazette*, October 23, 1909: 15.

[49] Bohumir Kryl, letter to Harry P. Harrison, February 3, 1910, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[50] "An Interesting Chautauqua Program Arranged for Topeka," *Topeka Daily Capital*, June 6, 1910: 8.

[51] "Bohumir Kryl and His Band of Fifty, Tuesday, July 26th," *Parsons Daily Sun*, June 27, 1910: 4.

[52] Ibid.

[53] Dr. F. Carl Yeck, "Mr. Bohumir Kryl," *Musical Messenger*, XIII, no. 3 (March 1917): 3.



Figure 17. Undated pictures of Josephine (left) and Marie (right) found in a brochure located in Josephine Kryl's scrapbook.

The prodigious talent of such young children was a boon to Kryl's business. However, his daughters' youth did not always have the intended consequence of increased ticket sales. On one occasion in 1911, Kryl was unable to secure concerts in Emporia, Kansas, because Josephine was below the minimum age dictated by the state child labor laws.[54] This was an unusual incident, and the girls continued to tour regularly with their father until 1920. Many of the venues that the girls performed at raved about their playing, saying they were the "best artists we have had in our city."[55] Newspaper articles and reviews were not the only source of praise for the Kryl daughters, as Bohumir himself was exceedingly proud of them. In 1911 he wrote, "Marie had greater success,

[54] "Title Unknown," *Emporia Gazette*, February 2, 1911 [found in Kryl scrapbook].

[55] H.E. Hendrix, letter to Mr. Priest, December 13, 1913, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

tha [*sic*] I ever expected, she has played better than I ever have heard her before, and some day I am sure she is going to be one of the greatest."[56]

Both girls were favorably reviewed in many publications, but Marie soon began to rise in popularity above her sister. To begin with, she was featured more on the stage, not only providing solo performances, but also accompanying her sister and father.[57] In early 1914, newspapers began to report on Marie before her sister,[58] and by 1915 she was clearly more prominent than Josephine in reviews.[59] She was so well received that the Redpath Bureau paid to have a grand piano shipped around the country during her 1915 touring season.[60]

Due to reasons discussed later in this chapter, there was a falling-out between Kryl and his daughters in the 1920s. As a result, it was assumed that both girls quit playing altogether.[61] Although this was eventually true, they did return to tour with their father in the 1930s. There is evidence that Marie toured with Kryl in 1933,[62] while Josephine toured in 1932, 1933, and 1935.[63] After that, there is no evidence that the Kryl girls ever played again with their father.

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[56] Bohumir Kryl, letter to Harry P. Harrison, February 7, 1911, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[57] Press Release based on "Bohumir Kryl and Daughters," *Daily Dispatch*, November 13, 1914.

[58] "Bohumir Kryl," *Madisonian*, March 17, 1914: 3.

[59] "Bohumir Kryl and Two Daughters in Concert," *Omaha World-Herald*, January 15, 1915: 7.

[60] "World Famous Family at Auditorium Friday Night," *Saginaw News*, November 17, 1915: 4.

[61] Pauny Yancich, interview, March 15, 1916; Kiki Suslow, interview, September 6, 2016.

[62] "Noted Vocalist, Pianist, Appear With Kryl Unit," *Canton Repository*, September 17, 1933: 23.

[63] "Salzedo Harp Ensemble Will Open Community Artist Series October 21," *Lawrentian*, September 27, 1932: 1; "Noted Vocalist, Pianist, Appear With Kryl Unit, "*Canton*

Josephine: Violin Soloist

Josephine Kryl, or Josie as she was referred to in private correspondence,[64] was a remarkable violinist (Figure 18). At twelve years of age, she was already being labeled "America's greatest lady violinist."[65] As one reviewer put it, "there may be other violinists who can draw as sweet strains from the violin as Josephine…but if so, I have never had the privilege of hearing the others."[66] Another commented on how Josephine's playing was unusually good, and how she threw herself at the music in such a way that "only the highest ideal conception could result from it."[67]



Figure 18. An undated picture of Josephine found in a brochure located in Josephine Kryl's scrapbook.

Repository, September 17, 1933: 23; "Kryl Scores in 2 Concerts," *Charlotte Observer*, October 30, 1935: 13.

[64] Harry P. Harrison, letter to Bohumir Kryl, February 7, 1910, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[65] "An Interesting Chautauqua Program Arranged for Topeka," *Topeka Daily Capital*, June 6, 1910: 8.

[66] "The Two Gifted Daughters of Bohumir Kryl," *Daily Republican*, July 22, 1910: 6.

[67] "Last Program of the Chautauqua This Evening," *Parsons Daily Sun*, July 26, 1910: 1.

Every great musician must play an equally great instrument, and such was the case for Josephine. Bohumir, in 1909, secured a Stradivarius violin, which Josephine played until her marriage in 1922. As with many Kryl accounts, there are two stories that tell of how he purchased this instrument for his daughter. The first simply states that he acquired the violin from Adolph Rosenbrecker, director of the Chicago Symphony Orchestra.[68] The instrument was made famous by Mr. Rosenbrecker on his countrywide concert tours and was said to have been one of the best examples of the old master Stradivarius.[69] The other story tells of how, upon hearing her play, Irish tenor John McCormack expressed his wish to hear her play on his "Strad." In visiting the Kryl home for that express purpose, McCormack spied a painting in Kryl's private collection by Corot, titled *Le Ned Grec,* that met his fancy.[70] Kryl and McCormack negotiated an exchange, and the violin, valued at $12,000 ($332,500.22 in 2018 when adjusted for inflation),[71] became Josie's.[72] There is a possibility that these stories account for two separate violins. As stated in the previous chapter, the story surrounding the Rosenbrecker violin was reported on in 1909,[73] while the account of the McCormack violin appeared in 1916.[74]

[68] "Josephine Kryl, Child Violinist," *Rockford Republic*, October 16, 1909: 8.
[69] Ibid.
[70] Yeck, "Mr. Bohumir Kryl," 3.
[71] "1909 dollars in 2018," Inflation Calculator, accessed September 27, 2018, http://www.in2013dollars.com/1909-dollars-in-2018?amount=12000.
[72] Yeck, "Mr. Bohumir Kryl," 3.
[73] "Josephine Kryl, Child Violinist," *Rockford Republic*, October 16, 1909: 8.
[74] "Kryl Trio of High Rank," *Mitchell Capital*, November 2, 1916: 8.

After touring with her father for a few years, Josephine was sent to Belgium in May of 1914 to study for three years with her teacher Eugéne Ysaÿe.[75] Unfortunately, in less than two months, on June 28, 1914, Austrian Archduke Franz Ferdinand, heir to the Austrian Emperor Francis Joseph, was assassinated along with his wife in Sarajevo, igniting the conflict that would soon become World War I.[76] On July 28, 1914, the Austro-Hungarian Empire declared war against Serbia, and within a few short days, on August 3-4, Austria's ally, Germany, invaded Belgium.[77] These events led to a tenuous situation for Josephine, who lived in fear of German shelling.[78] She was in constant contact with Kryl until a few days before August 26, when it was reported that she had been injured in Brussels by a shell fragment.[79] Kryl cancelled his concerts in Michigan and sped off to New York in search of news of his daughter.[80]

Kryl had ties to then-Secretary of State, William Jennings Bryan (Figure 19). Kryl had been a vocal supporter of Bryan's 1912 political campaign[81] and, even before that, had performed on the same winter lecture courses that Bryan participated in as an orator.[82] It seems, however, that the strongest connection to Bryan stemmed from Kryl's fascination with his daughter, Ruth Bryan. According to Milan Yancich, Kryl's personal scrapbook contained Ruth Bryan's obituary as well as personal letters written from her to

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[75] "Kryl's Great Band and Grand Opera," *Evening Post*, April 30, 1914: 7.

[76] *Encyclopedia Britannica*, s.v. "World War I," accessed September 27, 2018, https://www.britannica.com/event/World-War-I.

[77] Ibid.

[78] "Daughter of Chautauqua Bandmaster Now Thought in Beleaguered Brussels," *Muskegon Chronicle*, August 18, 1914: 9.

[79] "Kryl's Daughter is Victim of Germans: Dowagiac Chautauqua Ruined When Great Musician Hears News," *Kalamazoo Gazette*, August 26, 1914: 2.

[80] Ibid.

[81] "Kryl Finds Time to Discuss Politics Too," *Evansville Courier and Press*, June 16, 1912: 14.

[82] "Additional Local," *Yakima Herald*, November 8, 1905.

him.[83] She also lectured on the Chautauqua Circuit for ten years with Kryl.[84] Kryl leveraged his connection to the Bryan family to secure information on his daughter's whereabouts and condition after the attack in Brussels.[85] It appeared that the train she had been riding on had been shelled, killing thirteen people at the front of the train. Josephine, being in the back, escaped,[86] and with the help of William Jennings Bryan and others, safely arrived home.[87]

Despite the sudden termination of her three-year trip, and any resulting injuries, Josephine did not find it difficult to book engagements. In a November press release, she was said to have just finished a season of a dozen engagements as soloist with the Thomas Orchestra, and it was reported that she would probably be engaged for the following season as well.[88] Josephine did not simply fall into this booking by mere chance after returning from Belgium. It is more than likely that her father had his hand in her quick employment, since Bohumir's close friend and Redpath Chautauqua head, Harry P. Harrison, managed the orchestra.[89]

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[83] Yancich, *Orchestra Musician's Odyssey*, 144.

[84] Ibid.

[85] "Bohumir Kryl Seeks Word of Daughter Reported Hurt," *Elkhart Daily Review*, August 26, 1914: 3.

[86] "World Famous Family at Auditorium Friday Night," *Saginaw News*, November 17, 1915: 4.

[87] "Josephine Obituary," *In the Groove*: 11.

[88] Press Release based on "Bohumir Kryl and Daughters," *Daily Dispatch*, November 13, 1914.

[89] Bohumir Kryl, letter to L.B. Crotty, July 30, 1915, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.



Figure 19. Undated photo of Bohumir Kryl and William Jennings Bryan found in the Chautauqua Collection at the University of Iowa.

Josephine was clearly a talented performer. During performance, in addition to her solos, she was often called to give multiple encores.[90] The season after her return from Belgium, Josephine's skill had risen to such a level that some papers claimed it even rivaled her father's.[91] She continued to tour with her father into the 1920s, but was also playing additional engagements. She held recitals, such as one with Bohemian soprano soloist Madame Emmy Destinn in 1917.[92] In 1918, her former teacher, Eugéne Ysaÿe, moved to Cincinnati to teach at the Cincinnati Conservatory and conduct the Cincinnati Symphony Orchestra.[93] One of the high points in her career was soloing with the Cincinnati Orchestra, under the baton of Ysaÿe. Her debut performance with Ysaÿe was

[90] "Bohumir Kryl Concert Co.," *Shiner Gazette*, March 16, 1911: 4.

[91] "Daughters Rivals of Their Father in Redpath Recital" [unidentified Saginaw newspaper found in Kryl scrapbook], November 20, 1915.

[92] "Josephine Obituary," *In the Groove*: 11.

[93] "Share Musical Honors With Distinguished Artists," *Lyceum News*, May, 1919: 7; "Josy Kryl," *Musical Leader*, February 13, 1919: 1.

on January 12, 1919, and it was called a "veritable triumph."[94] Ysaÿe went so far as to predict that Josephine would be the greatest woman violinist.[95] However, that prediction never came to be. While participating in Ysaÿe's artist class at the Cincinnati Conservatory, Josephine met Paul Taylor White.[96] In a few short years they would marry, and her career as a violin soloist would all but come to an end.[97]

Marie: Piano Soloist

Marie, also known by those closest to her as Mamie,[98] although younger than Josephine, was often celebrated by the press as a greater talent than the elder Kryl daughter (Figure 20).[99] She began her tours with Kryl in 1910, but also performed before that in a recital tour with Bohemian violinist Jaroslav Kocián, in cities such as Chicago, New York, and Cincinnati.[100] It was on this same tour that she was reportedly so young that she had to be lifted onto the piano bench by her teacher in order to perform.[101] In truth, it was highly unlikely that she needed the assistance since she was eleven years old at the time, but regardless of the truth, it was still amazing for someone so young to be performing in concerts in such prominent locations. Although she was lauded as America's greatest girl pianist,[102] her skill had not yet reached its peak.

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[94] "Share Musical Honors With Distinguished Artists," *Lyceum News*, May, 1919: 7.
[95] "Kryl Personally Directing Band," *Muskegon Chronicle*, August 14, 1919.
[96] "Share Musical Honors With Distinguished Artists," *Lyceum News*, May, 1919: 7.
[97] Ibid.
[98] Bohumir Kryl, telegram to Josephine Kryl, November 1, 1919.
[99] "Bohumir Kryl and Two Daughters in Concert," *Omaha World Herald*, January 15, 1915: 7.
[100] "Bohumir Kryl and His Company," *Greene Recorder*, November 1, 1911: 4.
[101] Ibid.
[102] "The Chautauqua for Parsons This Year," *Parsons Daily Sun*, April 10, 1911: 5.



Figure 20. An undated picture of Marie found in a brochure located in Josephine Kryl's scrapbook.

1915 was a banner year for Marie. She was reportedly practicing up to nine hours a day, which caused even Kryl himself to show remorse.[103] However, her skill was in great demand, which, in turn, required great amounts of practice. For one, she had been engaged by Harrison as soloist for six performances with the Thomas Orchestra (the same orchestra that Josephine had soloed with in 1914) beginning in October of that year.[104] She was also engaged with the Chicago Symphony Orchestra for six performances that fall.[105] It is not made clear if the Thomas Orchestra was actually the

[103] Bohumir Kryl, letter to Harry P. Harrison, August 11, 1915, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[104] Bohumir Kryl, letter to L. B. Crotty, July 30, 1915, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[105] "Miss Kryl Athlete," *Rockford Republic,* August 31, 1915: 4.

Theodore Thomas Orchestra, which would make sense of the similarity in bookings between that orchestra and the Chicago Symphony Orchestra.

The Theodore Thomas Orchestra held its first concert in Chicago on October 16, 1891, and would continue to hold performances well after Theodore Thomas's death on January 4, 1905.[106] In fact, he died only twenty-one days after his ensemble performed the dedicatory concert of Orchestra Hall in Chicago.[107] His orchestra was known early on as the Chicago Orchestra, and it became the Theodore Thomas Orchestra from 1906 to 1912, when it was renamed the Chicago Symphony Orchestra.[108] If the Thomas Orchestra, referred to in Kryl's letters about Marie's bookings, was the same as the Chicago Symphony Orchestra with whom Marie was reportedly soloing with in the fall of 1915, it would mean the six engagements she had with each orchestra were the same instead of twelve separate performances.

Despite this confusion, Marie opened her fall season on the Redpath Lyceum circuit in a sixteen-hundred-seat hall, soloing with the Chicago Symphony Orchestra in Rockford, Illinois.[109] For each of her six programs with the Chicago Symphony Orchestra, Marie was paid $500,[110] which was quite a lot for a sixteen-year-old, since she made what amounts to the equivalent of $75,000 in 2018 for those six concerts alone.[111] She must have played remarkably well, for when her tour ended, Frederick Stock,

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[106] John von Rhein, "October 16, 1891: First Concert of Theodore Thomas' Chicago Orchestra," *Chicago Tribune*, January 5, 2015, accessed September 30, 2018, http://www.chicagotribune.com/news/nationworld/politics/chi-chicagodays-chicagoorchestra-story-story.html.

[107] Ibid.

[108] Ibid.

[109] "Music," *Rockford Republic*, October 2, 1915: 4.

[110] "Kryl Trio is of High Rank," *Mitchell Capital*, November 2, 1916.

[111] "1915 Dollars in 2018," Inflation Calculator, accessed October 1, 2018, http://www.in2013dollars.com/1915-dollars-in-2018?amount=3000.

conductor of the orchestra, stated, "We hope to have you with us as soloist again very soon."[112]

In addition to touring with her father, Marie would go on to solo with the New York Symphony Orchestra in 1916.[113] Over the next few years, she would also solo with orchestras in Cincinnati and St. Louis.[114] In addition, she received favorable reviews for a recital she gave in New York City, on Broadway at Aeolian Hall on March 7, 1919.[115]

In fall of 1919, she traveled to Paris to study with Alfred Cortot.[116] However, things did not go as planned, and after six weeks of trying, Marie was still unable to secure lessons with the pianist.[117] As a result, Eugéne Ysaÿe tried to set her up with lessons with Ferruccio Busoni, but he apparently was not taking students at the time.[118] Despite her efforts to secure lessons with someone of import while in Europe, mounting pressure from her father caused her to return home in October of 1920.[119]

Marie's solo career, much like Josephine's, is difficult to follow during the 1920s, due to the tabloid-like din that surrounded the girls' love lives and Bohumir's attempts to dissuade their pursuit of such things. All the papers seemed to report on was her

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[112] "World Famous Family at Auditorium Friday Night," *Saginaw News*, November 17, 1915: 4.

[113] "Surely They Won't Be Old Maids, But –," *San Francisco Chronicle*, November 5, 1916: 3.

[114] "Marie Kryl Plays Brilliantly," *New York Times*, March 8, 1919.

[115] Ibid.

[116] Marie Kryl, letter to Harry P. Harrison, [unknown month] 28, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[117] Ibid.

[118] Ibid.

[119] Harry P. Harrison, telegram to Marie Kryl, October 4, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa; Harry P. Harrison, letter to Marie Kryl, October 23, 1920, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

engagement to a Greek noble in 1926 and her marriage to Michel Gusikoff in 1932. As with Josephine, once Marie married she all but abandoned the piano.

Marriage

Although censorship seemed to work in curbing his daughters' hormones when they were young, Kryl soon understood that additional motivation would be needed to secure their future careers as solo musicians. It was a highly publicized fact in the 1920s that Bohumir Kryl promised both of his daughters $100,000 ($1,494,683 adjusted for inflation)[120] if each remained unmarried until their thirtieth birthday.[121] This pact was made in 1916, when Kryl told both girls, "Take your choice, my daughters – money or marriage! Don't marry until you're thirty and I'll give you $100,000 each. Marry before that and you won't get a doggone cent."[122] He was so adamant about this point that he assured them, should one daughter marry before thirty, the other would receive $200,000[123] ($2,989,367 adjusted for inflation).[124] Although, at the time, this arrangement might seem not difficult to abide by, Bohumir Kryl's daughters soon found it challenging to resist the lure of marriage.

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[120] "1922 dollars in 2018," Inflation Calculator, accessed April 3, 2019, http://www.in2013dollars.com/1922-dollars-in-2018?amount=100000

[121] "Career of Harmony and $100,000 Rejected by Musical Josephine in Gamble for Wedded Concord," *El Paso Herald*, October 17, 1922: 1. This publication was the first to print this claim, and the same was published well over one hundred times in 1922, 1926, 1927, and 1932.

[122] "Rich Little Violinist, Now Poor Little Wife, Puts Kitchen Clatter Above Public Acclaim," *Evening Public Ledger*, October 27, 1922: 29.

[123] Ibid.

[124] "1922 dollars in 2018," Inflation Calculator, accessed April 3, 2019, http://www.in2013dollars.com/1922-dollars-in-2018?amount=200000

In 1918, while studying in Cincinnati with Eugéne Ysaÿe, Josephine met another pupil of Ysaÿe's, composer and violinist Paul Taylor White.[125] The two were smitten with each other, but were not careful enough to escape Kryl's suspicions. Plans were made by Josephine and Paul to marry in June of 1922, but Kryl soon became aware of this plot when Josephine carelessly left out some letters on a table in the Kryl home.[126] The wedding was postponed to September 4, 1922, but this time Josephine made the mistake of telling her sister, Marie, of her plans. Marie eventually revealed the secret, and Kryl was quick to double his guard over Josephine.[127] One source claimed that Kryl "wasn't villainously cruel" about his protectiveness of Josephine, but simply made it a point to never let her leave the house unsupervised.[128] Josephine had signed contracts to perform in Europe during the winter months.[129] Some sources claimed that Kryl, in an effort to separate his daughter and her suitor, had arranged to send Josephine on said tour beginning October 5, 1922. This trip was scheduled to last two years, with stops in Germany, Czechoslovakia, and France.[130]

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[125] Ibid.
[126] Ibid.
[127] Ibid.
[128] Ibid.
[129] "Girl Weds Composer Passes Up $100,000, Now Visions Career," *Decatur Herald*, October 18, 1922: 1.
[130] "U.S. Passport Applications, 1795-1925," digital images, *Ancestry.com* (http://ancestry.com: accessed 21 August. 2016), card for Mary Kryl, U.S. Passport Application No. 220984, dated 21 September 1922, passport issued 25 September 1922. Since this application indicates a departure from New York to Europe beginning on October 4, 1922, and Mary Kryl had been known to accompany her daughters on such trips, which is supported by personal correspondence, it is reasonable to assume that the indicated length of Mary's trip (two years) also would apply to Josephine.

However, on September 27, 1922, Josephine Kryl, under the guise of going to a dentist appointment, was able to leave the house unsupervised.[131] She then met and was married to Paul White in Chicago City Hall and immediately sped away to Boston, where White was a violin instructor at the New England Conservatory.[132] The first that Kryl learned of his daughter's elopement was in a message she sent him from Boston, signed by "Mrs. Paul Taylor White," in which she notified him that she had broken her pact.[133] The pact was not the only thing that was broken. As a result of her marriage, Josephine cancelled all arrangements for her winter European tour.[134]

This betrayal resulted in a great falling out between Josephine and her father. Not only did she not receive the $100,000, but she lost a $20,000 in the deal as well.[135] In regard to this Kryl stated, "I'll never buy her that Stradivarius now. She had wonderful talent. But a woman must put a career above marriage if she would use it. Why waste such genius in housework? Bah!"[136] Other sources claim that he was furious and "fairly roared in his anger at the defection."[137] He did not merely reserve his ire for Josephine, but clearly held White equally responsible, if not more so. Talking about White, Kryl said, "He stole her away. If he had come like a man and asked me for her hand, the least

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[131] "Marrying Before 30 May Cost Her $100,000," *New York Herald*, October 18, 1922: 8; "Career of Harmony and $100,000 Rejected by Musical Josephine in Gamble for Wedded Concord," *El Paso Herald*, October 17, 1922: 1.

[132] "Marrying Before 30 May Cost Her $100,000," *New York Herald*, October 18, 1922: 8.

[133] "Girl Musician Weds Composer and Passes Up $100,000 Offer to Stay Single Until She is 30," *Illinois State Register*, October 17, 1922: 1.

[134] "Drops Career With $100,000 to Have Babies," *Washington Times*, October 19, 1922: 19.

[135] "Fortune Given Up by Bride," *Cincinnati Post*, October 18, 1922: 14.

[136] "The $100,000 Bond Cupid Forfeited to Music," *Kansas City Star*, October 22, 1922: 7.

[137] "Bride is Happy, but Loses $100,000," *Cincinnati Post*, October 24, 1922: 5; "Fantastic Love Troubles of the Music Master's Pretty Daughters," *Trenton Evening Times*, November 14, 1926: 21.

I would have done was kick him out of the house."[138] Although he claimed that he would not spend a cent on his daughter,[139] Kryl clarified his financial stance by mentioning, "if she will get a divorce, I will care for her – for her I will provide, but never for her husband."[140]

For Josephine, however, life was bliss. She felt that marriage did not necessarily mean that her career had come to an end.[141] She was apparently still practicing seven hours a day, early in her marriage.[142] She was also enjoying the domestic life, doing housework, although her cooking left much to be desired, so she let Paul take over in the kitchen.[143] She also dreamed of starting a family, wishfully hoping to have twins.[144] To her, the happiness of marriage far outweighed the promise of $100,000.[145] She declared, "I would rather be Paul's wife than the wealthiest woman in the world."[146] However, this sentiment was short-lived. Although her love for her husband did not diminish, she soon came to realize her privileged view of money did not meet her current reality.[147] She commented, "Do you know that long ago I didn't think $100,000 was a great amount of money?"[148] After seeing what food, furniture, and clothing cost, she remarked, "Oh I

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[138] Ibid.

[139] "Girl Prefers Husband to $100,000," *New Orleans Item*, October 18, 1922: 3.

[140] "Fantastic Love Troubles of the Music Master's Pretty Daughters," *Trenton Evening Times*, November 14, 1926: 21.

[141] "Marrying Before 30 May Cost Her $100,000," *New York Herald*, October 18, 1922: 8.

[142] Ibid.

[143] Ibid.

[144] "Drops Career With $100,000 to Have Babies," *Washington Times*, October 19, 1922: 19.

[145] "The $100,000 Bond Cupid Forfeited to Music," *Kansas City Star*, October 22, 1922: 7.

[146] "Bride is Happy, but Loses $100,000," *Cincinnati Post*, October 24, 1922: 5.

[147] "Noted Musician's Daughter Regrets Trading Fortune of $100,000 for Youth's Love," *San Diego Union*, October 29, 1922: 5.

[148] Ibid.

do wish that my father and family were not so angry with me!"[149] She held out hope that her father and mother would not be angry with her forever.[150]

In reality, it was only Kryl himself who bore the resentment. Marie was quite sympathetic to her sister,[151] and Josephine's mother had written her a nice letter the week after her wedding, but there was very little communication between Kryl and his elder daughter.[152] It was a full two years later that Josephine finally attempted to reconcile with her father. At the time, she had travelled to Chicago to celebrate Kryl's installment as the president of the First National Bank of Berwyn[153] She may have been hoping that he was in a good enough nature to see fit to grant her forgiveness. She was also depending a little on his sympathy, as she was mourning the loss of her baby daughter, who had passed away four days before her visit.[154] Kryl slowly softened to his daughter, eventually having her as a soloist with him on tours in 1935,[155] as well as purchasing a lake home in New York State in his retirement, which was near Josephine and Paul's summer residence.[156]

Marie did not fare much better than her older sister. She was said to have been engaged seven times in her teens and twenties,[157] but the one that drew the attention of the press was her engagement in 1926 to a titled Greek by the name of Spiro Hadie

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[149] Ibid.
[150] "Bride is Happy, but Loses $100,000," *Cincinnati Post*, October 24, 1922: 5.
[151] "Will This Daughter Get $100,000," *Capital Journal*, October 28, 1922: 7.
[152] "Bride is Happy, but Loses $100,000," *Cincinnati Post*, October 24, 1922: 5.
[153] "Musician's Daughter Seeks Reconciliation," *Evening Star*, January 20, 1924: 14.
[154] Ibid.
[155] "Kryl Scores in 2 Concerts," *Charlotte Observer*, October 30, 1935: 1.
[156] Pauny Yancich, interview, March 15, 1916.
[157] "Musical Art Melts Stern Parent's Heart," *San Francisco Chronicle*, November 18, 1932: 1.

Kyriasko.[158] While in Berlin, Marie was introduced to Spiro by Prince Joachim Albrecht of Prussia, who also happened to be a composer and a relative to then ex-Kaiser Wilhelm II.[159] In August of 1926, she was in the process of making wedding plans, very publicly. In fact, Spiro arrived in New York City on August 28, where he was greeted by Marie, her mother Mary, as well as Bohumir.[160]

Unlike the situation with Josephine, Kryl seemed to approve of Marie's engagement. Not only did he refrain from any attempt to control Marie's comings and goings, but he actually gave his consent to the engagement,[161] suggesting that the wedding ceremony be performed at his new home in Tarpon Springs, known as "The Castle."[162] Kryl made some explanations to downplay his previous control of Marie's and Josephine's love lives. In his own defense he stated:

> Every father owes it to his daughter to make sure that after marriage she will have some career and interest broader than just being a wife…I merely wanted to make sure that my daughters would have some sort of outside interests after their marriages. I wanted them to continue with their music and not let marriage interfere. But, well, their careers are assured anyhow. They're happy and so am I![163]

Kryl's attitude toward Marie's engagement was so amicable that she became convinced that she would receive the $100,000 promised her, even though she was not yet thirty.[164]

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[158] "Love Topples Kryl's Plans," *Iowa City Press Citizen*, August 17, 1926: 1.
[159] Ibid.; "Cupid Wins Over Musical Career," *Daily Register Gazette*, August 17, 1926: 2.
[160] "Girl Prefers Cupid to $100,000 Gift; Father Relents and She'll Get More," *Seattle Daily Times*, August 19, 1926: 15.
[161] "Love Topples Kryl's Plans," *Iowa City Press Citizen*, August 17, 1926: 1.
[162] "Girl Prefers Cupid to $100,000 Gift; Father Relents and She'll Get More," *Seattle Daily Times*, August 19, 1926: 15.
[163] "Relents: Wants Daughters to be Happy Says Bohumir Kryl," *Hutchinson News*, August 23, 1926: 1.
[164] "Girl Prefers Cupid to $100,000 Gift; Father Relents and She'll Get More," *Seattle Daily Times*, August 19, 1926: 15.

Kryl confirmed this when he said he would "surrender and give 'em the money anyway."[165]

However, this new attitude displayed by Bohumir may have simply been an attempt to avoid the negative tabloid publicity he had experienced during the marriage of Josephine. Although he made the previous comments, seeming in support of Marie's engagement, he denied there would be a wedding.[166] His consent was merely an effort to appease her, although he clearly hoped to dissuade her.[167] Shortly after the arrival of Marie's fiancé in New York, Kryl admitted that he would make an effort to effect a counter-proposal with her in order to secure her musical future.[168] Perhaps one reason he initially relented from his previous stance was the simple fact that Marie's betrothed was a multi millionaire himself.[169] This did not, however, prevent Kryl from having his "moments of temperament"[170] and attempting to talk Marie out of marriage.

Kryl believed that his action on behalf of his daughters' marital status was a noble pursuit. He had suffered censure from his acquaintances and had been told that he had no right to oppose what amounted to his daughters' happiness.[171] However, he believed that he was concerned for Marie's happiness all along, using money as an incentive for her to "know music, (and) to give it the appreciation that music deserves."[172] Kryl maintained

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[165] "Relents: Wants Daughters to be Happy Says Bohumir Kryl," *Hutchinson News*, August 23, 1926: 1.

[166] "Love Topples Kryl's Plans," *Iowa City Press Citizen*, August 17, 1926: 1.

[167] "Marie Kryl Denies Wedding Plan Change," *Evening* Star, August 28, 1926: 17.

[168] "Kryl May Give Daughter One More Chance," *Rockford Republic*, August 30, 1926: 2.

[169] "Fantastic Love Troubles of the Music Master's Pretty Daughters," *Oregonian*, November 21, 1926: 4.

[170] "Marie Kryl Determined to Marry Her Nobleman," *Garrett Clipper*, September 30, 1926: 3.

[171] Kryl Explans [*sic*] Marriage Ban," *Evening Republican*, September 1, 1926: 4.

[172] Ibid.

that he never insisted that she remain unmarried or that she pursue music as a career, yet in the specific instance of Marie and Spiro, Kryl clearly stated that if she were to turn from her music, he would place the money beyond her reach.[173]

For whatever reason, reports of estrangement between Marie and Spiro began to crop up early in their engagement.[174] It could have resulted from Kryl's persistent dissuasion. Marie may have had second thoughts about the wedding, given the potential of Kryl's adding Josephine's forfeited money to her promised amount, which put $200,000 on the line.[175] The disunity could have also stemmed from potential future living arrangements. Spiro intended to sail for Greece soon after the wedding,[176] but in a letter Kryl indicated that Marie was more inclined to stay stateside.[177] There were also reports that Kryl would not allow Marie to marry Spiro until he remedied his accent and spoke like an American, prompting the Greek nobleman to enroll in college English classes.[178] Although the initial rumblings began in late August of 1926, by the end of September there were headlines claiming that the engagement had been broken.[179] Marie emphatically denied these claims, professing that the wedding would be in January,[180] yet January of 1927 came and went and there was no wedding. In July of 1927 her tune had

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[173] Ibid.

[174] "Marie Kryl Denies Wedding Plan Change," *Evening* Star, August 28, 1926: 17.

[175] "Noted Musician's Daughter Regrets Trading Fortune of $100,000 for Youth's Love," *San Diego Union*, October 29, 1922: 5.

[176] "Heiresses Give Up Fortunes to Wed," *New Orleans States*, August 17, 1926: 18.

[177] Bohumir Kryl, letter to Harry P. Harrison, September 5, 1926, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[178] "Fantastic Love Troubles of the Music Master's Pretty Daughters," *Oregonian*, November 21, 1926: 4.

[179] "Bachelor Prize Still in Sight," *Charlotte Observer*, September 28, 1926: 2.

[180] "Marie Kryl Determined to Marry Her Nobleman," *Garrett Clipper*, September 30, 1926: 3.

changed, and she had clearly ended the engagement, stating that when she did choose to finally marry, it would be to an American.[181]

On November 11, 1932, Marie Kryl finally did marry.[182] The groom was Michel Gusikoff, who had spent time as concertmaster of the St. Louis Symphony, New York Symphony, Pittsburgh Symphony, and Philadelphia Symphony Orchestras.[183] At the time of their marriage, he was a conductor for the National Broadcasting Company studios and would later go on to become associate conductor of the Pittsburgh Symphony Orchestra.[184] Apparently, the two met while he was concertmaster of the St. Louis Symphony and she was a guest soloist. Gusikoff was so smitten with Marie that he chased her for seven years before the two were married.[185] Much the same as with Josephine, Marie's marriage did mark the end of her solo career. Although there is evidence of one performance with her father's band in 1933,[186] Marie Kryl was burned out and gave up playing the piano soon after.[187]

The question left for many people after the marriages of his daughters was, did Kryl ever pay out the promised $100,000 to either of his daughters? In the case of Josephine, who had married when she was twenty-five, she was clearly younger than thirty, so Kryl was not contractually obligated to pay her. Although his attitude toward her softened over time, his pocketbook apparently did not. Josephine's daughter, Pauny,

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[181] "Marie Kryl Reported to Have Broken Troth," *New York Times*, July 11, 1927.
[182] Marie Kryl, Pianist is Wed to Violinist," *New York Times*, November 18, 1932.
[183] Yancich, *Orchestra Musician's Odyssey*, 140.
[184] "Marie Kryl, Concert Pianist, A Member of Musical Family," *New York Times*, October 27, 1987: 35.
[185] Kiki Suslow, interview, September 6, 2016.
[186] "Noted Vocalist, Pianist, Appear With Kryl Unit," *Canton Repository*, September 17, 1933: 23.
[187] Kiki Suslow, interview, September 6, 2016.

insists that despite any rumors to the contrary, her mother did not receive a cent.[188] Although Marie was thirty-three when she married, some reports indicated that Kryl may have resisted paying her the promised amount, but later relented and paid her $100,000.[189] However, given the financial dependence Marie had on Kryl after her separation from Gusikoff,[190] and the testimony of a family member, it is highly unlikely that Marie actually received any of the money at all.[191]

Mary Kryl

Out of all of the people in Kryl's life, his wife was the one who avoided the limelight. Very little was reported about the comings and goings of Mary Kryl, especially when compared to her husband and daughters. It is apparent in his letters that he had great trust in her, entrusting much of his business dealings and banking to her while he was on tour.[192] She often travelled with Bohumir while he was on tour, mostly when he was touring with Josephine and Marie.[193] However, there were increasingly times when she left the girls home while on the road with her husband.[194] In regards to one such occasion, upon being left home alone while her mother joined her father on tour,

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[188] Pauny Yancich, interview, March 15, 1916.

[189] "Musical Art Melts Stern Parent's Heart," *San Francisco Chronicle*, November 18, 1932: 1.

[190] Kiki Suslow, interview, September 6, 2016.

[191] Pauny Yancich, interview, March 15, 1916.

[192] Many personal letters between Kryl and the Redpath Chautauqua contain instructions for Mrs. Kryl to take care of matters on behalf of Bohumir. The earliest such instance is Harry P. Harrison, letter to Bohumir Kryl, August 28, 1917, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[193] L.B. Crotty, letter to Bohumir Kryl, July 19, 1915, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

[194] Harry P. Harrison, letter to Bohumir, Kryl, August 4, 1917, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa.

Josephine commented that, "they (Josephine and Marie) were orphans most of the time these days."[195]

Mary Kryl was a lady of great "warmth and class."[196] Kryl most likely knew the calming effect she had on others, which is probably one of the reasons he brought her along on certain tours, especially when he knew he would be the guest of a local contingent,[197] or dining with important business acquaintances, such as C.G. Conn.[198] She added a level of refinement and softness to his sometimes brusque nature, even intervening between him and his bandsmen. She was often there to help out musicians who had been poorly treated by Kryl.[199] For her efforts, she was frequently treated to lavish hotel rooms and being chauffeured from town to town in Kryl's private automobile (Figure 21).[200]

[195] Ibid.
[196] Evans Lantz, letter to John Wetzel, July 17, 1987.
[197] "Some Women He Could Choke, Kryl Asserts," *Vidette Messenger*, October 30, 1944: 1.
[198] "Bohumir Kryl Here Wednesday," *Elkhart Truth*, April 14, 1921: 6.
[199] Evans Lantz, letter to John Wetzel, July 17, 1987.
[200] Ibid.



Figure 21. A picture taken in 1915 of Bohumir Kryl and his wife Mary Kryl found in the John Wetzel Collection.

Regardless of how much of an asset she was to him, while at home Kryl treated Mary with the same heavy-handedness that he did Josephine and Marie. In a letter from his daughter, Marie, Kryl was asked to not treat his wife like a maid.[201] Although, due to Kryl's wealth, Mary did not have to work as hard as she did, she was treated as a housekeeper or slave.[202] Despite some physical ailments, possibly gout,[203] Mrs. Kryl woke every morning and baked fresh bread and prepared Bohumir breakfast in bed.[204] It may have been what was expected of a wife in Bohemia, or simply a result of Kryl's

[201] Marie Kryl, letter to Bohumir Kryl, undated, Redpath Chautauqua Collection, University of Iowa Libraries, Iowa City, Iowa. Based on the address on the letter, it was written before 1927. When taking into account some information, in particular the absence of Josephine, it is likely this was written when Josephine was on tour with Kryl, and while Marie was at home. That information, paired with the spelling errors and random direction of the letter, indicate that it was written by a young Marie, most likely in 1909.

[202] Kiki Suslow, interview, September 6, 2016.

[203] Pauny Yancich, interview, March 15, 1916.

[204] Kiki Suslow, interview, September 6, 2016.

wanting things his own way, but Mary Kryl thanklessly shouldered the burdens of house and home while Bohumir focused on his music.

Despite the few reports about Kryl's treatment of his wife, much of their relationship remained private. They were married until Bohumir's death in 1961,[205] which, based on the treatment of his daughters, is a testament to the strength of Mary's character and will as much as to Kryl's ability to balance work and family. The relationship Kryl cultivated with his daughters was heavily rooted in business and seemingly lacked a personal touch. He raised them as a manager would an employee, and that eventually became their main point of interaction when he began to book them on concert tours and solo engagements. His drive to see them succeed in their individual careers as musicians eventually drove a wedge between them, and although later in life they would spend time together, Kryl was for years estranged from his daughters and extended family.

[205] Bohemian National Cemetery (Chicago, Illinois) lot owner cards, Masaryk Mausoleum, owned by Bohumir Kryl, showing the gravesite of Bohumir Kryl in Section 3, Tier DD, Row 5, Unit 1; photocopy courtesy of the Bohemian National Cemetery.

CHAPTER VII

LEGACY

The legacy of Bohumir Kryl lives on in those who keep alive his memory, through his stories, recordings, and many accomplishments. Those who remember him for who he was as a person can tell only of his later years, after he left the stage. There are few, if any, who can recall hearing him play his cornet in concert, and of those, none heard him in his prime. Although his public presence was greatly reduced after he laid down the baton, he still managed to receive accolades, as well as the press coverage that came with them. As late as 1957, he was in the news for receiving an honorary doctor of letters degree from St. Joseph's College in Rensselaer, Indiana.[1] However, newspaper clippings cannot provide an understanding of who he was as well as can those who were closest to him.

Twilight Years

The trouble with a man like Kryl was that he had very few people who were actually close to him. Aside from Mary, his wife, he had managed to alienate those who should have known him best. He took the marriages of his daughters personally, and as such, distanced himself from them.[2] The only living relatives who knew Kryl are two of his granddaughters, Pauny Yancich and Kiki Suslow, and although they were kind enough to provide the author with amusing stories and impressions about Kryl, it is apparent that

[1] "St. Joseph's College to Award Honoraries," *Evansville Courier and Press*, May 27, 1957: 12.

[2] Pauny Yancich, interview by author, Ocala, Florida, March 15, 2016.

the conflicts among Kryl and his daughters, Josephine and Marie, prevented them from acquiring a wealth of insight into his life.

What they were able to share were amusing snapshots. For instance, Kryl was known to hide his stash of Pepsi Cola because he did not want the grandkids to drink it when they were visiting.[3] His grandson-in-law, Milan Yancich, maintained that Kryl had an aversion to alcohol and compensated by becoming a great Pepsi Cola drinker.[4] In true Kryl fashion, another reason he may have preferred Pepsi to anything else was that he owned stock in the company.[5]

Then there was the story recounted by Pauny about a time when Bohumir visited her family for Thanksgiving. At some point during the evening the furnace began to smoke, and the fire department was called. After the firemen took care of the issue, Kryl invited them to come in and join him for a drink.[6]

Milan Yancich shared a story of a dinner he had arranged in order to introduce Bud Herseth to Kryl.[7] Adolph "Bud" Herseth was one of the finest orchestral trumpet players the world over, rising through the ranks to land the top position of principal trumpet in the world-class Chicago Symphony Orchestra, a position he held for fifty-three years.[8] In a display of egocentrism, Kryl was interested in coaching Herseth to develop him into a soloist. However, that sentiment was dashed during a tense interaction at the dinner arranged by Milan Yancich. At one point in the course of the

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[3] Ibid.

[4] Milan Yancich, *An Orchestra Musician's Odyssey: A View from the Rear* (Rochester, NY: Wind Music Inc., 1995), 131.

[5] Ibid.

[6] Pauny Yancich, interview, March 15, 2016.

[7] Yancich, *Orchestra Musician's Odyssey*, 148.

[8] David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward Tarr (Chandler, AZ: Hickman Music Editions, 2013), 356.

meal, Kryl commented on how red Herseth's face became while playing, all the while offering advice and commenting that Herseth was "working too hard."[9] To this, Herseth replied, "I like to work hard," and all talk about his playing ceased.[10]

Yancich also reminisced about Kryl's love for movies and how, on one visit, he forever marred Yancich's enjoyment of film. During the outing, while Yancich was particularly engrossed in the drama of what was happening on screen, Kryl suddenly remarked, "The piccolo is flat."[11] While Milan had been wrapped up in the movie, Kryl had been focused on the sound track. Yancich began to listen to the music, and from that point on the movie was ruined for him.[12]

However, these recollections were brief, as was his and Mary's presence in their lives. What did translate through the years were their impressions of their grandparents, especially of Kryl. Both Pauny and Kiki adored their grandmother, Mary. Kiki simply stated that she was "wonderful."[13] Pauny remembered the care packages her grandmother would send, full of clothes and Czech baked items. She was convinced, however, that Kryl knew nothing of the packages his wife was sending.[14] Among the foremost recollections Pauny had of Kryl were his deep voice and accented speech.[15] Milan Yancich also commented on Kryl's accent, stating that Kryl's often-used phrase "No! You don't mean it!" often came out instead as, "Knoooow, you don't meen et!"[16]

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[9] Yancich, *Orchestra Musician's Odyssey*, 148.
[10] Ibid.
[11] Ibid., 145.
[12] Ibid.
[13] Kiki Suslow, interview by author, phone, September 6, 2016.
[14] Pauny Yancich, interview, March 15, 2016.
[15] Ibid.
[16] Yancich, *Orchestra Musician's Odyssey*, 121.

Another impression held by both Pauny and Milan was how well-groomed Kryl was. He always dressed beautifully, wearing tailor-made clothes.[17] He often wore spats and carried a cane,[18] in order to look like someone important.[19] He had a jaywalking habit and would often wave his cane in the air to stop traffic so he could cross the street at a point of his own choosing. According to Milan Yancich, Kryl was always a gentleman, never uttering an obscenity, even in his anger.[20] In keeping with this sentiment, Yancich also claims Kryl had an aversion to smoking and drinking. Amusingly, one reason for his aversion was particularly linked to women smokers. He stated, "When you kiss them, it is like kissing a man."[21] Yancich best summed up his impression of Kryl when he wrote, "He had such a distinguished demeanor and disarming manner that those who dealt with him were at once charmed and overwhelmed by his personality."[22]

Pauny admitted that she did not know Kryl well, perhaps because she was afraid of him.[23] Her cousin Kiki, who had spent periods of her youth living with the Kryls in their Chicago apartment, had clearer impressions of his private demeanor. To Kiki, Kryl was scary. He was not a very warm person, and he was often tough and imposing.[24] She recalls one instance when he threatened to knock one of her protruding teeth back, a

[17] Pauny Yancich, interview, March 15, 2016; Yancich, *Orchestra Musician's Odyssey*, 121.
[18] Yancich, *Orchestra Musician's Odyssey*, 121.
[19] Pauny Yancich, interview, March 15, 2016.
[20] Yancich, *Orchestra Musician's Odyssey*, 121.
[21] Ibid.
[22] Ibid., 132.
[23] Pauny Yancich, interview, March 15, 2016.
[24] Kiki Suslow, interview, September 6, 2016.

sentiment she did not take in jest.[25] It was also her recollection that once, when she was reclining and reading a book, Kryl sent his wife, Mary, to request that Kiki stand due to his abhorrence of laziness.[26] In another case, she had been invited to spend the night at a friend's house. After being allowed to go, suddenly he appeared in the middle of the night and took her home for no understandable reason.[27]

Kiki addressed his miserly nature, commenting that he was not a generous man, although he liked to portray himself as one. He would often invite priests over for dinner and make grand gestures of offering them valuable paintings from his collection, but he rarely, if ever, followed through. Kiki felt it was his attempt to buy his way into heaven.[28] He did donate a $350,000 painting to St. Joseph's College in Rensselaer, Indiana, after his death in 1961.[29] Although seemingly altruistic, it is interesting to note that St. Joseph's College was the same institution that conferred Kryl's honorary degree in 1957.[30] Kiki had one particular experience that she felt poignantly displayed Kryl's lack of generosity. After living with them on and off for years, Kiki had managed to graduate from high school at the age of sixteen and had been accepted into Columbia University for college. Excited about the prospect, she soon came to realize she needed financial help in order to attend. When she approached her grandfather, she was met with rejection. He was unwilling to pay a single cent.[31]

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[25] Ibid.
[26] Ibid.
[27] Ibid.
[28] Ibid.
[29] "St. Joseph's College Receives Costly Painting," *Kokomo Tribune*, October 15, 1961: 27.
[30] "St. Josephs College to Award Honoraries," *Evansville Courier and Press*, May 27, 1957: 12.
[31] Kiki Suslow, interview, September 6, 2016.

Despite the shortcomings of his nature, Bohumir Kryl handed down a legacy that lived through his progeny. Drawing from his multifaceted past, he passed on some of his experiences to the generations of Kryls that followed. Pauny shared the joy of watching him impart his memories as a young tumbler in the circus while teaching his great-grandchildren to stand on their heads.[32] He also took the time to share his love for art with his daughters and granddaughters. Pauny recalled that her mother, Josephine, had an eye for art,[33] cultivated by the hours spent each week during her youth appreciating the art adorning the Kryl home.[34] That appreciation for art was passed to Josephine's children as well. Pauny remembered sitting with Bohumir, viewing his paintings. He would instruct her on what to look for in each painting and would often spend hours leaning on his cane, staring at the masterpieces that covered his walls.[35]

It is no wonder that Kryl's musical influence trickled down through the generations of his family. Josephine never shared her experiences as a world-class violinist with her daughters, and it was only after she passed that they found boxes of newspaper clippings and reviews of her exploits, which led them to regret never asking questions about her youth while she was still alive.[36] Given her upbringing, it is no wonder that Josephine was reluctant to speak of it with her children, but regardless of her feelings toward her father, music had woven itself deep into the fabric of her life.

Through the children of Josephine Kryl, world-famous violinist, and Paul Taylor White, renowned violinist, composer, and conductor, Kryl's musical legacy was bound to

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[32] Pauny Yancich, interview, March 15, 2016.
[33] Ibid.
[34] "Surely They Won't Be Old Maids But-," *San Francisco Chronicle*, November 5, 1916: 3.
[35] Pauny Yancich, interview, March 15, 2016.
[36] Ibid.

endure. Pauny and her sisters (Bohumir's granddaughters) each took piano, theory, and sight-reading classes from the Eastman School of Music, where their father taught. Each girl played an instrument, the four of them settling on cello, flute, piano, and French horn. Pauny had initially started as a violinist. However, her mother would constantly yell up to her room from the kitchen while she practiced, hollering, "you're flat," or "you're sharp!"[37] Her father would also interrupt, entering her room to tell her, "Play it this way…up bow, down bow."[38] Interestingly enough, the family had a dog named Bow that received the same instructions, for different purposes.[39]

Pauny, fed up with the constant interruptions, picked an instrument as far from her parents' realm of expertise as she could, and she was soon excelling at the French horn. Every once in a while, Josephine would call her father and have Bohumir listen to Pauny play over the phone. Once she made it into Eastman for college, Kryl would go to Rochester to hear her play for every recital or orchestra performance. Although she cannot remember if he would ever stay to see her after the concert, his presence at each performance was a vivid memory.[40]

Marie Kryl Gusikoff led a troubled life as an adult. Although she and her mother got along well, Kiki admitted that Marie was perhaps not the greatest mother in the world. Kiki alleged that Marie had wrecked Kiki's brother's life, allowing him to quit work to pursue a career in tennis, even though he was a poor player. He eventually made a living selling stolen goods and had, from time to time, offered Kiki items such as

[37] Ibid.
[38] Ibid.
[39] Ibid.
[40] Ibid.

ermine coats and diamond rings.[41] Marie had her own struggles, dealing with troubled relationships and battling addiction.[42] Unfortunately, Marie had completely given up playing the piano, even amidst urging from Kryl to join him on some chamber music concerts. Aside from Kiki's singing, Marie's children did not participate in music to the same degree as Josephine's.[43]

The Kryl legacy has continued into the next generation, most notably in Pauny's two sons, Mark and Paul Yancich, both of whom are timpanists in major orchestras.[44] The two are highly skilled performers, having debuted a number of original works for timpani.[45] Interestingly enough, when Paul vacated his position in the Atlanta Symphony Orchestra to become principal timpanist for the Cleveland Orchestra, his brother Mark auditioned for the Atlanta opening and won the position his brother had just vacated.[46]

The End of an Era

August 7, 1961, marked the end of an era.[47] Bohumir Kryl, last of the great bandmasters from the golden age of bands, had died at the age of eighty-six in Wilmington, New York.[48] The early 1960s were a time of great loss for the Kryl family. Just over eight months before his passing, Kryl's daughter Josephine had died in Rochester, New York,

[41] Kiki Suslow, interview, September 6, 2016.
[42] Yancich, *Orchestra Musician's Odyssey*, 131.
[43] Kiki Suslow, interview, September 6, 2016.
[44] Pauny Yancich, interview, March 15, 2016.
[45] "Paul Yancich," Cleveland Orchestra, accessed December 12, 2018, http://www.clevelandorchestra.com/About/Musicians-and-Conductors/Meet-the-Musicians/T-Z-Musicians/Yancich-Paul/; "Mark Yancich," Atlanta Symphony Orchestra, accessed December 12, 2018, https://www.atlantasymphony.org/About/Artists/ASO-Musicians/Mark-Yancich.
[46] Pauny Yancich, interview, March 15, 2016.
[47] "Deaths: Kryl – Dr. Bohumir," *New York Times*, August 9, 1961.
[48] Ibid.

at the age of sixty-three,[49] and Kryl's wife, Mary, would pass away on November 3, 1962, just over a year after her husband.[50] Marie would outlive her mother by another quarter century, dying on October 25, 1987, at the age of ninety.[51]

At the time of Kryl's death, his estate was valued at nearly $2,000,000, which was to be divided among his wife Mary, his daughter Marie, and his six grandchildren.[52] He also left behind eleven great-grandchildren.[53] He must have willed a great deal to his wife, because at the time of her death in 1962, the estate was still worth $1,500,000.[54] One writer, who had often attended and written about Kryl's tour performances, formulated his own theory as to how Kryl amassed his great fortune. During his Chautauqua tours through Rockford, Illinois, Kryl would cordially greet writer Barney Thompson at the Chautauqua tent and immediately say, "Please to excuse me now. I must go and have my Pilsner."[55] Kryl never invited Thompson, or anyone else for that matter, to join him in his drinking. Thompson postulated that it was by purchasing only one drink, instead of a round of drinks, that Kryl was able to save as much money as he had.[56]

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[49] "Mrs. Paul White: Special to the New York Times," *New York Times*, November 25, 1960.

[50] John Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, Archeophone Records 5022, 2012. CD Liner Notes.

[51] "Marie Kryl, Concert Pianist, A Member of Musical Family," uncredited newspaper article, October 27, 1987.

[52] "Musician Leaves Large Estate," *Journal Gazette,* August 12, 1961: 2.

[53] "Bohumir Kryl is Dead," *New York Times*, August 10, 1961.

[54] "Band Leader Leaves Millions," *New York Times*, November 16, 1962.

[55] Barney Thompson, "Column Left," *Rockford Register Republic*, August 17, 1962: 26.

[56] Ibid.



Figure 22. A picture of Bohumir and Mary Kryl's final resting place in the Masaryk Mausoleum at the Bohemian National Cemetery. Photo taken by the author on July 19, 2016.

Kryl was interred in the Masaryk Mausoleum at the Bohemian National Cemetery in Chicago, Illinois, on August 15, 1961 (their burial niche is shown in Figure 22 above).[57] The decision to place Kryl in the Mausoleum was a point of contention among family members, as the Kryls had a family burial plot in the Bohemian National Cemetery, marked by a large obelisk (shown in Figure 23).[58] While he was alive, Kryl would regularly ask Milan Yancich to drive him to the Cemetery. During these excursions, Kryl often talked about his brothers and sisters and would point out where he was to be buried. When it came time to inter his body, Marie decided to have him placed

[57] "Bohumir Kryl," *Bohemian National Cemetery*, Interment Card, No. 89841, Book 6, Page 232, August 15, 1961.

[58] Yancich, *Orchestra Musician's Odyssey*, 130.

to rest in the Mausoleum. Yancich argued on behalf of Kryl's wishes to be buried next to his parents, but Marie insisted that "Papa deserves a better place."[59]

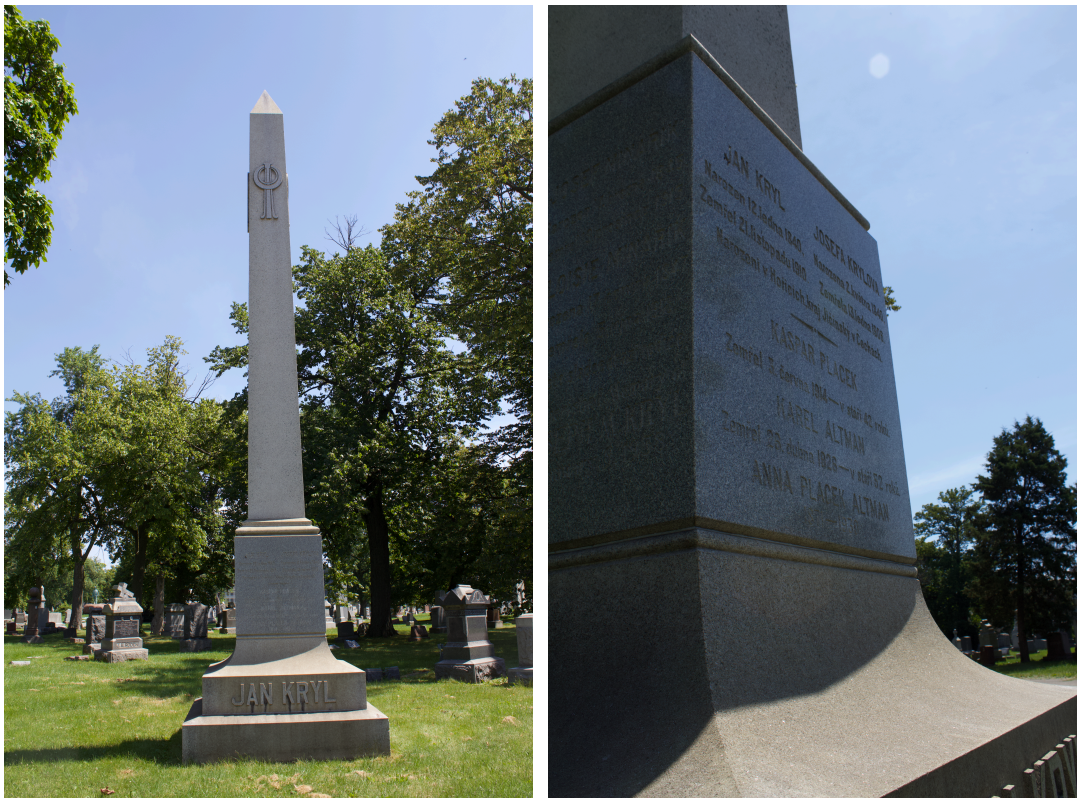


Figure 23. The Kryl Family Monument, located at the Bohemian National Cemetery in Chicago, Illinois. The obelisk features the names of Kryl's parents. Photos taken by the author on July 19, 2016.

Although his wishes were not fulfilled for his final resting place, there was one wish that was posthumously granted Bohumir. As mentioned previously, Kryl had asked his granddaughter not to inform the American Federation of Musicians of his death when he died.[60] Kryl had long been on the Union's International Musician's Unfair List and rather enjoyed seeing his name there[61] because he could not pass up the benefit of all the

[59] Ibid.
[60] Pauny Yancich, interview, March 15, 2016.
[61] Yancich, *Orchestra Musician's Odyssey*, 125.

free publicity that it afforded him.[62] He had given the same directive to his then-grandson-in-law, Milan Yancich. Yancich had the pleasure of seeing Kryl's name on the unfair list for another ten years following his death.[63] At the very least, Kryl had the last laugh.

Philanthropy

The greatest resource for Kryl to create a philanthropic legacy was in the form of his vast art collection. His gifting of art had humble beginnings. During one visit, Kryl showed Milan Yancich the first painting he had ever purchased, which was stored in a back room closet and was of a French Revolutionary scene. Kryl unexpectedly gifted the painting to Yancich on that day.[64] During his lifetime, aside from the paintings he used to procure instruments for his daughters, it is unclear how many were used for philanthropic purposes. He did donate fifteen paintings to St. Joseph's College, where he was eventually awarded his honorary doctor of letters degree.[65] After his death, he also willed the college a Giovanni Bellini painting titled *Virgin and Child* that was reportedly valued at $350,000.[66]

Four years later, Kryl was in the news again, in relation to the St. Joseph's College painting. On November 1, 1965, the painting was reported as stolen from the

[62] Pauny Yancich, interview, March 15, 2016.
[63] Yancich, *Orchestra Musician's Odyssey*, 125.
[64] Ibid., 149.
[65] "St. Joseph's College Receives Costly Painting," *Kokomo Tribune*, October 15, 1961: 27.
[66] Ibid.

college's library.[67] Unfortunately for the college, the painting was uninsured, as a costly and time-consuming research appraisal had not been done.[68] However, the value of the painting might have been a bit inflated since it was Kryl who did the initial appraisal, based on an offer he had received for the work.[69] It was confirmed that Kryl had purchased the Bellini for $2,600 from the Parke-Bernet Gallery in New York,[70] so either the painting experienced a miraculous leap in value over such a short period of time, or Kryl had overestimated its worth. Furthermore, representatives from the Chicago Art Institute, upon reviewing photos of the work, claimed it was not an original Bellini.[71]

Whether the painting was an authentic Bellini, or it was simply another case of Kryl's wanting to appear a generous man, the painting was recovered in Chicago two years later. In January of 1967, the FBI arrested a twenty-eight-year-old man by the name of Joseph A. Riso, who had the two-foot by three-foot painting in a cardboard box.[72] Riso, a magazine distributor from River Grove, Illinois, who had been under FBI surveillance for some time, was charged with possession of stolen property.[73]

Kryl

After the recovery of his painting, the name of Bohumir Kryl disappeared from print for ten years. Thankfully, his memory was not lost to the annals of history. There were still those alive who had admired him, kept the name of Kryl alive, and were important to the

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[67] "Valuable Painting Stolen from St. Joseph's Library," *Logansport Pharos Tribune,* November 1, 1965: 1.

[68] "Stolen Picture by Master Not Insured," *Anderson Herald*, November 4, 1965: 20.

[69] Ibid.

[70] Ibid.

[71] Ibid.

[72] "$350,000 Painting Recovered by F.B.I.," *New York Times*, January 26, 1967.

[73] Ibid.

musical development of the United States. One such person was composer Robert Erickson. In 1977, he wrote an unaccompanied trumpet work titled *Kryl*, in which the performer is asked to play musical lines on prepared trumpet that utilize manipulation of slides and sudden alternation between trumpet and vocal lines. Erickson referred to this as a "hocket" style of playing, and it creates some compelling musical ideas.[74] The inspiration for the piece, notably, was Bohumir Kryl. In the CD liner notes for the inaugural recording of the work, Kryl is described as having been a traveling cornet player whom Erickson heard in Michigan at the age of twelve.[75] Given the fact that Erickson wrote this work over forty years after hearing him play, Kryl certainly made a lasting impression.

Kryl in the Library

Bohumir Kryl was not entirely absent from the pens of authors and historians. His life, in brief, has been documented by several people since before the time of his death. Although a book about his life has not, as of this point, been published, several volumes have dedicated sections within their pages to describe his amazing life. As early as 1957, his contributions to the concert band medium were documented in Harry Wayne Schwartz's book, *Bands of America*,[76] and were augmented eight years later to include a bit more biographical information in Glenn Bridges's *Pioneers in Brass*, which was written in 1965.[77]

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[74] Alan Rich, *Robert Erickson*, New World Records NWCR616, 1991. CD Liner Notes.
[75] Ibid.
[76] Harry Wayne Schwartz, *Bands of America* (New York: Doubleday, 1957).
[77] Glenn Bridges, *Pioneers in Brass* (Detroit: Sherwood Publications, 1965).

However, as in all other media, Kryl's name disappeared from books and reference materials until the mid-nineties when Milan Yancich, ex-husband to Kryl's granddaughter, published his book *An Orchestra Musician's Odyssey: A View from the Rear* in 1995.[78] Yancich devoted over thirty pages to his memories of Kryl. Since then, Kryl has had brief appearances in volumes such as Richard I. Schwartz's *The Cornet Compendium: The History and Development of the Nineteenth-Century Cornet* in 2001,[79] a small entry written by Raoul F. Camus in *Grove Music Online* in 2010,[80] and a sizable entry in David R. Hickman's *Trumpet Greats: A Biographical Dictionary* in 2013.[81] As tenacious as he was in life, Kryl's legacy refused to fade.

The Bohumir Kryl Project

Despite the writings and compositions, the name of Kryl ebbed and flowed in and out of memory until one fateful day in 2011. During the re-opening of the Lew Wallace Study in Crawfordsville, Indiana, on July 1, a man by the name of Tim McCormick was admiring the friezes when the curator, Joanne Spragg, mentioned that the sculptor had also been a famous cornet player.[82] This comment triggered recognition in McCormick, a trombonist, antique phonograph and record collector, and past president of the Antique

[78] Yancich, *Orchestra Musician's Odyssey*.

[79] Richard I. Schwartz, *The Cornet Compendium: The History and Development of the Nineteenth-Century Cornet* (2001), accessed March 14, 2018, http://www.angelfire.com/music2/thecornetcompendium/well-known_soloists_6.html.

[80] Raoul F. Camus, "Kryl, Bohumir," Grove Music Online, February 24, 2010, accessed January 20, 2019, https://doi.org/10.1093/gmo/9781561592630.article.A2085277.

[81] Hickman, *Trumpet Greats*.

[82] Tim McCormick, "The Bohumir Kryl Project," *In the Groove* (October/November 2011): 8.

Phonograph Society.[83] McCormick, obsessed with finding out more about this man who had contributed so much to the cultural history of the Crawfordsville community, began to plan the Bohumir Kryl Project soon after.[84]

The Bohumir Kryl Project was initially meant to simply reintroduce Kryl to the Crawfordsville community. However, as McCormick's research led him to original band scores, many historic records, and university archives, it soon became clear that the event would entice a much larger and more-diverse audience.[85] Scheduled for September 22, 2012, the event was aimed at communicating two narratives.[86] First of all, the evening was meant to highlight Kryl's contributions as a visual artist and his contributions to the Lew Wallace Study. However, the second narrative, which was much broader in scope, was meant to communicate Kryl's rise to fame as a cornetist, explore his recorded performances, provide a retrospective on his life and times, and perform original Kryl compositions with a live concert band.[87]

Over three hundred people attended or participated in the Bohumir Kryl Project on September 22, 2012.[88] Intended to not let a figure like Kryl fade away into history, this event was the first of its kind to combine antique phonographic playback, dramatic theatrical stage acting, and live concert band performance, all honoring the memory of one man.[89] During the playback of original Kryl cylinders on antique phonographs, the audience was so quiet that the sound of a pin drop could have been heard. Each piece

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[83] Ibid.
[84] Ibid., 11.
[85] Tim McCormick, "The Bohumir Kryl Project," *In the Groove* (April/May 2012): 38.
[86] Ibid.
[87] Ibid.
[88] Tim McCormick, "The Bohumir Kryl Project," *In the Groove* (December/January 2012): 16.
[89] Ibid.

was met with thunderous applause, as if Kryl had been standing on stage.[90] The evening closed with a forty-five-piece concert band performing ten Kryl compositions, read from copies of original manuscript.[91] Throughout the event, there were solos performed by Lew Green,[92] Curt Christensen,[93] William Reagan,[94] and Kryl's great-grandson, Mark Yancich.[95]

The mayor of Crawfordsville proclaimed September 22 as Bohumir Kryl Day, which was a meaningful gesture to the Kryl descendants who were in attendance.[96] There were so many of them, as well as three original Kryl orchestra members, that they held a family reunion the weekend of the event. Many of the relatives had not seen each other in over twenty years.[97] Tim McCormick, along with the other trustees of the General Lew Wallace Study and Museum, as a gesture of appreciation to Pauny Yancich, not only for her help in providing information for the event, but also, in her matriarchal role, in drawing such a great number of Kryl's progeny to the event, presented her with the very first "Wallace Artist in Residence Emeritus" award.[98] In recognizing his great efforts to honor her grandfather, Pauny, through her nephew, David Vaughan, presented Tim McCormick with adoption papers and declared Tim a member of the Kryl family.[99]

Amid the fifteen months of research and planning that it took to prepare for the Bohumir Kryl Project, Tim McCormick had determined that he wanted to have a compact

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[90] Ibid., 17.
[91] Ibid., 18.
[92] Ibid., 24-25.
[93] Ibid., 26.
[94] Ibid.
[95] Ibid., 27.
[96] Ibid., 16, 25.
[97] Ibid., 16.
[98] Ibid., 27, 28.
[99] Ibid., 28.

disc featuring digitally restored and mastered selections of Kryl's best-known solos available to patrons of the event. He proceeded to contact Richard Martin and Meagan Hennessey of Archeophone Records to convince them to produce the very first professional-quality CD of Bohumir Kryl.[100] As the production consultant, working closely with Martin and Hennessey as producers, McCormick soon came to realize how massive the undertaking was.[101] He leaned on his acquaintance and fellow Kryl researcher, John Wetzel, to write the CD liner notes. With their diligence and hard work, *Bohumir Kryl: World-Famous Wizard of the Cornet* was released on compact disc in 2012.[102]

Conclusion

The life of Bohumir Kryl was extraordinary. Every aspect of his biography is dense with fantastical accounts and unbelievable antics. His tempestuous personality was capable of both inspiring undying loyalty and striking paralyzing fear in the hearts of man. Although he was not perfect, he was indeed admirable. How could one person partake of so much life in the short span of eighty-six years?

Humble beginnings as the son of a sculptor in Horice, Bohemia,[103] led to a bizarre turn of events, which landed him as a circus tumbler at the age of eleven.[104] Although he

[100] Ibid., 24.
[101] Ibid.; Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.
[102] Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes. This CD is able to be purchased on the Archeophone Records website (https://www.archeophone.com/store/releases/62-bohumir-kryl-world-famous-wizard-of-the-cornet) or on Amazon (https://www.amazon.com/World-Famous-Wizard-Cornet-Bohumir-Kryl/dp/B009E8IDR6).
[103] Henry R. Weber, letter to Ms. Catlin Legutko, June 6, 2007.

had already learned the violin, it was during his time with the circus that he discovered his deep love for the cornet.[105] After an accident that left him with a broken nose, he traveled two hundred miles on foot to rejoin his family,[106] who soon set out for America. Earning his passage by playing music on the boat,[107] Kryl continued his studies in sculpting, while at the same time pursuing his passion for music.[108] He accomplished much as a sculptor, working on the Soldiers' and Sailors' Monument in Indianapolis[109] and completing the frieze work on General Lew Wallace's study in Crawfordsville, Indiana.[110] Yet, Kryl dreamed of something much grander.

Leaving the sculpting trade behind him, Kryl pursued his musical career as a cornet soloist for a number of bands, not least of which was the band of John Philip Sousa.[111] Still, Kryl was not content with his life as a soloist. He craved more of the spotlight (and a fatter purse). After a brief stint as Frederick Innes's assistant conductor,[112] Kryl embarked on a venture as the leader of his own band.[113]

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[104] "Bohumir Kryl Here Oct. 31," *Greely Daily Tribune*, October 26, 1937. Many early sources simply state that Kryl joined a circus touring Europe, but later sources such as this specifically name the Rentz Circus.

[105] "Kryl, Veteran Cornetist, to Lead Band Here," *Canton Repository*, October 1, 1933: 8.

[106] "Famous Musician Will Direct Band: Bohumir Kryl Will Bring Noted Musical Organization to Oshkosh Saturday," *Oshkosh Northwestern*, September 25, 1934: 10.

[107] "Noted Leader of Kryl Band had a Varied Career," *State Times Advocate*, December 9, 1935: 15.

[108] "Once a Sculptor Here, Now a Noted Musician," *Indianapolis Morning Star*, July 10, 1904: 8.

[109] "Once a Sculptor Here, Now a Noted Musician," *Indianapolis Morning Star*, July 10, 1904.

[110] "A Statue of Ben-Hur – Sculptor Who Worked for Gen. Wallace Is Now Band Master at Fairbank," *Crawfordsville Journal*, July 11, 1907: from Kryl scrapbook.

[111] "Tomorrow is Kryl Day," *Rockford Morning Star*, September 3, 1914: 10.

[112] "Kryl Symphony Orchestra to Give Concerts in Hutchinson Tuesday," *Hutchinson News*, October 17, 1937: 20.

[113] "Will Entertain With His Band," *Evansville Courier and Press*, July 23, 1906: 3.

He still soloed with his own organization, which added to his band's crowd-drawing power, but it was not until he began touring on the Redpath Chautauqua circuit that his fame as a bandleader began to spread.[114] Playing on summer Chautauqua circuits and winter Lyceum tours, Kryl became a rich man. In addition to conducting his own band, he soon began producing and managing other groups that carried his name.[115] During World War I, he was appointed the director of all military band camps in the U.S. and rivaled Sousa's Great Lakes Naval Band with his massed bands at Camp Custer, Camp Dodge, and Camp Grant.[116]

Kryl was also a very capable businessman who turned his time in the Chautauqua into a lucrative one, making sizable loans to help keep the Redpath afloat[117] while drawing income from interest,[118] salary,[119] royalties,[120] and lessons.[121] Kryl also became the president of the First National Bank of Berwyn, in Berwyn, Illinois.[122] His financial prowess was not linked solely to his banking and business practices, but also to his interest in fine oil paintings. He housed the greatest private art collection in the United

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[114] Harry P. Harrison, letter to Bohumir Kryl, July 15, 1909.

[115] "Famous Band and Opera Star," *Columbus Daily Enquirer*, April 10, 1919: 2; "Saxophone and Chicago Orchestral Sextette February 6," *Muskegon Chronicle*, November 2, 1918: 6; "Lyceum Course," *Hopkinsville Kentuckian*, March 31, 1917; Bohumir Kryl, letter to L.B. Crotty, May 19, 1919; "Lyceum Members Elect Officers at Annual Meet," *Rock Island Argus*, May 6, 1920: 14.

[116] Wetzel, *Bohumir Kryl: World-Famous Wizard of the Cornet*, CD Liner Notes.

[117] Harry P. Harrison, letter to Kryl, August 28, 1917.

[118] Bohumir Kryl, letter to J.P. Young, December 20, 1920.; Bohumir Kryl, letter to J.P. Young, January 10, 1921.; Bohumir Kryl, letter to J.P. Young, January 16, 1921.

[119] "Statement of Kryl Band Tour," March 5 – 14, 1918.

[120] Bohumir Kryl, letter to Harry P. Harrison, March 19, 1920; Bohumir Kryl, letter to J.P. Young, May 15, 1920.

[121] Yancich, *Orchestra Musician's Odyssey*, 131.

[122] *Financing an Empire; History of Banking in Illinois,* Vol. II (Chicago: The S.J. Clarke Publishing Company, 1926), 220.

States in his Lakeshore Drive apartment in Chicago[123] and died in 1961 with a total net worth of nearly $2,000,000.[124]

Although his business affairs and musical prowess garnered him accolades, when it came to his family dealings, he was often questioned and criticized. He raised his daughters to be professional concert musicians, bringing in the best tutors and instructors.[125] They each gleaned great success as young musicians, receiving wonderful reviews and chances to solo with major orchestras.[126] However, life at the Kryl home was not all roses. The girls were practically kept under lock and key, and they practiced up to nine hours a day.[127] There was concern that Kryl's wife, Mary, was treated as a slave, waking early to make fresh bread and daily serving Kryl breakfast in bed, all the while executing duties best left for a maid.[128] A symptom of Kryl's familial dysfunction was his attempt to bribe his daughters with $100,000 apiece if they would remain unmarried until thirty.[129] This attempt was ultimately the family's undoing. Each daughter married, and, taking it personally, Kryl was estranged from them.[130]

Kryl was able to reconcile to some small extent and was intermittently involved in the lives of his grandchildren. Regardless of his tactics, his love for music found a way

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[123] "Kryl Wealthy in Paintings," *Bedford Daily Times*, July 22, 1927.

[124] "Bohumir Kryl Wills Estate of 1.9 Millions," *Chicago Tribune*, August 12, 1961.

[125] Pauny Yancich, interview, March 15, 2016.

[126] "Share Musical Honors With Distinguished Artists," *Lyceum News*, May, 1919: 7; "Miss Kryl Athlete," *Rockford Republic* August 31, 1915: 4.

[127] Bohumir Kryl, letter to Harry P. Harrison, August 11, 1915.

[128] Marie Kryl, letter to Bohumir Kryl, undated. Based on the address on the letter, it was written before 1927. When taking into account some information, in particular the absence of Josephine, it is likely this was written when Josephine was on tour with Kryl, and while Marie was at home. That information, paired with the spelling errors and random direction of the letter, indicate that it was written by a young Marie, most likely in 1909.

[129] "Rich Little Violinist, Now Poor Little Wife, Puts Kitchen Clatter Above Public Acclaim," *Evening Public Ledger*, October 27, 1922: 29.

[130] Pauny Yancich, interview, March 15, 2016.

to trickle down through the generations, taking root in many grandchildren and great-grandchildren.[131] His legacy also lived on through his recordings, eventually inspiring Tim McCormick to organize an event and produce a CD in his honor in 2012.[132]

The stories, experiences, and history surrounding Bohumir Kryl should not be allowed to disappear. His life gives a glimpse into a time near forgotten. His experiences provide insight into culturally important movements, such as the golden age of bands, and the rise and fall of the travelling Chautauqua. There is humanity in his story through the struggles he faced between ambition and family. He may have amassed a great fortune by the end of his time on earth, but equally as valuable were the memories and experiences he collected over the millions of miles he travelled and the thousands of concerts he performed. His story is the story of our great country; how one man with determination and enduring work ethic can start with nothing and gain everything. Bohumir Kryl truly was an American musical icon.

[131] "Paul Yancich," Cleveland Orchestra, accessed December 19, 2018, http://www.clevelandorchestra.com/About/Musicians-and-Conductors/Meet-the-Musicians/T-Z-Musicians/Yancich-Paul/; "Mark Yancich," Atlanta Symphony Orchestra, accessed December 19, 2018, https://www.atlantasymphony.org/About/Artists/ASO-Musicians/Mark-Yancich.

[132] Tim McCormick, "The Bohumir Kryl Project," *In the Groove* (December/January 2012): 16.

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Bohemian National Cemetery. Chicago, Illinois. Lot owner cards. Masaryk Mausoleum. Owned by Bohumir Kryl. Showing the gravesite of Bohumir Kryl in Section 3, Tier DD, Row 5, Unit 1. Photocopy courtesy of the Bohemian National Cemetery.

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APPENDIX A

LISTING OF KRYL RECORDINGS

The author would like to thank Mr. John Wetzel for painstakingly compiling the majority of the recordings listed in this Discography. Although it may not include every recording Kryl made as a soloist or conductor, it is the most complete list known.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *Alice Where Art Thou* (7- and/or 10-inch disc). New York: Columbia Phonograph Company #1091, 1902.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *Alice Where Art Thou* (2-minute wax cylinder). New York: Columbia Phonograph Company #32031, 1903.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *Alice Where Art Thou* (2-minute wax cylinder). New York: Edison Phonograph Company #8382, 1903.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *Alice Where Art Thou* (7- and/or 9-inch disc). New York: Zonophone #5226, 1903.

Kryl, Bohumir, cornet. *Aloha Oe* (10-inch vertical-cut disc). New York: Edison Phonograph Company #50613, 1919.

Kryl, Bohumir, cornet. *Ambassador Polka* (10-inch vertical-cut disc). New York: Edison Phonograph Company #80523, 1917.

Kryl, Bohumir, cornet. *The Ambassador Polka* (4-minute celluloid cylinder). New York: Edison Phonograph Company #3833, 1919.

Kryl, Bohumir, cornet. *Answer* (2-minute wax cylinder). New York: Edison Phonograph Company #8254, 1902.

Kryl, Bohumir, cornet. *Answer* (4-minute celluloid cylinder). Cleveland, Ohio: U-S Phonograph Company #1302, 1911.

Kryl, Bohumir, cornet. *Answer* (7- and/or 9-inch disc). New York: Zonophone #5218, 1903.

Kryl, Bohumir, cornet. *Arbucklenian Polka* (7-inch disc). Washington, D.C.: Berliner Gramophone Company #3457, 1899.

Kryl, Bohumir, cornet. *Arbucklenian Polka* (2-minute wax cylinder). New York: Columbia Phonograph Company #31324, 1901.

Kryl, Bohumir, cornet. *Arbucklenian Polka*. (2-minute wax cylinder). New York: Edison Phonograph Company #8327, 1903.

Kryl, Bohumir, conductor, with Bohumir Kryl and his Band. *At the Mill March* (4-minute wax cylinder). New York: Edison Phonograph Company #822, 1911. (Re-issued on Blue Amberol). New York, New York: Edison Phonograph Company #1995, 1913.

Kryl, Bohumir, conductor, with Kryl's Bohemian Band. *At the Mill March* (10-inch 78 rpm disc). Camden, New Jersey: Victor Talking Machine Company #63303A, 1911.

Kryl, Bohumir, cornet. *The Battle Cry of Freedom* (7-inch disc). Washington, D.C.: Berliner Gramophone Company #3456, 1899.

Kryl, Bohumir, cornet. *Be My Own* (7- and/or 9-inch disc). New York: Zonophone #5219, 1903.

Kryl, Bohumir, cornet. *Ben Bolt* (4-minute celluloid cylinder). New York: Edison Phonograph Company #3547, 1918.

Kryl, Bohumir, cornet. *The Better Land* (10-inch disc). New York: Imperial Talking Machine Company #45304, and Sun #45303, 1906.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *Birds of the Forest* (7- and/or 10-inch disc). New York: Columbia Phonograph Company /Silvertone #1189, 1903.

Kryl, Bohumir, cornet (and Leroy Haines, trombone).[1] *Birds of the Forest* (2-minute wax cylinder). New York: Columbia Phonograph Company #32021 and #32124, 1903.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *Birds of the Forest* (9-inch disc). New York: Zonophone #6126, 1905.

Kryl, Bohumir, cornet. *Blue Bell* (9-inch disc). New York: Zonophone #6127 and #6196, 1904.

Kryl, Bohumir, cornet. *The Blue Bells of Scotland* (7-inch disc). Washington, D.C.: Berliner Gramophone Company #3406A, 1899.

Kryl, Bohumir, cornet. *Bohemia, That is my Homeland* (2-minute celluloid cylinder). Cleveland, Ohio: U-S Phonograph Company #403, 1911.

Kryl, Bohumir, cornet, and Jaroslav Cimera, trombone. *Brunette and Black* (10-inch disc). New York: Zonophone Test pressing #6951, 1906.

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[1] Entries with performers found within parenthesis indicate unconfirmed duet performances which are implied by similar recordings of the same title and time period originating from other recording entities.

Kryl, Bohumir, cornet. *Carmena* (10-inch disc). New York: Imperial Talking Machine Company #45308, 1906.

Kryl, Bohumir, cornet. *Carnival of Venice* (2-minute wax cylinder). New York: Edison Phonograph Company #8253, 1902.

Kryl, Bohumir, cornet. *Carnival of Venice* (7- and/or 10-inch disc). New York: Columbia Phonograph Company #1188, 1903.

Kryl, Bohumir, cornet. *Carnival of Venice* (2-minute wax cylinder). New York: Columbia Phonograph Company #32123, 1903.

Kryl, Bohumir, cornet. *Carnival of Venice* (Blue Amberol cylinder). New York: Edison Phonograph Company #4644, 1918.

Kryl, Bohumir, cornet. *Carnival of Venice* (10-inch vertical-cut disc). New York: Edison Phonograph Company #80718, 1922 (coupling date).

Kryl, Bohumir, cornet. *Carnival of Venice* (11.5-inch vertical-cut disc). Paris: Pathé Records #29216, 1918.

Kryl, Bohumir, cornet. *Carnival of Venice* (4-minute celluloid cylinder). Cleveland, Ohio: U-S Phonograph Company #1303, 1911.

Kryl, Bohumir, cornet. *Carnival of Venice* (10-inch disc). Philadelphia, Pennsylvania: Victor Talking Machine Company #2598, 1903.

Kryl, Bohumir, cornet. *Carnival of Venice* (10-inch 78 rpm disc). Camden, New Jersey: Victor Talking Machine Company #16088B, 1909.

Kryl, Bohumir, cornet and conductor, with Kryl's Bohemian Band. *Carnival of Venice* (12-inch disc) Camden, New Jersey: Victor Talking Machine Company #10348C and #2598, 1911.

Kryl, Bohumir, cornet. *Carnival of Venice* (7- and/or 9-inch disc). New York: Zonophone #5220, 1903.

Kryl, Bohumir, cornet. *Cary Waltz* (2-minute wax cylinder). New York: Edison Phonograph Company #8609, 1904.

Kryl, Bohumir, cornet. *Cary Waltz* (7- and/or 9-inch disc). New York: Zonophone #5769, 1903 and 1904-1905.

Kryl, Bohumir, cornet. *Cleopatra Polka* (Diamond disc). New York: Edison Phonograph Company #6109, 1919.

Kryl, Bohumir, cornet. *Cleopatra Polka* (10-inch vertical-cut disc). New York: Edison Phonograph Company #80412, 1917.

Kryl, Bohumir, cornet. *Columbia Fantasia Polka* (2-minute wax cylinder). New York: Edison Phonograph Company #8307, 1903.

Kryl, Bohumir, cornet. *Columbia, Fantasia Polka* (10-inch disc). New York: Zonophone/Oxford #5616A, 1910.

Kryl, Bohumir, cornet. *Columbia Polka* (2-minute wax cylinder). New York: Columbia Phonograph Company #31313, 1901.

Kryl, Bohumir, cornet. *Columbia Polka* (7- and/or 10-inch disc). New York, New York: Columbia Phonograph Company #1081, #A226, #C555, Marconi Velvet Tone Record #0167, and Lakeside 70188, 1902.

Kryl, Bohumir, cornet. *Columbian Fantasie* (7- and/or 9-inch disc). New York: Zonophone #5221, 1903.

Kryl, Bohumir, conductor, with Kryl's Bohemian Band. *Dance of the Wood Nymphs* (12-inch 78 rpm disc). Camden, New Jersey: Victor Talking Machine Company #16891B, 1911.

Kryl, Bohumir, cornet and conductor, with Kryl's Bohemian Band. *Děvčátko darovalo mi prstýnek* (10-inch disc). Camden, New Jersey: Victor Talking Machine Company #10345B and #63578B, 1911.

Kryl, Bohumir, cornet. *Don't Be Cross* (7- and/or 9-inch disc). New York: Zonophone #5815, 1904.

Kryl, Bohumir, cornet. *Down Deep Within the Cellar* (2-minute wax cylinder). New York: Edison Phonograph Company #8209, 1902.

Kryl, Bohumir, cornet. *Down Deep Within the Cellar* (7- and/or 9-inch disc). New York: Zonophone #5222, 1903.

Kryl, Bohumir, cornet. *Du, Du* (7- and/or 10-inch disc). New York: Columbia Phonograph Company #1204, 1903.

Kryl, Bohumir, cornet *Du, Du* (2-minute wax cylinder). New York: Edison Phonograph Company #8630, 1904.

Kryl, Bohumir, cornet. *Du, Du* (4-minute celluloid cylinder). Cleveland, Ohio: U-S Phonograph Company #1305, 1911.

Kryl, Bohumir, cornet. *Du, Du* (10-inch disc). Philadelphia, Pennsylvania: Victor Talking Machine Company #2595, 1903.

Kryl, Bohumir, cornet. *Du, Du, with Variations* (2-minute wax cylinder). New York: Columbia Phonograph Company #32130, 1903.

Kryl, Bohumir, cornet. *Du, Du, with Variations* (7- and/or 9-inch disc). New York: Zonophone #5817, 1904.

Kryl, Bohumir, cornet. *Du, Du, with Variations* (10-inch disc). New York: Zonophone #613 and Disco Zonophono #13670, 1906.

Kryl, Bohumir, cornet. *Elleen Alannah* (10-inch disc). New York: Imperial Talking Machine Company/Sun #45305, 1906.

Kryl, Bohumir, cornet. *Facilita* (4-minute celluloid cylinder). Cleveland, Ohio: U-S Phonograph Company #1306, 1911.

Kryl, Bohumir, cornet. *Facilita* (7- and/or 10-inch disc). New York: Columbia Phonograph Company #1089, 1902.

Kryl, Bohumir, cornet. *Facilita* (2-minute wax cylinder). New York: Columbia Phonograph Company #32029, 1903.

Kryl, Bohumir, cornet. *Facilita, with Variations* (7- and/or 9-inch disc). New York: Zonophone #5772, 1904.

Kryl, Bohumir, cornet. *Fantaisie, from "Fra Diavolo"* (2-minute wax cylinder). New York: Columbia Phonograph Company #31326, 1901.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *Gobble Duet* (9-inch disc). New York: Zonophone #6112, 1905.

Kryl, Bohumir, cornet, and Jaroslav Cimera, trombone. *Gobble Duet from 'The Mascot'* (10-inch disc). New York: Zonophone #638, Zonophone/Oxford #5346, Zonophone (Germany) #X-28100, and Disco Zonophono #13674, 1907.

Kryl, Bohumir, cornet. *Grand Russian Fantasia* (4-minute celluloid cylinder). Cleveland, Ohio: U-S Phonograph Company #1304, 1911.

Kryl, Bohumir, cornet, brass trio with Kryl's Bohemian Band. *Grand Trio (Attila. Te sol quest'anima)* (12-inch disc). Camden, New Jersey: Victor Talking Machine Company #10339C,# 35195 and #68316, 1911.

Kryl, Bohumir, cornet. *Inflamatus from Stabat Mater* (2-minute wax cylinder). New York: Edison Phonograph Company #8308, 1903.

Kryl, Bohumir, cornet. *Inflamatus from Stabat Mater* (7- and/or 9-inch disc). New York: Zonophone #5223, 1903.

Kryl, Bohumir, cornet. *Irish Fantasies Medley* (11.5-inch vertical-cut disc). Paris: Pathé Records #29216, 1918.

Kryl, Bohumir, cornet. *Josephine* (4-minute celluloid cylinder). Cleveland, Ohio: U-S Phonograph Company #1308, 1911.

Kryl, Bohumir, cornet. *Killarney* (10-inch disc). Paris: Pathé Records #20381, 1918.

Kryl, Bohumir, cornet. *King Carnival* (10-inch disc). Philadelphia, Pennsylvania: Victor Talking Machine Company #2596, 1903.

Kryl, Bohumir, cornet. *King Carnival Polka* (2-minute wax cylinder). New York: Edison Phonograph Company #8663, 1904.

Kryl, Bohumir, cornet. *King Carnival* (7- and/or 9-inch disc). New York: Zonophone #5777, 1904-1905.

Kryl, Bohumir, cornet. *Kryl's Favorite* (2-minute wax cylinder). New York: Edison Phonograph Company #8745, 1904.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *Kurz und Süss* (10-inch disc). New York: Zonophone #90, Zonophone/Oxford #5346, Zonophone (Germany) #X-28099, and Disco Zonophono #13575, 1905.

Kryl, Bohumir, cornet. *Last Rose of Summer* (7- and/or 10-inch disc). New York: Aretino #D621, Columbia Phonograph Company /Oxford/Silvertone #1199, Lakeside #70189, and Columbia Phonograph Company /Standard/United #A187, 1903.

Kryl, Bohumir, cornet. *Last Rose of Summer* (2-minute wax cylinder). New York: Edison Phonograph Company #8582, 1904.

Kryl, Bohumir, cornet. *The Last Rose of Summer* (9-inch disc). New York: Zonophone #6114, 1905.

Kryl, Bohumir, conductor, with Kryl's Bohemian Band. *Libusse Overture* (12-inch disc). Camden, New Jersey: Victor Talking Machine Company #68335B, 1911.

Kryl, Bohumir, cornet. *Lost Chord* (10-inch disc). New York: Imperial Talking Machine Company/Sun #45316, 1906.

Kryl, Bohumir, conductor, with Bohumir Kryl and his Band. *Lvi Silou Pichod* (4-minute celluloid cylinder). New York: Edison Phonograph Company #9860, 1913.

Kryl, Bohumir, conductor, with Kryl's Bohemian Band. *March Indienne* (12-inch disc). Camden, New Jersey: Victor Talking Machine Company #35258B, 1911.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *El Miserere* (7- and/or 10-inch disc). New York: Columbia Phonograph Company /Fairview/Oxford/Silvertone #1094 and Columbia Phonograph Company /Standard/United #A187, 1902.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *Miserere* (7- and/or 9-inch disc). New York: Zonophone #5227, 1903.

Kryl, Bohumir, cornet. *Miserere* (10-inch disc). New York: Zonophone #5616B, 1910.

Kryl, Bohumir, cornet. *My Lodging Is on the Cold Ground* (2-minute wax cylinder). New York: Columbia Phonograph Company #31327, 1901.

Kryl, Bohumir, cornet. *My Pretty Jane* (2-minute wax cylinder). New York: Columbia Phonograph Company #31325, 1901.

Kryl, Bohumir, conductor, with Bohumir Kryl and his Band. *Na Prej* (4-minute celluloid cylinder). New York: Edison Phonograph Company #9861, 1913.

Kryl, Bohumir, cornet. *National Fantasia* (2-minute wax cylinder). New York: Edison Phonograph Company #8482, 1903.

Kryl, Bohumir, cornet. *O Promise Me* (2-minute wax cylinder). New York: Edison Phonograph Company #9005, 1905.

Kryl, Bohumir, cornet. *Oh, How Delightful* (10-inch disc). New York: Zonophone/Oxford #89 and Disco Zonophono #13570, 1905.

Kryl, Bohumir, conductor, with Bohumir Kryl and his band. *Orly Polskie* (4-minute wax cylinder). New York: Edison Phonograph Company #9812, 1913.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *The Palms* (7 and/or 9-inch disc). New York: Zonophone #5228, 1903.

Kryl, Bohumir, conductor, with Bohumir Kryl and his Band. *Pochod Z. Prodane Nevesty* (Blue Amberol cylinder). New York: Edison Phonograph Company #9859, 1913.

Kryl, Bohumir, conductor, with Bohumir Kryl and his Band. *Pode Mlejnem* (4-minute wax cylinder). New York: Edison Phonograph Company #9807, 1912-1913.

Kryl, Bohumir, cornet. *Polka Tirolese* (7-inch disc). Washington D.C.: Berliner Gramophone Company #3453, 1899.

Kryl, Bohumir, cornet. *Popular Fancy* (4-minute celluloid cylinder). Cleveland, Ohio: U-S Phonograph Company #1301, 1911.

Kryl, Bohumir, conductor, with Kryl's Bohemian Band. *Popular Fantasy* (12-inch disc). Camden, New Jersey: Victor Talking Machine Company #10354C, 1911.

Kryl, Bohumir, conductor, with Bohumir Kryl and his Band. *Povidky s. Vidensky Lesu* (4-minute wax cylinder). New York: Edison Phonograph Company #9813, 1913.

Kryl, Bohumir, cornet and conductor, with Bohumir Kryl and his Band. *Praise Ye* (4-minute wax cylinder). New York: Edison Phonograph Company #790, 1911.

Kryl, Bohumir, cornet and conductor, brass quartet with Kryl's Bohemian Band. *Rigoletto Quartet* (12-inch disc). Camden, New Jersey. Victor Talking Machine Company #10356C, #35239 and #68346, 1911.

Kryl, Bohumir, cornet. *The Ring* (2-minute celluloid cylinder). Cleveland, Ohio: U-S Phonograph Company #402, 1911.

Kryl, Bohumir, cornet. *Robin Adair* (7-inch disc). Washington D.C.: Berliner Gramophone Company #3451, 1899.

Kryl, Bohumir, cornet. *Rocked in the Cradle of the Deep* (9-inch disc). New York: Zonophone #6195, 1904.

Kryl, Bohumir, cornet. *Russian Fantasia* (7- and/or 10-inch disc). New York: Columbia Phonograph Company #1083, 1902.

Kryl, Bohumir, cornet. *Russian Fantasia* (2-minute wax cylinder). New York: Columbia Phonograph Company #32023, 1903.

Kryl, Bohumir, cornet. *Russian Fantasia* (2-minute wax cylinder). New York: Edison Phonograph Company #8208, 1902.

Kryl, Bohumir, cornet. *Russian Fantasia* (7- and/or 9-inch disc). New York: Zonophone #5225, 1903 and 1904-1905.

Kryl, Bohumir, cornet. *Serenade Pierne* (10-inch disc). Philadelphia, Pennsylvania: Victor Talking Machine Company #2597, 1903.

Kryl, Bohumir, cornet (and Leroy Haines, trombone). *Short and Sweet Polka* (10-inch disc). New York: Zonophone #90, 1905.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *Short and Sweet Polka* (7- and/or 10-inch disc). New York: Columbia Phonograph Company #1185, 1903.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *Short and Sweet Polka* (2-minute wax cylinder). New York: Columbia Phonograph Company #32120, 1903.

Kryl, Bohumir, cornet. *Sing, Smile, Slumber* (2-minute wax cylinder). New York, New York: Edison Phonograph Company #8418, 1903.

Kryl, Bohumir, cornet. *Sing, Smile, Slumber* (10-inch disc). New York: Zonophone/ Oxford #111 and Disco Zonophono #13571, 1905.

Kryl, Bohumir, cornet, and Jaroslav Cimera, trombone. *Sweet is the Dream* (12-inch disc). Camden, New Jersey: Victor Talking Machine Company #10353C and #68338, 1911.

Kryl, Bohumir, cornet. *Sweet Sixteen* (7- and/or 9-inch disc). New York: Zonophone #5842, 1904-1905.

Kryl, Bohumir, cornet. *Sweet Sixteen Waltz* (7- and/or 10-inch disc). New York: Columbia Phonograph Company #1090, 1902.

Kryl, Bohumir, cornet. *Sweet Sixteen Waltz* (2-minute wax cylinder). New York: Columbia Phonograph Company #32030, 1903.

Kryl, Bohumir, cornet. *Sweet Sixteen Waltz* (2-minute wax cylinder). New York: Edison Phonograph Company #8811, 1904.

Kryl, Bohumir, cornet. *Theresa Polka* (2-minute wax cylinder). New York: Edison Phonograph Company #8362, 1903.

Kryl, Bohumir, cornet. *Theresa Polka* (7- and/or 10-inch disc). New York: Columbia Phonograph Company #1082, 1902.

Kryl, Bohumir, cornet. *Theresa Polka* (2-minute wax cylinder). New York: Columbia Phonograph Company #32022, 1903.

Kryl, Bohumir, cornet. *La Tromba di Guidizio* (7-inch disc). Washington, D.C.: Berliner Gramophone Company #3453, 1899.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *Il Trovatore: Miserere* (7- and/or 10-inch disc). Columbia Phonograph Company #1094, 1902.

Kryl, Bohumir, cornet (and Leroy Haines, trombone). *Il Trovatore: Miserere* (2-minute wax cylinder). New York: Columbia Phonograph Company #32034, 1903.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *Il Trovatore: Miserere* (7- and/or 9-inch disc). New York: Zonophone #5227, 1903.

Kryl, Bohumir, cornet (and Leroy Haines, trombone). *Il Trovatore: Miserere, Il* (10-inch disc). New York: Zonophone/Oxford #5616, 1910.

Kryl, Bohumir, conductor, with Kryl's Bohemian Band. *Turner's March, with 'Lion's Strength'* (10-inch 78 rpm disc). Camden, New Jersey: Victor Talking Machine Company #63303B, 1911.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *The Tyroleans* (7- and/or 10-inch disc). New York: Columbia Phonograph Company #1095, 1902.

Kryl, Bohumir, cornet (and Leroy Haines, trombone). *The Tyroleans* (2-minute wax cylinder). New York: Columbia Phonograph Company #32035, 1903.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *Tyroleans* (7- and/or 9-inch disc). New York: Zonophone #5229, 1903.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *Utility Polka* (7- and/or 10-inch disc). New York: Columbia Phonograph Company #1093, 1902.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *Utility Polka* (2-minute wax cylinder). Columbia Phonograph Company #32033, 1903.

Kryl, Bohumir, cornet, and Leroy Haines, trombone. *Utility Polka* (7- and/or 9-inch disc). New York: Zonophone #5230, 1903 and 1904.

Kryl, Bohumir, cornet. *Where the River Shannon Flows* (10-inch vertical-cut disc). New York: Edison Phonograph Company #80578, 1921.

Kryl, Bohumir, cornet. *Where the River Shannon Flows* (10-inch disc). Paris: Pathé Records #20381, 1918.

Kryl, Bohumir, cornet. *The Whirlwind Polka* (10-inch disc). New York: Imperial Talking Machine Company/Sun #45303, Aretino #A-1041, Banner #L-5303, Busy Bee #A-88, D&R #44845, and Nassau #26303, 1906.

Kryl, Bohumir, conductor, with Bohumir Kryl and his Band. *Zeleny Hajove* (4-minute wax cylinder). New York: Edison Phonograph Company #9808, 1914.

APPENDIX B

SELECTED WORKS FROM BOHUMIR KRYL'S PRIVATE ART COLLECTION AS LISTED IN MILAN YANCICH, *AN ORCHESTRA MUSICIAN'S ODYSSEY: A VIEW FROM THE REAR*

Lawrence, Sir Thomas. *Portrait.*

Artz, David. *Two Lovers.*

Dupré, Jules. *Dark Wooded Scene*. Landscape.

Manet, Édouard. *Spanish Dancer.* Etching.*

Poelenburgh, Cornelius Van. *Female Nude in Blue Drapery.**

Israëls, Jozef. *The Trousseau.*

Dou, Gerard. *Dutch Woman.*

Corot, Jean-Baptiste-Camille. *Landscape in Solitude.*

Liebscher, Karel. *Novo Mesto.* Landscape.

Meer, Ernest van der. *A Dutch Village in Moonlight.* Landscape.*

Zorn, Anders. *Two Nude Studies.* Etchings.

Signac, Paul. *Street Scene, Factory Buildings in Background.* Landscape.

Kocian. *Six Small Color Ink Drawings.*

Liebscher, Karel. *Czech Landscape with Castle.*

Max, Gabriel Cornelius Ritter von. *Head of a Girl with Black Scarf.*

Jongkind, Johan-Berthold. *Dutch Scene by Moonlight.*

McBey, James. *Ebb Tide.* Reproduction Etching.

Stoltenberg, Hans John. *Beach Scene.* Landscape.

Lecoque, Alois. *French Village Scene.*

Mauve, Anton. *Shepherd and Flock of Sheep.**

Breton, Jules. *Brittany Peasants in a Field.*

Mauve, Anton. *Farmer Plowing.*

Albani, Francesco. *(Allegory) Ascension.* Oil on Canvas.*

Hollan, Wenzell (Wenceslaus Hollar?). *Lady in Court Dress.* Red Chalk Drawing.

Rubens, Peter Paul. *Untitled.* Pencil Drawing.

Cazin, Jean-Charles. *Landscape with Bridge.* Etching.

Schreyer, Adolph. *Horses in a Wallachain Blizzard.* Private collection.

Millet, Jean François. *Haymakers.* Pastel Drawing.

Jadroque. *A Cavalier Drinking Wine.* Water Color.

Mauve, Anton. *Shepherd and Sheep.*

Daubigny, Charles-François. *Landscape with Figures.*

Inness, George. *Late Sunset.*

Coypel, Charles-Antoine. *Allegory.* Oil Painting.*

Zorn, Anders. *Frieda.* Etching.

Unknown Artist. *Viscount Farrington*. British School Oil Painting.

Chełmiński, Jan. *Napoleon on a White Horse.*

Schreyer, Adolphe. *Arabian Warrior on a Horse.* Oil Painting.

Mauve, Anton. *Landscape with Cattle.* Oil Painting.

Hogarth, William. *Hogarth's Sister.**

Brožík, Václav. *Smiling Girl.* Oil Painting.*

Remington, Frederick. *Three Indians on Horseback.**

Keith, William. *Western Landscape with Cattle.* Oil Painting.

Ellis, Fremont. *Summer Scene and Winter Scene.* Oil Painting.

Israëls, Jozef. *The Evening Meal.* Oil Painting.

L'hermitte, Léon-Augustin. *Peasants in a Hay Field.* Oil Painting.

Solla. *Girl With a Tambourine.* Wash Drawing.

Murphy, J. Francis. *Autumn Landscape.* Oil Painting.

Jacque, Charles. *Shepherd and Sheep.* Oil Painting.

Cazin, Jean-Charles. *Brittany Farm Landscape.* Oil Painting.

Kogan, Guido Roman. *Farm Buildings.* Crayon Drawing.

Brožík, Václav. *Gentleman with a Van Dyck Beard.* Oil Painting.*

Brožík, Václav. *Lady in a Long Gown.* Oil Painting.

Van Balen, Hendrik. *(Allegory) Triumph of Venus.* Oil Painting.*

Licinio, Bernardino. *A Young Lady.* Oil Painting.*

Chittuso, A. *Landscape with a Village.* Oil Painting.

Wyant, Alexander Helwig. *Afternoon in the Adirondacks.* Oil Painting.*

Ziem, Félix. *Venice.* Oil Painting.

Henner, Jean-Jacques. *Girl in a Red Shawl.* Oil Painting.

Henner, Jean-Jacques. *Girl in a Red Scarf.* Oil Painting. Henner Museum Paris?

Blakelock, Ralph Albert. *Pawpack Falls.* Oil Painting. Private collection.

Schreyer Adolphe. *Arab Scouts.* Oil Painting.

Inness, George. *Early Moonrise.* Oil Painting. Memorial Art Gallery, University of Rochester, New York.

Weissenbruch, Johan Hendrik. *Dutch River Scene.* Oil Painting.

Rousseau, Théodore. *Wooded Pastoral (Edge of the Forest, Near the Georges D'Apremont*?). Oil Painting. Auctioned at Stair Sainty, London. Matthiesen Gallery, London (via Kofu Museum, Japan).

Raeburn, Sir Henry. *Miss Lamont (Miss Lamont of Greenock?).* Oil Painting. National Galleries of Scotland, Edinburgh.*

Lecoque, Alois. *Floral Sunflowers.* Oil Painting.

Lecoque, Alois. *Floral Yellow Vase.* Oil Painting.

Renoir, Pierre-Auguste. *Rural Landscape (Landscape With Girl?).* Oil Painting. Auctioned by by Hermitage Gallery, Rochester, MI.

Millet, Jean François. *Work Horse with Hay.* Oil Painting.

Batoni, Pompeo. *Christ in Glory With Four Saints.* Oil on Canvas. ca. 1736. Paul Getty Museum, Los Angeles.

Bellini, Giovanni. *The Virgin and Child with St. Nicholas of Bari and a Donor.* Oil painting.

Corot, Jean-Baptiste-Camille. *Le Ruisseau au Cheval Blanc.*

Bouguereau, William-Adolphe. *Young Priestess.* 1902. Oil on canvans. Memorial Art Gallery, University of Rochester, New York.

Breton, Jules. *Paysanne Au Repos (Peasant Girl Resting).* Oil on Canvas. 1873. Auctioned at Sotheby's. Private Collection, Tucson, AZ.

* - denotes art works stolen from the collection in 1961.