



## CORPUS CHRISTI STATE UNIVERSITY

August 21, 1992

Mrs. Barbara Lovett  
4804 61st Street  
Lubbock, Texas 79414

Dear Barbara:

It was good to see you at TBA and congratulations on being installed into the Texas Bandmasters Hall of Fame. You are a deserving lady and educator, and I am proud of you.

Please let this letter serve as my submission the name of Professor Frank "Pop" G. Sturchio as a candidate for this coveted honor of being inducted into the Hall of Fame.

This musician and legend as a Band Director and Educator is distinctly deserving of the honor and I hereby sincerely and proudly present his name to the Phi Beta Mu Hall of Fame Committee.

I have enclosed a copy of document prepared by Richard A. Naujoks in partial fulfillment of the requirements for the Degree of Master of Music at The University of Texas at San Antonio which detail this great man's contributions as a musician and band director for committee reference. The document is very interesting, and clearly shows how Professor Sturchio was indeed one of the founders of Bands as we know them today.

I will call you to follow through on this matter, and am honored to be the sponsor for this great musician, and a wonderful man.

Sincerely yours,

Eddie Galvan  
Assistant Professor of Music

CC: Al Sturchio

EG/pm

*A HISTORY OF FRANK G. STURCHIO AND THE UNIVERSITY  
OF ST. MARY'S R.O.T.C. SYMPHONIC  
BAND 1949-1965*

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A HISTORY OF FRANK G. STURCHIO AND THE UNIVERSITY  
OF ST. MARY'S R.O.T.C. SYMPHONIC BAND 1949-1965

by

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PROJECT

Presented to the Graduate Faculty of  
The University of Texas at San Antonio

in Partial Fulfillment

of the Requirements

for the Degree of

MASTER OF MUSIC

The University of Texas at San Antonio

June, 1992

In memory of Sharon Naujoks

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## CHAPTER ONE

### INTRODUCTION

Frank G. Sturchio was known as a warm and talented musician. "Pop," as he was affectionately known at St. Mary's University, was an exceptional person who showed compassion and understanding to his students and friends alike. Music and teaching were his life vocation. His life work had the greatest impact here in the city of San Antonio, where he helped and influenced hundreds of students and colleagues.

Professor Frank Sturchio, head of the Music department and director of the St. Mary's University R.O.T.C. Symphonic Band, was a part of the life of San Antonio from 1949 until 1965, when he retired from teaching. He directed an unusual college performing group: A R.O.T.C. marching band and college symphonic band. He involved his band in nearly all San Antonio civic functions from the early '50's to the mid-sixties. While today's local military bands, such as the 5th U.S. Army Band at Fort Sam Houston and the U. S. Air Force Air Training Command Band at Lackland Air Force Base, perform civic functions, and several local colleges and universities have music programs and bands, neither local military units nor college bands seem to have had the civic eminence that Frank

Sturchio's St. Mary's University Band had during his tenure. By looking into the life of Frank G. Sturchio, his success and personal achievement, one may be able to understand some of the reasons for his success.

The purpose of this project is to detail his life and career culminating as head of St. Mary's University music program and Bandmaster at St. Mary's. A secondary purpose is to track the influence he has had on the community of San Antonio. An extensive review and research of the legacy of Frank G. Sturchio's life and career, climaxing at St. Mary's University from 1949 through his retirement in 1965, may benefit both St. Mary's University, the city of San Antonio, and the University of Texas at San Antonio. It may bring into focus those events and teaching philosophies of Mr. Sturchio that had the greatest impact on the San Antonio community.

There are no existing biographies on Frank Sturchio, nor of any member in the Sturchio family. A notebook consisting of a 3-ring binder and document protectors was created. It consisted of 201 Xerox copies of all the certificates, documents, letters, news articles, pictures and scores that followed the life of Frank Sturchio in chronological order. This binder has been donated to the UTSA Music Division Performance Library, and is available for further research.

Many of the original documents, letters, photographs and news articles came from the Sturchio family. In some cases, almost 100 years passed since some of the documents were created, so the original documents were returned after copies were made, to their owners for safekeeping. St. Mary's University had memorabilia in their library archives, and microfiches of the *Rattler*. The San Antonio Library had microfiches of the *San Antonio Express*, and the *San Antonio Light*. Through the process of interviews with those who knew Frank and were his students, events that were described during these interviews led to newspaper articles that confirmed the information. Al Sturchio, Frank's son, was particularly invaluable in the later stages of the research, and provided two briefcases of family documents, newspaper articles and pictures.

In order to collect this information, initial contact with St. Mary's University was through the head of the music department, John Moore, who came to St. Mary's in 1975, and became head of the School of Music in 1977. John confirmed that the music building had moved roughly six times between 1965 and 1981, when the present building was dedicated, and that there was little, if any, memorabilia from the Sturchio era at the St. Mary's Music department (J. Moore, personal communication, February 18, 1992). He also referred me to Mrs. Pat



Egan, the Secretary to the Academic Vice-President at St. Mary's, who was interviewed, and Brother Robert Wood, the curator at the St. Mary's Library Archives section. Brother Wood provided a number of music programs and pictures (which were xeroxed) and located microfilms of the *Rattler*, the St. Mary's University student newspaper, which furnished information regarding the beginning of Frank Sturchio's career at St. Mary's. Copies and microfilms of the *Rattler* at St. Mary's University from the period 1955-1969 were not available, so interviews and news articles from other sources documented the highlights. Judy Zipp, of the *San Antonio News-Express*, provided me a lead on one article, and recommended examining the microfilms of the *San Antonio Express-News* and the *Light* at the public library (J. Zipp, personal communication, February 20, 1992). Many of the news articles cited in this paper were located in microfilms of these papers.

In order to get a sense of the personal character of Frank G. Sturchio, interviews were held with Mrs. Pat Egan and four former students, (Gary Rosenblatt, band director at Clark High School, Dan Schreiber, former band director at John Jay High School, Moddie Smith, former band director at Jefferson High School, and Ben Ulcak, LTC (ret.) US Army, a real estate broker). The final

interview was with Al Sturchio, who provided me an insight into "Pop" Sturchio's early life and career. The interviews also brought into focus the conditions and environment in which Frank G. Sturchio administered his music programs.

## CHAPTER TWO

### EARLY YEARS, 1919-1949

Frank Sturchio was born into a musical family in Italy. His father, Alfredo Sturchio, occasionally took lessons and dictation from Giacomo Puccini (1858-1924) in Italy. Alfredo was a second-generation musician, and directed several diverse bands in Italy before he emigrated to the United States. Notations made in Italian on Alfredo's notebook, dated September 23, 1891, when Alfredo was 17, lists a series of definitions for various musical terms (Sturchio, 1891). Alfredo was the first of the family to come to the United States. He received passport No. 2224, and left for the States on May 2, 1909 and arrived 16 days later on May 18, according to the writing in Alfredo's notebook (A. Sturchio, personal communication, March 5, 1992).

When Alfredo emigrated in 1909, he settled in Philadelphia. In 1914 Frank and the rest of the family came over, and settled in Philadelphia. Alfredo organized a band, called the *Boy's Savoy Band*, in September of that year (Sturchio, 1919). The first concert of Alfredo's *Boy's Savoy Band* was held on the 5th of April, 1910. Alfredo anglicized his name to Alfred, and had a march

published by Volkwein Bros. in 1915, called *Gallant Gladiator*, a copy of which is located in the UTSA music division library. By 1919, Alfredo held a *Grand Reception and Dance given by Sturchio's Band and Orchestra* on the tenth anniversary of its organization, Wednesday, October 22, 1919 in Bryn Mawr hall on the East end of Pittsburgh, Pennsylvania (Sturchio, 1919). Alfredo died at the age of 54 in 1928 in Pittsburgh, Pennsylvania.

"Pop" was born Francesco Matteo Girolauso Sturchio in Italy in October 27, 1894. There were two birth documents supplied by the Sturchio family. The first document (Ufficio Dello Stato Civile No. 240, 1901) lists the year as 1896, but it appears the last digit may have been altered. There is a later document (Estratto di nascita, No. 240, 1912) that gives the correct date. Alfredo gave son Frank his first music lessons at age five. When Frank was 11, he started his formal study of music at the San Pietro a Majella Conservatory of Music (San Antonio Express, 1965). Al Sturchio, Frank's son, stated that Frank saw Puccini with his father when he was eleven.

As I recall, what my father told me was that from time to time, Puccini would send word to my Grandfather to please come to his grove in his home to work with him, to take dictation. Puccini would sing things, you know, that he had, that he wanted to do. The melodies (of Puccini's), my grandfather would take down as dictation. (Alfredo was) actually involved, I'm sure, in many of the writings of the operas from the standpoint of its inception. Puccini would then take it from that point. (A. Sturchio, personal communication, March 5, 1992).

The official record at St. Mary's University shows that Frank graduated with diploma from San Pietro A Me Miella Music Conservatory of Music in Italy in 1912. In April, 1913, Frank was conferred "il Gran Diploma di Medaglia d'Argenta" from the Concorso Musicale in Prugia, Italy (Concorso Musicale, 1913), at the base of the mountain from Naples, and wrote for the examination "uno Marcia Sinfonica dal titolo 'The Envionss.'" (Concorso Musicale, 1913). Another certificate from the Concorso Musicale de "La Mandolira" awarded "di Gran Diploma Di Cia a di la Grandi al Sig. Professor F. Sturchio per la composizione 'La Mundi' polka" was probably dated February 15, 1915 in Brooklyn, New York. The last digit was undecipherable. (Concorso Musicale, circa 1915). Frank came to America in 1914, but returned to Naples to get his Master of Music at the Conservatory of Music, and was gone from the country for two years, probably from 1916-1917. He received his Master of Music from the Royal Conservatory of Music in Naples sometime in 1917. The Sturchio family, except for Frank who was studying in Naples, became naturalized on November 9, 1917 (telegram, 1938). His name was left off the naturalization certificate, and it caused Frank problems and concern later in his life (A. Sturchio, personal communication, March 5, 1992).

After a period of time organizing and teaching community and factory bands in Pennsylvania and Ohio in the early 1920's, Frank Sturchio travelled the East coast as an itinerant musician and played trumpet with John Philip Sousa and later played piano for silent films. Some news articles mention Frank's connection with Sousa (Alamo Review, 1954, San Antonio Light, 1954). When films with soundtracks became popular, Frank gave up piano playing, and resumed his teaching career. He picked his teaching location by accident. According to his son Al, "He started back up travelling through the central part of Florida, the story always was, and he had four flat tires..in Wauchula, and he was stranded there, and that's where he met my mother. And he started a band there. Everywhere he went, he started a band!" During his years in Florida, he organized high school and municipal bands in Wauchula, Fort Myers, West Palm Beach, and Clewiston (A. Sturchio, personal communication, March 5, 1992).

In order to study Frank Sturchio's travels as a bandmaster in Florida in the late 1920's and 1930's, a Rand McNally Road Atlas of Florida was consulted (Rand McNally, 1991). It was sometimes difficult to place exact times and locations to events that occurred sixty years ago. Wauchula, a rural village of 3000, was located 47 miles North of Port Charlotte, and 72 miles north of Fort

Myers on the Gulf side of Florida. Fort Myers and West Palm beach were 125 miles across from each other, on opposite coasts of Florida. West Palm Beach was on the Miami side. Miami was 67 miles south of West Palm Beach. Clewiston was on the road midway between Ft. Myers and West Palm Beach on the shores of Lake Okeechobee. "Pop" taught music in more than one city in order to make ends meet. It was probably early in 1927 that Frank Sturchio's car broke down in Wauchula. Frank started teaching music and formed the Wauchula H. S. Band. He also married Rhoda Prescott on November 24, 1927. A year later, on October 30, 1928, Frank and his wife Rhoda celebrated the birth of their only child, Alfred, named after his grandfather. While Frank was there, he conducted the Municipal band at Wauchula, Florida (San Antonio Express, 1965). He probably stayed there through 1932, perhaps longer, on a part-time basis while he was at Ft. Myers, driving up to Wauchula one or two days a week.

It was at Fort Myers that Frank Sturchio became known as a band director. William Edward Duckwits wrote a letter from John B. Stetson University in DeLand, Florida, dated July 18, 1932 to Professor F. Sturchio in Ft. Myers, Florida. He asked Professor Sturchio to recommend students, one from each local area in Florida with musical ability, to come to Stetson University, and to set

up a local solo and ensemble contest to judge musical talent. He thanked the Professor for his prompt reply to Mr. Duckwits' previous letter, and Frank's willingness to help (Duckwits, 1932). "I see by your stationery that you are also in Wauchula. Can you suggest names for judges in Wauchula?"

The Ft. Myers band became adept at winning band contests. Al Sturchio remembers when he was young, his father, the family, and the Ft. Myers High School Band travelled to the World's Fair by bus to Chicago. The World's Fair was billed the Century of Progress Exhibition of 1933-34 (Maass, J, Ed., 1992), and the Ft. Myers H. S. Band went to the World's fair in 1933 as part of the state delegation.

In my mind's eye, I can remember travelling (to Chicago). There were at least a school bus, a yellow school bus, plus several automobiles that travelled from Ft. Myers to Chicago to represent the state of Florida at the World's Fair. Along the way, we would stop..(and have) tents set up, with cots and blankets. There was a cadre that would go ahead of the band and set up the kitchen pole and tent, and cook for a meal. Most of the time, they would try to find places, I think, that the girls of the band, and the lady chaperones would stay in a hotel or a house, and the men would set up the tents for the boys, wherever they could do that. In those days, you didn't know what you would find (on the road). You had to have an advance party.. (A. Sturchio, personal communication, March 5, 1992).

Frank formed and directed the Clewiston Band with the U.S. Sugar Corporation's sponsorship (picture, undated) travelling 2 days a week, both from Ft. Myers and West Palm Beach to Clewiston to give lessons to the students and



commendation from the judges (Post Times, 1938). The Jay-Cee School Band entered the regional competition that year in Rock Hill, South Carolina. The Rock Hill Chamber of Commerce wrote a letter to Mr. Sturchio dated June 10, 1937, and thanked him and the band for making a "splendid" showing in their regional contest, and hoped that West Palm Beach's regional contest that was to be held in the next year would be successful (Fewell, 1937). The letter was written after the first regional contest of the National School Band and Orchestra Association in Rock Hill (Post-times, 1938). The Jay-Cee School Band entertained about 4,000 people later in 1937, at a special Sunday afternoon concert given in Flagler Park the day after Christmas, which Frank directed (Post-Times, 1937).

During the remainder of 1937 and early 1938, Professor Sturchio and others worked hard to have the city of West Palm Beach ready for the Eighth Region, National School Band and Orchestra contest. Frank Simon, director of the ARMCO Band, and head of the band department of Cincinnati Conservatory of music, was scheduled to be one of the judges. A well-known composer at the time, Peter Buys, director of the Municipal band in Hagerstown, Maryland, and a former member and arranger for the Sousa band, was to be there. Clate W.

Chennette, President of the Iowa Bandmasters Association, also was to be a judge. More than 250 bands and orchestras would participate in the three-day affair (Post-Times, 1938). The *Post-Times* put out a special eight-page newspaper section a month before the contest in West Palm Beach which detailed the planning and facilities (Post-Times, 1938).

In April, 1938, Frank's band, the Jay-Cee School Band, was planning to attend the state contest in Tampa, Florida. The band needed additional funds, and at the time of the West Palm Beach Post-Times article, the band was \$300 short of their \$1,200 goal. The band officials wanted to take both the 1st and 2nd bands to the contest, and the Post-Times announced a tag day. Members of the Jay-Cees would sell tags to raise money on Saturday, April 16 for the band trip. The Junior Chamber of Commerce, who sponsored the Jay-Cee School Band, had already bought new uniforms for the 1st band (Post-times, 1938). The Jay-Cee bands participated in the State contest on April 20, and came back to participate in the Eighth Region contest in West Palm Beach. Sometime later, after winning first division honors in the competition in Class A in West Palm Beach (photograph, circa 1939), the Jay-Cee School Band journeyed up by train to Charlotte, North Carolina, in May (photograph, circa 1939), and spent a few

days competing in the regional band tournament. This is likely to have happened later, probably between 1939-1941 as the Jay-Cee band competed in a larger size division.

Frank became involved in other musical activities. At the same time that he started teaching in West Palm Beach, Frank took over the directorship of the West Palm Beach Concert Band (photograph, 1936). An article, probably written in the summer of 1936, (Post-Times, circa 1936) described the steady gain of recognition by the West Palm Beach Concert Band during the year that Professor Sturchio served as director, since he arrived a summer ago "...when Frank G. Sturchio came from Wauchula to become its director..." The West Palm Beach Municipal Band gave concerts each Wednesday at Flagler park during the summer, and played at all municipal events. For their efforts, the band was appropriated \$400 a month, and practiced in the freight office of the Florida East Coast Railway. It was a small concert band, numbering 31, had five soloists, and was engaged in raising money to pay for a new sousaphone (Palm Beach Post-Times, circa 1936). Concerts were held in the band shell at Flagler park, amid palm trees and rows of benches (photograph, circa 1930's). Frank Sturchio's march, *Palm Beach*, in manuscript, was dedicated to the Municipal Band in Palm

Beach, Florida. The manuscript march is now at the UTSA music division library.

Frank Sturchio also joined the Florida Bandmasters Association in November, 1937 (Florida Bandmaster's Association, 1937). A year later, Frank opened a music store at his home and began making oboe and bassoon reeds to sell as a sideline to the local area and also to Southern Music in San Antonio. The Sturchio Music Shop served as a way to get instruments to a community that did not have its own music store. The Leedy Mfg. Co. sent an invoice dated December, 1938, to the Sturchio Music Shop (Leedy, 1938). It shows that Frank was handling the sale of two pedal tympani. Frank became a music businessman out of necessity, supplying instruments and accessories, to supplement his small salary from teaching (A. Sturchio, personal communication, March 5, 1992). General Sandy Beaver, head of the Riverside Military Academy in Gainesville, Georgia, offered Frank Sturchio a position at Riverside in August, 1939 (Beaver, 1939) but Frank declined due to his commitment to West Palm Beach High School. Frank kept active as a trumpet player and earned a diploma from the University Extension Conservatory in Chicago on May 27, 1940, on cornet (University Extension, 1940).

As America became involved in World War II against Germany, Italy and

Japan, Frank Sturchio's status as a citizen was in question. Frank had been in Italy studying music when the rest of his family became naturalized U.S. citizens in 1917. He petitioned for status as a naturalized citizen. Edward A. Wadsworth, the Commander of the Palm Beach Post No. 12 of the American Legion, wrote a personal letter "To Whom It May Concern" on April 4, 1942, attesting to Frank Sturchio's citizenship (Wadsworth, 1942). Soon after, Frank became a naturalized citizen at a court appearance, and joined the U. S. Army Air Corps as a Bandsman. Pvt. Sturchio was older than most recruits; he was 49 years of age, and expected to become a warrant officer, but later was considered too old for a warrant commission. After basic training, he was stationed in Miami Beach, and then transferred from there to Randolph Field near San Antonio six months later (A. Sturchio, personal communication, March 5, 1992), to the 333rd Army Air Forces Band in the fall of 1943. The band was redesignated the 633rd Army (Air Corps) Band on January 24, 1944.

The 633rd Army Band at Randolph Field was similar in function to most present day armed forces bands. Its original name was the Air Corps Center Training Band when it was formed in 1940, and its present day successor is the Air Training Command Band based at Lackland Air Force Base. The 633rd

played for military reviews, parades and funerals, honor guards for visiting dignitaries, and played the retreat review Monday through Friday each week. A stage band played for officer and enlisted dances. The band took part in war bond drives, occasionally played at Tech field in San Antonio. Tech field was used for class AA professional baseball and football games during those years, and the area is now a VIA parking garage. The band went to the Cotton Bowl when the Randolph Ramblers played there in January, 1944. The 633rd also helped train cadre (Warrant officers and senior sergeants) for other bands when Randolph Field became the Gulf Coast Training Center. For a while, the band at Randolph was known as the Gulf Coast Air Corps Training Center Band. Most of that time, it was under the command of a Special Services Officer for administration, but was directed by a Warrant Officer. By December, 1943, the band was directed by Chief Warrant Officer Joseph Garcia, a veteran of 33 years Army experience, and an oboist who had played with the St. Louis and San Antonio Symphonies (History of 633rd Army Band, Randolph Field, 1944). Frank Sturchio became a sergeant in that band and its chief arranger. Occasionally he served as an interpreter assigned on temporary duty for Italian Prisoners of War the U.S. Army held in the United States. (A. Sturchio, personal communication, March 5, 1992).

When World War II ended, Frank went back to school. He started a degree program at Our Lady of the Lake College with a Music Education major in September, 1945. At the time, Our Lady of The Lake College was primarily a girl's college; however, a few men attended Our Lady of the Lake under the GI Bill (A. Sturchio, personal communication, March 5, 1992). While there, he directed the Girl's Chorus at St. Mary's High School (photograph, undated) and a small female choral group at Our Lady of the Lake (photograph, undated) to pay his expenses. Frank also taught brass and woodwinds there (San Antonio Express, 1965) . He received his Bachelor's of Music Degree from Our Lady of the Lake on May 28, 1948.

He continued to make oboe and bassoon reeds for Southern Music, which then had a retail music instrument department. He made the reeds on a table on the second floor at the store where educational band music is now sold (B. Geisler, personal communication, April 7, 1992).

"Pop" started organizing the St. Mary's University Band during the 1947-48 school year, while working for his degree and serving on the faculty of Our Lady of the Lake. The spring semester, 1949, St. Mary's announced that Frank Sturchio would begin teaching music theory classes (Rattler, 1949). St. Mary's

had decided to develop a four-year curriculum that would lead to a Bachelor of Music degree. The first step allowed students to take a pre-music major, or a music minor with a Bachelor of Arts Degree (Rattler, 1949). The first concert of the St. Mary's University band was held on Friday, February 25, 1949, in the Alumni Gymnasium; more than 300 students attended. The band was dressed in "Pinks and Greens," the WWII Officer's uniform adapted to the R.O.T.C that the St. Mary's Band would use as their winter dress for the next decade and a half. Professor Sturchio was formally introduced to the student body by Bro. Frank Becker, and the band played marches held on their music lyres (Rattler, 1949).

St. Mary's University announced in the May 20 *Rattler* that Frank Sturchio would direct the Department of Music, and was to be appointed chairman in the fall of 1949. The University appointed two part-time faculty members, Mrs. Louthan Applebee, to teach applied piano, and Clegg Monroe, to teach voice and Glee Club. The basement of the Alumni Auditorium would be remodeled to house the new music department (Rattler, 1949). The 39 piece band had a party in the cafeteria on May 18th. It was probably no more than half that size when they marched their first parade, on Armistice Day the previous fall (Rattler, 1949). In October, 1949, Frank and his wife Rhoda bought a house at 514 Marquette,



closing the transaction on October 6th (Deed of Trust, 1949).

## Chapter Three

### At St. Mary's University, 1949-1955

Prior to 1947, when Frank started directing a R.O.T.C. band part time, St. Mary's University had no official musical organizations nor faculty members whose primary job it was to teach music classes. When Professor Sturchio became the head of the Music Department at St. Mary's in 1949, he was a mature man and already had an extensive background as a performer and teacher. He had a professional understanding of the situation at St. Mary's, and proceeded to develop his band. He used the techniques that were successful in previous years. First, he went out and recruited musicians and engagements. The Dec. 2, 1949 *Rattler* noted that the band had grown to 58 members, mostly freshmen (Rattler, 1949). According to the *Rattler*, "The St. Mary's Band is rapidly rounding into a full symphony orchestra, according to its director, Frank B. Sturchio (sic).." The article noted that eight commitments were accepted in early 1950, and four of them would be out of town. That was a conservative guess. A *Rattler* article April 5, 1950 announced an attendance figure of 10,500 who had heard the R.O.T.C. Band in fifteen previous engagements. The band

then played for a Knights of Columbus Carnival, and marched in the Battle of Flowers Parade for the first time during Fiesta, a major week-long celebration in San Antonio. The St. Mary's R.O.T.C. Drill team marched behind the band. This parade was one of many in which the R.O.T.C. Band and Drill Team marched together. An article on the drill team noted that "this organization will become the drawing card for the betterment of St. Mary's and the R.O.T.C." (Rattler, 1950).

The first concert held at the Municipal Auditorium by the "St. Mary's University R.O.T.C. Symphonic Band," was held Thursday evening, April 27, 1950. This was the first time this title for the band was used. The drill team served as ushers, and rental of the hall was paid by donations from sponsors of the band. It was a fairly substantial, formal concert for a new college band. The concert was reviewed by Bob Aldridge, of the *San Antonio Express*, the next day (San Antonio Express, 1950). These concerts established the St. Mary's band's reputation as a serious college musical entity. The *Express* review said, "It has a refreshing versatility and musicianship..and its brand of music is pleasurable indeed." Three thousand attended, and the St. Mary's Glee Club also was part of the concert. It was the first of sixteen annual concerts held free of charge at the municipal auditorium, held after Fiesta, in late April or early May, until Frank

Sturchio retired from St. Mary's in May, 1965.

Nothing as newsworthy occurred in the 1950-1951 school year. Frank Sturchio's march *Into the Wind*, was published by Southern Music Co. in San Antonio in 1951. Frank's son, Al, went into the U.S. Army and served in Korea (A. Sturchio, personal communication, March 5, 1992). A notice in the *Rattler* noted that the St. Mary's R.O.T.C. Band and Drill team participated in the Catholic Music Festival at the Alamo Stadium Sunday afternoon, November 11, and marched in the November 12th Armistice Day Parade downtown in San Antonio. The proceeds of the Catholic Music Festival were donated for the 1952 Centenary of the arrival of the first Brothers of Mary in Texas (Rattler, 1951). That celebration occurred all through the 1951-1952 school year. Early in 1952, Frank and the Music and Drama departments presented "Centennial Capers of 1952" on February 25 at the Jefferson H.S. Auditorium. It was one of at least eleven events announced for the Centennial year of 1952 at St. Mary's. Fifteen sponsors put large advertisements in the program to help defray cost of the production. The "Capers of '52" was a revue with skits, songs, duets and choruses, backed by a 13-piece stage band, *The Capers Show Band*, which Frank directed. His name was mentioned first on the program for special thanks (St. Mary's

University, 1952). Towards the end of the 1951-1952 school year, the band and drill team marched in the Centennial parade for St. Mary's April 22, both the Fiesta parades (San Antonio Express, 1952), and the annual concert were held at the Municipal auditorium on Thursday, April 29, at 8:00 PM "...to close the University's Centennial Celebration," according to the *Express*, though that was not entirely correct. Two events for the "Ex's", or alumni were planned during that summer to finish the centennial celebration, which might have had band participation (St. Mary's University, 1952).

St. Mary's was expanding, and started an ambitious building program funded partly by donations solicited in the 1952 Centennial year. There were only six permanent buildings on campus in April (San Antonio Express, 1952). A seventh, the Science building, was nearing completion. Several World War II Army barracks, donated to St. Mary's after the war ended, housed the R.O.T.C classrooms and the placement bureau. The rest of campus consisted of a baseball diamond, tennis courts, a swimming pool and the parade field used for R.O.T.C reviews and intramural sports.

Sometime in the early '50's, most likely 1952, the Music department moved from the auditorium in the basement below the Assumption Chapel, which is used

today by the drama department, to another Army barracks. It was a long, narrow building, located somewhere near the present location of the Engineering building. Across from it were the Journalism School and the Student Union Building, also converted Army barracks at the time (D. Schreiber, personal communication, February 20, 1992). A wall had been removed from the center, and there was one large room for the band, which dominated the building. A few classrooms were at one end, and a room on the other side was used for individual practice. The building had a low ceiling, and there was little acoustical treatment to the band room. Egg crates had been attached to the ceiling. Frank used to go to Mrs. Pat Egan's office in the administration building to have enough quiet to write musical arrangements (P. Egan, personal communication, February 18, 1992). It was a fairly rough and somewhat flammable rehearsal hall by present standards, as the egg crates and parachute cloth served as acoustical tiling on the ceiling. It may not have been much different than buildings Frank had used in the Army Air Corps or while organizing bands in the 1930's, but it was not ideal, and "Pop" was dissatisfied. However, this was the St. Mary's music department for the remainder of the 1950's and well into the 1960's (Egan, 1992; Schreiber, 1992; Smith, 1992; Ulcak, 1992).

Frank wrote a letter June 5, 1952 to the Riverside Military Academy in Gainesville, Florida, which had offered him a position in 1939 (Sturchio, 1952). Frank had called General Sandy Beaver, the head of Riverside, to inquire about a teaching position there a few days earlier. The letter listed his qualifications as a band director: "...At the present, I am Director of Music at St. Mary's University..To be frank with you, I do not like it here too much, and would welcome a change..In case you do not anticipate an opening at this time, will you please let me know if there is an opening in some other Military School?.."

In the fall of 1952, the presidential campaign between Dwight D. Eisenhower and Adlai E. Stevenson was in full swing. Both candidates came into San Antonio, and held rallies at the Alamo. An *Express* article on October 12 (San Antonio Express, 1952) announced the candidates' schedules, and noted that a program by the St. Mary's University Band and other music groups would begin at 7:45 Tuesday, October 14, at the Alamo. General Eisenhower would arrive at 8:40 pm, and five minutes before the General was to speak, a nationwide radio broadcast would begin. A similar schedule was announced for Saturday, October 18, for Adlai Stevenson. The Democratic candidate's address was held at the Alamo at noon on Saturday, October 18.

"The band was called, 'Pop' was contacted and the Republicans wanted us to play in front of the Alamo for Eisenhower, which we did. And I believe the band received a gift of five hundred dollars. Several days later, the band was called by the Democrats, and (they) wanted us to play for Stevenson in front of the Alamo, which we did, and I think that (the band) also received a gift of five hundred dollars. What was interesting was one of the newsmen asked the bass drummer who he played the bass drum the loudest for. And he responded, 'Eisenhower.'..I don't know if that was an indicator of forecasting politics..but that was a very interesting time to play for both of them.." (B. Ulcak personal communication, March 3, 1952).

By this time, the St. Mary's Band performed in several out of town parades. One of the best remembered by those interviewed (Schreiber, 1992; Ulcak, 1992; Smith, 1992) was the Washington's birthday parade in Laredo, held in February each year from the early 1950's on. This was one trip which required an overnight stay. The band would arrive in Laredo, usually be released for the night, play the parade the next day and give an evening concert. The concert sometimes was in Laredo, as far away as Del Rio, or some other nearby city. The band rode the schoolbuses back to St. Mary's very late after the concert. "Pop" usually scheduled concerts in order to help recruit new bandsmen and give St. Mary's band exposure (M. Smith, personal communication, February 25, 1992).

The band essentially remained the same size, from 55 to 60 members from 1949 through the 1950's. Pictures from that time show the R.O.T.C. Band



marching six files across in front, and nine ranks back (photograph, circa 1950's). The April 17, 1953 *Rattler* announced the St. Mary's band had just returned from a concert given in Victoria Thursday, April 16, and was to participate in three Fiesta events: the band and drill team would make appearances at the Band festival at Alamo Stadium, the Battle of Flowers Parade on April 24, and the Fiesta Flambeau parade April 25 (Rattler, 1953).

An announcement of the April 30, 1953, concert at Municipal Auditorium was made in the *Rattler*. Mr. Sturchio would conduct Richard Wagner's *Siegfried Rhine Journey* from the Opera *Gotterdammerung*. There were additional works on this program: *Rienzi* Overture, also by Wagner, the overture from the Opera *Si J'Etais Roi*, by Adolphe Adam, *Adagio* from *Symphony No. 2* by Robert Schumann, and selections from George Gershwin's *Porgy and Bess*. Two solo pieces and two Latin numbers were also on the program (Rattler, 1953).

The 1953-1954 school year was busy for the St. Mary's University Band. In September, an article in the *Rattler* listed the names of 23 newcomers and 28 returning members. A photograph showed the Drum Major, Ben Ulcak, leading the marching band on the field (Rattler, 1953). Mr. Sturchio noted that the band was getting ready for the ex-student's roundup November 7th. Behind the

scenes, Frank was positioning his band to play an increased role in civic affairs. A *San Antonio News* article on February 23, 1954, announced that the Rev. Walter J. Buehler, S.M., President of St. Mary's University, had agreed to the appearance of the "famed musical unit" at the election and presentation of "Miss Fiesta 1954". President Reynolds Andricks of the Fiesta San Jacinto Association made the announcement. The band would perform the music for each of the eight contestants and seven nominees for the court. Nominees for Miss Fiesta were from Our Lady of the Lake University, San Antonio College, Trinity University and Incarnate Word College, so the addition of the St. Mary's University Band, an all male institution, would make their program "an all-college presentation." (San Antonio News, 1954)

A 1956 Script of the Miss Fiesta presentation shows there were fanfares, and bits of classical operatic and ballet themes that heralded the announcement of each contestant for Miss Fiesta (Miss Fiesta Script, 1956) . The contestants for 1st Maid of Honor had more popular themes, such as *The Saints*, *Thunder and Blazes*, *San Antonio Rose* and *The Blue Danube Waltz*. Such a show was frenetic for the musicians. Dan Schreiber, who was in the band from 1953 to 1957, described it:

That was always a lip burner. We'd always have this set of fanfares, we'd clip that to the stand, then we'd have this big stack of Opera highlights, we'd have to dig through and find the 16 or 32 bars we're going to play, play the fanfare, play another 16 bars, drop that music on the floor, play the next fanfare, then play the next piece of music. We (each) had what was like a 5 or 6 inch stack of music! (D. Schreiber, personal communication, February 20, 1992).

From 1954 through 1963, the St. Mary's University R.O.T.C. Band played in four of the Fiesta week affairs: Miss Fiesta, the Band Competition, the Battle of Flowers and the Fiesta Flambeau parades.

Before the annual concert at Municipal Auditorium the spring of 1954 and Fiesta week, the band performed a concert in Our Lady of the Lake on March 30, and one in Schulenburg on April 4 (Rattler, 1954). The band also marched the Armed Forces Day Parade on May 15. A letter to the President of St. Mary's, Rev. Walter Beuhler, S.M., from Colonel Edward J. McCall of the 141st Infantry Division, Texas National Guard, thanked the University for the Band's participation (McCall, 1954).

"Pop" shared the 1954 annual concert in Municipal Auditorium on Thursday, May 6 with his son, Al Sturchio. Al had returned from Korea and left the Army, was a band director at Lytle, Texas, worked part-time at St. Mary's to become the musical assistant to his father, and he volunteered as a part-time baseball coach (Rattler, 1955). The 1954 concert was their first appearance together on the

podium. The *Alamo Review* stated that "The father-son combination is believed to be the only one of its kind among college bands in this country." Al later taught at Lanier H.S. in San Antonio, then joined the faculty of St. Mary's as a full-time instructor.

Frank and the University established an annual scholarship fund totalling \$6,000 for free tuition scholarships for talented musicians (Alamo Review, 1954). A newspaper clipping about the same time as the 1954 concert said that the maximum award would be \$1,920 for a full four-year tuition scholarship. Partial scholarships would also be offered. Awards were made through competitive auditions. Students were asked to apply to "Sturchio at St. Mary's University." The auditions would be given June 4, 5, and 6 at the St. Mary's Woodlawn campus on the "cornet, French horn, clarinet, baritone, trombone, bassoon, percussion instruments, oboe, flute, violin, cello, viola, tuba and string bass." (Clipping, 1954).

Of the seven years between 1949 and the spring of 1955, no other season was quite like the Fall 1954 - Spring 1955 season with the St. Mary's band. On October 24, 1954, the *San Antonio Light* and the *San Antonio News*, in separate articles, announced that the St. Mary's Band would go to the Tournament of

Roses Parade on New Year's Day. The band would represent San Antonio along with the Fiesta San Jacinto Association float entry, and Miss Fiesta. St. Mary's received the invitation through the Fiesta association, and Rev. Walter Buehler happily gave permission for the band to participate (San Antonio Light 1954, San Antonio News, 1954).

That was only one of two invitations Frank received that year. "Pop" had entered one of his marches in a nationwide contest sponsored by the Cotton Bowl Association for a "Cotton Bowl" march, and his entry won, becoming the *Official Cotton Bowl* march. An invitation to play the march at the halftime of the Cotton bowl was received, but the band was committed to the Tournament of Roses parade (B. Ulcak, personal communication, March 3, 1992).

The band and St. Mary's University set out to raise the \$8,000 necessary to send the band to Pasadena. A picture of Miss Fiesta, Mary Adele Guerra, being shown the official invitation by the Band Sergeant Major and the Band Commander Ben Ulcak, is in the 1955 *Diamondback*, the St. Mary's University yearbook. Dan Schreiber, clad in his R.O.T.C. Khakis, painted the contribution thermometer on the "Rosebowl for Our Band" poster. Mu Sigma, a musical fraternity on campus received a check from Mr. A.C. Toudouze, a local merchant,

for the Rose Bowl tour (Diamondback, 1955). The band put on spaghetti dinners and the University solicited donations from the community. The principal means to raise money was a raffle in which the prize was a 1955 Chevrolet, selling for nearly \$2,000 at the time (Schreiber, Smith, 1992). Henry A. Guerra, an official of the Fiesta San Jacinto Association, announced the winner.

The St. Mary's band left the campus December 29, 1955 for the Tournament of Roses. Along with Pop Sturchio, his son Al, and the band, were Bro. Francis A. Becher, S.M., Band Moderator (announcer and liaison), and the Rev. Richard G. Brand, S.M. the University Chaplain (photograph, 1955). The band travelled the 1000 mile distance in two Greyhound buses in two days. They arrived at 7 pm December 30 at Chaminade High School in West Los Angeles, a Catholic boarding school that was empty for Christmas break. For the next 64 hour period, the band was busy. On December 31, they gave a morning concert at the Immaculate Heart College Auditorium, visited the Universal-International studios, the Art Linkletter show, "People Are Funny," in "Television City", Hollywood, and shopped for souvenirs at Farmer's Market. The band celebrated New Year's Eve at a dance given in their honor by the Mount St. Mary's School, whose girls decorated the Chaminade H.S. auditorium (Los Angeles Tidings,

1955).

The weather on January 1 was rainy, in fact the weather had been threatening all during their stay in Los Angeles. "The weather was not real good as I remember, the day of the parade it rained almost the whole parade" (M. Smith, personal communication, February 25, 1992). The band preceded the official San Antonio Float, made by the Fiesta San Jacinto Association, which was a "king-sized automobile" driven by a giant Texan (San Antonio Express, 1955). This was the first time that San Antonio was represented with a complete contingent at the Tournament of Roses. With typical good college humor, the band continued to play after the parade.

That was a long haul. We were marching between the buses. Ben Ulcak..had the ball up..(which) meant "Barnum and Baily's Favorite." And Ben cranked that up..(and) Al Sturchio was back there, and I don't know who else, but a couple of trumpets took it an octave higher. Yeah. We would show 'em. And a lot of beat high school kids lying there sat up and said, "Oh, my gosh!" (D. Schreiber, personal communication, February 20, 1992).

The St. Mary's band watched the Rose Bowl game in the stands. After the game, the band split up and took cabs to see Hollywood and go to the Jazz clubs. Some saw Barney Kessel, an excellent jazz guitarist, and about half the band went to see Les Brown in the Los Angeles Palladium (B. Ulcak, personal communication, March 3, 1992). An old student, Art DePew, who played with the

big bands and who was out in Los Angeles, invited Frank and his son Al out to see Les Brown. Frank invited Moddie Smith, and he remembers.

Art knew all the players on Les Brown's band, and introduced "Pop" and all of us to the band. Every intermission they (the Les Brown Band) would come around and visit with us. They were especially interested in..picking "Pop's" brain about his making reeds..Pop was not one to really be what we call a jazzier..but that's one night that I caught Frank Sturchio standing for four hours in front of Les Brown and saying, "What a great band!" (M. Smith, personal communication, February 25, 1992).

The band left at noon the next day, stopping at Carlsbad Caverns, New Mexico, on the return trip (Photo, 1955).

The Fiesta San Jacinto Association brought the Tournament of Roses Queen to ride in the Fiesta parades in April and the Queen came to St. Mary's University to present the band medals for their participation in the Tournament of Roses. There was a picture of Ben Ulcak, the Band Commander, accepting the medals during a R.O.T.C Pass in Review on campus in the 1955 yearbook (Diamondback, 1955). The Fiesta Association also announced that St. Mary's University Band would be the official Fiesta Flambeau band (San Antonio Light, Express, 1955). The band would accompany the Fiesta Queen on the Fiesta Flambeau night parade which capped off the Fiesta week celebration. Frank wrote the official *Fiesta Flambeau* March for the occasion, and served as the official band director for the Fiesta through 1963 (San Antonio Express, 1965).



Frank and the band members decided to illuminate the "St. Mary's" sousaphone covers for the Fiesta Flambeau parade. Dan Schreiber described the tuba lighting:

I remember Benny Ulcak and I got together, and we made up lights to go inside the tuba bells. And then we had covers that would slip over the bells. They didn't know any better! The tuba players had to put on back packs and these great big six volt dry cell batteries..we were the last band, we'd always lead Miss Fiesta to the parade, we were the last band to march. It started to drizzle a little bit, and I had a terrible time getting those lights stuck into those tuba bells" (D. Schreiber, personal communication, February 20, 1992).

The annual concert at the Municipal Auditorium was covered by both the *Express* and the *Light*. It was held Wednesday night, May 4. First was the public performance of a march written in 1893 by Deltus M. Edwards, a retired New York newspaperman, of San Antonio. *Company F* march was written in 1891, when Mr. Edwards was 19, in Washington, D.C. Its new name was *The Elks March Triumphal*, dedicated to the Elks (San Antonio News, 1955). Recordings of the march were to be sold for the benefit of the Elks Hospitals for crippled children, and the first copy was to be sent to President Eisenhower, who was a part-time athletic coach at St. Mary's University when he was stationed as a 2nd lieutenant at Fort Sam Houston 40 years before (San Antonio Light, 1955).

The guest conductor was Mr. Victor Alessandro, then director of the San Antonio Symphony Orchestra, who conducted the *1812 Overture* by Peter

Tschaikowsky. A photograph in the April 27 San Antonio *Light* shows Victor Alessandro picking the name of the Overture out of a hat held by Frank Sturchio. A review in the paper the next day stated, "The cannon shots were convincingly simulated by blank rifle cartridges fired into an oil drum behind the band, while the bells were real ones brought on stage for the occasion" (San Antonio Light, 1955). The newspaper reviewer, Gerald Ashford, was fooled, at least by the bells.

It was interesting to see "Pop" put together the bells. He went out to a junkyard with a hammer and picked heavy pieces of metal that would come close to the sound of bells. We had a rack of those, I don't know how much it weighed, hundreds of pounds, just for that performance (B. Ulcak, personal communication, March 3, 1992).

The 1955 concert was the first to be recorded, and a recording was made for each concert, from 1955 through 1965, when Frank Sturchio retired from the podium and St. Mary's.

The 1954-1955 year was possibly the most noteworthy year among several, during the six years Frank Sturchio had been head of the Music Department and the band at St. Mary's. The band had quickly risen to prominence through its marching in civic events, its annual concert at Municipal Stadium, the Tournament of Roses Parade, and the official band at Fiesta week. There seems to be less written about the St. Mary's University Band in the decade of 1956-1965 than

in the previous six years. The success of the band, however, continued until Frank Sturchio's retirement.

## Chapter Four

### At St. Mary's University, 1956-1965

During the latter decade of the Frank Sturchio era, the St. Mary's University band sometimes played music for worthy causes. An unidentified clipping titled "Concert Swells Leukemia Fund" by the *San Antonio Express* (Clipping, circa late '50's) describes a benefit concert by the St. Mary's R.O.T.C. Symphonic Band held in Municipal Auditorium on Sunday night. The proceeds from the concert went to the Mark Despres Benefit Fund. Mark Despres was a 2 year old leukemia victim being treated in a New York hospital. It does not appear to have been the Annual concert, for the program included Oriental dancers from the Bonner Studio and an acrobatic dancer. Al Sturchio performed a solo on trumpet, and the St. Mary's Glee Club and two other soloists performed. The article, however, did not provide a list of musical selections. The master of ceremonies was Dave Hubbard, a local radio and TV entertainer. More than \$1,100 was raised for the Mark Despres fund that evening.

Frank's march, *Fiesta Flambeau*, the official march of the Fiesta celebration, was published in octavo size by Southern Music in 1956. Frank also arranged

a march called *Army Medics*, copyrighted by Southern Music in 1956, which was frequently played by the Fourth Army Band at Fort Sam Houston for Medical Training Command student medic graduations from that time through at least the 1970's.

In 1957, the Lions Club issued a certificate to the St. Mary's Band for invaluable services and cooperation. The certificate was dated May 12, 1957 (Lions, 1957). On Thursday evening, May 2, 1957, the St. Mary's University Symphonic Band gave its eighth annual concert in Municipal Auditorium (St. Mary' University program, 1957). Frank introduced a march of his own, called *On The Beam*. There was less publicity; no *Express* articles were written about the band in the week preceding or several days after the event. The Concert program listed patrons and special patrons who contributed to the concert fund, to defray expenses for the concert. There were 12 Special patrons and 216 patrons listed on the program. An impressive 12"x18" poster of the Band was made to advertise the concert. The top half was a landscape portrait of the band, taken after the concert given at Our Lady Of The Lake College, March 26. The bottom portion portrayed a news announcement, program, and a solicitation letter by Bro. John J. Black, S.M., Chairman of the Band Concert. Lieutenant Colonel Frank

G. Sturchio, TSGRC, his full military title prominent on the program, was listed as Director. The program notes were formal. This particular year the Glee Club was not a part of the concert.

Victor Alessandro contacted Frank and asked the members of the St. Mary's Band join the San Antonio Symphony for their concert on Saturday, January 18, 1958 to play Tchaikovsky's *1812 Overture* for the finale of the concert (San Antonio Light, 1958). Frank Sturchio published a new march, *Lone Star*, with Southern Music in 1958. He also arranged a processional, called *V M W Processional*. The "V M W" stood for Verdi, Meyerbeer and Wagner, published by Southern Music in 1958. The program for the annual concert at Municipal Auditorium on May 1, 1958 was similar to the 1957 concert. Al Sturchio's name was now listed as Lieutenant Alfred F. Sturchio, Assistant Director. Al Sturchio conducted eight of his father's marches for the concert.

As before, the formal band concert was a military affair, and the R.O.T.C. Symphonic Band bore a remarkable resemblance to a military band. Frank appointed a Band Commander and Band First Sergeant, and the section leaders had R.O.T.C. rank. A formal Pass in Review Ceremony was run on each Wednesday or Thursday afternoon during the school year. All the members of

the band had R.O.T.C. rank except those who had not passed the Army physical, or who had not elected to continue with the R.O.T.C. program. These individuals were given exceptions to policy by the R.O.T.C. department to wear the military uniform (B. Ulcak, personal communication, March 3, 1992). Band set-up and tear-down, moving equipment and normal housekeeping duties were assigned by the Band Commander to those of the lowest rank (usually freshmen), and sometimes by section. The St. Mary's Marian Guard and the Drill Team acted as ushers for the annual concerts. The recording for the 1958 concert listed 78 members of the band; the concert program listed 61 (Recording, 1958).

Frank also directed a municipal band in San Antonio, just as he had in previous cities. He was conductor of the Park Band funded by the American Federation of Musicians San Antonio Local No. 23, and the AFM Recording and Artists Fund from 1953 until 1963 (San Antonio Express, 1965). The Park Band played for other occasions, notably the Texas Independence Day concert at Travis Park, near the Municipal Auditorium on the first Sunday of March (San Antonio Light, 1959). Many of the organizers of the concert wore gay-nineties costumes, and The Old Trail Driver's Association usually attended in costume. The concert was sponsored by the San Antonio Conservation Society.

The annual St. Mary's University R.O.T.C. Symphonic Band concert at the Municipal auditorium for 1959 was held on May 7 and featured the first movement to Schubert's *Symphony No. 8*, excerpts from *Madame Butterfly*, by Puccini, and Tchaikovsky's *1812 Overture*.

St. Mary's University presented a certificate dated May 5, 1959 to Frank G. Sturchio, Bachelor of Music, for 10 years of service "as a great teacher" at St. Mary's University (St. Mary's University, 1959). A similar honor came from the Advisory Council for the School of Arts and Sciences at St. Mary's nine months later, on Feb. 1st, 1960 (Grey, 1960). These were the first official internal acknowledgements from St. Mary's. Frank was not named an associate professor until September, 1961, and the structure of the Music Department's converted Army building remained unchanged until 1963. Frank was kept on a tight budget. He continued to write musical arrangements and marches, and purchased new music out of his own pocket (Schreiber, 1992; Smith, 1992; Ulcak, 1992). Somewhere between 1959 and 1960, Frank was appointed the rank of Colonel in the Texas State Guard Reserve Command and was given a rank as Colonel in the honorary reserve in 1960 when he retired from that organization. Frank was 66 years old at that time (Recording, 1960; Paisano, 1965).



The 12th annual concert program of the St. Mary's band dated May 11, 1961 was noteworthy in that it listed Captain Al Sturchio, TSGRC, as Assistant Director, a promotion in rank. The band had expanded to 75 members. There were 189 sponsors listed in three pages. Recordings of the previous concerts were advertised at St. Mary's University book store priced at \$3.00 each. All four of the previous years' recordings, from 1957-1960 would be sold at \$10.00 a set, and the 1961 recordings would be \$4.00 and on sale at the book store in two weeks. Frank wrote a new march, called *Krocky's Delight* for the concert. According to the program, the march showed Frank's "intimate knowledge of 'Bandstration.'" The coined word was used before; an identical quote had introduced his march, *On The Beam*, on the 1957 concert. Assistant conductor Al Sturchio conducted *Toccata and Fugue in D Minor* by J. S. Bach. Among other selections, Frank conducted a romantic but contemporary piece, Clifton Williams' *Symphonic Suite*.

An internal document called "Education at St. Mary's Appraisals of School and Department" was released by St. Mary's University in 1962. It gave the aims and objectives of each department, including the Department of Music, as well as a statistical breakdown of the program, courses, instructors, and number of

graduates. There were only three full-time members of the music faculty at that time. Frank was now an Associate Professor, his son Al was an instructor in music, and Leo R. Green was an Assistant Professor of Music. Leo had come to St. Mary's in 1953 (Rattler, 1953) as an undergraduate student who majored in piano and music education, and remained as an instructor. Both Al Sturchio and Leo Green had their Masters' in Music Education, according to the document (St. Mary's University, 1962). Six other names were listed as Tutors in Music: Perry Salinas, Harvey Biskin, Daniel Stolper, Louis Kottler, Michael Balnemones, and R. A. Dhossche. The document also listed the number of music graduates in the previous ten years. According to the document, "The Music Department has graduated 54 students in music education in the period 1951-1961." A breakdown is listed below:

1951--2  
1952--3  
1953--7  
1954--6  
1955--3  
1956--6  
1957--4  
1958--4  
1959--6  
1960--7  
1961--6

The aims and objectives in the 1962 publication fully supported the R.O.T.C.

Band as a service to the University and the R.O.T.C. corps, and listed its duties and functions. The normal objectives of many schools of music were listed, as well as those peculiar to a Catholic institution. Specifically, the Music Department emphasized its ability to "afford the city an opportunity in musical culture via the band medium in city-wide concerts..to offer assistance to high school bandmasters..by supplying judges and observers for contests..to participate in..activities sponsored by the National Catholic Music Educators, Texas Bandmaster's Association, archdiocesan events, and other musical organizations." (St. Mary's University, 1962). This appears to have been the policy of the Music Department from its inception, but times were changing, and in three years, its philosophical outlook would change with "Pop" Sturchio's retirement (Paisano, 1965).

In 1963, according to interviews, Frank suffered either a slight stroke or a heart attack, and his health became weaker. He could no longer walk the full length of the parades, so during the Fiesta parades, an Army jeep or a convertible auto would ride in front of the band, and "Pop" would wave to the crowd, unhappy at not being able to walk the full distance, but allowing himself to be driven. Al Sturchio took over more of the rehearsal duties (Egan; 1992; Rosenblatt, 1992; Sturchio, 1992). 1963 was the last year Frank directed the municipal Park Band,

and he relinquished the duties as the official bandmaster at Fiesta. Sometime during that time, he wrote a blunt letter to the Rev. Louis J. Blume, S.M. President of St. Mary's:

Due to the condition and circumstances of St. Mary's Music Department, I am come to the conclusion that for my own good and for the good of the University it is best that I resign effective immediately. I have been thinking about this for several months, and have been in constant worry and making bad blood. Therefore, I am a little pessimistic toward the future success of the music department.. (Sturchio, undated).

The carbon copy of the letter was undated, and it could have been written at almost any time after Rev. Walter Buehler retired as President of St. Mary's and Rev. Blume took over as President. Evidently things were smoothed over (A. Sturchio, personal communication, March 5, 1992), but it indicated that Frank Sturchio was uncomfortable with conditions at St. Mary's.

In 1964, according to the *Rattler*, the "Rattler" band travelled to Mexico (Rattler, 1964). The band, with Al Sturchio conducting, went on a several day tour to Laredo and Monterrey, Mexico, during the semester break. The tour was billed as a goodwill trip, and provided entertainment for a reunion of the St. Mary's Ex-student association alumni residing in Laredo and Monterrey, Mexico. The band left St. Mary's on January 31 and performed two concerts in Laredo. The first was held at Martin High School in the afternoon, and an evening concert at

Ursuline Academy, a Catholic boarding school. The next day they performed three concerts and made a 30 minute television appearance on Monterrey television. The band premiered John J. Morrissey's new piece *Viva Mexico* in Monterrey. Morrissey was then head of the music department at Tulane University, and had recently composed the work while in Mexico for a year doing research. Concerts were also scheduled for February 2, 1964, in Monterrey, according to the *Rattler*.

Frank was not on the trip but in Clewiston, Florida. The University of Miami Band, brought to Clewiston by the U.S. Sugar Corporation, presented a concert honoring "Pop," and he conducted some of the marches, such as *Everglades Sugar*, that he had written while he was teaching in Clewiston. Frank and Rhoda flew to Clewiston from San Antonio on January 30, performed at the concert, and visited friends in Florida for a few days. He returned to campus on February 5, 1964.

The St. Mary's band gave a notable concert May 12, 1964 at the Alumni Gym. It was called a manuscript concert of band music, and presented original, unpublished works of Frank Sturchio, Leo R. Green, Richard Powell, and Larry Weiner. Frank conducted three of his marches, two of which (*Southwind March*

and *March Il Ritrovo*) had not previously been mentioned on programs before this time. The other, *La Fiorentina Symphonic March*, was played and recorded on the 1958 Annual concert.

One of the obvious changes that occurred in the early 1960's was the addition of women to St. Mary's University in 1963. A picture taken after that time, probably in 1965, shows the St. Mary's band with several women members, and, uncharacteristically, the men were dressed in civilian suits (picture, circa 1965). Frank, as always, was in his military dress uniform.

In 1964, St. Mary's honored Lawrence Welk with the honor of Professor of Music, honoris causa. Lawrence Welk thanked the University and the Very Rev. Louis Blume, S.M., in a letter dated Sept. 1, and gave Frank Sturchio "my warmest thanks and kindest regards." The University, on June 1, 1964, appointed Frank to the position of Full Professor at St. Mary's University (P. Egan, personal communication, February 18, 1992).

Several interviews (Rosenblatt, 1992; Smith, 1992; Sturchio, 1992) have suggested that the Sturchio family felt under pressure at St. Mary's University. Frank decided that the 1964-1965 school year would be the last year he would teach at St. Mary's. Al Sturchio made a similar decision, after a discussion with

St. Mary's officials, feeling that St. Mary's would not offer enough remuneration and improvements. They reportedly said to Al that "I should run the Music School like my daddy had" (A. Sturchio, personal communication, March 5, 1992). Frank was not physically able to move around as well as he had previously, and there were some differences in approach between him and the administration. St. Mary's University would put less emphasis on the R.O.T.C. aspect of the Symphonic band; in fact, across the nation's colleges, the requirement that all men had to join the R.O.T.C. during their first two years had been dropped. St. Mary's University received support for the band in part from the Army R.O.T.C. program. The band used free military uniforms and other items the R.O.T.C. acquired through their supply channels, such as musical accessories and an occasional instrument turned in by Army units that the R.O.T.C. units had requested. The R.O.T.C. also provided logistic support for the drill team and the band. Frank and the University solicited support from the community for the Concert Fund and the Scholarship Fund, and there were other methods that Frank used to solicit for the band. He talked regularly to various businessmen and organizations on behalf of the University and the band. St. Mary's direct support to the Music Department was limited. The music largely came from his

personal music library, which had grown to a substantial size and value after nearly fifty years of teaching music. With R.O.T.C. involvement and University support diminishing, Frank retired at the end of the academic year, 1965, and both Frank and Al Sturchio left the university after June, 1965. Frank Sturchio at the time of retirement was 70 years old (Egan, 1992; Rosenblatt, 1992; Sturchio, 1992).

Frank received many honors in his final year on campus. The Rho Beta Gamma fraternity honored him as the St. Mary's 1965 "Man of the Year," at a dinner at the St. Anthony Hotel, Saturday, May 16th, 1965 (Paisano, 1965). The R.O.T.C. had a special Pass In Review ceremony for "Pop" Sturchio on Parents Day, May 13, 1965. Cadet Col. James Lytton, Commander, St. Mary's R.O.T.C. Corps. presented Col. Frank "Pop" Sturchio a ceremonial Sabre on behalf of "Pop's" eighteen years of service to the R.O.T.C. Corps and Band. The climax to the school year for the band was the 16th Annual Concert of the R.O.T.C. Symphonic Band at Municipal Auditorium earlier, on April 10 (St. Mary's University program, 1965). The 70 piece band made several departures from previous tradition. A master list of selections was shown on the program, and the Concert was selected from 20 compositions:



<i>Francesca de Rimini</i>	Peter Tchaikovsky
<i>Finale from the Fourth Symphony No. 4</i>	Peter Tchaikovsky
<i>Madame Butterfly</i>	Giacomo Puccini
<i>Che Gelida Manina--from La Boheme</i>	Giacomo Puccini
<i>Compendium</i>	Lawrence Weiner
<i>Atropos</i>	Lawrence Weiner
<i>Festival Prelude</i>	Alfred Reed
<i>Ceremony of Flourishes</i>	Alfred Reed
<i>Allegheny Venture Suite</i>	Leo Green
<i>Elmer Bernstein's Jazz Selections</i>	Elmer Bernstein
<i>Star Spangled Spectacular</i>	John Cacavas
<i>America The Beautiful</i>	Samuel Ward
<i>Hey Look Me Over</i>	Cy Coleman
<i>Into The Wind March</i>	Frank G. Sturchio
<i>Arrivederci March</i>	Frank G. Sturchio
<i>Diamond Dust March</i>	Frank G. Sturchio
<i>Valdres</i>	Johannes Hanssen
<i>British Eighth</i>	Zo Elliot
<i>The Stars and Stripes Forever</i>	John Phillip Sousa
<i>Pieces of Eight</i>	Joseph Wilcox Jenkins

There were a few contemporary selections on the program. Leo Green's *Allegheny Venture Suite*, dedicated to Prof. Sturchio, was "written today for educational purposes." Faculty member Larry Weiner premiered a contemporary composition called *Compendium*, at the concert. Frank wrote two marches for the occasion, one called *Diamond Dust*, dedicated to the late Bro. John J. Black, who would have celebrated his diamond jubilee in the Society of Mary in 1965. Since he was retiring, "Pop" wrote the *Arrivederci March* for the concert. He also conducted his march, *Into the Wind*. There were presentations from the Very Rev. Louis Blume, President of the University, and Lt. Col Edward J. Costello, on

behalf of the R.O.T.C. Frank made a short speech after the presentations. He reportedly said what he felt was the central philosophy of his career in music. "I didn't take away anyone's job, never. I created one wherever I went." (G. Rosenblatt, personal communication, February 25, 1992) . Frank G. Sturchio retired from St. Mary's University on June 1, 1965, and an era had ended.

A *Paisano* article in Fall, 1965 described the new era in the Music Department at St. Mary's. Associate Professor Leo R. Green, who received his bachelor's degree in Music Education at St. Mary's under "Pop," and his Masters in Education at Our Lady of the Lake College, replaced Frank Sturchio. Frank, Al and their families left for Florida. There were five new faculty members, and only three private teachers, Richard Powell (trombonist), Harvey Biskin (percussionist), and Don Jones (voice) remained of the old staff. The building housing the music department was moved to a new location to make room for the math-engineering building that was to be constructed.

The philosophic change from the previous era was notably swift, considering that the *Paisano* was being published as the new school year had started. "The emphasis this year in the Music Department is on music for music education, so that St. Mary's students can be familiar with all outstanding types of band

music...A new library of music for music education is being developed, and student concerts will be emphasized in the spring. The annual spring concert of the R.O.T.C. Symphonic Band, which Mr. Green now heads, will be given on campus in Alumni Gym, with all concert music guaranteed to be light and entertaining." (Paisano, 1965).

After several years, the Sturchio families returned to San Antonio, and there was a reunion of "Pop" with the many ex-students of St. Mary's University who had been in his band. It was held in the Pecan Grove in San Antonio in 1969, four years after he retired (Paisano, 1969). Some 75 active musicians and band directors attended the reunion. Several band directors honored Frank at their high school band concerts, playing some of the "Pop" Sturchio marches (Schreiber, 1992; Smith, 1992), but reportedly Frank did not appear as a guest conductor. He did write at least one more march after he retired, *March Security*. On Saturday, August 14, 1971, Frank G. Sturchio died at the age of 76, and was buried at the Fort Sam Houston cemetery.

## Chapter Five

### Conclusion

Memory may diminish as time passes and impressions can become generalized. One could have expected that this effect would happen to those interviewed about Frank Sturchio. That was not the case. Frank's impression among his students was clear, indelible, and long lasting. Frank Sturchio loved music; it was his life. Those who knew him came away with a lifetime love of music.

Frank was a musical entrepreneur, who learned his craft from his father, Alfredo, and passed it to his son, Al. In his early career, he started bands where none had been before, creating interest for a school band in local business and civic leaders, and directing the band free of charge. He earned his living teaching to all the students (brass, woodwind, percussion) in the band by giving inexpensive lessons. At first, he directed company bands comprised of employees from the company, and when the era of professional and company bands faded, he switched to teaching in the school systems. "Pop" was an excellent trumpeter and could also play oboe, bassoon and clarinet. He made double reeds for a

sideline, and started a music store to make it easier for his students to obtain instruments (A. Sturchio, personal communication, March 5, 1992). He was also a good salesman and resource manager, and knew how to tap into the community for help for his bands. "Pop" was proud of his ability to create bands where none had been before. It was an important principle to him. He was very proud of never replacing someone else as a musical director; he was always the first one (G. Rosenblatt, personal communication, February 25, 1992) .

"Pop" ran a serious, organized rehearsal. He expected the band to be in tune when he started rehearsal and didn't ordinarily spend time on tuning. He had strong aural ability, and would point out which individual was out of tune at any time during a rehearsal. He would only take time to tune the band in small sectional groups, quickly before a concert. His bands sight-read a large amount of material during the course of a year, and prepared the most demanding pieces for performance. Frank did not paint word pictures to explain to the band how it should play a piece or a section of it. He was more direct, and avoided spending rehearsal time describing the music. He spent most of the time conducting or making corrections. Those who knew him say that he was very fluid with the baton, and he was animated on the podium. The band could sense

his excitement with a particular piece of music.

Frank apparently felt that he could work to raise the artistic level of the band by performing concerts. The schedule of St. Mary's University Band performances in various years would show that from February after the Washington's Day parade in Laredo, to performances at Fredericksburg, Schulenberg, and the concert at Our Lady of the Lake College two weeks before the annual concert at Municipal auditorium, "Pop" took his spring concert out on tour. His annual concerts in the Municipal Auditorium were well-rehearsed, artistic affairs (Smith, 1992; Ulcak, 1992).

"Pop" was a formal, but not a stiff person. He was respected on the podium and the decorum of the rehearsal was serious, not overbearing. He was direct in manner, and had a fluid conducting style that expressed emotion well, and favored the Italian style of conducting patterns over the Germanic style. He often would point out the difference to his students.

I remember once (in conducting class) I did the 6/8 (pattern). You have the down stroke (goes through the pattern) on one and two, three is to the left, and you cross all the way over past the one stroke in four, five and six is up. He (Frank) got all over me, and said, 'That's the German style, and that's really bad, you use the Italian style, now that's good, on six, you come down on one, extend to the left on two, to the right on three, and then a Christmas tree (motions with his hand the Italian style 6-beat pattern), four is up, five is higher, and six is back at the top.' Oh, I got chewed, I remember that distinctly. But his movement dictated what the music should sound like. I thought absolutely that he was a fine

conductor (D. Schreiber, personal communication, February 20, 1992).

Frank was small in stature, and had somewhat of a deep voice with an Italian brogue. He had a sense of humor and used it to point a person's lack of attention. Some grumbled about his criticism, but most appreciated "Pop"s concern for the music. His rehearsals rarely dragged (D. Schreiber, personal communication, February 20, 1992).

Frank expected punctuality. His severest reprimand was to twist the ears of someone who was not on time.

I think I got nailed one time. I came to a Christmas concert (late) and they had warmed up and tuned up, and were standing around outside, just before the concert started...I came roaring across campus, and got there just before they started playing; my ears were freezing. 'Pop' grabbed both ears. I definitely remember that one! (D. Schreiber, personal communication, February 20, 1992).

We were in one of his classes, one morning at eight o'clock..by 8:15 he wasn't there. Seven or eight of us went across to get a cup of coffee. We were sitting around the table, and no one saw him come in. He came in, and grabbed both of my ears, and I tell you, I got down on my knees, and begged. He says, 'You will not cut my class any more..If I not gonna be here, I will send word. You will not take a walk in my class.' And we said, 'That's right, Pop, yes sir!' And he ordered a coffee, and had coffee with us (M. Smith, personal communication, February 25, 1992)

Frank Sturchio's favorite concert material was orchestral transcriptions of operatic arias, overtures and concert pieces of the Romantic era of music. Judging by the annual concert programs performed at Municipal Auditorium, news

reports and reviews, he would perform two to four difficult orchestral transcriptions per concert. Some news reports did not mention a complete program. A list of the available concert programs and news reports showed what Frank Sturchio conducted:

1950	<i>5th Symphony 1st movement</i>	Beethoven
1953	<i>Siegfried's Rhine Journey</i>	Wagner
	<i>Rienzi</i>	Wagner
	<i>Adagio, Symphony No. 2</i>	Schumann
	<i>Porgy and Bess</i>	Gershwin
	<i>Overture to Si J'Etais Roi</i>	Adolphe Adam
1955	<i>1812 Overture</i>	Tchaikovsky
1957	<i>William Tell Overture</i>	Rossini
	<i>La Traviata</i>	Verdi
	<i>Echoes from Metropolitan Opera</i>	arr. Tobani
1958	<i>Phaeton Poeme Symphonique</i>	Saint-Saens
	<i>Porgy and Bess</i>	Gershwin
	<i>Finale New World Symphony</i>	Dvorak
1959	<i>Madame Butterfly</i>	Puccini
	<i>Eighth Symphony 1st movement</i>	Schubert
	<i>1812 Overture</i>	Tchaikovsky
1960	<i>Zampa Overture</i>	L.J.F. Herold
	<i>Overture to Nabucodonosor</i>	Verdi
	<i>Selections from La Boheme</i>	Puccini
1961	<i>Symphonic Suite</i>	C. Williams
	<i>Euranthe Overture</i>	C. M. Weber



1965	<i>Finale Symphony 4</i> <i>Madame Butterfly</i> <i>Francesca de Rimini</i>	Tchaikovsky Puccini Tchaikovsky
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Frank would program the rest of a typical annual concert with lighter, less serious music, including a variety of marches, suites, novelties, solo pieces and Latin selections. "Pop" had an excellent feel for what would balance his operatic overtures, and knew his audience. He assumed them to be reasonably literate music listeners. Frank was an admirer of John Philip Sousa and probably borrowed Sousa's ideas for preparing a concert program (M. Smith, personal communication, February 25, 1992).

"Pop" liked marches, wrote many of his own, and played a number of well-known marches in each concert. Every annual concert program available listed at least one Sousa march. Many of the marches that Frank himself wrote were in manuscript form and have not been published. Some may have been lost over time. It is difficult to say when many of his marches were written, as those published and copyrighted by Southern Music Company may have been written years before. The dates given below were the years in which they were first performed, according to news reports and programs.

<i>Combat Platoon March (for Drum &amp; Bugle Corps)</i>		manuscript score
<i>St. Mary's University Anthem</i>	(1949)	
<i>Cotton Bowl</i>	(1954)	© 1956, Southern Music
<i>Fiesta Flambeau</i>	(1956)	© 1956, Southern Music
<i>King Cane</i>	(1958)	© 1956, Southern Music
<i>La Fiorentina</i>	(1955)	© 1956, Southern Music
<i>On The Beam</i>	(1957)	
<i>Into The Wind</i>	(1965)	© 1951, Southern Music
<i>Everglades Sugar</i>	(1958)	
<i>Ditto</i>	(1958)	
<i>Lone Star</i>	(1958)	© 1958, Southern Music
<i>Krocky's Delight</i>	(1961)	
<i>March Il Ritrovo</i>	(1964)	
<i>Southwind March</i>	(1964)	
<i>Arrivederci March</i>	(1965)	
<i>Diamond Dust March</i>	(1965)	
<i>Palm Beach March</i>		
<i>Security March</i>	(1969)	

The recordings that are available showed that a Frank Sturchio march was solidly written, its harmonic analysis was similar to many popular marches written in America from 1890 to 1920, and scoring was similar to a Sousa march.

The sound of the St. Mary's Band was perhaps somewhat brighter than the present-day band sound, which would be a dark sound based on balance and instrumentation practices similar to those currently in use. Interviews and recordings appear to bear this out. Part of it might have been the band's dual job of playing outdoors every week for a military pass in review, which required the melody instruments to be heard down the field. The band hall acoustics were not

ideal; the low ceilings of a wooden barracks building might have caused the musicians to favor a brighter sound to hear individual parts more distinctly. (Schreiber, 1992; Smith, 1992; Ulcak, 1992).

The music library for St. Mary's R.O.T.C. Symphonic Band was mostly Frank's personal library of music purchased with his own money. A preliminary listing done by the music library at the University of Texas at San Antonio on September 18, 1991, which accepted the gift of the Frank G. Sturchio musical library (Library Master, 1991) showed there were 593 selections listed in the database. The Frank Sturchio library, according to UTSA (R. Rustowicz, personal communication, March 18, 1992) included mostly published material, and only a few of the manuscript arrangements written by "Pop" Sturchio. Not counting "Pop's" marches and arrangements, and music which may have been lost over 25 years, Frank Sturchio's music library was a fair and substantial library of valuable selections that have been out of print for many years. It appears that St. Mary's University spent little money for acquisition of music (M. Smith, personal communication, February 25, 1992). The *Paisano*, in its article welcoming Leo R. Green as the new department head of St. Mary's school of music in the fall of 1965 makes reference to the problem, stating that a new library of "music for

music education" was being developed. It appears to indicate that band music specifically written for educational purposes was being considered for purchase by the music department. The article mentioned the term twice. (Paisano, 1965).

Frank Sturchio's military service, and his longtime wish to serve as bandmaster at a military academy (Beaver, 1939, Sturchio, 1952), affected the way he managed his position as bandmaster. He used the R.O.T.C. system to help organize his band, and to handle ordinary housekeeping chores. He appointed a Band Commander, Drum Major, and a Band Sergeant Major, whose job it was to see that the band was ready for parades and military pass in reviews, and coordinate with the other R.O.T.C. units. The band Drum Major used a short baton, similar to what was employed at the time by the military. His signals were similar to those of a military band, the exception being the use of a whistle. Colonel Sturchio himself was a self-disciplined man, and did not impose himself on the band. He expected the students to take care of the business of being instrumentalists, and did not hover over them (B. Ulcak, personal communication, March 3, 1992).

Those who accepted responsibility in the band gained a glimpse of Frank's judgement of other bands.

My senior year, I took trumpet lessons with him, I was the Drum Major and Band Commander, and I also had the opportunity to travel with him. He would give me excuses from class when there were contests, and I would sit next to him when he was judging contests...This was a rare opportunity, because I met other top musicians and judges in the state. I would sit there and watch him make the notes, and he at times would make comments why he gave them a certain rating. He would not only judge the music, but he had the unique ability to single out each individual in the band when they missed a note. He could almost hear every individual in the band. (B. Ulcak, personal communication, March 3, 1992)

It is notable that Frank Sturchio only conducted one contemporary band composer, Clifton Williams, in all the musical programs examined. Several interviews suggested that Frank Sturchio neither liked nor was interested in contemporary American band music. He knew of Nelhybel and his music, but did not like it. Frank felt that modern music had no emotion nor feeling, and was just "notes." His programs show mostly music from German, Italian and Russian composers. There were no English composers of band music, such as Ralph Vaughan Williams, or Gustav Holst listed among the programs available. The transcriptions he favored were mostly from the Romantic period of music, with a few selections from the classical period. His son Al conducted the one J. S. Bach piece from the baroque era listed in an annual concert program. If any

contemporary pieces were to be conducted, Al Sturchio would conduct them (Rosenblatt, 1992; Schreiber, 1992; Smith, 1992; Ulcak, 1992).

"Pop" Sturchio's love of operatic music, both Italian and German was well known. He introduced the Miss Fiesta candidates with operatic themes (Script, 1956, Schreiber, 1992). If an particular operatic aria was not available, Frank would transcribe a band arrangement in manuscript. These selections were fairly common. "Pop" did not have to explain his love of this kind of music, for it was evident from his expression and attitude. When those interviewed were asked to imagine Frank in present-day circumstances as a college conductor, none of them imagined that Frank would conduct any less emotionally, or that he would willingly play dissonant or rhythmically complex American pieces that are part of band literature today. They felt he would continue to play the transcriptions that he knew so well and loved (Schreiber, 1992; Smith, 1992).

Frank Sturchio was described as a man who could relax and enjoy the company of the band during picnics at his house a few blocks away. The Brothers from the University and the Sturchio family and the students would mix, and no one felt uncomfortable. Frank Sturchio was approachable and not distant as a person. There was a feeling of respect toward "Pop," from the band and the

St. Mary's faculty as well.

He could, however, be somewhat lofty. Once "Pop" bought a new Thunderbird which was colored canary yellow. He parked it in the same place each day, which was the one most convenient to the music department. Evidently, no one parked in his parking spot (Egan, Schreiber, 1992). The car caused somewhat of a sensation at the time, and it is occasionally being driven by his widow, Mrs. Sturchio, to the present day.

Frank's legacy may not be immediately found on the campus of St. Mary's University at the present time. The present building that houses the Music Department was dedicated in 1981 (P. Egan, personal communication, February 18, 1992). It was composed of three converted and refurbished wooden Army buildings merged together, and it was called the Frank Sturchio Memorial Music Building. The building was unpretentious next to the larger brick buildings that dominated the St. Mary's University. From the time that Frank retired, the music department has moved several times. There was little material within the Music Department at St. Mary's University that pertained to Frank Sturchio. Several recordings of the R.O.T.C. Symphonic Band remained at the St. Mary's University Library, and the library archives had several music programs and articles from the

Frank Sturchio era. The bulk of the memorabilia was retained by the Sturchio family. Additional news articles were found in microfilms of the San Antonio *Express*, *Light*, and the St. Mary's University *Rattler*.

The living legacy of Frank's life and work, aside from the library of music donated to the University of Texas at San Antonio in 1991, is in the musicians, band directors, and ordinary citizens who were his students, influenced by him, and worked with him, who learned to have a lifetime love of music. The *Paisano* noted in the fall, 1965, edition that there were forty-five high school band directors and twelve military bandsmen among the graduates of St. Mary's University music school under Frank Sturchio (Paisano, 1965).

Some of the graduates have become prominent, well-known musicians, such as well-known contemporary opera composer, Edward C. Garza. Once the artistic director of the Theater of the Performing Arts in Tucson, Arizona, Garza composed an opera in Spanish called *Neustra Senora de Guadalupe*, commissioned by the National Endowment for the Arts in 1980 and performed by the Theater of the Performing Arts in Tucson, Arizona in 1981. He studied under Clifton Williams in Austin, Texas, and received his doctorate in composition at the University of Arizona in 1973. He was a graduate of St. Mary's University in



Music Education in 1961. At that time, he was listed as Eddie Garza in the 1961 annual concert program. He credits Frank with introducing him to opera through the band arrangements of operas of great Italian and German composers (Sunday Express-News, 1983).

The following was a small sampling of those who were in the St. Mary's University R.O.T.C. Symphonic Band from 1947-1965, and who have been significantly influenced by studying under Frank Sturchio.

Ben Chasen	band director at Taft H.S.
Maurice Dacbert	Dacbert Music Company.
Dan Frels	band director at Cueio, Texas
Leo Green	head of elementary music at North Side ISD.
John Pierson	former supervisor of schools, Austin, TX.
Pete Rodriguez	band instrument repairman.
Gary Rosenblatt	band director at Clark H.S.
Dan Schreiber	former band director at John Jay H.S.
Dale Schultz	former band director at Roosevelt H. S.
Moddie Smith	former band director at Jefferson H. S.
Banda Solomon	band director at Pleasonton H. S.
Ben Ulcak, LTC (ret) USA	real estate broker.
Charles Vanderhider	former band director at Holmes H.S.

Frank Sturchio made a significant contribution to the musical life of San Antonio, and served as a remarkable example to those who knew him. He is remembered today as a dynamic, musical leader who created interest and involvement in music where there was no previous activity. Research into his life

as a part of San Antonio musical history could serve as a device to encourage commitment in the musical lifeblood of San Antonio, Texas.

## Documents and Certificates

Certificate of Appreciation (1957) presented to St. Mary's University Band, by The Lions Clubs of San Antonio, dated May 12th.

Citation of Honor, presented to Frank G. Sturchio by St. Mary's University, in recognition of 10 years of service, dated May 5th.

Concorso Musicale (1913) il Gran Diploma di Medaglia d'Argento, Italy, Perugia, 18 April.

Concorso Musicale di "La Mandolira" (circa 1915) di Gran Diploma Di cia a la Grandi, New York, Brooklyn.

Estratto Di Nascita (1912), Italian certificate of birth registration for Frank Sturchio, from the city of Orsara Di Puglia, Italy No. 240, showing Frank G. Sturchio born on October 27, 1894, 8 October.

Estratto Di Nascita (1901) Altered Italian certificate of birth registration for Frank Sturchio, from the city of Orsara Di Puglia, Italy No. 240, showing Frank G. Sturchio born on October 27, 1996.

Florida Bandmaster's Association, (1937) Certificate of Membership, dated November 26th.

Historical Document 102 (1944), The 633rd Army Band, History of Randolph Field, Texas, Office of the historical editor, Randolph Field, Texas, April 1, pp. 391-397.

State of Texas, Deed of Trust, (1949) for house located at 514 Marquette Drive, San Antonio, Texas, #7407, dated October 6th.

University Extension Conservatory (1940) Diploma for study on the Cornet, dated May 27th.

## Letters

Beaver, Sandy (1939) letter addressed to Mr. Frank Sturchio, Band Director, West Palm Beach, Florida, from the president of Riverside Military Academy, dated August 21st.

Duckwits, W. E. (1932) letter addressed to Prof. F. Sturchio, Fort Myers, Florida, on letterhead, John B. Stetson University, Florida, DeLand, pp. 1-3.

Fewell, F.M. (1937) letter addressed to Mr. Frank Sturchio from the Secretary of the Rock Hill Chamber of Commerce, Rock Hill, South Carolina, dated June 10th.

Gray, Dr. James F. (1960), letter addressed to Mr. Frank Sturchio from the Acting Dean, School of Arts and Sciences, St. Mary's University, San Antonio, Texas, dated February 1, p. 1.

Leedy Mfg Co., Inc. (1938) order form addressed to Sturchio Music Shop, 520 Clamitis St., West Palm Beach, Florida dated December 14, p. 1.

McCall, Edward D. (1954) letter addressed to Very Rev Walter J. Beuhler, S.M., Ph.D., from the Commander of Headquarters, 141st Infantry, 36th Infantry Division, Texas National Guard, dated May 10.

Sturchio, Frank G. (1952) letter addressed to General Sandy Beaver, Riverside Military Academy, Gainesville, GA dated June 5th.

Sturchio, Frank G. (circa 1960's), letter addressed to the Very Rev. Louis J. Blume, S.M., President, St. Mary's University.

Wadsworth, Edward A. (1942), letter addressed to whom it may concern, from the Commander of Palm Beach Post No. 12, American Legion, dated April 4th.

Newspaper, magazine and encyclopedia articles

Aldridge, B. (1950), St. Mary's Band Pleases Crowd,

San Antonio Express-News, April 28th.

Ashford, G. (1955) Concert adds two new events, San Antonio Light, clipping,  
May 5.

Alamo Review, (1954) St. Mary's ROTC band concert set May 6, clipping  
undated, pg. 8.

Clipping (undated) Concert swells leukemia fund.

Faculty notes, (1969) St. Mary's University Bulletin, Vol. 2(5) December, p. 19.

Maass, John (1992) World's Fairs, Academic American Encyclopedia,  
Grolier Electronic Publishing, Inc. New York, New York. pp. 1-11.

Los Angeles Tidings, (1955) Texas band spends 64 busy hours here, clipping,  
January 7.

Miss Fiesta Script (1956), carbon copy, pp. 1-5.

Palm Beach Post-Times (1938) Additional funds needed for Jay-Cee band trip to  
state contest at Tampa. Florida, Palm Beach, April 10. p. 18.

Palm Beach Post-Times (1938) Clate W. Chennette to be contest judge. Florida, Palm Beach, April 10. p. 17.

Palm Beach Post-Times (1938) Buys is noted as a composer, Florida, Palm Beach, April 10. p. 16.

Palm Beach Post-Times (1938) City preparing to play host to many musicians during festival. Florida, Palm Beach, April 10. p. 16.

Palm Beach Post-Times (1938) Rapid growth noted in school band movement. Florida, Palm Beach, April 10. p. 17.

Palm Beach Post-Times (1938) Simon famed as a director. Florida, Palm Beach, April 10. p. 16.

Palm Beach Post-Times (undated, circa 1939) West Palm Beach gradually gains recognition and appreciation of music lovers, Florida, clipping.

Palm Beach Post-Times (1957) Twenty years ago, Sunday, December 26, 1937  
Do You Remember...? Florida.

San Antonio Express (1955) St. Mary's Band choice of Fiesta, April 15.

San Antonio Express (1955) Flambeau will close '55 Fiesta, April 23.



San Antonio Light (1954) S.A. marching band to join fiesta entry in Rose tourney,  
Sunday, October 24, p. 5-A.

San Antonio Light (1955) Victor Alessandro to direct students, April 27.

San Antonio Light (1958) Bandsmen to join in concert, January 17, p. 18.

San Antonio Light (1958) Toot Sweet, clipping, February 28.

San Antonio Express-News (1965), St. Mary's again honors Sturchio as man of  
year, Thursday, May 13th, p. 8-H.

San Antonio Express (1954), S.A. delegation set for roses parade, December 31.

San Antonio News (1954), Fiesta selection gala event, February 23.

San Antonio News (1955), March written in 1893, just published, to be performed,  
April 26, p. 8a.

San Antonio Express-News (1983) S. A. native set life to music, March 20, p. 4-F.

St. Mary's University (1949) Music theory courses offered to spring semester  
students, Rattler, January 14, p. 1.

St. Mary's University (1949) University band heard in gymnasium concert, Rattler,  
March 4, p. 1.

St. Mary's University (1949) Band ends year with shindig; present roster lists 39  
boys, Rattler, May 20, p. 3.

St. Mary's University (1949) Sturchio heads new music department, two teachers to be added to faculty, Rattler, May 20, p. 3.

St. Mary's University (1949) New engagements booked for band, Rattler, Dec. 2nd, p. 3.

St. Mary's University (1950) ROTC band plays before 10,500 in 15 concerts, Rattler, April 1st, p. 3.

St. Mary's University (1950) Concert by band receives praise of music critic, Rattler, May 1st, p. 3.

St. Mary's University (1951) Band to play in annual fete, Rattler, November 9th, p. 1.

St. Mary's University (1951) Armistice holiday, Rattler, November 9th, p. 1.

St. Mary's University (1952) Centennial Capers of '52 Program, February 25th, Jefferson High School Auditorium, San Antonio, Texas, pp. 1-10.

St. Mary's University (1953) Annual concert at auditorium April 30, Rattler, April 17, p. 1.

St. Mary's University (1953) Twenty-three Students turn out to fill band vacancies, Rattler, October 23rd, p. 3.

St. Mary's University (1954) Calendar, Rattler, February 19, p. 1.

St. Mary's University (1955) Diamondback, Yearbook, pp. 1-153.

St. Mary's University (1962) Department of music, the departmental self-study, Education At St. Mary's Appraisals Of School And Department, Volume II, Texas San Antonio, pp. 1-8.

St. Mary's University, (1965) New music man, Paisano, Fall, pp. 12-13.

St. Mary's University, (1971) News Release, noting Col. Frank G. Sturchio's death Saturday, August 12th; August 14, 1971, pp. 1-2.

## Photographs

Fourth U.S. Army Photo (1965) Frank G. "Pop" Sturchio is presented a Sabre in appreciation of his many years of outstanding work in behalf of the R.O.T.C Band and Cadet Corps by Cadet Col. James Lytton, St. Mary's University R.O.T.C. 11 May '65.

Photograph (undated, circa 1930's) Florida's Sugarland Band, Clewiston High School, Frank G. Sturchio Director, showing 43 members, on auditorium stage.

Photograph, (undated, circa 1930's) 122 West Palm Beach, Florida, showing Flagler Park with band stand, during a performance of West Palm Beach's municipal band, on band stand.

Photograph, (undated, circa 1936) West Palm Beach Municipal Band 1935-36. Combined portrait of each individual member of the band, Frank G. Sturchio, Director.

Photograph, (undated, circa 1938) Jay-Cees School Band, West Palm Beach, Florida, Frank G. Sturchio, Director. Band seen sitting on auditorium stage, 68 members.

Photograph, (undated, circa 1939-1942) West Palm Beach High School Jay-Cee

Band shown at railway station with 16 chaperones, with Frank G. Sturchio and son Al Sturchio. Photograph taken in front of passenger train.

Photograph, (undated, circa 1939-1942) West Palm Beach Jay Cee passing in review during recent band contest in this city. Identifying remarks on back of photograph, entitling the band to enter in regional competition at Charlotte, N. C. in May, stamp of McClellan Studios, West Palm Beach, Florida.

Photograph (undated, circa 1947-1949) Girls' Chorus, St. Mary's High School.

Photograph (undated, circa 1947-1949) Girls ensemble, Our Lady of the Lake University.

Photograph (undated, circa 1952-1955) St. Mary's University ROTC Band in front of ROTC building, St. Mary's.

Photograph (undated, circa 1952-1955) St. Mary's University ROTC Band in Fiesta parade, on Houston Street, San Antonio.

Photograph (undated, circa 1963-1965) Frank Sturchio conducting concert, band in civilian suits, females present in band.

## Concert Programs, Recordings, Score and Telegram

St. Mary's University (1952) St. Mary's University Speech and Music Department present "Centennial Capers of 52," Jefferson High School Auditorium, February 25th, San Antonio, Texas. pp. 1-8.

St. Mary's University (1957) St. Mary's University presents the ROTC Symphonic Band in concert, Municipal Auditorium, May 7th, San Antonio, Texas. pp. 1-8.

St. Mary's University (1958) St. Mary's University presents the ROTC Symphonic Band in concert, Municipal Auditorium, May 1st, San Antonio, Texas. pp. 1-8.

St. Mary's University (1961) St. Mary's University The ROTC Symphonic Band 12th annual concert, Municipal Auditorium, May 11th, San Antonio, Texas. pp. 1-8.

St. Mary's University (1964) St. Mary's University Department of Music presents a manuscript concert of band music by Frank Sturchio, Leo Green, Larry Weiner and Richard Powell May 12, 1964, Alumni Gym, pp. 1-2.

St. Mary's University (1965) St. Mary's University presents the ROTC

Symphonic Band 16th annual concert, Municipal Auditorium, April 10th, San Antonio, Texas. pp. 1-8.

St. Mary's University (1959) St. Mary's University Band plays in concert, recorded at Municipal Auditorium, May 1st, San Antonio, Texas. R3/5, University Library.

St. Mary's University (1960) St. Mary's University Presents The R.O.T.C. Symphonic Band, Municipal Auditorium, May 5th, San Antonio, Texas., recording, R3/7, University library.

St. Mary's University (1961) St. Mary's University ROTC Band, recorded at Municipal Auditorium, May 11th, San Antonio, Texas. R3/5, University Library.

Sturchio, Alfredo (1919) Grand Reception and Dance given by Sturchio's Band and Orchestra for the tenth anniversary of band organization, Pennsylvania, Pittsburgh, October 22, pp. 1-27.

Sturchio, Alfredo (1891) Quaderno Notebook, Napoli, 23 Settembre, pp. 1-50.

Sturchio, Frank G. (undated) Manuscript score, Combat Platoon March, for Drum and Bugle Corps, pp. 1-6.

Western Union Telegram (1938) showing date of naturalization of Camilla

Sturchio, November 9th, 1937, dated September 17th.



## VITA

Richard Naujoks was born in Cleveland, Ohio on March 30, 1942, the son of Genevieve and Waldemar Naujoks. After completing high School in Warren, Pennsylvania, in 1960, he entered the University of Wisconsin in Madison. He became a member of the Phi Chapter of Phi Mu Alpha professional music fraternity and received his degree in June, 1965. Subsequently, he worked as a Claims Authorizer for the Social Security Administration in Chicago, taught Junior High School Music in the Milwaukee Public school, and entered the U.S. Army Band program in July, 1970. He pursued a 20 year career in the Army Bands, in various locations, including the 5th US. Army Band at Fort Sam Houston, the 298th Army Band in Berlin, and the 8th U.S. Army Band in Seoul, Korea. Following his retirement from the service, he enrolled in graduate studies at the University of Texas at San Antonio in September, 1990.

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