

Bulletin

of the

Kenton County Historical Society

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P.O. Box 641, Covington, Kentucky 41012-0641 (859) 431-2666

January/February

2010

I Bet You Didn't Know

*Tidbits from Kentucky's heritage
for every day of the calendar year*

January 6, 1953: The Kentucky Legislature decided to make auto license plates blue and white to honor UK Football Coach Paul "Bear" Bryant. Color of numbers and background to alternate.

January 15, 1973: The tiny *Morehead & North Fork Railroad*, the shortest in Kentucky history, made its last one-mile run.

February 23, 1847: General Zachary Taylor led forces, mostly Kentucky volunteers, to a brilliant victory over 20,000 Mexicans under the command of Santa Anna.

February 27, 1849: The Covington Lexington Railroad was chartered.

"On This Day In Kentucky" — Robert Powell

Programs and Notices

In Living Color

Maybe you've noticed, at least we hope so. This issue of the Bulletin of the Kenton County Historical Society has a new look! Through a partnership with the Behringer-Crawford Museum, the Society now has a color printer and new computer software. This means we can now print our award-winning newsletter in color. At least the cover will be in color. We hope you enjoy the new design.

Mark Your Calendars

The 2010 edition of History Day will be here before you know it, so make sure you mark your calendars. The date will be March 20, 2010. This day-long event featuring exciting displays and interesting workshops from regional historical societies, publishers, and organizations will once again be held at Northern Kentucky University. This year's lecture topics will include the 1840s Cincinnati riverfront panorama, Civil War songs, Newport gambling, early Kentucky forts, and more! Additional information can be obtained by contacting John Boh at 859-491-0490 or Andrea Watkins at: watkins@nku.edu

Covington Bicentennial History Book

Most of our readership is already aware, Covington's Bicentennial celebration will be in 2015, and the Society is in the process of writing a book on the city's 200 year history to be released at that time.

We need your help! Anyone interested in assisting us with writing articles, helping edit, or just suggesting topics of interest should please contact us at 859-431-2666 or by email at nkyheritage.kchs@juno.com. The book committee will be meeting sometime in February (location, date, time to be announced) and more input is always welcome! Contact us by mid-January and we will inform you of the meeting details.

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Ex officio - Karl Lietzenmayer

ARTICLES FROM BACK ISSUES ARE INDEXED ON OUR WEBSITE!

Mother of God Choral Club

A 70-year Covington Tradition Disbanded

Karl Lietzenmayer

Writing the following piece has been difficult since this writer was the director of this mixed chorus for over 25 years. An historian should never be emotionally connected with his/her subject matter. Please take this into account when reading the following story.

Great choirs flourished at Covington's Mother of God Church and buildings like it, partly because of the venue – the acoustics, pipe organ and space are all conducive to choral singing. The choral tradition of fine choirs at *Mutter Gottes Kirche* on Sixth Street reaches back into the mid-nineteenth century with the very first music director, B. F. H. Hellebusch.¹ He created and published the first German language hymnal for German-American Catholics and it was so successful he augmented his parish salary with the royalties from its sales.

In the 1890s a brilliant young German immigrant-musician Edward Strubel was hired as organist and choir director and directed the parish choir for almost 60 years.² At the same time, the musician-priest Father Henry Tappert conducted a 70-voice mixed choir for many years, which was considered the best in the city.³ During his pastorate, a papal *motu proprio* of Pius X [reign: 1903-1914] was enforced by then Covington Bishop Brossert [tenure: 1916-1930], which banned women from church sanctuary choirs.⁴ Even though there was no obligation for the bishop to enforce a *motu proprio* of a former pope, all of the women in Father Tappert's choir had to leave and he continued with an all-male chorus. This issue, needless to say, created an unpleasant relationship between the church and women parishioners. The situation remained in that state until 1938, when Frank Cetrulo, who was singing in the Mother of God men's choir, was also a member of the Drama Club.

Formation of a Mixed Choir

Though Frank enjoyed these groups, he felt it would be a grand idea to form a mixed-voice glee club



Leo Grote

to perform choral works for entertainment. A mixed-voice choral group at that time in the Catholic Church was still very unusual. In Frank's determination to form this club, he decided to seek some advice from his friend Mary Lueke Day. Both were members of the Drama Club. In May 1938, the two formed a committee to approach the pastor, Father Klosterman (Pastor 1930-1961) to discuss their plans.

Leo Grote

Father Klosterman thought this mixed-voice glee club was a great idea, all the while pointing out the group would have to be self-supporting and would not get monetary assistance from the parish.⁵ He thought the group should begin with a musical entertainment program. The bishop of Covington, Francis Howard [tenure: 1923-1944] concurred. Leo Grote, who was directing the Catholic Theatre Guild, was



*Above — One of the hundreds of rehearsals of the Mother of God Choral Club (c. 1945)
On the cover — A 1975 performance of Dubois' "Seven Last Words of Christ"*

enthusiastically hired as music director. He had tutored under John J. Fehring and Rev. Lawrence Montanus in Gregorian chant; studied conducting with Frank Vander Struecken, Cincinnati May Festival director. He had expression and dramatics education with John J. Drury and voice culture at Cincinnati College of Music. Mr. Grote was also a graduate of Xavier University. His tenure with the Choral Club would last for over thirty fruitful years.

The parish, members of various parish groups, and the men's choir were all invited to join this new group. When the group failed to get enough interest within the parish, an invitation was sent to other area Catholic churches and organizations and eventually the membership reached approximately thirty voices. These singers, under direction of Leo Grote (1902-1980) began what would become a seventy-year tradition at Mother of God Church. Because of the area-wide invitation, Choral Club singers continued to be attracted from outside the parish throughout its existence.

The group presented concerts at the church, in the school's grand auditorium and other venues. They performed for the Elks and the Eagles, as well as other churches.⁶

Tenth Anniversary

By the group's tenth anniversary, the Choral Club had established themselves as one of the area's outstanding singing ensembles. One of the first programs developed by the group was presenting Theodore DuBois's *Seven Last Words of Christ* – a cantata in the traditional seven sections. This was performed each Lent and broadcast remotely from the church on the "Hour of Truth" through WZIP and WKRC radio for over ten years. Additional performances were presented with "tableaus" involving at times students from various Catholic high schools.⁷ These concerts were well attended in Mother of God School auditorium.

In November 1948, the group celebrated its tenth year with music and an anniversary dinner where Leo Grote was "roasted" as "Leopold Grotay". Mr. Grote congratulated the chorus, introduced his parents and presented service awards to some of the singers.⁸

Competition

In July 1949, Mr. Grote entered the group of 35 singers in choral competition sponsored by the School of Music of Indiana University. Singing before a crowd of 6,000 in the IU football stadium, the

Choral Club carried off top honors in a three-state contest. Their repertoire for the contest included composers as far reaching as Palestrina, Beethoven, Gounod and Richter.⁹ This entitled them to compete in the national Chicagoland Music Festival in the Windy City on 20 August that year. The group finished third behind two professional groups. All three groups performed the following evening, broadcast nationally on the Mutual Network, which was WCPO radio locally.¹⁰

This twentieth annual Chicagoland Music Festival involved some of the nation's top singers, such as Lauritz Melchior, as judges. Al Jolson appeared to sing some of his popular songs.¹¹ Directed by Phillip Maxwell, sponsored by the Chicago *Tribune* Charities, Inc. the event was held at Soldier's Field with 95,000 in attendance. Choral competition was grouped into mixed, women's and men's chorus and judged using required pieces. There were contests for instrumentalists, brass bands, pianists and even baton twirlers and accordion players.

The *National Anthem* was sung by all in attendance accompanied by the 22 brass bands in competition. At the conclusion of the evening, all the winning choral groups gathered for Handel's *Halleluia*, capping off a glorious evening.

After Leo Grote retired in 1968, Karl Lietzenmayer became director until 1993. He had sung in the baritone section since 1955. The Club has provided liturgical music and choral music at a Sunday liturgy weekly, excepting the summer hiatus, as well as performing numerous concerts in Northern Kentucky and elsewhere in the Commonwealth.

Thirty-fifth Anniversary

For the first five years of Mr. Lietzenmayer's directorship, Mark Schaffer was his young accompanist. Mark, the elder son of Robert Schaffer, Covington's St. Mary Cathedral organist, was 15 when coming to the organ bench for the Choral Club. In celebration of the Choral Club's 35th year, the group prepared Mozart's *Requiem* for a concert, September 1973, in the Mother of God sanctuary to a filled church. It was a benchmark musical experience for both Mr. Lietzenmayer and Mark Schaffer in their



Karl Lietzenmayer, Director for over 25 years

lives and one they would never forget. The 38-voice chorus was augmented with a 12-member orchestra with Schaffer at the organ. The soloists were: soprano Shirley Z. Bowman of Rockdale Temple, Cincinnati; alto, Andrea Lonneman from the Choral Club; David Baker, bass of Christ Church, Cincinnati and Tad Lasonczyk, tenor.

Mark Schaffer went on to receive a doctorate in organ performance and became director of music at Hyde Park Methodist Church. Mark died of cancer in 1991 at age 42. His tragic death coincided with Mr. Lietzenmayer's retirement practically the same year.

During Lietzenmayer's tenure, in addition to preparing several major concerts each year (Mendelssohn's *Elijah*; Vivaldi's *Gloria*; Britten's *Ceremony of Carols*), traveling performances were planned in several churches within Kentucky.

Traveling

The group visited Washington DC in 1990, toured the capitol and sang at the Cathedral of the Immaculate Conception with their pastor officiating

at the liturgy. Besides touring Washington sites, the Club visited Mount Vernon and while awaiting the opening, performed *Battle Hymn of the Republic* a capella as an impromptu treat for waiting visitors. Alto Sue Mendlein brought her flute and provided the only accompaniment. In April 1993, the group combined a trip to Niagara Falls with a performance at spacious St. Casimir Church in the Polish section of Buffalo.

In 1974, the Choral Club participated in celebrating the 100 years of service of the Sisters of Notre Dame. The celebration at Mother of God Church was appropriate since the sisters began their service in the Diocese at this parish. Music included Vivaldi's *Gloria* and Britten's *Festival Te Deum*.

In the mid to late 1970s, Mr. Lietzenmayer was also director of the glee club at Villa Madonna Academy. During Christmas season 1976, the girls from VMA combined with the women of the Choral Club to perform Benjamin Britten's *Ceremony of Caroles* – a cantata for treble voices based on medieval texts and melodies with harp accompaniment. This concert was performed both at the school and the church. During this same period, combined concerts with Dixie Heights High School Chorus were performed for several years at the church. In 1979, the chorus teamed up again with Blessed Sacrament Church choir, Ft. Mitchell to sing Mendelssohn's *Elijah*.

Fortieth Anniversary

Mendelssohn's *Elijah* was the featured concert for the Club's 40th year in October 1978 with orchestra and guest soloists. In 1979, the group combined with the Northern Kentucky Community Chorus in a performance of Poulenc's *Gloria* in the spacious church sanctuary, Dr. John Westlund of NKU Music Department directing.

During the 1970s, when the schedule of Sunday services was changed, the choral mass, which had been at 11:00 a.m. for many years, was moved to 9:30 and a liturgy using folk music was placed at noon. The new time, it seemed, was not particularly helpful in exposing younger parishioners to the Choral Club, since most gravitated to the folk liturgy at the more

convenient Sunday time. The group had already been competing with the Roman Church's post-Vatican II Council emphasis on folk music at services. Recruiting for new singers became more difficult since familiarity with classical and traditional music was fading from the memories of younger Catholics.

After Lietzenmayer's retirement in 1993, Mike Bankemper directed for two years and in 1995, Robert Becker took the baton. The Choral Club continued its concert performances under his fine direction.

The average age of the group at this time was rising due to many factors. The development of a fine arts department at Northern Kentucky University and new singing groups such as the Northern Kentucky Community Chorus, Musica Sacra, and Kentucky Symphony Chorus all offered new venues to those who sought this musical experience.

The parish chose not to retain a separate director for the group and Robert Becker was asked to resign in 2007. The organist, Carol Jenkins began directing from the keyboard, limiting selections to those which could be conducted from the organ bench. The group became aware that major choral works would no longer be possible and, disappointed, some drifted away.

Their last musical performance at the church was providing choral music for the wedding of one of the members on August 15, 2009. Many former members were called back to sing and Mr. Lietzenmayer was asked to direct. Several numbers in their standard repertoire, which had not been sung by the group for almost ten years, were resurrected. Don Hurd, a Cincinnati organist and violinist, was contracted to accompany and he and Lietzenmayer had only one rehearsal with them. Their choral memory was truly awesome as the music for the wedding went splendidly.

Disbanded

In late August 2009, without any prior communication or discussion, members of the Choral Club received the following letter, stating the group was to be discontinued:

August 28, 2009

Dear Choir Member:

The Choral Club here at Mother of God has been instrumental in the music ministry for many years. In recent years, it is apparent that we are both aging and attendance at rehearsals and Sunday Mass is inconsistent and thinning in numbers. There is less attention to direction and overall discipline in the musical and liturgical endeavors. Efforts to recruit and especially to sustain new members have simply been unsuccessful.

The primary purpose of the group is to meet the needs of the 9:30 Sunday morning Liturgy. This includes *both* leading the congregation in song and providing good choral music. Solid and good liturgical music needs to be the priority for the welfare of the 9:30 Sunday liturgy.

For these reasons, there will be a change in focus and a different direction in our Music program. There will be a discontinuation of the Choral Club as such. Beginning September 1, 2009, a group will be organized known as the Mother of God Choir that will provide the music at the Sunday 9:30 Mass and holiday liturgies. Present Choral Club members and new members will be asked to audition. The main purpose of this new choir will be to enhance the liturgy and lead the congregation in sung prayer.

Previously announced rehearsals (September 10) are canceled and auditions for the new Mother of God Choir will begin during September.

Sincerely Yours,

Rev. Ray Hartman

Carol Jenkins

A seventy-year tradition of superlative, classical, sacred music provided by the Choral Club was ended without ceremony. As of this writing, all the great choirs of the past as well as the Choral Club, who had lifted the congregations of Mother of God Church and visiting concert-goers, bringing fame to the Covington church for over a century has virtually vanished. The only group still making music at this cavernous church is a folk ensemble. Whether a "choir" will ever be re-constituted from just those who are parish members is unknown. Most felt the groups numbers could have been renewed by hiring a

new director and by marketing for singers area-wide, offering fresh concert opportunities. These alternatives were not considered, nor was there any opportunity to propose such suggestions. The entire Choral Club was simply dissolved – probably a unique situation in the history of church choirs.

Most of the former Mother of God Choral Club continues as "The Choral Club". They presently rehearse at the Panorama Apartments community room at 4th and Russell, Covington. There still seems to be a demand for choral singing in churches since the group has already scheduled several singing events at various churches and civic groups. At this writing they are searching for a new home in a new church.

Endnotes

1. see *Northern Kentucky Heritage*, vol. I, #2 for his story.
2. see *NKH*, vol. I, #1 for his story.
3. see *The Bulletin* Jan 1996 for his story.
4. A *motu proprio* (in English: "In my own opinion") is the least official papal document and is assumed to only be relevant during the writing pope's tenure. A *Papal Bull* usually deals with regional political issues; the *Encyclical* (English: "encircle") is a letter addressed to the entire world – usually dealing with doctrinal or moral/ethical issues.
5. Committee members were: Frank Cetrulo, Mary Day, Margaret Wermeling, Mary & Martha Schroeder and Larry & Joseph Lonnemann.
6. Coincidence came when a 1947 performance at Carlisle, Kentucky's *St. John Mission* was repeated in 1973. The church was renamed *Our Lady of Guadeloupe*. By 1973, the walls of the old church were slowly collapsing and a new edifice was planned (now completed). The chorus came this second time to perform a fund-raising farewell concert for the old structure. Brass members of the Nicholas County High School band accompanied the Choral Club on several numbers.
7. Tableaus required actors on stage to remain still forming a snapshot of the story of the Passion. There was little dialogue since the chorus was singing the text while they posed on stage. Most of the itinerary information for this story is taken from the Choral Club's scrapbooks.
8. Awards were given to sopranos Mary & Martha Schroeder who would remain in the chorus for over 30 years.
9. *Kentucky Post*, 22 July 1949, as found in Club scrapbook.
10. Chorus members were: [1st row] Margie Nienaber, Paul Eifert, Tom Averdick, Joe Zieverink, Joanne Shaffron, Alma Witte, Mary Schroeder, Edith Connelly, L. J. Grote (dir.). [2nd row] Rosemary Kloeker, Mary Lang, Angela Schwartz, Colleen Albers, Richard Albers, Wm. Kloeker, Mary Agnes Meinken, Vera Meinken, Zilla Rose Jacobs, Ursula Meinken; [3rd row] Paul Nunnelle (accomp), Kay Perry, Patricia ____, Fred Boullie George Kluemper, Ed Duhme, Marg ____, Peg Schulte, Mary Clair Duhme; [4th row] Dot Rippe, Mary Zieverink, Betty Tabeling, Andrew Lonneman, Paul Talbert, Cam Wenstrup.
11. *Chicago Sunday Tribune*, 21 Aug 1949, as found in Club scrapbook.

Commotion Outside Piner, 1889

Robert D. Webster

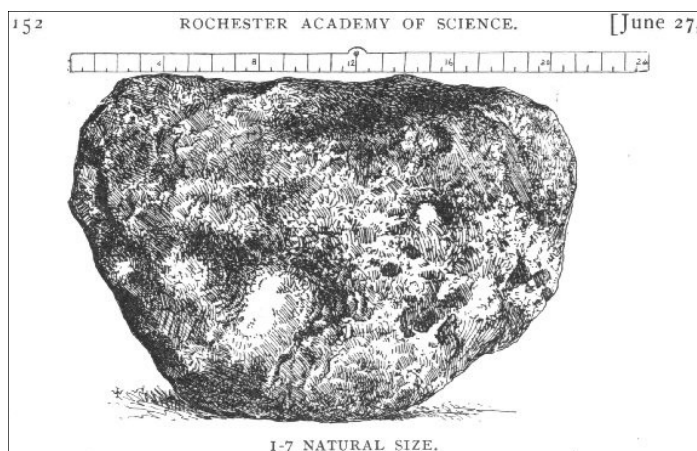
George Cornelius started all the hoop-la. On his farm just northeast of Piner, about eight miles south of Independence, George decided one day to clear out a spring situated at the head of a gully about three-quarters of a mile from his residence. It was in August 1889.

As he worked with a simple hoe, he suddenly struck something that had a metallic ring. He worked for hours clearing away dirt from the object, which appeared to be a massive rock but seemed to be made entirely of metal. It had obviously found its resting place years earlier, as a number of large roots from a nearby ash tree had woven themselves around it.

It would require several neighbors to remove the large mass from its hole, about four feet deep into the earth. The men chose to leave the item near the original spot until late summer 1890, when they moved it into George's woodshed.

The next series of events are not known with certainty, but in May 1893, H.L. Preston, noted New York scientist, was on his way to Kenton County, Kentucky. "I arrived at Bracht Station on the Cincinnati-Southern Railroad (U.S. 25 between Walton and Crittenden) Friday morning and drove as far as the roads would permit toward George W. Cornelius' farm. He being away from home, his wife showed me the 'metal' as they called it, and it proved to be a beautiful meteorite of the siderite variety."

Preston interviewed many local residents while at Piner, including George's brother, one S. J. Cornelius, and learned that at least six others recalled the same particular event some years earlier. S. J. stated that about 3:00 in the afternoon on July 7, 1873, he was returning home from a picnic and was approximately one-half mile from the location the meteorite was eventually found. That is when he heard "... a great rumbling in the heavens which ap-



peared to last three or four minutes and was followed by a quivering of the earth. As the day was clear, I could not account for this phenomena." Preston seemed sure that this event coincided with the day the meteorite crashed to Earth.

The meteorite was purchased by Preston for the Ward Collection at the Rochester Academy of Science in New York and was announced in the *American Journal of Science*. It measured approximately 21 x 14 x 8 inches, and weighed nearly 360 pounds.

According to the Kentucky Geological Survey at the University of Kentucky, meteors created areas such as Jephtha Knob and sites in Middlesboro and Versailles over 300 million years ago. Modern day meteor remnants have been discovered in nearly two dozen Kentucky counties, most notably, one in Bath County in 1902 that weighed 181 pounds and one near the Cumberland Falls that weighed 54 pounds. Kenton County's find, however, is by far the largest meteor ever discovered in the Commonwealth.

References:

- Reading by H.L. Preston and published in the *Proceedings of the Rochester Academy of Science*, Volume 2, 1893, pages 151-153
- Ward, Henry A., *Ward-Coonley Collection of Meteorites*, 1900, page 14
- Mitchell, Wendy, *Meteor-like object observed locally, across state*, *Maysville Ledger-Independent*, January 25, 2007, maysville-online.com, retrieved September 27, 2009

William Grant and Black Education

Jeffrey Hampton

The following is an excerpt of a 200+ manuscript by Mr. Hampton on the history of black education in Kentucky and especially their struggles to educate their children in Covington. Mr. Hampton has offered his manuscript to the Society for publishing as a book. Through the years of the Freedmen's Bureau and afterward until 1875, African-Americans received little to no financial aid from the state until Covington city Councilman William Grant was elected to the state legislature and vowed to improve the bleak situation of funding separate black schools. At the time, a high school education was considered an unnecessary extravagance and a time when primary schooling for Covington's black citizens was being ignored. –Editor

The *Covington Journal* ...was highly critical of needed funds being diverted by the school board to the Covington High School. "There is a disinclination to squarely face the question of educating colored children." The *Journal* stated. The paper cited for one common school fund and common management of all schools with separate buildings for black and white children.¹

By 1874, William Grant, in consultation with Covington's black leaders, had decided to seek a seat in the Kentucky legislature and, as a Covington city councilman, he was fully aware of the conditions under which colored children were being educated in the city. Grant and black leaders such as Isaac Dixon, George Durgins, J. H. Dixon and Jacob Price had struck a bargain that colored voters would support Grant in his bid for a seat in the legislature, he in turn, would have Covington's city charter amended so that public education for colored children would be provided.²

William Grant was born in Lancaster, Garrard County, Kentucky, April 1, 1820. He attended school at the seminary in Lancaster until his family relocated to Covington when he was in his early teens. He continued his education at Cincinnati College, worked for a grocery store and then a dry goods



Above: Groundbreaking ceremonies for Lincoln-Grant School, c1931. Courtesy the Kenton County Public Library

store before he finally decided to study law. He studied under John White Stevenson, later Kentucky governor and U. S. Senator. By February 1845, Grant had opened his own law office in Covington and married the daughter of former Congressman William W. Southgate.³

Although Grant listed his occupation as an attorney, he vigorously pursued a political career, serving first as Covington City Clerk and later as a councilman. He began his political career as a Whig, but in 1856 ran successfully for city council as a Democrat. He remained a Democrat but supported the Union cause espoused by the new Republican Party during the Civil War.⁴

A *Winchester Chronicle* account of Grant which was carried in the *Covington Journal* on July 2, 1859, called him, "a gentleman of fine ability and unimpeachable integrity." He was, "a quick thinker, industrious, energetic and capable."⁵ Samuel Singer, later the first principal of William Grant High School, knew Grant personally and called him "a fine man, genial and respectful to rich and poor. He was

a liberal Democrat and very much liked by the colored people who knew him.⁶

Grant defeated his Republican opponent, Frank Knoll, by a 3 to 1 margin for a seat in the legislature. His mandate included white Democrats who still resented the Republican Party over the Civil War, and blacks, who broke with the party of Lincoln to support him.⁷ Upon taking his seat, he began pushing for the promised amendment to the Covington city charter and necessary legislative act on March 20, 1876. Henceforth, the charter would authorize and empower to establish schools for colored children

In October 1874, just prior to Grant's election to the legislature, the Covington school board received another petition from the trustees of the colored schools – a final effort of many previous. As in prior cases, the petition, which requested assistance to help pay the salaries of black teachers in colored schools, was rejected. The city charter was cited as grounds for refusing aid.⁸ This was the last recorded insistence of the school board refusing assistance to colored schools.

In 1880, two years before his death, William Grant deeded land between Madison Avenue and School Street, now the site of the Covington Board of Education Building, to be used for the construction of a new school for colored children. This, his last contribution to the cause of black education, became the site of the Seventh Street Colored School and the first William Grant High School.⁹

Grant was mourned in the *Cincinnati Commercial* of May 6, 1882 as an historical figure in the City of Covington and the *Cincinnati Times-Star* noted the Covington City Council passed resolutions of regret as his passing and attended his funeral as a body on May 7, 1882.¹⁰

Endnotes

1. "The Education of Colored Children," *The Covington Journal*, 7 Feb 1874, p.2.
2. Leconia Franklin Crosby, Study of Pupil Progress at William Grant High School, Covington, Kentucky, 1918-1929, Masters Thesis, College of Education, University of Cincinnati (1929) p. 9.
3. Jim Reis, "The Man Who Brought Black Schools Here,"

Continued on page 10

Northern Bank of KY

John Boh



Northern Bank of Kentucky building in 2009, located on the NW corner of 2nd and Scott Streets, Covington

In February 1835, the Northern Bank of Kentucky was chartered with \$3 million capital. Covington, Richmond, Paris, and Louisville became sites for four branches. In 1836, the Covington branch was organized with Richard Southgate, president, Philip S. Bush, cashier, and the following as Directors: John W. Tibbatts, James M. Clarkson, William W. Wade, Erastus Tousey, John B. Casey, Carey Clemons, George B. Marshall and John T. Levis.

William Ernst (1813-1895), born in Pennsylvania, first became a clerk at the bank office in Lexington. In 1838 he became a teller at the Covington branch and in 1849 was Cashier. By 1867 he was President of the branch. While President, his son, John P. Ernst, became Cashier, and was later named President. In 1839, William Ernst married Lydia Bush, his first wife, daughter of P. S. Bush, the Branch's first Cashier. This couple had one daughter, Amelia, who married Robert Semple, well-known merchant in Cincinnati. After the death of Lydia in 1841, William Ernst married Sarah A. Butler in 1843 and they had nine children, several of whom were prominent in banking, business and community affairs including John P. Ernst, and Richard Pretlow Ernst, a major organizer and President of the YMCA,

Continued on page 10

A Look Back at The Headlines

An on-going feature reliving local headlines

This issue features:

The Covington Journal – December 1, 1860.

Presidential Election Results

From Kentucky

Bell.....	66,010
Douglas.....	25,441
Breckinridge.....	53,143
Lincoln.....	1,364

From Kenton County

Bell.....	1,327
Douglas.....	1,312
Breckinridge.....	650
Lincoln.....	267

22 states have reported results at this time

Bell.....	393,742
Douglas.....	674,044
Breckinridge.....	425,510
Fusion.....	554,532
Lincoln.....	1,508,697

News from South Carolina

Governor Gist, in a message, assumes the secession of South Carolina from the Union is now inevitable. The governor entertains no doubt that Georgia, Alabama, Mississippi, Florida, Texas, and Arkansas will immediately follow her, and other Southern states will complete the galaxy.

Advertisers

M. C. Motch

Dealer in clocks watches, jewelry, and fancy articles
Madison Street between 5th and 6th – Covington.

J. M. Fisher

Staple and Fancy Groceries
North Room of the Odd Fellow's Building

John Shillito and Co.

Dry Goods and Carpeting
103 and 105 East 4th Street, Cincinnati.

William Grant — Continued

Recognition of Color in Black and White (from *Pieces of the Past*) published by NKAATask Force (2006) pgs. 28-30.

4. *Ibid.*

5. *Ibid.*

6. Crosby, p. 9.

7. Reis, pgs 28-30.

8. "Meeting of the Covington Board of Education," Covington School Board Minutes, 2 Oct 1874 & 6 Nov 1874.

9. Jim Reis, "Education of Blacks Began in Secret Schools," *The Ky. Post*, 2 Aug 1982, p. 6K.

10. Death of Colonel William Grant, *Cincinnati Commercial*, 6 May 1882, p. 9; *Cincinnati Times-Star*, 6 May 1882, p. 2.

Bank — Continued

and Republican U. S. Senator, 1921-1927.

William Ernst was also President of the Covington and Lexington Turnpike company, a director of the Kentucky Central Railroad, trustee of Centre College at Danville, the Covington Protestant Children's Home, Linden Grove Cemetery, twice President of the City Council, an organizer in 1841 and financial supporter of the First Presbyterian Church.

Like the Bush family, the Ernst family lived in an apartment at the Bank located at the northwest corner of Third and Scott streets in Covington, which is still serving as a bank [Bank of Kentucky] and the oldest commercial building in Greater Cincinnati.

The Kenton County Historical Society
is always looking for stories for its
award-winning Bulletin, as is
Northern Kentucky Heritage Magazine.

Feel free to contact us with any questions
you may have about submitting an article.

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P.O. Box 641, Covington, KY 41012
(859) 431-2666

Then and Now



Two views of the Covington riverfront as seen from Devou Park. The left image was taken after the addition of the Gobel Park's Carroll Bell Tower in 1979. The right image, 2009, shows the recent addition of the Rivercenter complex at 2nd and Madison.

"Then" photo courtesy Kenton County Public Library. "Now" photo courtesy Ron Einhaus.

Mystery Photo

Can you identify the mystery photo below? The answer can be found at the bottom of the page.



ANSWER:

You are looking at a section of the canopy over the entrance to what is now an office building at Pike and Russell Streets in Covington. The structure was once the city's train depot.

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KENTON COUNTY HISTORICAL SOCIETY

January / February 2010



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