

FROM ANTIQUITY TO ACADEMIA: A HISTORY OF EARLY AMERICAN BRASS BANDS AND A
WAY FORWARD FOR THEIR ADAPTATION WITHIN INSTITUTIONS OF HIGHER LEARNING

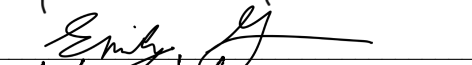
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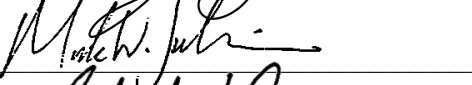
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Submitted to the
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of
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of
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Director







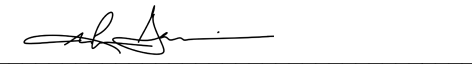




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A Dissertation submitted in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts at George Mason University

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DEDICATION

This dissertation is dedicated to my father, Bill Troiano. Thank you for all your love, support, and inspiration over the years!

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I would like to thank my family in Texas, Virginia, Maryland, Washington DC and New York for all of their love and support. To my parents, this would not have been possible without you. I cannot thank you enough for everything you have done for me!

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LIST OF ABBREVIATIONS

Civil War Centennial Commission.....	CWCC
Drum Corps International.....	DCI
Early American brass band.....	EABB
Grand Army of the Republic.....	GAR
High Pitch.....	HP
Historic Brass Society.....	HBS
Historically Informed Performance.....	HIP
New Orleans, Louisiana.....	NOLA
North American Brass Band Association.....	NABBA
North-South Skirmish Association.....	NSSA
Over the shoulder.....	OTS
United Daughters of the Confederacy.....	UDC
Vintage Band Festival.....	VBF

ABSTRACT

FROM ANTIQUITY TO ACADEMIA: A HISTORY OF EARLY AMERICAN BRASS BANDS AND A WAY FORWARD FOR THEIR ADAPTATION WITHIN INSTITUTIONS OF HIGHER LEARNING

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George Mason University, 2021

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The American Brass Band Movement (1835-1892) is an important period within music history that is disproportionally and inadequately taught in collegiate music history classrooms. By learning about America's band history and by performing in these ensembles, future music educators will be able to have a more well-rounded understanding of the instruments, the repertoire, and the cultural importance of bands in our community. This dissertation provides a history of the American Brass Band Movement in addition to exploring the resurrection of contemporary early American brass bands.

With the goal of making early American brass bands standard ensembles within collegiate music programs, this dissertation also discusses some of the problems and difficulties one may face when forming or performing in one. There are currently at least

fifty early American brass bands active in the United States, most of which model themselves after Civil War brass bands and only one of which is currently affiliated with a major university.

Early American brass bands not only bring to life the early band music of America, but they also have the potential to provide a number of highly valuable learning opportunities for students in colleges and universities. If these ensembles are adopted within institutions of higher learning, college music students can learn about popular nineteenth century musical genres, accomplished composers, virtuosic soloists, notable bands, and innovative instruments with hands-on experiences. The bands can entertain and inform audiences with music from the period as well as provide the university with a valuable ceremonial brass ensemble and unique marching arts ensemble. They will help bring people together and have them participate in a collective music-making that is part teaching the past and part enlightening the present and future.

INTRODUCTION

Preface

Wind instruments have a deep-rooted connection to the people by serving as extensions of the body and tools for achieving basic human functions. Charles Keil attributes this to the fact that “the blown sound comes from the interior of the human body, breath, and through the mouth, teeth, lips.”¹ This mode of sound production is more intimate and intuitive than manipulating a string or striking a drum. Using these primitively powered instruments, humans can practice their desires for socialization and community-building. William H. McNeill describes the process of building these connections through repetition as muscular bonding.² Muscular bonding is the “euphoric fellow feeling that prolonged and rhythmic muscular movement arouses among nearly all participants in such exercises.”³ Through synchronized movements, an individual can feel a sense of elevated focus and overall satisfaction and a group can be unified and strengthened. Suzel Ana Reily and Katherine Brucher define the muscular bonding activity of recreationally performing in a band of wind instruments to build a sense of

¹ Charles Keil, “Forward” in *Brass Bands of the World Militarism, Colonial Legacies, and Local Music Making*, ed. Suzel Ana Reily and Katherine Brucher (London: Routledge, 2016), xiv.

² William H. McNeill, *Keeping Together In Time: Dance and Drill in Human History* (Cambridge, MA: Harvard University Press, 1995), 1-12.

³ Ibid., 2-3.

community as *banding*.⁴ Reily and Brucher go on to say that “banding offers various modes of sociability that may reflect or transcend other markers of identity such as class, ethnicity, or gender.”⁵

When participating in collective music-making, the art is a product of each individual contributing to the whole. It is possible for the product to be created by any mix of individuals, not dependent on their socio-economic position such as class, ethnicity, or gender. There are some instances where these positions lead to exclusion, but they do not inherently create an ability barrier for music-making. The activity of banding is already present in America, most notably in community bands and school marching bands. However, American brass banding is a musical tradition that was immensely popular throughout the nineteenth century but has unfortunately declined in prevalence popularity. American brass bands were somewhat revitalized in the mid-twentieth century, but much like American concert bands in the early twentieth century, the way forward for early American brass bands is to align themselves with academic institutions.⁶

Firstly, it is important to define the subject of this dissertation: *Early American brass band* (EABB) is a term that I have chosen to represent the style of ensemble and repertoire popular in the nineteenth century during the American Brass Band Movement

⁴ Suzel Ana Reily and Katherine Bruchner, “Brass Bands of the World Militarism, Colonial Legacies, and Local Music Making,” in *Brass Bands of the World Militarism, Colonial Legacies, and Local Music Making* (London: Routledge, 2016), 22-27.

⁵ Riley and Bruchner, 26.

⁶ Margaret Hindle Hazen and Robert M. Hazen, *The Music Men: an Illustrated History of Brass Bands in America, 1800 to 1920* (Washington, DC: Smithsonian Institution Press, 1987), 193-194.

(1835-1892). The qualifier *early* is meant to anchor the ensemble to the nineteenth and early twentieth century due to the fact that American brass bands continued to exist well into the twentieth century, primarily as either veteran town brass bands or jazz groups in New Orleans and New York. The qualifier *American* is meant to differentiate the ensemble from the British-style brass band tradition. Although American and British brass bands both developed in the nineteenth century, British brass bands have gone on to become international competitive ensembles and are becoming increasingly popular in the United States. British brass bands have a set instrumentation of 28 players including percussion, focus on playing new literature composed to demonstrate virtuosity and lyricism to facilitate competition, and are becoming more popular in the United States due to the efforts of the North American Brass Band Association (NABBA). Some popular British-style brass bands in the United States are the Brass Band of Battle Creek, the River City Brass Band, and the James Madison University Brass Band. Early American brass bands do not have a set, rigid instrumentation or player limit like the British tradition. Ensembles can range anywhere from 5 players without percussion to 30+ players with percussion, singers, and narrators. This style of brass band has largely been replaced by the American concert band tradition and is no longer regularly practiced. Finally, the qualifier *brass band* refers to the instrumentation containing primarily wind instruments made of brass. However, the addition of a small handful of flutes or clarinets is not necessarily a disqualifier for the designation of brass band for the purposes of this dissertation, as many brass bands in the late nineteenth century contained some flutes and clarinets but were still dominated sonorously by brass instruments.

The American Brass Band Movement (1835-1892) was a period of time in American music history when, facilitated by recent technological advancements from the Industrial Revolution (1760-1840), ensembles composed of all brass instruments were established and used to provide music for both military functions and public performances. The immense popularity of these ensembles promoted the further evolution of brass instruments and their manufacturing technology, as well as created a unique repertoire of both original compositions, unique transcriptions and arrangements for brass band. The American Brass Band Movement transitioned into the American Band Movement (1880-1920), also referred to as the American Concert Band Movement or the Golden Age of Bands. This change was due to the incorporation of woodwind instruments into band instrumentation as the need for military and outdoor performances diminished, as well as the rise of prominent and influential band leaders such as John Philip Sousa and Patrick Gilmore who took their bands on tours and spread the popularity of concert bands throughout the country.

It was during the Golden Age of Bands that public schools began offering accredited band classes. According to Trevor Herbert:

In the second decade of the twentieth century, the implication of patriotism and moral certainty articulated by the Sousa Band was utilized by the C.G. Conn Musical Instrument Company in Elkhart, Indiana, in a brilliant but relentless targeting of American parenthood and high school educators for the sale of musical instruments to teenagers. It was this that led to the birth of the US high school marching band, a performance domain in its own right, one of the emblematic elements of American nationhood and a movement that has more than a hint of the Victorian idea of rational recreation about it.⁷

This was due to the increase in trained military musicians becoming educators after their military service, as well as band contests being widely promoted in the 1920's.⁸ Also, many civilian band musicians whose bands had folded turned to teaching. To this day, concert bands and marching bands are an important educational tool for schools throughout the United States. According to band director Neil Forte III, the national average of a school's band population as it relates to the overall school population is about 8%.⁹ This means that if there are 15.3 million high school students in the United States, then there are about 1,224,000 band students.¹⁰ Many of these band students go on to college to earn music degrees. Data USA states that in 2017, 26,964 music degrees were awarded in the United States, with that number growing annually at a positive rate.¹¹ According to The College Music Society, 1,795 of the 4,634 institutions of higher learning offer degrees in music.¹²

⁷ Katherine Bruchner and Trevor Herbert, "Brass and Military Bands in Britain," in *Brass Bands of the World Militarism, Colonial Legacies, and Local Music Making*, ed. Suzel Ana Reily (London: Routledge, 2016), 51.

⁸ The College Music Society, "Facts and Figures Concerning Music and Higher Education In the United States," The College Music Society (The College Music Society, January 2015), <https://www.music.org/pdf/mihe/facts.pdf>.

⁹ Mia Light, "Band Numbers Holding Strong at Some Schools, Dwindling at Others," Wilkes-Barre Citizens' Voice, May 20, 2020, https://www.citizensvoice.com/news/band-numbers-holding-strong-at-some-schools-dwindling-at-others/article_d9006e64-03d1-5394-88ed-257fbd24e5c8.html.

¹⁰ Jaleesa Bustamante, "K-12 Enrollment Statistics [2020]: Totals by Grade Level + More," EducationData, November 14, 2020, <https://educationdata.org/k12-enrollment-statistics>.

¹¹ "Music," Data USA, accessed January 9, 2021, <https://datausa.io/profile/cip/music#about>.

¹² The College Music Society, "Facts and Figures Concerning Music and Higher Education In the United States," The College Music Society (The College Music Society, January 2015), <https://www.music.org/pdf/mihe/facts.pdf>.

The Oxford History of Western Music by Richard Taruskin accounts for about 10% of the music history textbook market,¹³ yet has no indexed reference to *band*, *concert band*, *brass band*, or *Patrick Gilmore*.¹⁴ There is a single-page indexed reference to *John Philip Sousa* (page 882), but the reference is providing context to the music of Charles Ives, a section that has 10 pages devoted to Ives in a 34-page chapter titled “National Monuments.”¹⁵ The most widely used textbook in undergraduate music history classes in the United States is *A History of Western Music* published by Norton, which according to Norton’s music editor, Christopher Freitag, is used in over 600 colleges/universities.¹⁶ If we use this number along with the figure provided by The College Music Society, that means that Norton’s *A History of Western Music* is used as the primary music history textbook in one third of colleges and universities. The Norton, similar to the Oxford, is just over 1,000 pages in total and contains less than 20 pages dedicated to the global brass band movement, the American band movement, and modern symphonic bands in schools. There are approximately four pages dedicated to bands in “Chapter 30: Diverging Traditions in the Later Nineteenth Century,” a recently added 11-page “Chapter 31: The Early Twentieth Century: Vernacular Music” which discusses some additional growing band traditions, and two pages on wind bands in “Chapter 36:

¹³ “Re: Doctoral Research - Music History Textbook ~2297967,” *Re: Doctoral Research - Music History Textbook ~2297967*, December 10, 2020.

¹⁴ Richard Taruskin and Christopher Howard Gibbs, *The Oxford History of Western Music*, College (New York, NY: Oxford University Press, 2013), 1175-1212.

¹⁵ *Ibid.*, 854-888.

¹⁶ “‘A History of Western Music’ Dissertation,” *“A History of Western Music” Dissertation*, December 4, 2020.

Postwar Crosscurrents.”¹⁷ Assuming a music history instructor teaches each section of this textbook, that would mean that only about 2% of the music history education a student is receiving relates directly to bands. There are important historical developments and composers in the classical European orchestral tradition that are important to band students, but it should be recognized that the band history element of a music history education is severely disproportionate compared to other musical traditions being taught.

The reason why brass bands and concert bands are often overlooked or under-represented in music history textbooks is unknown, but I believe that it is possible that much like American or global history, the more time that passes, the more unmanageable material there is to teach. A line must be drawn somewhere so that a beginning, middle, and end is taught; in this case, a national curriculum has been determined and that curriculum excludes the band tradition. Another possibility is that traditional music history education relies heavily on professional art making, whereas the American brass band and concert band traditions were perpetuated largely by amateur musicians. A final possibility would be that band history is tied to both the military and school/athletic programs. Norton’s *A History of Western Music* does devote some of its contents to wind ensembles in colleges and universities, but perhaps its ties to marching bands and military music causes it to fall outside the scope or narrative the textbooks wish to tell. Regardless, it is evident in both the Oxford and Norton textbook that band music is underrepresented and not adequately referenced.

¹⁷ J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, Tenth (New York, NY: W. W. Norton & Company, 2019).

Once band music students graduate from their respective institution, they often go on to teach concert bands and marching bands in public schools, similar to the ones they grew up playing in. With this continuous professional and personal relationship with concert bands, marching bands and band instruments, it is surprising to learn that the majority of music educators are unfamiliar with the concert band history. Throughout their music careers, educators perform in bands, conduct bands, and teach band students, but learn primarily about the western orchestral tradition. Although the orchestral tradition was vital in the development of music in America, it only tells a portion of the story. The history of bands in America is a rich subject that can be valuable for students to learn, but not merely as a sidenote or afterthought to the western European orchestral history. All music students can benefit from learning about the repertoire, instruments, and people that helped define American music through its vibrant band tradition. Public school band directors can have a more well-rounded and more fully developed understanding of their subject if they are taught about the history of early brass bands and concert bands, thus better serving their students and music-making community.

Within that band history, students can learn about people of color and women who were brass instrumentalists in the nineteenth century. This revelation can help show music students that there is a long history of representation and significant achievement by those who are often underrepresented in the telling of music history through the orchestral lens. Representation matters and learning about these people and their music can be crucial in cultivating a positive outlook and inspiring motivation for developing musicians.

Additionally, the exposure to this different genre and period of music can help aid in the positive human development of growing musicians. According to American musicologist Ralph Locke, the exposure to something unfamiliar, or what he refers to as exoticism, can help broaden one's worldview and help achieve personal autonomy in adulthood. It can help liberate one from "the constraints of his or her own culture and upbringing."¹⁸ By experiencing the music, instruments, and people from the American Brass Band Movement, students of music can become more well-rounded and valuable members of both the performing and educating workforce. A more complete education on the subject could result in the expansion of the standard repertoire performed by concert bands, the revitalization of the American brass band tradition, the creation of additional performing opportunities for brass musicians, the teaching of forgotten or underappreciated artists during the nineteenth and early twentieth centuries, and the development of a solid cultural understanding of the history of bands and how they evolved in different racial, gender, and socio-economic settings.

Purpose of the Study

The purpose of this study is to document the development of both historical and contemporary early American brass bands so that they can be responsibly adapted by institutions of higher learning to become viable performing and service ensembles for their students. In addition to showcasing some of the educational benefits and life-experience students can develop by playing in one of these groups, this study aims to

¹⁸ Ralph P. Locke, *Musical Exoticism: Images and Reflections* (Cambridge, MA: Cambridge University Press, 2011), 26.

acknowledge some of the difficulties one may encounter when forming or performing in an early American brass band. Through these insights, we can provide a way forward for the inclusion of early American brass bands at institutions of higher learning as both performing/service ensembles and as additions to the music history curricula. As an underrepresented topic in American music history, I believe that the American Brass Band Movement should be taught to a substantial degree and not as a sidenote to the history of European orchestras because it contains immense value and relevant content on its own.

Background

The inclusion of brass instruments in musical ensembles date back to the eighteenth century. Around the time of the American Revolution, military music ensembles called *bands of musick* consisted of 10 musicians, primarily flutes, oboes, clarinets, and natural horns. Natural horns were brass instruments that did not have any keys or valves and were only capable of playing notes in their harmonic series. In addition to *bands of musick*, military musicians performed what is known as field music on drums, fifes, and bugles.¹⁹ In this context, field music was recognized as a classification of musical calls given by loud instruments to direct military troop movement on the field.

The Royal Kent Bugle (keyed bugle) was brought over from the United Kingdom to the United States in 1815. Originally invented in 1810, the keyed bugle was different

¹⁹ Carolyn Bryant, *And the Band Played On: 1776-1976* (Washington, D.C.: Smithsonian Inst. Press, 1975), 7-9.

from the keyed trumpet utilized by composers such as Johann Nepomuk Hummel and Franz Joseph Haydn in their trumpet concerti and was capable of playing chromatically with an even tone and refined intonation. Bands of this era would then often use various combinations of keyed bugles, ophicleides, trombones, percussion, and select woodwinds such as flutes, oboes, clarinets, and bassoons. Ophicleides were tenor/bass keyed brass instruments and were invented in 1821.²⁰ The outdoor durability of brass instruments and their easy-to-learn mechanisms led to their increased use and the eventual takeover of full ensembles by the mid-nineteenth century, thus creating the brass band.²¹

Throughout the 1820s and 1830s, brass instruments became even more popular due to their boisterous sound and entertaining repertoire, consisting largely of marches and quicksteps. The first all-brass band in America is recognized to have been formed by Edward Kendall in Boston in 1835 and serves as the genesis of the American Brass Band Movement.²² Other bands were founded around this time in New England and New York such as the Salem Brass Band, New York Brass Band, American Brass Band, and Boston Brigade Band. Later, valved brass instruments began replacing keyed brass instruments in the 1840's as a result of continued innovations in the area of instrument design. By the 1850's, valved brass instruments had completely engrossed the American band scene,

²⁰ Robert Joseph Garofalo and Mark Elrod, *A Pictorial History of Civil War Era Musical Instruments & Military Bands* (Missoula, MT: Pictorial Histories Pub. Co., 2002), 1.

²¹ Bryant, 13-16.

²² Garofalo and Elrod, 3.

attributed in large part to Adolphe Sax's full family of brass instruments patented in the mid-1840's and promoted by the celebrated Distin Quintet.²³

The popularity of brass bands led towns to form their own town bands as a symbol of community pride and appreciation for the arts.²⁴ In addition to friendly neighborly competition, it was common for town bands to attach themselves to local militia units and provide music for their monthly drills.²⁵ These events often became social spectacles and drew large crowds. Prior to 1861, brass bands were popular both in the northern and southern United States, though they were most numerous in the North due to the greater population and more active industry.²⁶ A notable exception is the Moravian community in North Carolina, a Protestant religious group whose customs include a vibrant brass instrument tradition.²⁷

Once the American Civil War began, there was a large increase in the demand for music to help recruit soldiers in towns and to help entertain and mobilize troops in the field. Since bands had already been attached to militias, the practice of having music with soldiers endured into wartime. The military would either enlist individual musicians and assign them to a regimental band regardless of previous musical ability or a fully formed band from a town would enlist all together and would be assigned to the regiment of the

²³ Ibid., 3.

²⁴ Francis A. Lord and Arthur Wise. *Bands and Drummer Boys of the Civil War* (New York, NY: Da Capo Press, 1979), 15-27.

²⁵ Brian F. Smith, *Bandstands to Battlefields: Brass Bands in the 19th Century America* (Gansevoort, NY: Corner House Historical Publications, 2004), 5-7.

²⁶ Lord and Wise, 56.

²⁷ Smith, 4.

town they enlisted.²⁸ It was also common for military leaders to contract civilian bands and pay them out of pocket to accompany their troops during the war, thus making them hired-help and not subject to military rules and regulations, though they would usually still wear the regiment uniform.²⁹

Brass bands during the Civil War would perform music for soldiers on the march to maintain morale on long treks from camp to camp, as well as parade the men ceremoniously through towns as they passed. They would perform music for inspections and dress parades in camp, as well as provide concerts for the soldiers and high command in order to keep spirits high and remind the men of their homes and loved ones. This reminder of home was intended to arm soldiers with a fighting spirit, but it would sometimes have the opposite effect and make soldiers both homesick and depressed.³⁰ The brass bands would occasionally direct their music at the opposing army before or after battle in order to antagonize them or perform amidst battle, as the 26th North Carolina Regiment Band did during the second day of fighting during the Battle of Gettysburg.³¹ Normally during times of fighting, band musicians were usually stretcher-bearers, gravediggers, surgeon assistants, or camp builders.³²

After the war ended in 1865, brass band musicians returned home to live life once again as civilians. Through their military service, these musicians were now trained

²⁸ Lord and Wise, 15-27.

²⁹ Smith, 86-87.

³⁰ Christian McWhirter. 2012. *Battle Hymns: The Power and Popularity of Music in the Civil War*. Chapel Hill, NC: The University of North Carolina Press, 127.

³¹ Harry H. Hall, *A Johnny Reb Band from Salem: the Pride of Tarheelia* (Raleigh, NC: Office of Archives and History, N.C. Dept. of Cultural Resources, 2006), 98-101.

³² Lord and Wise, 184-211.

musically, and many went on to become educators and organize brass bands of their own.³³ Band music continued to be played for military functions and town bands once again flourished. The musical selections brass bands played during the Civil War only became more popular with time, thanks in large part to soldier reunions, as well as the attempted changing of history by means of contriving the myth of *The Lost Cause*.³⁴

As music progressed and venues evolved, the instrumentation of bands in America changed. Band leaders such as Patrick Sarsfield Gilmore and John Philip Sousa created civilian bands with mixed brass and woodwind instrumentation and promoted them through performance across the nation. The legacy of Patrick Gilmore and John Philip Sousa carried The Golden Age of Bands through the early twentieth century, gradually setting the stage for jazz, blues, and rock and roll to become America's popular music.

Although concert bands continue to exist today and show a healthy existence in schools, as well as community bands and military bands, the decline of the earlier American brass band tradition is apparent. There are few that exist today. Much like modern-day baroque ensembles, the early American brass band only exists today as a deliberately formed ensemble used to keep alive a lost tradition. However, unlike baroque ensembles, early American brass bands are not commonly found as an ensemble at colleges and universities. The band tradition has evolved significantly since the era of bands of musick, but the enjoyment one feels experiencing a band concert remains

³³ Smith, 137-139.

³⁴ McWhirter, 172.

unchanged to this day. While the modern concert band tradition lives through military bands, school bands, and community bands, there is untapped educational value in revisiting earlier band traditions and learning about their repertoire, instruments, composers, and performers.

Literature Review

Band Development, Historical Background, Civil War

Bands consisting of all-brass instruments could come to exist in the nineteenth century because technological advancements made during the Industrial Revolution such as the invention of valves, replaceable parts and better metallurgy allowed for the creation of affordable and accessible instruments. *A Pictorial History of Civil War Era Musical Instruments & Military Bands* was published in 1982 by Robert Garofalo and Mark Elrod and outlines the evolution of brass instruments and how they became utilized in band music in the nineteenth century. From bugles and keyed bugles to saxhorns and other valved brasses, Elrod and Garofalo make a very clear and concise timeline of brass instruments' change over time. The book contains a number of photographs taken from various museums and Mark Elrod's own personal collection.

With the knowledge of how valved brass instruments came to be made and utilized, one can learn more specifically about the role of brass bands during the Civil War with Francis A. Lord and Arthur Wise's 1979 book *Bands and Drummer Boys of the Civil War*. Often distinguishing between Union and Confederate bands, this book has topics separated out by chapter such as Band Uniforms, The Problem of Morale: Pay, Discipline and Punishments, Life in Camp: Parades, Serenading, Music in Hospitals,

Music on the March and At The Front: Music in Battle, Truces, Musicians as Stretcher Bearers. Lord and Wise provide an incredibly detailed account of all facets of brass bands during the American Civil War for both the Union and the Confederacy. Another book with a similar scope is *Bandstands to Battlefields - Brass Bands in 19th Century America* by Brian Smith. This book is longer and outlines brass bands in America before, during, and after the American Civil War, but additionally spotlights notable individuals and bands integral to the American Brass Band Movement as a whole. Smith provides a detailed index in the back of the book to help locate specific bands, instruments, and individuals.

Brass bands declined in popularity in America at the turn of the century because of the rise of the American concert band, promoted by bandleaders such as John Philip Sousa and Patrick Sarsfield Gilmore. Carolyn Bryant wrote a short book in 1975 to accompany an exhibit at the Smithsonian Museum titled *And the Band Played on: 1776-1976*. This 45-page booklet is very concise and outlines the evolution of bands in America from bands of musick during the Revolutionary War, to the inclusion of concert bands in colleges and public schools. There are approximately 10 pages dedicated to the American Brass Band Movement before the book begins to focus on the Golden Age of Bands, but the value of this publication shows how American music-making changed after the Civil War and why early American brass bands exist largely as reenacting ensembles today.

A similar but more comprehensive book on this topic was written by Margaret Hazen and Robert Hazen in 1987 titled *The Music Men: An Illustrated History of Brass*

Bands in America, 1800-1920. In this book, which was also released by the Smithsonian Institute, the Hazens focused more on the American Brass Band Movement and the Golden Age of Bands rather than anything earlier or later. This publication expertly shows the value of bands and music within the military, as well as the importance of bands and music to civilians and the community. Showing how bands helped entertain audiences and organize soldiers makes this book by the Hazens another valuable resource tracing where brass bands were before the Civil War and how they evolved afterwards.

Bands of America by H.W. Schwartz is considered to be the first comprehensive history of the American band movements and was published in 1957. Many of the previously mentioned books often cite Schwartz and reference his stories, as Schwartz was personally in contact with many of the early twentieth century bandleaders. A particularly visually helpful chart outlining the timeline of bands and bandleaders in America is found in the book on page 308. Since many of the books previously mentioned focus more heavily on brass bands rather than concert bands and often cite Schwartz, I will not be using *Bands of America* extensively for this dissertation.

A History of Military Music in America (1944) by William Carter White and *The Rise & Development of Military Music* (1912) by Henry George Farmer are two books that successfully outline the development of pre-nineteenth century bands and military music. Although Farmer discusses British military bands, the explanation of the development of bands of musick and Harmoniemusik is particularly helpful.

Cultural Relevance, Memory, Reenacting, Authenticity

In addition to understanding the history of brass bands, it is important to

understand their cultural and emotional importance. *Battle Hymns: The Power and Popularity of Music in the Civil War* is a book written by Christian McWhirter in 2012 that spotlights the importance of music during the American Civil War, an aspect of the war he claims is often mentioned but never fully explored. Perhaps the most interesting chapter is the final chapter, titled *Veterans, Memorialists, and the King: The Revival and Legacy of Civil War Music*. This chapter explains that brass bands were present during soldier reunions after the war and that the songs that were sung during the war continued to be incredibly moving and inspirational, often being used to influence the public's memory of the Civil War. McWhirter does not trace brass bands specifically beyond their presence at reunions, but he does write about the cultural relevance certain songs have, particularly Dixie, as recently as 2009. The passionate opinions and reactions audiences have regarding Civil War music is a key to why some brass bands exist and continue to play music from that era.

Similarly, Sarah Mahler Kraaz's 2019 collection of essays published under the title *Music and War in the United States* investigates the power and influence music had in war-torn America. Christian McWhirter wrote an essay in this collection titled *The Civil War: Music in the Armies*, while Bruce Kelley wrote an essay titled *The Civil War: Popular Music*. Part I of Kraaz's collection traces music's influence on people during war by conflict, starting with the Revolutionary War and ending with Iraq. Part II of the collection is more philosophical and focuses on analyzing psychology. Thomas J. Kernan wrote *The Civil War Memorialized*, a similar essay to McWhirter's *Battle Hymn* work. Kernan talks about how performing music from the Civil War is keeping both sides'

narrative alive and how tricky it is to perform and talk about music from the time period appropriately.

James McPherson is the author of the most celebrated historical account of the Civil War, *The Battle Cry of Freedom*. Although this critically acclaimed book borrows its name from a popular song during the war by G.F. Root, he wrote a more relevant book in 2015 titled *The War That Forged A Nation: Why The Civil War Still Matters*. This book is a collection of old and new essays aimed to explore the Civil War's impact from various angles. Particularly in the first chapter, *Why the Civil War Still Matters*, McPherson explores the social and political reasons why topics regarding the Civil War still spark such emotional responses. This area of study, often referred to as Civil War memory, relates directly to why brass bands have reformed in the modern era to portray bands from the nineteenth century and why they play music that some find to be offensive or historically misleading.

William McNeill's *Keeping Together in Time* discusses the social and cultural element of marching. This connective activity can be applied to musical ensembles such as bands. Banding is a verb that uses McNeill's ideas but applies them directly to brass bands. Banding is discussed in *Brass Bands of the World: Militarism, Colonial Legacies, and Local Music Making* by Suzel Ana Reily and Katherine Brucher.

Bruce Haynes' *The End of Early Music* and John Butt's *Playing with History* are two books that explore Historically Informed Performance (HIP), authenticity, and cultural relevancy of early music. Connecting these books with living history and reenacting sources such as Greg Romanek's *A Civil War Reenactor's Guidebook*, Scott

Magelssen's *Living History Museums*, and R. Lee Hadden's *Reliving the Civil War* allows us to interpret reenactment Civil War brass bands and other early American brass bands through the lens of the participants.

Relevant Dissertations, Theses, Previous Research

Of the half dozen dissertations that have been written regarding Civil War brass bands, the most relevant topic to my own project would be the dissertation written in 2016 at the University of Kentucky by Dr. Joel Crawford titled *Performance Practice of Brass Band Music of the American Civil War: A Perspective from Saxton's Cornet Band*. In this dissertation, Dr. Crawford explores the performance techniques used by Saxton's Cornet Band both in the nineteenth century as the original band and the twenty-first century as the reactivated band. Since this is one of the rare instances where a Civil War band is looked at in the modern era, Dr. Crawford's insights will prove valuable in my own research.

The second dissertation I will draw on was written by Dr. Elizabeth Whittenburg Ozment in 2014 titled *The Politics of Musical Reenactment: Civil War Commemoration in American Culture*. One of the chapters from this dissertation was extracted for *The Oxford Handbook of Musical Repatriation* in 2019 and is titled *The Politics of Repatriating Civil War Brass Music*. Dr. Whittenburg Ozment's work focuses on how a certain group of nineteenth century brass collectors interact with instruments and music from the Civil War period. The chapter depicts the collectors as a white male dominated organization that is generally outdated and out of touch with a twenty-first century

society. I believe that Dr. Ozment was only able to capture part of the story, so I hope to be able to provide more context for Civil War instrument enthusiasts.

Another piece of writing that I was hoping would be more relevant is a graduate thesis submitted to the Graduate College of Bowling Green State University in 2015 by Joseph M. Lewis Jr. titled *The Development of Civil War Brass Band Instruments Into Modern-Day Brass Band Instruments With A Related Teaching Unit For A High School General Music Course*. This thesis gives background into instrument and music development around the time of the American Civil War but does not go sufficiently in-depth. The thesis does include a vague overview of an interview with Civil War brass band historian Mark Elrod and includes an overview for a high school Civil War brass band lecture class, but unfortunately does not provide enough content beyond showing interest in the subject and hope for its growth in schools.

Dr. Phillipa Edith Burgess' 1997 dissertation titled *An Examination of Function, Venue, and Sources in the Repertoire of Mid-Nineteenth-Century American Brass Bands* has a particularly interesting section where she analyzes thirty programs from nineteenth century brass bands to determine their repertoire programming tendencies. This research will be valuable in discussing the future of early American brass bands as ensembles at institutions of higher learning.

The final relevant dissertation is Dr. Lytle's 2010 dissertation *Giving Voice to the Past: New Editions of Select Repertoire of the 26th Regiment Band, North Carolina Troops, C.S.A.* This dissertation rearranges some important brass band pieces from the 1860's with considerations for modern ensembles, as well as creating a new part for a lost

book. These arrangements are also viewing Civil War brass bands as an ensemble that is still relevant and historically significant today, which aligns with the goal of my dissertation.

Research Design/Methodology

To compile a preliminary list of current early American brass bands, I will begin with library and retail searches for recordings featuring nineteenth century brass bands. I will also use online search engines to find bands with an internet presence, as well as Newspapers.com with refined searches for 1961 and later. I will scour social media for any posts or followers leading to bands, especially the *Civil War Bands* Facebook page run by Jari Villanueva. Finally, I will reach out to professionals in the field, historical music societies, and organizers of band festivals and events such as Early Music America (EMA), the Historic Brass Society (HBS), the Vintage Band Festival (VBF), and the Gettysburg Remembrance Day Parade to ask for any rosters or schedules they may have from past events. With this information, I can refine my preliminary list of bands and create an exhaustive list of currently active early American brass bands. With the information I receive from band websites, recording liner notes, and interviews pulled from *The Early American Brass Band Podcast*, I will be able to synthesize and analyze findings.

To chronicle the history of American brass bands, I will use resources listed in my literature review as well as primary-source aggregate websites such as Newspapers.com to identify the prominence of brass band in American from 1835 to today.

Characterizing Different Brass Ensembles

For the purposes of this document, it is important to differentiate between the various different brass ensembles that are present in the United States in the twenty-first century. This catalogue of different brass ensemble-types is not comprehensive as there are countless styles and configurations. There are also sub-categories that will be somewhat simplified for the purposes of this project for sake of clarity. Additionally, there will occasionally be overlapping or similar characteristics between different ensembles due to instrumentation or function.

The primary ensemble-type for this project will be referred to as an *early American brass band (EABB)*. This group is meant to include ensembles that consist primarily of brass instruments and play repertoire popular during the time of the American Brass Band Movement (1835-1892). The most common style of EABB is the recreation/reenacting Civil War brass band. There are also a handful of post-Civil War brass bands and Western frontier brass bands that are currently active. EABBs frequently perform on period brass instruments and in period uniforms, though this is not a requirement to be considered an EABB. There are some mixed instrumentation wind bands with both brass and woodwinds that elect to play repertoire from the Golden Age of Bands such as the circus march-playing Windjammers or various Sousa Band ensembles, but I will not necessarily include those within the EABB category.

As referenced in the Preface, the term *early American brass band* is meant to easily distinguish nineteenth century American brass bands from **British-style brass bands** that exist in the United States. Groups such as the River City Brass Band in

Pittsburg, PA or the Brass Band of Battle Creek in Battle Creek, MI are based on the competitive British-style brass band with fixed numbers and instrumentation. Developing parallel to the American brass band tradition, British brass bands were often sponsored by employers to keep their workers out of trouble in the evenings. These company-sponsored brass bands would compete against each other in formalized brass band competitions. These competitions set a standard instrumentation for brass bands, required each musician's status within each band to remain *amateur*, and promoted virtuosic and stylistically contrasting repertoire to be written and performed.³⁵ British-style brass bands have become more popular in the United States with the formation of the North American Brass Band Association (NABBA) and the inclusion of the ensemble at major universities such as James Madison University, the University of Georgia, and the University of North Texas. In contrast, EABBs do not have required instrumentation, are not competitive, and typically play music from the American Brass Band Movement (1835-1892).

Salvation Army Brass Bands are frequently seen playing outdoors during the holiday season and are recognizable for their red and black uniforms. The Salvation Army, a Christian church and charitable organization, began in London in 1865 and quickly spread to other parts of the world, arriving in the United States in the 1880's.³⁶

³⁵ Katherine Bruchner and Trevor Herbert, "Brass and Military Bands in Britain," in *Brass Bands of the World Militarism, Colonial Legacies, and Local Music Making*, ed. Suzel Ana Reily (London: Routledge, 2016), 42-43.

³⁶ "History of the Salvation Army: The Salvation Army USA," History of the Salvation Army | The Salvation Army USA, accessed December 5, 2020, <https://www.salvationarmyusa.org/usn/history-of-the-salvation-army/>.

The first Salvation Army Brass Band was formed in 1882 and is based on the British-style brass band.³⁷ One of the primary differences between Salvation Army brass bands in the United States and British-style brass bands is that Salvation Army bands do not have the same musician limits that are set by British brass band competitions. Their bands can be larger or smaller depending on the region of the band. Another major difference is that Salvation Army brass band repertoire is rooted in religious music as they exist to promote the church.³⁸ However, much of their sacred music borrows from popular songs in order to reach the everyday working man.³⁹

Similar to private British companies establishing a brass band to serve as a recreational ensemble for its workers at night, Boy Scout troops, church organizations and veteran associations would form **drum and bugle corps** for their members. These ensembles consisted of bugles of various octaves, percussion instruments, and sometimes fifes. Over time, valves were added to the instruments, as well as other innovations such as a front percussion ensemble and electronics. These all-brass ensembles unified under the Drum Corp International (DCI) organization in 1971 and continues to serve as the major league of musical marching arts to today.⁴⁰ Also similar to the British brass band culture, drum corps are heavily active in competition. These competitions organized by

³⁷ Ashley Powell, "When Was the First Salvation Army Band Created? • The Salvation Army," Home - The Salvation Army (The Salvation Army, May 14, 2014), <https://www.salvationarmycarolinas.org/blog/2014/05/14/the-first-band/>.

³⁸ Robert D. Schramm, "Brass Band Instrumentation," The Brass Crest, accessed December 5, 2020, <https://brasscrest.com/instru001.html>.

³⁹ Chris Troiano, Stephen Cannistraci and Nathan Miller, *The Early American Brass Band Podcast*, February 10, 2021.

⁴⁰ Don Warren, "History of DCI with Don Warren," YouTube (Drum Corps International, January 20, 2012), <https://youtu.be/dA6PtlaMOEk>.

DCI would determine the performer numbers and encourage virtuosic repertoire to be composed, much like British brass band competitions. As a similar yet separate ensemble, **The United States Army Old Guard Fife and Drum Corps** is an ensemble that performs on fifes, rope tension drums and valved bugles and wear period colonial uniforms. Although the fife is a more prominent instrument than the bugle in this ensemble, it is an important group to introduce here because of the similarities it shares with both DCI groups and reenacting Civil War brass bands. Being a professional music ensemble populated with active-duty soldiers makes it an interesting group to investigate in regard to historically informed performance (HIP), period uniforms, and living history performance.

Another common configuration of brass ensemble comes from within the symphony orchestra. There have been many concerts given and commercial recordings sold by the brass sections of major symphony orchestras. These **orchestral brass ensembles** typical have two or three trumpets, two to four horns, three or four trombones, one or two tubas and percussion. These ensembles can either have a conductor or function as a chamber ensemble. These ensembles are often associated with symphony orchestras, though this is not always the case. Orchestral brass ensembles attached to symphony orchestras are the Philadelphia Brass Ensemble and the Chicago Symphony Orchestra Brass. Some non-orchestra affiliated orchestral brass ensembles are Burning River Brass and the Philip Jones Brass Ensemble. Orchestral brass ensembles play both original compositions written specifically for the instrumentation and arrangements/transcriptions of pieces originally for other instrumentations. It should be

noted that similar to an orchestral brass ensemble is a **brass quintet**. Traditional brass quintets typically utilize two trumpets, one horn, one trombone and one tuba and perform original repertoire for the ensemble-type, as well as arrangements/transcriptions originally written with different instrumentation. Brass quintets function as chamber ensembles, so there is no conductor leading the ensemble. There are other chamber brass ensembles such as brass trios, quartets, sextets, etc., as well as homogenously voiced brass ensembles such as trumpet ensembles, trombone choirs, and tuba-euphonium ensembles. All of these ensembles have standard repertoire written specifically for their instrumentation but can also play repertoire arranged for them which previously utilized different instrumentation. Two unique brass chamber ensembles are the American Brass Quintet, who utilize a bass trombone instead of a tuba, and High Bridge Brass, who utilizes all conical instruments: cornets, alto horn in Eb, euphonium, and tuba.

New Orleans brass bands are outdoor popular music ensembles that use brass, percussion, and sometimes one to two saxophones. Sometimes the repertoire is referred to as *social music*. These bands were popular in New Orleans (NOLA) during the advent of jazz and rely heavily on popular song forms and improvisation. New Orleans brass bands can also sometimes be referred to as *street brass bands* or *anarchy brass bands*.⁴¹ These bands have evolved to incorporate elements of jazz, hip-hop, rap, rock, soul, gospel, and R&B. Popular NOLA brass bands include Dirty Dozen Brass Band and

⁴¹ Charles Keil, "Forward" in *Brass Bands of the World Militarism, Colonial Legacies, and Local Music Making*, ed. Suzel Ana Reily and Katherine Bruchner (London: Routledge, 2016), xx.

Rebirth Brass Band, while examples of more modern anarchy brass bands include Youngblood Brass Band and No BS Brass Band.

Finally, there are a handful of other ensembles that utilize or feature brass instruments that have not yet been referenced. **German polka bands (Blaskapellen)** are becoming increasingly popular in the United States as the celebration of Oktoberfest becomes increasingly recognized. These bands use mixed instrumentation, but prominently feature cornets, tenor horns, alto horns and tubas. Eastern European-style bands, sometimes referred to as **Klezmer bands** or **Balkan brass bands**, are becoming more popular worldwide as well, largely due to the social media presence of bands such as the Balkan Paradise Orchestra and films such as *Borat*. Mnozil Brass is a world-famous brass ensemble that mixes Eastern European and orchestral brass ensemble elements.

As previously mentioned, not every type of brass ensemble has been listed here, but it is important to define what each of the previous ensembles is for the sake of clarity moving forward (Table 0.1). Although *brass band* can refer to many of the ensembles previously mentioned, it will be primarily referring to the early American brass band ensemble unless otherwise clarified throughout this dissertation. Brass band, early American brass band, and EABB may be used interchangeably throughout the document.

Table 0.1 Descriptions of Various Brass Ensemble-Types

Source: Chris Troiano

Ensemble	Description
Early American Brass Band	Any number of musicians Primarily brass instrumentation + percussion Can include some woodwinds such as one or two clarinets Recreational ensemble Typically plays 19 th -century period repertoire Typically wears 19 th -century period uniforms/clothing
British Brass Band	Twenty-five brass players plus percussion Competitive ensembles Varied repertoire Typically wears band uniform
Salvation Army Brass Band	Any number of brass players plus percussion Worship ensembles Sacred repertoire; borrows from other areas Wears band uniform
Concert Band	Any number of musicians Typically contains more woodwinds than brass plus percussion Primarily a recreational ensemble (Sometimes competitive for evaluations) Varied repertoire Typically wears modern concert attire (Sometimes marching band uniforms)
Drum and Bugle Corps	154 members (brass, percussion, color guard, drum majors) No woodwinds. Allows electronics Competitive ensemble Varied repertoire; for marching Wears corps uniform
Fife and Drum Corps	Any number of fifes, drums, bugles Field music ensemble Typically plays 18 th /19 th -century period repertoire Typically wears period uniforms Plays on period/reproduction instruments
Orchestral Brass Ensemble	Typically limits to standard orchestral brass instrumentation No woodwinds. May include orchestral percussion Recreational ensemble Varied repertoire Modern brass instruments Typically wears modern concert attire
Brass Quintet	Five brass musicians Standard = two trumpets, horn, trombone, tuba May include percussionist Recreational ensemble Varied repertoire Typically wears modern concert attire
New Orleans Brass Band	Any number of musicians/instruments Primarily brass with drums Sometimes includes one or two saxophones Recreational/Worship Ensembles Typically plays jazz, rock, R&B, funk, soul Usually plays modern instruments, sometimes uses early 20 th -century horns Traditionally a marching/roaming ensemble, but not a requirement Typically wears street clothing
German Polka Band	Any number of musicians/instruments Primarily brass with a handful of woodwinds + drummer Recreational ensemble Typically plays traditional German styles: polkas, waltzes, marches, etc. Modern instruments, can utilize German-style brass instruments Typically wears traditional German attire
Klezmer/Balkan Brass Band	Any number of musicians/instruments Primarily brass with one or two clarinets + drummers Recreational ensemble Typically plays Klezmer/Balkan influenced repertoire Modern instruments Typically wears street clothing

CHAPTER 1: A HISTORY OF THE AMERICAN BRASS BAND MOVEMENT (1835-1892)

The American Brass Band Movement took place over a period of time from roughly 1835 to 1892 when popular musical ensembles comprised of mostly brass instruments performed public outdoor concerts in addition to providing music for local militias. Brass bands began forming in the United States in 1835 as a result of design innovation and development of brass instrument technology over many centuries. As brass instruments became more versatile and widely produced, they became more integrated into musical culture and were utilized more regularly in ensembles. The brass band reigned as one of the dominating musical ensembles in the United States in the nineteenth century, only to be supplanted by the American concert band—an ensemble that took the brass and percussion foundation of brass bands and added woodwinds to expand the ensemble's timbral and dynamic range. In September 1892, the famed brass band and concert band leader Patrick Sarsfield Gilmore passed away at the height of his popularity. The following week, John Phillip Sousa's new touring civilian band gave its first public performance and would go on to set the standard for bands for the next three decades. Due to these two significant events in band history, we will consider the American Brass Band Movement to end in 1892.

Brass Instruments Prior to 1810

Brass instruments come from a family of ancient aerophones that produce sound when a player vibrates their lips on an attached mouthpiece, thus creating a buzz that vibrates the air within the instrument. These forms of instruments have existed for

thousands of years, though they were not always made out of metal. Archeology has revealed that ancient and remote civilizations utilized early forms of brass instruments made out of wood, bone, antlers, shells, and ivory. Functioning more similarly to a natural horn or bugle, brass instruments are commonly referred to as *horns* because of their origin as animal horns.¹

Early examples of metal horns are those which were found in the tomb of King Tutankhamun from the fourteenth century BC and buccinas that were used in Ancient Rome between the eighth and fifth century BC.² These instruments were all non-chromatic and restricted to playing notes of their overtone/harmonic series. However, their utilization shows that buzzed aerophones eventually evolved from being built with natural materials such as wood and bone to manmade metals. A likely reason for the switch to metal instruments once the technology allowed for it was due to increased durability and the ability to project the instrument loudly. There may have also been a display of technological prowess, cultural pride, and economic superiority by those in positions of power wishing to utilize instruments made of metal.

Metal trumpets with open holes used to perform notes diatonically outside of the harmonic series were played as early as the eleventh century. Slides began being applied to soprano and tenor voiced brass instruments during the Renaissance period. These slides were likely utilized in the early fifteenth century and could allow instruments to play diatonically in their middle and lower registers. Previously, the most common

¹ Baines, Anthony. *Brass Instruments: Their History and Development*. Mineola, NY: Dover Publications, 2015, 37-44.

² Ibid., 52-53.

practice of performing diatonic melodies was performing in the high register where the partials of the harmonic series are much closer together. This method was physically taxing and was not always in tune. Open holed brass instruments and instruments with slides alleviated this issue.³

In the sixteenth century, an open holed instrument originally made out of wood called the cornett was being used. This instrument could play diatonically and was slightly bent, likely to help with finger placement across the instrument. By the late sixteenth century, a tenor cornett in the shape of an “S” was perfected in France and was known as a serpent.⁴ Serpents were frequently used to double the bass voice in choirs to help amplify the lower pitches.

This combination of open holed and slide brass instruments was used to accompany vocalists and to add embellishments to instrumental ensembles. The open holed instruments would play diatonically and much like natural horns and bugles would have interchangeable slides called crooks that could be replaced to change the fundamental pitch of the instrument. Slide instruments such as trombones and slide trumpets, however, were capable of playing chromatically and in any key without the aid of crooks. Up through the seventeenth century, there is no evidence of a regularly performing ensemble consisting entirely of brass instruments.

³ Ibid., 94-95.

⁴ Clifford Bevan, *The Tuba Family* (London: Faber and Faber, 1978), 47-48.

The Dawn of Keyed Brass Instruments (1810-1821)

In the late eighteenth century, borrowing from the technology of flutes, clarinets, oboes and bassoons, the open holes of trumpets began to be covered by keys. This instrument, referred to as a keyed trumpet, could have existed as early as 1760 according to the research of historian Anthony Baines. There would have been modifications and alterations made to the design over the following decades, but there are multiple reviews of the instruments having uneven tone and intonation issues.⁵ Both Johann Nepomuk Hummel and Franz Joseph Haydn wrote trumpet concerti for Anton Weidinger, the credited inventor of the keyed trumpet. Hummel wrote his piece for Weidinger in 1803 and Haydn in 1796.⁶ In addition to being able to play chromatically, the keys allowed for a more comfortable hand spread on the instrument and allowed for the development of more virtuosic technique.

In 1810, the Royal Kent Bugle was patented by Joseph Halliday of Dublin, Ireland. This keyed bugle was named in honor of the Duke of Kent, the acting commander-in-chief of British forces stationed in Ireland.⁷ Baines claims that the Irish keyed bugle would have developed independently of the Austrian keyed trumpet due to Ireland's isolation at the time but admits that keys on woodwind instruments could have been an inspiration, similar to the inventions of the keyed trumpet. The keyed bugle had some design advantages over the keyed trumpet. Since the bore taper of the keyed bugle

⁵ Baines, 190-191.

⁶ Ibid., 192.

⁷ Robert E. Eliason, *Keyed Bugles in the United States* (Washington, DC: Smithsonian Institution Press, 1972), 5-6.

was more conical compared to the cylindrical keyed trumpet, meaning a gradually increasing diameter of tubing from one end to the other, it allowed for holes and keys of larger diameters to be placed closer to the bell. This allowed for better overall tone production and intonation. Additionally, the length of the bell and various tubes of the keyed bugle were quickly altered shortly after its creation to render the instrument quicker and easier to learn. Finally, the keyed bugle found its way over to the United States in 1815. Richard Willis, future music director of the United States Military Academy at West Point, came to the United States from London and performed on a keyed bugle as early as May 28, 1816. Willis' virtuosity and the West Point Band's later utilization of the instrument solidified the keyed bugle as a staple among wind instruments in America.⁸

The final keyed brass instrument to be discussed is the ophicleide, which was invented in 1817 and patented in 1821. Ophicleide translates to *covered serpent* and can be viewed as an elongated keyed serpent made out of brass.⁹ This tenor/bass-voiced instrument served as the lower counterpart to the keyed bugle and was utilized as a bass voice in orchestral pieces in the early nineteenth century. A soprano ophicleide, alto ophicleide (quinticlave), and contrabass ophicleide were also invented to completely round out the keyed brass family, though the tenor/bass ophicleide remained the most popular. These instruments, along with trombones and horns, would be the ones used to form the first brass bands a little over a decade later.

⁸ Ibid., 9.

⁹ Baines, 198-201.

The Evolution of Military Bands, Brass Bands, and Valves (1835-1860)

Through the sixteenth and seventeenth centuries, the most common instruments used by western European military bands were bagpipes.¹⁰ Though the fife and drum were present in English, French and German armies in the sixteenth century, the fife and drum corps did not replace the bagpipe until the mid-seventeenth century.¹¹ Buglers, sometimes referred to as trumpeters, were incorporated into military field music around this time as well. English military bands included oboes (hautboys) during the reign of King Charles II (1649-1651), likely due to French influence tracing back to King Louis XIV (1638-1715).¹² The French patterned their military bands after those in Germany—bands which were regarded as being the most superior in Europe at the beginning of the eighteenth century.¹³ It is unclear when England eventually incorporated bassoons and clarinets into the instrumentation of their military bands, but it was likely due to the fact that clarinets in particular were superior to oboes “in point of brilliance, compass,[...] and volume.”¹⁴

Frederick the Great, King of Prussia, saw the positive impact military bands had on troop morale and issued an order in 1763 establishing *bands of musick*. These military bands were to consist of two oboes, two clarinets, two horns and two bassoons.¹⁵ It was

¹⁰ Henry George Farmer, *Rise and Development of Military Music: Military Music and Its Story* (London, 1912), 26-28.

¹¹ Ibid., 29-32.

¹² Ibid., 44-45.

¹³ William Carter White, *A History of Military Music in America* (Westport, CT: Greenwood Press, 1977), 13.

¹⁴ Ibid.

¹⁵ Farmer, 56-57.

these bands of musick that formed the first standardized military bands containing brass instruments. These ensembles would later add serpents and ophicleides to their instrumentation.¹⁶ The *Turkish element* was eventually added to the ensemble instrumentation, which consisted of drums, cymbals and triangles.¹⁷ It was noted by Elijah Fisher that a band of musick saluted George Washington and Charles Lee at Valley Forge in 1778.¹⁸ The instrumentation in these bands of musick would later inspire the creation of *Harmoniemusik* in the mid-eighteenth century, a genre of outdoor German recreational music performed by a small chamber wind ensemble of five to eight players during the eighteenth century.¹⁹

It is important to note the difference between what is known as *field music* and what we will refer to as *ensemble music*. Field music is sounded by fife, drum, and/or bugle and was used to coordinate military troop movement on the field. Ensemble music such as bands of musick and brass bands would primarily be used to accompany troops while on the march, to provide entertainment for troops and officers, and sometimes were used to accompany military drills. During the time of the American Civil War (1861-1865), each company was issued two field musicians. These musicians could muster together at the regimental level to create a fife and drum corps, a larger ensemble consisting of multiple fifes and drums. General Order No. 48 (1861) permitted each

¹⁶ Ibid., 63.

¹⁷ Margaret Hindle Hazen and Robert M. Hazen, *The Music Men: an Illustrated History of Brass Bands in America, 1800 to 1920* (Washington, DC: Smithsonian Institution Press, 1987), 6.

¹⁸ Carolyn Bryant, *And the Band Played on: 1776-1976* (Washington, D.C.: Smithsonian Inst. Press, 1975), 7.

¹⁹ Farmer, 56-57.

regiment to have 24 musicians for a band, though this number was less for mounted cavalry bands. Between field music and ensemble music, it is believed that one out of every 40 soldiers involved in the Civil War was a musician, putting the total number of musicians in the tens of thousands.²⁰ General Order No. 48 was later replaced in 1862 with General Order No. 91 which instructed armies to disband brass bands at the regimental level and allot one band per brigade instead. This was in an effort to save money and be able to redirect funds from the hundreds of regimental brass bands to the combat units.²¹ In this instance, there is a functional difference between bugles in field music and natural horns in ensemble music.

When viewing the history of bands in America through the military narrative, it is easy to overlook the important contributions made by the religious institutions such as the Salvation Army and the Moravian church. In the 1720's, an underground congregation of evangelical Christians from Moravia (Czech Republic) established their church and began sending out missionaries throughout the world, eventually coming to the United States (Georgia, North Carolina and Pennsylvania) in the middle of the eighteenth century. The Moravians considered music to be an essential part of life and would utilize music ensembles for both worship and recreation. In addition to having a trombone choir tradition, their primary wind band would possess woodwind, brass, and percussion instruments. The earliest mission was established in Savannah, Georgia in 1735, so it is possible that this was one of the earliest emigrations of brass instruments to the New

²⁰ Hazen and Hazen, 22.

²¹ Francis Alfred Lord and Arthur Wise, *Bands and Drummer Boys of the Civil War* (New York, NY: T. Yoseloff, 1966), 28.

World. It is recorded that at least 8 trombones, 4 trumpets, and 4 horns were used on November 13, 1785 in Salem, North Carolina to celebrate Festal Day, though it is also recorded that various brass instruments were used at least in ceremonial purposes years prior to this.²² Although this was the Classical Period for music, the Moravian trombone choirs would perform newly composed baroque chorales for worship services. In addition to sacred music, full mixed Moravian wind bands would play minuets, polonaises, and marches, though they were forbidden from playing this sort of secular music on Sundays.²³ The Salem Band from North Carolina was officially established in 1771 and is recognized as the oldest continuously existing wind band, civic or military, in the United States.²⁴

The Salvation Army was founded in London in 1865 and quickly adapted the music of the working-class, the brass band, to attract and connect the congregation.²⁵ The Salvation Army bands are based on the British brass band tradition, but the instrumentation and numbers are more flexible than competitive British brass bands. The Salvation Army came to the United States in 1880 and has been continuously active, along with its brass music, ever since.²⁶

The concept of mixed wind bands grew throughout the end of the eighteenth century in mainstream America. According to the Hazens, “Josiah Flagg amassed a band

²² Harry H. Hall, *A Johnny Reb Band from Salem: the Pride of Tarheelia* (Raleigh, NC: Office of Archives and History, N.C. Dept. of Cultural Resources, 2006), 3-13.

²³ *Ibid.*, 10.

²⁴ Hazen & Hazen, 167.

²⁵ “Our History - the Salvation Army Usa Central Territory,” accessed March 15, 2021, <https://centralusa.salvationarmy.org/usc/history/>.

²⁶ *Ibid.*

and singers for a large concert in Boston in 1773, [New Hampshire] ... organized a band in 1799 to play for a memorial service for George Washington..., in 1798 the U.S. Marine Corps formed a band that was busy giving concerts by 1800.”²⁷

The first brass band formed in the United States was the Boston Brass Band, which was led by keyed bugle virtuoso Ned Kendall and performed its inaugural concert on March 28, 1835.²⁸ Other brass bands formed around this time such as the Salem Brass Band and the Dodworth Band of New York. It is not known for sure what the instrumentation was for these first brass bands, but it is known that the Salem Brass Band in 1837 used Eb bugle, Bb bugle, trumpet, Eb alto, post horn, three tenor trombones, bass trombone, baritone, two bass horns, snare, and bass drums.²⁹ The American Brass Band of Providence used Eb and Bb keyed bugles, post horns, French horns, and trombones in 1838, while some arrangements from the time period also included parts for ophicleides and fifes.³⁰

Bands were primarily used as outdoor ensembles, thus the upgrade to brass instruments helped ameliorate a band’s ability to project outside, as well as endure the elements better than wooden instruments. According to Suzel Ana Reily and Katherine Brucher, “Without doubt, wherever brass bands are found and whatever their repertoire, they are generally suitable for performance in outdoor spaces, they are loud, and they call attention to themselves. Moreover, brass instruments are durable and fairly inexpensive,

²⁷ Hazen & Hazen, 6-7.

²⁸ Eliason, 26-27.

²⁹ Ibid., 27.

³⁰ Ibid.

they are relatively easy to learn and to play, and they are versatile.”³¹ In any given performance space, bands were able to dominate the soundscape with their power and sound and assert their authority of the venue. This allowed bands to assert their cultural influence wherever they performed and helped codify a national musical identity in the late eighteenth and early nineteenth centuries. As the Industrial Revolution continued and a growing middle-class found themselves with more disposable income, as well as newfound time to devote towards recreational activities, brass bands became an opportunity for people to spend their time, either performing in them or listening to them. Money could be spent on purchasing band instruments, hiring bands, or paying to listen to bands. Brass instruments continued to be altered during the Industrial Revolution as well.

To aid the learnability and design of keyed brass instruments, inventors began to experiment with other methods of achieving an operational chromatic brass instrument. In 1818, Heinrich Stölzel developed the first successful valve design to be applied on brass instruments.³² When compressed, the piston valves would redirect blown air into tubes of varying lengths, thus changing the pitch of the instrument. Stölzel’s design allowed for players to learn an easier fingering mechanism as well as allow for easier maintenance. Instruments now could be operated with three fingers on valves as opposed

³¹ Suzel Ana Reily and Katherine Bruchner, “Brass Bands of the World Militarism, Colonial Legacies, and Local Music Making,” in *Brass Bands of the World Militarism, Colonial Legacies, and Local Music Making* (London: Routledge, 2016), 17.

³² Michael B. O'Connor, “A Short History of the Euphonium and Baritone Horn,” in *Guide to the Euphonium Repertoire*, ed. Eric Paull and Lloyd E. Bone (Bloomington, IN: Indiana Univ. Press, 2007), pp. 1-17.

to all ten fingers on keys. With the Stölzel valve instruments, there were no longer five to ten open holes cut into the body of the cornet required to be covered by pads and keys. The instruments were now all self-contained and enclosed, changing the timber of the instruments and allowing for faster finger virtuosity.

The Vienna valve was invented in 1823 and allowed for a straighter pathway for the air to pass through an instrument.³³ This redesign refined an instruments intonation, lessened the air resistance, and opened up the tone. The Vienna valve was redesigned and simplified in 1833 by Wilhelm Wieprecht.³⁴ This design, called the Berliner-Pumpen valve, would go on to be one of the most widely used valve designs in the nineteenth century. This was due to the fact that Wieprecht was able to outfit all of the Prussian military bands with instruments using his design, as well as due to the fact that Adolphe Sax used his design in Sax's revolutionary family of saxhorns in 1843.³⁵ The final alteration to the piston valve to be discussed was made in 1838 by Étienne-François Périnet. The Périnet valve is the valve most modern piston valves are based off of today.

In addition to piston valves, rotary valves were invented and used on brass instruments as well. Instead of the vertical action of piston valves, rotary valves used mechanisms to spin the valve within its case in a circular motion. Likely first utilized by hornist Fredrich Blühmel sometime before his death in 1845, the first rotary valve patent was issued in 1835 to Kail and Riedl. In 1850, the American J. Lathrop Allen made a

³³ Ibid., 3.

³⁴ Ibid., 3.

³⁵ Ibid., 4.

rotary valve that turned quicker than previous designs and utilized string linkage. The Allen valve was incredibly popular and was used on many instruments that were built during the time of the American Civil War.³⁶

As this valve technology advanced and evolved, more instruments came equipped with the latest and most desirable designs. There were a handful of other experimental designs that gained little praise throughout the nineteenth century, but they are not essential to understanding the evolution of brass instruments. Valved brass instruments were easier to learn and easier to maintain than keyed brass instruments, so they eventually replaced the keyed brass instruments in brass bands. This evolution can be observed within the *Band Music from the Benjamin H. Grierson Collection*. In this collection, one can observe that pieces of music from 1846-1849 contain heterogeneous instrumentation, whereas pieces copied between 1850-1851 in the same collection reflect full brass band instrumentation.³⁷ By the time of the start of the Civil War, most bands in the United States were brass bands with valved instruments.

In addition to town concerts and parades, bands in America were also active with performances for fundraisers, political rallies, circuses and menageries.³⁸ But perhaps the most important association bands had in the eighteenth and nineteenth centuries were with local town militias. Following the American Revolution, the United States government decided to not maintain a large standing army. During the War of 1812, the

³⁶ Ibid., 4.

³⁷ Lavern J. Wagner, ed., *Band Music from the Benjamin H. Grierson Collection* (Madison, WI: A-R Editions, 1998), xi.

³⁸ Brian F. Smith, *Bandstands to Battlefields: Brass Bands in the 19th Century America* (Gansevoort, NY: Corner House Historical Publications, 2004), 32-34.

United States relied heavily on local town militias to quickly muster and do much of the fighting. Following the War of 1812, the army was again largely dissolved, leaving town militias to prepare and drill as they did after the Revolutionary War. These militias were usually town-funded, wore matching uniforms, and would drill outdoors monthly.³⁹ These monthly gatherings became a social event for the militiamen and the spectating public as time progressed and would often march to music. The drilling was initially marched to the music of fifes and drums, but full bands were eventually employed and quickly became the main attraction.⁴⁰ Not only did bands entertain the public that turned out to watch these monthly exercises, but they also made themselves essential for daily military life.⁴¹

Brass Bands and the American Civil War (1861-1865)

The American Civil War (1861-1865) made brass bands an essential part of daily life, which led to the increased manufacturing of brass instruments and publication of music. During the American Civil War, town brass bands would volunteer to accompany their local militia to war or enlist as a fully formed band and be attached to a local regiment. Because of the town/militia band tradition that developed prior to the Civil War, brass bands became a necessity for daily military life. Bands that did not go off to war often aided in the war effort by playing music outside of recruiting stations, performing for soldiers in local hospitals, and maintaining the morale of the community.

³⁹ Ibid., 29.

⁴⁰ Ibid.

⁴¹ Carolyn Bryant, *And the Band Played on: 1776-1976* (Washington, D.C.: Smithsonian Inst. Press, 1975), 8.

For brass bands serving in the army as regimental bands or brigade bands, their musical duties would include performing concerts in camp for the soldiers, playing music while moving either at reviews or on the march, serenading officers and political officials, and occasionally performing rousing musical numbers on the battlefield to maintain the morale of troops during combat. Non-musical duties would include serving as members of the ambulance corps, surgeon assistants, gravediggers, camp makers, and other non-combative tasks.⁴²

According to Lord and Wise, on June 30, 1862, there were about 28,000 men enlisted as musicians with about 14,000 of them serving in 618 bands. An 1861 inspection of the Army of the Potomac revealed that about 143 out of 200 regiments had bands.⁴³ Between field music and ensemble music, it is believed that one out of every forty soldiers involved in the Civil War was a musician.⁴⁴ These numbers are not taking into account brass bands in the Confederacy, bands that remained home, and brass bands outside of the United States. The Confederacy had fewer brass bands in service than the Union due to a shortage of fighting manpower and access to expensive brass instruments.⁴⁵ With such a demand for brass bands at the time, brass instrument manufacturing boomed. Although many instruments were imported from Europe, America became a strong instrument manufacturing center. Makers such as E.G. Wright,

⁴² Francis Alfred Lord and Arthur Wise, 34-47.

⁴³ Ibid., 30.

⁴⁴ Hazen and Hazen, 22.

⁴⁵ Lord and Wise, 56.

Isaac Fiske, and Samuel Graves are but a few of the Americans who made their mark in American brass manufacturing.

The End of the American Brass Band Movement & The Golden Age of Bands

History is not as black and white as we may sometimes hope. When military bands became brass bands, the mixed instrumentation tradition did not disappear until the formation of John Philip Sousa's civilian professional concert band in 1892. Throughout the American Brass Band Movement (1835-1892), mixed wind bands of brass, woodwinds, and percussion continued to perform as well. The United States Marine Band, for example, was formed in 1798 by an act of Congress and has continued to perform with both brass and woodwind instruments to today.⁴⁶ The United States Military Academy at West Point Band was in operation by 1815 and used mixed brass and woodwind instrumentation as well.⁴⁷ Benjamin H. Grierson's collection of 1840's band music frequently shows piccolos and clarinets scored alongside cornets and other brass instruments, though it is noted that these woodwind parts double brass parts.⁴⁸ Another piece of evidence comes from an 1885 catalog from Lyon & Healy which lists hundreds of band pieces for sale with mixed instrumentation, but clarifies that all the arrangements can be played with just brass instruments, providing an argument that the woodwind instruments were non-essential and merely provided color for the ensemble.⁴⁹

⁴⁶ Ibid., 15.

⁴⁷ Bryant, 9.

⁴⁸ Lavern J. Wagner, ed., *Band Music from the Benjamin H. Grierson Collection* (Madison, WI: A-R Editions, 1998).

So even as significant brass bands were in the nineteenth century, it is important to remember that concert bands were present and evolving at the time as well. The concert band and brass band traditions in America are intertwined, therefore making the American Brass Band Movement an important topic for future public school band directors to learn and study.

Patrick Gilmore was a bandleader in Boston in the mid-nineteenth century and was often regarded as having the best bands in the country. It was reported that the best players in Boston would opt to play for Gilmore in the Boston Brass Band.⁵⁰ Gilmore performed throughout the country and built his reputation as the greatest bandmaster in the United States. As a virtuosic cornetist, he outplayed keyed bugle virtuoso Ned Kendall on his piston cornet in 1856 to solidify his position as an American music icon.⁵¹

Patrick Gilmore led the Boston Brass Band as an attachment of the militia unit, the Salem Light Infantry Company, as many town bands did prior to the Civil War. Gilmore later went on to lead the Boston Brigade Band, renamed Gilmore's Band, and performed to widespread acclaim.⁵² Gilmore led a band for the 24th Massachusetts during the Civil War that was mixed instrumentation. This band, unlike most bands at the time,

⁴⁹ George W. Lyon and Patrick J. Healy, "Brass Band Music," in *Lyon & Healy's New and Enlarged Catalogue of Band Instruments, Trimmings, Etc.: Which Also Includes a Short Guide for Amateur Bands, Instructions in the Elementary Principles of Music, Hints on Organization and Deportment, and on the Classification, Selection and Purchase of Instruments, Band Tactics, Scales and Exercises for All Instruments, a Short Dictionary of Musical Terms, and a Variety of General Information for Amateur Musicians* (Chicago, IL: Lyon & Healy, 1885), 131-134.

⁵⁰ Brian F. Smith, *Bandstands to Battlefields: Brass Bands in the 19th Century America* (Gansevoort, NY: Corner House Historical Publications, 2004), 51.

⁵¹ *Ibid.*, 71-72.

⁵² *Ibid.*, 73-74.

included flutes, clarinets, oboes and bassoons.⁵³ Following the war, Gilmore continued to perform extraordinary and lavish concerts with mixed woodwind and brass instruments. Notable spectacles were the National Peace Jubilee in 1869 and the World's Peace Jubilee in 1872.⁵⁴ In 1878, Gilmore took a band to Europe with 34 reeds and 28 brass to great critical acclaim, which helped solidify America as a leader in band music.⁵⁵

At the same time of Patrick Gilmore's success with his civilian mixed instrumentation 22nd Regiment Band in the 1870's and 1880's, John Philip Sousa was having similar success as director of the United States Marine Band in Washington D.C. From 1880-1892, Sousa led the ensemble with mixed instrumentation and helped cultivate the *American band sound* with his instrumentation and unique compositions.⁵⁶ Sousa's band had similar instrumentation to Gilmore's, but he also helped popularize the countermelody in marches, a compositional element pioneered by composer David Wallace Reeves in 1876.⁵⁷

In 1892, Patrick Gilmore passed away and John Philip Sousa left the United States Marine Band to start his own civilian band called the New Marine Band, which was later renamed The Sousa Band. These two events are why I have chosen to end the American Brass Band Movement in 1892 as opposed to after World War I. Although brass bands continued to perform through the early twentieth century, Patrick Gilmore was a big catalyst for the transition from brass bands to concert bands and acts as a fitting

⁵³ Bryant, 27.

⁵⁴ Ibid., 27.

⁵⁵ Ibid., 27-28.

⁵⁶ Ibid., 29.

⁵⁷ Hazen and Hazen, 113.

bookend to an era. By the end of the Sousa Band's first season, it was the most desirable band in America.⁵⁸ Sousa eventually enlarged his band to contain approximately 70 musicians and had about twice as many woodwinds as brass. This is primarily the instrumentation and balance large concert bands utilize today.⁵⁹

By 1920, concert bands and brass bands were no longer the primary source of entertainment for the American people. Due to the rise of phonographs, radio, automobiles, and motion pictures, people had an abundance of activities with which they could spend their leisure time.⁶⁰ Not only did recording technology such as records, the radio and television satisfy some people's need for music, but automobiles also allowed for greater travel, thus spreading out communities over larger distances and harming the nucleus of *small towns*. It was due to these reasons and following the success of Lowell Mason's music education efforts in the 1930's that instrument manufacturers began pushing for concert bands to be included in public schools. With professional bands in America declining, these factories would no longer be able to sustain their businesses, so they looked to supply schools with band instruments to make up the difference.⁶¹ This transition to bands in schools marks the end of the Golden Age of Bands in America.

As mentioned previously, brass bands did not disappear with the death of Patrick Gilmore. With so many capable brass musicians being produced after the Civil War, many would go on to either teach music or start brass bands of their own. As an example,

⁵⁸ Bryant, 29.

⁵⁹ Ibid., 29.

⁶⁰ Hazen and Hazen, 191.

⁶¹ Ibid., 193.

the Fairfax Brass Band was formed around 1905 by Professor F.L. Plipp and 17th Virginia veteran 2nd Lt. George W. Gaines.⁶² (Individuals with formal musical training would be referred to as professors during this time regardless of any academic affiliations.) One of the Union veteran associations known as the Grand Army of the Republic (GAR) would have encampments at Civil War veteran reunions complete with bands.⁶³ For example, this photo from the Library of Congress titled “Under Blue and Gray” (Figure 1.1) depicts veterans at the 50th anniversary of the Battle of Gettysburg in 1913.

⁶² William Page Johnson, “The Regimental Field and Staff and the Rank and File of Company D,” 17th VA, Co. D 1861 Muster Roll (Fairfax Rifles, 1998), <http://www.fairfaxrifles.org/muster.html>.

⁶³ Christian McWhirter. 2012. *Battle Hymns: The Power and Popularity of Music in the Civil War*. Chapel Hill, NC: The University of North Carolina Press, 186.

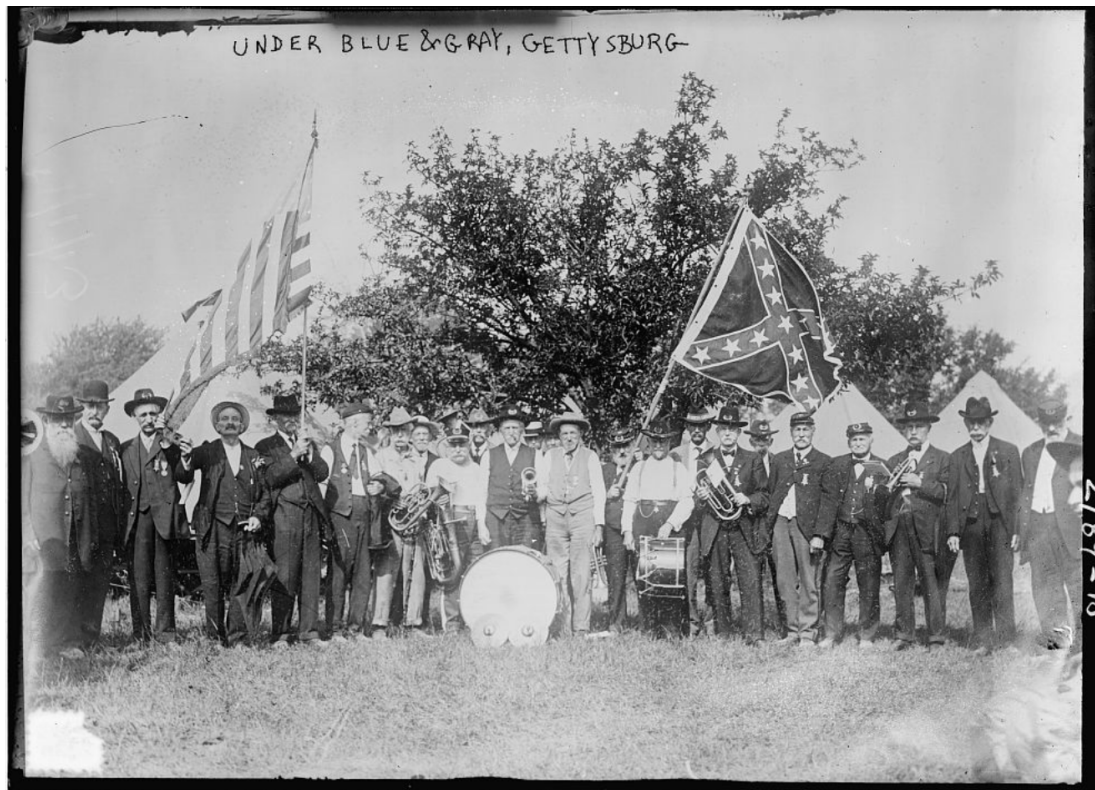


Figure 1.1 – Under Blue & Gray, Gettysburg 1913

Source: The Library of Congress

These veterans stand beneath the flags of both the Union and Confederacy and promote the message of reconciliation. Many of the veterans are equipped with brass instruments that were likely made around the turn of the century, not during the Civil War. The fact that their instruments are newer than those they would have used during the war helps support the idea that musicians that were trained in bands during the war continued to be active in music afterwards.

One of the final events to end the Golden Age of Bands was the emergence of America's new musical style, jazz. However, the rise of jazz is connected to brass bands in the nineteenth century as well. Recently freed African Americans would have access to

the abundance of brass instruments produced during the 1800's. They would use these instruments to play songs and styles they were already familiar with, primarily African American spirituals and working field songs. African Americans were also trained musically and performed in plantation brass bands following the Civil War.⁶⁴ For these reasons and many others, jazz emerged in the United States as America's first unique artform.⁶⁵ A new form of brass band formed in New Orleans during this time that was a mix of the European/American brass band tradition and the new jazz style. These New Orleans brass bands, sometimes referred to as street brass bands or anarchy brass bands, became immensely popular and can still be heard playing throughout the country today. An example of the current popularity of these brass bands is the annual Honk! Festival of Activist Street Bands in Austin, TX, an event that has been going on for almost 20 years and has featured over 80 total street brass bands from all over the world.⁶⁶ Honk! refers to its participating brass bands as activist bands: groups that engage with the community to spark conversations about social justice.⁶⁷

Although brass bands continued to exist well into the twentieth century, the emphasis had shifted to mixed wind bands due to a rise in popularity of bandleaders such as Patrick Gilmore and John Philip Sousa. Band historian H.W. Schwartz outlines this history well in a graph included in his book, *Bands of America* (Figure 1.2).

⁶⁴ Chris Troiano, Stephen Cannistraci and Richard Birkemeier, *The Early American Brass Band Podcast*, December 30, 2020.

⁶⁵ Bryant, 33-38.

⁶⁶ Mary Curtin, ed., "About," HONK! Festival of Activist Street Bands (Honkfest, 2019), <https://honkfest.org/about/>.

⁶⁷ Ibid.

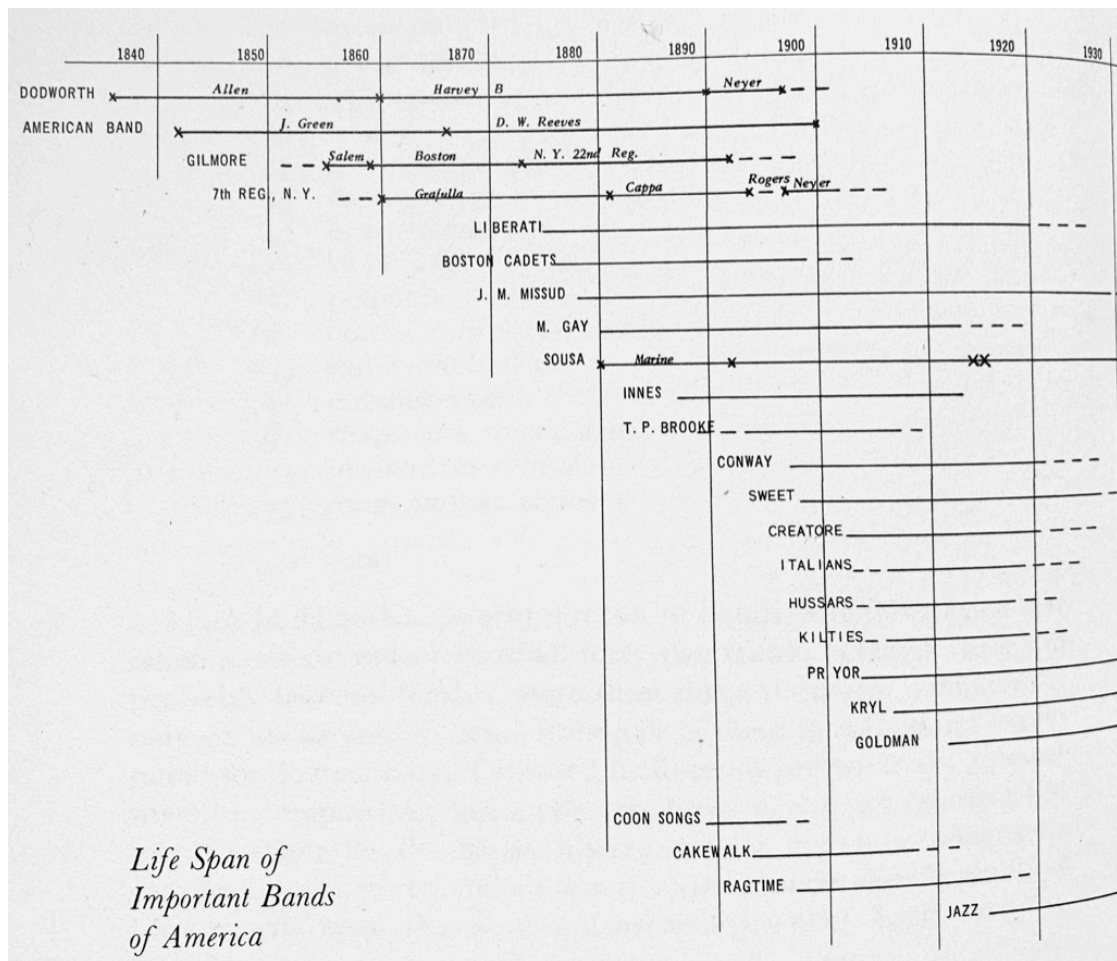


Figure 1.2 – Life Span of Important Bands of America

Source: H.W. Schwartz

Although mixed wind bands continue to exist today, their apex was reached in the early twentieth century with the height of the Sousa Band. The rise and fall of these different but related band movements is connected to the changing musical taste of American music consumers, the evolution of the function of bands and instrumentalists, and the growing American recreational culture.

CHAPTER 2: BRASS BAND ACCLIMATIZATION FOLLOWING THE AMERICAN BRASS BAND MOVEMENT (1892-1965)

The American Brass Band Movement (1835-1892) was the golden age of brass band music in the United States. Following the largescale inclusion of woodwind instruments into the instrumentation of bands towards the end of the nineteenth century, brass bands evolved into what we now know of as concert bands. The American Brass Band Movement transitioned into the Golden Age of Bands, a period that extended from roughly 1892 through the end World War I and eventually gave way to the American School Band Movement around in 1923, as well as other popular genres of music such as jazz and the blues. Brass bands in the twentieth century continued to exist in the United States alongside concert bands as Civil War veteran bands, Salvation Army bands, vaudeville brass bands, family brass troupes, and more. Through the groundbreaking work of maestro Frederick Fennell and the initiative taken by a handful of amateur-musician history buffs, mid-nineteenth century brass bands were resurrected in the 1960s as a result of the nation-wide Civil War Centennial celebrations.

Brass Music in America Prior to 1961

After the Civil War, functional differences and American musical tastes led to a change in bands. As large-scale military activity declined, there was no longer a need for as many military brass bands to remain active. Many bands returned home and reclaimed their town band or community band status, no longer wishing to perform as militia bands. Bands remained an important part of military life after the Civil War, but primarily as enlisted concert bands. Late nineteenth century civilian bands such as Gilmore's Band

and the Sousa Band still wore militaristic uniforms to harken back to their military band heritage.¹ Even though many civilian brass bands and concert bands no longer served in any militaristic capacity, their military appearance and repertoire was still a large part of their performance. This tradition has persisted to today in the form of marching bands and drum corps wearing matching angular uniforms with shakos decorated with their school or organization colors. Some contemporary concert bands wear these marching uniforms for seated performances instead of the standard concert black attire.

Perhaps most importantly, post-Civil War bands experienced a timbral change by way of altered instrumentation. Although ensembles such as the United States Marine Band had always contained woodwind instruments, the French bands at the World Peace Jubilee in 1872 with both brasses and reeds impressed the concertgoers and helped alter the timbre preference in ensembles in the United States.² As previously discussed, the extensive national touring of Gilmore's Band and the Sousa Band helped to promote and popularize the mixed concert band instrumentation. According to Trevor Herbert, Sousa's popularity was also due to his *secret sauce*, which was carefully configured instrumentation that attracted the best available players and performances with precise playing, disciplined stagecraft, and "a conspicuous veneer of patriotic nationalism."³ Audiences were preferring the heterogeneous sweet sound of mixed instrumentation to the martial homogenous sound of all brass instrumentation now that the country was

¹ Trevor Herbert, "Brass and Military Bands in Britain," in *Brass Bands of the World Militarism, Colonial Legacies, and Local Music Making*, ed. Suzel Ana Reily (London: Routledge, 2016), 51.

² Brian F. Smith, *Bandstands to Battlefields: Brass Bands in the 19th Century America* (Gansevoort, NY: Corner House Historical Publications, 2004), 160.

³ Herbert, 51.

transitioning to a period of hard-fought peace. Herbert reaffirms that bands and banding thrive in public music making and cultivate positive feelings.⁴

Brian Smith goes on to say that “Just as in any evolution, changes occur gradually over time[...] Even Grafulla, Dodworth and Reeves had been adding woodwinds to their instrumentation for many years.”⁵ The sound was evolving into a more symphonic sound, gravitating away from the amateur brass band and closer to the professional symphony orchestra over many years. As the sound approached a professional symphony orchestra, audiences and critics began to expect professional quality bands. Mark Twain believed that only valuing high art and professional performance would forbid all amateur music making.⁶ Charles Ives endeared amateur brass bands, writing “they didn’t always play right & together & it was as good either way.”⁷ Professional quality music could also be readily heard on radios and phonographs towards the early twentieth century, further increasing the impossible standard audiences would expect to hear from amateur brass bands.

In Harry H. Hall’s book chronicling the history of the 26th North Carolina Regimental Band, he writes how the band returned to its brass band pre-war roots and renamed itself its previous name, the Salem Brass Band. He goes on to say how the brass

⁴ Ibid. 53,

⁵ Smith., 160-161.

⁶ Margaret Hindle Hazen and Robert M. Hazen, *The Music Men: an Illustrated History of Brass Bands in America, 1800 to 1920* (Washington, DC: Smithsonian Institution Press, 1987), 164.

⁷ Hazen, 163.

band eventually added woodwinds and became the Salem Band.⁸ The Salem Band is now “the oldest existing wind band, civic or military, in the United States.”⁹

However, even with this gradual change from brass bands to concert bands and the transition from the American Brass Band Movement to the Golden Age of Bands, pure brass bands still existed and performed. According to an 1878 review in the *Darlington News* in Darlington, South Carolina, the town was “...enlivened Tuesday morning by the music of the Timmons ville Brass Band as it passed through on its way to the Fair Grounds. Timmons ville should be proud of its band, for there is no better in the State.”¹⁰

Veterans of the Civil War would form brass bands in their hometowns and play in brass bands at veteran reunions.¹¹ Just as communal bonding through banding and shared military experiences usually are, the songs that were played by the veteran bands were a part of a complete culture: musically, socially and politically. Christian McWhirter writes, “...Civil War music became a more prominent part of [veteran] reunions and ceremonies later in the century. However, as these songs became integrated into veterans’ functions and national memory, they occasionally lost their wartime meanings. Some became nostalgic symbols of shared experience.”¹²

⁸ Harry H. Hall, *A Johnny Reb Band from Salem: the Pride of Tarheelia* (Raleigh, NC: Office of Archives and History, N.C. Dept. of Cultural Resources, 2006), 161-163.

⁹ Margaret Hindle Hazen and Robert M. Hazen, *The Music Men: an Illustrated History of Brass Bands in America, 1800 to 1920* (Washington, DC: Smithsonian Institution Press, 1987), 167.

¹⁰ *Ibid.*, 162.

¹¹ William Page Johnson, “The Regimental Field and Staff and the Rank and File of Company D,” 17th VA, Co. D 1861 Muster Roll (Fairfax Rifles, 1998), <http://www.fairfaxrifles.org/muster.html>.

¹² Christian McWhirter. 2012. *Battle Hymns: The Power and Popularity of Music in the Civil War*. Chapel Hill, NC: The University of North Carolina Press, 186.

A way that people make musical associations and real-world connections to the meanings of songs is through a connective mental process called *indexing*.¹³ Civil War veterans may interpret indexical signs from Civil War songs differently than a civilian concert audience, thus giving the same song's meaning and purpose multiple interpretations. Songs with performed lyrics can be less ambiguous with their meaning as the words and title are often more or less conspicuous and direct. Instrumental music where lyrics do not exist can be a more neutral listening experience, however the visual presentation of the ensemble or the timbre of the band can recall indexical signs from certain audience members and result in meaning or interpretation being applied. "We may go on to reflect about whatever it was that the index brought to mind, but the initial indexical sign-object connection is perceived as fact."¹⁴ Meaning or interpretation can be discussed and influenced afterwards, but an initial reaction and opinion of music is often made. Similarly, if a song is performed instrumentally without its accompanying lyrics, the sentiment and feeling the words invoke can still be recalled through indexical signs.

The postwar sentiment of shared nostalgia was not universal, as some songs written after the war were deliberately written to be provoking and inflammatory. Some of these songs were titled *Oh I'm A Good Old Rebel*, *The Sour Apple Tree*, *The Last Ditch Polka*, and *How Do You Like It Jefferson D?*¹⁵ Without a doubt, the Civil War song that often draws the most attention is the minstrel song *Dixie*. This song was performed

¹³ Thomas Turino, *Music as Social Life: the Politics of Participation* (Chicago, IL: University of Chicago Press, 2008), 8-9.

¹⁴ *Ibid.*, 9.

¹⁵ Vera Brodsky Lawrence, *Music for Patriots, Politicians, and Presidents: Harmonies and Discords of the First Hundred Years* (New York, NY: Macmillan, 1975) 430-443.

both for the inaugurations of Abraham Lincoln and Jefferson Davis. Dixie eventually became the unofficial anthem for the Confederacy, but the tune and different lyrics were popular into the North through at least 1863.¹⁶ Written by a Northerner in New York and a favorite of the president, Lincoln tried to reclaim the tune in 1865 after saying the South tried to appropriate it and that it was now the lawful prize of the North for winning the war, as per the legal counsel of his Attorney General.¹⁷ However, Dixie was reappropriated by the South after the war and became an index for its people. Brass bands would play at veteran reunions in the South and undoubtedly perform Dixie.¹⁸

Despite the role brass bands may have had with Civil War memory within the veteran population, it is known that brass bands were involved with veteran functions after the war and continued to exist in towns under veteran leadership. With the increase in mixed wind bands and the gradual loss of veterans over time, the amateur brass band tradition was likely near extinction following the Golden Age of Bands after World War I. With a growing sense of nostalgia after World War I and II, *antique* brass instruments became collector items. One of the earliest brass instrument collectors was Fred Benkovic, eventual founder of the 1st Brigade Band.¹⁹ Robert Sheldon, Robert Eliason, and Mark Elrod were also among some of the earliest brass collectors. By the start of the

¹⁶ Ibid., 352-354.

¹⁷ Turino, 189.

¹⁸ McWhirter, 191.

¹⁹ Robert C. Lancefield et al., “The Politics of Repatriating Civil War Brass Music,” in *The Oxford Handbook of Musical Repatriation* (New York, NY: Oxford University Press, 2019), 458.

twenty-first century, a group of antique brass collectors owning approximately 2,000 instruments collectively had formed called *The Cornet Conspiracy*.²⁰

Recording technology has existed since the final quarter of the nineteenth century, but there are no recordings of early American brass bands prior to 1960 that have survived or to our knowledge were even made.²¹ Orchestras and vocal recordings are well documented by John Druessedow, but his list is by no means comprehensive. For example, there are early twentieth century LP recordings of the Columbia Band performing Civil War songs, but none of those are utilizing exclusive brass band instrumentation.²² A follow-up search on the Discography of American Historical Recordings website yielded no American brass band results.

In 1960, the Eastman Wind Ensemble under the direction of Frederick Fennell released an album titled *The Civil War: Its Music and Its Sounds* under the Mercury record label.²³ The Eastman Wind Ensemble was a new ensemble created by Fennell in 1952 with the purpose of using flexible instrumentation with one player per part and performing original wind band music.²⁴ This new ensemble established the new artistic and musical standard for school bands and likely contributed to the departure from performing nineteenth century band music within academia. "From the outset we held it

²⁰ Ibid., 453-455.

²¹ John Druessedow, "Music of the Civil War Era: A Discography," *Notes* 60, no. 1 (September 2003): pp. 240-254, <https://www.jstor.org/stable/4487109>.

²² *Discography of American Historical Recordings*, s.v. "Columbia Band," accessed December 6, 2020, <https://adp.library.ucsb.edu/names/100980>.

²³ Frederick Fennell. *The Civil War: Its Music and Its Sounds*. Eastman Wind Ensemble. Mercury 432 591-2, 1990, CD. Liner notes.

²⁴ Roger E. Rickson, *Ffortissimo: a Bio-Discography of Frederick Fennell: the First Forty Years, 1953 to 1993* (Cleveland, OH: Ludwig Music Publ., 1993), 38.

imperative that this new group was in no way to supplant the work of or to impart the further development of the School's Symphony Band."²⁵ By allowing the symphony band to continue unimpeded, Fennell likely saw the value in continuing the old band tradition. Fennell also considered *The Civil War: Its Music and Its Sounds* to be one of his proudest legacies.²⁶

Frederick Fennell read W.C. Storrick's book *The Battle of Gettysburg* while visiting the Gettysburg battlefield in 1956 and read a passage from the diary of Col. Arthur J.L. Freemantle in which he described hearing a brass band performing during the fighting on the second day of the Battle of Gettysburg.²⁷ Fennell recalled "I was seized with the idea that all of this was too fantastic to remain a mere historical vignette...(that) somehow these bizarre moments in American musical history had to be recaptured in sound."²⁸ This image fascinated Fennell and inspired the first recording of nineteenth century band music on period brass instruments.

For this recording, music was gathered from the Port Royal Band Books and the 26th North Carolina Regiment Band Books through the Library of Congress. The 26th NC music was performed at least one other time on period instruments in June of 1959 at the American Moravian Music Festival and Seminar in Winston-Salem, North Carolina, but this performance was not commercially released as a record.²⁹ Also included on the

²⁵ Ibid.

²⁶ Ibid., vii.

²⁷ Fennell, 7.

²⁸ Earl Sands, "A Superb Civil War Album-Its Battle Sounds, Music," *The Tampa Tribune*, March 4, 1962, 107, www.newspapers.com.

records were demonstrations of authentic firearms and artillery pieces discharged outside at Gettysburg and West Point (Figure 2.1).³⁰



Figure 2.1 – Fennell Firing Artillery (1960)

Source: Roger E. Rickson

The authentic brass instruments were restored by Eastman School of Music students Robert Sheldon and Norman Schweikert and came from the National Museum in

²⁹ "Civil War Band Instruments To Be Used in Music Festival," *The Morning Call*, March 30, 1959, 5, www.newspapers.com.

³⁰ Fennell, 31-32.

Washington DC, the Rochester Historical Society, the Rochester Museum of Arts and Sciences, and the private collections of Sheldon and Schweikert (Figure 2.2).³¹

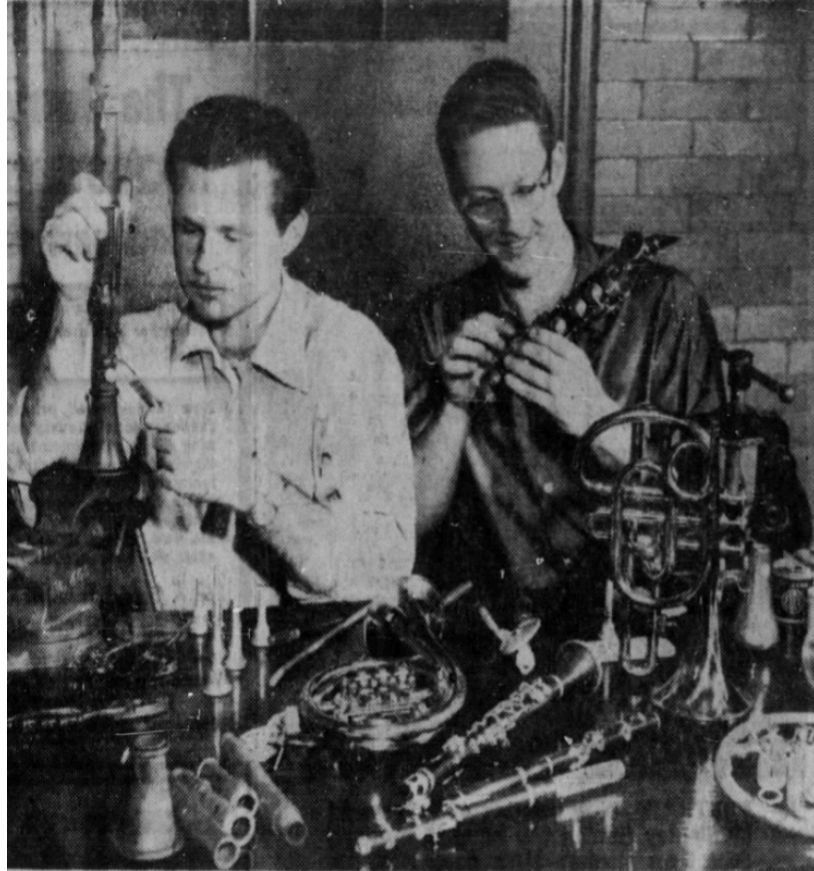


Figure 2.2 – Robert Sheldon & Norman Schweikert (1958)

Source: *Democrat and Chronicle* Nov. 30, 1958

In 1958, Sheldon and Schweikert had a dream of creating a living history museum of antique and historical musical instruments in Los Angeles. They hoped that by restoring old horns, they would be able to create a museum where people could go to learn about

³¹ Ibid., 24-30.

historical instruments, make recordings, and give concerts to help preserve the sounds of the instruments.³² Even before the release of *The Civil War: Its Music and Its Sounds* in November 1960, Frederick Fennell and Robert Sheldon gave at least one lecture and demonstration on Civil War band music with period brass instruments at the Memorial Art Gallery in Rochester.³³

One of the bands whose music was being used, the Port Royal Band (3rd New Hampshire Regiment Band), was conducted by Gustavus Ingles and included woodwinds, leading Fennell to want to include woodwinds for those selections. Fennell could not detect a timbral difference that would warrant using period woodwinds, so he opted to use modern woodwinds mixed with period brass instruments.³⁴ Since the brasses were tuned to high pitch (HP) and the woodwinds were not, they were required to spend each day as an ensemble trying to agree on pitch, usually settling somewhere around A=445.³⁵ The music was rehearsed, performed at a gala, and recorded for the record all within 3 months. When recording with over-the-shoulder brasses and woodwinds, Fennell had the ensemble sit so that their sound was always being projected to the microphones at the front of the stage (Figure 2.3)

³² “For Concerts Out Of The Past,” *Democrat and Chronicle*, November 30, 1958, 91, www.newspapers.com.

³³ “The Sunday Chronicler,” *Democrat and Chronicle*, November 13, 1960, 11, www.newspapers.com.

³⁴ Fennell, 10.

³⁵ *Ibid.*, 23.

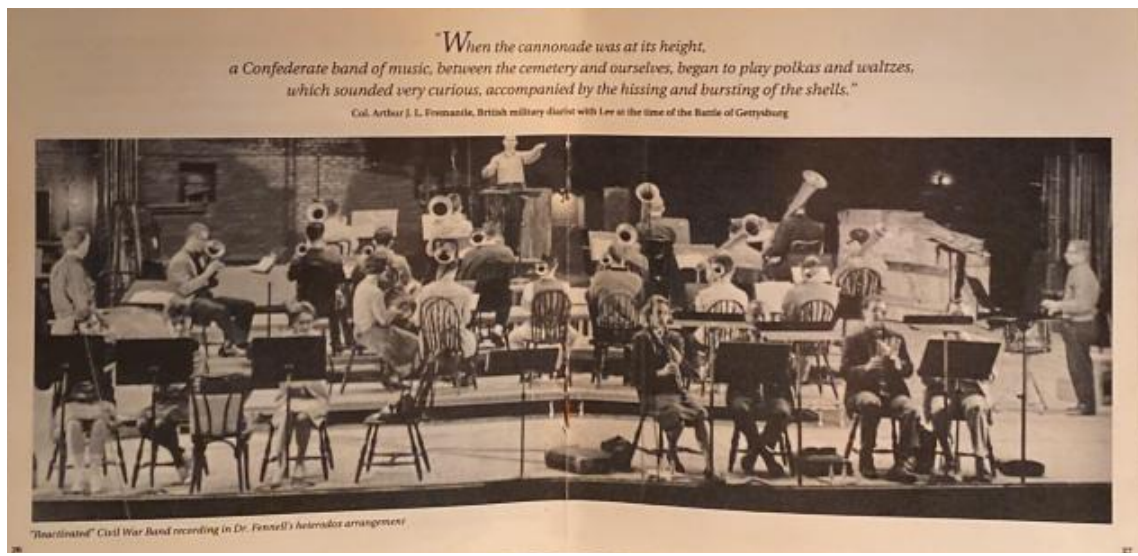


Figure 2.3 – The Eastman Wind Ensemble (1960)

Source: Liner Notes

There was no mention of period uniforms being worn by the students for the gala performance given just prior to recording the album on December 11th, 1960, as this would have drawn significant attention due to uniformed Civil War impressions not yet being popular.³⁶ The 1960 LP's of the Eastman Wind Ensemble were rereleased on CD in 1990.

The albums were very well received at the time of their release. Reviewer Raoul Camus claims that the Eastman Civil War recording project is “the standard in historically-informed performances of Civil War music.”³⁷ Earl Sands, a reviewer with *Tribune Records*, exclaimed “This is a superb Civil War album backed by painstaking research and employing authentic scores, musical instruments and weapons of the

³⁶ “Band In Civil War Music,” *Democrat and Chronicle*, December 12, 1960, 16, www.newspapers.com.

³⁷ Raoul Camus. “Brass Band Music of the Civil War.” *American Music Review* XLII, no. 1 (Fall, 2012).

period.” He goes on to say, “This tremendous undertaking is a remarkably authentic and carefully documented recreation of Civil War music and sounds that was five years in the making.”³⁸ The recordings earned two Grammy awards for Best Engineered Recording for their capturing of the sounds of the Civil War.³⁹

Frederick Fennell and the Eastman Wind Ensemble were creating a musical time capsule and aligned their work with the Civil War Centennial commemoration efforts. Author Bruce Catton described the five years of research conducted by Fennell as “an exhaustive undertaking” and “one of the lasting contributions of the Civil War Centennial observance.”⁴⁰ Their mission was to breathe life into music and instruments that had not been heard in 100 years and to help promote the growing collegiate wind ensemble. In all these areas, Frederick Fennell and the Eastman Wind Ensemble succeeded. Fennell went on to serve on a committee to bring a Civil War pageant to Rochester for the observance of the centennial in 1961, for which he again used the Eastman Wind Ensemble for music in modern concert attire.⁴¹ The Eastman Wind Ensemble would perform Civil War band music a number of additional times under the batons of both Frederick Fennell and his successor, Donald Hunsberger.

³⁸ Earl Sands, “A Superb Civil War Album-Its Battle Sounds, Music,” *The Tampa Tribune*, March 4, 1962, 107.

³⁹ “Winners & Nominees,” GRAMMY.com, accessed January 12, 2021, <https://www.grammy.com/grammys/awards/winners-nominees/196>.

⁴⁰ “Civil War Unit Award to Fennell,” *Democrat and Chronicle*, May 5, 1962, 8, www.newspapers.com.

⁴¹ Stephen Hammer, “Civil War Fete Moving Show On City's Role,” *Democrat and Chronicle*, October 3, 1961, 21, www.newspapers.com.

In 1961, Dr. Fennell received a citation and medal from the Congressional Committee for the Centennial of the Civil War for his work on *The Civil War: Its Music and Its Sounds*.⁴² Then in May of 1962, he was awarded a citation and medallion from the Civil War Commission of the State of New York for his research and involvement in the Rochester and Monroe Centennial Commemoration events (Figure 2.4).⁴³



Figure 2.4 –Fennell Receives Medal from New York CWCC

Source: *Democrat and Chronicle* May 5, 1962

⁴² “Artist - Frederick Fennell,” Artists (GIA Publications), accessed January 12, 2021, <https://www.giamusic.com/store/artists/frederick-fennell>.

⁴³ “Civil War Unit Award to Fennell,” *Democrat and Chronicle*, May 5, 1962, 8, www.newspapers.com.

Throughout the rest of his life, Fennell would travel the country to guest conduct ensembles and give lectures focusing on Civil War band music. Having had such a strong beginning to the brass band revival at the onset of the Civil War Centennial commemoration effort, it may be surprising to learn that the next Civil War brass band recording would not be made until 1969.⁴⁴

In searching newspapers.com with the quoted keyword *brass band* and refining the search to only return newspapers in the United States from the beginning of the American brass band movement to the present, we can see that brass bands have appeared in print through each decade since the beginning of the movement in 1835. Table 2.1 was created on December 6, 2020 and reflects the available information on newspapers.com at that time.

⁴⁴ Chris Troiano and Stephen Cannistraci, “Discography,” The Early American Brass Band Podcast (The Early American Brass Band Podcast, December 4, 2020), <https://eabbpodcast.com/resources/discography/>.

Table 2.1 – Brass Band References in American Newspapers

Source: Newspapers.com

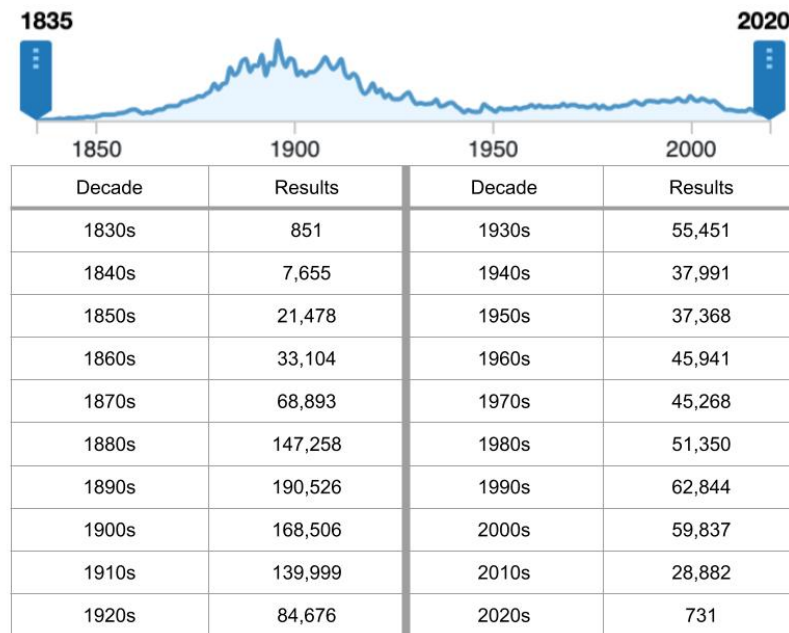


Table 2.1 may reflect American newspapers referencing foreign bands, as well as referencing other forms of brass bands in America other than early American brass bands such as British-style brass bands, Salvation Army brass bands, or New Orleans brass bands. The trend, however, clearly demonstrates that throughout the American Brass Band Movement (1835-1892), brass bands were increasingly referenced in newspapers until the beginning of the Golden Age of Bands in the 1890's, which then showed a rapid decline until the 1960s. The slight increase in brass band mentions in newspapers during the 1960's-1990's may be a result of renewed historical research of the Civil War and the blossoming of the Civil War reenactment hobby following the centennial celebrations of the Civil War.

Brass Music During the Civil War Centennial (1961-1965)

The American Civil War Centennial Commission (CWCC) was created in 1957 and helped organize a national effort to commemorate the 100-year anniversary of the Civil War complete with parades, ceremonies, and pageants. Civil War buffs wanted to commemorate the centennial of the war and government officials wanted to promote patriotism to combat communism and unify the nation in celebration amidst social unrest.⁴⁵

The CWCC was concerned that the national celebration could not be successful without Southern support after realizing that grassroots movements for organizing events for the Civil War were focused near veteran cemeteries, antebellum buildings, and battlefields, all of which were largely concentrated in the South.⁴⁶ To promote Southern participation, the CWCC allowed local events to run with little to no oversight, which allowed Southern interpretations of the war to dominate and for Lost Cause mythology to become legitimized.⁴⁷

The Lost Cause in regard to Civil War memory comes from Edward A. Pollard's 1866 book titled *The Lost Cause: A New Southern History of the War of the Confederates*. Pollard proclaims how the South had been overcome by a superior force, not a superior civilization.⁴⁸ The War Between the States was not the Civil War, but

⁴⁵ Robert J. Cook, *Troubled Commemoration: the American Civil War Centennial, 1961-1965* (Baton Rouge, LA: Louisiana State University Press, 2011), 15.

⁴⁶ Ibid., 75.

⁴⁷ Ibid., 61.

⁴⁸ John M. Coski, *The Confederate Battle Flag: America's Most Embattled Emblem* (Cambridge, MA: Belknap Press of Harvard University Press, 2006), 58-59.

instead the War of Northern Aggression, during which the out-resourced Confederacy held off the superior Northern armies for four years and were able to fight for what they believed to be a second American Revolution. The Lost Cause erased slavery as the main reason for the war and memorialized the Confederate leaders and soldiers as true patriots and men of God.⁴⁹ The Lost Cause promotes historically inaccurate, romanticized, pro-Confederate ideology, is guarded by the United Daughters of the Confederacy (UDC), and is preserved by the promotion of Confederate symbols such as monuments, the Confederate battle flag, and Dixie.

Southern historian Bell Wiley proclaimed that he hoped “earnestly to avoid any sort of activity that will tend to revive the bitterness and hatred engendered by the conflict of a century ago” and that the centennial was an American commemoration that was “recognizing the sincerity of both contestants and glorifying in the greatness that they demonstrated in support of their respective causes.”⁵⁰ This approach to the commemoration and Civil War memory was dangerous in that it allowed for people to view the Confederacy as a noble entity that fought bravely and found eternal glory through their ill-fated rebellion. This view places no blame on the secessionists for the war and allows for them to be glorified as martyrs for the South. This Lost Cause revisionist history dismisses slavery as being the cause of the Civil War, thus taking away the voice of the African Americans who suffered for centuries under forced bondage, as well as devalue the loss of life of the hundreds of thousands of United States soldiers who

⁴⁹ Ibid.

⁵⁰ Cook, 34.

fought against slavery. It is important to recognize that many events held in the South during the Civil War Centennial were intentionally designed to perpetuate the Lost Cause myth and to bring economic prosperity to the area.⁵¹

Civil War Centennial commemoration events usually tried to occur as close to 100 years to the date as they could. The first event to be celebrated as a part of the Civil War Centennial commemoration effort was the anniversary of the 1859 John Brown Raid in Harper's Ferry, WV on October 17th, 1959.⁵² The program for this event shows that the Pioneer Fife and Drum Corps, the Marine Corps School Band, and the Harpers Ferry High School Band all provided music throughout the day.⁵³ This first event was aware of the importance and value of music at public events, both in the 1850's and the 1950's. Their incorporation of military bands and school bands was a common thread through most musical acts present during the Civil War centennial. These bands would have been performing on modern band instruments and likely wearing modern military or school uniforms, though there is some documentation for high school bands wearing Civil War uniforms later in the Centennial. Military bands, high school bands, fife and drum corps, drum and bugle corps, and the occasional bagpipe band provided the majority of the music throughout the Civil War Centennial commemoration.

Following the John Brown Raid, events were held to commemorate the opening shots of the war at Fort Sumter and the first land battle in Philippi, WV. At the Philippi

⁵¹ Ibid., 64-66.

⁵² "Wave of Tourist Business Foreseen at Harpers Ferry," *The Morning Herald*, February 12, 1957, LXI, NO 36, 1.

⁵³ CWCC, *John Brown Raid Centennial (1959)*, "PDF," 2020.

event on June 3, 1961, two fife and drum corps and the W. Va. Highlanders Legion Pipe Band performed music for reenactors and spectators.⁵⁴ There are no documented accounts of Scottish or Irish pipes (bagpipes) being performed as a group during the American Civil War. Soldiers reenacting sham battles would have been in period uniform and using marching bands which were as close to Civil War bands as they could get at the time, but the use of bagpipe bands is peculiar. Perhaps knowing that there were Irish regiments and Irish culture present in the armies made the organizers assume bagpipes were present, thus allowing their participation. Or maybe they knew Civil War bands marched and pipe bands were another readily available marching music ensemble. Bagpipes were a preferred military musical instrument prior to the use of fife and drum corps.⁵⁵ Regardless, circumstances of bagpipe bands performing for regiments is undocumented.

Following Philippi, the report to Congress filed in 1968 claims that the First Manassas Reenactment from July 22-23, 1961 was by far the largest and most spectacular. There were 100,000 spectators watching 4,000 reenactors play out the events of the First Battle of Manassas.⁵⁶ During this event, music was furnished by the United States Army Band from Washington D.C. and again the Marine Corps School Band from Quantico, VA.⁵⁷ In addition to the military providing music for the Manassas event, about

⁵⁴ CWCC, *Philippi Centennial (1961)*), “PDF,” 2020.

⁵⁵ Henry George Farmer, *Rise and Development of Military Music: Military Music and Its Story* (London, 1912), 26-28.

⁵⁶ Commission, the U. S. Civil War Centennial, *U.S. Civil War Centennial Commission The Civil War Centennial: a Report to the Congress* (Washington, D.C., 1968), 44.

⁵⁷ CWCC, *Manassas Centennial (1961)*), “PDF,” 2020.

2,200 of the 4,000 uniformed reenactors were active-duty US National Guard.⁵⁸ It is serendipitous having the National Guard, a federalized military unit originally formed as town militias in the 1700's, reenact nineteenth century militias that fought in the Civil War. However, it is discomfiting that active-duty soldiers dressed up in period uniforms to participate in sham battles and performed official music at events that were apathetic to Lost Cause mythology. The CWCC actively decided that they were going to be uninvolved and were only going to help coordinate schedules, yet the United States military actively participated in multiple ways.

Following Manassas, many other states advertised and held their own events. A brochure outlining a list of events throughout the state of Mississippi in 1961 commemorating the Civil War shows a handful of pageants, balls, and parades, but there are no specifics regarding the type of ensembles that would furnish the music for those events.⁵⁹

The 100th Anniversary of the Battle of Gettysburg was held July 1-3, 1963. The program for that event shows military bands from the United States Air Force Headquarters Command and the United States Navy School of Music were present.⁶⁰ Also present were choirs, public school bands, the Berlin Fife and Bugle Corps from Berlin, PA and the curiously named 26th Inf Regt Band from Winston-Salem, NC (Figure 2.5).⁶¹

⁵⁸ John Reid, "The Centennial Reenactment of First Manassas," February 14, 2018, <https://www.battlefields.org/learn/articles/centennial-reenactment-first-manassas>.

⁵⁹ CWCC, *Mississippi Centennial (1961)*, "PDF," 2020.

⁶⁰ CWCC, *Gettysburg Centennial (1963)*, "PDF," 2020.

⁶¹ Ibid.

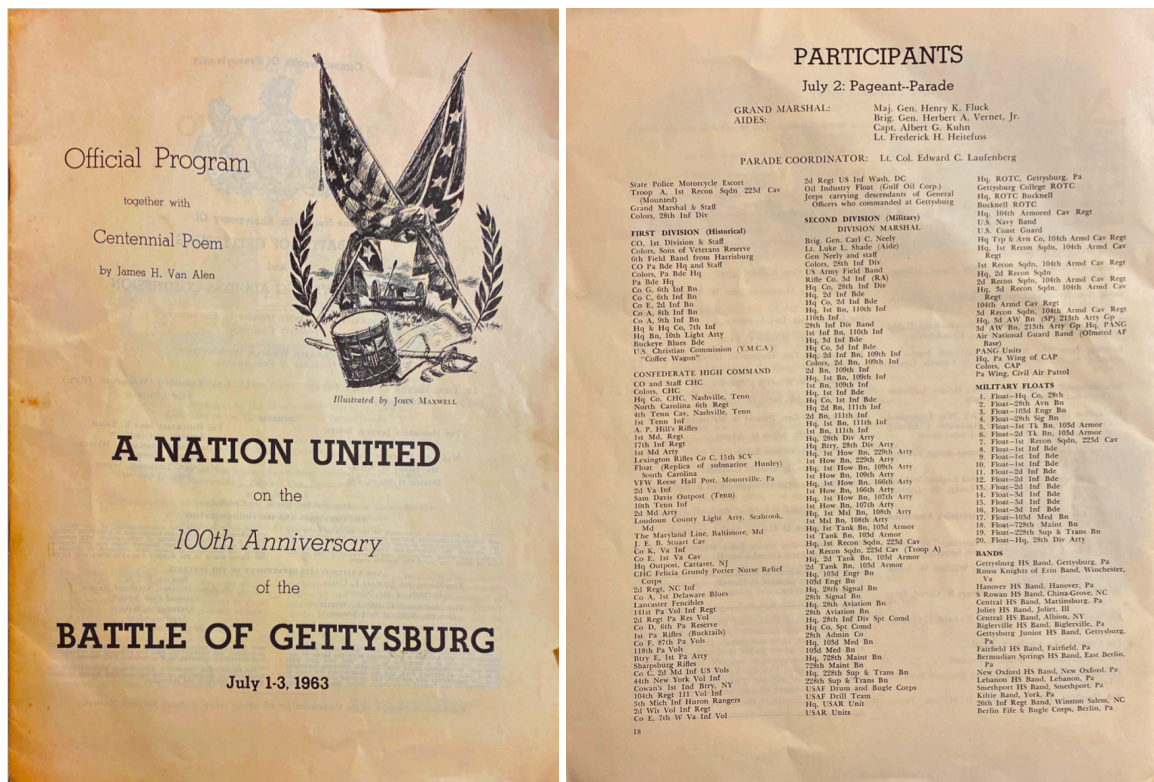


Figure 2.5 – Gettysburg Centennial Parade

Source: Gettysburg Centennial Official Program

The 26th Infantry Regiment Band referenced in the Gettysburg parade is referring to the 26th NC Regiment Band and was in fact the modern Salem Band portraying a historical impression of the Civil War brass band. For the centennial, the civic Salem Band performed Confederate music from the original Salem band books on period brass instruments, including an over-the-shoulder “bombaradon” (Eb bass) that was used by Julius Leinbach during the Battle of Gettysburg.⁶²

⁶² “Highlights of the Centennial Parade,” *The Gettysburg Times*, July 3, 1963, 1-7.



Figure 2.6 – The Salem Band as the 26th NC Regiment Band

Source: Newspapers.com

The 1963 parade along with a performance earlier in the day by the Salem Band (26th Inf Regt Band) marks only the second time a band was documented as playing period brass band arrangements on period brass instruments, the first being the Eastman Wind Ensemble.⁶³ It is unclear whether or not the Salem Band wore period uniforms for the Gettysburg parade in 1963, but a newspaper advertising a June 12th, 1964 concert at

⁶³ Wade Lucas, "Tar Heels Rededicate Marker," *The News And Observer*, July 2, 1963, 5, www.newspapers.com.

Stone Mountain does include a picture of the band wearing Confederate uniforms (Figure 2.6), showing that the band did sometimes depict a period impression during the Civil War Centennial celebrations.⁶⁴ Other contemporary community bands with Civil War connections performed during the centennial as well, including the Stonewall Brigade Band from Staunton, Virginia and the Perseverance Band from Lebanon, Pennsylvania.⁶⁵ These community bands may have been active with performing Civil War band music on period instruments while wearing reproduced uniforms prior to the centennial, but any significant attention was not paid to these types of performances until the Civil War Centennial.

The Gettysburg Times made note that a crowd of about 35,000 came to spectate the parade, the largest parade crowd to assemble in 25 years.⁶⁶ Of the number of marching bands and drum and bugle corps participating in the Gettysburg parade, the newspaper also comments “the Army and Navy bands are still the most popular units of any parade.”⁶⁷ Drum and bugle corps perhaps represent the closest modern equivalent to brass bands during the American Civil War that were available at the time. Town bands and military brass bands during the war would frequently need to provide music for soldiers while on the march. Modern orchestras and traditional concert bands do not

⁶⁴ Bob Jones, “26th N.C. Regimental Band Upholds Musical Traditions,” *The News And Observer*, June 10, 1964, p. 15, www.newspapers.com.

⁶⁵ “Perse Band Plans Free Concert for 104th Anniversary,” *The Daily News*, February 28, 1961, 18, www.newspapers.com.

⁶⁶ “Crowd of More Than 35,000 View Centennial Parade On Tuesday: Rain Delays Start,” *The Gettysburg Times*, July 3, 1963, 1-7, www.newspapers.com.

⁶⁷ “Highlights of Centennial Parade,” *The Gettysburg Times*, July 3, 1963, 3, www.newspapers.com.

frequently march outside. It is even often cited that the Sousa Band only marched on seven occasions during its nearly 40-year existence, despite being led by *The March King*.⁶⁸ Much like Civil War brass bands using over-the-shoulder saxhorns, marching bands and drum and bugle corps are equipped with brass instruments constructed in a way that is conducive and ergonomic for marching. Even more so, drum corps are *all brass* ensembles. In America, the two ensembles that are designed primarily for marching and utilize only brass and percussion instruments are Civil War era early American brass bands and drum and bugle corps. New Orleans brass bands frequently perform while strolling outdoors, but they oftentimes contain saxophones, and their performance idiom is more closely tied to jazz and post-Golden Age of Band repertoire. A look at repertoire of drum and bugle corps in 1963 shows that a number of groups were performing Civil War tunes such as *The Battle Hymn of the Republic*, *When Johnny Comes Marching Home*, *America*, *Marching Through George*, *Dixie*, and a handful of modern patriotic fare.⁶⁹ Although drum corps and marching bands are different from early American brass bands, it can be justified how these ensembles would be a natural fit to ask to perform during the Civil War Centennial, especially when reenacting brass bands were few in number at the time.

Bands of all configurations were utilized throughout the entirety of the Civil War Centennial celebrations. On Saturday April 3, 1965, the town of Reading, PA held a parade to commemorate the 100th anniversary of the close of the Civil War. The program

⁶⁸ Hazen and Hazen, 113.

⁶⁹ “Welcome to 1963s Drum Corps,” accessed January 13, 2021, <http://www.dcxmuseum.org/index.cfm?roomid=1305&view=decade&option=1963>.

for the event includes the names of all the musical groups who participated in the parade. Included in the parade was the U.S. Marine Drum and Bugle Corps, 553d Air National Guard Band, the Ringgold Band, 17 high school bands, 11 junior drum corps, 6 senior drum corps, 2 American Legion bands, 2 string bands, and the 2nd Brigade Band from Springfield, OH.⁷⁰

Upon further research, it was discovered that the 2nd Brigade Band (110th Ohio Volunteer Infantry) was formed for Memorial Day 1961 and performed throughout the duration of the Civil War Centennial. The band began as an ensemble through the Springfield Kiwanis Club and was directed by R.H. Barton and co-founded by Civil War reenactor Norman C. Carey.⁷¹ Between performing at the Springfield 1961 Memorial Day event and the 1965 Reading Parade, the band is also documented as having played at the Chillicothe Hospital Day in 1963.⁷² The 1963 newspaper article claims that the 2nd Brigade Band is “the only authentic re-created band to be active in the Centennial observance of the War Between the States” and that it uses “all brass and percussion.”⁷³ The 2nd Brigade Band referred to itself as a recreated unit of Hawkins’ Cadet Band of Springfield, a band that was attached to the 110th Ohio Volunteer Infantry (OVI) Regiment and then the Second Brigade, Sixth Army Corps throughout the entirety of the

⁷⁰ CWCC, *Reading Centennial Parade (1965)*, “PDF,” 2020.

⁷¹ “Civil War-Type Band Scheduled For VA-Day,” *Chillicothe Gazette*, April 4, 1963, 5, www.newspapers.com.

⁷² Ibid.

⁷³ Ibid.

war.⁷⁴ The recreated 2nd Brigade Band was said to have performed in period infantry uniforms with correct regimental colors and a 36 star Union flag.⁷⁵



Figure 2.7 - The Second Brigade Band in the early 1960s

Source: Richard Carey

An early photograph of the 2nd Brigade Band (Figure 2.7) shows the band equipped with rope tension percussion, various sized modern valved brass instruments, as well as trombones and saxophones. The band is outfitted in nonauthentic clothing meant to resemble period uniforms with large oval belt buckles, suspenders and kepis with differing company emblems attached. Garrett Wright, a musician in the recreated 2nd Brigade Band and an instrument collector owning 314 instruments valued at \$80,000 in 1973, confirms that the 2nd Brigade Band performs on modern instruments instead of

⁷⁴ Ibid.

⁷⁵ Ibid.

period instruments.⁷⁶ Although the instruments played and uniforms worn were not necessarily *period correct*, it is important to recognize the important step taken by the group in regard to reviving early American brass bands. Aside from the Salem Band, the 2nd Brigade Band was the first Civil War reenactment band to form in the 1960's following the research of Dr. Frederick Fennell.

There appears to be some confusion in regard to actual band names for the early Springfield, OH reenactment bands. The original 1961 reenactment band formed by Carey and Barton was resurrecting the Hawkins Cadet Band, a band originally from Springfield that enlisted with the 110th OVI Regiment in 1861.⁷⁷ This led the Carey/Barton band to sometimes be referred to as the 110th OVI Regiment Band. The original Hawkins Cadet Band eventually switched to become the brigade band for the Second Brigade Sixth Army Corps under the leadership of Springfield-native Brigadier General J. Warren Keifer.⁷⁸ This is where the original Hawkins Cadet Band and the Carey/Barton reenactment band got their primary Civil War band name, the 2nd Brigade Band. However, Richard Carey was a reenactor commander with the 44th Regiment OVI, and there were at least two instances when the Carey/Barton 2nd Brigade Band was erroneously referred to as the 44th OVI Band.⁷⁹ But in Mildred Carey's obituary, it reads

⁷⁶ Carol Mattar, "'Tat-a-Tat-TAT-Te-TAH' He Finally Found A Home For His 314 Instruments," *The Journal Herald*, October 8, 1973, 19, www.newspapers.com.

⁷⁷ "Civil War-Type Band Scheduled For VA-Day," *Chillicothe Gazette*, April 4, 1963, 5, www.newspapers.com.

⁷⁸ *Ibid.*

⁷⁹ "Mock Battle to Be Staged As Hospital Day Feature," *Chillicothe Gazette*, May 2, 1962, 24, www.newspapers.com.

that her husband began the 44th OVI Band in 1961.⁸⁰ The confusion extends even further because it appears that the Carey/Barton 2nd Brigade Band only performed through the Civil War Centennial and then ceased to exist, but Richard Carey seems to have formed an offshoot of the band and called it the 44th OVI Band, a group that continued to perform well into the 1970's.⁸¹ Perhaps the 44th OVI Band and the 2nd Brigade Band were one in the same depending on who hired them or who was leading the band, or perhaps they were two different bands with names and dates of origin that are now lost. Regardless, the contribution and passion of Richard Carey for Civil War bands is evident in the longevity of his involvement with the 44th OVI Band.

⁸⁰ "Obituary for CAREY (Purfield), Mildred H. 'Mickey,'" *Springfield News-Sun*, 2016, 28, www.newspapers.com.

⁸¹ "44th Ohio Infantry Band," *The Journal Herald*, October 19, 1979, 3, www.newspapers.com



Figure 2.8 – The 44th Ohio Volunteer Infantry Band

Source: Richard Carey

A photo taken of the 44th Ohio Volunteer Infantry Band (Figure 2.8) and provided by Norman Carey's son, Richard Carey, shows that the band performed in a mixture of Union blue uniforms, Confederate grey uniforms, Union field musician coats, and combinations of modern clothing resembling the uniform of the previous 2nd Brigade Band. The band is also seen using rod-tension percussion, modern brass instruments, and clarinets. Carey's 44th OVI Band must have been flexible with their uniforms and instrumentation because a newspaper article from 1975 shows members of the band using

sousaphones and saxophones and performing in the same uniform as the 2nd Brigade Band in the 1960's.⁸²

The first band to wear period uniforms, use period instruments, and play period arrangements was the 1st Brigade Band from Watertown, WI. In 1964, the 1st Brigade Band was formed by Fred Benkovic to perform at a centennial celebration commemorating General Ulysses S. Grant's return home to Galena, Illinois.⁸³ According to Edward Pierce, historian for the 1st Brigade Band, the organization currently owns about 280 period instruments, 178 of those being antique brass instruments.⁸⁴ The band currently has 15 recordings commercially available, the latest one being released in 2014 and the first one being released in 1969. This 1969 recording by the 1st Brigade Band was only the second recording of Civil War band music up to that point, second only to Fennell's 1960 Eastman recording.⁸⁵

Following the formation of the 1st Brigade Band, a handful of other brass bands were formed with the goal of performing period music on period instruments while wearing period uniforms. The 5th Michigan Regiment Band was formed in 1973,⁸⁶ the

⁸² "Musicians to Perform," *Xenia Daily Gazette*, June 20, 1975, p. 11, www.newspapers.com.

⁸³ Edward L Pierce, "Post War," 1st Brigade Band, 2017, <https://www.1stbrigadeband.org/2017/history/post-war/>.

⁸⁴ Chris Troiano, Stephen Cannistraci and Ed Pierce, *The Early American Brass Band Podcast*, August 5, 2020.

⁸⁵ Chris Troiano and Stephen Cannistraci, "Discography," The Early American Brass Band Podcast (The Early American Brass Band Podcast, December 4, 2020), <https://eabbpodcast.com/resources/discography/>.

⁸⁶ "Fifth Michigan Regiment Band," 5th Michigan Regiment Band, accessed December 8, 2020, <https://www.mi5th.org/>.

Americus Brass Band in 1976,⁸⁷ the Old Bethpage Brass Band in 1977,⁸⁸ the Heritage Americana Brass Band in Washington DC in 1978,⁸⁹ and the HB Smith Silver Cornet Band in 1979⁹⁰ are a handful of the known bands to have formed following the Civil War Centennial.

In 1976, the world-famous Empire Brass Quintet released an Americana album of 1850's American brass music on modern instruments to celebrate America's Bicentennial titled *The American Brass Band Journal*. This album would have surely exposed the larger classical brass community to early American brass band music due to the worldwide acclaim of the quintet. They followed the album up with *The American Brass Band Journal Revisited* in 1978, which was conducted by Frederick Fennell (Figure 2.9).

⁸⁷ Richard Birkemeier. *Music of the Civil War*. Americus Brass Band. Summit Records DCD 1269, 1991, CD. Liner notes, 6.

⁸⁸ Chris Troiano, Stephen Cannistraci and Kirby Jolly, *The Early American Brass Band Podcast*, April 22, 2020.

⁸⁹ Robert Garofalo & Mark Elrod. *Civil War Military Music*. Heritage Americana. Heritage Americana, INC, 1994. CD. Liner notes, 7.

⁹⁰ Robert Russell Moore, "Complete Musical Services," accessed January 20, 2020, <https://www.angelfire.com/music5/hbsmith/cornet.html>.



Figure 2.9 – Fennell Conducting Empire Brass & Friends (1977)

Source: Library of Congress

Boston Globe music critic Richard Dryer said that the new album was “one of the most impressive and delightful records of the year”, with his only criticism being that it “didn’t last forever.”⁹¹ Empire Brass also published two suites for brass quintet from *The American Brass Band Journal* in 1976 now published by G. Schirmer, Inc. and written for Eb trumpet, Bb trumpet, F horn, trombone, and tuba.

A second notable album released in 1976 was by the Library of Congress and conducted by Frederick Fennell titled *Volume 1 - Our Musical Past: A Concert for Brass Band, Voice and Piano*. This album was recorded on September 27-28, 1974 and utilized period instruments owned by the Smithsonian Institute and Robert Sheldon. Robert Sheldon was on staff at the Smithsonian at the time and was a valuable member of the

⁹¹ Richard Dryer, “Classical,” *The Boston Globe*, June 22, 1978, p. 65, www.newspapers.com.

Eastman Wind Ensemble for the 1960 recording *The Civil War: Its Music and Its Sounds*. A concert of the music was given on September 26, 1974 in the Coolidge Auditorium at the Library of Congress.⁹²

The final notable album released in 1976 was by the Eastman Wind Ensemble under the baton of Fennell's successor, Donald Hunsberger. Just as the 1960 Eastman album performed music from the Port Royal Band and the 26th NC Regiment Band, this 1976 Eastman recording showcases the music of the Manchester Cornet Band from Manchester, NH. The recording includes band music, quadrille music, and vocal music to spotlight different areas within the Eastman School of Music, but also to demonstrate various musical groups active in America in the mid-nineteenth century. The music is all performed on modern instruments and the solo Eb cornet player is none other than Allen Vizzutti. The liner notes for the recording provide background information for the musical selections, the history of the American brass band movement, a biography for the Manchester Cornet Band leader Walter Dignam, and various explanations of social life in nineteenth century America.⁹³

The American Brass Band Movement was active through most of the nineteenth century and subsided in the early twentieth century. However, the Civil War Centennial sparked a renewed interest in American history and inspired the creation of early American brass bands. As the hobby of Civil War reenacting became more popular

⁹² Roger E. Rickson, *Ffortissimo: a Bio-Discography of Frederick Fennell: the First Forty Years, 1953 to 1993* (Cleveland, OH: Ludwig Music Publ., 1993), 70.

⁹³ Donald Hunsberger. *Homespun America*. Eastman Wind Ensemble. Vox Music Group CDX 5088, 1976, CD. Liner notes.

following the Civil War Centennial, so did the popularity of early American brass bands.⁹⁴ As reenactments were held for the recognition of the 125th anniversary of the Civil War in the 1980's, new bands were formed. The Dodworth Saxhorn Band in Ann Arbor, MI was formed in 1985, the 8th Regiment Band from Rome, Georgia and Paul Maybery's Yankee Brass Band were both formed in 1986, and Saxton's Cornet Band from Lexington, KY was formed in 1989.⁹⁵ The next major spark of interest would come in the 1990's courtesy of PBS and Hollywood.

Brass Bands & The Ken Burns Effect

The 1990's were the pinnacle of Civil War reenacting and saw more participation and activity in the hobby than in any decade prior or since. In 1998, 30,000 reenactors participated in the 135th anniversary of the Battle of Gettysburg in front of a crowd of 50,000 spectators.⁹⁶ This rapid increase in interest is likely due to a number of books, films, and television series' being released around that time. Films such as Ken Burn's *The Civil War* would captivate the imaginations of Americans and thrust the Civil War back into the mainstream spotlight.

It perhaps started with the release of the television miniseries titled *North and South* in 1985. Originally based on books by John Jakes, the series was ranked seventh

⁹⁴ Bryn Stole, "The Decline of the Civil War Re-Enactor," July 28, 2018, <https://www.nytimes.com/2018/07/28/style/civil-war-reenactments.html>.

⁹⁵ Chris Troiano and Stephen Cannistraci, "Active Early American Brass Bands," The Early American Brass Band Podcast, December 5, 2020, <https://eabbpodcast.com/resources/active-early-american-brass-bands/>.

⁹⁶ Stole.

among the ten highest rated miniseries of all time in 2002.⁹⁷ The Americus Brass Band provided music for this series marking the first time period brass instruments were used to record music for a film.⁹⁸ James McPherson wrote a detailed history of the Civil War titled *The Battle Cry of Freedom* in 1988. This 900-page book remained on the bestsellers list for months after its release.⁹⁹ The Hollywood film *Glory* and Ken Burns' *The Civil War* were released in 1989 and 1990 respectively and both contained musical contributions by Civil War brass bands. The 4-hour long film *Gettysburg* in 1993 was also released during this time and contributed to the rise in Civil War interest and reenacting.¹⁰⁰ Many of these films featured music performed by Civil War reenactment brass bands. More reenactment Civil War brass bands were formed and active in the 1990's than any other decade following the American Brass Band Movement.

In 1989, TriStar Pictures released *Glory*, a film about the famous 54th Massachusetts Infantry Regiment starring Matthew Broderick, Denzel Washington and Morgan Freeman. The film won a number of Academy Awards and is partially responsible for an increase in the hobby of Civil War reenactment, most notably within the African American community.¹⁰¹ The Americus Brass Band is a Civil War reenactment band from California that formed in 1976 and was used to perform the brass

⁹⁷ "John Jakes '53 Discusses Writing and His Upcoming Book," DePauw University, 2002, <https://www.depauw.edu/news-media/latest-news/details/11968/>.

⁹⁸ Chris Troiano, Stephen Cannistraci and Richard Birkemeier, *The Early American Brass Band Podcast*, December 30, 2020.

⁹⁹ Bryn Stole, "The Decline of the Civil War Re-Enactor," July 28, 2018, <https://www.nytimes.com/2018/07/28/style/civil-war-reenactments.html>.

¹⁰⁰ Ibid.

¹⁰¹ *When To Die, When To Die* (Old Glory Productions, 2016), <https://whentodie1.vhx.tv/>.

band music that can be heard in the film.¹⁰² Unfortunately, the original motion picture soundtrack only contains the orchestral score written by James Horner. Luckily, the Americus Brass Band acted to capitalize on their involvement in the film and recorded an album in March of 1991, which was released later that year by Summit Records.¹⁰³

In 1990, Ken Burns released his 9-part documentary titled *The Civil War* on PBS. This series was so popular and well-received that the subsequent boom in Civil War reenacting and Civil War location tourism has been dubbed *The Ken Burns Effect*.¹⁰⁴ *The Civil War* was the most watched program on public television, having over 40 million viewers tune in over the course of the series.¹⁰⁵ It is important to note that Chris Mackowski attributes the term *The Ken Burns Effect* to any change in Civil War site visitation or resource consumption as a direct result of a television program or film release. As National Park attendance numbers went up after the Ken Burns documentary released, similar patterns were noticed when other films such as *Gettysburg* (1993) or *Andersonville* (1996) were released.¹⁰⁶

Unlike the lack of brass band representation on the *Glory* soundtrack, *The Civil War* included multiple tracks by two Civil War brass bands. The New American Brass Band under the direction of Bob Sheldon and The Old Bethpage Brass Band under the

¹⁰² Richard Birkemeier. *Music of the Civil War*. Americus Brass Band. Summit Records DCD 1269, 1991, CD. Liner notes, 6.

¹⁰³ Ibid.

¹⁰⁴ Chris Mackowski, "Entertaining History: the Civil War in Literature, Film, and Song," in *Entertaining History: the Civil War in Literature, Film, and Song* (Carbondale, IL: Southern Illinois University Press, 2020), pp. 1-11.

¹⁰⁵ Mackowski, 2.

¹⁰⁶ Ibid., 2-5.

direction of Dr. Kirby Jolly provided music for the series and soundtrack. The soundtrack sold 150,000 copies in its first week of sales.¹⁰⁷

With the success of brass band involvement in *Glory* and Ken Burns' *The Civil War*, more brass bands were created in the 1990's. The Crestmark Military Band (1990),¹⁰⁸ Olde Towne Brass (1986/1993),¹⁰⁹ The Wildcat Regiment Band (1992),¹¹⁰ and The 33rd Illinois Volunteer Regiment Band (1996)¹¹¹ are a few examples of the many Civil War bands that formed in the 1990's. It is from the post-Centennial band boom and the post-Ken Burns boom that we have the early American brass bands we have today.

¹⁰⁷ Stephen Holden, "'Civil War' Soundtrack Enjoys Same Success As Series," *Record-Journal*, December 21, 1990, 36.

¹⁰⁸ Randolph Cabell. *Dear Mother, I've Come Home to Die, Quickstep and Other Favorites of The Bands of the 19th Virginia Heavily Artillery Battalion*. The Crestmark Military Band. Randolph Cabell, 2003, CD. Liner Notes.

¹⁰⁹ Beth Musgrave, "Battle of the Bands Marks 150th Anniversary of the Civil War," *Lexington Herald Leader*, September 5, 2011, <https://www.kentucky.com/news/local/counties/franklin-county/article44124225.html>.

¹¹⁰ Audrey Hingley, "Wildcat Regiment Band Preserves Civil War-Era Music," *American Profile*, April 23, 2012, <https://americanprofile.com/articles/wildcat-regiment-band-civil-war-music/>.

¹¹¹ *Hardtack & Coffee*. The 33rd Illinois Volunteer Regiment Band. Disk Makers 331861, 1997, CD. Liner Notes.

CHAPTER 3: REVIVALISM AND EARLY AMERICAN BRASS BANDS AFTER THE CIVIL WAR CENTENNIAL (1965-PRESENT)

Following the conclusion of the Civil War Centennial in 1965, among many things the public was now exposed to the existence of nineteenth century brass band music and was enabled to create their own early American brass bands, which many would go on to do. Brass bands that formed during the Civil War Centennial and immediately after were largely rediscovering the brass band history and practices as they went along, aided heavily by the work of Frederick Fennell in 1960 and what little scholarship was available in print. Prior to Fennell, information on Civil War brass bands was sparse because much of the research of the Civil War around the time of the centennial focused mainly on the grand battles and larger-than-life figures of the war. The early efforts of bands such as the 2nd Brigade Band must be praised for their early success due to this handicap, despite their shortcomings in the area of historical accuracy. As more brass bands were formed in the decades following the Civil War Centennial, more information was gleaned regarding the instruments, music, uniforms, and bands of the period as a result of meticulous research and hands-on experience.

Scholarship and Bands Through the End of the Twentieth Century

Many musicians hoping to start a band would use any books available to help learn about movement, instruments, repertoire, and uniforms. The first book published

chronicling the history of military bands in the United States was written by Army bandmaster William Carter White in 1944. This book, reprinted in 1975, covers pre-Revolutionary War music and describes bands up to 1943. White acknowledges that they, at the time of original publication, were at the onset of World War II and mentions how important military music will be in the years ahead.¹

Following White's book, the most widely praised text tracing the history of bands in America was H.W. Schwartz's *Bands of America* published in 1957. However, this book merely mentions the brass band tradition as a steppingstone for enabling the Golden Age of Bands and Patrick S. Gilmore. Brass bands and the American Brass Band Movement are primarily only referenced in its 15-page first chapter.² Although Schwartz's book is cited more frequently in the band history community, White's book devotes more pages to the American brass band movement.

The first notable book to go into detail and provide direct references and photographs of brass bands during the Civil War is *Bands and Drummer Boys of the Civil War*, written by Arthur Wise and Francis A. Lord in 1966. Francis A. Lord was a Civil War historian and Arthur Wise was a band director and Civil War buff. Together, they produced the first work detailing military brass bands during the American Civil War and provided information that would have been difficult for local musicians to gather on their

¹ William Carter White, *A History of Military Music in America* (Westport, CT: Greenwood Press, 1977), 169-270.

² Harry W. Schwartz, *Bands of America* (New York, NY: Da Capo Press, 1975).

own.³ This book acted as a major resource for EABB's forming after the Civil War Centennial.

Mark Elrod and Robert Garafalo released their book *A Pictorial History of Civil War Era Musical Instruments and Military Bands* in 1982. Often regarded as the primary text for reenactment Civil War brass bands, this book includes detailed pictures of nineteenth century brass instruments and traces the development of brass technology through the era.⁴ Mark Elrod is the foremost expert on Civil War brass bands, a prolific instrument collector instruments, and has been a critical individual in the formation and promotion of brass bands the last number of decades (Figure 3.1).

³ Francis Alfred Lord and Arthur Wise, *Bands and Drummer Boys of the Civil War* (New York, NY: T. Yoseloff, 1966).

⁴ Robert Joseph Garofalo and Mark Elrod, *A Pictorial History of Civil War Era Musical Instruments & Military Bands* (Missoula, MT: Pictorial Histories Pub. Co., 2002).



Figure 3.1 – Mark Elrod with Vintage Cornet

Source: Richard Birkemeier

Mr. Elrod helped form the Federal City Brass Band with Jari Villanueva in 2002 and has provided music and lent instruments to many other bands as well.⁵ Mr. Elrod is considered by many in the field to be a role model and is often cited for being the initial spark for becoming interested in early brass instruments.⁶

⁵ Joseph M. Lewis, “The Development of Civil War Brass Band Instruments into Modern-Day Brass Band Instruments with a Related Teaching Unit for a High School General Music Course,” *The Development of Civil War Brass Band Instruments into Modern-Day Brass Band Instruments with a Related Teaching Unit for a High School General Music Course* (2015), https://etd.ohiolink.edu/apexprod/rws_etd/send_file/send?accession=bgsu1431035985&disposition=inline.

⁶ Robert C. Lancefield et al., “The Politics of Repatriating Civil War Brass Music,” in *The Oxford Handbook of Musical Repatriation* (New York, NY: Oxford University Press, 2019), 454.

In July of 2000, Dr. David M. McCullough hosted The National Civil War Band Festival at Campbellsville University in Campbellsville, Kentucky. At this event, there were 15 ensembles from all over the country, spectators, and Dr. Frederick Fennell serving as Honorary Director and Special Guest Conductor.⁷ The festival had a tagline of “The greatest and most significant gathering of Civil War bands and musicians since the famed Grand Review of the Armies in Washington D.C. May 23-25, 1865.”⁸ One of the ensembles in attendance was not a brass band, but instead a Civil War fife and drum corps. This event was likely the largest gathering of early American brass bands since the Civil War Centennial ended in 1965. Frederick Fennell reviewed the ensembles in the Campbellsville stadium on Saturday and conducted a massed ensemble of all 15 bands. Fennell was recognized at this event as being the father of the Civil War band movement due to his involvement with the 1960 Eastman Wind Ensemble Recording *The Civil War: Its Music and Its Sounds* and his unyielding promotion of Civil War brass bands throughout his career (Figure 3.2).⁹

⁷ David M. McCullough, (2000), “PDF,” 2020.

⁸ Ibid.

⁹ Ibid.



Figure 3.2 – Fennell Recognized at the NCWBF (2000)

Source: Richard Birkemeier

It is interesting to note that in addition to being regarded as the father of the Civil War band movement, Frederick Fennell was also responsible for setting the academic trend of moving away from the nineteenth century band tradition in favor of promoting original works for wind band with the Eastman Wind Ensemble.

Dr. McCullough would go on to host a second event at Campbellsville University in 2003, again hosting 14 early American brass bands for the weekend. This event was once again attended by Dr. Frederick Fennell, but this time featured more lectures and more performance opportunities for the attending bands.¹⁰ McCullough hoped to host the

¹⁰ David M. McCullough, (2003), "PDF," 2020.

event every 3 years, but unfortunately an event was not held in 2006 nor any subsequent year.

The American brass band tradition had evolved into the concert band tradition prior to the 1960's and resulted in a wide variety of community bands, school bands, and military bands. These musical ensembles, especially those conducive to marching such as high school marching bands, drum and bugle corps and military bands, were chosen to provide music during the Civil War Centennial celebrations. They were chosen partly due to the fact they were already formed and readily available, but also because many people did not know what the *correct* type of ensemble was to use.

Much like the excitement surrounding the centennial of the Civil War from 1961-1965, another round of excitement was mustered for the sesquicentennial from 2011-2015. Newly formed bands performed at reenactment and other performance opportunities that were on the rise due to the growing interest in the Civil War during this time. Bands such as the Excelsior Cornet Band (2001), Federal City Brass Band (2002), and Independent Silver Band (2004) were formed prior to and were very active during the Civil War Sesquicentennial. A major difference between the Civil War Centennial celebrations and the Civil War Sesquicentennial celebrations were that the sesquicentennial had authentic Civil War recreation brass bands available to provide music.

Living History & Reenacting

Reenactments and living history presentations can serve as valuable educational tools as well as a way of bringing history into the field of entertainment and recreation.

However, as twenty-first century beings with lived contemporary experiences, the idea of giving a completely authentic representation of the past is impossible. Performing living history or participating in reenactments can portray the aesthetic of a time period or event, but it can never fully replicate the past due to the participants' psychology and the physical presence of a twenty-first century audience. Socio-political bias can also influence the information or message of a living history performance or reenactment event. It is for these reasons that early American brass bands should assimilate into academia and allow for the musicians to learn accurate history and context, thus more ethically serving the audiences they entertain.

Individuals reenact history for a variety of personal reasons, but many Civil War reenactors claim that reenacting makes history feel *real*, more relatable, and it connects them to the life everyday soldiers and/or ancestors.¹¹ The United States does not have a rich history spanning multiple centuries, so for many Americans the Civil War is an epic story that feels real and tangible because of surviving relics, surviving battlefields, and family connections. Historian and author Shelby Foote explains that the Civil War captivates Americans because it "...defined us as what we are and it opened us to being what we became, good and bad things. And it is very necessary, if you are going to understand the American character in the twentieth century, to learn about this enormous catastrophe of the mid-nineteenth century."¹² Historian and author James McPherson similarly believes the Civil War still interests people because "Great issues were at stake,

¹¹ Jay Anderson, *Time Machines: the World of Living History* (Nashville, TN: American Association for State and Local History, 1986), 12-13.

¹² Ken Burns, *The Civil War* (PBS, 1990).

issues about which Americans were willing to fight and die, issues whose resolution profoundly transformed and redefined the United States.”¹³

Author and reenactor hobbyist Robert Lee Hadden explains that American reenacting predates the actual Civil War. Hunting expeditions and battles were reenacted to ensure successful strategies were passed on to successors and to build a sense of tradition and customs within the community.¹⁴ *Sham battles* depicting battles from the American Revolution were conducted as early as 1859.¹⁵ The Civil War was immediately reenacted by veterans following the war at battle reunions. Veterans at the 50th anniversary of Gettysburg famously ended a reenactment of Pickett’s Charge by shaking hands and weeping.¹⁶ R. L. Hadden continues by saying that the largest *sham battle* during the Civil War Centennial, the First Battle of Manassas, was primarily for entertainment and that “authenticity was a vague concept.”¹⁷ This vague authenticity can be observed with the first re-enactment band during the Civil War Centennial, the Second Brigade Band. Their uniforms resembled uniforms of the period and they were indeed playing band instruments, but their performance could not be described as authentically accurate. They did, however, make an early attempt at recreating a Civil War band and perform music of the Civil War period on band instruments in Civil War uniforms. A

¹³ James McPherson, “A War That Never Goes Away,” AMERICAN HERITAGE, March 1990, <https://www.americanheritage.com/war-never-goes-away>.

¹⁴ Robert Lee Hadden, *Reliving the Civil War: a Reenactor's Handbook*, 2nd ed. (Mechanicsburg, PA: Stackpole, 1999), 1-2.

¹⁵ *Ibid.*, 2-4.

¹⁶ Conor Friedersdorf, “The Civil War and Reconciliation,” The Atlantic (Atlantic Media Company, September 6, 2013), <https://www.theatlantic.com/projects/ideas-2010/archive/2010/07/the-civil-war-and-reconciliation/59191/>.

¹⁷ Hadden, 4-5.

similar comment can be made of high school marching bands wearing Civil War uniforms during Civil War centennial performances.¹⁸

Black-powder shooting organizations such as the North-South Skirmish Association (NSSA) and the National Muzzle Loading Rifle Association (NMLRA) helped jumpstart reenacting just prior to the Civil War Centennial. By the end of 1965, the reenactment hobby separated itself from the shooting organizations and developed independently as a way of becoming more fully engrossed in all activities related to those of Civil War soldiers. Each subsequent decade following the Civil War Centennial saw an increased emphasis on authenticity within the hobby of reenacting.¹⁹ This was partly due to the increase in participation of professional historians in reenacting to better their understanding of the period. There was also increasingly more research being done on the soldiers of the war and their way of life rather than the epic battles of the war. This led to more authentic impressions and equipment in reenactments. This heightened awareness of the period and authentic reenacting also caused a schism between the different opinions of the hobby. Deciding on the purpose of reenactment and the best way to participate in the activity caused the rift within the community.

Today, the segments of the hobby can be generalized as *hardcore reenactors* and *amateur reenactors*. Sometimes, the lack of attention to authenticity in the amateur community draws the nickname *farb* from the hardcore community. *Farb*, a noun, is a slang term used by reenactors to describe someone whose authenticity is inadequate and

¹⁸ "GHS Band in Big 33 Grid Program," *The Gettysburg Times*, August 2, 1963, 5, www.newspapers.com.

¹⁹ Hadden, 5-6.

is believed to be short for “far be it from truth.” *Farb* can also be used as a verb (farbing) or an adjective (farby).²⁰

Reenactor and author Greg M. Romaneck writes that the intensity of hardcore reenactors can be a detrimental thing. Romaneck emphasizes the importance of having fun, learning what you can when you can, and how to intelligently and thoughtfully approach issues of racial and gender inequality while reenacting. Romaneck’s suggestions show that reenactors can learn, teach, and continuously evolve their opinions if they wish, but also that reenacting is a recreational activity, and the main goal should be to have fun.²¹

Reenactors are usually enlisted in a recreated regiment complete with a structure of command, customs, and rules. Reenactors are generally extremely passionate amateur historians who do their own research and are taught by leaders in their own reenactment regiment. For these reasons, reenactors should by no means be unconditionally trusted as primary sources of information. Similarly, not all reenactors should be generalized as racist warmongers who hope to reenact so authentically that they wear urine-soaked coat buttons on their uniforms.²² There is a spectrum of intensity within the hobby of reenacting and the intent of reenactors can vary from regiment to regiment and person to person.

²⁰ Ibid., 6-8.

²¹ Greg M. Romaneck, *A Civil War Reenactor's Guidebook: Tips and Suggestions from the Field* (Westminster, MD: Heritage Books, 2007).

²² Ibid.

R. Lee Hadden discusses the importance and value of authenticity within the activity of reenacting. He primarily cites that authenticity benefits the reenactor because it helps them better understand the lifestyle of someone from the period.²³ Hadden also says that authenticity is essential for educating the audience in attendance at reenactment events. Mary L. Jackson Fears believes the most deserving reward of Civil War reenacting is “the *good* feeling of being a living historian” teaching American history “the way it was.”²⁴ She continues on to say that she enjoys meeting people from both sides of the war and that it helps to broaden “understanding and *acceptance* of America’s history.”²⁵ Roy Rosenzweig and David Thelen claim “Only by getting close to experience could they see the ambiguities, multiple perspectives, and transformative potential they had learned to expect in their intimate worlds.”²⁶ An inaccurate portrayal of history may reinforce negative stereotypes as well as lead to an observer walking away with a misinformed interpretation of history.²⁷ Some reenactors believe that by portraying history as authentically as possible, it shows people of today where we came from and can celebrate the hardships that were overcome from that period.²⁸

Roy Rosenzweig and David Thelen surveyed a cross-section of America to better understand people’s relationship with history. In their research, they discovered that

²³ Robert Lee Hadden, *Reliving the Civil War: a Reenactor's Handbook*, 2nd ed. (Mechanicsburg, PA: Stackpole, 1999), 35-37.

²⁴ Mary L. Jackson Fears, *Civil War and Living History Reenacting about "People of Color": How to Begin, What to Wear, Why Reenact* (Bowie, MD: Heritage Books, 2004), 131.

²⁵ Ibid.

²⁶ Roy Rosenzweig and David Thelen, *The Presence of the Past: Popular Uses of History in American Life* (New York, NY: Columbia U.P., 2000), 90.

²⁷ Hadden., 35-37.

²⁸ Chris Troiano, Stephen Cannistraci and Bill Gay, *The Early American Brass Band Podcast*, January 13, 2021.

people found museums to be the most reliable source of information and TV and movies to be the least reliable.²⁹ Teachers, books, and visual media are generally trusted less than museums, but surprisingly are trusted less than family accounts as well. People are more inclined to believe accounts from family members over college professors. This environmental influence can be a significant element in developing a person's understanding of history. Rosenzweig and Thelen go on to discuss the idea of *popular historymaking* and how a person's environment and experiences contributes to their interpretation of history.³⁰ Their research shows that Americans relate closely to history that they feel a connection to and often seek learning about that history from sources outside the classroom. By seeking out these alternative sources for information, the reliability of the information becomes more questionable. When historical information is learned from family members or amateur historians, facts can be omitted or altered to fit the narrative the storyteller hopes to convey. Political or social bias can be present in any form of information dissemination, but that bias may be more present in sources that are less formal or credentialed. A person seeking to feel comforted by their understanding of the past and trusting familial sources over experts for their information may not result in the most accurate understanding of history and historical themes. False information may not necessarily be given, but selective information lending to an incomplete story can be equally detrimental. This is why Civil War reenactors are not always the most accurate

²⁹ Roy Rosenzweig and David Thelen, *The Presence of the Past: Popular Uses of History in American Life* (New York, NY: Columbia U.P., 2000), 91.

³⁰ Roy Rosenzweig and David Thelen, *The Presence of the Past: Popular Uses of History in American Life* (New York, NY: Columbia U.P., 2000).

sources of information and why spectators should conduct follow-up research and supplementary reading following a reenactment.

Cultural historian Michael Kammen believes that some of the bias in Civil War memory comes from history being taught by means of sectional chauvinism.³¹ Chauvinism and politicizing of the Civil War has had damaging effects on American society, namely that people have "...replaced principles or tenets with traditions born of misguided memories and partial amnesia." Historian William E. Dodd believes that this selective memory has led to a segment of the population developing a sense of false patriotism and that sectional traditionalism produces falsehoods and erroneous history.³² False patriots use their understanding of history and "...patriotism to dress up and romanticize the facts of our national development."³³ Not all reenactors are false patriots, many are well-intentioned hobbyists and historians participating in an outdoor recreational activity; but the presence of these false patriots in the hobby is enough to warrant caution on the part of audiences and good-faith reenactors.

As musicologist John Butt states, "The successful illusion of authenticity is often far more important than objective accuracy."³⁴ Reenacting battles and campsites are often geared towards entertainment and serves as a recreational activity. Audiences are entertained by shows put on by reenactors who are oftentimes unpaid weekend warriors.

³¹ Michael G. Kammen, *The Mystic Chords of Memory: the Transformation of Tradition in American Culture* (New York, NY: Vintage Books, 1993), 121.

³² *Ibid.*, 301.

³³ *Ibid.*

³⁴ John Butt, *Playing with History: the Historical Approach to Musical Performance* (Cambridge, MA: Cambridge University Press, 2007), 181.

He goes on to say that America's historical preservation movements result in "...the restoration of a sparser history [that] blends with the creation of a history it never had."³⁵ This means that the history being performed is a fantasy, a theoretical history presented as accurately as possible, but never fully able to achieve full immersion. For example, reenactors fire blank rounds out of their rifles and artillery pieces. Despite the occasional accident, reenactors are rarely in any true danger and will never be able to reproduce the authentic fear soldiers felt during battle. As a form of entertainment and recreation, the effort that is made to be authentic is more important than the level of authenticity itself. This is exemplified by the 2nd Brigade Band of Springfield, IL during the Civil War Centennial.

One of the men interviewed in a documentary film following reenactors during events hosted during the Civil War Sesquicentennial is a retired Marine and has portrayed Confederate general Robert E. Lee for decades. He talks about how each reenactor needs to stay true to themselves.³⁶ He admits that some reenactors would want to refight the Civil War, but he does not believe that himself. If a reenactor believes the South will rise again, they may choose to select facts or fabricate facts to support their Confederate impression and to portray a sympathetic view of the Confederacy. A common idea that is either downplayed or refuted by many reenactors is that the root cause of the Civil War was about slavery. There are also claims that enslaved African Americans fought in droves for the Confederacy throughout the war. Author and historian Kevin Levin

³⁵ Ibid., 182.

³⁶ *When To Die, When To Die* (Old Glory Productions, 2016), <https://whentodie1.vhx.tv/>.

irrefutably debunks that myth while at the same time explaining how slavery was the cause of the war and helped fuel rising tensions at that time.³⁷ Claims such as these can be preached by reenactors if they believe them despite their lack of credible evidence. Hadden outlines different levels of knowledge reenactors should have before going public with their impression, but the quality control of these levels of knowledge can vary depending on their sources.

R. Lee Hadden defines reenactment as “a re-creation of a historical event that is both representative and historically correct.”³⁸ By comparison, living history “is the art and technology of making the past seem alive by attempting to re-create selected segments.”³⁹ Both activities are used for education and entertainment. To generally summarize, a reenactment attempts to present a one-to-one re-creation of a specific moment of history, whereas living history is more focused on presenting the spirit of less specific moments in history. Living history is comparable to the fantasy-based hobby of Live Action Role-Play (LARP). Living historians are LARPing within a historical context and using primary sources to inform their fictionalized character. The most famous example of a living history museum is Colonial Williamsburg, where living historians are dispersed throughout the town and present themselves as residents of Williamsburg during the 1700’s.

³⁷ Kevin M. Levin, *Searching for Black Confederates: the Civil War's Most Persistent Myth* (Chapel Hill, NC: The University of North Carolina Press, 2019).

³⁸ Hadden, 14.

³⁹ Hadden, 15.

Colonial Williamsburg hires musicians, as does George Washington's Mount Vernon. The United States Army Old Guard Fife and Drum Corps wears period uniforms and performs on period reproduction instruments, as do many early American brass bands. Some early American brass band musicians today consider themselves to be reenactors, while others prefer the title of living historians. Many consider themselves hired musicians simply wearing a costume to get paid and have no affiliation with either term.

Current Early American Brass Bands

According to the research compiled by The Early American Brass Band Podcast, there are approximately 60 early American brass bands currently active in the United States.⁴⁰ This list was created by compiling available commercial recordings, viewing rosters from national band events such as the Vintage Band Festival, Gettysburg Remembrance Day Parade, and National Civil War Band Festival, and searching online search engines and social media accounts for individuals and bands active in the field. Not all bands may be accounted for in this list because of their lack of online presence or paper trail. There may be some bands without internet accounts or recordings that perform locally or privately. Similarly, the list contains a mix of bands that perform all year round such as the Federal City Brass Band and Excelsior Cornet as well as bands that perform one week out of the year or less. These less frequent ensembles include the Yankee Brass Band under the direction of Paul Maybery, a group which performs for one

⁴⁰ Chris Troiano and Stephen Cannistraci, "Active Early American Brass Bands," The Early American Brass Band Podcast, December 5, 2020, <https://eabbpodcast.com/resources/active-early-american-brass-bands/>.

week over the summer each year, and the Cornet Conspiracy Brass Band, a group of collectors who usually meet for one weekend each year.

From September 1-4, 2011, the City of Frankfort, Kentucky hosted *The Cornets and Cannons Civil War Sesquicentennial Music Festival* which culminated with the Battle of the Bands, a concert depicting an event which occurred during the Civil War when Union and Confederate bands performed against one another from across the Kentucky River.⁴¹ Dozens of musicians performed in the event, many from prominent Civil War bands such as the Wildcat Regiment Band, Saxton's Cornet Band, and Olde Towne Brass. An important point alluded to in reporter Beth Musgrave's news article documenting the event is the idea of Civil War reenacting and musicians. Musgrave recounts that David Goins of Saxton's Cornet Band, Sherman Good of the Wildcat Regiment Band, and Terry Cornett of Olde Towne Brass all make points to say that they are not reenactors. Terry Cornett went further and was quoted as saying "I'm a musician in a costume."⁴² Musgrave makes clear her opinion by questioning the comments and that Cornett made these claims while wearing a uniform meant to resemble a specific Civil War unit.

Many reenacting Civil War brass bands do not consider themselves to actually be reenactors. Much like Saxton's Cornet Band, the Wildcat Regiment Band, and Olde Towne Brass, many bands are performing as professional organizations staffed with

⁴¹ Beth Musgrave, "Battle of the Bands Marks 150th Anniversary of the Civil War," *Lexington Herald Leader*, September 5, 2011, <https://www.kentucky.com/news/local/counties/franklin-county/article44124225.html>.

⁴² Ibid.

professional musicians. They perform on period instruments and wear period uniforms because that is what the paid gig requires. Dr. Kirby Jolly emphasizes that the Old Bethpage Village Brass Band is filled with professional musicians who get paid for their craft. When asked if the band members are reenactors, Jolly proclaimed “they are *enactors!*”⁴³ They are twenty-first century musicians playing in a band that is currently playing music from the 1800’s. Their job is in the present and they are sharing music from the nineteenth century with a modern audience. They do not pretend to be bandmen from the 1800’s nor experts on the Civil War, the Old Bethpage Brass Band is wearing a uniform and playing music to get paid and share music with audiences.

This brings up the terminology question of reenactment brass band verses reactivated brass band. Within the EABB community, bands are most commonly referred to as reenactment Civil War brass bands, regardless of whether or not the bands consider themselves to be reenactors. This reenactor label can sometimes be unwanted by band members perhaps because they identify more closely as a musician rather than a reenactor and do not participate in reenactor activities. It is possible that the classifier *Civil War reenactor* has negative connotations by non-reenactors for reasons mentioned earlier and wish to distance themselves from the socio-political issues of the Civil War. Some bands prefer to distinguish themselves as reactivated Civil War brass bands. These bands are usually twentieth century groups that are trying to either depict a band that existed in the nineteenth century or who actually see themselves as that band restarted

⁴³ Chris Troiano, Stephen Cannistraci and Kirby Jolly, *The Early American Brass Band Podcast*, April 22, 2020.

after a prolonged hiatus. There are some modern concert bands that occasionally present nineteenth century brass impressions of their group as it existed in the 1800's such as the Stonewall Brigade Band or Salem Band. Additionally, there are brass bands such as Newberry's Victorian Cornet Band and the Federal City Brass Band who are not intending to depict a specific historical ensemble. Finally, there are groups that perform the music either without historical clothing, without period instruments, or both. This document utilizes the term *early American brass band* to encompass all of these variations.

In 2020, Saxton's Cornet Band rebranded itself by dropping their Civil War impression. The band was known to hold its authentic image in high regards and would take their visual portrayal to the extent of not allowing women or people of color to play in the band.⁴⁴ Women and people of color did perform in brass bands in the nineteenth century, but the races and genders rarely mixed. Saxton's had performed in nineteenth century uniforms and on period instruments, but their desire to be as authentic as possible came at the cost of disallowing highly capable musicians the opportunity to play with them in public. They would use anyone on recording sessions regardless of race or gender because it was entirely an aural product. Despite this original policy, Saxton's still did not think of themselves as reenactors, according to cornetist David Goins at the Battle of the Bands event in 2015.⁴⁵ The band has now embraced the idea that authenticity is not worth exclusivity and continues to perform period music on period instruments, but now

⁴⁴ Chris Troiano, Stephen Cannistraci and David Goins, *The Early American Brass Band Podcast*, July 1, 2020.

⁴⁵ Musgrave.

in modern black attire. Playing music on instruments of the time period is a fun and educational experience and should be available for all performers to experience.

An organization that is similar to the New Saxton's Cornet Band is the Chestnut Brass Company. The Chestnut Brass Company formed in 1977 and is known world-wide for their historical brass recordings performed on historical brass instruments.⁴⁶ The Chestnut Brass Company lets the music and instruments speak for themselves and perform in non-period clothing. Similarly, the Americus Brass Band no longer wears Civil War uniforms when they perform. Originally formed as a reenactment brass band, Americus Brass Band now performs music from the 1850's-1920's. Consisting of professional Hollywood musicians, the members perform period instruments on modern mouthpieces and stay in all black for convenience.⁴⁷ The Americus Brass Band narrator, however, does wear a different period costume for each segment of the performance.

Despite performing at countless Civil War sites each year, the Wildcat Regiment Band of Home, Pennsylvania was composed of professional musicians who loved the music, instruments and time period, but according to musician Sherman Good did not reenact.⁴⁸ The Wildcat Regiment Band featured handmade uniforms and well-maintained period instruments. The band may have more accurately been described as a recreated brass band depicting the original 105th PA Volunteer Infantry Regiment band.

⁴⁶ "Ensemble Biography," Chestnut Brass Company, accessed December 16, 2020, <https://www.chestnutbrass.com/artist.php?view=bio>.

⁴⁷ Chris Troiano, Stephen Cannistraci and Richard Birkemeier, *The Early American Brass Band Podcast*, December 30, 2020.

⁴⁸ Musgrave.

However, not all Civil War brass bands fully reject the reenactor label either. Jari Villanueva is a Civil War reenactor, band expert, and Taps historian in the Baltimore area who leads two of the premiere early American brass bands in the country. The Federal City Brass Band and the 26th North Carolina Regiment Band are comprised of professional musicians in the DC metro area but have also camped overnight at reenacting events in the past.⁴⁹ Jari began Civil War reenacting as a bugler to help better understand the origin and function of *Taps*. After becoming involved in the hobby, Jari decided to put together a generic Union Civil War-era brass band known as the Federal City Brass Band with the help of Mark Elrod in 2002. This and his other band, a Confederate impression of the 26th NC Regimental Band, both perform the same types of concerts as non-reenactor brass bands, but also camp out and engage in the full reenactor experience as Civil War brass bandsmen.

Another reenactment brass band is the Fort Point Garrison Brass Band from San Francisco, California. This band was formed by a handful of reenactors who happened to already play brass instruments. They took their previous training on musical instruments and applied it to their active hobby of Civil War reenacting, similar to Bill Gay with the Americus Brass Band. They play on period brass instruments largely supplied by collector and member of the band, Eric Totman. When they play historical events, they research which pieces in their repertoire may have been played at the event and do not play any pieces composed after the date of the historical event. This is to ensure that

⁴⁹ Chris Troiano, Stephen Cannistraci and Jari Villanueva, *The Early American Brass Band Podcast*, May 6, 2020.

attendees are more likely to hear a possible program of music that would have been performed 150+ years prior.⁵⁰

Olde Towne Brass is a band that formed in Huntsville, Alabama in 1986, but began focusing on Civil War music around 1993. This band was respected highly within the early American brass band community and its members were very active at events such as the Battle of the Bands, the National Civil War Band Festival, and countless reenactments and historical events. In September of 2020, founding member and lead Eb cornet player Werner Smock sadly passed away from COVID-19. Following his passing, bandleader Bob Baccus decided to disband the ensemble citing both Werner's absence and Civil War-style brass bands going *out of style*. They sold many of their instruments and much of their equipment in the following weeks. COVID-19 may have an impact on other ensembles that we have not yet seen the full effects from.

Any feeling that Civil War-style brass bands are going *out of style* is likely due to the decrease in performance opportunities coming off of the Civil War Sesquicentennial events as well as the recent controversies associated with the Civil War such as the Confederate Battle Flag debate and Confederate monument removal. As mentioned earlier, there are more than 50 early American brass bands currently active in the United States. Prior to COVID-19 in January 2020, the 8th Green Machine Regiment Band had at least 12 confirmed upcoming paid performances for 2020. The Civil War events may be

⁵⁰ Chris Troiano, Stephen Cannistraci and Eric Totman, *The Early American Brass Band Podcast*, May 13, 2020.

declining, but opportunities continue to exist at public schools, universities, private businesses, libraries, and more.

CHAPTER 4: BRINGING EARLY AMERICAN BRASS BANDS TO COLLEGES AND UNIVERSITIES

Early American brass bands can be adapted as collegiate ensembles and provide music students with unique insight into the music and history of band music in nineteenth century America. In addition to performing period band arrangements and possibly interacting with period brass instruments, the aesthetic of performing popular music of the day in a popular performing ensemble can also be replicated by arranging and performing modern songs in a period-appropriate style. Contemporary performers and audiences can experience a similar feeling of excitement and joy to their nineteenth century counterparts by hearing a well-known song performed on brass instruments as a quickstep or waltz. To be able to experience both period and contemporary music through a period lens can enlighten musicians to interact with concert bands and modern performance in a new way. Giving future music educators a full history of the American band movement as a part of their education can also help inform their teaching by making them aware of instrument technology developments or by making them think critically regarding repertoire selection. Additionally, collegiate early American brass bands can serve as a ceremonial brass unit and perform at important events for the university. These bands are a connection between military music, marching music, popular music, and concert band music.

Academic Precedent with Baroque Ensembles and Other New Ensembles

Musical ensembles, interpretation of history, and the libraries of repertoire are constantly evolving. Prior to the French Revolution in 1789, music was one of the only

art forms without a traditional canon. Composers had feverishly been producing new music to satisfy the needs and desires of institutions and audiences of their time.

Following the French Revolution, Romantics began looking back and tried to establish a canonical repertoire for classical music with Beethoven as its foundation.¹ Some claim the United States was at first reluctant to reflect historically as they were a new nation and wished to reject anything *European*. Author Henry James and philosopher Henry David Thoreau prominently advocated to abandon European tradition and history in favor of democracy and having faith in progress.² However, as the country moved towards greater modernization, especially after the traumatic Civil War, a dissatisfaction with the present prompted the American people to begin looking to the past for a sense of comfort and nostalgia.³

In 1905, early music revivalist Arnold Dolmetsch arrived in the United States and made New York and Boston the first centers for early music in America.⁴ However, early twentieth century anti-history sentiments in the United States inhibited the early music movement from spreading nationally, as John Butt cited the late work of Henry James as being representative of a large portion of the country at the time.⁵

Early was used as a qualifier to distinguish music from what was current and familiar. *Early music* predated Beethoven and was seen as inconsequential compared to

¹ Bruce Haynes, *The End of Early Music: a Period Performer's History of Music for the Twenty-First Century* (Oxford, England: Oxford University Press, 2007), 4-5.

² John Butt, *Playing with History: the Historical Approach to Musical Performance* (Cambridge, MA: Cambridge University Press, 2007), 173-174.

³ *Ibid.*, 174.

⁴ *Ibid.*

⁵ *Ibid.*

modern music. Bruce Haynes, a musicologist and historical performance practice specialist, admits that *early music* is so common in today's society that it is no longer antiquated, but rather a modern activity.⁶ Despite this, historical preservation made major advancements with John D. Rockefeller Jr.'s preservation of Colonial Williamsburg in 1927 and Henry Ford's Greenfield Village in 1929. After World War II, a second historical preservation movement was initiated after Hitler's destruction of many of Europe's historic locations and artifacts. In 1956, the Plymouth Plantation was established as an outdoor living museum.⁷ With all of these movements to preserve American history came attempts to revitalize music from the period. The Historically Informed Performance (HIP) movement expanded in the United States and the number of early music ensembles grew. According to John Butt, historical reminiscence and HIP gained mainstream success in the 1970's in the United States as a result of slowing economic growth and a growing disdain for rapidly expanding urban and technological growth. The desire to look to the past became more attractive due to its being unique and antiquated compared to the busy and commercialized modern world.⁸

According to Early Music America (EMA), as of June 22, 2020, approximately 73 institutions of higher learning in North America offer at least one early music performing ensemble. A majority of the institutions offer either private lessons on a

⁶ Haynes, 12.

⁷ Butt, 180.

⁸ Ibid., 175.

baroque instrument and/or include a full area of study in early music that can be majored in to earn a degree.⁹

However, early music ensembles are not the only recent additions to college music programs. Music programs at colleges and universities have a long history of adding relevant music ensembles to their offerings that they feel can serve a meaningful purpose in their students' educations. In the fall of 1946, North Texas State Teachers College (Now the University of North Texas), became the first institution in the world to offer a jazz degree.¹⁰ Many institutions have also added steel pan ensembles, gamelan ensembles, and other various world music ensembles. These additions show that colleges and university are able to add relevant performing ensembles to their curricula.

Marching bands became an integral part of the college experience in the mid-twentieth century as the American school band movement gained traction. Fife and drum corps are now present at institutions such as George Mason University, Montgomery College, Marshall University, and West Virginia University. Fife and drum corps are becoming more popular due in part to the social media and outreach success of the United States Army Old Guard Fife and Drum Corps. This full-time musical ensemble presents entertaining shows and musical demonstrations with a blend of historical and modern elements. During their 58th Anniversary Concert in 2018, the concert narrator explains that the Old Guard Fife and Drum Corps' mission is to entertain, educate, and

⁹ "Early Music in Higher Education " Early Music America," Early Music America, September 28, 2020, <https://www.earlymusicamerica.org/resources/emhe-list/>.

¹⁰ John Murphy, "History of Jazz at North Texas," UNT College of Music | Division of Jazz Studies, August 14, 2012, <https://jazz.unt.edu/history>.

inspire all listeners about the American story. The narrator goes on to say how music has the ability to connect people through their common humanity, promote national pride, support troops, and send a message of unity.¹¹ These ideals utilized by the Old Guard can serve as the standard for any fife and drum corps being formed at the university-level.

Current Early American Brass Bands with Academic Ties

Within academic institutions, performing in an early American brass band can provide students a unique opportunity to learn about the history of band music in America. A number of colleges and universities either previously or currently have established relationships with early American brass bands.

In 1976, a number of music students from the University of California Long Beach established a brass band to participate at Civil War reenactments. The Americus Brass Band would often rehearse and perform at UC Long Beach which allowed for them to become a well-known ensemble. Equipped with period instruments and uniforms, the Americus Brass Band would provide music for films such as *North and South*, *Glory*, and *Gettysburg*.¹² Similarly, the Armory Brass Band held a 4-year affiliation with La Sierra University while Dr. Dave Kendall was its director in the early 2010's. Around 2011, Professor of Music Dr. Gil Cline formed the Fort Humboldt Brass Band at Humboldt State University, an early American brass band subgroup of the Humboldt Bay Brass Band, the British-style brass band affiliated with the university. Students could enroll in

¹¹ *Old Guard Fife and Drum Corps - 58th Anniversary Concert*, 2018, <https://youtu.be/rK9kH40RY88>.

¹² Chris Troiano, Stephen Cannistraci and Bill Gay, *The Early American Brass Band Podcast*, January 13, 2021.

the British brass band for credit and elect to perform nineteenth century brass repertoire alongside community members in the smaller Fort Humboldt Brass Band (Figure 4.1).



Figure 4.1 – Fort Humboldt Brass Band

Source: Gil Cline

Students would perform period brass band arrangements on a mix of modern and vintage brass instruments in Civil War-era uniforms. Unfortunately, the Fort Humboldt Brass Band is no longer affiliated with the university since Dr. Cline’s retirement in 2019.

In 2017, Dr. Michael Nickens and I formed the 8th Green Machine (GM) Regiment Band at George Mason University in Fairfax, Virginia. The 8th GM Regiment Band is a part of Green Machine Ensembles, the school’s athletic band program that

consists of a basketball pep band, competitive drumline, fife and drum corps, New Orleans-style street brass band, and many others. The regiment band has been added to the roster of ensembles that can satisfy ensemble requirements and elective credits for music majors. The band performs on period brass instruments and can wear either concert black or a GMU-green Civil War-style uniform.

The Virginia Military Institute (VMI) owns a set of reproduction over-the-shoulder (OTS) saxhorns donated by Virginia music historian Randy Cabell. These OTS horns have been used to put together the Cabell Breckinridge Brass Band, an early American brass band made up of cadets involved with music at VMI.¹³ This band does not perform regularly, but the instruments are used on average at least once per year. Similarly, Randy Cabell provided Shenandoah University with a set of OTS horns to use for a university ensemble, but these instruments have since been lost or sold.

Early American brass bands often recruit members from local college music programs. Saxton's Cornet Band frequently recruits music majors from the University of Kentucky, the Band of the California Battalion started with members of the community band through Long Beach City College and has its trust fund through the college, but was never formally affiliated, and the Dodworth Saxhorn Band frequently recruits local members from the University of Michigan.

¹³ Chris Troiano and Stephen Cannistraci, "Active Early American Brass Bands," The Early American Brass Band Podcast, December 5, 2020, <https://eabbpodcast.com/resources/active-early-american-brass-bands/>.

The Value of Early American Brass Band Experience

Performing in early American brass bands (EABBs) can benefit professional, amateur, and student musicians by acting as a vessel to teach American history, American and European music history, early music practice, and Historically Informed Performance (HIP). Early music is a term generally used to classify pre-classical music and HIP is commonly used to describe the attempt to authentically recreate early music. There are similarities to HIP if an EABB is performing period arrangements on period instruments, even though EABB's perform nineteenth century repertoire and early music is generally eighteenth century and earlier.

Lydia Goehr is a Professor of Philosophy at Columbia University and wrote about the benefit of HIP, writing that:

It keeps our eyes open to the possibility of producing music in new ways under the regulation of new ideals. It keeps our eyes open to the inherently critical and revisable nature of our regulative concepts. Most importantly, it helps us overcome that deep-rooted desire to hold the most dangerous of beliefs, that we have at any time got our practices absolutely right.¹⁴

There is value for students in diversifying their abilities, expanding their views and challenging their conventional approach to music. One can think of this as owning a toolbox and spending years adding tools to it. It may seem like these tools are merely being collected despite initially appearing unimportant or irrelevant. But with years of study and growth, the accumulated tools can become valuable in performing music down the road. Students can oftentimes develop monomania and become fixated on solos,

¹⁴ Lydia Goehr, *Imaginary Museum of Musical Works, The* (Oxford, England: Oxford University Press, 2007), 284.

etudes, or excerpts. Goehr admits that there is value in learning the historical path modern musical interpretation has taken.

John Butt claims that HIP has its issues but admits that it can help inform modern interpretations of contemporary pieces.

Instead it [HIP] offers us an imagined slice of the past in which familiar gestures and parameters are heard in a slightly different balance, one that may change when we move from the music of one era to another. Not only does this alert us to the countless differences between various pasts and the present, it also offers us a valuable insight into the way our very present is constructed and how it is linked to the past in a series of infinitesimal steps.¹⁵

Similar to the idea of widening one's outlook on musical interpretation through exposure to new approaches, Butt believes that HIP can help modern musicians perform all styles and connect the past to the present musically.¹⁶

Richard Taruskin believes that HIP may open performers'

...minds and ears to new experiences, and enable them to transcend their habitual, and therefore unconsidered, ways of hearing, and thinking about the music...The object is not to duplicate the sounds of the past, for if that were our aim we should never know whether we had succeeded. What we are aiming at, rather, is the startling shock of newness, of immediacy, the sense of rightness that occurs when after countless frustrating experiments we feel as though we have achieved the identification of performance style with the demands of music.¹⁷

Taruskin defends HIP against its many criticisms, chiefly being that striving for musical authenticity can never be truly achieved due to the fact we do not have recorded music

¹⁵ Butt, 145.

¹⁶ Ibid.

¹⁷ Richard Taruskin, *Text and Act: Essays on Music and Performance* (Oxford, England: Oxford University Press, 1995), 79.

from that period, but that that is not the main goal of HIP. HIP should act as a refreshing approach to music and help inform a musician's view for all music.

In addition to early music ensembles already existing at institutions of higher learning, lectures and masterclasses on period performance practice are becoming more regular as well. Raymond Mase is the professor of trumpet at Julliard and performed in many professional ensembles such as the American Brass Quintet and the New York City Ballet. At Julliard, Mr. Mase frequently discusses the values of diversifying abilities to perform in different situations and how it is valuable to learn about period instruments and how they affect the way you perform standard repertoire. In the case of Mr. Mase, he frequently discusses the keyed trumpet and how knowing that instrument can affect the way modern trumpeters perform the Haydn and Hummel concerti.¹⁸ Acquiring a general knowledge of period brass instruments and nineteenth century band repertoire can help teach music students how to play contemporary standard band repertoire and solos. It can also be a form of exoticism, meaning an exposure to something from a place that is unfamiliar. According to American musicologist Ralph P. Locke, experiencing exoticism can liberate one from their own cultural constraints and help aid in their human development.¹⁹

In 1958, composer Milton Babbitt wrote an article titled "Who Cares if You Listen?" discussing how some modern composers write new music at a high intellectual

¹⁸ Chris Troiano, Stephen Cannistraci and Raymond Mase, *The Early American Brass Band Podcast*, May 27, 2020.

¹⁹ Ralph P. Locke, *Musical Exoticism: Images and Reflections* (Cambridge, MA: Cambridge University Press, 2011), 26.

level that is intended to be studied by experts and scholars in the field, not performed and enjoyed by casual audiences. He proposed that academic institutions should financially support these composers and according to musicologist Bruce Haynes “...against all odds, this is what has happened.”²⁰ College band programs have largely followed the model set by Frederick Fennell and the Eastman Wind Ensemble by performing new and original compositions in an effort to elevate the wind band to the same respectable status enjoyed by symphony orchestras.²¹ These compositions vary in style, length, and instrumentation and can range from audience-friendly to audience-ostracizing. Despite Frederick Fennell’s initial intention of having wind ensembles serve the separate purpose to elevate wind music, the traditional nineteenth century band tradition has largely been forgotten in academia.

During the Golden Age of Bands when band music was at its most prominent and most widely enjoyed, bands performed primarily to entertain audiences. Marches, popular tunes, opera transcriptions, and vocal songs made up the majority of concert repertoire. Occasional *art pieces*, or original compositions written for band in a classical style, were included in band programs, but bandmasters such as Patrick Gilmore, John Philip Sousa, and Edwin Franko Goldman knew what their audiences expected. Even the earliest original major works written for military band by Gustav Holst, his first and second suites, were based on folk songs and utilized dance genres in many of the

²⁰ Bruce Haynes, *The End of Early Music: a Period Performer's History of Music for the Twenty-First Century* (Oxford, England: Oxford University Press, 2007), 77.

²¹ Reed Chamberlin, “Hi-Fi, Middle Brow? Frederick Fennell, Mercury Records, and the Eastman Wind Ensemble From 1952 to 1962,” *SAGE Journals*, October 10, 2020, <https://journals.sagepub.com/doi/full/10.1177/2158244020954926>.

movements. Civil War band historian Dr. Philippa Burgess researched thirty different nineteenth century brass band programs and found that 80% of the programs featured a quickstep, 90% included an arrangement from an operatic work, and 95% of the programs featured an arrangement based on a popular sentimental ballad.²² Additionally, 55% of the programs featured a vocal solo and 40% of the programs featured a solo from a member of the band.²³ Bands at the turn of the century used this proven model of repertoire selection to optimize their performance and were viewed favorably by audiences of the period. With the popularity of bands and their performances during this golden age, it is possible that bands today can learn to bolster their favorability within the community by returning to this repertoire palette. The new highly intellectual band music discussed by composer Milton Babbitt is perhaps ostracizing audiences when received in large amounts and is contributing to the observable decrease in audience attendance of band concerts and thus, the decrease of professional and community concert bands.

Modernist pieces of music currently co-exist alongside traditional concert fare in bands at colleges and universities, but the traditional fare has been largely restricted to standard compositions by Gustav Holst and Percy Grainger. I believe it would benefit these bands to incorporate more pieces of music inspired by the repertoire of bands from the turn of the century. In addition to reviving repertoire genres common during the Golden Age of Bands, the addition of early American brass bands into the collegiate ensemble offerings would allow students the opportunity to perform traditional genres

²² Phillipa Edith Burgess, "An Examination of Function, Venue, and Sources in the Repertoire of Mid-Nineteenth-Century American Brass Bands" (dissertation, UMI Microform, 1998), 143-146.

²³ Ibid.

that were enjoyed by audiences during the height of band popularity in the United States. Not only is this lighter fare fun to play and entertaining to listen to, but it can also be challenging for the players and truly test their fundamentals. Furthermore, community events such as fairs, festivals, and outdoor concert series are more inclined to hire a band that is playing entertaining repertoire. Music students can become educated regarding historical context and earn real-life playing experience; all while being contracted to play paid gigs within and around the university. This complete experience prepares music students for the professional music scene as well as enriching them musically and sometimes aiding them financially. Finally, with early American brass bands being well-versed in marches and patriotic airs, their incorporation at the university level would provide the school with an active ceremonial band capable of performing graduation ceremonies, fundraising events, and other high-profile engagements.

Relevant Repertoire and Teaching Experience Outside of Brass Bands

Aside from performing in an early American brass band on period instruments, there are other opportunities institutions of higher learning can utilize to educate students about America's band history such as expanding the repertoire for preexisting ensembles and making available a full music history course focusing on the American band movements.

The fully evolved form of nineteenth century bands already exists at colleges and universities as concert bands, symphonic bands, wind ensembles and wind symphonies. Directors for these ensembles may program marches by Sousa or King or early staples for the medium such as the Holst suites or works by Grainger, but they will rarely if ever

program other western European band music from the nineteenth century except for perhaps Gioachino Rossini's Scherzo (1864), Camille Saint-Saëns' Orient et Occident, Op. 25 (1869), Camillo de Nardis's The Universal Judgement (1878), and Antonín Dvořák's Serenade in D Minor (1878).

A piece from the EABB era that has been adapted for modern concert band that can be very valuable for students is Francis Johnson's 1837 piece *The Philadelphia Grays*. Performing this piece would provide a wonderful opportunity for students to learn about and play a traditional quickstep, as well as learn about the African American keyed bugle virtuoso Francis Johnson. Similarly, the 1861 march by Francis Scala, *Union March*, could be a good opportunity to teach students about the United States Marine Band before John Philip Sousa and show how the construction of marches changed over the course of the nineteenth century. David Wallace Reeves pioneered the use of the countermelody in marches in 1876, which Sousa made a career of utilizing in his marches.²⁴ The piece can also be used to address Abraham Lincoln, the music of the Civil War, and the persistence of wind bands through the brass band movement via the Marine Band.

American Salute by Morton Gould was written in 1943 and is a staple within the concert band repertoire. However, I think it can be used as a gateway to talk about music of the Civil War such as *When Johnny Comes Marching Home*. The piece can also be used to talk about Patrick Gilmore, the original composer of the tune and an important

²⁴ Margaret Hindle Hazen and Robert M. Hazen, *The Music Men: an Illustrated History of Brass Bands in America, 1800 to 1920* (Washington, DC: Smithsonian Institution Press, 1987), 113.

bandleader in the nineteenth century. There are a handful of other original band compositions that utilize tunes from the Civil War. Similarly, *The Sinfonians*, written in 1960 by Clifton Williams, features a piccolo solo functioning as a fife. Fifers do not use vibrato, whereas modern flute and piccolo players use vibrato and majority of the time. Exposure to field music and fifes prior to learning this piece could help flute players execute the solo more efficiently and effectively.

A mid-twentieth century piece that draws directly from music of the Civil War and allows for the dissections of tunes from both sides would be Jerry Bilik's *American Civil War Fantasy*. Written in 1961 during the Civil War Centennial, this piece is played by concert bands and British brass bands today, but again, the content of the music utilized within the piece can be addressed and contextualized. By talking about the purposes of the songs used in the piece during the Civil War, opportunities to spark a meaningful dialogue arise. *The Battle of Shiloh* (1986) by C.L. Barnhouse and *The Battle Cry of Freedom* (2014) by Anthony O'Toole are other examples of pieces that can be played by concert bands to initiate discussions of the Civil War and music of the nineteenth century.

There are also arrangements that can be performed by a modern brass quintets or brass ensembles on modern instruments that allows them to experience music from the nineteenth century band movement. In 1976, the Empire Brass Quintet released suites from their 1976 album *The American Brass Band Journal* and made them available for purchase, though they require an Eb soprano cornet to play. Randy Cabell, Jari

Villanueva, Bob Baccus, and the 1st Brigade Band offer arrangements of nineteenth century brass pieces and songs with different keys and substitute parts as well.

The other option aside from infusing different repertoire or teachable moments into preexisting ensembles would be to update current history classes or add a new separate music history course focusing on the American band movements of the nineteenth and twentieth centuries. As time goes on, more information must be fit into the same amount of instructional time for music history courses. As a result, some material must be omitted. This is the case with standard history classes as well. For this reason, it is assumed that reintroducing the band movements into the standard four-semester music history track would be difficult. Instead, a fifth required music history course could be added, or an elective music history course can be created that focuses on the American Brass Band Movement and the American Band Movement (The Golden Age of Bands). A wind literature/repertoire survey course may sometimes get into these topics, but a designated history course would be best as it would be capable of devoting the appropriate amount of time to these important movements. The class can consist of readings, lectures, and listenings of the movements and teach students about composers, bands, soloists, bandleaders, instruments, and general themes and trends.

A hands-on element could be attached in the form of period performing ensembles. These ensembles could also exist as major ensembles or chamber ensembles for students to join. In addition to early American brass bands (which could include woodwinds), vocalists could learn spirituals, folk songs, popular songs, and art songs from the nineteenth century and string players could play quadrille music, popular songs,

and folk songs from the period. Just as there are baroque concerts, world music concerts, and jazz concerts at institutions of higher learning, why not nineteenth century concerts featuring strings, woodwinds, brass, percussion, and vocalists? Similar to how music theory classes teach music students to compose chorales and fugues in the style of Bach, a beneficial exercise could be learning to write quicksteps and waltzes in a nineteenth century style. These compositions can be performed by students within the period ensembles.

CHAPTER 5: ADDRESSING CONCERNS OF EARLY AMERICAN BRASS BAND PERFORMANCE TODAY

In recent years, there has been an increased awareness and sensitivity to certain political, cultural, historical, and societal issues in the United States. These enlightenments have led to largescale changes in public opinion regarding some of the issues. A recent example of this is the Washington Redskins changing their name in response to complaints about racist iconography in the team's brand. Another example was the internal investigation into George Mason as a slaveholder and how his name should be memorialized at George Mason University. History is not being changed or erased, but our understanding of it can evolve and lead to increased empathy and unity.

Nineteenth century America saw events such as the advocacy for the preservation of slavery, the Civil War, emancipation, the Reconstruction Amendments, and the rise of Jim Crow laws. These events contributed to defining life in nineteenth century America and often influenced the culture of the time through the creation of music, art, and entertainment. Early American brass bands are connected to this culture-building as well and could face scrutiny for being racist or preserving racial oppression. It is important for modern EABB bandleaders to be aware of these important cultural discussions and to be informed of all the iconography, repertoire, and history of the American Brass Band Movement because they do not want to ostracize any performers or audience members with an offensive or dated performance. In addition to these socio-political elements, there are also a handful of practical questions and concerns that should

be addressed early in a band's existence to be able to avoid any undesirable attention. If a band gets attacked for being racist, misogynistic, or elitist, that publicity can alter public opinion against other EABBs and hurt the movement going forward.

Repertoire: Accessibility & Function

The most crucial component of an early American brass band (EABB) is the music. When forming a new EABB, organizer(s) must decide which type of music they would like the band to play. This could include nineteenth century brass band repertoire played from the original manuscript parts, period nineteenth century brass band arrangements but using modern editions, contemporary unique arrangements of nineteenth century pieces, or a mixture of both nineteenth and twentieth century pieces. There are multiple pieces in each area that can be acquired and performed by newly forming bands.

A valuable resource for anyone looking for digital copies of period pieces on original manuscript is the Library of Congress. The Library of Congress has digitized hundreds of brass band pieces from the 1800s and made them available on their website. Most of these pieces are available with parts separated out for each instrument but with no conductor's score while some pieces such as those found in Dodworth's Brass Band School only exist in score form. The issue with original manuscript of separated instrument parts is that they are sometimes difficult to read for a variety of reasons. The original band books were often used exclusively outside and copied by each musician's own hand. Poor handwriting can make the music nearly illegible on its own and damage from the outdoor elements can further smudge and destroy the lines of the music. There

can also be errors found in the parts originally written by the performers. When copying the music from a score or another band book, a musician could have misread the original music or hastily written the wrong note. They would have discovered this error upon playback, but likely committed the correction to memory. Thus, many errors in original handwritten band books remain for twenty-first century musicians to read. Referencing recordings, double-checking notes with piano reductions or arrangements found in other band books, and becoming familiar with the musical genres of the period can help equip modern musicians with the resources to detect errors in original parts.

Another issue that may be problematic but can be easily overcome is recognizing different musical notation in period arrangements. Stem directions can differ from what modern performers are used to reading and quarter rests can sometimes appear notated as backwards eighth rests (Figure 5.1).

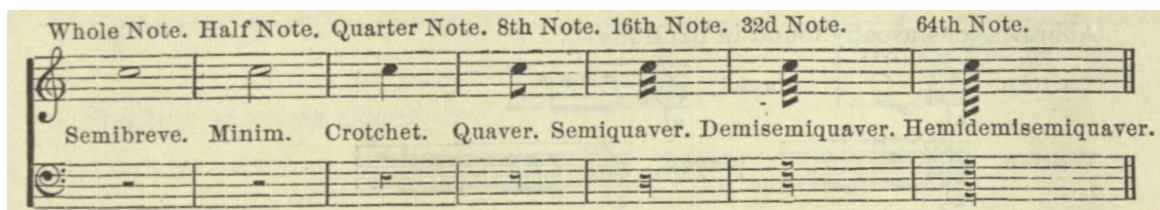


Figure 5.1 – Nineteenth-Century Notation

Source: Lyon & Healy Catalogue (1885)

Road maps can be different from what modern performers are used to reading as well. For example, sometimes original arrangements use fermatas over a bar line to denote a *Fine* instead of functioning as a traditional fermata. Becoming familiar with implied tempi and style in pieces such as quicksteps, schottisches, waltzes, gallops, marches, and

waltzes can be an adjustment for new EABB's as well. A period guide for these tempi can be found in Dodworth's Brass Band School (Figure 5.2).

	Mzl. Met.	
Funeral Marches,.....	71	♩
Slow or Parade Marches,.....	132	♩
Quick Steps,.....	104	♩
Polkas,.....	108	♩
Schottisch,.....	144	♩
Mazurka,.....	144	♩
Polka Redowa,.....	152	♩
Quadrilles,.....	108	♩
Waltz,.....	200	♩
Spanish Dance,.....	132	♩
Polonaise or Polacca,.....	104	♩
Gallop,.....	144	♩

Figure 5.2 – Tempi for Various Styles

Source: Dodworth's Brass Band School (1853)

In terms of new editions of period pieces arranged for EABB, there are many options available. Bob Baccus from Olde Towne Brass, Jari Villanueva from Federal City Brass Band, the 1st Brigade Band through Hal Leonard Publishing, Empire Brass Quintet through G. Schirmer and the Moravian Music Foundation have all published modern editions of period pieces and made them available online. These arrangements are convenient due to their engraving using modern notation software. They are much easier to read than the original manuscript parts, they have corrected errors sometimes found in original parts, and are often available in multiple instrumentation configurations. Bob Baccus and Terry Cornett make most of their arrangements available for both small band (5 musicians) and full band (8-14 musicians). Jari Villanueva and Bob Baccus also offer

substitute parts to make the pieces more accessible to different ensembles. Customers can request the Eb soprano to be substituted with a Bb soprano part or substitute F horn in place of Eb alto. Stephen Lytle has also created modern editions of 26th NC Regiment Band pieces, but as of the publication of this dissertation has not made these arrangements publicly available yet.¹ Jari Villanueva also has brass band arrangements of pieces from the 1800s that do not have surviving band scores such as *The Vacant Chair* and *God Save the South*.

Virginia music historian Randy Cabell has three collections of modern editions of nineteenth century music arranged for EABB that he has made available through the Early American Brass Band Podcast. The most notable of these collections is his *Brass Band Journal for the Rest of Us*. In this collection, Mr. Cabell not only provided substitute parts for the Eb soprano and Eb alto, but also transposed the music down a perfect fourth so that the music is in a more accessible range for two Bb cornets. This collection is a good example of period music being updated to be made more accessible to performers in the modern era. It can be easily performed by preexisting brass quintets without being concerned with period instruments or transpositions, unlike the Empire Brass Quintet suites from the Brass Band Journal that still require an Eb trumpet.

Musicologist and Associate Professor of Music at Palm Beach Atlantic University Dr. Michael O'Connor is currently working on a project to catalogue all of the pieces known to have been performed by brass bands during the American Brass Band

¹ Stephen Charles Lytle, "Giving Voice to the Past: New Editions of Select Repertoire of the 26th Regiment Band, North Carolina Troops, C.S.A." (dissertation, UMI Dissertation Publishing, 2010).

Movement, which Dr. O'Connor has limited from 1835 to 1875.² One of the ways he is finding new pieces that are not found in the Library of Congress is by finding period piano reductions of band pieces. As previously discussed, bands were incredibly popular in the nineteenth century, but recordings of the music were not available for people to purchase and enjoy at home. Instead, reductions of band pieces were arranged for piano so that they could be played and enjoyed in the home parlor, usually by wives and daughters. These piano reductions can be orchestrated back to full band instrumentation by arrangers and played by bands today. We may never be able to hear the original band arrangements of these selections, but by attempting to authentically orchestrate them for EABB, the pieces can be heard again, and the music can continue to survive. Arranger and band historian Paul Maybery has made arrangements of many of these historical editions of piano reductions including Francis Johnson and Ned Kendall. There are other piano-reduced selections orchestrated for EABB that are available through the Early American Brass Band Podcast. Since these pieces exist in a gray area between authentic period arrangements and modern arrangements of period songs, it is up to each EABB to decide whether or not they want to incorporate these types of arrangements into their repertoire.

Some bands choose to perform contemporary pieces depending on their relevance to certain performance situations. Many bands have chosen to perform *Ashokan Farewell*, a 1982 song written by Jay Ungar and featured as the theme for Ken Burns'

² Chris Troiano, Stephen Cannistraci and Michael O'Connor, *The Early American Brass Band Podcast*, August 29, 2020.

The Civil War documentary series in 1990, due to its sentimental nature and association with the Civil War from the film. Other examples may include movie themes or patriotic songs written in the twentieth century.

The final area of repertoire that can be performed would be modern compositions written in the style of nineteenth century brass band repertoire. Anthony O'Toole has written a piece titled *Butler's Blunders* which utilizes modern harmonic and rhythmic language but is inspired by music of the period and is written for EABB instrumentation. This is in a unique area of the repertoire, but one that could expand as EABB's become integrated more into collegiate settings. Much like students learning to compose Bach chorales and fugues in college-level music theory classes, composition projects inspired by popular nineteenth-century band genres have the potential to become more popular and relevant in the broader spectrum of western musical styles.

Something that can be overlooked but is important for the proper functioning of an EABB is the way music is formatted on a sheet and is printed. It is important to keep in mind that brass bands of the nineteenth century were outdoor ensembles. Since the performers were usually either standing or marching, much of their music was compiled into half-page band books, similar to modern flip-folders. These band books could either be placed in a lyre attached to the instrument or held one handed as many OTS horns allowed. Regardless of which style of instrument a band is outfitted with, one must keep in mind that full-sized 8 ½" x 11" paper is not conducive to marching and many modern editions of period pieces are distributed on this full-sized paper, so it will either need to

be resized for a flip-folder or it will need to be made into a full-sized collection binder or folder. Many bands possess both full-sized books and various smaller band books.

One must also consider the history, background and context of the music that is chosen to be performed. For example, a handful of the band collections that exist today come from former Confederate bands. Most notably are the band collections from the 26th North Carolina Regiment Band (The Salem Band) which are preserved and made available through the Moravian Music Foundation and the books of the 19th Virginia Heavy Artillery Battalion Band which are made available through the Early American Brass Band Podcast by editor Randy Cabell. Both of these bands, as was the case for the majority of Civil War era brass bands, existed as civilian town bands before the war. These town bands would have purchased and exchanged many of their musical selections from the same vendors and mail-in catalogs as Northern bands prior to the war. The music obtained prior to the war has little Confederate association, though some pieces written in the South did propagate secessionist sentiment and racial stereotypes. Performing these tunes from their collections is not an affirmation of the Confederate cause and should not deter bands from playing these pieces. However, all music should be discussed and contextualized when performed in an early American brass band. It could be helpful to acknowledge where these pieces came from, who wrote them and why, and that the bands that are playing the music today are doing so for entertainment, posterity, awareness, and education.

However, the matter becomes more complicated when the pieces directly reference the South, Confederate ideology, racial stereotypes, and specific events, people

or places associated with the Confederacy. *The Bonnie Blue Flag*, *God Save the South*, *Grand Confederate Quickstep*, *Stonewall Jackson's Way*, and *General Lee's Grand March* are but a few of the pieces in this category.³ As is the case with music devoid of overt political messaging, it is important for bands who choose to play this repertoire to acknowledge what the music means today, what it historically symbolizes, and why they are choosing to perform it now. While some argue that music can be enjoyed for its own merit and devoid of intention, who wrote a piece of music and why is an important detail to acknowledge as a performer.⁴ Philosopher Randall R. Dipert believes that the high-level intentions of a composer explain the purpose or reason a piece of music was written. If a performer wishes to perform a piece of music accurately and authentically as the composer intended, they must understand this high-level intent.⁵ Dipert urges musicians to not get carried away with worrying about performing music as composers intended because most composers wrote their music to positively affect listeners, so as long as the music is being played and enjoyed, the music is being authentic to the composer's original intent. But for the nineteenth century pieces in question, we know that they were written largely to promote racism, defend slavery, and glorify unlawful rebellion. The intention is clear, so bands must ask themselves why they wish to perform music that was

³ Vera Brodsky Lawrence, *Music for Patriots, Politicians, and Presidents: Harmonies and Discords of the First Hundred Years* (New York, NY: Macmillan, 1975) 341-436.

⁴ Nicholas Cook, *Music, Imagination and Culture* (Oxford: Oxford Univ. Press, 2008).

⁵ Randall R. Dipert, "The Composer's Intentions: An Examination of Their Relevance for Performance," *The Musical Quarterly* 66, no. 2 (April 1980): 205-218, <https://www.jstor.org/stable/742088>.

written for these purposes. For many, the answer is either that they are either performing the standard repertoire or they are meaning to preserve musical history.

The debate over whether or not to perform music from the Civil War era can be seen as similar to the Civil War monument debate. Just as some argue that taking down Confederate monuments is erasing history, many make a similar case that not performing music associated with the South will result in it being lost or forgotten. Some of the music is recorded for posterity, while other pieces can only be heard live. There is an argument that Confederate monuments should be relocated to museums or graveyards instead of revered in public locations. Each monument or piece of music must be evaluated on a case-by-case basis and carefully studied to know its origins and evaluate the consequences of modern observance. Generally, history is not erased when it is not publicly displayed because students and historians can still learn the history by reading credible sources. But keeping art in the foreground can perpetuate certain beliefs and sentiments that may be unwanted, in this case the myth of the Lost Cause. Sanford Levinson, Professor of Law at the University of Texas Law School, believes that *art for art's sake* is difficult to keep sanitized of socio-political intentions when that art is placed in public areas by people in power. Those in charge tend to push national narratives that overshadow minorities and maintain the status quo. Public art, including music, can be used as a weapon by those who possess influence to help shape culture.⁶ If culture is being blindly or ignorantly influenced by outdated and longstanding tradition, there is a

⁶ Sanford Levinson, *Written in Stone: Public Monuments in Changing Societies* (Durham, NC: Duke University Press, 2018), 31-32.

responsibility on the society to change so that no one is being discriminated against. Not all music should continue to be played because of tradition. As our society grows and our nation matures, it is okay for ideas and narratives to shift as more information and a greater understanding of events evolves.

However, I believe that since performing and listening to music is an aural activity, a unique approach can be taken when deciding how to preserve questionable pieces in the repertoire. This approach would include researching the background of the music, educating the audience and performers of the findings, and contextualizing the music within the rest of the concert and repertoire when and if it is performed. It is my opinion that if music is contextualized and performed for its musical content, these Confederate pieces can sometimes be performed in an educational forum. Each band will need to decide where they draw the line in terms of what repertoire they want to play, but I strongly urge each band to craft their own mission statements and have reasoning and explanations behind the choices they make in every aspect.

The most controversial repertoire within the nineteenth-century brass band canon are those pieces originally written for black minstrel shows. Most notably, the music of Stephen Foster and *Dixie* by Daniel Decatur Emmett are the most performed pieces in this category. According to Dan Welch, a music educator and part-time park ranger at Gettysburg National Battlefield, blackface minstrel shows were performances “where white singers and instrumentalists blackened their face and hands and performed as

caricatures of African Americans.”⁷ In the Ken Burns documentary *Jazz*, music critic Gary Giddins explains how minstrel shows reenforced negative racial stereotypes, but also created America’s first body of national pop songs and helped codify the national humor and taste in music.⁸

Dixie was a song written by a native-Ohioan in New York prior to the outbreak of the Civil War as a minstrel song. The tune became immensely popular throughout the country and brought its composer, Daniel Decatur Emmett, worldwide fame. The tune’s lyrics are largely nonsense but refers to a place called *Dixie*, likely in reference to the Mason-Dixon line and a nickname for the South. It became a pop culture staple and was sung by soldiers and played by bands on both sides of the war. It was later adopted as the unofficial anthem for the Confederate States of America which in turn caused Union performances of the song to decline. Following the war and the South’s defeat, President Abraham Lincoln reclaimed the song as the North’s rightful prize, admitting it was one of the best tunes he had ever heard.⁹ Following the war, it receded back to its pop culture position and was performed by pop artists, rock stars, school marching bands, and on TV shows. As the Lost Cause myth grew throughout the twentieth century, *Dixie* again became an unofficial anthem for the South and white supremacy. *Dixie* and other Confederate iconography have slowly begun to be purged from public view, most

⁷ Dan Welch, “Dixie,” in *Entertaining History: the Civil War in Literature, Film, and Song*, ed. Chris Mackowski (Carbondale, IL: Southern Illinois University Press, 2020), 196.

⁸ *Jazz*, directed by Ken Burns (United States: PBS, 2000), miniseries.

⁹ Welch, 199.

recently the removal of the Confederate battle flag from the Mississippi state flag in June of 2020.¹⁰

EABB's must be wary if they decide to perform *Dixie* or any other popular minstrel tune, including those of Stephen Foster, as the song can conjure feelings of resentment and hate. These feelings are not unwarranted, as *Dixie* has become a symbol of the South and has in many ways come to represent the ideals of their cause. To remain respectful of those who were and are oppressed by institutional and societal racism, *Dixie* should never be performed for promotion, admiration, or honoring of the Confederacy in any way. If the piece is to be performed, it must be done to educate the performers and audience as well as to preserve an important period of America's musical history. Dan Welch says

If we refrain from presenting or performing pieces of music from our musical history just because they have controversial overtones, we lose a part of our short musical heritage. Compared with world history, our country's history is infinitely smaller, and this applies to our musical traditions as well. As painful as some of that history-including our musical history-may be, we must ensure that future generations can learn from what defined us in the past. The only way to do this is by ensuring that the iconography from this time period is not lost, but rather taught in proper historical context.¹¹

It is important that this music is taught in proper contexts. Reading about *Dixie* and hearing it performed on recordings are valuable ways of learning about America's musical past in the classroom. Performance in public is a different issue, but one that can

¹⁰ Mark Berman and Ben Guarino, "Mississippi Governor Signs Bill Changing State's Flag, Abandoning Confederate Symbol," *The Washington Post*, June 30, 2020, <https://www.washingtonpost.com/national/mississippi-flag-confederacy-removed/2020/06/30/f47df152-baed-11ea-8cf5-9c1b8d7f84c6story.html>.

¹¹ Welch, 200-201.

follow the same line of thinking. If a band performs *Dixie* for an audience, the history of its composition, its usage during the war, and its symbolism after the war must all be acknowledged. A way that the piece can be performed in a thoughtful way can be heard by Elvis Presley. In Elvis' *An American Trilogy*, he sings *Dixie*, *The Battle Hymn of the Republic*, and *All My Trials*. In this medley, Elvis is able to present the unofficial Southern anthem equally alongside a Northern patriotic air and an African American spiritual. The three pieces are presented as a representation of America and leans on the musical qualities of the music rather than any political affiliations. The 8th Green Machine Regiment Band sometimes performs *Dixie* alongside the *Battle Hymn of the Republic* and *Amazing Grace* to achieve a similar effect, but only when proper context can be given to the music and never to glorify the Confederacy.

Most of the current opposition to performing *Dixie* has to do with either school marching bands using it as a fight song or musicians performing it to propagate the Lost Cause myth.¹² *Dixie* is a symbol, and it acts as a reminder of all the pain, suffering and oppression felt by black Americans throughout our country's history. We cannot tell individuals how a symbol should make them feel, but we can try to educate others and ourselves about the context and cultural impact of that symbol. By teaching, listening to, and sometimes performing *Dixie* through the lens of how the song has evolved and been utilized, we can learn about our past, present, and future.

¹² Christian McWhirter. 2012. *Battle Hymns: The Power and Popularity of Music in the Civil War*. Chapel Hill, NC: The University of North Carolina Press, 194-211.

In Beth Musgrave's article reporting the 2011 Battle of the Bands, she interviewed Saxton's Cornet Band's Nicky Hughes, who said "You can't really celebrate a war... So we looked at what we could celebrate, which was the music."¹³ Songs that were written during the Civil War and about the Civil War are impossible to separate from the Civil War. By choosing to perform brass band arrangements of soldier tunes, campfire songs, and patriotic airs, EABB's put themselves in a position of needing to properly contextualize the music with program notes, either written or spoken. Similarly, any songs with minstrel show connections should be contextualized in a similar way. To ignore the purpose and effect of these songs is doing a disservice to those they impacted.

However, there are a handful of songs performed by brass bands before, during and after the American Civil War that lacked obvious political references in their titles or texts and were used for dancing and concerts. Civil War music performance can sometimes be objected by the public for reasons previously discussed, but Civil War music is often generalized as being those tunes, songs, and airs sung by soldiers and their families. Concert brass band music that was written during this period such as quicksteps and opera transcriptions are often grouped into this category and unfairly criticized. This music can become more recognized and accepted if it is performed more regularly by EABB's and concert bands.

¹³ Beth Musgrave, "Battle of the Bands Marks 150th Anniversary of the Civil War," *Lexington Herald Leader*, September 5, 2011, <https://www.kentucky.com/news/local/counties/franklin-county/article44124225.html>.

Instruments: Modern, Period, & Reproductions

In order to perform brass music of the nineteenth century, newly formed ensembles will need to decide which type of instruments they would like to perform on and how many they hope to use. The most readily available instruments are the modern instruments most concert bands already utilize: Bb trumpets, F horn (Eb alto horn in the US/Eb tenor horn in the UK), euphoniums, baritones, trombones, and tubas. These are the instruments that were used by the 2nd Brigade Band of Springfield, OH, the first Civil War reenacting band. Most EABBs aspire to perform on period or reproduction horns from the nineteenth century. Bands such as the 1st Brigade Band, the 8th Green Machine Regiment Band, and the Federal City Brass Band perform on these earlier instruments.

The number of instruments needed for an EABB is usually dictated by the number of performers, and the number of performers will usually be reliant on who is willing and able in the community and/or school. Geographic location and socio-economic status can both affect who performs in the band and thus how many instruments are needed. College music programs are in a unique position where they have access to many music students,

but the revolving door and unpredictability of scheduling semester to semester can make personnel consistency difficult.

Towards the end of the American Brass Band Movement, the brass band instrumentation had become somewhat standardized. An instrument catalogue by Lyon & Healy published in 1885 (Figure 5.3) shows what the suggested instrumentation was.

Band of Six	Band of Seven	Band of Eight	Band of Nine	Band of Ten	Band of Eleven
1 <i>E♭</i> Cornet. 2 <i>B♭</i> Cornets. 1 <i>E♭</i> Alto. 1 <i>B♭</i> Tenor. 1 <i>B♭</i> Bass.	1 <i>E♭</i> Cornet. 2 <i>B♭</i> Cornets. 2 <i>E♭</i> Altos. 1 <i>B♭</i> Tenor. 1 <i>B♭</i> Bass.	1 <i>E♭</i> Cornet. 2 <i>B♭</i> Cornets. 2 <i>E♭</i> Altos. 1 <i>B♭</i> Tenor. 1 <i>B♭</i> Baritone. 1 <i>E♭</i> Bass.	2 <i>E♭</i> Cornets. 2 <i>B♭</i> Cornets. 2 <i>E♭</i> Altos. 1 <i>B♭</i> Tenor. 1 <i>B♭</i> Baritone. 1 <i>E♭</i> Bass.	2 <i>E♭</i> Cornets. 2 <i>B♭</i> Cornets. 2 <i>E♭</i> Altos. 2 <i>B♭</i> Tenors. 1 <i>B♭</i> Baritone. 1 <i>E♭</i> Bass.	2 <i>E♭</i> Cornets. 2 <i>B♭</i> Cornets. 2 <i>E♭</i> Altos. 2 <i>B♭</i> Tenors. 1 <i>B♭</i> Baritone. 1 <i>B♭</i> Bass. 1 <i>E♭</i> Bass.
Band of Twelve	Band of Thirteen	Band of Fourteen	Band of Fifteen	Band of Sixteen	Band Seventeen
2 <i>E♭</i> Cornets. 2 <i>B♭</i> Cornets. 3 <i>E♭</i> Altos. 2 <i>B♭</i> Tenors. 1 <i>B♭</i> Baritone. 1 <i>B♭</i> Bass. 1 <i>E♭</i> Bass.	2 <i>E♭</i> Cornets. 2 <i>B♭</i> Cornets. 3 <i>E♭</i> Altos. 2 <i>B♭</i> Tenors. 1 <i>B♭</i> Baritone. 1 <i>B♭</i> Bass. 2 <i>E♭</i> Basses.	2 <i>E♭</i> Cornets. 3 <i>B♭</i> Cornets. 3 <i>E♭</i> Altos. 2 <i>B♭</i> Tenors. 1 <i>B♭</i> Baritone. 1 <i>B♭</i> Bass. 2 <i>E♭</i> Basses.	3 <i>E♭</i> Cornets. 3 <i>B♭</i> Cornets. 3 <i>E♭</i> Altos. 2 <i>B♭</i> Tenors. 1 <i>B♭</i> Baritone. 1 <i>B♭</i> Bass. 2 <i>E♭</i> Basses.	3 <i>E♭</i> Cornets. 4 <i>B♭</i> Cornets. 3 <i>E♭</i> Altos. 2 <i>B♭</i> Tenors. 1 <i>B♭</i> Baritone. 1 <i>B♭</i> Bass. 2 <i>E♭</i> Basses.	3 <i>E♭</i> Cornets. 4 <i>B♭</i> Cornets. 4 <i>E♭</i> Altos. 2 <i>B♭</i> Tenors. 1 <i>B♭</i> Baritone. 1 <i>B♭</i> Bass. 2 <i>E♭</i> Basses.

Figure 5.3 – Period Instrumentation Suggestions (1885)

Source: Lyon & Healy Catalogue

Towards the beginning of the American Brass Band Movement, however, instrumentation had not yet been standardized. Some published music from early in the movement may list various brass instruments in different configurations and be inconsistent from piece to piece. In the Dodworth Brass Band School published in 1853, Allen Dodworth suggested his instrument configuration for brass bands (Figure 5.4).

List of Instruments for Bands of Different Numbers.				
For a Band of 4, 1 Eb Soprano, 1 Bb Alto, 1 Tenore, 1 Bass.				1st CLASS—Sopranos.
For the 5th instrument, add 1 Soprano,				Eb Bugles, Eb Sax Horns, Eb Cornets, and all other small instruments in Ab, F or Eb.
"	6th	"	2d Tenore,	2d CLASS—Altos.
"	7th	"	Contra Bass,	Bb Bugles, Bb Sax Horn, Bb Cornet, Post Horn or Trumpet—a fourth below the Sopranos.
"	8th	"	Baritone,	3d CLASS—Tenores.
"	9th	"	Eb Soprano,	Ebor Cornos, Sax Horns, Alt Horns, Neo Cors, Tenore Ophecleide, Tenore Tubas, Alto Trombones, French Horns—all an octave below the Sopranos.
"	10th	"	Contra Bass,	4th CLASS—Baritones.
"	11th	"	1 Alto,	Baritone Sax Horns, Bb Trombones, Valve Trombones—all an octave below the Altos.
"	12th	"	Bass,	5th CLASS—Basses.
"	13th	"	Tenore,	C and Bb Ophecleides, Sax Horns, Bb Tubas—all in C, Bb or Ab, same pitch as Baritones, but with larger tubing.
"	14th	"	Tenore,	6th CLASS—Contra-Basses.
"	15th	"	Trumpet,	Bass Tubas, Sax Horns, Bombardones, Trombcellos, Bass Trombones, mostly in F or Eb—octave lower than the Tenores. Some are in Db.
"	16th	"	do.	
"	17th	"	Alto,	
"	18th	"	Tenore,	} Slide Trombones.
"	19th	"	Bass,	
"	20th	"	Post Horn,	
"	21st	"	do,	

Figure 5.4 – Period Instrumentation Suggestions (1853)

Source: Dodworth Brass Band School

It can be difficult to match intonation with two Eb sopranos playing in unison, but there is a benefit to having two so that they can trade off and save their chops in a performance. The Lyon & Healy instrumentation allows for a fuller inner ensemble but leaves the lead Eb soprano by themselves until a band numbering nine is reached. G.F. Patton makes a humorous plea in 1875 to “not let anybody persuade you to bother with Piccolos, Clarinets and Slide Trombones. The common Band instruments with three valves are the easiest to learn, and sound just as well as any, and in the bands of inexperienced musicians better in fact than any other.”¹⁴

As mentioned earlier, it is possible to find new arrangements of nineteenth century brass music written for modern concert band instruments or new editions that contain substitute parts for the Eb soprano and Eb alto. However, if a band utilizing

¹⁴ G. F. Patton, *A Practical Guide to the Arrangement of Band Music: Designed as an Elementary Text Book* (New York, NY: John F. Stratton & Co., 1875), 177.

modern instruments chooses to perform period arrangements, then the Bb trumpets and F horns will need to transpose Eb parts and the Bb trumpets will be playing consistently in the upper register playing the Eb soprano part. Eb alto horns are commonplace in British brass bands, so some colleges or community groups may already have modern Eb alto horns. Eb trumpets are sometimes owned by professionals and upper-college students, so they may be available as an option as well. Similar to modern Eb alto horns, if a school has a British brass band, they will already likely have an Eb cornet. By performing on modern Eb trumpets and Eb alto horns, the issue of transposing will no longer be an issue.

The tubas used in most nineteenth century brass bands were pitched in Eb. That means their lowest open combination fundamental pitch was an Eb (Eb1). Tubas were also made in BBb pitched a perfect fourth below the Eb tuba but were not as commonly used. There are even instances of EEb and BBBb tubas being made in the nineteenth century, but those instruments were likely novelty instruments. An important detail to note is that unlike most other instruments with different key variants (Bb trumpet vs C trumpet and Bb clarinet and A clarinet), all tuba music is written in concert pitch. Meaning, although tubas (basses) of the nineteenth century were most commonly Eb instruments, their music was written in concert pitch and could be played by other concert pitch instruments such as baritone and trombone. Therefore, if a modern tuba player playing on a BBb or CC tuba, they simply use the finger system of the horn and read the music in concert pitch. This is important to note because it means that tuba players on modern horns will not experience transposition issues with their music like the

trumpet and horn players might. Even if a tuba part says Eb bass or Eb tuba, the part is still written in concert pitch and a written Eb will be fingered as an Eb and come out sounding as an Eb.

The trumpet players ideally perform on cornets to achieve a more accurate timbre for the ensemble. Cornets are built with a conical bore, meaning the taper of the tubing changes from small to large gradually across the entire length of the instrument, giving it a warmer and more mellow tone. Trumpets on the other hand are cylindrical, meaning their bore is relatively consistent throughout the length of the instrument until it dramatically flares out for the bell section. This taper gives the trumpet a brighter sound than the cornet. High Bridge Brass is a modern professional brass quintet that performs on two Bb cornets, an Eb alto horn, a euphonium, and a tuba. This conical quintet produces a more homogenous mellow tone similar to British and early American brass bands, unlike the brighter mostly cylindrical traditional brass quintet.

As previously mentioned, Dr. Gil Cline formed a British-style brass band at Humboldt State University for students to take for credit. In 2012, he created a small ensemble within the brass band called the Fort Humboldt Brass Band. This second brass group was an early American brass band that utilized interested students from the British brass band as well as community members. Dr. Cline was able to supplement the modern British brass band instruments with some of his personal period nineteenth century instruments to create an EABB that rehearsed separately and performed its own gigs. The band performed in Civil War-era uniforms and was active at the university until Dr. Cline's retirement in 2019.

The other more popular option for EABB's is to acquire period horns used during the American Brass Band Movement. Most organizations will either purchase instruments as an organization and care for them as an organization for use by its members, individual members will purchase their own instruments for personal use, or members will borrow instruments from one or two individuals in the band who have large personal collections of period horns. Earlier instruments are usually more highly sought after, can be harder to find, and are therefore more expensive. Many bands try to acquire instruments that are as old as they can find. The oldest brass instruments are usually in private collections, museum collections, damaged beyond repair, repurposed and used for parts, or broken down for their scrap metal for use during World War II. As a more accessible option, there are many early twentieth century horns available on eBay and other second-hand websites. Bands can purchase what they have access to at the time and can work towards purchasing older horns when they can. Bands can fundraise, write grants, ask for sponsorships, save gig payments, or pool the money from members to purchase desirable instruments. If you are about to purchase an instrument but are unsure of its age, it is best to ask a professional in the field or consult websites such as horn-ucopia.net, brasshistory.net, Facebook groups, or any online digital museum or collection website.

For many EABB's, the most desirable type of instruments are over-the-shoulder (OTS) saxhorns (Figure 5.5).



Figure 5.5 – Fennell Demonstrating an OTS

Source: Fennell Liner Notes

G.F. Patton believed that the OTS instruments blow most easily and ring most vibrantly, but admitted that they are fragile and sometimes visually unappealing.¹⁵ Although they are referred to as saxhorns, they were not actually designed by Adolphe Sax. Allen Dodworth patented the over-the-shoulder design in 1838 and Adolphe Sax invented his family of saxhorns in the 1840's.¹⁶ The term *saxhorn* became synonymous with valved brass instruments due to Adolphe Sax's effective marketing and the success of the Distin family. Although saxhorns oftentimes are referring to nineteenth century valved brass instruments, saxhorns still exist and are used today as a French valved brass instrument.

¹⁵ G. F. Patton, *A Practical Guide to the Arrangement of Band Music: Designed as an Elementary Text Book* (New York, NY: John F. Stratton & Co., 1875), 43.

¹⁶ "About the Instruments," Dodworth Saxhorn Band, accessed January 28, 2021, <https://dodworth.org/about-the-instruments-2/>.

Over-the-shoulder saxhorns are quite rare and are not available for sale very often. It is best to check eBay frequently and to ask vintage brass dealers online for any leads. Eric Totman (The Horn Collector) and instrument repair technician Robb Stewart frequently post instruments for sale on their personal websites. It can be worthwhile to check into antique shops frequently as well, as it has been documented that antique brass instruments have been found in isolated antique shops across the country. It is likely that a period OTS saxhorn will cost anywhere from \$3,000-\$7,000, but it is possible that one can be for sale for less or for more depending on condition and provenance. New EABB's will also want to have access to an experienced repair technician. Many newly acquired horns will either need extensive repairs to be made into playing condition or they will need repairs over time to be maintained.

Aside from OTS instruments, there are many bell-front and bell-up period instruments that are equally desirable. G.F. Patton urged new bands to acquire instruments with bells all facing the same direction for balance and tone consistency. He added that melodic soprano bells can face in any direction because their sound is so piercing, but that accompanying instruments should blend with consistent bell directions.¹⁷ Be sure to communicate with experts and to do your own research on instruments before making any purchases. If possible, double-check that the instrument being purchased is from a country and time-period you are expecting it to be by researching the maker and serial-number. Many museums, collectors, and bands post

¹⁷ G. F. Patton, *A Practical Guide to the Arrangement of Band Music: Designed as an Elementary Text Book* (New York, NY: John F. Stratton & Co., 1875), 43.

pictures of their vintage instruments online. These pictures can be used for reference before purchasing some horns.

Since there are a finite number of antique instruments that survive today, there is a certain responsibility assumed by the owner to care for the instrument to preserve their existence. All brass instrument care and maintenance procedures that are normally done for modern brass instruments must be exaggerated for period instruments. Do not clean the instrument with harsh chemicals, be sure to not play the instrument with food debris in your mouth and be sure to keep all the slides and valves lubricated to avoid any metal-on-metal contact or any freezing/locking of moving parts.

Dr. Elizabeth Whittenburg Ozment, an ethnomusicologist at the University of Virginia, explains how Civil War brass band history is being revived and presented by individuals who can afford to participate in the hobby. Dr. Ozment points out that the Cornet Conspiracy collectors group consists primarily of “upper middle class, highly educated, white, male American citizens over the age of forty” and own a collective total of over two thousand Civil War era instruments.¹⁸ Through their financial means and interest as history buffs, these men are capable of telling the story of American Civil War brass bands that they choose. According to Dr. Ozment, many of the members of the Cornet Conspiracy enjoy playing antique brass instruments because it connects them to the people who played them previously, but she also believes that the Cornet Conspiracy are promoting a white supremacist and misogynistic history due to their lack of

¹⁸ Robert C. Lancefield et al., “The Politics of Repatriating Civil War Brass Music,” in *The Oxford Handbook of Musical Repatriation* (New York, NY: Oxford University Press, 2019), 453-454.

acknowledgement of people of color and women.¹⁹ I believe Dr. Ozment made some enlightening discoveries with her field research in regard to who participates in instrument collecting and why, but her conclusions based on race and gender are both unfairly overgeneralized and not representative of the whole Civil War brass band revival community.

An important aspect of period brass performance that is frequently debated and must be addressed here is the issue of modern mouthpieces verses period mouthpieces. In the early to mid-nineteenth century, mouthpieces were manufactured and sold with each instrument. There was not as much of a robust mouthpiece industry as there is today. Musicians simply played on what was built to go on the instrument. Period mouthpieces often have sharper inner rims, sharper cut backbores and V-shaped cups. Using these slightly different mouthpieces on period instruments usually allows the instruments to play better in tune and with their intended characteristic tone. Many brass players will describe period brass instrument characteristic tone quality as warmer and mellower than modern horns. When possible, period mouthpieces should be used on period horns for this reason. However, it can be difficult to find period mouthpieces and it can be even harder for musicians to adjust to period mouthpieces. It is definitely something players need to spend time with, which is not always easy for professional musicians or active college players. These players are playing constantly and need to remain consistent on their primary instruments. Spending an inadequate amount of time practicing on period

¹⁹ Ibid., 462-463.

equipment can make both the period instrument and the usual modern instrument feel unstable. The Americus Brass Band, for example, consists of many Hollywood musicians who are unable to switch mouthpieces to play with the band, so the band performs primarily on modern mouthpieces.²⁰

The final option for instruments for use by EABB's are modern reproductions. Robb Stewart, Bill Deiss, Tim Holmes, and Wessex-Tubas make reproduction OTS saxhorns. Since these horns are made by hand and to order, their price can sometimes exceed the price of period instruments. The benefit is that they will function mechanically well and will be incredibly durable. With Wessex, they make their OTS Eb bass with a long tuning slide to be able to play in both high pitch (HP) and modern pitch settings. Reproductions are usually made with heavier/thicker metals and recycled modern parts, so they are not commonly exact copies of period horns and can sometimes sound like modern horns with a period appearance. This may make the sound of the instrument or band slightly different from vintage period horns, but the benefit is that the supply of newly produced instruments is theoretically unlimited, whereas period instruments have a finite supply. As period horns become harder and more expensive to obtain, reproduction horns are the way forward if bands wish to continue utilizing OTS instruments in their ensembles.

²⁰ Chris Troiano, Stephen Cannistraci and Richard Birkemeier, *The Early American Brass Band Podcast*, December 30, 2020.

Uniforms: The Visual Presentation

Uniforms have been an important aspect of bands and their performances for centuries. Even the black and white concert attire worn by contemporary orchestral musicians is acknowledging the formal evening dress for men and women from the turn of the century. Bruce Haynes remarks how this is a curious practice and is as if contemporary performers are wearing late-romantic costumes in regular modern performance.²¹ However, there is a visual element that is crucial to a live musical experience. If visuals were not important for live musical performance, there would be no need to attend live performances if the musical product can be delivered through speakers at home. “A non-sounding [visual] element is retained as essential to the best experience of the work, but in a strictly controlled environment that does not let a diversity of historical production and performance context run its evil course, ever thickening to dissolve the work out of existence.”²² These visual elements are essential but should not be replicated to the point that it becomes unacceptable to perform the music. Musicologist John Butt goes on to summarize how musicologist Peter Kivy’s analysis of the subject made him conclude that historical aspects of performance can only be justified if they make an *aesthetic difference* to the music.²³ There are many visual components that may not directly impact the production of the music but may affect the reception of the music. For example, performing a minstrel song in blackface may not

²¹ Bruce Haynes, *The End of Early Music: a Period Performer's History of Music for the Twenty-First Century* (Oxford, England: Oxford University Press, 2007), 29-30.

²² John Butt, *Playing with History: the Historical Approach to Musical Performance* (Cambridge, MA: Cambridge University Press, 2007), 30.

²³ Ibid.

affect how the song is sung, but it will affect twenty-first century audiences observing the performance. Butt goes on to use the anecdote of wearing white wigs in the eighteenth century and how wig-wearing does not affect the musical performance, therefore is unnecessary to replicate today.²⁴ However, it is interesting to note that the United States Army Old Guard Fife and Drum Corps does require its male and female soldier musicians to wear white wigs while in their red colonial uniforms. John Butt does later agree that there is no harm necessarily in including purely aesthetic aspects for musical performance.²⁵ One can look to Disney's animated *Fantasia* and *Fantasia 2000* as additional examples of how visual elements can enhance a musical experience, but how the lack of a visual does not diminish the quality of the music on its own. Similar comparisons can be made to live orchestral performances of film scores accompanying the film such as *Star Wars* or *The Lord of the Rings*.

Sometimes decisions are made for aesthetic purposes based on poorly researched historical precedent. Using poorly cited historical precedent or using selective history to pick and choose which narrative one wants to portray can lead to the performing of *bad history*. This can be applied to the wearing of an incorrect uniform, using an incorrect instrument such as a bagpipe or saxophone in an EABB, and other visual aspects of musical performance. This is an ethical question that should be considered and one that runs parallel to the reenactor debate over authenticity which has been addressed previously and will be discussed later in this chapter.

²⁴ Ibid., 30-31.

²⁵ Ibid., 36-37.

Invented tradition is “a process of formalization and ritualization, characterized by reference to the past, if only by imposing repetition.”²⁶ These traditions become codified in societies and can become culturally identifying activities. However, tradition can be weaponized and used to restrict change, prohibit innovation through the justification of conservatism as well as a way to promote nationalism and pride through a communal heritage. Though tradition can be used to justify a conservative agenda, the tradition that we are referring to in this document is intended to inspire community, creation of new art, education, and entertainment.

For bands of the nineteenth and twentieth centuries, their musical and visual customs developed largely from the military tradition. Bands were utilized by the military due to their mobility and outdoor projection ability. Bands were used as entertainment for communities as well as symbols of power, wealth, and precision for the army. Within marginalized communities, bands were seen as symbols of “education, musical achievement, and upward mobility.”²⁷ Uniforms for civilian bands followed these military traditions and continue to be an aspect of band performance to this day. Although bands initially developed due to military necessity, the amateur band movement and civilian town band emerged in the mid-nineteenth century and would evolve into a robust concert band tradition around the turn of the twentieth century. Uniforms help

²⁶ Eric J. Hobsbawm and Terence O. Ranger, eds., *The Invention of Tradition* (Cambridge, UK: Cambridge University Press, 2019), 4.

²⁷ Suzel Ana Reily and Katherine Bruchner, “Brass Bands of the World Militarism, Colonial Legacies, and Local Music Making,” in *Brass Bands of the World Militarism, Colonial Legacies, and Local Music Making* (London: Routledge, 2016), 24.

show unity and belongingness to a larger collective, as well as display personality and organization affiliation through colors, flags, emblems, and other identifying symbols.

European bands began to wear colorful uniforms when they became aware of Turkish music and incorporated percussion instruments into their military instrumentation.²⁸ European bands would often have people of color perform on the percussion instruments as a way of demonstrating exoticism in the band as well as domestication of what they believed at the time to be inferior races.²⁹ These black percussionists would often wear leopard or tiger skins over their uniforms to help protect the uniform and the drum. This is a tradition that continues through some brass bands and pipe bands today.³⁰

During the American Civil War, which many contemporary early American brass bands base their performance appearance on, brass bands wore the uniforms of the regiment they were assigned. According to United States Army Regulations (Section No. 1663), officers could embellish uniforms as they saw proper at the expense of the unit.³¹ Following the war, civilian brass bands continued to outfit themselves with stylish militaristic uniforms. For many, impressive uniforms were almost as important as quality instruments. In 1891, the Cedar Falls Drum Corps claimed they were hired for several

²⁸ Ibid., 7.

²⁹ Ibid.

³⁰ Richard Kean, "Bass Drummer Attire Explained - Richard Kean Bagpiper in Houston," Richard Kean, May 2, 2016, <http://www.richardkean.com/blog/what-is-that-drummer-wearing/>.

³¹ Francis A. Lord and Arthur Wise. *Bands and Drummer Boys of the Civil War* (New York, NY: Da Capo Press, 1979), 144.

performances based on the strength of their uniforms.³² Many bands would spend a good amount of their rehearsals debating what their uniforms should be and how they would acquire them.³³ Band uniform fashion became a thriving business in the final decades of the nineteenth century. In each of the major cities such as Philadelphia, New York and Boston, there were close to ten businesses dealing exclusively in band uniforms.³⁴ In addition to brick-and-mortar locations for sales, businesses would offer catalogs and mail-in options for bands to purchase uniforms. In 1881, Lyon and Healy had an offering of four different style of band uniforms, fourteens options for caps, and various additional trimmings and decorations. They would later expand to a full catalog devoted exclusively to band uniforms, featuring thirty color illustrations of available uniform styles.³⁵ As with other fashions, band uniform fashion changed throughout the nineteenth century, though it would typically always resemble a military-style uniform.³⁶

Modern EABB's often elect to perform in Civil War-era uniforms, though there are a handful of post-war bands such as Newberry's Victorian Cornet Band and the Independent Silver Band who elect to wear late nineteenth century band attire. Other notable uniform choices by current EABB's are the Frontier Brigade Band's impression of Buffalo Bill's Cowboy Band and the Gold Rush Cornet Band who perform in a uniform inspired by the American west.

³² Margaret Hindle Hazen and Robert M. Hazen, *The Music Men: an Illustrated History of Brass Bands in America, 1800 to 1920* (Washington, DC: Smithsonian Institution Press, 1987), 139.

³³ *Ibid.*, 140.

³⁴ *Ibid.*

³⁵ *Ibid.*

³⁶ *Ibid.*, 141-142.

The Saxton's Cornet Band from Lexington, Kentucky, the Americus Brass Band from Long Beach, California, and the Chestnut Brass Company from Philadelphia, Pennsylvania are three veteran ensembles with decades of experience who have each decided to perform on period instruments while wearing all black. Saxton's and Americus wore Civil War uniforms when they were originally formed in 1989 and 1976 respectively but have since decided to focus their performances on the music rather than the visual presentation.

The 8th Green Machine Regiment Band was formed in 2017 and decided to wear custom green Civil War-style uniforms (Figure 5.6).



Figure 5.6 – The 8th Green Machine Regiment Band (2020)

Source: Green Machine Media

As a university-affiliated music ensemble, the green uniforms are meant to reflect the school colors of George Mason University and to mirror the custom green colonial uniforms worn by the bands' sister ensemble, the Patriot Fife and Drum Corps. There is historical precedent for green uniforms being worn during the Civil War, however this was not a requirement the band felt needed to be met for their purposes of wearing the

uniform. The 1st and 2nd US Sharpshooting Regiment (Berdan's Sharpshooters) fought in the Union army and wore green uniforms as an early form of camouflage. The idea that regiment bands during the Civil War typically wore uniforms matching those worn by the infantry the band was attached to forms the primary reasoning why the band chose to wear green uniforms. There is precedent for Zouave regiments having bands in Zouave uniforms as well as officers of regiments paying to embellish the band uniforms out of their own pockets.³⁷ For the 8th GM Regiment Band, they are attached to the university, so the uniform they wear reflects the school colors of the university while paying homage to the uniforms of their nineteenth century counterparts who served during the Civil War.

Philosopher Randall R. Dipert makes the distinction between aesthetic performances and historical performances. Aesthetic performances are focused on having the music be as "beautiful, interesting, or pleasing as possible."³⁸ Historical performances are attempting to achieve as authentic of a performance as possible. Dipert assumes that both can sometimes be in conflict, but neither is correct nor better. A performance focused on aesthetics may have more leniency with visual representations and can align themselves more with trying to follow the spirit of a tradition rather than trying to copy a tradition to the letter.

Symphony orchestras, military bands, school marching bands, British brass bands, and early American brass bands all wear uniforms as a part of their tradition. Whether it

³⁷ Francis A. Lord and Arthur Wise. *Bands and Drummer Boys of the Civil War* (New York, NY: Da Capo Press, 1979), 144.

³⁸ Randall R. Dipert, "The Composer's Intentions: An Examination of Their Relevance for Performance," *The Musical Quarterly* 66, no. 2 (April 1980): 214-215, <https://www.jstor.org/stable/742088>.

is for musical restoration or invented tradition, uniforms are a visual aspect of musical performance that serve to enrich the musical experience for audiences and unite the musicians as one entity. For early American brass bands, wearing uniforms can be seen as a tradition similar to that of British brass bands and marching bands. According to John Butt, “tradition of any kind or age might be considered welcome evidence of human activity and interaction; but any claims that it gives an activity a quasi-genetic legitimacy or ‘authenticity’ are usually as flawed as they are dangerous.”³⁹ Modern musicians are inherently influenced by modern times and will never truly be able to perform as nineteenth century brass musicians performed. But by wearing a uniform, either of a modern style or a vintage style, a band becomes a single group instead of a collection of individuals. As a form of entertainment, these uniforms act as visual stimuli instead of functioning as a way to legitimize the ensemble. The Chestnut Brass Company, the Americus Brass Band and Saxton’s Cornet Band are no less legitimate than any military-uniformed band.

The activity of performing period music acts primarily as a means to entertain with a secondary objective to educate. The quality of that education relies on the research and knowledge obtained by the educator and should always be viewed as a gateway to ask more questions and learn from other trusted sources. By standing in front of a crowd wearing a uniform and asserting yourself as an expert, it becomes your responsibility to acknowledge all the facts and to lead listeners to additional information when necessary.

³⁹ Butt, 203.

Depending on what a venue may want in terms of visual presentation, it would be a safe option for EABB's, if financially possible, to own and have the ability to wear a variety of uniforms depending on the circumstance: Civil War uniform, late-Victorian uniform, civilian/town band uniform, modern concert black.

Performances: Relationships with Historical Sites/Events, the Community, and Colleges

As mentioned previously, a reenactor and EABB musician's primary mission should be to entertain with a secondary objective to inform. The credibility and reliability of any individual, especially an amateur historian or outdoor recreationalist, is affected by the modern era in which they live and the learned experiences that helped shape their world view. When audiences expect their entertainment to be an unquestionable source of reliable information, they take everything at face-value and can be potentially misled or misinformed, either intentionally or unintentionally. As a perceived authoritative figure of nineteenth century brass bands, it is the responsibility of EABB's to be open about their intentions and manage expectations for the audience. It is possible to entertain, educate, and inform responsibly and reliably.

This is difficult to do in situations where the band is seen not heard or heard and not seen. In the performance situations where the band has a captivated audience and speaking to the crowd is expected, it can be beneficial to elaborate that the band contains *historically informed musicians*, not professional historians. The speaker could encourage the audience to go out and find a particular book after the performance if their curiosity is peaked. By performing in period clothing and on period instruments, contemporary EABB's are presenting a show of historical fiction. Many fans of the Broadway show

Hamilton know that the musical is based on historical events. A lesser portion of the fanbase may be aware that the play was based off of Ron Chernow's biography of Alexander Hamilton. However, even fewer people are probably aware that *Hamilton* is a work of historical fiction, much like *Saving Private Ryan* or *The Patriot*. The play serves primarily to entertain the audience, not primarily to educate them in place of school or textbooks. Although *Hamilton* may entertain with its music and inform the audience of historical events, the historical content is not entirely factual. One can hope that after becoming intrigued by the information presented in the musical, someone interested in the historical aspect of the play would go out and do their own research to confirm or rectify any historical content within it. Those who think they are watching an on-stage documentary of the ten-dollar founding father are not being misled by Lin-Manuel Miranda because Broadway is a medium for entertainment. It is in this view that EABB's are meant to entertain and inform, not to directly educate. EABB musicians can be very knowledgeable of the historical content they wish to talk about, but it should be up to each audience member to follow-up on the information provided and do additional research. That is why it can be beneficial to the musicians and the audience to acknowledge that these bands are composed of *historically informed musicians*, even if the musicians are avid reenactors. EABBs must clearly convey their mission and intent verbally, in programs, and on their websites and social media platforms.

Many freelance musicians will tell you that "a gig is a gig" and will take any job that pays. This is beneficial for an individual who can disassociate themselves with an event they are hired for and perform without any socio-political comment. However,

there is something to be said for musical performances and their performers being associated with the messages or themes of an event. In 2020, *Vulture* released a list of 21 musicians and bands who prohibited their music from being played at political rallies in support of President Donald J. Trump.⁴⁰ Many did not agree with the president's views and did not want their names associated with him or his ideology.

Associations between contractors, venues and the musicians they hire do exist and may be something EABB's should be aware of. Especially if the EABB is associated with a higher organization such as a community band, church, or school, there can be multiple approvals that need to be acquired before accepting a performance. Since the American Civil War is becoming a more turbulent topic and one that many organizations wish to distance themselves from, it could be possible that a performance at a Civil War event by an EABB could draw criticism. It is advised that EABB's are aware of who is hosting events they are hired for and to do their due diligence in researching what the events are promoting before accepting. As unfortunate as it is, many neo-Confederates, Lost Causers, and white supremacist organizations have adopted Civil War imagery and symbols to promote their views and ideology. These events are among those that should be avoided by EABB's, regardless of the size of the paycheck. Although these events are few in number and would not likely hire an EABB in the first place, the possibility is there and association by performing at them can become detrimental to the reputation of the EABB.

⁴⁰ Devon Ivie, "The History of Musicians Saying 'Hell No' to Donald Trump Using Their Songs," *Vulture* (*Vulture*, October 27, 2020), <https://www.vulture.com/article/the-history-of-musicians-rejecting-donald-trump.html>.

In addition to playing at historical events and reenactments, EABB's can perform at schools, in parks, at festivals, and more. Even if EABB's are performing outside of historical events such as concerts in the park, it is possible that uniforms or repertoire can draw negative attention from the public. Knowing what to wear and what to play in any given circumstance can be greatly beneficial. There may not be a one size fits all approach to EABB performances, so being flexible with appearance, repertoire, and speeches will make the group more successful. It is not advised to engage in arguments during performances, however, being well-informed as a presenter of nineteenth century music can help keep a speaker from being verbally ambushed in public.

A benefit to having an early American brass band at a college or university is having a rehearsed historical ensemble similar to a baroque ensemble or fife and drum corps available for students to play in and for the school to utilize for ceremonial functions. A collegiate EABB can be used to perform at educational concerts, important university ceremonies, important guest arrivals, and graduation ceremonies. If a collegiate EABB wishes to visually depict a military brass band from the 1860's, the university, students, or community members may make similar negative associations to the Civil War as mentioned earlier. It may be beneficial to reach out to the university to let them know of the band's appearance, intentions, and benefits to the university. Discuss interdisciplinary interactions that can occur across the university such as coordination with the History Department, collaborations with the Theater Department, benefits as a ceremonial brass band for the university, etc... Having multiple uniforms to

portray various impressions may be a great workaround and safety net for a college ensemble.

Authenticity & Historically Informed Performance (HIP)

Within the hobbies and research areas of reenacting, living history, and Historically Informed Performance (HIP), there are often discussions regarding authenticity and heritage. Oftentimes when a Civil War reenactor refers to authenticity, they are referring to their uniform and equipment as being American handmade and made to the exact specifications as similar items would have been made in the 1860's. What reenactors eat, drink, smoke, and do for recreation is all historically appropriate for the period. We have already established that reenactors and EABB musicians are not necessarily one in the same, but many EABB's do participate in reenacting and can follow similar desires for authenticity.

HIP musician and author Bruce Haynes defines authenticity as something that is historically accurate and credible.⁴¹ However, it is individuals who have the financial means to establish themselves as authorities of history through either collecting and/or philanthropy who get to decide what is accurate and credible.⁴² It is possible that these individuals have their own socio-political biases and that they may be applied to the presentation of the history. Historian Michael Kammen believes that this mythmaking

⁴¹ Bruce Haynes, *The End of Early Music: a Period Performer's History of Music for the Twenty-First Century* (Oxford, England: Oxford University Press, 2007), 13.

⁴² Michael G. Kammen, *The Mystic Chords of Memory: the Transformation of Tradition in American Culture* (New York, NY: Vintage Books, 1993), 342-343.

can be damaging to the history and memory that these often-well-intentioned authorities are trying to preserve.⁴³

I believe that authenticity can exist on a spectrum and be defined in roughly one of those ways: *historically authentic* and *aesthetically authentic*. Historical authenticity is the traditional view of authenticity where reenactors and musicians try to recreate an experience by wearing historically accurate clothing and using historically accurate equipment. Aesthetic authenticity is when a style, mood, or impression is recreated in an updated setting. It is impossible to completely authentically recreate or relive experiences of other people, perhaps even more so of soldiers during war. Many of the elements of a period experience can be recreated and become very close in historically authentic recreation, but true authenticity can never be achieved. When the aesthetic of an experience is the focus, certain liberties can be taken with contemporary life that allow for authentic differences to be embraced rather than discouraged.

In terms of their aural performance, many EABB's strive for authenticity with their selection of instruments. Performing on period instruments is not a requirement to play in an early American brass band, but many bands view this as being the ultimate goal. Reproduction brass instruments will be addressed in Chapter 5, but it is important to note that performing on modern reproductions of nineteenth century brass instruments is considered to be authentic when original period instruments are unavailable. Tolerating modern reproductions allows for a group to be aesthetically authentic. But even if a band

⁴³ Ibid., 28-29.

is performing on modern band instruments, they can still achieve aesthetic authenticity. HIP musician Bruce Haynes believes that promoting recordings as being “authentic instruments playing authentic music” can devalues other forms of music making, which should be avoided.⁴⁴

Additionally, many EABB musicians elect to perform their period instruments on nineteenth century mouthpieces because they make the instrument respond better and play better in tune, thus giving what many would consider a more authentic sound. The fundamentals of brass playing have not changed in centuries, so it is assumed that if you play on a period brass instrument with a period mouthpiece, you will hear a period sound. The period sound of brass instruments is warmer and more mellow compared to the brighter, more vibrant sound of modern brass instruments. Since this timbre is one that we are not used to as twenty-first century musicians, much of the intrigue of playing a period brass instruments comes from producing that period sound.

Many EABB’s strive to be authentic in their visual appearance as well. As mentioned before, hardcore reenactors can apply their *stitch-counter* mentality to EABB uniforms as well. It is believed that if a Civil War-style EABB looks the part, the immersion and quality of the overall experience is amplified. Many Civil War EABB’s including the Wildcat Regiment Band and 2nd Cavalry Brigade Band wear handmade uniforms. Many EABB’s strive to be authentic in their uniforms as well. As mentioned before, hardcore reenactors can apply their *stitch-counter* mentality to EABB uniforms as

⁴⁴ Haynes, 11.

well. It is believed that if a Civil War-style EABB looks and sounds the part, the immersion and quality of the overall experience is amplified. Many Civil War EABB's including the Wildcat Regiment Band and 2nd Cavalry Brigade Band wear handmade uniforms.

Another visual element that needs to be addressed relates to the participation and membership of the ensemble and how it relates to authenticity. In the nineteenth century, military brass bands were composed primarily of young, white males. Bands consisting of African Americans existed before, during and after the war as well, but bands were generally not mixed ethnically. Native American brass bands were formed in the nineteenth century as well through Native American Normal Schools. Brass bands consisting of all women existed in the nineteenth century, but typically as family brass bands consisting of a father and his sons and daughters. Aside from family bands where fathers, sons and daughters performed together, brass bands were generally homogenous in regard to race and gender.

Some brass bands in the twenty-first century have elected to perform authentically with this homogenous membership disallowing women and people of color to participate in the band. However, we have previously discussed how true authenticity is difficult to achieve in the modern era and how EABB's are largely active primarily to entertain and inform their audiences. Choosing to utilize only white males in these bands is a visual aesthetic that does not affect the musical performance at all. We have already mentioned how tradition plays a large role in bands performing in uniform. The choice to not permit women or people of color to play in an EABB is more out of a sense of tradition and

desire to visually portray an authentic nineteenth century brass band, but the traditional practice stems from an antiquated mentality of white male superiority. This can be used to support Dr. Elizabeth Whittenburg Ozment's earlier claims of white supremacy and misogyny in Civil War revival brass bands. Those electing to make these more authentic decisions are likely not doing so maliciously, but perhaps are not even aware of the superannuated practice. The EABB community must decide which traditions are worth keeping and which are antiquated and should be retired, keeping in mind that history will always be preserved in books and primary sources.

It is interesting to note that the often regarded first authentic Civil War era brass band included women musicians from its inception. Women who choose to perform with the 1st Brigade Band wear uniforms to look like men and avoid drawing attention to any of their feminine features.⁴⁵ One of the women interviewed in Dan Senn's documentary film of the 1st Brigade Band recollects how women blend in due to the uniform, that they wanted to blend in, and that both the men and women did not mind that women were in the band. Another woman states that many of the women in the band are first chair players and that there is no musical competition between the players in the band.⁴⁶ There is historical precedent for women pretending to be men and serving in the military during the Civil War, but there is no documentation of women performing in brass bands while serving in the Civil War.

⁴⁵ Dan Senn. *The Exquisite Risk of Civil War Brass, Sound Art, Music, Video, Texts and Kinetic Sound Sculpture of Dan Senn*, 2001, <http://newsense-intermedium.com/AUDIOVIDEO/VIDEOS/EXRiskCWBrass0120/index.html>.

⁴⁶ Ibid.

In 2020, Saxton's Cornet Band made a public announcement to drop its authentic Civil War visual aesthetic.⁴⁷ This opened the door to allow women and people of color to perform with the band publicly and for the band to not perform in period uniforms. The 2nd Cavalry Brigade Band is an ensemble that elects to present as authentic of a performance as possible, both visually and musically. They perform extremely well and are often regarded as one of the most authentic Civil War brass bands currently performing. However, they admit that they are having difficulties recruiting new members who can both ride horses and play brass instruments, despite actively turning away interested females.⁴⁸ They have their own goal as an organization to historically reproduce a musical and visual presentation and are successfully performing as the only mounted brass band in the country.

Another membership element that can be addressed in regard to performance is the age of members in the band. Civil War reenactors admit that the hobby is dwindling in popularity and involvement.⁴⁹ Current reenactors are aging, and few young reenactors are enlisting to supplement and replace the ranks. The musicians in brass bands during the American Civil War were often young men, just as the soldiers were. It would be impossible to ask reenactors and Civil War brass band musicians to impose an age cap and request for them to retire from the hobby once they reach a certain age. Again,

⁴⁷ Chris Troiano, Stephen Cannistraci and David Goins, *The Early American Brass Band Podcast*, July 1, 2020.

⁴⁸ Chris Troiano, Stephen Cannistraci and Bill Gay, *The Early American Brass Band Podcast*, January 13, 2021.

⁴⁹ Bryn Stole, "The Decline of the Civil War Re-Enactor," July 28, 2018, <https://www.nytimes.com/2018/07/28/style/civil-war-reenactments.html>.

reenacting and banding are recreational activities that are to be enjoyed by both participants and audiences alike. If members in the hobby were to enforce age limits as strictly as they enforce uniform accuracy or membership demographics in the name of authenticity, the hobby would evaporate. Since many reenactors and bands disregard the age contradiction (as they should), it shows that concessions are willing to be made and that authenticity exists on a spectrum. In these instances, the aesthetic is being achieved rather than the details of the history.

Performing on period instruments is not a requirement to play in an early American brass band. Performing in nineteenth century uniforms is not a requirement to play in an early American brass band. Being under a certain age is not a requirement to play in early American brass bands. Being a certain gender or race should not be a requirement to play in an early American brass band. If the reenacting hobby and EABB ensemble is hoping to grow and expand, the hardcore restrictions of involvement must be loosened. Players can learn and audiences can be entertained and informed in a variety of ways. Each band is unique and has its own goals, objectives, and ambitions. If a current band exists that wants to impose certain restrictions on its musical or visual performance, they reserve that right. Going forward, newly formed EABB's should be as inclusive as possible and allow for a spectrum of authenticity in each area. The visually and aurally authentic band has already been well-preserved in recordings, YouTube videos, and textbooks. Now is the opportunity to take this tradition and expand it so that it can continue to thrive.

A similar idea to authenticity is the idea of historically informed performance (HIP). The approach to playing brass instruments has not changed significantly since their development in the nineteenth century. For current EABB musicians, the connection to the past comes from playing period arrangements on period instruments in period uniforms. Advocates of HIP argue that HIP keeps older music and traditions alive, while critics of HIP say that it is impossible to know what music sounded like before recorded music and that HIP is preoccupied with looking to the past and preventing innovation. Playing historical music on historical instruments can do both; it can preserve the past and inform our relationship with current music, while at the same time allowing us to think forward and enjoy new music and innovations. Playing on historical brass instruments and successfully learning how to manipulate them can also inform a musicians' performance on modern instruments. For example, a musician can be made more aware of tuning tendencies, ergonomics, valve action/response, and backpressure/airflow inconsistencies on their modern horn after conquering a period horn.

Critics of early music performance believe that studying early music teaches us that musical styles rise and fall on a single continuous timeline. However, once a musical style evolves, it does not disappear or is lost. When studying early brass music, musicians are not being taught to only interact with the music of that time period on period instruments only in that exact moment, but instead are being asked to apply what they learn from music and instruments of an earlier time period to later music.

An interesting ensemble to examine when discussing historical music and authenticity is the United States Army Old Guard Fife and Drum Corps. This ensemble oftentimes is mistaken for dressing as British soldiers because of their distinctive red uniforms. Much like the United States Marine Band “The President’s Own”, the Old Guard Fife and Drum Corps wears uniforms in reverse colors of its accompanying infantry soldiers. These red uniforms with blue facings depict the typical military musician found in eighteenth century America. To accompany the uniforms, soldiers of the Old Guard, both men and women, wear white wigs to complete the visual presentation. The soldier musicians wear these colonial uniforms to present an immersive experience of performing music from the time of the American Revolution. The fifers and drums perform on modern reproduction instruments similar to those played in the eighteenth century, but the buglers frequently perform on valved bugles to increase the note capabilities of the instrument. These reproductions allow the musicians to integrate period and modern techniques to perform a unique musical experience. The Old Guard Fife and Drum Corps were formed in 1960, just as reenacting was becoming more popular in anticipation for the Civil War Centennial and the United States government was striving to promote patriotism to combat communism. The job of the ensemble as quoted by Master Sergeant Russell Smith is to entertain, educate, and inspire all listeners about the American story.⁵⁰ It is important to note that MSgt. Smith lists entertainment as

⁵⁰ *Old Guard Fife and Drum Corps - 58th Anniversary Concert*, 2018, <https://youtu.be/rK9kH40RY88>.

the first duty of the musicians. The appearance of an authentic performance is the gateway for educational entertainment and engagement.

The initial brass band movement was perpetuated largely by amateurs. To adhere to HIP, one does not need to diminish their playing to *sound* like an amateur band. Brass musicians of the nineteenth century were largely untrained, whereas many amateurs today have had some degree of study and practice on their instrument. As Charles Ives wrote about amateur brass bands, “they didn’t always play right & together & it was as good either way.”⁵¹ As a contemporary EABB musician, you do not need to *play* like amateurs, but there is a certain spontaneity that can be found in amateur ensembles that if embraced, can be liberating. Banding and performing in an EABB is a socially bonding activity and should be enjoyed as a musical outlet for performers and a light source of entertainment for audiences.

Band Formation, Organization, and Operation

Prior to the first contemporary early American brass bands reforming in the 1960’s, brass bands were formed by learning from band manuals and with the guidance of trained musicians referred to as professors. Three surviving band manuals are Allen Dodworth’s *Dodworth’s Brass Band School* (1853), G.F. Patton’s *A Practical Guide to the Arrangement of Band Music* (1875), and D.S. McCosh’s *McCosh’s Guide for Amateur Brass Bands* (1880).

⁵¹ Hazen, 163.

The first of these band manuals, *Dodworth's Brass Band School* was published in 1853 and offers many helpful instructions to new organizations. First, Dodworth provides a section devoted to explaining the principles of music, a helpful guide for amateurs of the time that would likely be viewed as elementary by new bands today. Topics in the book include tuning and intonation, scales, key signatures, clefs, rhythm reading and note durations, tempo and expression markings, time signatures, articulations, ornaments, and abbreviations commonly used in musical notation.⁵² Of these ideas, the most beneficial piece of information for bands today from this section would be the given tempi for various styles of music (Figure 5.2). This chart will help new bands know the correct tempo to play each style of piece they will encounter. Metronome markings on each individual piece were uncommon, so this chart serves as a great reference for new bands.

Dodworth's Section II is devoted to the instruments of the band. He begins by listing all of the instruments that can play each voice in the band from soprano down to contrabass. He recommends that thin-lipped players play instruments with small mouthpieces and thick-lipped players play large mouthpiece instruments. He also suggests that "the 1st Soprano, 1st Tenore, and 1st Bass, should be given to the best musicians, or the most persevering members."⁵³ He claims that the 1st soprano is the most difficult instrument to learn and that the bass instrument should be played by a "staunch timist."⁵⁴ He goes on to list desirable instrumentation based on musician numbers, how to

⁵² Allen Dodworth, *Dodworth's Brass Band School* (New York, NY: H.B. Dodworth & Co., 1853), 5-10.

⁵³ Ibid., 12.

⁵⁴ Ibid.

select good, quality instruments, the function of valves and the harmonic series, and mouthpiece advice. He then speaks about development through tonguing, breathing, and posture. These elementary concepts give interesting insight into how some of the pedagogy from the nineteenth century differs from today. Pages 16-23 discuss scales, fingerings for each instrument, and transpositions.

Transpositions may be a good section for new bands to review as modern musicians are not typically familiar with Eb instruments. Dodworth closes Section II by pleading that musicians learn their own parts for band rehearsals and to only play their own part. “Let every member *play his part* and *nothing more*; if this is not difficult enough to show his abilities, let him play a solo; do not mutilate the arrangement of the music.”⁵⁵ Additionally, he advises members to not lead the leader and that noise is not music. Dodworth then makes seven “Rules For Band Practice” and outlines parade formations for marching.

Part III suggests how bands should operate under a variety of performance situations: formation of the regiment, dismissal, color escort, standing review, passing review, parting salute of review, receiving visitors, funerals, and honors to be paid by the troops. He then proceeds to notate various drum and bugle calls for military service such as *The Retreat*, *The Tattoo*, and *Forward March*. It is interesting to note that Part III is written to service military bands, there is no reference made to community or civilian performances. This enforces the idea that brass bands were formed primarily as militia

⁵⁵ Ibid., 23.

bands in 1853 and were expected to service the military and their needs. Part IV concludes the manual with a handful of popular airs and marches arranged for brass band. These arrangements are very valuable to new bands; however, they only exist as scores. The leader or each member will need to copy their own part in order to perform the pieces included in this section of the book. It is suspected that *Dodworth's Brass Band School* informed brass band formation and operation through the Civil War as it is the earliest surviving American brass band manual, though this cannot be definitively confirmed.

The next surviving band manual we will discuss is D.S. McCosh's *McCosh's Guide for Amateur Brass Bands*, which was published as early as 1880. McCosh begins his article with a section titled *Musical Progress*, which advocates for each town to have a brass band to cultivate beauty, influence culture, appreciate art, and occupy the population in the evening.⁵⁶ McCosh tends to emphasize the financial element of forming a brass band throughout his sections *How to Organize*, *Selection of Instruments*, and *Band Deportment*. McCosh recognized the cost it took to startup a brass band and tried to offer solutions such as splitting expenses equally among the members.

An interesting section that was not included in Dodworth's manual is *Conduct at Concerts*. In this section, McCosh instructs bands who are asked to perform a concert to

⁵⁶ D. S. McCosh, "McCosh's Guide for Amateur Brass Bands," in *Lyon & Healy's New and Enlarged Catalogue of Band Instruments, Trimmings, Etc.: Which Also Includes a Short Guide for Amateur Bands, Instructions in the Elementary Principles of Music, Hints on Organization and Deportment, and on the Classification, Selection and Purchase of Instruments, Band Tactics, Scales and Exercises for All Instruments, a Short Dictionary of Musical Terms, and a Variety of General Information for Amateur Musicians* (Chicago, IL: Lyon & Healy, 1885), 3-4.

“be arranged in a semi-circle, with the 1st Eb Cornet on one side, and Tuba on the other. Drums in the rear and center. If the stage is too small for this arrangement, make two columns, with the larger instruments in front, and the Drums in the rear.”⁵⁷ This is helpful for modern bands who will be frequently performing while seated in front of an audience. It is interesting that in the two-column variant, the low instruments are seated in front of the high instruments. This is contrary to many setups of modern orchestras, concert bands, and British brass bands today where tubas are usually seated in the back. Perhaps this was to accommodate any over-the-shoulder instruments that may have been utilized, but this style of instrument was not as popular in 1880 as it had been in 1865. In Lyon and Healy’s 1885 catalog, they show illustrations of bands marching with OTS horns, but do not directly offer any for sale, whereas the same company did have OTS horns for sale in their 1878 catalog.⁵⁸

Another section that may deserve attention is McCosh’s *A Word to Cornet Players*. Here, McCosh emphasizes that triple tonguing and flashy technique should be developed secondary to one’s musical interpretation. “It requires an artist of greater skill and better perception to interpret rightly the less showy class of music, than to perform the most difficult strain in *triple* tonguing.”⁵⁹ This shows that the star of the band was encouraged to be lyrically proficient over technically proficient, leading one to believe that audiences were more inclined to want to hear artistically musical moments instead of flashy virtuosic ones.

⁵⁷ Ibid., 6.

⁵⁸ Ibid., 8-12.

⁵⁹ Ibid., 7.

McCosh follows *A Word to Cornet Players* with suggested parade formations complete with illustrations. *Elements of Music* starting on page 13 demonstrates many of the more elementary concepts discussed through the majority of Dodworth's publication. However, beginning on page 17, McCosh includes fully written out exercises for the band to develop tone and ensemble cohesion. He begins with eight exercises written specifically for Eb cornet, 1st Bb cornet, and baritone to play together. In 1853 when Allen Dodworth wrote *Dodworth's Brass Band School*, instrumentation for brass bands was still fluctuating and not yet standardized. Dodworth referred to the 1st Tenore as being one of the most important instruments because it frequently played with the 1st Eb cornet. However, by the time McCosh wrote his article in 1880, the tenor horn became an accompanying instrument, and the baritone became the solo voice of the low brass. McCosh then included eight exercises written for full band to help develop a sense of time and part responsibility. In these exercises, the bass voices would have downbeats, the inner parts would have upbeats, and the melodic voices would have simple melodies. The final 2 pages of McCosh's article is titled *Signals of the Drum Major* and provides bands with a reference for signals and commands they can receive during a parade or review.

The final band manual to be discussed that has survived from the American Brass Band Movement is G.F. Patton's *A Practical Guide to the Arrangement of Band Music*, which was published before McCosh's article in 1875. In his own words, "This work is designed as an elementary guide for beginners in the study of arrangement, and particularly for Amateur Leaders who may wish to acquire the facility of arranging music

for their own Bands.”⁶⁰ The scope of this text is different from the other two, however, the Appendix section includes *How to organize a Band*, *The management of a Band at rehearsals*, *The management of a Band on parade*, and *The management of a Band at Concerts, Serenades and Balls*. Bands today will sometimes find themselves in need of writing new arrangements, either new editions of pre-existing arrangements or new arrangements from piano scores. This text by Patton can help assist a new arranger how to properly score the music. Of the three, this text is the most substantial in terms of length and content.

This text is incredibly valuable because it comes towards the end of the American Brass Band Movement, meaning the process and tradition that had evolved over the decades has been standardized and codified by this time. The first four chapters in Part I relate to fundamentals of music, similar to those elementary ideas discussed by McCosh and Dodworth. Beginning in Chapter V of Section I, Patton discusses the relationship that should exist between melody and harmony. The chapter includes harmonization exercises, explanations, and serves the role of a college music theory workbook. Patton gives advice on copying music in Chapter VII, Section I.

Section II is devoted to *Instruments and Their Uses*. These 40 pages describe each class of instruments and clarifies their key and function. Melodies are provided as examples to show how those instruments typically function in most brass band pieces. Patton does give his thoughts on the best combinations of instrumentation based on

⁶⁰ G. F. Patton, *A Practical Guide to the Arrangement of Band Music: Designed as an Elementary Text Book* (New York, NY: John F. Stratton & Co., 1875), V.

ensemble size, but also gives an insightful breakdown of band instrumentation in various countries. In this section, he compares bands in America, England, and Germany and how their instrumentation and musical function differs.

Section III contains eight chapters devoted to structure and arrangement process for various musical styles including quicksteps, slow marches, polkas, and quadrilles. For each chapter, Patton includes a full arrangement in score format to demonstrate the style discussed. These are arrangements that new bands can use if they take the time to transcribe individual parts from the score. Patton notes that although much music can be arranged based off of piano scores, other sources for brass band arrangements can be found in piano-violin duets and string bands.

For the Appendices, Patton writes about his desire to give advice and important points to those "...not actually members of an active Band may yet feel an interest in the various questions concerned in the formation and management of one."⁶¹ Patton goes on to write about forming town bands and how to organize the musicians. Similar to previous manuals, Patton claims, "pick out the most intelligent and ambitious of the lot for Cornet players..."⁶² He continues on to discuss acquiring and paying for instruments, as well as the importance of having support from the community. "...if a young Band expects to have the sympathy and support of the community the members must all work together and must show themselves worth of encouragement."⁶³ He then includes an

⁶¹ Ibid., 175.

⁶² Ibid., 176.

⁶³ Ibid., 178.

example of Band By-Laws and continues with suggestions for leading band rehearsals and parades.

The band manuals of Dodworth, McCosh, and Patton serve as important insights into how brass bands were organized and operated during the American Brass Band Movement and can act as a blueprint for newly forming bands in the twenty-first century. For matters relating to modern concerns and considerations, I direct readers to the previous sections of this chapter.

CONCLUSION

The American Brass Band Movement (1835-1892) is an important event in American music history that is often overlooked and neglected in the music history classroom. The soloists, bandleaders, bands, instrument-makers, and composers from this time period helped shape bands in America and are the foundation for school band programs in the United States, both at the secondary-level and for higher education. Through hands-on performance, music students at colleges and universities can learn about these forgotten icons and develop a well-rounded understanding of the bands they perform in and teach every day. By following the tradition of nineteenth century brass bands and performing in a period music ensemble, students can entertain audiences, learn about the American Brass Band Movement, inform the public about the music and history of the period, and provide ceremonial band services for the institution. Additionally, band directors and music educators will have a deeper understanding of the band tradition that led to school bands and community bands. They will also become more aware and sensitive to repertoire selections, instrumentation considerations, and other aesthetic decisions.

Performing in a band is a social experience for the musicians and serves as entertainment. Band musicians should be musically and historically well-informed of their material, but it is not the responsibility of entertainment to fully educate an audience of complex subject-matter within a one-hour concert. Proper due diligence is required of both the leader and band members and extensive research must be done on both the

visual and musical presentation of the band. Although band members act as *well-informed musicians* rather than trained historians, choosing to neglect or reject certain aspects of history and simply focusing on the music as an easy way out is doing a disservice to musicians, audiences, and minorities of the period who were directly affected by the music. Having a good understanding of who you are, what you are doing, and why you are doing it will arm you well against any criticisms the band may receive. Additionally, the accurate and entertaining information that the leader/speaker is able to disseminate to audiences will allow them to pursue additional research on their own if they are interested.

Frederick Fennell released the first Civil War band recording in 1960 with the Eastman Wind Ensemble. During the Civil War Centennial celebration (1961-1965), the Salem Band of Winston-Salem, North Carolina and the 2nd Brigade Band of Springfield, Ohio were two of the first bands to perform Civil War music while wearing Civil War uniforms. The first band to form with authentic uniforms, music, and instruments was the 1st Brigade Band of Watertown, Wisconsin in 1964. Bands continued to be formed following the Civil War Centennial and approximately fifty early American brass bands exist today.

By completing this dissertation and making it available to the brass band community, I hope that musicians will become better informed of America's band history, recognize the development and evolution of America's brass band tradition and how it resulted in contemporary early American brass bands, and provide some guidance for bands to form at schools and in the community through observations and experience.

An area that can be researched more thoroughly is the prevalence of American band history in collegiate music history courses and how or if this history is taught. Additionally, a similar dissertation to this one can be written on fife and drum music. Research can be conducted in a set number of years from the release of this dissertation to see if the number of EABB's has gone up or declined. Whether or not more bands form or disband after 2020 and why could be an interesting study.

I will end my dissertation as G.F. Patton ended his *A Practical Guide to the Arrangement of Band Music* in 1875: a quote and a concluding bugle call. "...faults or no faults, [this work] is an honest one, and as such appeals to the public for kindly reception."⁶⁴

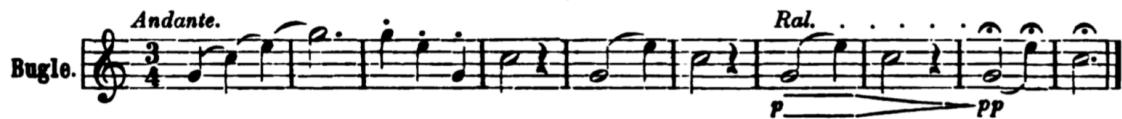


Figure 6.1 – Concluding Bugle Call

Source: G.F. Patton (1875)

⁶⁴ G. F. Patton, *A Practical Guide to the Arrangement of Band Music: Designed as an Elementary Text Book* (New York, NY: John F. Stratton & Co., 1875), 195.

APPENDIX A: A LIST OF ACTIVE EARLY AMERICAN BRASS BANDS

As of Winter 2020-2021¹

<u>Band Name</u>	<u>Information</u>
The 1st Brigade Band	Founded 1964 Watertown, Wisconsin
The 1st Nebraska Volunteers Brass Band	Formed 2015 Blair, Nebraska/Western Iowa
The 2nd Cavalry Brigade Band & The 6th Ohio Mounted Buglers	Buglers Founded 2017 Band Founded 2019 Central Ohio
The 3rd Brigade Band	Started 1992 Oregon
The 5th Michigan Regiment Brass Band	Founded 1973 Novi, Michigan
The 5th Alabama Infantry Regiment Band	Formed 1991 Tuscaloosa, Alabama

¹ An up-to-date list of active early American brass bands will be maintained at <https://eabbpodcast.com/resources/active-early-american-brass-bands/>

<u>Band Name</u>	<u>Information</u>
The 7th Infantry Regimental Brass Band	Formed 1990 Logan, Utah (Previously the Crestmark Military Brass Band)
The 8th Georgia Regiment Band (Primary/Confederate) The 8th New York Volunteer Infantry (Union) The Broad Street Brass Town Band (Civilian)	Founded 1986 Rome, Georgia
The 8th Green Machine Regiment Band	Founded 2017 George Mason University Fairfax, Virginia
The 10th Illinois Volunteer Cavalry Regiment Band “Lincoln’s Own”	Formed 2006 Springfield, Illinois
The 12th New Hampshire Serenade Band	Founded 1999 New Hampshire
The 28th Regimental Brass Band	Incorporated 1998 Pennsylvania
The 33rd Illinois Volunteer Regimental Band	Recreated 1996 Bloomington, Illinois
The 46th Pennsylvania Regiment Band “The Logan Guard”/ The 17th Mississippi Regiment Band	Formed 1995 Altoona, Pennsylvania
The 73rd Ohio Volunteer Infantry Regiment Band	Established 2011 Columbus, Ohio

<u>Band Name</u>	<u>Information</u>
Americus Brass Band	Founded 1976 Long Beach, California [Performs as the 4th GA Regimental Band, The Port Royal Band, The Dodge City Cowboy Band, and Buffalo Bill's Cowboy Band in concert]
Antebellum United States Marine Band	Formed 2013 Gettysburg, Pennsylvania (Evolved from The Ramona Town Hall Brass Band in California. From 2015-2016, there was a west coast unit and an east coast unit. West coast unit ended after 2016 season)
Armory Band	Formed 2010 Inland Empire, California [Also depicts the Irish Brigade Band, 1st Virginia Volunteer Infantry Regiment Band, and the 1st California Volunteer Regiment (1846-48)] <i>(A previous impression also included the 69th New York Regimental Brass Band)</i>
Band of the California Battalion	Formed 1992 Long Beach, California
Band of the Shenandoah	Began 2021 Winchester, Virginia
Blue and Gray Brass Brigade	Kansas
Cabell-Breckenridge Brass Band	Formed 1998 Virginia Military Institute Lexington, Virginia (Owns reproductions horns, but performs rarely)
Camp Carleton Cornet Band / Band of the Richmond Howitzers	Southern California

<u>Band Name</u>	<u>Information</u>
Centennial Brass Band	Founded 1975 Portland, Maine Depicting Town Band from 1850-1875
Century Brass Band	St. Paul, Minnesota
Chestnut Brass Company	Began 1977 Philadelphia, PA
Coates Brass Band (The 47th Pennsylvania Volunteer Infantry Regiment Band)	Founded 2010 Jupiter, Florida
Coburn Brass	Formed 1996 Central Pennsylvania
Colorado Frontier Army Band	Colorado (Colorado Historic Bands, Inc.)
Dodworth Saxhorn Band	Founded 1985 Ann Arbor, Michigan
Dublin Cornet Band	Resurrected 2010 Dublin, Ohio
El Dorado Brass Band (The 3rd US Artillery Band)/ The 5th California Volunteer Infantry Regiment Band	Founded 1984 Old Sacramento, CA <i>Official Band of Alcatraz Island</i>
Engineer Brigade Band	Formed 2020 New York
Excelsior Cornet Band	Founded 2001 Syracuse, New York

<u>Band Name</u>	<u>Information</u>
Federal City Brass Band / The 26th North Carolina Regimental Band	Founded 2002 Baltimore, Maryland
Fort Delaware Cornet Band	Founded 2013 Delaware Valley
Fort Humboldt Brass	Started 2012 Northern California [Previously with Humboldt State University]
Fort Point Garrison Brass Band	Formed 2006 Northern California
Frontier Brigade Band / The 1859 Marine Band / Buffalo Bill's Cowboy Band	Founded 2000 Fort Worth, Texas
Heritage Brass Band	Formed 1980's Garland, Texas
Kansas Brigade Band	Started 1985 Abilene, Kansas
Kaw Valley Cornet Band	Founded 1985 Topeka, Kansas [WW1 Band]
Kentucky Home Guard Band (Union) / The 1st Kentucky Brigade Band (Confederate)	Rebranded 2005 Bardstown, Kentucky [Previously Founded as the Bourbon City Brass in 2000]

<u>Band Name</u>	<u>Information</u>
Independent Silver Band (post-Civil War era) / The 48th Illinois Volunteer Regiment Band “Pharoh’s Army” (Civil War era)	Recreated 2004 Mt. Vernon, Illinois [Previously The 44th Illinois Regimental Band]
Newberry’s Victorian Cornet Band	Founded 2002 Maryland
The Newmont Military Band	Formed 1995 Upper Connecticut Valley, New England
Newtonburg Brass Band	Recreated 1999 Newtonburg, Wisconsin [Early 1900’s Small Town Band]
New Mexico Territorial Brass Band	Formed 1992 New Mexico
Old Arizona Brass Band / The 4th US Cavalry Regiment Band	Founded 1996 Tucson, Arizona
Old Bethpage Brass Band	Founded 1977 Old Bethpage, New York
Orono Cornet Band	Recreated 2000 Orono, Ontario [1870’s Small Town Canadian Band]
Red Bank ReUnion Band [Orphan Brigade Band (Confederate), plus other impressions]	Formed 2002/2003 Evansville, Indiana
Peace Jubilee Brass Band	Formed 1990’s Reorganized c. 2010 Michigan

<u>Band Name</u>	<u>Information</u>
Philadelphia Brigade Band “Beck’s Band”	Reformed 1991 Philadelphia, PA
Providence Brigade Band	Reformed c. 1997 Southern New England
The Regimental Volunteer Band of Wisconsin	Formed 1994 Southern Wisconsin
Saxton’s Cornet Band	Founded 1989 Frankfort, Kentucky
Territorial Brass	Founded 1987 Mesa, Arizona
Tredegar Brass Band	Formed 2008 Richmond, Virginia
Volunteer Cornet Band	Southern California
Whiskey Flats Brass Band	Formed 1991 Stevenson, Washington
Yankee Brass Band (Yankee Serenade Band)	Founded 1986 New England

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BIOGRAPHY

Christopher Troiano was born into a musical family on Long Island, New York and learned to love music from an early age. His father, Bill Troiano, was a middle school band director and an active performer on tuba throughout the New York metropolitan area.

Although Chris began learning the euphonium in 3rd grade and piano a number of years earlier, his first professional performance was in high school on bass drum with the Old Bethpage Brass Band, a Civil War brass band known for contributing music to Ken Burns' 1990 documentary series *The Civil War*.

Chris has earned degrees in Euphonium Performance and Music Education at the University of North Texas and a Master of Music degree in Euphonium Performance at George Mason University. Chris' primary teachers have been David Schecher, Don Sherman, Dr. Patrick Nyren, Dr. Brian Bowman, Dr. Mark Jenkins and Dr. Michael Nickens. It was through Dr. Nickens and Green Machine Ensembles that Chris formed the 8th Green Machine Regiment Band in 2017.

On euphonium, Chris has won multiple solo competitions and mock military band auditions, as well as chamber ensemble competitions with his tuba-euphonium quartet, NOVATEQ. He has soloed with the Capital Wind Symphony, George Mason University Wind Symphony, George Mason University Symphonic Band, Huntington Community Band, and numerous high schools in the Northern Virginia area.

Chris is a regular member of the Capital Wind Symphony, NOVATEQ, 8th Green Machine Regiment Band, Dirty Gold Brass Band, and Blaskapelle Alte Kameraden with the City of Fairfax Band.

Chris is happily married to his best friend, JennaMarie Warfield. Together, they live in Fairfax, Virginia with their three-legged rescue dog, Gizmo.