

Music of the 26th North Carolina Regimental Band from the Civil War

Among the rarities in the Moravian Music Foundation's collections are the only known complete sets of band books from a Confederate band in the American Civil War.¹ These were brought to Salem because the 26th North Carolina Regimental Band C.S.A. was comprised wholly of Moravian musicians from Salem. This recording, based on new scholarly editions of the works, reveals new insights into the rich musical heritage of the South, and indeed of the whole nation, in the second half of the nineteenth century.

*"The South was the underdog in [the Civil War], overmatched in weaponry, manpower, money, machinery, and raw materials, but when it came to singing, the South easily won, and it matched the North when it came to music in general. Outmanned and outgunned during the war, the South was certainly not musically bested."*²

One of the more fascinating aspects of the musical life of nineteenth-century America was the rise and flourishing of brass bands (and later, mixed wind ensembles). Prior to the mid-nineteenth century, brass instruments were valveless; thus, with the exception of the trombone, their use by amateur players was limited to a few chord tones in the lower part of the harmonic series. Melodic playing was restricted to the higher harmonics, and was therefore the purview of only the more accomplished players. With the invention by Adolph Sax of valved brass instruments (known as "saxhorns") in the 1840s, it became easier to learn to play brass instruments in all ranges, melody and harmony alike. Over the next fifty years, the brass band became an integral part of the American music scene, with community bands thriving and the consequent need for instruments, instructors, and music. Most communities had a band; many of these were quite accomplished and were the source of intense hometown pride.

By the beginning of the Civil War in 1861, "[a] brass band was such an integral part of American culture that soldiers on each side felt their regiments and brigades were inferior if they did not have one. A brass band greatly enhanced the prestige of a military unit. Oftentimes officers paid for bands out of their own pockets. Band music lightened a march; it surged a soldier's adrenaline before a battle; it rallied flagging spirits."³

With the band of the 26th North Carolina Regiment, this explosion of bands (and concomitant demand for music) converged with the strong musical education and inclination of the Salem Moravians.

These Moravians were members of a well-established church—officially called *Unitas Fratrum*, or Unity of Brethren—that [by the middle of the eighteenth century] had already seen almost three centuries of rich experience of religious life. They were spiritual descendants of the Czech priest Jan Hus, who for his attempts at reform was martyred in 1415. Forty-two years later, in 1457, some of his followers founded a church body consecrated to following Christ in simplicity and dedicated living.

This newly constituted church developed a rich and orderly ecclesiastical life in the fifteenth and sixteenth centuries, but in the Thirty Years' War of 1618–48 it was virtually wiped out. In the 1720s a few exiles of this religious heritage, along with various other seekers after truth, found refuge on the estate of a Saxon nobleman named Nicholas Ludwig von Zinzendorf. There in their village of Herrnhut the ancient church experienced a rebirth culminating in a spiritual blessing on August 13, 1727, in which their former diversity of purpose was welded into one.

¹ It has been estimated that there were as many as 155 Southern military bands, with a conservative estimate of 2,400 bandmen. Benny Pryor Ferguson III, *The Bands of the Confederacy: An Examination of the Musical and Military Contributions of the Bands and Musicians of the Confederate States of America*, p. 478.

² E. Lawrence Abel, *Singing the New Nation: How Music Shaped the Confederacy, 1861–1865*, p. xvii.

³ Abel, p. xiv.

In a brief five years, by 1732, that first little village of the Renewed Moravian Church began sending missionaries to all corners of the world. After establishing work in England, the Moravians sent colonists to America in 1735, but this initial settlement in Georgia proved to be unsuccessful, partly because of war between Protestant England and Catholic Spain to the south in Florida. More permanent work was established in Pennsylvania in 1741, with the town of Bethlehem as their chief center.⁴

Other settlements in Pennsylvania followed, and the Moravians purchased 100,000 acres in North Carolina, settling in Bethabara in 1753, with the central town of Salem being founded in 1766. Along with their rich devotional life and their missionary fervor, the Moravians brought with them their regard for education and their love of music as an essential part of life. Moravian composers—also serving as teachers, pastors, and church administrators—were well versed in the European Classical tradition, and wrote thousands of anthems, solo arias, duets, and the like for their worship services, for voices accompanied not only by organ but also by string orchestras supplemented by woodwinds and brasses. In addition, these musicians copied thousands of works by the best-known and -loved European composers of their day—the Stamitzes, Haydn, Carl Friedrich Abel, Adalbert Gyrowetz, Mozart, the Bach family, and many whose names have descended into relative obscurity.

Out of this rich musical and religious heritage came the musicians of the band of the 26th North Carolina Regiment of the Confederate States of America, which consisted of Moravian bandsmen from Salem, North Carolina. During the first year of the conflict (1861) these musicians had served honorably at home, playing concerts, greeting visiting companies of soldiers, and playing to see newly formed companies off to the war. The band was originally recruited for another North Carolina unit, Wheeler's Battalion, but that battalion had been captured by Union troops on Roanoke Island. The band's leader ("Captain"), Samuel T. Mickey, traveled to New Bern, North Carolina, to determine whether the band could join the 26th N.C. Regiment. Upon meeting Mickey in a hotel lobby, Colonel Zebulon Vance, commander of the 26th North Carolina, accepted his offer, and the band joined the regiment at New Bern in March of 1862.

When he was chosen as the colonel and commander of the newly organized 26th North Carolina Regiment in August of 1861, Zebulon Baird Vance was "an affable, ambitious thirty-one-year-old mountaineer with dark hair, a thick dark mustache and a youthful, puffy-looking face" and "one of North Carolina's most prominent political leaders."⁵ Gifted with the ability to inspire his men, Vance earned not only their respect but their love, by making provision for their well-being in every way open to him, thus making them feel that he loved them. Vance left the 26th North Carolina in 1862 after winning a decisive victory in the election for governor of North Carolina; Edward Leinbach composed *Governor Vance's Inauguration March*, SB2.37,⁶ for the ceremony in August of 1862, and the band played for the festivities.⁷

The 26th North Carolina Regiment was organized from companies raised from the Piedmont and western North Carolina. The regiment first saw action at New Bern, North Carolina, in March of 1862; it was just after this battle that Samuel Mickey met with Colonel Vance and the band joined the regiment. The 26th North Carolina was engaged in battles at Malvern Hill, Gettysburg (where the decimation of the regiment led to its reputation as "the bloody 26th"), the Wilderness, and the defense of Petersburg, Virginia (for nearly one and a half years). The regiment continued its service with the Army of Northern Virginia and surrendered with General Robert E. Lee at Appomattox Courthouse on April 9, 1865. (The band, having become separated from the body of the regiment, was captured near Amelia Courthouse, Virginia, after the evacuation of Petersburg in the closing week of the war in Virginia. They were imprisoned at Point Lookout, Maryland, for nearly three months; after their release, they returned to Salem, arriving on the afternoon of July 2, 1865. Only two days later, they were again playing for the townspeople of Salem and neighboring Winston, celebrating the return of peace and quiet and the re-establishment of the Union.)

⁴ C. Daniel Crews, *Villages of the Lord*, pp. 1–2.

⁵ Rod Gragg, *Covered with Glory: The 26th North Carolina Infantry at Gettysburg*, p. 11.

⁶ Music in the band books of the 26th North Carolina Regiment is catalogued as follows: SB2.37: SB for Salem Band; 2.37 indicates the 37th tune in set 2 of the books.

⁷ Harry H. Hall, *A Johnny Reb Band from Salem: The Pride of Tarheelia*, pp. 20–21.

On joining the 26th North Carolina Regiment the band received specific assignments, including “a morning performance to announce the changing of the guard, a nightly concert to entertain the troops, performance at Sunday inspection and . . . during brigade reviews.”⁸ In addition to their musical responsibilities, they were assigned to assist as hospital attendants, helping to dress wounds, carrying wood and water, and even assisting with amputations.

The band members had some difficulty adjusting to military life; learning to march was a challenge, and, in at least one instance, two band members exchanged horns, and were pleased with the results. The original group consisted of the following men, with their most likely instruments: Samuel T. Mickey, leader, E-flat cornet; A. P. Gibson, 1st B-flat cornet; Joe O. Hall, 2nd B-flat cornet (later, bass); Augustus Hauser, 1st E-flat alto; William H. Hall, 2nd E-flat alto; Daniel T. Crouse, 1st B-flat tenor; Alexander C. Meinung, 2nd B-flat tenor; Julius A. Leinbach, E-flat bass (later, 2nd B-flat cornet).⁹ The band had a number of personnel changes over the years, adding some players, and losing others to illness and injury.¹⁰ At its largest, the band had two E-flat cornets, two B-flat cornets, two E-flat altos, two B-flat tenors, a B-flat baritone, an E-flat bass, a snare drum, and a bass drum—a total of twelve players.

Figure 1 shows the band on its first furlough (July–August 1862), with the following players (left to right): S. T. Mickey, A. P. Gibson, J. O. Hall, W. H. Hall, A. L. Hauser, D. T. Crouse, J. A. Leinbach, James M. Fisher (standing in for A. C. Meinung, who was ill).

Their band books, in the collection of the Moravian Music Foundation, are the only known surviving complete set from a band of the Confederacy. These books (six complete sets and a seventh partial set) contain several hundred titles, representing a true cross-section of music played indeed by both Union and Confederate bands. Contained in the repertoire are marches and quicksteps, ballads, waltzes and polkas, novelty tunes, patriotic airs, and chorales. The band books of the 26th North Carolina Regimental Band contain, as well, a number of tunes written by members of the band, tunes written by women of Salem and arranged by band members; tunes obtained from other Confederate bands; tunes arranged by the leading bandmasters of the day; and Moravian chorale tunes, which had a special meaning for the band members.

In addition to their music, a great deal of documentation about the band has survived. There are letters home from trombone player Edward Peterson;¹¹ the partial diary of bandleader Sam Mickey;¹² the more extensive diary of band member Julius Leinbach;¹³ some sketches of the war and camp life by band member (and manager) Alexander Meinung;¹⁴ and the official records of the Moravian Church during this bleak period of American history.¹⁵ These supporting materials identify specific pieces of music that were played by the band on special occasions.

The repertoire of the 26th North Carolina Regimental Band is extensive enough to make possible a series of three or four recordings over several years to come. Music was selected for this first recording to include the following types of music: works of national or regional significance, including patriotic tunes; works unique to the 26th North Carolina Regimental Band, including the Moravian chorales and works written or arranged by members of the band; ballads representative of the sentimental airs popular in mid-nineteenth-century America; favorite themes from operas; and novelty tunes.

⁸ Gragg, pp. 23–4.

⁹ Hall, p. 10.

¹⁰ Hall gives detailed information regarding the makeup of the band throughout the war years. For a thorough and readable account of the 26th N.C. Regiment (focusing on the battle of Gettysburg), see Gragg.

¹¹ In the collections of the Moravian Music Foundation, Winston-Salem, NC.

¹² At the Moravian Archives, Winston-Salem, NC.

¹³ At the Southern Historical Collection of the Wilson Library, University of North Carolina— Chapel Hill.

¹⁴ Some pasted into the Leinbach diary cited above, and some at the Moravian Music Foundation.

¹⁵ At the Moravian Archives, Winston-Salem, NC. Excerpts published in C. Daniel Crews and Lisa D. Bailey, ed. *Records of the Moravians in North Carolina*, volume XII (1856–1866).

This repertoire thus consists of a cross-section of the popular music of the United States at that time. To be sure, some of the tunes are associated with the Confederacy (*Bonnie Blue Flag*; *26th Regiment Quickstep*; *Old North State*; *Maryland! My Maryland!*; *Southern Victorial March*). One must recall that *Dixie*, while it came to be associated with the South, was written by a Northerner from Ohio. Other marches were taken from operas (the slow march from Donizetti's *Belisario*, a quickstep containing themes from Verdi's *Il Trovatore*); others were indigenous to the 26th North Carolina band itself (*26th Regiment Quickstep*, *Col. Hoke's March*) or to other southern bands. Ballads and waltzes were an essential part of any concert (*Rock Me to Sleep, Mother*; *Lorena*; Stephen Foster's *Come Where My Love Lies Dreaming*). Novelty tunes and polkas provided a lighter touch (*Here's Your Mule Gallop*, *India Rubber Overcoat*). Finally, the bandsmen of the 26th North Carolina Regiment took with them their beloved Moravian chorales, which they played in the field as they would have at home in Salem—tunes for the Easter Sunrise Service (*Sleepers Wake*, *Die Ehre Gottes*) and for Watch Night (New Year's Eve).

This varied repertoire was obtained from many sources over the course of the war years. Well represented are works arranged by William H. Hartwell of the 16th Mississippi Volunteer Infantry Regimental Band, perhaps the best known of all the Confederate bandmasters. Hartwell's band was described by members of the 26th North Carolina band as the best band in the Confederate army. They also asked Professor Hartwell for lessons, and were known to have received some training from him in 1863 and again in 1864. Arrangements by Hartwell included in this recording are the *Southern Victorial March* and John Hewitt's *Rock Me to Sleep, Mother*. Hartwell's own composition is represented by the *Canary Bird Waltz*.¹⁶

Two noted musicians of the time were brothers, William H. and Edward Neave of Salisbury, North Carolina, "two of the most active contributors to the music and organization of Confederate army bands."¹⁷ William was the organizer and leader of the renowned Salisbury Brass Band, and there is some documentation of his involvement with the Fourth North Carolina Regimental band. All official records, however, indicate that Edward served as the bandmaster of that group. William was known in some circles (whether rightly or not remains to be proved) as bandmaster for Lee's Army in Northern Virginia; army records, however, do not support this contention. He may have been hired or appointed to compose and arrange for some of the Confederate bands, for it is certain that several Confederate military bands regularly played his works.¹⁸

Two of W. H. Neave's works are included here: a *Waltz* of his own composition and his arrangement of Josef Labitzky's *Melange Waltz*. The *Dead March* was noted as obtained from the band of the 33rd North Carolina Regiment—also comprised of Moravian musicians. Especially intriguing and valuable are the works written and/or arranged by Moravian composers from Salem, including in this recording *Col. Hoke's March* by Salem composer Edward Leinbach (1823–1901, the brother of band member Julius Leinbach).

One of band member Edward Peterson's letters home was written on a Bank of Wilmington note, dated July 24, 1864. Not being one to waste precious paper, on the back of that same note is the order of a concert presented by the band. Several tunes from that concert are included on this recording: *India Rubber Overcoat Medley*, *Betraite Polka*, slow march from *Belisario*, *Canary Bird Waltz*, and *Melange Waltz*. *Lorena*, a well-loved sentimental ballad, was the last tune played by the 26th North Carolina Regimental Band before it was taken prisoner on April 5, 1865.

¹⁶ Ferguson, pp. 378–381.

¹⁷ Ferguson, p. 413.

¹⁸ Ferguson, pp. 413–421.

Music Preparation and Notes on the Pieces

Scores and parts were prepared in accordance with the Music Editing Policy of the Moravian Music Foundation, which places heavy emphasis on the authority of the surviving parts over and above editorial decisions. The preparation of parts used in this recording was a three-step process. First, Nola Reed Knouse prepared *Urtext* scores and parts from the surviving manuscript partbooks for the works with complete sets of parts (with the exception of percussion parts, discussed below). She then prepared *Urtext* scores for those with missing parts, and reconstructed parts to fill out the ensemble (noted in the details about the works, below). These scores and parts, without performance indications other than those on the manuscripts themselves, were then sent to Raymond Mase some five months prior to the recording date.

Raymond Mase played through all of the works with his colleagues and students at the Aspen Music Festival, beginning to make performance decisions. Only one work required significant re-editing from the manuscript: the *India Rubber Overcoat Medley*, which had a number of glaring wrong notes. Mase worked to regularize articulations and dynamics, and the E-mails flew back and forth between Mase and Knouse regarding repeats, tempos, and stylistic questions.

Meanwhile, a set of the scores had been given to percussionist John Beck, who reconstructed percussion parts for all of the works. (Some already had “drum” parts noted in the score or in a partbook; these, however, were obviously bass drum parts; no snare drum parts are extant). Beck’s parts, which provide a great deal of interest and “character” to the performance, will be included in any future publication of these works.

An overview of the six sets of books shows the musical development of the band and its repertoire over the years. Book 1 has parts for at most seven players (E-flat cornet, B-flat cornets 1 and 2, E-flat alto, B-flat tenor 1 and 2, bass; some pieces do not have all these parts). Arrangements in Book 1 are the simplest, with the melody residing in the E-flat cornet part, and the other parts largely simple accompaniments. The repertoire of Book 1, while containing a variety of tunes, can be seen as the “essential” tunes for the North Carolina Regimental Band—*Old North State*, *26th Regiment Quickstep*, *Dixie*, *Bonnie Blue Flag*, marches named for various leaders (Hoke, Kirkland, Vance), a *Dead March*, several tunes written or arranged by Edward Leinbach, and, of course, the Moravian chorales. Books 2 and 3 show the expansion of the band, with baritone parts, and an expansion of the repertoire to include more ballads, tunes from operas, tunes bearing the names of regimental leaders, *Governor Vance’s Inauguration March*, and arrangements by W. H. Neave. Books 4, 5, and 6 finally show the band at its full size, and the inclusion of more ballads, operatic numbers, and dance tunes. Edward Peterson’s letters, in their frequent references to copying and rehearsing new tunes, confirm that the band progressed in proficiency and in breadth of repertoire throughout the war years.

In the following descriptions of the pieces, catalog numbers are given in parentheses, along with information regarding reconstruction of parts.

Dixie/Bonnie Blue Flag (SB 1.24; 2nd E-flat cornet, 2nd E-flat alto, and baritone parts reconstructed) combines two of the best-loved songs of the Confederacy into an arrangement unique to the 26th N. C. Band, marked by variations in the melody and rhythms which lead to the conclusion that the arranger was writing by ear instead of working from a published source. The arrangement is simple, with the melody remaining in the E-flat cornet, and with a virtuosic variation for the E-flat cornet in the verse of *Dixie*.

Dixie, written in 1859 by Daniel Decatur Emmett, a Northerner from Ohio, was premiered in New York City as a “walk-around” song in the Bryant Minstrels show, and quickly became popular throughout the country, North and South; it was a favorite of Abraham Lincoln. It became the Confederacy’s unofficial anthem on the occasion of Jefferson Davis’s inauguration as president of the Confederate States of America on February 18, 1861, in Montgomery, Alabama.¹⁹ Not everyone approved it in this role, however, because of the later verses which are

¹⁹ Abel, p. 33.

rarely heard today—they are “pure doggerel” and show an astounding lack of dignity for a national air.²⁰ For this reason a number of different versions of the text were written, to inspire the Southerners to continue their fight for freedom. Northerners also resisted the South’s appropriation of a song they considered their own, and many different stories regarding the origins of the song, and a number of Northern versions of the words, were published.

“One measure of a cultural icon’s importance is the passion it continues to engender long after the arguments which spawned it were seemingly settled.”²¹ By this yardstick, it is apparent to this day that *Dixie* bears a cultural significance that has yet to be fully explored. The song continued to generate controversy throughout the end of the nineteenth century, and its playing or singing rouses strong passions, both pro and con, even to the beginning of the twenty-first century.

Bonnie Blue Flag by contrast, was written in January of 1861, shortly following the Mississippi State Convention, which met in Jackson to decide whether the state would follow South Carolina’s lead and secede from the Union. The poet, a relatively unknown actor named Harry Macarthy, linked his verses with the Irish folk song “The Irish Jaunting Car” by Valentine Vousden, and the song became an immediate hit. “Although ‘Dixie’ was the song most closely identified with the South and the Confederate cause, ‘The Bonnie Blue Flag’ was an equally powerful musical weapon for arousing patriotic and martial feelings.”²² The song grew over the next two years, adding lines for each of the seceding states. And as with all good songs, it provoked parodies during the war and conflicting claims to its authorship after the war.²³

Southern Victorial March (SB 5.46), by W. H. Hartwell, must have been a hands-down favorite of the 26th Regimental band, for they seem to have literally “played the notes off the page.” Each of the partbooks easily falls open to that page, and in each case the ink has faded to be nearly indecipherable. The work, which could be described as “*La Gazza ladra* meets the *Marseillaise*,” is marked by contrasts—in dynamics and textures, in melodic character and style between the sections, and in timbre—due to Hartwell’s care in instrumentation. Each of the performers has an opportunity to show his mastery of the instrument in both technical and lyrical passages, making this one of the most interesting pieces in the repertoire.

Here’s Your Mule (SB 4.2; bass part from SB Sco 1.16; some parts had missing measures, some of which were copied onto the facing page in the partbooks), subtitled “Melange gallop,” is a “novelty” tune depicting the humor and practical jokes that were an inevitable part of camp life.

A practical joke, occurring early in the war, led to a favorite expression in the Confederate army—one that eventually turned into a rollicking song and was sold as sheet music.

A sutler known as “Pies,” because he specialized in pies and other edibles, did business from a small, dilapidated wagon drawn by a little, black shaggy mule, at the Camp of Instruction in Jackson, Tennessee. Some of the soldiers decided to play a practical joke on him—they stole his mule while he was off on a chore and hid it in a tent. They then loafed around his wagon pretending nothing had happened.

When Pies realized his mule was missing, he anxiously searched for him. The miscreants, meanwhile, taunted the sutler about the mule’s disappearance. Pies was too upset for repartee. Encouraged by his anxiety, his tormenters passed the word around camp that old “Pies” had lost his mule.

One of the mischief makers finally ambled over to a tent far from the sutler’s wagon and shouted, “Mister, here’s your mule!” The sutler trotted in the direction of the shout but could find neither his mule nor who had shouted. A few minutes later, a voice from another corner of the camp called, “Mister, here’s your mule!” and Pies sped off; again, no mule.

²⁰ See Abel, pp. 34–35, for these words and details of the resistance to the song.

²¹ Abel, p. 43.

²² Abel, p. 54.

²³ Abel, p. 59.

When “Mister, here’s your mule” started echoing from every section of the camp, the old man realized he’d been had. Totally frustrated, he raised his hands in despair and begged for the return of his mule. When the mule, which was hidden in a nearby tent, heard the sutler’s voice, it brayed loudly. The mule’s braying was instantly followed by a spontaneous yell by all the pranksters of “Here’s your mule!” The sutler took the joke good-naturedly. With his mule back, he eventually sold all his pies and left, and “Here’s your mule” went into the soldier’s lexicon.

Although the expression surfaced in Jackson, Tennessee, it spread rapidly through the Confederate army. Though most Johnny Rebs did not know its origin, they realized that the expression exemplified the frustration they felt about army life. The soldier was no less a “fool” than the sutler who lost his mule, and he yelled out the expression whenever he made fun of someone or something.

“ ‘Mister, Here’s Your Mule’ was such a big hit in the Southern army, Confederate regimental bands began playing it as part of their repertoires and songwriters wrote parodies to it. The song also inspired a dance number, ‘Here’s Your Mule Schottisch,’ with a music cover featuring a mule and the caption, ‘Found at last.’ ”²⁴

Unfortunately, the “Here’s Your Mule” in the band books of the 26th Regiment is not recognizably related to either the published song (by C. D. Benson) or the *Schottische* (by E. Heinemann). Most of the manuscript parts indicate clearly, “arr. by W. H. Neave”; the 2nd E-flat alto part, however, says “by W. H. Neave.” Did Neave actually compose this work?

Canary Bird Waltz (SB 4.14; 1st E-flat alto part reconstructed), by W. H. Hartwell, is also characterized by an alternation of cornets playing the melody, and meticulous attention to dynamic contrasts. The trio contains a lovely lyrical melody in the baritone, set off by “bird call” figures in both E-flat cornets. These ornamental flourishes are notated differently in the two parts, so that the effect resembles the random nature of overlapping bird calls.

Slow March from “Belisario” (SB 4.3), by Gaetano Donizetti (1797–1848), was arranged by W. H. Neave and shows his characteristic alternation of 1st and 2nd E-flat cornets and 1st and 2nd B-flat cornets.

Opera was a highly popular form of entertainment in both the North and the South, with its combination of spectacle, story, stagecraft, acting, singing, special effects, and instrumental music. Most operas were sung in English; selections from popular operas were published in sheet music arrangements and sung in schools and parlors around the country. European entertainers toured the country, often mobbed by the audiences just as rock stars or professional athletes are in our day. Opera drew people from all strata of society, so it is not surprising that operatic medleys found their way into the band’s repertoire. One piece came to the band in a most delightful manner: In September of 1863, brigade commander General W. W. Kirkland was so impressed by a performance of the band that he had a Richmond composer arrange the *Trovatore Quickstep* (SB 4.25) especially for them, as a medley containing three melodies from the opera by Giuseppe Verdi (1813–1901): “*Di tale amor, che dir*” from Act I, and “*Chi del gitano i giorni abbella*” and “*Mal reggendo all’aspro assalto*” from Act II.

Rock Me to Sleep, Mother (SB 4.4; 1st E-flat alto part reconstructed) was issued in four separate publications by its publishers. Composer John Hill Hewitt (1801–1890), with more than 300 songs, several operettas, cantatas, and an oratorio to his credit, was one of the most prolific American songwriters of the nineteenth century; once known as “Father of the American Ballad” and even “Bard of the Confederacy,” Hewitt is now “just one of the forgotten tunesmiths of the war.”²⁵

26th Regiment Quickstep (SB 1.25; 2nd E-flat cornet, 2nd E-flat alto, and baritone parts reconstructed), like so many other works unique to the 26th N.C. band, has no composer attribution, leading to the conjecture that it was written by someone near to the band—possibly Edward Leinbach. The arrangement is simple, and the parts are not demanding, with the exception of the 1st E-flat cornet part, which has a few nice flourishes.

²⁴ Abel, pp. 162–4.

²⁵ Abel, p. 66.

Bettraite Polka (SB 3.43; 1st B-flat tenor and baritone parts reconstructed) is attributed to an otherwise-unidentified “Swabada” or “Swobada.”

Serenade (SB 5.12), by Franz Schubert (1797–1828), is an extremely effective arrangement by Charles Siegel, with shifting pairs of instruments on melody, echoing ends of phrases, and broken-chord accompaniments. Siegel is very meticulous in articulations and dynamics, reflecting the passionate nature of the Schubert song. Charles Siegel was a bass player from the 14th South Carolina, who visited the 26th North Carolina and sat in on one of their practice periods while they were camped at Bunker Hill, West Virginia, for several days after the disaster at Gettysburg. According to Harry Hall, at least six arrangements in the 26th North Carolina band books are by Siegel.²⁶ The parts indicate that the *Serenade* was obtained by the band at Rapidan in 1864; Hall notes that the band was stationed in the Rapidan River area from August of 1863 until mid-spring of 1864.²⁷

Melange Waltz (SB 4.13; 1st E-flat alto part from SB Sco 1.17), by Josef Labitzky (1802–1881), was arranged by W. H. Neave, and shows the arranger’s mastery of the craft in its pairings of the E-flat and B-flat cornets, its division of the melody between 1st and 2nd E-flat cornets to allow for rest periods for the players, and its use of alto and baritone horns to carry the melody in some strains.

Col. Vance’s March (SB 1.17; 1st E-flat alto, baritone parts reconstructed) has no composer attribution, but is similar enough to *Col. Hoke’s March* and to other known works by Edward Leinbach to give credence to the supposition that this too was by the Salem composer. The melody stays in the E-flat cornet throughout, and the harmony is straightforward.

“Before wholesale slaughtering prohibited it, men killed in action or dying in the hospital were laid to rest in a funeral procession.”²⁸ While the usual funeral tune throughout the Confederacy was the “Dead March” from George Frideric Handel’s *Saul*, the 26th N.C. Band had its own *Dead March* (SB 5.20). This ponderous but deeply expressive march is noted as coming “from 33rd Band,” the band of the 33rd North Carolina Regiment, which consisted mostly of Moravians from Bethania (about seven miles from Salem, the home of the 26th Band). No composer is noted.²⁹

India Rubber Overcoat/Old Slave/Long Long Ago (SB 4.9; 1st E-flat alto and bass parts from SB Sco 1.9) is a medley of three tunes, identified on the manuscripts as “From Chr. Siegel July 19th ’63.” If the band really played this medley in a concert in 1864, as is indicated in one of Ed Peterson’s letters, they must have known to make some significant corrections in the *India Rubber Overcoat* section; there are many obvious errors and truly unbelievable harmonies in the manuscripts, which were corrected for this recording.

Old Slave is the 26th North Carolina’s shorthand for G. W. H. Griffin’s song *Poor Old Slave*, published in 1851 in Boston. The song is in compound duple meter; it has been re-set to simple duple meter in Siegel’s arrangement. *Long Long Ago*, the third song in the medley, was written by Thomas Haynes Bayley (1797–1839).

²⁶Hall, p. 59.

²⁷Hall, p. 60.

²⁸Abel, p. 186.

²⁹Ferguson, pp. 383–389, gives a sketch of the activities of the 33rd North Carolina band. Unfortunately their band books have not survived.

Two well-known state songs are combined in the medley of *Maryland! My Maryland!* and *Old North State* (SB 1.21; parts for 2nd B-flat cornet, 2nd E-flat alto, and baritone reconstructed; 1st E-flat cornet part from measures 29–end taken from SB 1.1). *Maryland! My Maryland!* was one of the three works to vie for status as the Confederate national anthem. Written late at night in a fever of emotion by James Ryder Randall (1839–1907), the poem “appeared during those uncertain frenetic days when every eye was focused on the border states to see which way they would side . . . [it] articulated the widespread outrage millions of Southerners felt over Lincoln’s invasion of their land and the celebrated pride in their new country.”³⁰ It was first published with the tune *Tannenbaum, O Tannenbaum* in Baltimore in 1861. While it ceased to serve as a rallying cry for the troops after Lee’s invasion of Maryland was stopped at Antietam (September 17–18, 1862), it was eventually adopted as Maryland’s state anthem in 1939.

Old North State was adopted as the state song of North Carolina in 1927. Stories abound as to the circumstances of the writing of the words, but all attribute these words to Judge William Joseph Gaston (1788–1844) in 1835, to go to a very old German folk song. The earliest known publication of the song was in Asheville, North Carolina, in 1850; it underwent several transformations over the years.³¹

Col. Hoke’s March (SB 1.49; 2nd E-flat cornet, 2nd E-flat alto, and baritone parts reconstructed) was written by Salem composer Edward Leinbach (1823–1901), the brother of bandsman Julius Leinbach. Born in Salem, and devoting his life to the Moravian community there, Leinbach displayed great musical talent as a child, and was given training in piano, organ, and cello. After studying music in Boston, he returned to Salem, where he served as organist and choir director of the Home Church, organized the Classical Music Society, developed the Salem Band, and became professor of music at Salem Female Academy (now Salem Academy and College). Leinbach was known for his performing and teaching abilities in addition to his talent as an orchestrator and composer.³²

Two beloved Moravian chorales have been chosen for inclusion on this recording. These two tunes are an integral part of the Moravian Easter celebration, which includes bands playing chorales overnight, throughout the community, to awaken the congregation members for the Easter Sunrise Service. Band member Ed Peterson records that on Easter Sunday, April 5, 1863, camped near Greenville, North Carolina, “we got up about 5 this morning and played church tunes, 185, 132, 230, and 151, such as we had. I guess you are eating breakfast just now. I wish I could take it with you. . . .”³³ The rest of the 26th Regiment, awakened at that early hour, probably wished the band was back in Salem at 5 A.M. as well!

The tunes are identified by number and by letter. Tunes of the same meter (number of lines, number of syllables per line) have the same number but different letters (14A, 14B, and so on). Each tune has a tune name as well; in some cases the tune name is related to the German chorale name, but in others it is not. Tune 230 A (*Sleepers Wake*) is traditionally the first tune played by the bands at the beginning of their overnight “rounds”; the tune is attributed to Hans Sachs (1494–1576), altered by Philipp Nicolai (1599). Tune 185 A (*Covenant*) is the tune to the first hymn sung during the Sunrise Service; the tune is thought to have originated in Herrnhut (the eighteenth-century home of the Renewed Moravian Church) around 1735. Both tunes are played as set by Moravian composer and hymnist Christian Gregor (1723–1801) in his 1784 *Choralbuch*.

Die Ehre Gottes (SB 3.42; 2nd E-flat cornet, 1st B-flat tenor, and baritone parts reconstructed) is the “short form” of the title of Ludwig van Beethoven’s (1770–1827) Opus 48 no. 4, *Die Ehre Gottes aus der Natur*, one of six songs Beethoven wrote in 1801–02 based on poems by Christian Fürchtegott Gellert (1715–1769). Originally a song with piano accompaniment, the work was arranged in the 1830s for four-part choir with piano, and again for four-part men’s chorus with piano. Known to Moravian bands today as the “Creation Hymn,” the poem begins with the

³⁰ Abel, p. 68–9.

³¹ James Hamilton Johnson, *The North Carolina State Song: A History*, pp. 1–10.

³² Robert Frederick Hoke served as Lieutenant Colonel of the 33rd N.C. Regiment. He was promoted to Colonel of the 21st N.C. Regiment in 1862, and in 1863 was promoted to Brigadier General and transferred. *North Carolina Troops 1861–1865: A Roster*, compiled by Weymouth T. Jordan Jr., with unit histories by Louis H. Manarin, vol. 12, p. 538.

³³ Letter from J. Edward Peterson, April 5, 1863, in the collection of the Moravian Music Foundation.

words *Die Himmel rühmen des Ewigen Ehre* (The heavens declare the glory of God), and has been a beloved part of the Easter Sunrise Service of the Salem Congregation in Winston-Salem since the late nineteenth century. Its inclusion in Book 3 of the 26th North Carolina band books may indicate that they copied it from someone else and brought it back to Salem with them, rather than already having it in Salem and taking it with them from the beginning, as they did their beloved chorales.

Rifle Regiment Quickstep (SB 3.14, 1st B-flat tenor and baritone parts reconstructed) is attributed to William Henry Capers.

Waltz (SB 5.13), by William Henry Neave (1821–1902), is noted as being “from 11th N.C. Band.” The 11th N.C. Regiment and band were attached to Pettigrew’s brigade, along with the 26th, and the two bands met and played together on more than one occasion over the years.³⁴ The piece shares characteristic Neave details with others in the repertoire, including the careful attention to dynamics and articulations, the pairings of instruments, and the use of the baritone to double the cornets on the melody. This waltz truly inspires the feet to move!

Stephen Foster’s (1826–1864) *Come Where My Love Lies Dreaming* (SB 5.49) is paired with *Annie of the Vale* (words by C. P. Morris and music by John Roger Thomas, 1829–1896). Both are examples of the many sentimental songs about home, which were the most popular soldiers’ songs during the Civil War. These songs, the product of nineteenth-century romanticism, were marked by a favorite theme, separation—the ultimate separation being death. The pair is preceded by a bravura introduction and separated by similarly virtuosic interludes, and followed by a coda that shows off all of the virtuosity of the players. The manuscript was quite difficult to read; some parts have the bravura ending scratched out; others had measures omitted and copied onto the bottom of the facing page in the book.

Another pair of sentimental ballads is found in the medley of *Lorena* and *Bright Smiles* (SB 3.45; parts for 2nd B-flat tenor and baritone reconstructed). *Lorena*, “the most popular musical sweetheart in the Confederate army,”³⁵ tells about the enduring heartbreak of a frustrated love affair. The Rev. Henry D. L. Webster wrote the poem after his own experience with a thwarted love; composer Joseph Philbrick Webster was not related to the poet. First published in Chicago in 1857, the ballad became so widely loved that one could scarcely travel throughout the South without hearing it played at the piano, sung, or played by a band. *Lorena* is found in two different sets of the partbooks, in two slightly differing arrangements, attesting to its popularity with the band. Band member Julius Leinbach’s diary records that on April 1, 1865, the bandsmen, trying to avoid capture by the Union army, came upon a house where a woman gave them something to eat. In return they played *Lorena* for her—their last performance as the 26th North Carolina Regimental Band, before being taken prisoner four days later.

The manuscript partbooks identify the second song in this medley as *Bright Smiles*. It is in fact a duple-meter version of the triple-meter ballad *Her Bright Smile Haunts Me Still* (music by W. T. Wrighton; lyrics by J. E. Carpenter; published in Macon, Georgia, in the 1860s)—a fitting mate to *Lorena*. The arrangement, like the pairing of *Come Where My Love Lies Dreaming* and *Annie of the Vale*, has the two ballads preceded by a bravura introduction, with a short flashy interlude between them—providing the interesting question to today’s performers: Just how fast did they play this tune? —Nola Reed Knouse

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³⁴ Hall, pp. 23, 36, 50, 99.

³⁵ Abel, p. 213.

The Instruments, the Bands

By Robert E. Sheldon

It is probably true to say that the eras before the phonograph and radio were relatively entertainment-starved by modern standards. A mid-nineteenth-century American response was the establishment of the community brass band. Every little town and hamlet had musically talented people who pursued music in the home as pianists, violinists, guitarists, etc. It made sense to recruit as many such people as possible into one organized ensemble, preferably one suitable for both indoor and outdoor entertainment for the benefit of all concerned. The community brass band was taken very seriously and became a source of civic pride. As a brass band, it was also somewhat ready to shift gears for militia duty if necessary. Showing that aspect is essentially a mission of this recording.

During the second quarter of the nineteenth century band developments in America spawned ensembles of most anything available, usually small mixtures of the more popular woodwinds (clarinets and band flutes) and brasswinds undergoing various states of change. These included the somewhat developed instruments such as trombones, as well as the newly devised keyed brasswinds (keyed bugles) and various early valved instruments, mostly cornets. The archaic nature of these instruments gave them great charm and they could sound quite beautiful in the right hands. But for the average amateurs with little time to practice and meet their challenges, such instruments were not very player-friendly. A few professional or semi-professional brass bands composed of mixed brasswinds (keyed, valved, valveless, and slide) were formed in the larger Northeastern cities. They too could be made to sound quite good, but the equipment limitations meant that their technical progress could be pushed only so far.

The midpoint of the century offered a new and rapidly developing high-tech approach to brass band instrument thinking and design. The principal American instrument factories and music publishers began pushing a community brass band movement centered on a nearly all-saxhorn band concept, saxhorn being one of various names for a more or less complete family of mellotoned, conical-bore valved bugles, the flügelhorn-tuba choir, including all of the practical sizes from high treble to contrabass.

The name comes from the large and enterprising Paris factory of Adolphe Sax (1814–1894), who can perhaps be credited with first producing better, more reliable and uniform, player-friendly, and (thanks to mass production) affordable sets of such instruments. First aimed at sales to the French government to update the “harmonies” and “fanfares” (military and brass bands), his concepts and instruments quickly swept westward across the English Channel and on to the Americas. The still-active and truly amazing British brass bands continue to utilize a scoring concept of about fifty percent saxhorns (mostly contralto through contrabass) effectively balanced by the other half of the band made up of more brilliant-sounding cornets and trombones.

The American mid-nineteenth-century valved brass band concept was originally even more saxhorn-centered than any plan Adolphe Sax likely ever envisioned for such instruments. Originally they were only to be a part of an ensemble, but some of the early American saxhorn bands, so-called, were made up entirely of those instruments, plus the usual percussion, “small” and “large” drums. In drum language that meant a fairly deep shell, rope-tension field drum and a rope-tension bass (sometimes spelled “base”) drum varying greatly in size from band to band. At this point we should mention that a great deal of variability also applied to the brasswind equipment. It was designed either to point upright and forward for all-purpose use or to point backward over the left shoulder, mostly for marching in front of a column of troops. The practitioners and promoters, such as Allen Dodworth (author of the Brass Band School, 1853), of course recommended having a set of each type. Realistically, few town band or militia band budgets ever afforded such luxury. In fact, concept never overruled practical thought, and any instrumentalist and resulting instrumentation was considered welcome if it got the job done or added in some positive way. Clarinetists and flutists (piccolo in particular) were frequently part of the brass band, and that was also true of the more formally organized British brass bands in their early stages. Today’s British brass bands are very rigidly controlled in size and make-up and must meet personnel requirements when they participate in the famous brass band contests of the United Kingdom.

Our featured music for this recording is that of the 26th North Carolina Regimental Band, apparently one of the better such ensembles of the period. This should come as no surprise when we consider their Moravian background. Greater music lovers one would be hard-pressed to find, and this goes well back into the seventeenth and eighteenth centuries when old Bohemia was often considered to be the music conservatory of Europe and frequently produced the most sought-after teachers and court musicians.

It is fortunate that a photograph of the 26th N.C. Regimental Band exists showing it in an eight-man form at home on its first furlough in 1862. Now a well-known photo, it has occasionally been published with a reversed image and we offer it here correctly shown, with eight right-handed musicians. Looking at their equipment it is readily apparent that this was one of many such bands making do with anything available. This situation was likely more often encountered in the Confederate states. Nearly all the band instrument manufacturing and importing was occurring well north of Washington, D.C.

Let us try to analyze their instrumental equipment based on what little can be seen in the photo. Six of their instruments appear to be what would have been considered state-of-the-art American design for the mid-nineteenth century, but the other two appear to have been headed toward obsolescence.

The lead soprano brass player, Samuel Mickey (at the left), is holding the standard American E-flat soprano saxhorn of the 1850s and '60s. It may well be the only one of the eight instruments to have survived. Preserved in the Wachovia Museum at Old Salem, it is a nickel silver instrument marked (J. Lothrop) "Allen Manufacturing Co. / Harvard Place Boston," and is equipped with the American-style string linkage rotary valve design that remained the most popular type throughout the third quarter of the nineteenth century. Consistent with an American casual approach to nomenclature, Sam Mickey probably referred to his little saxhorn as his "cornet." The term was then often loosely applied to any treble brass band valved instrument, including actual true French-style cornets whenever they were encountered at the time. Such cornets would not become the norm in America until the fourth quarter of the century.

At the bass end of the band we see their E-flat tuba player, J. A. Leinbach (second from the right), with their only over-the-shoulder instrument. It is equipped with a then-popular type of short, fat, piston valve now usually called the "Berliner Pumpen" valve. Its popularity was mostly a budget matter. Developed in the mid-1830s, such valves were eventually applied with great efficiency to a major output from factories on both sides of the Atlantic. Late in the nineteenth century they were still readily available in American catalogues under the name "German pistons," a charming euphemism indicating the cheaper brass instruments in each category.

The bandsmen James Fisher and D. T. Crouse (first and third from the right) appear to have a B-flat baritone and B-flat tenorhorn, respectively, although the situation could easily be the other way around; either instrument was capable of covering either part. Mr. Fisher's horn certainly has German pistons like Mr. Leinbach's tuba. The Crouse instrument is less clear, but first guess also calls for German pistons in the case of that instrument.

The bandsmen A. P. Gibson and J. O. Hall (second and third from the left) also appear to have standard American state-of-the-art rotary valve instruments similar to Sam Mickey's. The photo certainly reveals a B-flat treble in the case of J. O. Hall, but it is difficult to determine the key of Mr. Gibson's instrument. Another B-flat treble is most likely, based on what we know of period scoring practices. The second B-flat treble part would be more necessary or desirable than the second E-flat treble for completeness' sake, although this would leave Sam Mickey with the grueling workhorse job of being the unassisted solo E-flat treble lead player.

Two Unusual Instruments

It is the pair of upright instruments in the hands of W. H. Hall and A. L. Hauser (fourth and fifth musicians, respectively, from the left) which are the least typically American state of the art. Hauser's instrument (fifth from the left) is likely an E-flat tenorhorn, at that time also (and more often) called an alto or altohorn, as it has continued to be known ever after. However, as it is not shown clearly enough in the photo, the instrument could also be a B-flat tenorhorn, the next size down from the E-Flat tenor/alto.

Regardless of its key and range, the instrument's interesting point is that it appears to be European (possibly East European), made and equipped with a form of twin-piston valve (two pistons moving parallel together from one key lever to function as one valve). The horns of the Wiener Philharmoniker and the Deutschmeister Band still use a similar valve. It certainly never became popular in America or associated with American makers. However, a few archaic twin-piston instruments have turned up mysteriously bearing early American brass instrument makers' marks. It is likely that a few of their early offerings appeared as such due to the hiring of recently arrived immigrant craftsmen who were well rehearsed to produce instruments and valves in their local European styles. That situation did not last long where it wasn't wanted, and those instruments are rarely encountered.

The instrument in the hands of A. L. Hauser is obviously an E-flat tenorhorn (or altohorn), but also not typically American-style for the 1850s or '60s. It is also of curiously small bell and bell-throat dimensions as such instruments go on either side of the Atlantic. In fact, its dimensions are about small enough to equate with those of the alto valve trombone. This would yield a disappointing timbre if it is mixed into what a saxhorn band may be trying to say as such. But do we know that this was a conceptual matter for the 26th N. C. Band? It may have been a simple matter of any equipment being welcome if somebody could play it well enough. If Mr. Hauser's instrument has not survived we shall never know its manufacturer, and therefore what it may have been called. The terminology for such instruments varied greatly on both sides of the Atlantic.

The photo of the 26th N. C. Regimental Band makes it seem unusual by the absence of the standard percussion for such ensembles. The band probably played that way whenever necessary, but, in fact, one should not assume that this ensemble was percussionless. Regimental drummers were attached to the band if they were available.

Let us compare our recording-band personnel and equipment to the old 26th N. C. Band. We parallel them in several ways. First, we too were making do with any equipment at hand. A generous assortment of roughly period instruments available to us in 1981 for the Yankee Brass Band album was not available this time. Rather than approach this in terms of period instrument, we instead utilized proper instruments regarding appropriate models, sizes, and designations, no matter what their age. That is to say, a tenorhorn is a tenorhorn, and will sound like one—old, new, or in between. Timbre and function dictated our needs and solutions.

Our personnel and equipment is as follows: the bass drummer, Benjamin Herman, used a wood shell, twenty-eight-inch single-tension instrument with calfskin heads, manufacturer unknown, probably late first-quarter or early second-quarter twentieth century. He was also the cymbal player by means of one cymbal plate attached to the drum shell and the other operated with the player's free hand. The cymbals were sixteen-inch K Zildjian instruments, technically rather large by period standards, but quite splendid-sounding.

Photographs from the 1850s and '60s reveal that cymbals for such bands were more a luxury than the norm in that an extra percussionist for those instruments was required. We obtained cymbal luxury by overworking Mr. Herman with a doubling technique that actually post-dates the period of our repertoire. One rarely finds even one note of actual manuscript or printed cymbal music from that period in brass band history. We merely utilized the period practice of *ad libitum* (improvised) playing. Our leader Raymond Mase and the two percussionists worked it out right on the spot with a little humorous commentary from the rest of us, including the recording engineers and the Moravian Music Foundation musicologists, Nola Reed Knouse and Philip Dunigan.

Ad libitum stylistic playing was also appropriate for our field (or snare) drummer, John Beck, who was imported from the North Carolina School of the Arts. Period drum music indicates that the drums were not meant to play constantly. The *ad libitum* questions concerned when to play as much as what to play, and we think that a representative norm has been achieved for this recording. John Beck's field drum is a splendid replica rope-tension instrument with proper heavy-gauge sticks made by the Patrick H. Cooperman Company in Connecticut, this model labeled "Contract Civil War, 1876 drum." It has the suitably deep shell of the mid-nineteenth century field drums. However, for this project, politically speaking, it sports the wrong emblem: the typical eagle and banner painting applied to the more pristine Union Army field drums!

Interestingly enough, the most “period” of our brasswinds are brand new. The Moravian Music Foundation received a generous grant to commission a set of replica band instruments from Robb Stewart, a one-man-shop maker in Arcadia, California, who specializes in nineteenth-century brass band instrument reproductions, both keyed and valved. The set he produced is a sort of wonderful starter quintet comprising the five basic sizes: E-flat soprano (a saxhorn, not a cornet, in this case), B-flat cornet, E-flat tenor (or alto), B-flat tenorhorn, and E-flat bass (tuba). The last three are in upright form. All are of brass with nickel silver elements and equipped with the string-linkage rotary valves typical of the period, four in the case of the tuba.

In a phone conversation with Robb Stewart he confirmed my observation that these instruments are intentionally all-purpose generic models, fully appropriate musically and sonically for any such replica band effort. For Mr. Stewart to copy faithfully specific antique examples would be far too expensive if one is trying to equip a band with adequate numbers.

Three of the Stewart instruments were used for this recording. The American Brass Quintet (ABQ) bass trombonist, John Rojak, played the E-flat tuba, and their tenor trombonist, Michael Powell, used the B-flat tenor. The Stewart B-flat cornet was played by the ABQ trumpeter, Kevin Cobb.

Our other B-flat cornetist was Lee Soper, who used from his collection a well-preserved piston cornet manufactured by the Henry Distin Factory in Williamsport, Pennsylvania, serial no. 16888. It is silver- and gold-plated, elegantly engraved, and likely dates from between 1886 and 1909.

Our other B-flat tenorhorn player was Michael Hosford, who used an upright piston instrument marked “Elite / Fillmore Bros Co. / Cin.[cinnati] O.”, early twentieth century. It was lent to us for this project by Mr. Robert Wagenknecht, a private collector-performer in Petersburg, Virginia.

Kenneth Finn was our B-flat baritone player, using an upright piston valve instrument, silver-plated, made by the Boston Musical Instrument Manufactory, serial no. 10104, ca. 1890. It was lent to us by Robert Biddlecome, a former bass trombonist of the American Brass Quintet and baritone player for the 1981 Yankee Brass Band recording.

The first E-flat tenor (or alto) part was played by the ABQ hornist David Wakefield, using his own instrument, also made by the Boston Musical Instrument Manufactory. It is a nickel silver, string-linkage rotary valve upright model from the late 1870s or '80s sometimes known as the Nouvelle model. Pointing to the player's right like nearly all American uprights of the period, the valves have been moved from the traditional location near the upper bow and lead pipe to the center of the corpus. The valve levers (or keys) are perpendicular to the bell and major straight tubing, and require the player's right hand to approach them from under the instrument in playing position. The factory offered that model for altos, tenors, baritones, and basses until near the end of the nineteenth century, when the French-style perinet pistons (the modern valve) became the preferred type for the majority of brasswinds in America.

For the second E-flat tenor/alto part I used from my collection a brass upright instrument with “Berliner pumpen” style pistons (or “German pistons,” as mentioned above). It is unmarked, probably a budget-line instrument from the 1880s. It could have been made on either side of the Atlantic.

Nearly half of our ten brasswinds are from the Boston Musical Instrument Manufactory. The two E-flat cornets were made by that once highly esteemed shop. Both instruments are string-linkage rotary valve of the type usually called side-action (also true of the Robb Stewart cornet played by Kevin Cobb). The key rod axis is perpendicular to the valve rotor axis, and the instrument is held horizontally like the Germanic trumpets one sees in the Wiener Philharmoniker and other orchestras.

The Boston Manufactory E-flat cornet played by Allan Dean was made available from the collection of our B-flat cornetist, Lee Soper. The instrument is nickel silver and bears no serial number, but it is certainly from the late nineteenth century.

The other Boston E-flat cornet belongs to and was played by our Band leader, Raymond Mase, trumpeter and founding member of the American Brass Quintet. It is brass, serial no. 14792, and having been commissioned as a presentation instrument, it appears to have once had a light gold plating for that purpose. In addition to the factory's standard bell engraving ("made by the Boston Musical Instrument Manufactory") the inscription includes "presented to LEM H. WILEY by the Citizens of PEORIA 1899." Colonel Lemon H. Wiley (1844–1912) was a prominent musician in the Peoria area, the E-flat cornet soloist of Spencer's Light Guard Band (one of three popular community semiprofessional bands in that city) and eventually manager of the Peoria Grand Opera House in the 1880s. We are indebted to Karen Deller, the Special Collections Assistant at Bradley University Cullom-Davis Library for biographical information on Lem Wiley. It is pleasing that his instrument is again in virtuoso hands and that we are fortunate to hear it on this recording and the earlier Yankee Brass Band recording.

Comparing the two Boston Manufactory E-flat cornets is interesting. They are both essentially the same model and true cornets, as opposed to the larger-dimension saxhorns once popular in America at the midpoint of the nineteenth century. That was the trend throughout the second half of the century. Tastes in American brass band instruments then demanded a gradual shrinking of conical tubing and bell-flare dimensions in search of more brilliant and player-friendly (less fatiguing) models. Even within any one category one found amazing variety. By modern standards, Ray Mase's Wiley cornet would be considered full size and generously proportioned, at that. By contrast, Lee Soper's instrument from about the same period (played by Allan Dean) is curiously tiny in its bore dimensions. Rather toy-like in appearance, it terminates in a bell diameter of only about 10 centimeters, which comically looks to be too large for the instrument.

One also finds in America a similar variance in all of the so-called saxhorn categories in development or decline during the late nineteenth century. In general, smaller was considered better, with cornets essentially replacing the treble saxhorns altogether. Parallel to this was the gradual readmittance of trombones (alto, tenor, and so-called "baritone") in the American brass and community band schemes of the period. Most often this was in the form of valve trombones having bore and bell-flare dimensions not much different from the so-called saxhorn category of middle-voiced instruments popular in the late nineteenth century. No meaningful tone color distinction seems to have been a priority at that point. Any alto, tenor, and baritone brass timbre was welcome. Bass tuba dimensions remained a little more constant throughout the second half of the century, but nearly any size was available if one felt strongly about the matter.

Our own E-flat tenor/alto section somewhat demonstrates this. David Wakefield's Boston instrument is quite small, with dimensions not much larger than many alto valve trombones of this period, the 1870s and '80s. My instrument, roughly contemporary in date with his, is quite generous in its proportions and capable of the rather dark timbre that one may expect from such an instrument.

It is also interesting that we seem to parallel the 26th North Carolina Regimental Band in this regard. Referring to our attempt to identify their equipment in the photograph, David Wakefield's alto is only slightly larger in bell dimensions than the instrument held by N. C. bandsman A. L. Hauser (fourth from the right). Similarly, the larger dimensions of my instrument are not far removed from those of the instrument in the hands of bandsman W. .H. Hall (fifth from the right). The actual pitch of Hall's instrument (E-flat tenor or B-flat tenor) is not overly critical in this case. In the 26th N. C. Band scoring, the 1st B-flat tenor and 2nd E-flat alto share a lot of material, sometimes nearly entire eight-measure strains doubled at the unison.

Curious Terminology: Bandsman versus Musician

Of all the musical-sound-emitting military personnel of the mid-nineteenth century, the most musical in an abstract music-making entertainment sense was of course the brass band, when it was available. However, its personnel were rarely referred to as "musicians." The prevalent term was bandsmen, or "the band boys," and they often referred to each other that way.

By contrast, “musician” or “company musician” referred to sound-makers whose duties were musical to some extent but usually were more oriented to serve as signals or marching fare, and often meant to be heard at some distance. These “musicians” included the field drummers, field trumpeters (or cavalry trumpeters), and the (infantry) buglers. Included in the company musicians were the fifers, when they were available. From a musical point of view, their mission was somewhere in between that of the band and the other company musicians. Fifes are of course melodic, and the fife and drum corps or solo fifer with field drum(s) offered some degree of musical entertainment. However, a certain amount of the fifer’s repertoire was meant to be recognized by troops as indications of duties they were to perform, especially within an encampment. It is humorous to imagine how well this musical message service may have worked. Each episode likely involved a lot of shouting from those few who knew the routine to those multitudes who didn’t.

The Army brass bands of the period, both North and South, often had a vague official status. Sometimes they were partly financed by the unit officers, mostly for their own personal entertainment, although the music was also within earshot of the unit at large. The surviving manuscript part books of the period have an adequate amount of functional repertoire such as parade and funeral marches, plus standards such as *Hail to the Chief* and *Hail Columbia*, or the Confederate versions of such patriotic rousers. But in general the bulk of the music consists of entertainment fare, including all the favorite dance forms of the period. All such books contained many quicksteps, both original compositions and paraphrase concoctions based on opera arias or other thematic sources. Later to become a dance form at the turn of the twentieth century, the nineteenth-century quickstep served as up-tempo marching music (the 120-beats-to-the-minute march) as opposed to the then slower, more stately parade march. Such a parade march pertained mostly to official, ceremonial use within the garrison and would rarely have been played for a festive parade down Main Street small-town America.

Tempo: A Never-Ending Question

The proper speeds for this repertoire are difficult to determine. The dance music played for ballroom dancing would surely have to be played at more relaxed tempos than we observed. Assuming that such repertoire was frequently played to entertain and encourage tired, lonely, hungry, and likely injured colleagues in the unpleasant situations common to soldiering, it is not unlikely that tempos were pushed ahead with gusto. Nola Reed Knouse and Philip Dunigan attempted to keep us under control for the dance music, but one can certainly hear us tending to push ahead as though we were playing only for entertainment’s sake. It is truly feel-good music, and makes one want to play it to the max that way.

But how did the old brass bands play other repertoire, such as serenades and ballads? One can safely suspect that there was ample variance and therefore ample leeway for us now. Regarding the Schubert *Serenade* arrangement, at our one and only rehearsal of the piece in New York City, we played it quite romantically with legato in all voices including the undulating tick-tock rhythmic inner-voice figures (mostly the E-flat altos). A lovely warm timbre was the result, and we offered it that way the next day at the recording session at SUNY Purchase. But the microphones do not lie and they have no opinions. The effect was almost devoid of definition in those inner voices. Philip Dunigan and Nola Knouse then remarked that another approach was obviously necessary and that those of us playing the rhythmic elements should stop thinking “wind instrument” and become guitarists or mandolinists. Instantly, the piece brightened and offered a wonderful contrast between melody and accompaniment. Did the old Salem band play it this way? We shall never know, but the more I listen to it that way in my mind I am tempted to think so.

I again thank our Bandmaster, Ray Mase, and the Moravian Music Foundation personnel for inviting me to sit in with the ensemble. We all enjoyed discovering this charming music from Salem. One genuinely wishes to have been present to hear it the first time around from those musicians to whom it surely meant the most. Harry H. Hall’s excellent 1963 book about the 26th North Carolina Regimental Band is very aptly titled: *A Johnny Reb Band from Salem: The Pride of Tarheelia*.

THE MORAVIAN MUSIC FOUNDATION

The Moravian Music Foundation (MMF) is one of the largest archives of eighteenth- and nineteenth-century music in America—preserving more than 10,000 music manuscripts, early imprints, and primary source documents which are housed in environment-controlled archives in Winston-Salem, North Carolina, and Bethlehem, Pennsylvania. MMF conducts and fosters scholarly research; produces serial publications, books, monographs and recordings; edits music and produces scores and parts. MMF maintains a reference library of secondary sources supporting study of the archival collections and a free music lending library. MMF provides programming consultation and program notes for modern-day performances by symphonies, chamber orchestras, ensembles, choirs, and soloists from across the nation, in Europe, the Caribbean, and the Orient.

The Moravian Music Foundation has researched, edited, and arranged for the publication of more than 350 works from its collections; there are nearly two million copies of this published music in circulation worldwide. In addition, more than 100 other works have been researched and edited, but remain unpublished. MMF conducts or fosters research and editing for six to ten works each year, producing scores and parts for “first modern” performances.

The Moravian Music Foundation, founded in 1956, is an independent, not-for-profit, 501(c)3 tax-exempt corporation.

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www.moravianmusic.org

When the **American Brass Quintet** gave its first public performance forty years ago, brass chamber music was relatively unknown to concert audiences. That modest debut on December 11, 1960, marked the beginning of an international concert career for the ensemble that includes performances in Europe, Central and South America, the Middle East, Asia, Australia, and all fifty of the United States; a discography of more than forty-five recordings; and the premieres of more than one hundred new works for brass. Its achievements have served as an inspiration to a new generation of brass quintets worldwide. The ABQ’s long-standing commitment to the modern brass repertoire, along with the performance of their own editions of Renaissance, Baroque, and nineteenth-century brass repertoire, have firmly established this ensemble as the leader in the field of serious brass chamber music today. The American Brass Quintet has been in residence at the The Juilliard School since 1987, and at the Aspen Music Festival since 1970. The ABQ members are trumpeters Kevin Cobb and Raymond Mase, hornist David Wakefield, trombonist Michael Powell, and bass trombonist John D. Rojak.

The **American Brass Quintet Brass Band** was formed in 1980 by the members of the American Brass Quintet to perform and record America’s nineteenth-century brass band music on period instruments. The Band gave its first performance in November of 1981 and can be heard on the New World recording *The Yankee Brass Band*.

Performers:

1st E-flat Cornet – Raymond Mase
2nd E-flat Cornet – Allan Dean
1st B-flat Cornet – Kevin Cobb
2nd B-flat Cornet – Lee Soper
1st E-flat Alto Horn – David Wakefield
2nd E-flat Alto Horn – Robert E. Sheldon
1st B-flat Tenor Horn – Michael Powell
2nd B-flat Tenor Horn – Michael Hosford
B-flat Baritone Horn – Kenneth Finn
E-flat Bass Horn – John D. Rojak
Percussion (snare drum) – John R. Beck

Percussion (bass drum) – Benjamin Herman

SELECTED DISCOGRAPHY

- The Civil War—Its Music And Its Sounds.* Frederick Fennell, Eastman Wind Ensemble. Mercury 432591-2.
Grafulla's Favorites. Dodworth Saxhorn Band. New World 80556-2.
Honor to Our Soldiers: Music of the Civil War. Classical Brass. MusicMasters 01612-67075-2.
Music of the Civil War. The Americus Brass Band. Summit Records DCD 126.
Songs of the Civil War. The Harmoneion Singers. New World 80202-2.
The Yankee Brass Band. The American Brass Quintet Brass Band. New World 80312-2.

Moravian music available on New World Records:

John Antes / Johann Friedrich Peter

String Trios / String Quintets. American Moravian Chamber Ensemble. New World 80507-2.

David Moritz Michael

- By A Spring (Suiten Bey Einer Quelle Zu Blasen).* Pacific Classical Winds. New World 80531-2.
Parthias 1 & 2. Pacific Classical Winds. New World 80490-2.
Parthias 3, 4, & 5. Pacific Classical Winds. New World 80531-2.
Parthien 6– 9. Pacific Classical Winds. New World 80538-2.
Parthien 10–14. Pacific Classical Winds. New World 80580-2.
The Water Journey (Die Wasserfahrt). Pacific Classical Winds. New World 80490-2.

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The Birth of Liberty: Music of the American Revolution. New World 80276-2.
Come and Trip It: Instrumental Dance Music 1780s to 1920s. New World 80293-2.
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The Golden Age of the American March. New World 80266-2.
The Hand That Holds the Bread: Songs of Progress and Protest in the Gilded Age 1865–1893. New World 80267-2.
Make A Joyful Noise: American Psalmody 1770–1840. New World 80255-2.
Music of the Federal Era. New World 80299-2.
Where Home Is: Life in Nineteenth-Century Cincinnati. New World 80251-2.

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**A STORM IN THE LAND: MUSIC OF THE 26TH NORTH CAROLINA REGIMENTAL BAND
C.S.A.**

The American Brass Quintet Brass Band
80608-2

1. *Dixie/Bonnie Blue Flag* (Daniel Decatur Emmett / Valentine Vousden) 1:59
2. *Southern Victorial March* (William H. Hartwell) 2:15
3. *Here's Your Mule* (William H. Neave?) 3:27
4. *Canary Bird Waltz* (William H. Hartwell) 2:43
5. *Slow March from "Belisario"* (Gaetano Donizetti) 2:20
6. *Trovatore Quickstep* (Giuseppe Verdi) 2:48
7. *Rock Me to Sleep, Mother* (John Hill Hewitt) 3:24
8. *26th Regiment Quickstep* (Edward Leinbach?) 1:41
9. *Betraite Polka* (Swabada) 1:40
10. *Serenade* (Franz Schubert) 2:40
11. *Melange Waltz* (Josef Labitzky) 2:50
12. *Col. Vance's March* (Edward Leinbach?) 2:09
13. *Dead March "from 33rd Band"* 3:06
14. *India Rubber Overcoat Medley (India Rubber Overcoat, Old Slave, Long, Long Ago)* 3:34
15. *Maryland! My Maryland!/Old North State* (James Ryder Randall / unknown) 3:20
16. *Col. Hoke's March* (Edward Leinbach) 2:12
17. *Sleepers Wake* (230 A) (C. Gregor Choralbuch) 1:38
18. *Covenant* (185 A) (C. Gregor Choralbuch) 1:05
19. *Die Ehre Gottes* (Ludwig van Beethoven) 1:56
20. *Rifle Regiment Quickstep* (William Henry Capers) 1:57
21. *Waltz* (William H. Neave) 2:55
22. *Come Where My Love Lies Dreaming / Annie of the Vale* (Stephen Foster / John Roger Thomas) 4:29
23. *Lorena/Bright Smiles* (Joseph P. Webster / W. T. Wrighton) 2:26

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