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## Performance Practice of Brass Band Music of the American Civil War: A Perspective from Saxton's Cornet Band

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PERFORMANCE PRACTICE OF BRASS BAND MUSIC OF THE  
AMERICAN CIVIL WAR  
A PERSPECTIVE FROM SAXTON'S CORNET BAND

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DISSERTATION

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A dissertation submitted in partial fulfillment of the requirement for the degree of  
Doctor of Musical Arts in the School of Music at the University of Kentucky

By:  
Joel Martin Crawford

Cincinnati, Ohio

Director: Dr. Skip Gray

Lexington, Kentucky

2015

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ABSTRACT OF DISSERTATION

PERFORMANCE PRACTICE OF BRASS BAND MUSIC OF THE  
AMERICAN CIVIL WAR  
A PERSPECTIVE FROM SAXTON'S CORNET BAND

This project examines source materials, methods, and instruments required for creating an informed period performance of military brass band music from the American Civil War. The rapid development of brass bands in America combined with the volatility of the war meant that much of the development of these styles were not formally documented. To compound this problem an instrumentalist trained on modern instruments who plays on an instrument from the period will produce a sound highly colored and influenced by their sound concept on a modern instrument. Experience with the instrument and attention to their idiosyncrasies will offer the closest possible sound to bands in the Civil War era. This project examines primary musical sources as well as considerations on how to properly approach a period performance of brass band music of this era. Central to this examination is the author's training and experience as a member of the Civil War period performance ensemble Saxton's Cornet Band.

KEYWORDS: American Civil War, Brass Band, Period Performance, Saxhorn

Joel Crawford

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Student's Signature

9/15/2015

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Date

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AMERICAN CIVIL WAR  
A PERSPECTIVE FROM SAXTON'S CORNET BAND

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## Table of Contents

ACKNOWLEDGEMENTS .....	iii
List of Figures .....	vii
Chapter 1—Introduction .....	1
Summary of Project .....	1
Problem(s) That Led to the Project .....	3
Importance of the Project .....	3
Prior Writings on the Topic .....	4
Thesis .....	5
Methodology .....	6
Chapter 2—History and Mission of Saxton’s Cornet Band .....	7
Henry Saxton and the Historical Saxton’s Band .....	7
The Modern Saxton’s Cornet Band—Living History Ensemble .....	11
Chapter 3—Brass Bands in the American Civil War .....	16
Field Musicians .....	17
Brass Bands of the Union Army .....	20
Brass Bands of the Confederacy .....	23
Role of the Brass Band .....	25
Chapter 4—Original Band Books and Music .....	28
Overview of Original Sources .....	28
Instrumentation .....	30
Music of the Original Band Books .....	31
Brass Band Music Published Prior to the American Civil War .....	32
Published After the War .....	33
3rd New Hampshire Regiment Band—The Port Royal Band .....	34
1st Brigade Band of Brodhead, Wisconsin .....	39
Manchester Cornet Band of New Hampshire .....	45
25th Massachusetts Band .....	48
Chapter 5—Evidence of Original Sound .....	50
Written Accounts and Wax Cylinder Recordings .....	50
Arrangements and Instruments .....	54
Practical Experience .....	56
Chapter 6—Performance Practices .....	59
Ensemble Balance .....	60
Phrasing .....	63
Emphasis and Grace Notes .....	64
Expressiveness .....	65
Tempo .....	65

Chapter 7—Period Instruments.....	68
The Saxhorns .....	68
The Cornet Band.....	70
Characteristics of Saxhorns and Cornets of the Brass Band.....	71
Mouthpieces.....	73
Manufacture of Instruments During the Civil War.....	75
Building an Instrument Collection for Performance.....	77
Chapter 8—Considerations for Performing on Period Instruments.....	83
Period Pitch and Pitch Characteristics .....	83
Embouchure .....	85
Articulation .....	86
Air Support.....	87
The Bugle.....	89
Chapter 9—Practical Issues of the Period Performance.....	90
Concert Setup.....	90
Marching Formation .....	91
Programming.....	92
Humor .....	97
Setting and Venue .....	98
Amplification .....	100
Dress/Costume .....	100
Chapter 10—Conclusions .....	102
Conclusion .....	102
Limitations .....	103
Contribution to Knowledge.....	104
Chapter 11—Recital Programs and Program Notes .....	106
Solo Recital 1 .....	106
Program Notes .....	107
Solo Recital 2.....	111
Program Notes .....	112
Lecture Recital.....	116
Appendix A.....	117
Saxton’s Family Tree.....	117
Appendix B.....	118
Historical Saxton’s Timeline .....	118



Appendix C—Contents of Band Books and Select Published Works .....	120
Port Royal Band Books .....	121
1st Brigade Band of Brodhead, Wisconsin—Band Books .....	123
Manchester Cornet Band—Band Books—Set 1 .....	125
Manchester Cornet Band—Band Books—Set 2 .....	128
25th Massachusetts Band Books .....	132
Band Books of the 26th North Carolina Volunteer Infantry Regiment Band .....	134
Brass Band Journal .....	136
Twelve Pieces of Harmony for Military Brass Band—E. K. Eaton .....	137
Peter’s Saxhorn Journal .....	138
The Stratton Collection .....	139
Saxton’s Cornet Band Books—Modern Band .....	143
 Appendix D—Instrument Makers in the Civil War .....	 147
 Appendix E—Period Musician Surveys .....	 148
Survey Questions .....	148
Jeffrey R. Stockham .....	149
Barry Bocaner .....	151
Michael O’Connor, PhD .....	153
Kenton Scott .....	155
J. R. McFerron .....	157
Bob Baccus .....	159
Chris Miller .....	162
 Appendix F—Activities of the Modern Saxton’s Cornet Band .....	 163
 Bibliography .....	 208
 Discography .....	 211
 Wax Cylinder Recordings .....	 212
 Vita .....	 214

## List of Figures

Figure 1—Henry Augustus Saxton (Center).....	7
Figure 2—Original Saxton’s Band—c. 1860 .....	8
Figure 3—Saxton’s Band c. 1900.....	9
Figure 4—Account of a Saxton’s performance at the Central Kentucky Democratic Convention on June 15, 1898. <i>The Central Record</i> —Lancaster, KY .....	10
Figure 5—Bugle Calls—Dodworth’s Brass Band School.....	19
Figure 6—Drawing depicting over-the-shoulder saxhorns on parade.....	26
Figure 7—Manuscript from the Port Royal Band Books .....	35
Figure 8—Manuscript from Port Royal Band Books—1st Eb Cornet, Page 1 .....	37
Figure 9—Brodhead 1st Eb Cornet Book—and Cover .....	40
Figure 10—Brodhead 1st Eb Cornet Book—1st Selection .....	41
Figure 11—Brodhead Books: Roster—1st Bb Cornet Book.....	42
Figure 12—Brodhead Books: Retreat and Scales—1st Eb Cornet Book.....	43
Figure 13—Brodhead Books: Solo Alto—Funeral March .....	44
Figure 14—Brodhead Books: 2nd Eb Cornet—Contents Page.....	45
Figure 15—Manchester Cornet Band Books: 1st Eb Cornet—Book 1 .....	47
Figure 16—Manchester Cornet Band Books: 1st Eb Cornet—Book 2 .....	48
Figure 17—Dodworth’s Brass Band School.....	92
Figure 18—Program of the American Brass Band performed on February 3, 1851 .....	93
Figure 19—Saxton’s Show “Day in the Life of a Soldier” .....	95
Figure 20—Saxton’s Cornet Band—Opera Showcase Show.....	96

## **Chapter 1—Introduction**

### **Summary of Project**

Saxton's Cornet Band is a period performance ensemble specializing in music of the American Civil War. Formed in 1989, the band has been operating continuously for twenty-six years. For many of these years, the band's primary function was to provide music at Civil War historical reenactments. At these events the group used replica uniforms and extant equipment, at times even sleeping in battlefield tents. This experience was valuable, as it exposed the members to conditions similar to bandsmen of the Civil War. Eventually the band was able to make decisions on performance practice based on what seemed necessary and prudent to this environment. In addition to experiencing similar circumstances, the members of the band have had time to develop their technique on the instruments. The musicians of Saxton's have experience levels with period instruments ranging from five years up to twenty-six years. As a modern performer first picks up an instrument from an earlier era, they will impose upon it the techniques required to operate their modern equivalent. Over time, the instrument will reveal the proper way it is to be played to the attentive musician. Adjustments while playing these instruments include airstream, tongue placement, hand position, and pitch center. It is this experience with the instrument and attention to their idiosyncrasies that I believe will offer the closest possible sound to bands in the Civil War era.

This project examines performance practice of brass band music from the American Civil War from the perspective of Saxton's Cornet Band. Even though there are surviving examples of music and instruments dating from the period, the only

references to the sound that remain are writings found in journals, letters, and newspapers. Although these writings may offer a general idea, the often extravagant descriptions offer little actual detail as to how a band would have actually sounded. Unlike the Renaissance through the Classical eras, which benefit greatly from an abundance of treatises to inform interpretation, the rapid development of brass bands in America combined with the volatility of the war meant that much of the development of these styles was not formally documented. To compound this problem, a modern instrumentalist who plays on an instrument from the period will produce a sound highly colored and influenced by their concept on a modern instrument. So, even though we possess the materials necessary to reproduce the sound of mid-nineteenth-century American brass bands, it does not necessarily follow that it will be accurate. Authenticity in the sound is a crucial element to delivering a performance that is true to the style and tone of the music of the period. I believe the best solution to this problem is experience.

In addition to performance practices, I will also examine resources available to and used by Saxton's Cornet Band in its goal of recreating an authentic historical experience. These resources include surviving books from bands operational in the American Civil War, instruments of the period used by Saxton's, and research on bands of the period. The influence of performance setting will also be explored. Saxton's performs at diverse venues, from battlefield reenactments to Severance Hall in Cleveland, Ohio, each offering a very different sonic experience to the listener.

### **Problem(s) That Led to the Project**

A live musical performance is perhaps the most fleeting of the arts. Once a performance has ended, it will never be heard quite the same way again. Audio recording allows us to capture it in part, though it can never really recreate the actual experience. Music is a living organic medium; it relies on not only the composer to write the music but also the artist to interpret and perform. Musical training, setting, and instruments used are some of the variables that affect the outcome.

Without recorded evidence, how do we recreate our musical heritage? Should the sound of the distant past be forever lost to modern ears while the manuscripts and instruments become relics in a museum? In the music of the American Civil War, there is an excellent opportunity to realize a vital aspect of the American musical heritage. There are both the music and instruments of the period in enough abundance to be able to create full ensembles with completely original materials. This project will study the example of one of the finest examples of a modern period performance ensemble and the resources and methodology it uses in putting together a presentation that seeks to be as historically accurate as possible.

### **Importance of the Project**

The objective of this project is to document and analyze the efforts of Saxton's Cornet Band as a tool to recreating and preserving this part of the American musical heritage. While so many instruments from the mid-nineteenth century sit preserved behind glass in museums, the extant instruments in the Saxton's collection are seen, heard, and touched by thousands of people each year. The continuing mission of Saxton's

is to present historically accurate, educational, and entertaining performances and keep this music alive. Documenting and examining the ensemble's techniques and methods will not only create a guide to performance practice of Civil War–era brass bands but also serve as a reference for pursuing period performance for other historical genres.

### **Prior Writings on the Topic**

At the time of writing, the author has yet to find a work on the topic of historical performance practice of the Civil War that relates directly to the practices of a modern ensemble. *The Dodworth's Brass Band School*, a method for military brass band instruction for novices written in 1853, is the closest document to a treatise in historical brass band techniques available from the period. Because it is meant for the novice and concerns only basic technique for beginning students, it is of limited use for informing a period performance. Much research exists concerning historical analysis of instruments, music, and historically accurate musical editions, but these references concern the history of the objects and performance era and are not written from a performance practice standpoint. This project seeks to develop an understanding aimed at informing the contemporary player in practical approaches to creating a period performance from this era using historical instruments and music.

One model for historically accurate performance is the Orchestra of the Age of Enlightenment, an ensemble based in London that performs programs on instruments of the eighteenth century. There is a wealth of writing from composers and musicians of the eighteenth century dealing with performance practice; Carl Philipp Emanuel Bach's *Versuch über die wahre Art das Clavier zu spielen* (*Essay on the True Art of Playing*

*Keyboard Instruments*) published in 1753 (Part 1) and 1762 (Part 2) and Francesco Geminiani's *A Treatise of Good Taste in the Art of Musick* published in 1749 are two of these. These ensembles and writings can serve as a template for assembling a performance from a historical period.

### **Thesis**

The perspective of this project is that historically informed performance stems not just from historical knowledge but from practical experience. To properly recreate the music and sound of the Civil War bands, as many details as possible from the original context must be preserved. Especially important are performing on extant instruments in a manner that produces a characteristic sound and musical programming that is correct to the period. Some current ensembles that seek to recreate the music of the Civil War research many details about the music and setting but adapt the instruments and performances to modern standards and expectations. They do this by using modern mouthpieces and altering original instruments by adding extra tubing to tuning slides to bring the pitch down from approximately 460Hz for concert A4 of the period to the modern pitch of concert A4 = 440Hz in order to more easily facilitate pitch and adapt to the instruments. While these changes may make recreating the music easier on the musicians, the sound is greatly altered. In addition to changing the instruments, many Civil War-period ensembles also focus their performances on well-known patriotic music. This might be what the contemporary audience may expect to hear, but it is not an accurate depiction of the music that would most commonly have been performed. In the surviving manuscript band books from the Port Royal Band, 25th Massachusetts Band,

26th North Carolina Regiment Band, 1st Brigade Band of Brodhead, Wisconsin, and Manchester Cornet Band, only around 5% of the music consists of patriotic tunes. The large body of the music performed was popular songs, dance music, and transcriptions from opera and orchestral literature.

### **Methodology**

In examining the methodology used by Saxton's Cornet Band to create a historically informed performance, the author will study the entire range of preparation from historical research, practicing the instruments, and performance. The author has conducted interviews with longtime band members about the band's history and evolution. The author has also conducted a survey of current and past band members concerning individual details on each of the parts and instruments as well as their reflections on membership and performances with the band. The author has obtained records from the original Saxton's Cornet Band founded by Henry Saxton of Lexington, Kentucky, who operated musical ensembles in the Lexington area from brass bands of the Civil War era to salon bands near the turn of the century. The author will examine digital copies of many of the surviving Civil War brass band books that serve as a source for the music used by Saxton's. The copies were obtained by Saxton's Cornet Band from the Library of Congress. The author will also draw on his own experience as a member of Saxton's for the past four years.



## Chapter 2—History and Mission of Saxton’s Cornet Band

### Henry Saxton and the Historical Saxton’s Band

The modern Saxton’s Cornet Band is not a direct continuation of a historic band, but it is inspired by and takes its name from a notable Kentucky musician from the period, Henry Augustus Saxton Senior (III) (Figure 1—center). He was born in Boston, Massachusetts, in 1790; married Ann Elizabeth Parker in Lexington, Kentucky, on May 6, 1841; and died in Lexington, Kentucky, in 1875. He had eight children, two of whom have been documented as following in his footsteps into his musical endeavors: Orrin Oswald Saxton and Henry Augustus Saxton (IV) (see Appendix A—Saxton’s Family Tree). His son Henry would eventually go on to lead many of the musical groups founded by his father.



Figure 1—Henry Augustus Saxton (center)<sup>1</sup>

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<sup>1</sup> Photograph of H. A. Saxton. Courtesy of Saxton Family. Frankfort, KY: Saxton’s Library and Archive.

Records attribute several groups in Central Kentucky to Henry A. Saxton Sr. from the Civil War period to the early twentieth century. The earliest known reference is to a concert by Saxton’s Cornet Band on February 26, 1862, at Odd Fellows Hall. While it was not uncommon for town bands in this time period to enlist and serve as regimental bands during the Civil War, all indications suggest that all of Henry A. Saxton’s musical endeavors remained strictly civilian in nature. This particular reference is the only known source using the title Cornet Band, while later newspaper and concert postings refer to the group as Saxton’s Band or Saxton’s Brass Band. Figure 2 shows the band with “Saxton’s Cornet Band” written on the bass drum and clearly shows the use of saxhorns by the ensemble. While descriptions of the instrumentation of the ensemble are not included in the available materials, pictures of the ensemble from its founding until the early 1900s illustrate its evolution.



**Figure 2—Original Saxton’s Band—c. 1860<sup>2</sup>**

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<sup>2</sup> Photograph of Original Saxton’s Band. Courtesy of Saxton Family. Frankfort, KY: Saxton’s Library and Archive.



**Figure 3—Saxton's Band c. 1900<sup>3</sup>**

The earliest pictures of the ensemble show what would be characteristic of a Civil War-era ensemble using primarily saxhorns and early cornets, while later pictures draw attention to the transition to trombones, baritones, and more developed piston cornets, as seen in Figure 3. These photos illustrate the rapidly evolving instrumentation used by American bandmen as well as the shift away from the brass band and toward the wind band where these instruments were becoming a staple.

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<sup>3</sup> Photograph of Saxton's Band c. 1900. Courtesy of Saxton Family. Frankfort, KY: Saxton's Library and Archive.

Then above the wild howling of the enthused assemblage was heard the stentorian voice of Garrard's statesman, George T. Farris, casting Garrard's vote for Gilbert, and moving that the nomination be made unanimous, which was done, and Saxton, as only Saxton can, broke into "Dixie," and the crowd went wild. Amid speech making and the wildest enthusiasm, the greatest Democratic Convention ever held in Central Kentucky adjourned.

Figure 4—Account of a Saxton's performance at the Central Kentucky Democratic Convention on June 15, 1898. *The Central Record*—Lancaster, KY<sup>4</sup>

On May 31, 1904, a reference of this restructuring toward a more modern wind band can be found. The band was renamed the Lexington Military Band, which retained the members of the current Saxton's Band as well as adding new members. Henry A. Saxton and Herman Trost became the proprietors of the new organization, with A. Kent Storm managing its business affairs. Even with this change, the band continues to be referenced primarily as Saxton and Trost's Band, as newspaper reports suggest that the two had become well-known figures in Lexington entertainment. Most references to the performances of the band speak of its popularity and that the concerts were well attended, as can be seen in the newspaper clipping in Figure 4.

From July 29, 1873, through April 27, 1900, articles and reviews can be found of Saxton's Minstrels. The minstrel company was reportedly quite popular in the city of Lexington, drawing large crowds to their performances at the Lexington Opera House. Reviews of the shows in the Lexington newspapers reported them to be a high-quality

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<sup>4</sup> *The Central Record*, Lancaster, KY, Friday, July 15, 1898. Frankfort, KY: Saxton's Library and Archive.

group and well received by audiences. In addition to bands and minstrel shows, Henry A Saxton Sr. also had a string band, the earliest references to which can be found in April 1890. Photos of this group show that it was a small group of less than ten performers, and it is unclear whether many or most of them are the same musicians from his wind and brass bands. The string band also coincided with his Saxton's partnership with Henry Trost, as the ensemble was sometimes referred to as Saxton and Trost's Orchestra.

Henry A. Saxton Sr. had a prolific musical career, managing many fine musical organizations that were reportedly quite popular in the region as well as writing a guitar method. By adapting to the trends of his time and offering a wide variety of entertainments, Saxton was able to remain a staple of Lexington entertainment for over forty years. It is this dedication to music that the modern Saxton's Cornet Band strives to honor by using the name of Henry A. Saxton. Like Henry Saxton, Saxton's Cornet Band works to be a resource and point of pride to the Central Kentucky musical community by offering programs of educational integrity, historical authenticity, and fine musicianship.

### **The Modern Saxton's Cornet Band—Living History Ensemble**

The modern Saxton's Cornet Band is widely regarded as one of the nation's finest period performance ensembles of music from the antebellum and Civil War eras. Through continual research, extant materials, and high-level professional musicianship, the band strives to offer a glimpse into a concert scene from the era in as much detail as is possible. There are a number of fine performance groups of this type, such as the Wildcat Band, 26th North Carolina Band, and Olde Town Brass. Saxton's Cornet Band strives to

attain a level of precision and artistry as well as participation in conferences, performances, and research that sets them apart from most Civil War–period ensembles.

The modern band was organized in 1989 by Bill Gay and Phillipa Burgess in Lexington, Kentucky. Bill Gay is a founding member of the Amaricus Brass Band, in Long Beach, California. The group was originally founded as a Civil War reenactment ensemble. Gay was also an active Civil War reenactment enthusiast and historian. Dr. Phillipa Burgess was at the time a doctoral candidate at the University of Kentucky doing research in music of the Civil War era. The ensemble initially served as an outlet for her research as well as furthering their interest in Civil War history. The band was initially given the name Haley’s Brass Band, but this was quickly changed following Burgess’s research into local band history, where she uncovered references to the original Saxton’s band.

The early personnel consisted mostly of University of Kentucky undergraduate and graduate music students. The original group’s number varied but was generally composed of eight players at each performance. As the ensemble began to acquire more engagements, larger fees were earned and the ability to hire more performers became possible. The size of the group increased to twelve, which more accurately reflected a regimental band’s instrumentation. With the addition of notable soloists such as Dwayne Holenbach and Dr. Ian Pearson, Saxton’s profile rose in the mid-1990s. The group began to develop a reputation as a period performance ensemble of note. This rise was further aided by the addition of noted local and Kentucky Historical Society historian Nicky Hughes, who would serve as the drum major and narrator and provide valuable research

to the ensemble. Hughes brought experience from his work with the renowned Camp Chase Fife and Drums ensemble from Columbus, Ohio.

While it strived to put historical research into practice, the early band did not use entirely extant equipment. Modern instruments were seen within the ensemble as the group slowly acquired instruments dating to the period. Some of the instruments they acquired at this point in the mid-1990s were recreations of over-the-shoulder horns produced by Robb Stewart. Though high in quality and correct in dimension, modern recreations are cost prohibitive and sound and play differently than their extant counterparts. For extant instruments, the band initially looked to private dealers, building a collection with the help of Steve Dillion at Dillon Music in New Jersey as well as noted historians and collectors Wayne Collier and Mark Elrod. Even when the band was able to acquire extant horns for all the musicians, the quest for historical instrumentation was not complete. The instruments were a mix of over-the-shoulder marching as well as forward-facing varieties. Even twenty-six years later, the band is still continually searching for instruments in an effort to put together as cohesive a set as possible. With the historical instruments, the band saw another shift forward, as they were now able to present programs with a sound that was quite different from the expectations of a modern audience. An ensemble that is able to perform with proficiency on these instruments is able to create a richness and warmth that draws a sharp contrast to the brassy and brilliant characteristic sound of contemporary brass playing.

The early years of the band saw it mostly engaged in battlefield reenactments, living history events, and some small-scale concerts presented at Civil War events. These experiences often placed the musicians in conditions that mirrored those of the period:

sleeping in tents on straw mats, going on long marches, and performing outdoors in poor weather. These practices would force the musicians of Saxton's to adapt to the conditions and shape their approach to the instruments. The challenge of these conditions, particularly how to produce a sound that carries with clarity in an outdoor setting, would form the foundation of Saxton's approach to performance practice.

In 1998 the band again saw a major shift, this time toward the concert hall. Now under the leadership of band manager and featured Eb cornet soloist David Goins as well as board members Mike West, David Henderson, John Higgins, and Nicky Hughes, the band would move away from battlefield reenactments and redraw their mission as one of presenting historically accurate full program presentations in a concert setting. Through extensive research into programs of the era, period-specific humor, accurate uniform and dress, and performance demeanor, Saxton's looked to take on a more educational role. This shift took the band away from Civil War-specific events and allowed them to present this music to a larger audience. The focus became presenting their music and unique performances to the greater public, who would often have neither reason nor desire to attend a battlefield reenactment. To promote this new mission, the band partnered with agent Brumfield and Associates, who raised the band's profile as well as revenues. This afforded the band access to many high-profile events. Saxton's has performed for large audiences across the United States and made a concert tour of Taiwan. The ensemble has performed prestigious events, including the inauguration of President George W. Bush in 2000; a concert with the Cleveland Pops in Severance Hall; three movies to their credit, including *Gettysburg*, *The Day Lincoln Was Shot*, and *Killing*



*Lincoln*; as well as performing in concerts, parades, festivals, and conferences around the country.

Though the band does still include university students in its performances, the membership has moved to being a consistent group of professionals, each possessing advanced formal training and degrees in music education or performance. The average tenure currently is over ten years. The band has the experience and skill to consistently present demanding programs of period orchestral and opera transcriptions that would have originally been undertaken only by the finest of brass bands. This longevity of personnel has also been a key factor in developing Saxton's ensemble approach to historical performance practice, allowing the performers to learn and adapt to the instruments over a long period as performers of the era would have done.

Because of this history of excellence and a relentless pursuit of historical research, Saxton's Cornet Band has proved an exceptional candidate for the basis of an examination into how to form a historically accurate period performance ensemble from the Civil War era. Throughout this work, the example and lessons learned by Saxton's Cornet Band, as well as other musicians representing the finest in the field of Civil War-period performance, will form the backbone of methods and approaches to selecting, learning, preparing, and performing repertoire from the era as well as organizational aspects including sources for original manuscripts, instruments, costumes, and props.

### **Chapter 3—Brass Bands in the American Civil War**

Musicians played a central role in much of the American Civil War, one of far greater importance than just providing entertainment. Brass bands boosted morale for soldiers both in camp and on the march. Whether playing rousing patriotic songs to stir the passions of the men or songs of home to ease the burden of separation from loved ones, bands were a welcome addition to each regiment. Field musicians held an important role in both organization and communication; bugle calls and drummers sounded many commands both in camp and on the battlefield. While these were two separate types of musical organizations in the military, in reality they often overlapped. Drummers and buglers served as both field musicians and bandsmen. The composition and numbers of musicians in each regiment also varied greatly, from a handful of musicians to fully equipped brass bands. The larger ensembles were often funded by wealthier commanders.

Field musicians consisted of fifers, buglers, and drummers. These musicians' primary duty was to transmit and relay orders, commands, and other communications throughout the camp or battlefield. Because of their ability to project sound clearly across an entire encampment or over the loud sounds of a battlefield, field musicians were able to provide commands much more efficiently and clearly than the voice of an officer attempting to yell orders. The field musicians would be tasked with learning many calls representing commands that would be used to signal the many different tasks throughout the day of a soldier.

## Field Musicians

Most field musicians were young boys. Army regulations allowed boys as young as twelve years old to enlist as field musicians, though the enlistment age for soldiers was eighteen.<sup>5</sup> But, as with those enlisting as soldiers, ages were often ignored and boys as young as nine years old were documented as being engaged as field musicians.<sup>6</sup> Most could not read music, nor would they learn throughout their time as a field musician. Most learning was done by rote. Some did receive formal training as military field musicians at either the School of Practice on Governor's Island in New York Harbor or at the Newport Barracks in Kentucky.<sup>7</sup> The early days of the war often saw woefully unprepared field musicians struggling to fulfill their duties, often to the frustration of commanders. One such story recounts Colonel Ames of the 20th Maine Infantry, who was so angered by the incompetence of his field musicians during their first dress parade that he "charged the drum corps with his sword."<sup>8</sup> However poorly many of these musicians started, many accounts of the extraordinary talents of young musicians can be found among writings and journals from the era. The endless drilling and practice undoubtedly led to great proficiency for many.

Field musicians were called on to perform three types of duties: regulatory calls, tactical signals, and other obligations, such as providing music for parades, funerals, or entertainment. Regulatory calls served to organize the day, beginning with "Assembly of Buglers," and followed by "Assembly" and "Reveille." Once the camp was awakened and alert, there were many calls signaling the various duties in the order in which they are

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<sup>5</sup> Steven H. Cornelius, *Music of the Civil War Era* (Westport, CT: Greenwood Press, 2004), p. 182.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid., p. 183.

to be performed: “Stable Call,” “Breakfast Call,” “Surgeons Call,” “Watering Call,” “Fatigue Call,” “Drill Call,” “Boots and Saddles,” “Dinner Call,” “Water Call,” “Stable Call,” “Attention,” “Assembly,” “Retreat,” “Assembly of the Guard,” “Attention,” “Assembly,” “Tattoo,” and “Taps.”<sup>9</sup> The final call of the day, “Taps,” was not always the solemn bugle melody that has become the tradition for military funerals and lights-out in the present day. Prior to 1862 it referred to a series of drum taps, three light strokes played in slow succession that would be repeated, hence the term “taps.” The “Taps” known today has been credited to Union General Daniel Butterfield and brigade bugler Oliver Wilcox Norton of the 83rd Pennsylvania Volunteers.<sup>10</sup> This melody, also known as “Butterfield’s Lullaby,” was introduced into military tradition in July 1862 at Harrison’s Landing, Virginia.<sup>11</sup> Figure 5 illustrates two bugle calls that would have been used for infantry commands.

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<sup>9</sup> Bruce C. Kelly and Mark A. Snell, Eds., *Bugles Resounding: Music and Musicians of the Civil War Era* (Columbia: University of Missouri Press, 2004), p. 211.

<sup>10</sup> Cornelius, *Music of the Civil War Era*, p. 188.

<sup>11</sup> *Ibid.*

# SOUNDS FOR THE BUGLE.

APPLICABLE TO INFANTRY'S MARCH.

No. 1. THE GENERAL.

140=♩ Presto.

No. 2. THE ASSEMBLY.

80=♩

Figure 5—Bugle Calls—*Dodworth's Brass Band School*<sup>12</sup>

Tactical calls were performed by both buglers and drummers and served as a way for commands to be clearly heard over loud battlefield conditions. There was not a standardized set of commands for the entire army, with each segment having their own unique calls. Some generals also added identifying calls to begin commands so that soldiers could be sure it was issued from their officer. Commands were issued for every type of battlefield maneuver, from moving forward, changing direction, charges, preparing to fire, to firing. In addition to the infantry, both the artillery and cavalry had their own field musicians with unique tactical calls. There are thirty-nine bugle calls

<sup>12</sup> Allan Dodworth, *Dodworth's Brass Band School* (New York: H. B. Dodworth & Co, 1853, monographic), p. 29.

described in the *Instruction for Field Artillery* handbook alone, with twenty-four dealing with maneuvers and battlefield commands.<sup>13</sup>

Being a field musician was often a perilous position, as drummers and buglers were placed in close proximity to advancing columns of troops and were targeted as a means of disrupting enemy communications. These conditions placed young boys directly in the middle of the fight, and at least three were awarded the Congressional Medal of Honor for bravery under fire: drummer Willie Johnston of the 3rd Vermont Infantry, who at eleven years old became the county's youngest recipient, fifer Julian Scott of the 3rd Vermont Infantry at fifteen years old, and drummer Orion P. Howe of the 55th Illinois Infantry at fourteen years old.<sup>14</sup> Field musicians as well as bandsmen were also pressed into service as stretcher bearers or in field hospitals, where they would be sure to experience the full horrors the war had to offer. It was also a custom in the army for field musicians to administer corporal punishment, being occasionally called on to administer floggings.<sup>15</sup>

### **Brass Bands of the Union Army**

On July 31, 1861, General Order 48 established musicians and bands at the regimental level in the Union Army.<sup>16</sup> This order established the standard complement of two principal musicians, such as a band leader and drum major, up to twenty field musicians that included fifers, drummers, and buglers, and up to twenty-four band

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<sup>13</sup> Kelly and Snell, *Bugles Resounding*, p. 216.

<sup>14</sup> Cornelius, *Music of the Civil War Era*, p. 186.

<sup>15</sup> *Ibid.*

<sup>16</sup> *Ibid.*, p. 176.

musicians for each infantry and artillery regiment.<sup>17</sup> Cavalry regiments were afforded a smaller number, at sixteen band musicians.<sup>18</sup> While these orders established the standard, little actual evidence is available of the operation of most regimental bands, due to both poor recordkeeping at the time as well as changes to military music throughout the war. Surviving photographs show bands in uniform generally ranging from eight to sixteen members. However, this photographic evidence may not be reliable, as it is unknown whether musicians may not have been present for the picture. Historians Arthur Lord and Francis Wise estimate the number of performing musicians at the end of 1861 to be approximately 14,000 in 618 bands of about twenty-three members.<sup>19</sup> This is well above the U.S. Sanitary Commission report of December 9, 1861, which puts the total number of musicians at just 8,000. The Sanitary Commission reported that 143 out of 200 regiments that were inspected had a regimental band, a rate of nearly 75%.<sup>20</sup> For the entirety of the American Civil War, musicians in the service of the Union are estimated to be as high as 53,600.<sup>21</sup> The total number of soldiers mobilized in the Union Army for the war is estimated at 2.1 million, meaning there was an estimated one musician for every forty soldiers.<sup>22</sup> This boom in military musicians was short lived; the following year on July 29, 1862, the War Department issued General Order 91, which greatly reduced funding and slashed pay for musicians and cut bands to sixteen members.<sup>23</sup> The cuts restructured the current bands, allowing them only at the brigade level, which consisted

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<sup>17</sup> Cornelius, *Music of the Civil War Era*, p. 176.

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

<sup>20</sup> Robert Garofalo and Mark Elrod, *Civil War Musical Instruments and Military Bands* (Missoula, MT: Pictorial Histories Publishing Co., Inc., 1997), p. 54.

<sup>21</sup> Ibid.

<sup>22</sup> Public Broadcasting Service, "Civil War by the Numbers," <http://www.pbs.org/wgbh/americanexperience/features/general-article/death-numbers/>.

<sup>23</sup> Garofalo and Elrod, *Civil War Musical Instruments and Military Bands*, p. 56.

of four regiments.<sup>24</sup> This shift toward the reality of the war's priorities may best be summed up by Confederate General Daniel Harvey Hill, who replied to a request from a soldier under his command who wished to be transferred to the regimental band, saying, "shooters needed more than tooters." A competing story from a biography on Hill by Bridges and Gallagher titled "Lee's Maverick General" recounts the story of Hill telling his brigade band, "shooters before tooters," while denying their request for a group furlough.<sup>25</sup> While these fanciful stories may be mostly legend, the attitude of commanders at the time is clear. As the war waged harder, it became clear that it would be a long and bloody fight and a man with a rifle was more valuable than a man with a cornet.

Prior to the start of the war, brass bands had become a central part of American musical life in communities across the country. Most towns had a brass band that would perform for celebrations, entertainment, political rallies, picnics, and dances.<sup>26</sup> These town bands were also often attached to local militia, where they would participate in military and patriotic ceremonies, creating a draw for recruitment.<sup>27</sup> It was precisely this draw that made bands a valuable commodity in the opening months of the war. As citizens signed up by the thousands for military service, bands would form the backdrop, providing rousing patriotic music and creating an air of excitement at recruitment events. Regiments not only sought out bands to raise their prestige and aid recruitment, but competed for the best musicians. Some musicians, prior to Order 91, were paid very well, up to double what an enlisted man would make, as commanders competed to attract the

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<sup>24</sup> Cornelius, *Music of the Civil War Era*, p. 189.

<sup>25</sup> Streetwise Professor, "They Need Shooters More Than Tooters," <http://streetwiseprofessor.com/?p=4638>.

<sup>26</sup> Garofalo and Elrod, *Civil War Musical Instruments and Military Bands*, p. 53.

<sup>27</sup> *Ibid.*



finest talent.<sup>28</sup> While exact numbers are unknown, the best estimates are taken from a U.S. Sanitary Commission report that projected the number at 2,800 musicians in Union service in the fall of 1861.<sup>29</sup> Musicians in the Union Army were considered noncombatants and would not be required to do any actual fighting.<sup>30</sup> While bandsmen were not called on to fight, like field musicians they would often be required to serve in a medical and support capacity, bearing stretchers and assisting in amputations, so they would not be entirely out of harm's way. While bandsmen were not required to fight, there were rare instances in which they would be put directly in the line of fire. An example puts General Sherman ordering his bands in the firing line with the infantry during the Battle of Dinwiddie Court House and commanding them to play and to "never mind if a bullet goes through a trombone or even a trombonist, now and then."<sup>31</sup> The early period of the war offered these musicians an opportunity to experience the conflict for a short period, enduring the conditions and doing their part with less risk. Many bands and bandsmen signed up for periods of service of just three months.<sup>32</sup>

### **Brass Bands of the Confederacy**

While the Union bands were prevalent, especially in the early months and years of the war, the Confederacy was also represented by musicians, but at far fewer numbers. Confederate Army regulations allowed for bands with an 1861 regulation stating: "When it is desired to have bands of music for regiments, there will be allowed for each, sixteen

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<sup>28</sup> Garofalo and Elrod, *Civil War Musical Instruments and Military Bands*, p. 53.

<sup>29</sup> *Ibid.*, p. 54.

<sup>30</sup> *Ibid.*

<sup>31</sup> *Ibid.*, p. 57.

<sup>32</sup> Cornelius, *Music of the Civil War Era*, p. 189.

privates to act as musicians, in addition to the chief musicians authorized by law...<sup>33</sup>

Unlike their Union counterparts, Confederate bandsmen could be called into military service as a rifleman at any point, making their time as a bandsman far more harrowing and contributing to the thinning of Confederate musical ranks. Similar to the Union bands, many community and professional ensembles were eager to sign on to do their part for the war effort in the early stages of the conflict. Information about Confederate bands is much more sparse and incomplete, largely due to instruments, music, and records being discarded as the Confederate Army disbanded at the end of the war. There is evidence of an estimated maximum of 125 bands and 1,600 bandsmen in Confederate service.<sup>34</sup>

One of the main sources for bandsmen in the Confederate Army was North Carolina. Within North Carolina were several Moravian communities, an old branch of Protestantism with a long tradition of instrumental music-making in their churches and communities dating back to the mid-eighteenth century. A parallel can be drawn to the later contributions to brass band evolution and development of the Salvation Army Church in England. The Moravian communities supplied many well-trained and musically adept bands to serve the musical needs of Confederate regiments of North Carolina, including two bands from Salem that would become regimental bands for the 21st and 26th North Carolina Troops. Bethania provided a group of Moravian musicians that would become the core of the 33rd North Carolina Band; the Salisbury Brass Band would become the 4th North Carolina Band. Additional North Carolina regiments to have bands consisting of trained musicians include the 25th, 27th, 44th, 54th, and 55th

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<sup>33</sup> Garofalo and Elrod, *Civil War Musical Instruments and Military Bands*, p. 54.

<sup>34</sup> *Ibid.*, p. 56.

regiments, though the rate of participation of Moravians in these ensembles is unknown.<sup>35</sup> Other Confederate states also saw established and well-known ensembles joining the ranks of regimental bands. In Virginia, the Mountain Saxhorn Band, Valley Brass Band of Virginia, and Armory Band of Richmond all enlisted as complete musical units. The Mountain Saxhorn Band joined the 5th Virginia Infantry and became known as the Stonewall Brigade Band. The Valley Brass Band served with the Virginia 48th Infantry Regiment. The Armory Band became the 1st Virginia Regiment Band.<sup>36</sup> In Georgia, the Americus Brass Band, considered one of the finest bands in the state, became the regimental band for the 4th Georgia Volunteers.<sup>37</sup> South Carolina and Mississippi were also known to have regimental bands in addition to volunteer units from Kentucky (4th Volunteer Infantry), Tennessee, Louisiana, Texas, and Alabama.<sup>38</sup>

### **Role of the Brass Band**

The primary function of the brass band in the American Civil War was one of entertainment and morale. Bands equipped with over-the-shoulder instruments would march in front of a column of soldiers, as seen in Figure 6. The music was aimed back toward the men to rouse their spirits and help them along the journey. The over-the-shoulder instruments were so called because the bells would be facing behind the musician and sit on the shoulder of the player.

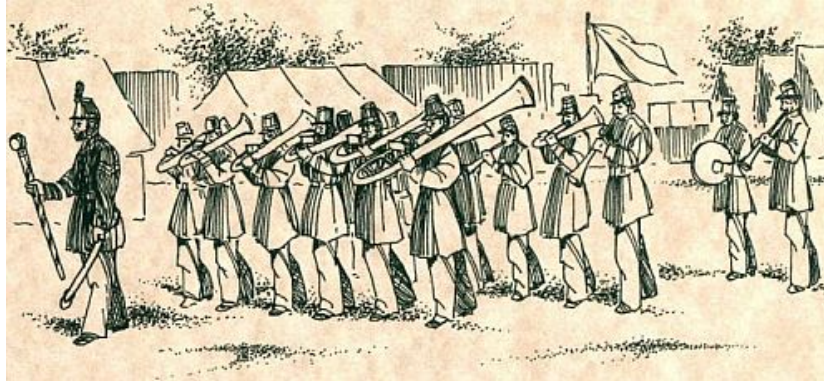
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<sup>35</sup> Garofalo and Elrod, *Civil War Musical Instruments and Military Bands*, p. 55.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid.

<sup>38</sup> Ibid., p. 56.



**Figure 6—Drawing depicting over-the-shoulder saxhorns on parade<sup>39</sup>**

In the camp, bands would play patriotic music, popular songs, and songs of home to provide entertainment for the soldiers and respite from the war.

In addition to boosting morale in the camp and on the march, the band also played a role in formal military ceremonies, most notably the dress parade. If a regiment or brigade was not engaged in combat on that day, they would participate in a formal exercise where the troops would be inspected by the commander.

The dress parade was an important part of everyday camp routine. Here is an example of how the musical portion of a dress parade may proceed. First, a fanfare was played to draw everyone to attention. Then a melodic selection was played as the regiment formed into lines. When the lines were formed, the drum major gave a command and the band stepped off marching down the line to a 3/4 waltz from the right of the line. Marching in 3/4 time is a challenge for a band, as the strong and weak beats will alternate on the leading foot. When the band reached the end of the line, they would turn around and march back to their starting position playing a quickstep march. Finally,

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<sup>39</sup> [http://www.jvmusic.net/wp-content/uploads/2013/01/Brass\\_Band\\_drawing.jpg](http://www.jvmusic.net/wp-content/uploads/2013/01/Brass_Band_drawing.jpg).

the “Adjutant’s March” was sounded, which signaled the return of the ceremony to the commanding officer.<sup>40</sup>

Both field musicians and brass bands played a visible and important role in the American Civil War. Far more than just a source of entertainment, the musicians fostered pride and patriotism in the fighting men as well as providing a clear means of implementing orders and structure both in the camp and on the battlefield. This era saw the musician as a pivotal part of the military command structure, perhaps more than at any other time in American military history.

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<sup>40</sup> Nicky Hughes, “Bugle Show Narration,” Frankfort, KY: Saxton’s Library and Archive, p. 4.

## Chapter 4—Original Band Books and Music

### Overview of Original Sources

Music played by bandsmen of the Civil War came from many sources: popular songs, operas, patriotic music, marches, dance music, and more. Much of this music was copied by hand into clothbound part books using a quill and ink. It was often the responsibly of the band leader to find music. This included purchasing arrangements of published music or making copies of pieces from books of another band. The leader was then responsible for copying the music into the band books.<sup>41</sup> Surviving band books come mostly from prominent bands. Most of the other books have been lost over the years, most likely with the band members seeing little use for them as they mustered out after the war discarded them. By analyzing the remaining books, we can learn a great deal about the band that played them, its basic capability, how the band evolved throughout the war, how the musical tastes and preferences may have evolved as new songs were added to the books, and the stature of the band based on the materials and quality of the printing. This paper seeks to examine sources for period performance. None is more important than examining the music in its original form as it would have most likely been played in the camp, on the march, and on the battlefield. This section will also examine some of the most common bugle calls employed by field musicians. When constructing a performance of period music of the American Civil War, the content and contributions of field music should not be overlooked.

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<sup>41</sup> Phillipa E. Burgess, “An Examination of Function, Venue, and Sources in the Repertoire of Mid-Nineteenth-Century American Brass Bands” (PhD diss., University of Kentucky, 1997), p. 213.

Even though there were hundreds of bands in the American Civil War, only a handful of complete or nearly complete sets of band books remain available in public collections for study. These collections are readily accessible through the Library of Congress's Online Collections.<sup>42</sup> These books are those of New Hampshire's Manchester Cornet Band (c. 1849–1865), the 3rd New Hampshire Regimental Band, more commonly known as the Port Royal Band (c. 1861–1865), the 25th Massachusetts Band (1861–1862), the 1st Brigade Band of Brodhead, Wisconsin (1864–1865), and the 26th North Carolina Band—Shipman Collection (1862–1865).<sup>43</sup> With the exception of the 26th North Carolina Band, the sole known surviving Confederate band book in public collections, the rest of the surviving books represent bands of the Union. The 26th North Carolina Band's beginnings were in 1862, so it also may not provide a picture of musical taste from the beginning of the war from the perspective of the Confederacy. The Union books, however, paint a much more complete picture. There are examples of bands that were formed before the war and continued until its end (Manchester Cornet Band), bands that were active only in the early days of the war (25th Massachusetts), and bands that were active throughout the war, evolving as the regulations and tastes changed (Port Royal).

As we can see from an overview of the surviving books and known band music from the period, they are mostly representative of the exceptional, not the ordinary. The books that were preserved were from some of the finest bands that endured the war and had reason to save and preserve their music. Unfortunately, the music of the great majority of bands of this era has been lost to history. As bands mustered out, the books

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<sup>42</sup> <http://www.loc.gov/collections/civil-war-band-music/>.

<sup>43</sup> Burgess, "An Examination of Function, Venue, and Sources in the Repertoire of Mid-Nineteenth-Century American Brass Bands," p. 213.

were most likely kept by the musicians, stored away, lost, or deteriorated over the years. The books still in existence represent what was most likely a higher level of musicianship and performance capability than the average regimental or brigade band. While this deduction can be made by evaluating the history and circumstance of the remaining books and their ties to documented and storied bands, it cannot be conclusively proven that other bands operating in the field did not possess the same level of musicianship. Since the bands were a source of pride to their regiments or brigades, and the average rifleman was unlikely to have held an advanced education in music, writings in journals and papers from the era that describe field bands with high praise do not amount to conclusive proof of the abilities of an ensemble.

### **Instrumentation**

The common instrumentation of Civil War brass bands can be deduced from examining surviving books. Similar to determining actual numbers and instrumentation, photographs are not a good source for information about instrumentation because it is unknown what parts the musicians were playing and which players may have been absent from the photograph. The common brass band in service during this period consisted of a SATB choir of primarily saxhorns with distinct soprano, alto, tenor, and bass voices. Most books consist of parts for first and second Eb cornet, first and second Bb cornet, first and second Eb alto horn, first and second Bb tenor horn, Bb baritone, Eb bass, side drum, bass drum, and cymbals.<sup>44</sup> Photographs of drummers show that the cymbal was sometimes attached to the top of the bass drum and would be played by the bass drummer. While there were bands that played with a full saxhorn choir, it was more

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<sup>44</sup> Garofalo and Elrod, *Civil War Musical Instruments and Military Bands*, p. 56.



common to see the use of cornets on the upper voices. The design of the saxhorn, with its short leadpipe leading directly into the valve block, meant that the soprano instruments would have a far shorter leadpipe than the cornet of equivalent pitch, making their pitch center unstable and consequently more difficult to play.

### **Music of the Original Band Books**

Examining the music itself and comparing it to music published before and after the war can offer a glimpse into the common musical tastes and selection type (waltz, quickstep, program, etc.) of the individual bands (Appendix C). The most glaring issue with the surviving band books is not the music in them, but the music that is noticeably absent: patriotic music. While numerous written accounts of bands at recruiting events and parades extol the contribution of the patriotic selections played by the bands, patriotic music makes up less than 5% of the music in the examined books (Appendix C). It is entirely possible that the few patriotic selections in the books were played repeatedly at public events. The evidence suggests that these bands primarily played other material. The most common type of selection played by all of the bands examined is the quickstep. A quickstep is a light and lively dance piece generally at a brisk or fast tempo and most often in 2/4 meter. A quickstep would have been used as a lively marching tune as well as for recreation around a campfire. In addition to the quickstep, dance music, or music based on dances, makes up the majority of the works in the existing band books. Waltzes, polkas, schottisches, quadrilles, and gallops are all seen in abundance. In addition to the dance-based tunes, exciting marches are also well represented. More forceful and rousing than a quickstep, marches were often patriotic in nature, something that would serve to

rally the passions of the fighting men, such as “Glory Hallelujah.” Songs derived from music popular to the time are also included and would have been a source of memories of home for many fighting men. Music for solemn occasions included dirges and funeral marches. And, while rare, music of the opera was also included. Although there are only a handful of operatic transcriptions found throughout the books, they do provide evidence of the opera’s presence in American musical consciousness at the level of popular music for the masses.

### **Brass Band Music Published Prior to the American Civil War**

Works for the original band books were collected from diverse sources, including songs, dance music, marches, opera, and more that were popular at the time. There were several collections of published arrangements for brass band prior to the war that would likely have been performed by many groups. These include E. K. Eaton’s *10 Pieces of Harmony* (1852), *12 Pieces of Harmony for Military Brass Band* (1846), and *National and Popular Songs for Small Military Brass Band* (1853), *Peter’s Saxhorn Journal* (1859), and *The Brass Band Journal* (1853–1855). With the exception of Eaton’s books, which are scored for earlier brass instruments not known to have been used in Civil War brass bands (see Appendix C), the published works for brass band were scored in the same manner as the known surviving bands books and would have been easily adapted by regimental and brigade brass groups. While this practice of including published works available in the period into the regimental band repertoire was likely the case, there is little evidence to support it, as only a few of the titles from these early published works appear in the complete books that are available for study. Although the surviving books

have many pieces in common, often being of very close arrangement, only a very few are shared with the early published books. This suggests that these bands were more likely to source additional material from other bands than from published works following the start of the war. Unfortunately, the majority of the books for the hundreds of bands in the Civil War have been lost, so the extent of the inclusion of these published part books during the war is largely unknown.

While the historical inclusion of musical selections from these published part books, such as *Easton's Pieces of Harmony* and *Peter's Saxhorn Journal*, in performances of a regimental or brigade band during the war is largely unknown, the music they contain offers a valuable resource for period performance ensembles. They follow the same stylistic and scoring conventions as music from the band books of the war, and can be easily inserted into a concert program.

### **Published After the War**

In addition to published works prior to the start of the war and the surviving band books, there are also collections of works that were published following the war. The most well known of these is the John F. Stratton Collection (1866–1870) (see Appendix C). The instrumentation of this collection mirrors the common scoring that is found in the manuscript band books. This collection of published arrangements for military brass band includes many works seen in the earlier surviving band books. However, while the bulk of the surviving band books is composed of quicksteps, the Stratton Collection's most prevalent type is the song. Dance music and marches are also well represented, but only a handful of quicksteps. The Stratton Collection, with its six volumes of music for brass

band, has become a major source for ensembles seeking to recreate performances of this era. The scores are well laid out and clearly legible in typeset rather than being handwritten. The collection is fully available via the Library of Congress's Online Collections.

John F. Stratton's contribution to music of the Civil War era does not end with his collection of music published following the war. He was also a well-known manufacturer of instruments and supplied tens of thousands of instruments to the Union Army. Instruments from his factories would often bear the engraving "STRATTON & FOOTE '31' MAIDEN LANE N.Y."

### **3rd New Hampshire Regiment Band—The Port Royal Band**

One of the finest bands of the era was the 3rd New Hampshire Regiment Band, more commonly known as the Port Royal Band.<sup>45</sup> Gustavus W. Ingals, a cornet player, was commissioned in July 1861 to organize this band from a group of fine musicians from New Hampshire and Massachusetts.<sup>46</sup> This band would spend the majority of the war stationed at the base on Port Royal Island in South Carolina and developed a reputation of excellence. Its band books are now part of the Smithsonian Collection and are a primary source for scholars and musicians wishing to study and perform music from the Civil War era.

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<sup>45</sup> <http://www.loc.gov/exhibits/treasures/trm060.html>.

<sup>46</sup> Ibid.



Figure 7—Manuscript from the Port Royal Band Books<sup>47</sup>

Parts from the Port Royal books are all handwritten in neat and clearly legible calligraphy. The example in Figure 7 shows the common practice throughout the war of copying new music into existing books. When bands would meet, music would be exchanged between them, bolstering their books by adding new music to their repertoire. Additional music would also be added when a new song or piece would become popular. In the above example, the Port Royal Gallop is shown as No. 3, or the third selection in the part book, and would have been one of the first selections copied into the manuscript, while the Russian Anthem is unnumbered and was likely added to this page out of the need for space. It can be seen as dating from 1863, after the band had been organized for

<sup>47</sup> <http://www.loc.gov/exhibits/treasures/images/vc006334.jpg>.

two years. Both selections are clearly legible and appear to have been copied with a degree of care, with the earlier work showing heavier inking. Bands in the field would have additional songs written using whatever writing instruments they had available to them and are generally far less legible than the early works in the books. When examining books used by regimental and brigade bands that were in the field, hastily scratched-in arrangements are most likely evidence of music copied from another band or additions made by the musicians while they were deployed. These works were not present at the time the band was organized and were written into the books by the chief musician.

1st E<sup>b</sup> Cornet- Leader- LC. no 1A



Figure 8—Manuscript from Port Royal Band Books—1st Eb Cornet, Page 1<sup>48</sup>

The example in Figure 8 is the first page of the 1st Eb cornet part from the Port Royal books. The first Eb part provides the top soprano voice of the ensemble and is primarily melodic in nature. This page offers a clue of the organization structure of the band. In addition to being marked as the 1st Eb cornet part, it is also signifying that the musician with this part shall be the band leader. While photographs sometimes show a drum major leading a band in a parade formation, there is little evidence to show the use

<sup>48</sup> <http://www.loc.gov/resource/cwband.port.1/?sp=1>.

of a conductor for the common regimental or brigade brass band. Brass bands of this type would operate as a chamber ensemble, with musicians within the ensemble providing the necessary cues and directions to create an organized and cohesive performance. Many of the selections would be started simply with a roll off, a rudimental lead-in, by the drums. Others would be cued by the band leader, in this case the 1st Eb cornet player. Being the principal melodic voice and often being seated to the outside edge of the ensemble, the 1st Eb is the logical choice to facilitate clear communication to the ensemble.

The Port Royal books hold a diverse assortment of music and are not limited to mostly upbeat quicksteps like the bands that were based primarily in the field. The Port Royal books contain nearly 25% of music being sourced from the opera, more than any of the other manuscripts.<sup>49</sup> Though written in manuscript, they are clearly legible and provide an excellent source for period musicians. Fundamental to the high quality of the Port Royal books is its principal arranger and composer Claudio S. Grafulla. A well-known band leader and composer, Grafulla's work is considered of exceptional quality. His march *Washington Greys*, written for 8th Regiment of the New York State Militia, has become a staple of the band literature to this day.

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<sup>49</sup> Burgess, "An Examination of Function, Venue, and Sources in the Repertoire of Mid-Nineteenth-Century American Brass Bands," p. 237.



### **1st Brigade Band of Brodhead, Wisconsin**

From both a historical and musical perspective, the Brodhead band books from the 1st Brigade Band of Brodhead, Wisconsin, are among the richest available sources. The books are very well preserved and written in neat calligraphy that is easily legible, as can be seen in Figure 10. These books are of particular interest because they contain more than just the musical selections played by the band. Each book cover is inscribed with the name of the musician playing the part (Figure 9), and some books even contain a roster of musicians (Figure 11), opening the door to further detailed research. The books also contain musical practice exercises and scales, suggesting that the band would have rehearsed and musicians would have worked at honing their craft (Figure 12).

Though they consist primarily of quicksteps, the Brodhead books also contain funeral music (Figure 13), giving clues to additional duties provided by the band. Of the surviving books, only the Manchester Cornet Band and Brodhead bands' books contain music that is marked as funeral music or a funeral dirge. The books also contain a table of contents (Figure 14).



Figure 9—Brodhead 1st Eb Cornet Book—and Cover<sup>50</sup>

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<sup>50</sup> *First Brigade of Brodhead, Wisconsin, Manuscript Band Books* (Frankfort, KY: Saxton's Library and Archive).



Figure 10—Brodhead 1st Eb Cornet Book—1st Selection<sup>51</sup>

<sup>51</sup> *First Brigade of Brodhead, Wisconsin, Manuscript Band Books* (Frankfort, KY: Saxton's Library and Archive).

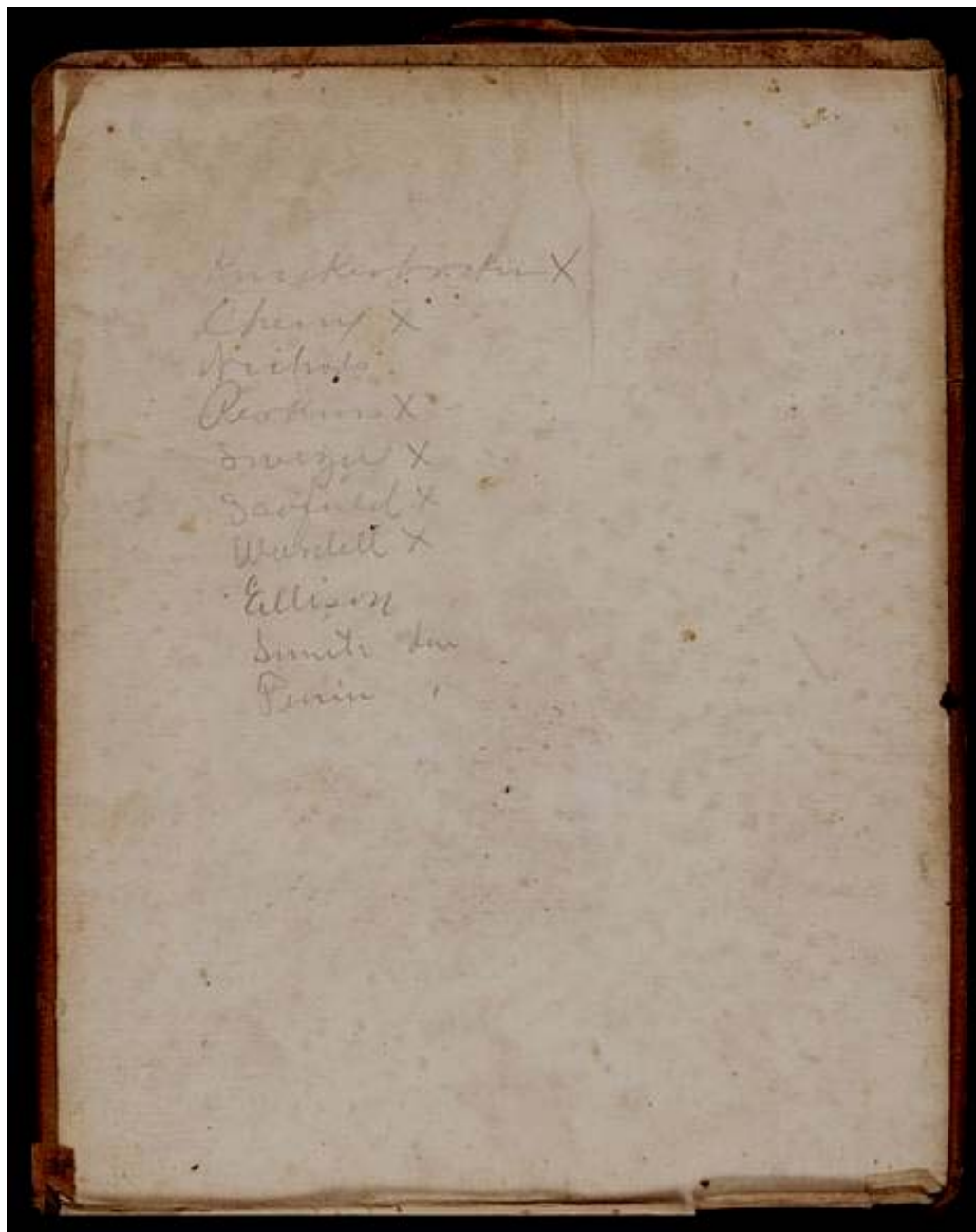


Figure 11—Brodhead Books: Roster—1st Bb Cornet Book<sup>52</sup>

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<sup>52</sup> *First Brigade of Brodhead, Wisconsin, Manuscript Band Books* (Frankfort, KY: Saxton's Library and Archive).



Figure 12—Brodhead Books: Retreat and Scales—1st Eb Cornet Book<sup>53</sup>

<sup>53</sup> *First Brigade of Brodhead, Wisconsin, Manuscript Band Books* (Frankfort, KY: Saxton's Library and Archive).

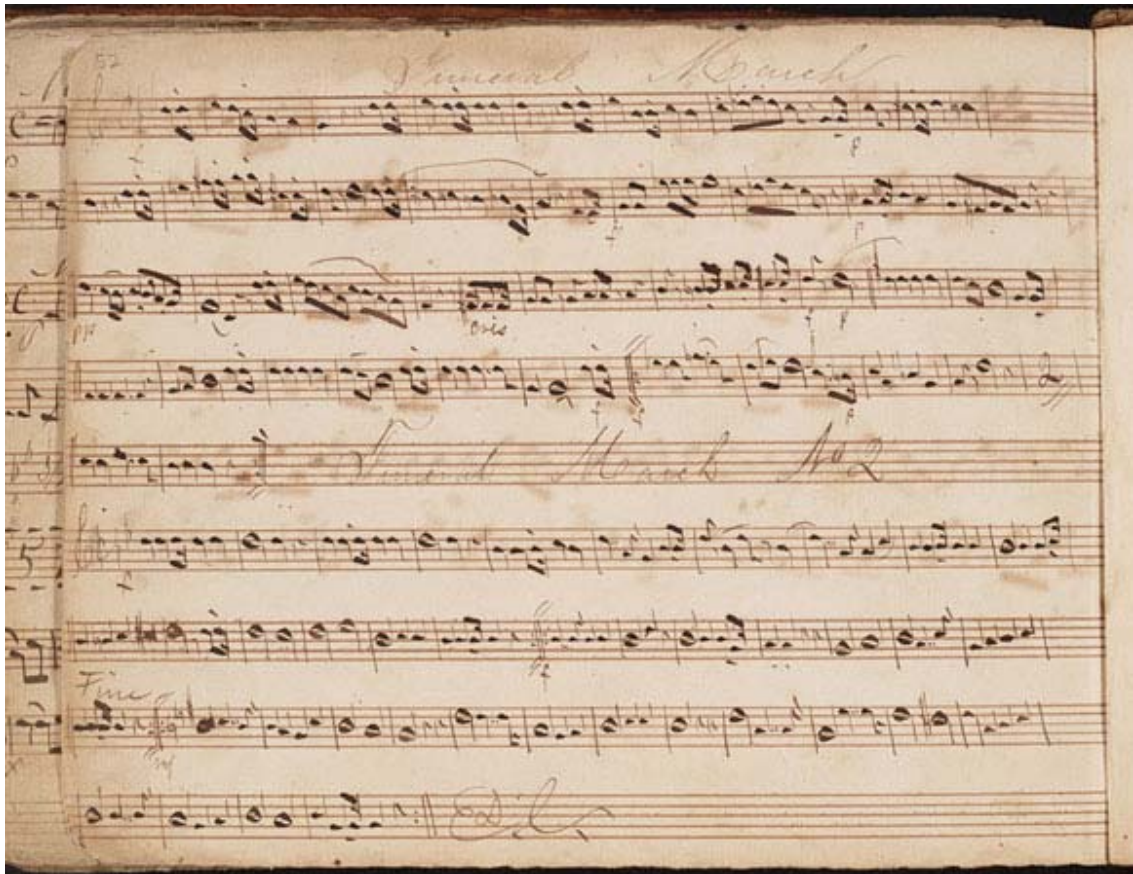


Figure 13—Brodhead Books: Solo Alto—Funeral March<sup>54</sup>

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<sup>54</sup> *First Brigade of Brodhead, Wisconsin, Manuscript Band Books* (Frankfort, KY: Saxton's Library and Archive).



Figure 14—Brodhead Books: 2nd Eb Cornet—Contents Page<sup>55</sup>

### Manchester Cornet Band of New Hampshire

The Manchester Cornet Band of New Hampshire, also called the Manchester Brass Band, is an example of an ensemble that was established before the American Civil War. The group was founded circa 1849 and was active throughout the war until 1862. Their band books are separated into two part books, one of which is dated to 1852. The second book is more extensive and contains pieces common to the other surviving Union books as well as works by Claudio S. Grafulla. There is a clearly visible difference in the books, with the first appearing to have been written more carefully in neat and clear

<sup>55</sup> *First Brigade of Brodhead, Wisconsin, Manuscript Band Books* (Frankfort, KY: Saxton's Library and Archive).

calligraphy (Figure 15). The second is lighter in ink, and appears to have been written much more quickly, with many titles nearly illegible (Figure 16).

Perhaps the most diverse in terms of style and selection, the Manchester books offer a large number of dance tunes, program works, songs, and even opera transcriptions in addition to the usual lively quicksteps. This collection also includes songs that would have been more commonly heard in the Confederate states, such as “Medley Dixie’s Land,” which includes “Dixie” and “Bonny Blue Flag.”



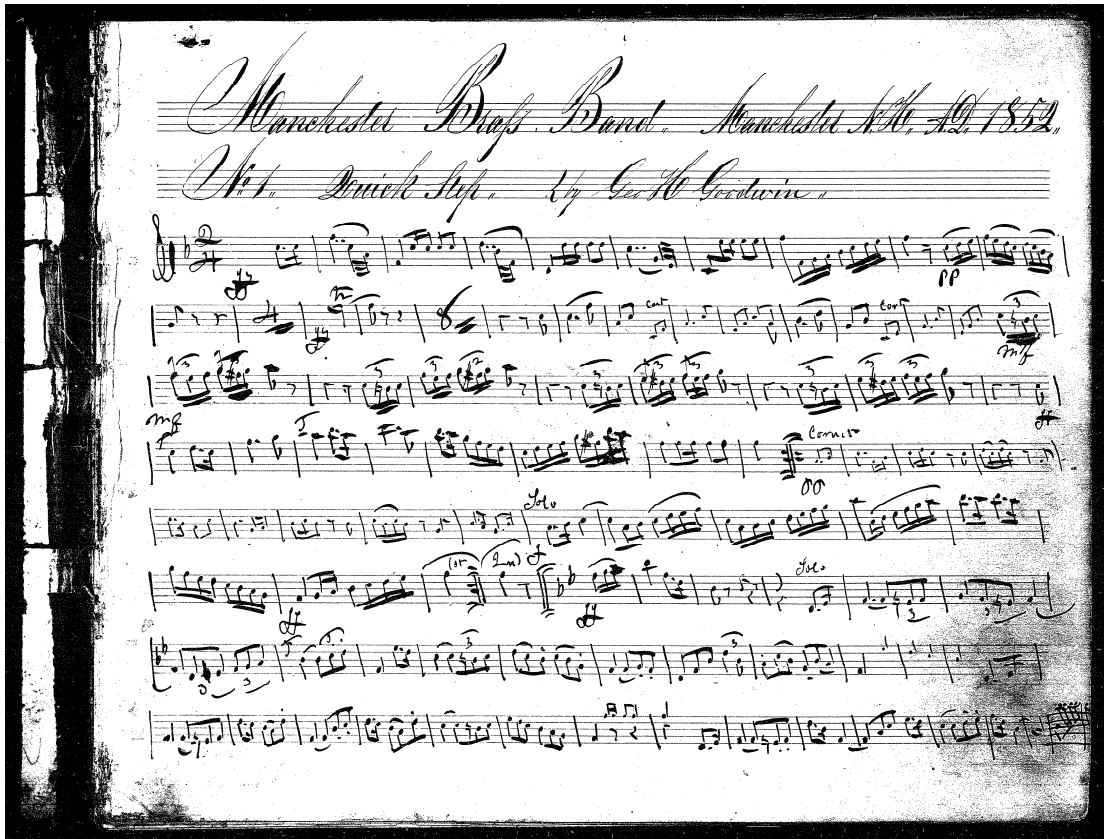


Figure 15—Manchester Cornet Band Books: 1st Eb Cornet—Book 1<sup>56</sup>

<sup>56</sup> <http://www.loc.gov/resource/cwband.mnhs.4/?sp=2>.



Figure 16—Manchester Cornet Band Books: 1st Eb Cornet—Book 2<sup>57</sup>

### 25th Massachusetts Band

While the Port Royal, Brodhead, and Manchester books provide the scholar and period performance musician with an excellent source of material and data, the 25th Massachusetts books provide a far greater challenge. Of the remaining complete books they are the most deteriorated. They also do not contain many titles, and most of the selections are identified only by number. Although these books are an excellent source for study, their use for a period performance is more limited, as the music is not as easily digestible because of the additional effort required to read the music as well as the challenge of determining the significance of works without a title. Saxton's Cornet Band

<sup>57</sup> <http://www.loc.gov/resource/cwband.mnhs.15/?sp=4>.

currently has six selections from the 25th Massachusetts in their permanent repertoire, and they are of comparable quality to many of the fine arrangements from the Port Royal books. The collection is similarly composed of lively quicksteps and other dance music, with a small selection from the opera repertoire.

When creating a period performance, sourcing original music is a crucial step for Saxton's Cornet Band. Modern arrangements of many of these American classics are available but have been tailored to suit modern instruments and musical tastes. While the underlying melody and harmonies may be close to the original, the scoring and sound of the instruments as originally intended will create a far different result. True musical authenticity can be achieved only through the use of original sources. In addition to the manuscripts from the Civil War bands, the published works available just before and after the war are also an excellent source. They are true to the style and sound of the period in scoring, composition, and arrangement. These additional works will offer variety and additional sources for creating a cohesive concert program that will be true to the sound of the period. All of these sources are used by Saxton's Cornet Band to offer the greatest possible selection of original works from the period.

## Chapter 5—Evidence of Original Sound

Creating a period performance that is as true as possible to the era requires much more than just obtaining original sources for music and instruments. It must be ascertained how this music would have been performed, how would it sound, and the proper style and balance. While there are many writings and treatises available from the period, one must be careful in applying their conventions to American popular music and bands on the fields of war. This was the musical period of Richard Wagner, Franz Liszt, and Hector Berlioz, but also of Stephen Foster. Bands on the field of the American Civil War were known to have played music from the opera, primarily Italian opera, but it was unlikely that they would have followed the same performance conventions as the opera houses of Milan. It is more likely the music would have been played in a sound and style that suited the ensemble and was congruous with other selections in their repertoire. The closest method available for brass band music of the Civil War is *Dodworth's Brass Band School* from 1853. This method is a fascinating glimpse into early brass playing, but it addresses issues of basic tone production and articulation and does not discuss proper performance practice.

### Written Accounts and Wax Cylinder Recordings

There are few primary sources when researching performance practice for brass bands in the American Civil War. The closest sources documenting what a performance would have sounded like are from journal writings and newspaper accounts of a concert. These accounts are written mostly by non-musicians, using flowery and overstated

descriptors that do little to inform a musician on the practice and style of the performance. They also cannot be relied upon to provide even a baseline comparison for quality. With few exceptions, the performances are described as being excellent, rousing, or inspiring. These accounts are most likely overestimations of the quality of a performance and probably originate from the general lack of musical education of the common person and the pride that a regiment, brigade, or community has in their band. The argument could also be made that most bands were indeed highly skilled and were performing concerts of exceptional quality, but this possibility can be dismissed with a basic understanding of amateur musicianship. While there were many bands that did an adequate job and were well received by their brigades and town audiences, it is likely that there were only a select few who performed at a high level.

An account from a concert in 1850 of the Sixth Infantry Band in Minnesota critiqued by James M. Goodhue offers an example of high praise toward a musical performance of the era:<sup>58</sup>

Unquestionably there is much music in the 6th Regiment Band. What triumph of Art seems more wonderful than this?—that fifteen men with instruments of music as different as their own faces, can produce such perfect harmony of sweet sounds, that each seems part of all? threading as it were by separate avenues the wide wilderness of sounds, over undulations, chasms, glassy lakes and wild recesses, suddenly all the instruments seem to emerge together in the next staff, ready for another of these revolutions—filling the listeners with amazement. Hearing this band’s performance of artful compositions of Bellini and Rossini and others...we were never more powerfully impressed with the moral sublimity of Art.<sup>59</sup>

There is little question that this particular author felt strongly about this performance and was indeed moved by the sounds and artistry of the ensemble; yet, the question of how it

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<sup>58</sup> Burgess, “An Examination of Function, Venue, and Sources in the Repertoire of Mid-Nineteenth-Century American Brass Bands,” p. 151.

<sup>59</sup> Ibid.

may inform a modern performer must be imposed. Would a modern audience be so moved by this performance? This question is of course highly subjective. This performance predates the Civil War by more than a decade, and the musicians would likely be using instruments of an earlier stage of development than the saxhorn. The saxhorn family, patented in 1845 in Paris, would not be in regular use in America until the mid-1850s. To a modern listener accustomed to the polish, power, and grace of the modern brass family, this performance may have seemed crude and uninspiring. This subjectivity is a central part of a musical experience, informed by the listener's expertise and expectations. For the modern musician, this must be considered when using accounts from a different era to inform a performance, as the audience's perception will likely color their account of the event. This is one small example of the many writings about music from this period, and it is used here to illustrate the disconnect when using the written word to describe and analyze music.

Accounts are also available from soldiers, like this account by Seneca B. Thrall, an officer in the 13th Iowa Infantry, in a letter sent to his wife dated December 24, 1862:

As we passed through going south all our bands were playing, our flags flying, everything gay, when we came in Monday eve, the bands in advance of us were silent, till our Regiment came in, when, though we had had the hardest part of the march, had been on the road 35 hours, the flags were unfurled and the band struck up "De Lincum gun boats come dis way", the streets were full of soldiers who cheered with a will, and hundreds called out, "What Regiment is that? Bully for you", etc.<sup>60</sup>

While this account does not detail the music other than to list one selection, it does illustrate the importance and role of the band within the regiment and its role in boosting morale among the ranks.

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<sup>60</sup> <http://www.civilwararchive.com/LETTERS/thrall1.htm>.

For more concrete evidence, the examination of sound recordings from the area may prove more conclusive. Unfortunately for researchers, recording technology capable of capturing the sound of these brass bands would not come along for another few decades. Thomas Edison's recordings on tinfoil dated from 1877 and were created by having a singer or performer play into a large horn, which in turn would cause the stylus to make indentations in tinfoil that was wrapped around a mandrel.<sup>61</sup> Sadly, these recordings could be played only a few times before the indentations were worn to the point where they were no longer usable. No recordings held in museum collections have been transferred to modern mediums to be made accessible for research due to the delicacy of these tinfoil recordings.<sup>62</sup> The earliest recorded sound examples available date to the mid-1880s, with the development of wax cylinder recordings. These are far more durable than the earlier tinfoil recordings, and many in museums and private collections have been digitized for research. Surviving band recordings consist primarily of military and professional wind bands from the turn of the century (1896–1920). In addition to the band examples, there are recordings of music from the American Civil War, though these are primarily vocal songs and were also made around the turn of the twentieth century. Even though these recordings were made thirty-plus years after the war, it is likely that the musicians who created them would have been knowledgeable about the proper sound and style in which they would have been originally performed. It is to be noted, however, that the quick shift away from the brass band and toward the wind band following the war would have undoubtedly affected the interpretations. The replacement of brass by

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<sup>61</sup> "Tinfoil Recordings," Cylinder Preservation and Digitization Project, UC Santa Barbara, <http://cylinders.library.ucsb.edu/history-tinfoil.php>.

<sup>62</sup> Ibid.

woodwinds in the band would shift the characteristic of the musical line to being more idiomatic of these instruments and thus alter their interpretation.

### **Arrangements and Instruments**

The most useful sources for creating an authentic sound are the music and the instruments themselves. Most of the arrangements are similar in their scoring techniques, with each instrument in the band generally performing the same musical task on many different types of musical selections. For example, the Eb cornet will be the primary melody instrument and the Eb alto horn will consist mainly of harmony and backbeats on almost all brass band arrangements from the Civil War era. The register of the individual parts can give a good indication of the desired balance. The Eb soprano elements are scored octaves higher than the band. In *tutti* passages, they are even sometimes scored an octave above the Bb cornets, which are the next highest voice. While a low sound will create more sound energy (expressed as decibels referenced to sound pressure level), psychoacoustically the higher voice will be perceived as being of greater magnitude. This means that a single Eb soprano cornet will easily balance an entire low-brass section in terms of perceived sound by the listener.

The instruments themselves will also reveal the proper sound and balance to the attentive and well-trained musician. While modern brass instruments are defined by their brilliance and projection and are often described as having a “bright” or “brassy” sound, instruments of the Civil War period created a warmer and more homogeneous sound. To the musician, the distinction between warm and bright is often misunderstood and can be used to describe dissimilar sounds. It is necessary to define these terms in order to



understand the differences between modern and Civil War–era instruments. When describing a sound that is bright, the attribute in this context is that of having a large inclusion of overtones or high-frequency content in the sound. This can be seen on a spectrum analyzer as being an increase in energy in the 5kHz–10kHz range. A sound that is described as warm will have reduced energy in the 5k–10kHz range and will have additional energy in the 500Hz range as well as additional energy near the fundamental. In addition to the warmer sound quality of brass instruments manufactured in the mid-1800s, another defining characteristic was the way the instruments projected. Projection is how an instrument can disseminate its sound over a distance with clarity. Modern brass playing has evolved to create forceful and strong articulations that can project clearly over a large ensemble. This evolution was largely driven by the growing demands for more heroic and prominent roles assigned to the brass section by composers in the Romantic and modern periods. In contrast, the instruments used during the Civil War period were built with a seemingly more cohesive sound in mind. An articulation that is well delivered and well centered on a period instrument will create a tone that is rounder and softer than what is characteristic of modern brass sounds. This understanding will lead the musician to greater understanding of phrasing of this period and how the voices would need to blend and leave room for important lines to speak clearly. For this music to be performed effectively, the musicians need to work together to craft a musical line that maintains clarity.

## **Practical Experience**

While not relating directly to historical research, observations of how conditions affect the approach that is taken to the instrument and the music provide valuable clues to what would have likely been the proper practice by Civil War musicians. While there are certainly merits to examining the music and instruments in a controlled environment, the conditions of their original use must not be overlooked. Musicians of this period would sleep in battlefield tents, endure difficult weather conditions, contend with the fatigue of long marches, and still be expected to perform and serve their duties. Enduring these conditions will introduce the instrumentalist to conditions that cause considerable fatigue on the body. Brass instruments require substantial physical force and exertion, so fatigue can pose a major impediment to performing effectively. These conditions of course cannot be truly replicated, but participating in battlefield reenactments and other living history events will offer the modern musician a small glimpse of what players of the era would have originally contended with. Additionally, it will offer insights into why certain aspects of the music and instruments would have evolved to fit these conditions. The flat rim and sharp bite of the mouthpieces are an example of this conditional necessity. The flat rim aids in endurance, while the sharp bite will more firmly grip the lips, helping the musician in wet and hot conditions. Modern parallels for how the conditions of a certain venue or demands of a schedule can shape the sound of the ensemble can be found in many of the nation's top musical institutions. The highly recognizable and characteristic brass sound of the Chicago Symphony evolved in part due to the acoustics of Symphony Hall in Chicago, Illinois. This hall has a stage that aids the projection of brass instruments and provides a resonating characteristic that affords a more aggressive delivery. The

trumpet section of the United States Marine Band uses smaller mouthpieces than those used by the average orchestra trumpet player, due to the unique performance demands of the ensemble. The smaller mouthpiece aids the performer by allowing them to play more efficiently to cope with the demanding tour and performance schedule of the Marine Band. This difference in equipment will create a subtle difference in sound. These characteristics have arisen partly due to the demands of the job as well as the environment, just as musicians in the Civil War would have to adapt to the outdoors and harsh living conditions.

It is strongly recommended that musicians endeavoring to develop a period performance have this experience, as the conditions and fatigue associated with these events will force the musician to adapt and may offer valuable clues to inform their approach. Potential adaptations could include embouchure tension, tongue placement, articulation strength and velocity, air support, and even hand position when holding the instrument. This experience is one that cannot be easily quantified, and adaptations will depend largely on the individual performer and his current level of proficiency and individual playing techniques.

When creating a period musical performance, every piece of evidence must be considered. The volatile nature of the conflict that surrounded musicians of the Civil War era meant that this was a period of American music that would not be carefully documented by instrumentalists and scholars of the time. While there are basic methods and instruction books available, there are no known academic works or treatises from the period that establish the performance conventions of this type of military brass ensemble in the Civil War era. Through research into recordings, analysis of the music,

understanding of musical roles, and practical experience, Civil War–period performers are able to present a reasonable estimation of the sound and style of the original ensembles.

## Chapter 6—Performance Practices

Research and experience in all of the aforementioned areas have led to the sound of Saxton's Cornet Band. When preparing a piece, the band begins by analyzing source material, namely the music and any relevant historical records and data. This can include any writings about performances of the work from the time period, accounts of the band that would have played the piece, and the context in which the selection may have been played. Saxton's Cornet Band strives to maintain authentic scoring, and therefore leaves the arrangement unchanged wherever possible. In cases where the scoring needs to be altered to meet the instrumentation of the band, care is taken to be sure that musical conventions of the period are observed. If a part was not originally included for a certain instrument, the instrument is excluded instead of generating a new part so that the performer may play a role. In this regard, interpretation of the work is derived largely from experience. Thanks to twenty-six years of experience with these instruments and music, Saxton's has been able to deduce what is believed to be the most likely way these selections would have sounded. This deduction comes largely from trial and error, continually making adjustments to performance technique until a lively, clear, and cohesive ensemble sound is achieved. In particular, attention is paid to the rhythmic motor elements and clarity of the primary melodic and counter-melody lines. These adjustments force Saxton's brass players away from the conventions and practice of modern brass players and require them to adapt to the idiosyncrasies of the period instruments and demands of the arrangements.

## **Ensemble Balance**

Perhaps the most important element of establishing a period performance is creating the proper balance within the ensemble. For those familiar with beginning band education, the pyramid probably comes to mind. In this model, the high voices occupy the top of the pyramid while the middle voices are in the middle and next widest part of the pyramid and the basses provide the foundation of the pyramid. This balance indicates that the bass voices should create the most sound while the high voices produce the least volume. This would correspond with the earlier example of how a high tone is perceived as being louder than a low voice, and the result would be a sound of generally equal energy or one that is balanced from top to bottom.

In contrast, the proper balance for a brass band of this period would more closely resemble an hourglass, with the balance being dominated by the highs and lows. The middle voices are less prominent and work in supporting roles; the Bb cornets work in a supporting role to the Eb cornets, and the alto horns act in a supporting role to the low brass. These roles are clearly established in the arrangements themselves. This is not to say that the middle parts are not featured, but for the majority of most selections they are clearly subordinate to the high and low voices. If an attempt is made to perform the arrangements with a pyramid balance scheme, the result would be a muddy and heavy sound that over-represents the middle and low voices. The balance of prominent highs and lows with supporting middle voices puts the emphasis on the clarity of the musical line and the intelligibility of the melodic content, finished off with a well-defined rhythmic element. This balance structure works well for dance music, which is heavily represented in the original manuscript band books. Additionally, this balance is well

suited to the comparatively weaker articulation and projection of these instruments when compared to their modern counterparts. Since these cornets do not produce a sharp and percussive articulation that would create presence in a dense band arrangement, they must rely on relative volume for positioning within the ensemble balance. While this balance is not true for all selections, as operatic transcriptions and songs have a more even balance, it is characteristic for the majority of the repertoire.

While this balance can be established through analysis of the arrangements and through practical experience on the instruments, it is also evidenced in early wax cylinder recordings. Early recordings of the Gilmore Band and United States Marine Band from the late 1890s and early 1900s provide a good example of this balance. On these recordings, the trumpets and high woodwinds are the prominent voices, supported by a strong low-brass part with subordinate middle instruments.

However, early recordings must be approached with an understanding of the limitations of the medium and how that may affect the interpretation of what they are representing. Wax cylinder recordings were made by placing the recording device, a large conical metal horn similar to the bell of a brass instrument, which would direct the sound to a stylus, or small cutting needle, that would then make an impression of the sound wave into a spinning cylinder of wax. In this medium, the representation of sound balance is determined by which instrument can most effectively project acoustic energy forward into the recording bell. Directional instruments such as trumpets would be well represented, while upward-facing instruments reliant upon reflected sound, such as the baritone, alto horn, and tuba, would be less represented. The inability of this early recording medium to capture reflected noise is further evidenced by the lack of early and

late reflections and reverberant field in the sound. Recordings often sound dry and contain little of the reverberation that would be naturally occurring in the space. These subtle sounds and reflections did not have the necessary acoustic energy to affect the cutting stylus, and thus gave rise to the early bell-front-recording instruments that allowed upward-facing instruments to project sound forward to the recording horn. While music directors on these early recording projects likely made adjustments to help their ensembles translate to the medium, with the bell-front low brass, for instance, the exact extent cannot be definitively accounted for. These recordings offer an excellent source for study, but when relying on them to inform a period performance, these limitations and compromises be taken into account.

When performing the music of the Civil War with a contemporary wind or brass ensemble, these issues of balance may pose an obstacle for many groups trying to recreate the sound of the regimental brass band as closely as possible. The modern wind ensemble and brass band have a characteristic balance that is supported by a full low end, with the mid- and upper-mid instruments being the primary voice. Perhaps a brass quintet, utilizing either Eb trumpet or piccolo trumpet as the top voice, may provide the closest representation of proper balance. In an ensemble of this configuration, the predominant high trumpet voice would lead the ensemble and be supported by the other musicians.

Ultimately, the issue of balance should inform a performance rather than preclude ensembles from attempting to take on this music. While many modern ensemble configurations are not ideally suited to the balance achieved by regimental brass bands in the mid-nineteenth century, this by no means suggests that they cannot recreate the



energy and excitement of the music. The style and energy of the music should be the ultimate goal when recreating this music with a modern ensemble.

### **Phrasing**

Proper phrasing is also an essential element when creating an informed performance; yet, in most of the music from the manuscript band books, indications of phrasing are absent. Few selections contain crescendos, decrescendos, or other indications of proper phrasing. One key to understanding proper phrasing of the music of this period is the role of note length in creating emphasis. In most instances, the longest note of the phrase will be the one that is the most important and should receive the most emphasis. Lines should generally drive into longer notes, shaping the phrase in a dynamic way to place emphasis on these tones. A musical line should rarely be played at a static dynamic, as primary musical interest in the majority of this repertoire is derived from phrasing and not from compositional devices. In addition to leading to the longest notes, they will also generally constitute the loudest sound in a phrase. The act of leading to the longest note and then emphasizing it with a higher dynamic is a central facet of proper phrasing for this music. This phrasing style can be heard on many of the early wax recordings, especially those of the Marine Band. It would eventually be a large part of band interpretation, most notably when performing the works of John Philip Sousa. The dynamic phrasing can be clearly heard on early recordings, but as with the instrumental balance, the limitations must also be considered. In this case, the wax cylinder has a very small dynamic range when compared to the modern PCM digital recording that is found on compact disc and other uncompressed digital formats. What this means is that the

difference between a loud and soft passage will not be accurately reflected. So, while the dynamic variation within phrases can be clearly observed when using it as an example to inform a performance, care must be taken not to overdo the difference and musical taste must inform the musician on the amount of emphasis needed.

### **Emphasis and Grace Notes**

In addition to emphasizing longer notes to create phrasing, accidentals falling on strong beats are also an important point of musical interest. In many arrangements, the majority of the band will land on one of these accidentals all at once. This is an important point of musical emphasis that must be highlighted in a clear and strong way. Because these instruments do not articulate as strongly as their modern counterparts, this emphasis should come in the form of dynamic weight, playing the accidental on a strong beat at a higher dynamic level and often leading into it. This is an element that is heard clearly in early recordings and continues well into the wind band movement.

Grace notes figure prominently in many of the melodies found in the Eb cornet parts. The solo Eb cornet often has melodies that include florid embellishments. In solo passages, the solo Eb cornet is afforded some freedom for embellishment, but grace notes within the ensemble *tuttis* must be tight and defined. Grace notes should be played as late as possible, just before the beat. This crushed grace-note style adds to the sense of liveliness and energy of the music. While there are times the crushed grace note may not be appropriate, such as in a lyrical solo piece, for upbeat selections the fast grace note is fitting. Italian light opera from the period is a good source for further examination into

the lightness and articulations required for this music.<sup>63</sup> In general, *staccatos* should be light and delicate, and a strong *marcato* is rarely employed.<sup>64</sup>

### **Expressiveness**

Similar to the style of opera of the period, musical lines should be singing, with a slight exaggeration to the expressiveness of the line.<sup>65</sup> Melodies especially in slower songs should be approached in a vocal manner with a lyrical singing style. Often it is the Eb soprano cornet and Eb alto saxhorn that will contain the majority of the melodic material requiring this vocal characteristic. This style and lyricism should also be carried over into the florid and embellished solo lines and approached in a vocal fashion, and it must sound natural and flowing. The tendency with these difficult passages is to approach them as a technical exercise, executing the passage with aggressive speed and precision; however, the most difficult sections most often require the most grace.

### **Tempos**

The musical works from the original manuscript sources do not include metronome markings, and in most cases do not even contain tempo descriptors, such as *andante* or *allegro*. Luckily, many of the works come from dances that would have been well known in the period, such as the waltz, quadrille, reel, and quickstep. Using the common tempos for these dances gives modern performers a starting point for interpretation: quickstep—110 bpm, waltz—200 bpm, polka—104 bpm, gallop—152 bpm, and schottische—76 bpm (all tempos reference the quarter-note beat). These

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<sup>63</sup> Barry Bocaner, “Civil War Musician Survey,” February 26, 2015.

<sup>64</sup> Michael O’Connor, “Civil War Musician Survey,” February 26, 2015.

<sup>65</sup> Ibid.

tempos have been determined by Saxton's members through study of the dance forms of the period and consulting with period dance specialists as well practical experience performing with dancers studied in the period. It is also important to note that the waltz of the 1860s would be performed considerably faster than a waltz of the 1890s. These tempo suggestions may give a starting point for modern interpretation, yet many of the works in a dance form were not necessarily meant to be danced to, but merely offer a selection in a recognizable form. When looking at the score for a selection, the rhythmic motor elements will provide an indication of the proper tempo range. The rhythmic motor element consists of the instruments playing primarily repeated downbeats and upbeats, which could be recognized as the "ohm, paa paa" pattern. Regardless of the tempo, these elements are generally going to occur at a moderate and steady pace, and even the fastest piece should not be frantic or too fast. A pace where the rhythmic motor element can sit in the pocket, comfortably laying down a solid rhythmic foundation, will generally be a proper tempo for the song. There are of course exceptions, "Light Cavalry Overture" being a prime example. In its fast section, the cornets and horns take part in frantically fast backbeats that can be a challenge to align.

Research is an important starting point to determine the interpretation, but ultimately experience will be the deciding factor in creating a cohesive performance that represents the proper sound and style of this music. In many cases, the music and instrument will reveal to the attentive musician the proper course. When performing these arrangements, a musician should be able to identify the roles of each part, whether melodic or rhythmic, primary or supporting, and adjust to create a balance where each voice is well represented. Understanding the limitations of the instruments can also be an

important element in planning and executing a performance in the style of the period. If a voice cannot raise itself above the texture by simply brightening the sound and strengthening the articulation, other strategies must be found in cooperation with the other parts in the ensemble. While these issues are true for any musical performance, the challenge lies in being able to let go of modern training and conventions and seek out how these instruments and arrangements will sound their best. For members of Saxton's Cornet Band, extensive rehearsal and personal preparation on the instrument has been the primary factor in deciding performance practice issues.

## Chapter 7—Period Instruments

Perhaps the most important aspect of creating a period performance that reflects the experience of the era is the instruments themselves. The brass instruments of this era create a tone and sound that is significantly different from a modern instrument, especially in terms of articulation. Performing the original arrangements on modern instruments will create a drastically different tone, and in many cases may create a sound that is unbalanced, rendering the arrangement ineffective. Extant instruments must be used in order to create an authentic sound. The instruments of the American Civil War were primarily saxhorns and early rotary-valved cornets.

### The Saxhorns

The saxhorns were invented in the 1840s–1850s by French instrument maker Adolph Sax.<sup>66</sup> Sax had designed a full family of brass instruments in consort fashion from the soprano to the bass voice. Adolph Sax is better known as the inventor of the saxophone family of instruments. The saxhorn instruments were designed to be of relative proportion in terms of lengths and bore sizes. A defining characteristic of the saxhorn is its short leadpipe that goes directly into the valve block. This characteristic proved to provide an unstable pitch center on the higher-pitched instruments. The saxhorns came into fashion in America in the mid-1850s, but with the rapid development of brass instruments they were already beginning to be replaced with more suitable alternatives by the time of the American Civil War. By the end of the nineteenth century,

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<sup>66</sup> Cornelius, *Music of the Civil War Era*, p. 178.

they were seen less and less in use and would be replaced by the woodwind instruments in creating the wind band.<sup>67</sup> The baritone is the sole descendant of the saxhorn family that remains in use.

Brass instruments in use during the war can be broken down into four categories based on their design and bell orientation: bell forward, bell upright, over the shoulder, and circular.<sup>68</sup> Due to the rapidly changing development of brass instruments in this period, many different types and variations could be found. Different manufacturers would often alter the basic designs and created many different shapes for similarly voiced instruments. The instruments could also be classified by the type of valve used. The two most common valve types used in the period were the American string linkage rotary valve and the Berliner piston valve.<sup>69</sup> While the piston valve was cheaper to manufacture and less prone to mechanical failure, the majority of the surviving instruments are of the string linkage rotary type.<sup>70</sup> Instruments were primarily composed of thin brass or silver, and because the material was thin and soft the instruments were prone to intonation problems caused by weather conditions.<sup>71</sup>

When picturing a Civil War band, often the band playing with over-the-shoulder instruments will come to mind. The over-the-shoulder instruments were originally conceived by bandmaster Allan Dodworth in 1838, though later instruments such as the saxhorn would be adapted to this orientation.<sup>72</sup> The over-the-shoulder brass instrument was conceived strictly for military purposes, to allow the band to march at the head of a

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<sup>67</sup> Cornelius, *Music of the Civil War Era*, p. 178.

<sup>68</sup> Garofalo and Elrod, *Civil War Musical Instruments and Military Bands*, p. 8.

<sup>69</sup> *Ibid.*

<sup>70</sup> *Ibid.*

<sup>71</sup> *Ibid.*

<sup>72</sup> Cornelius, *Music of the Civil War Era*, p. 178.

column of soldiers and have the music broadcasted back toward them.<sup>73</sup> While effective in this context, it would lead to the inevitable problem of the bells facing the wrong way in a seated performance. There were also bands of mixed-bell orientation comprised of bell-front, bell-upright, and over-the-shoulder instruments. Dodworth himself recognized this potential balance shortfall and recommended that over-the-shoulder instruments be employed by bands that were strictly military in nature and the forward-facing and upright instruments used by bands whose duties were more concert oriented.<sup>74</sup>

The common instrumentation for the Civil War brass band was two Eb cornets or soprano saxhorns, two Bb cornets or mezzo soprano saxhorns, two Eb alto horns, two Bb tenor horns, Bb baritone, Bb bass, and Eb bass. The number of musicians on the bass parts varied from ensemble to ensemble. The Eb and Bb saxhorn/cornets are bell-front instruments, while the altos, tenors, baritones, and basses are upright instruments. All of the instruments are also available in over-the-shoulder variants.

### **The Cornet Band**

A common practice was also to use cornets on the melodic voices rather than the soprano and mezzo soprano saxhorns. The use of the cornet rather than the higher-voiced saxhorns facilitated the elaborate upper-register melodic lines that had become synonymous with the Civil War brass band idiom. This practice became so widespread that brass bands were often referred to as cornet bands, denoting the prominent role the cornet played in the ensemble. A full saxhorn ensemble would be slightly more homogeneous in sound, with a mellower top end created by the high saxhorn voice with

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<sup>73</sup> Cornelius, *Music of the Civil War Era*, p. 178.

<sup>74</sup> Garofalo and Elrod, *Civil War Musical Instruments and Military Bands*, p. 9.



its warmer tone and duller articulation, while the cornet band would have a brighter and more defined top end that would give more clarity to the melodic lines. The primary difference will be heard in the Eb soprano voice. The Eb soprano cornet is considerably brighter in sound and crisper in articulation, permitting the Eb cornet player to play above the ensemble with less effort and more clarity than its soprano saxhorn counterpart.

### **Characteristics of Saxhorns and Cornets of the Brass Band**

The cornets have several attributes that correspond to their greater playability and usefulness as the ensemble's leading voice. The first element is the length of the leadpipe. On the saxhorn, the leadpipe is short and goes directly into the first valve, while the leadpipe on the cornet is more than four times the length, wraps around the instrument, and then enters into the third valve. The additional length adds to the instrument's stability and playability by providing a much longer and evenly tapered bore, which offers more even resistance across the registers of the instrument. The first-valve entrance of the leadpipe into the saxhorn exposes the air column to the disruption of the valve mechanism early in the system, further adding to the inconsistent resistance characteristics that hinder even tone production. This construction is less of a detriment to the bass-pitched instruments because of the lower pressures that are required for tone production.

The bell flare is another defining characteristic of the cornet that aids its player in delivering consistent sound. The cornet has a much faster bell flare than the saxhorn, meaning the cornet's bell will remain primarily conical for a longer length before flaring out into the curved shape. The bell on a saxhorn is much more funnel shaped, resembling

a large cone near its bell flare. Like leadpipe length, this attribute also contributes to its resistance as well as playing a large role in determining the articulation characteristics. The bell flare changes the nodal positioning of notes on the brass instrument. The nodal points are where a sound wave will contact and directly interact with the sound projection mechanism. A fast bell flare, which can be seen on the modern trumpet and cornet, has a greater surface area and increases the number of nodal points on the bell while escalating resistance. Points further on the bell correspond to notes with a higher fundamental pitch. A bell with greater surface area on the flare will be able to slot notes of higher pitch than one with a smaller surface area. When playing a soprano brass instrument in the upper register, a high note that has a squealing quality that needs to be forced to sound is evidence of a nodal position for that pitch being off the end of the bell. In this case, the high note cannot be properly slotted as a playable pitch. The soprano and mezzo soprano saxhorn with a more cone-shaped bell will have the opposite effect on the sound. The cone shape will create less relative resistance, requiring either a stronger airflow or a smaller bore size to compensate. Because of the smaller surface area on the bell, articulating clearly is also more of a challenge. Performing in the upper register is more demanding, often requiring the player to force the instrument to make notes that will not slot by contorting the lips or altering the airflow to make the saxhorn play a pitch that lies between slots.

As with leadpipe length, this is an issue that is largely relegated to the top voices. The bell characteristics of the saxhorns, with their large cone shape and short bell flare, are well suited to the production of lower pitches and produce a sound with a warm tone quality. With the exception of extreme upper register notes, the nodal positioning on the

low instruments is well inside the bell flare, where pitch slotting is not negatively affected. This bell design attribute is incorporated into the design of modern baritones, euphoniums, and tubas.

The alto saxhorn occupies a middle ground. It is required to cover the largest range of the ensemble, as the solo alto voice is often required to perform in the instrument's upper register. Design elements for saxhorns built by different manufacturers vary in the bell section. Models having both cornet-like fast bell flares with a large surface as well as models with a slow flare and cone shape were built. The models with the faster bell flare tend to have a brighter sound with crisper articulations and better facilitate performing upper-register passages. The models with a cone-like bell tend to have a warmer sound that blends better with the tenor saxhorns, making them well suited to the second and third alto parts. Alto horns, with the exception of the over-the-shoulder variants, largely resemble the modern alto horn, being a medium-sized upright bell instrument that is held in front of the body with either rotary- or piston-valve sections.

### **Mouthpieces**

A crucial part of the instrument that should not be overlooked is the mouthpiece. For the instruments of this period, the mouthpiece is a vital part of realizing their characteristic sound. While differing in sizes, the shapes and characteristics of the mouthpieces are similar for all of the instruments in the saxhorn family. Like modern mouthpieces, there were a variety of different shapes and designs available, but for this

paper the focus will be on the most common traits. The rims of most of the mouthpieces, where the lips will be placed, are mostly flat, with little rounded surface. The bite, or where the rim enters and connects with the cup, is sharp, having a hard angle that is not rounded. A flat rim and sharp bite will facilitate comfort when playing for an extended period and will allow the player to have a greater grip on the mouthpiece. This would make the mouthpieces suitable for performing outdoors, where the instruments may need to be played with force in less than ideal conditions. In these situations, a rounded rim with soft bite would cause the musician to fatigue more quickly and make the mouthpiece seem more slippery, which could cause a challenge in summer heat. While the flat rim and sharp bite would benefit the performer in matters of endurance, it comes at the cost of flexibility. The flat and sharp rim characteristics will limit the ability of the lips to move, which would hinder flexibility especially when executing larger intervals.

The cup shape of all of the voices is a deep “V” or funnel style going into a large throat. The throat is the point where the cup meets the backbore. This cup design is similar to what is used on modern brass band instruments. The deep funnel cup promotes a warm sound quality, helping the instruments of the band blend and form a cohesive ensemble tone. On the low instruments, the cup promotes deep, rich low tones, while on the high voices it will reduce the shrillness of the upper register. Compared to the modern bowl-shaped cup, the funnel shape offers less resistance and makes the instrument more free blowing. The throat also contributes to the resistance of the instrument. A larger throat will make the instrument more free blowing and increase the volume of tone the instrument is able to produce, while a smaller throat will give the instrument more resistance and produce a smaller sound with greater brightness. The throat is also an

important factor in matching the mouthpiece to the instrument. The bore size, or diameter of the tubes measured at the valve port, of the instruments of the Civil War period is smaller and tighter than their modern counterparts. The smaller bore size increases the instrument's resistance, which means that smaller-bored instruments will blow less freely. The larger throat opening compensates for the small bore in creating the proper balance of resistance to allow the instrument to be playable.

Another primary difference with modern instruments is the diameter of the rim. These mouthpieces, for all saxhorn instruments, are smaller in rim diameter than their modern counterparts. The smaller rim diameter with large throat opening was a characteristic of many brass instruments of this time period, not just the American brass bands. This would be the general convention of mouthpiece design until the 1920s and 1930s, when the move toward larger diameters would begin.

### **Manufacture of Instruments During the Civil War**

Prior to the Civil War, brass instruments in America were entirely handcrafted by skilled artisans, and despite the growing popularity of brass bands only a few thousand units per year were being built prior to 1860.<sup>75</sup> Before the war, American brass instrument manufacturing was concentrated in New England.<sup>76</sup> Notable manufacturers from this period of time include Graves & Company in Winchester, New Hampshire; Thomas D. Paine, J. Lathrop Allen, and Elbridge G. Wright in Boston, Massachusetts; and Isaac Fiske in Massachusetts.<sup>77</sup> Following the start of the war, the demand for instruments would lead to the rise of mass manufacturing and the inclusion of

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<sup>75</sup> Cornelius, *Music of the Civil War Era*, p. 179.

<sup>76</sup> *Ibid.*, p. 178.

<sup>77</sup> *Ibid.*

interchangeable parts. John F. Stratton alone was building nearly one hundred instruments per day for the Union Army in his New York City factory.<sup>78</sup> The sudden explosion in demand for brass instruments for the war saw many new companies created to meet this demand, including William Seefeldt, Earnst Seltmann, Klemm & Brother, and Henry G. Lehnert in Philadelphia; Charles A. Zuebisch & Sons, Slater & Martin, John Howard Foote, Louis Schreiber, Christian R. Stark, and Wm. Hall & Sons in New York; and Kummer & Schetelich in Baltimore.<sup>79</sup>

All of these companies would build many instruments with interchangeable parts to make them easier to repair in the field. However, like modern instruments the parts are interchangeable only with models of the same manufacturer. In this time period, this would not be a drawback, as bands commonly would purchase a full set of instruments from a single manufacturer and in general would not create a collection from different makers. While being able to switch out parts between instruments was a useful feature, the greater necessity of having instruments from a single maker is pitch.

While in general instruments from this period play at a higher pitch level or sharpness in comparison to the modern standard, the actual level varied and there was not a centralized standard.<sup>80</sup> While instruments would be able to play in tune with others from the same maker, the variation in reference pitch between manufacturers was wide enough that some would not be able to be in tune with each other. The practice of using instruments from a single maker is evidenced by the many photographs in which bands appear to be playing matched sets.<sup>81</sup>

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<sup>78</sup> Cornelius; *Music of the Civil War Era*, p. 180.

<sup>79</sup> Ibid.

<sup>80</sup> Garofalo and Elrod, *Civil War Musical Instruments and Military Bands*, p. 8.

<sup>81</sup> Garofalo and Elrod, *Civil War Musical Instruments and Military Bands*, p. 8.

## **Building an Instrument Collection for Performance**

Thanks to the abundance of instruments produced at the time of the American Civil War, there are many saxhorns and cornets that have survived and are in playable condition. Period drums, however, were made from wood and animal skin and are too fragile for the stresses of performance. Because of the difference between makers, in both pitch and subtle differences in tone, the challenge comes in assembling a set of brass instruments capable of creating a cohesive sound. The instruments available today come from a wide assortment of makers, and many are held in private and museum collections. Because these instruments are considered important historical artifacts, they are not readily available for purchase.

When purchasing historical brass instruments, the first sources are commercial and private dealers. Robb Stewart of Robb Stewart Brass Instruments in Arcadia, California, and Steve Dillon of Dillon Music in Woodbridge, New Jersey, are the leading dealers of historical brass instruments in the United States. Both of these individuals and their companies have played an important role in the Civil War brass band community and actively seek out and restore historically significant instruments. The primary private dealers consist of leading Civil War brass band advocates and scholars Don Johnson, Wayne Collier, and Mark Elrod. Mr. Elrod, in addition to being a leading scholar in historical brass instruments, curates an extensive collection of Civil War cornets and saxhorns, including the only known surviving full set of over-the-shoulder instruments. When seeking to put together a collection of instruments for a period performance of

Civil War brass band music, these individuals are the primary sources in the United States.

Another source for playable instruments is eBay. For this source, it is recommended to contact known members of the Civil War brass band community in order to be sure you are bidding on extant and playable instruments. Because cornets and saxhorns are rare, it has become the practice within the Civil War–period performance community to sell instruments via auction rather than by advertised private sale.

Instruments are often listed for a short period of time, and notice is sent to members of the period performance community to give them an opportunity to bid. This system can inflate the price, as ensembles are often willing to pay a premium to acquire a certain instrument. However, there are also listings of badly damaged and unplayable instruments that are not being listed by members of the period performance community, so care and research must be taken in purchasing via this method.

Dealers and auctions may be the best source for instruments in playable condition, but they can often come at a high price. Searching for old saxhorns and having them restored can be affordable, but finding a specific instrument or type can be incredibly difficult. Finding instruments independently is a way of assembling a collection over a long period of time and is not an effective method of assembling a collection for performance. Gun shows, particularly in Southern states, offer one of the best sources for instruments in need of restoration. These shows often have vendors selling Civil War relics and artifacts and sometimes have instruments for sale. Similar to eBay auctions, care must be taken to verify the authenticity of the item and whether it is damaged beyond the point of being able to be restored to playing condition. Vendors selling Civil



War relics and artifacts often have very little knowledge about the instruments, so a potential buyer must be knowledgeable enough to be able to independently authenticate the items.

Another source for instruments is replicas. These instruments can be costly, but a full matching set can be assembled. Robb Stewart Brass Instruments is the primary maker of Civil War replica saxhorns and has produced full sets of over-the-shoulder saxhorns. Purchasing replicas is an expedient means of assembling a set of instruments, but this is often frowned upon by the period performance community because the instruments are not truly authentic. The instruments made by Robb Stewart are of a high quality and are dimensionally similar to their historical counterparts, but the use of metals of a differing quality and composition than the mid-nineteenth-century metals and the differing modern manufacturing techniques and materials contributes to a slightly brighter and crisper sound than the historical instruments. The bells of modern replicas consist primarily of yellow and rose brass, while historical instruments were made from thinner brass or German silver. In addition to the sound, there is the clear aesthetic difference; the replicas look brand new and are finished in clear lacquer, while historical instruments have a raw finish. Even brand new they would not have appeared the same.

An even greater challenge to assembling a set of instruments is finding proper mouthpieces. Over the century and a half since the Civil War, most of the mouthpieces that would have been paired with the instruments have been lost. Because of the variation in makers and the lack of a common shank size, a mouthpiece from one manufacturer will often not fit into instruments of the same type from another company. Finding matching mouthpieces to go with each instrument is a virtual impossibility, and even

Saxton's Cornet Band, which has been building an instrument collection for over twenty-six years, is not able to supply the proper mouthpieces for each cornet or saxhorn. This quandary forces the need for compromise. Mouthpieces are found that suit the playing characteristics, and then the mouthpiece, or mouthpiece receiver, is modified to make it compatible with the period instruments. In situations where a suitable mouthpiece cannot be found or modified, modern replicas are sometimes used. Modern mouthpieces should be avoided, as they are not designed to complement these instruments. For some instruments, they will fit in the receiver but will create a sound that is brighter and more forward with sharper articulation than a mouthpiece from the period. The balance of cup and backbore will be designed for instruments of a far larger bore, leading to a mismatch that will affect sound, response, and intonation.

When assembling a set of instruments for performance, the primary goals should be creating a cohesive sound and being able to perform the music with a high level of musicianship. This means creating an ensemble tone that would not sound drastically foreign or abrasive to the audience, which inevitably requires the ability to play in tune. As discussed, instruments from different makers varied in sound and pitch, so a random assemblage of instruments made only to cover each part would likely create challenges of both intonation and tone. While matching an entire set is not realistically possible, the first step should be seeking out matching pairs of instruments for each part. For example, Saxton's Cornet Band has matching Eb cornets, Bb cornets, baritones, and altos. The pairs create continuity even though several different makers are represented. The band is also made up of bell-front, bell-upright, and one over-the-shoulder instrument. The

combination was made by evaluating available instruments and choosing the combination that best contributed to a consistent ensemble tone.

Once a collection capable of creating a balanced ensemble sound and musical performance is assembled, the question of pitch must be addressed. The difference in pitch is often greater than adjustments that the tuning slide can effectively counteract. Getting a set of instruments to play in tune together often necessitates modifications. This is a careful balancing act where all the instruments in the collection must be considered and adjustments made that do not compromise their sound or performance. The proportions of an instrument's tubing create a fairly narrow window where it is considered centered and can be played with optimum efficiency and produce its characteristic sound. Moving the tuning slide to its extremes can un-center the instrument, and while it may result in an in-tune reference note, the entire scale will be adversely affected and the characteristic sound of the cornet or saxhorn altered. This effect can be observed by having a brass player pull the tuning slide to its maximum extension and then attempt to play a tuning pitch. Even if the tuning pitch is achieved, the sound will have taken on a more muffled and un-centered quality. Since the most common alteration to period brass instruments is to alter the length or even entirely replace the leadpipe, this property must be taken into account. In order to effectively alter the pitch center of an instrument more than a few cents (hundredths of a semitone), the dimensions of the valve slides and bell must also be altered. This would constitute a radical, complex, and ultimately damaging procedure to an important historical artifact, and so when altering instruments, changes and compromises must be made without causing damage or altering its characteristic sound. This compromise leaves much of the

burden of intonation to the musician. The musician performing on these instruments will have to be vigilant and continually adjust to play in tune and with a characteristic sound.

As with many period performance idioms, obtaining extant instruments is likely the largest challenge. But the result of this effort is not merely the ability to make a claim of authenticity, but a sound that is truly remarkable and unlike anything a modern audience has likely heard. The warmth, fullness, and rich sound of a mid-nineteenth-century brass band is unlike any modern brass sound. It creates a unique sonic combination with traits of both a vocal choir and the excitement-inducing sound of a heroic brass band. Saxton's Cornet Band has continuously sought instruments for their collection from their founding to the current day in the attempt to further refine and perfect their ensemble sound. While collecting the instruments may be the first step, ultimately the period musician will need to develop an understanding of how the design features of different makers will affect how the diverse models perform and what will be their characteristic sounds.

## **Chapter 8—Considerations for Performing on Period Instruments**

With the discussion of compromises and adjustments that must be made when performing on these instruments, the question that is inevitably posed is “how bad do those things actually play?” For the modern musician, the problem lies not so much with the instrument but with the perception of it that is influenced by modern practices and references. While the instruments are not as balanced, even, or efficient as their modern counterparts, they are by no means poorly made or designed. The performer must be aware of the differences between the instruments and adapt accordingly. The instruments must be approached with a light hand, and one must take the time to find where the pitches sit and how to play it most effectively. Instruments from this era do not respond well to being muscled or forced to perform in a certain way. The performer should adapt to the instrument rather than vice versa.

### **Period Pitch and Pitch Characteristics**

One of the key challenges in adapting to these instruments is the pitch center. As previously discussed, it is important to perform on these instruments at the pitch level where they were intended to play, which is significantly higher than the modern standard. This is not only to produce the authenticity of the higher pitch used in this period, but also to play the instruments where they are the most centered and resonant. Saxton’s Cornet Band uses a reference pitch of A-456. The modern tuning standard in the United States is A-440. This means that the pitch A4 corresponds to the frequency of 440 hertz. For the performer playing at a higher pitch level, it is not just a matter of playing

intentionally sharp; the instruments center at a higher pitch, and careful listening is required to ensure that each note of the scale is correctly slotted where it is most resonant. The modern performer often requires a great deal of personal practice to become comfortable with the sound and feel of the instrument at A-456, and this can be especially challenging for musicians with perfect pitch. To achieve proficiency at a higher pitch level, the use of a drone, or sustained reference pitch, with long-tone practice is recommended. Once a performer has mastered playing long tones with the tuning drone, they should then move to progressively faster scales while maintaining proper pitch and centeredness.

In addition to the overall pitch level, the slide lengths of period instruments also create problems with playing on pitch. The third valve slide on the saxhorn is created to be slightly too long in order for 1–3 and 1–2–3 valve combinations to be in tune. These combinations correspond to the notes D and C#, which are sharp notes on the instruments. The additional length on the third valve tubing lowers these notes, but with the adverse effect of making notes with 2–3 combinations flat or lower than proper pitch. This is an issue on all the members of the saxhorn family, but is the most troublesome on the alto and tenor instruments.

In general, the pitch on the saxhorns and to a lesser degree on the cornets is uneven across the scale of the instrument. As with modern counterparts, the exact variance differs from model to model and instrument to instrument. The instruments largely have the same pitch tendencies of their modern counterparts, but the degree of variance is more severe. Alternate fingerings are commonly used and are often necessary to address large pitch issues.

## Embouchure

The first part of playing any brass instrument is forming an embouchure. The mouthpieces from this period are smaller than modern counterparts, but deviations from a brass player's already developed embouchure are not recommended. Because of the smaller mouthpiece, the performer will need to adapt to playing with a smaller and more focused aperture, which can be achieved by focusing the airflow and making a slight tightening of the embouchure without departure from current practice. Additionally, the flat and sharp rim, while changing the feel of the mouthpiece, will generally not require a change in embouchure shape, though it may require a change in tension of the lips.

*Dodworth's Brass Band School*, a method written in 1852, offers these instructions to the novice concerning embouchure:

Before placing the mouthpiece, bring the lips tight across the teeth, by drawing the corners of the mouth back, as we do when smiling, keeping the lips nearly in contact; place the mouth-piece firmly against the centre of the mouth, a *little* more on the upper than the lower lip; relax the lips, leaving that part inside still tight, with the mouth-piece firmly pressed against them, at the same time being careful not to push the lips or cheeks out, when blowing, as both are very injurious to the tone, and the latter most ungraceful in appearance.<sup>82</sup>

While this offers an insight into brass instruction from the period, altering current practice to fit this model is not necessary to produce a proper tone on the instrument.

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<sup>82</sup> Dodworth, *Dodworth's Brass Band School*, p. 15.

## Articulation

Creating the proper articulation must be approached differently than on a modern instrument. As the previous analysis of the instruments shows, due to the contours and dimensions of the mouthpiece as well as the shape of the bell, saxhorns will speak differently than a modern brass counterpart. As it is less efficient in tone production, articulations on a saxhorn need to be more focused but must also contain less force. Using an overly strong articulation will result in a sound that could be described as blatty, where the notes sound forced and are not well rounded and defined. Tongue placement will often need to be more elevated and forward than on a modern instrument, as this provides both proper support and a crisp sound. The syllables Ta and Tu are acceptable for the higher voices. Ta opens the throat with the ahh syllable and can be used for a wider sound, while Tu, with its long U syllable, brings the tongue forward and helps create a crisper tone. Similarly, Ta and Tu can also be employed by the basses as well as Da and Du, which by dropping the jaw will open the oral cavity and aid in the production of lower pitches. *Dodworth's Brass Band School* instructs on the proper use of the tongue in creating the articulation and suggests this technique for learning to articulate:

After the mouth-piece is placed to the lips, and the lungs inflated, push the end of the tongue between the lips without displacing them, making it as pointed as possible, pressing it against the upper lip; while in this position commence to blow, then suddenly withdraw the tongue, which instantly admits the air, producing a tone like the striking of a bell, distinct and clear at first; this action of the tongue is very similar to that of spitting a piece of thread off the end of it; in a succession of notes be careful not to injure the termination of one note by preparing the tongue for the succeeding one. Before proceeding any further, let the learner pronounce the word *Tone*, many times in slow and quick succession, then the word *Top*, in the same manner; it will be perceived at once that the first is sonorous and musical, while the latter is quite the contrary, resulting entirely from the difference in the termination of the two words; the word *Tone* will give a good idea of what every tongued note should sound like, while the word *Top*, should serve as an example of what it should *not sound like*;



in the quicker passages, the tonguing becomes something like speaking the word Ta. For the upper notes, it is necessary to use less of the tongue, by not putting it between the lips. Many shades (if they may be so termed) of the tongue can be made. To play Staccato, or very distinct, put the tongue farther between the teeth, using it with more force, and to soften the effect, or tongue with more delicacy, use it farther within the mouth.<sup>83</sup>

This method gives insight into one of the practices of articulation taught in the period. However, most modern musicians would consider many of its techniques to be contrary to proper practice. Most notable is its description of starting a tone by placing the tongue between the lips and tonguing between the teeth. This and other techniques described are deemed unacceptable ways of articulating on a brass instrument in terms of current methodology, and practicing these methods might ultimately be detrimental to the overall playing of a modern musician. The discussion of the shape and strength of the needed articulation is valuable in informing a period performance, but a radical departure from modern techniques is not necessary. Rather, the focus should be on velocity and strength of the tongue. The musician will need to be aware of the limitations of the amount of strength and velocity that can be applied to the instrument before the resulting sound becomes forced and unpleasant. The goal should be on round full notes that speak clearly and with ease from the instrument.

### **Air Support**

Going hand in hand with articulation is air support, or the pressure required to create a sound on the instrument. The first observation a trained brass player will likely have is that the instrument feels stuffy or is less free blowing and has greater resistance to airflow than a modern counterpart. All the instruments of the saxhorn family as well as

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<sup>83</sup> Dodworth, *Dodworth's Brass Band School*, p. 14.

the early cornets have greater resistance than their modern counterparts, due in part to their smaller bore sizes. The optimal airflow for each instrument can vary greatly even between examples from the same maker; this is caused partly by the condition of the saxhorn or cornet and modifications and repairs made over time that might alter the resistance. In general, the optimum airflow should be broad and full yet with good focus. The airflow will be of lower intensity than would be appropriate for a modern instrument. Using the same airflow as a musician would on a modern Bb cornet, for example, would severely overblow a cornet from the 1860s. The saxhorns and early cornets of the period do not respond well to being played in a loud or forceful manner. When playing saxhorns and early cornets in passages marked as *fortissimo*, rather than approaching the passage as loud or forceful, the concept of creating greater resonance should be used. By focusing on a sound concept of bigness or fullness while not exceeding the volume thresholds of a characteristic sound, the ensemble can create the perception of a dynamic performance. When performing on instruments of this period, the sound concept of a modern brass ensemble must be abandoned, focusing instead on what these instruments are capable of producing. When a musician is able to play within the thresholds of where the instrument plays most efficiently, the saxhorn will offer quick response and allow the musician to play with great agility. Once proficiency on these instruments is achieved, the difficult passages of the more demanding repertoire are often executed more easily on a period instrument than on a modern counterpart.

Musicians of Saxton's Cornet Band go through years of practice and training to hone their skills on instruments that can be very different than their modern counterparts. The greatest challenge is adapting to the higher pitch center of the instruments. This is

not a matter of playing sharp, but rather centering the pitch at a higher reference level. This often requires extensive practice with a tuner as well as careful listening when performing with the ensemble. The instruments must also be played in a manner that reflects their characteristic traits. The player must also understand that modern, more aggressive approaches to brass playing must give way to a lighter touch based more on finesse than force. With careful practice and a willingness to yield to the needs of the instrument, modern brass players can successfully approach the mid–nineteenth-century American saxhorn ensemble with success.

### **The Bugle**

While the saxhorns require a careful and light touch to perform their best, the bugle is a far different instrument. The bugle is a signal instrument with the job of projecting as much sound as possible throughout the ranks of a camp or battlefield. When playing the bugle, it must be approached with force and abandon, making an effort to maximize the amount of sound the instrument is capable of creating. This crass and even slightly overblown sound will generate many overtones or high-frequency energy, allowing it to carry over a substantial distance. Attempting to play the bugle with care and proper musicianship will result in a weak and unenergetic sound that will not carry. The bugle must be approached as a signal instrument, with less regard given to musical taste and phrasing.

## **Chapter 9—Practical Issues of the Period Performance**

All these adjustments and issues mean that much more attention must be placed on physically playing the instrument than performers are normally accustomed to. With so much attention directed away from the music, it is essential to find ways to make listening and communicating as clear as possible across the ensemble.

### **Concert Setup**

Saxton's Cornet Band does not arrange the ensemble according to historical pictures or descriptions, but rather bases the setup on the needs of a chamber ensemble. The band sets up in a single arc, with the cornets on stage left, tuba and baritone in the middle, and altos and tenors on stage right. This setup is similar to a modern brass quintet, as the opposing melodic voices of the solo cornets and altos are facing each other while the low parts are in the middle. The drums are placed behind the brass on stage right, where they are closest to the instruments that often provide the rhythmic support for the band, the “um pa” or rhythmic motor. The tuba placement also supports the motor instruments, as the bell can be turned directly toward the drums so the bass voice can be clearly heard along the stage-right side of the band.

The rhythmic “motor” of the band is critical to the integrity of the time within the ensemble. In addition to the rhythmic stability, the motor must also provide support of intonation. To provide both time and pitch, the motor instruments must play with clarity and definition in the articulation and with a full and balanced unison or chord. The tendency of motor instruments is often to be (a) too buoyant with a ballooning pitch and

no clear start or finish to the note; or (b) too short and clipped, where the time may be clear but the intonation is not. Arranging the 2nd Bb cornet and low voices in the center of the band allows for the most direct communication between these voices and the most accuracy in the rhythmic motor. To function as a chamber ensemble and provide a quality musical performance, the core of the band plays a vital role in creating group unity and pitch. Since Saxton's does not utilize a conductor, listening across the ensemble and the strength of the group's internal rhythm become keys to producing a tight sound.

### **Marching Formation**

A similar approach is taken by Saxton's to listening across the band when in marching formation. Similar to the concert setup, historical pictures or descriptions are not used to determine the setup. The instruments are arranged so their bells are pointing in toward the center of the group as much as possible. The altos are placed in the front, which was a common historical element for regimental bands that were using over-the-shoulder instruments.<sup>84</sup> The cornets are placed in the back, playing the melody through the band to create a solidifying effect. And, similar to the concert setup, the rhythmic motor instruments are placed in the center, forming the core of the band. The goal for this formation is to promote listening across the ensemble and create a solid rhythmic and pitch center. While a marching regimental band would often employ over-the-shoulder instruments so their music would be directed back toward those marching behind them, the Saxton's Band chooses to use the same saxhorns and cornets used in concert, mainly bell front and upright, in order to maintain the quality of sound from the stage to the

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<sup>84</sup> Dodworth, *Dodworth's Brass Band School*, p. 23.

parade. *Dodworth's Brass Band School* provides a chart for proper seating of a military brass band for period performers wishing to aim for the strictest authenticity (Figure 17).

**FORMATION FOR PARADING.**

When instruments are used with bells in front or upwards, the following will be found the best formation :

Front rank,	. . . . .	Basses.
2d do.	. . . . .	Tenores and Baritones.
3d do.	. . . . .	Sopranos and Altos.
4th do.	. . . . .	Drums and Cymbals.

Leader on the right of the 3d rank.

When instruments are used with bells behind, over the shoulder :

Front rank,	. . . . .	Altos—Sopranos.
2d do.	. . . . .	Baritones and Tenores.
3d do.	. . . . .	Basses.
4th do.	. . . . .	Drums and Cymbals.

Leader on the right of the front rank.

Figure 17—*Dodworth's Brass Band School*<sup>85</sup>

Whether in the concert hall, in a parade, or on a reenactment field, Saxton's Cornet Band is first and foremost a musical ensemble. The ensemble strives to create as true an experience as possible while also creating the finest possible musical performance. It is this goal that has led Saxton's to being a sought-after concert ensemble.

### Programming

When putting together a program for a period performance, there are many potential sources. In addition to the primary sources discussed in this paper, such as surviving brass band manuscript books from the Civil War and brass band music published before and after the war, there is also a wealth of vocal music that would be

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<sup>85</sup> Dodworth, *Dodworth's Brass Band School*, p. 23.

applicable to a program of this type. Research conducted by Saxton’s Cornet Band into historical records and accounts of both community and brass band concerts of the era has provided evidence of vocal selections, dramatic readings, and even humorous sketches included in concerts of the mid-nineteenth century. Newspaper accounts often will include a mention of a popular song or selection that was especially pleasing to the crowd, and journal entries record favorites of the listener. Concert programs and advertisements also provide evidence of the music that would have been performed at the time, as illustrated by the American Brass Band program listed in Figure 18. These sources offer a wealth of variety when building a concert program. There are no strict conventions from the period on what type of music would have been heard at a concert; often, dance music, opera transcriptions, and vocal selections of popular songs could all be included in a single program.

Program	
AMERICAN BRASS BAND CONCERT	
Part I	
Elfin Quick Step—Band	W. F. Marshall
Song of America—Miss Carpenter	Carl Lobe
Cornet Solo—(accompanied by Orchestra)—Mr. J. C. Greene	Romaine
Pas de Fleurs—Band	Max Maretzek
Romanza—“Sounds so Entrancing”—Miss Carpenter	Andreas Randel
Overture—Donna del Lago—Band	Rossini
Part II	
Grand Wedding March—from Mendelssohn’s Opera “Midsummer Night’s Dream”—arranged expressly for the band, by W. F. Marshall	Mendelssohn
Song—“Let the Bright Seraphim”—Miss E. B. Carpenter—with Trumpet Obligato by Mr. J. C. Greene	Handel
Septette—from Amille—“Rest Spirit, Rest”—Miss Carpenter	Rooke
Polka—Band	A. Dodworth
Cavatina—“’Twas No Vision”—from I Lombardi—Miss Carpenter	Verdi
Evergreen Galop—Band	Labitsky

**Figure 18—Program of the American Brass Band performed on February 3, 1851<sup>86</sup>**

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<sup>86</sup> Stephen L. Rhodes, *A HISTORY OF THE WIND BAND* (Lipscomb University Department of Music, 2006), [http://www.lipscomb.edu/windbandhistory/rhodeswindband\\_06\\_19thcenturyamerican.htm#n4](http://www.lipscomb.edu/windbandhistory/rhodeswindband_06_19thcenturyamerican.htm#n4).

This program from 1851 highlights the variety that could be seen at a concert comprised of a band, orchestra, cornet soloist, and vocal soloist. This particular program pairs a polka by Allan Dodworth, of *Brass Band School* fame, with a work by Verdi.

Saxton's approach to programming is more closely tied to creating a cohesive and entertaining show for the audience than striving for the strict authenticity of recreating a specific concert event. Music is drawn from all of the surviving sources and selection is based on musical numbers that complement each other much in the same way a program would be selected for a modern band concert. Saxton's often builds programs around themes to build narrative flow. This narrative flow gives the opportunity to build history and learning into the program and is a central part of Saxton's educational mission. An example of a current show program is "A Day In the Life of a Soldier," which includes bugle calls, martial music, and music characteristic of the music played by regimental bands in the Civil War (Figure 19).



**Saxton's Cornet Band**  
 "Day in the Life of a Soldier"

Act 1	Type	Source
Meditations 20 Years Ago	Quickstep	Manchester Set 2
Marching Medley		
Yankee Doodle Variations—Eb Cornet Solo	Program	
Troop	Program	Manchester Set 1
Marching Through Georgia	March	
George Hart's Quickstep	Quickstep	Manchester Set 1
Leona Waltz	Waltz	Peter's Saxhorn Journal
Dearest Spot of Earth—Alto Saxhorn Solo	Song	Stratton 5th Series
Home, Sweet Home	Song	
 <b>Act 2</b>		
Light Cavalry Overture	Program	Modern
Listen to the Mockingbird—Horn Demo	Program	Adptd. from Port Royal
Battle Cry of Freedom & Kingdom Coming	Quickstep	
Lincoln and Liberty, Too	Song	
Hail to the Chief	March	Port Royal
Soldier's Chorus from <i>Faust</i>	Program	Modern
Magnolia Polka	Polka	
Fireman's Polka	Polka	
Encore: My Old KY Home	Quickstep	Brass Band Journal #1

\*Bugle calls inserted between selections in Act 1 and vary with each show.

**Figure 19—Saxton's Show "Day in the Life of a Soldier"**

This show features music selected from the original manuscript sources as well as works arranged or adapted from the era. The first half of the performance is set to narration concerning the activities likely encountered on an average day of service, as well as accompanying musical selections that would have been played during the war. The second half contains music associated with President Lincoln, including "Lincoln and Liberty, Too," a campaign song from his presidential campaign, "Soldier's Chorus

from *Faust*,” a selection from an opera President Lincoln was documented as seeing, and of course “Hail to the Chief.” The program is then filled out with crowd favorites that are both exciting and exemplify the sound of the period.

On the other end of the spectrum is the Saxton’s Opera Show, which consists of some of the most demanding selections from the brass band repertoire of the period (Figure 20). “Day in the Life” is a fun and educational show aimed at a wide audience, while the opera show is designed for a more discerning concert hall appearance and displays the sonic and expressive capability of the period brass band at its finest. These selections require musicians well versed in period performance and highly proficient on their instruments, especially in regard to pitch and intonation.

### **Saxton’s Cornet Band Opera Showcase Show**

#### **Act One**

Light Cavalry—Overture

Negro Medley—Overture

Aria from *La Traviata* and Bolero from *Sicilian Vespers*

O Summer Night from *Don Pasquale*

David Henderson, baritone soloist

Freischutz Quickstep

Hunter’s Chorus from *Lilly of Killarney (The Rose of Erin)*

Finale and Duetto from *Il Trovatore*

Anvil Chorus from *Il Trovatore*

Figaro’s Aria from *The Barber of Seville*

#### **Act Two**

La Belle Galathee (The Beautiful Galatea)—Overture

Soldier’s Chorus from *Faust*

Air from *The Magic Flute*

Marching Medley

Red, White, and Blue Quickstep

Kazoodie Ko Whirl

Encore: Fireman’s Polka

**Figure 20—Saxton’s Cornet Band—Opera Showcase Show**

While these selections, with a rare possible exception, would probably not have been played by Civil War regimental bands, they would have been performed by the finest professional ensembles of the period. These selections highlight the expressive and musical capability of the brass band and show that it is much more than an ensemble devoted to light entertainment.

While liberties are taken with programming to allow the band to present living history educational concerts as well as demanding transcriptions of operatic works of the era, arrangements are strictly adhered to when original manuscript sources are utilized. For selections that need to be modified to fit the ensemble, conventions for scoring and arrangement are closely followed. The brass band of the American Civil War era is capable of performing diverse and exciting programs to captivate even the most cultured modern audience. It is far more than an ensemble dedicated to popular songs, dances, and simple ditties. When considering program choices for a period performance, the full range of repertoire should be considered.

### **Humor**

The inclusion of period jokes was introduced into Saxton's performances following the discovery of an account in the Frankfort, Kentucky, newspaper of a concert from the Civil War era that mentioned the inclusion of humor. Jokes for Saxton's performances are sourced from published minstrel show guidebooks as well as the "Humor of the Day" column from *Harper's Weekly*. In addition to adding another layer of history to the performance, the addition of jokes, narration, and dramatic readings also serves the practical purpose of allowing the musicians to rest. Saxton's programs consist

of some of the most demanding works in the repertoire, and the musicians may fatigue due to the exertion it takes to play the instruments in tune at a high level. Where possible, the inclusion of these additional spoken elements can add another layer of both diversity and interest to a period program.

### **Setting and Venue**

The setting and venue of a performance can alter its perception by the audience. A concert performed outside will sound different than a concert performed in a recital hall. In addition, the audience's expected conduct as well as perception of the event will also differ depending on the setting of a performance. This relates to a period performance practice of brass band music from the Civil War era through both the question of authenticity as well as the ensemble's capability to effectively adapt to varying concert conditions.

While brass bands would perform in a concert venue, much of the surviving music from the Civil War band books would have been heard outside in the field or on a bandstand. Therefore, from the standpoint of strict historical accuracy, a concert of Civil War music performed in a recital hall will not offer the audience an authentic experience. While this may be of little concern to a period performance, it is worth noting when considering what the actual sound would have been for the original listeners of this music.

Considering the question of authenticity from a sonic perspective might be primarily academic, but when it concerns the setting it will be more applicable to programming. From examining concert programs as well as the selections included in

band books used in the field, there is a clear difference in programming. Concerts performed in a recital venue included many more “serious” works, selections from opera or works by major European composers, while the music played by military field bands consisted primarily of upbeat and lively dance music and popular songs.<sup>87</sup> When constructing a program for use at a reenactment, sourcing music primarily from the manuscript band books of Civil War bands will yield the most appropriate and authentic performance.

From a practical performance perspective, the acoustics and size of a venue can offer a challenge to a saxhorn brass band. The most obvious challenge comes when over-the-shoulder instruments are employed. A concert consisting of entirely over-the-shoulder instruments would not likely be attempted in an indoor venue, as all the instruments pointing away from the audience would inevitably result in an unsatisfactory experience for the audience. But, due to the limited number of surviving instruments, some voices of a period brass band may be required to perform on over-the-shoulder instruments. In these situations, a reflective surface like a band shell is required to redirect the sound toward the audience. This challenge is analogous to the problem faced by modern horn players.

Venue size can often be a considerable challenge to a saxhorn brass band. As has been previously discussed, the saxhorn is not capable of producing a great volume of sound or of projecting as far as a modern brass instrument. This may result in the sound not reaching the farther sections of a venue, resulting in a tone that is unbalanced, weak, and unclear in both melody and rhythm. This is generally a concern only with especially

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<sup>87</sup> Burgess, “An Examination of Function, Venue, and Sources in the Repertoire of Mid-Nineteenth-Century American Brass Bands,” pp. 328–64.

large venues, and so in these cases the top balconies and seats farther back should not be occupied by audience members.

### **Amplification**

Discussions of performances in large and/or outdoor venues inevitably lead to the issue of amplification. When, if ever, is it appropriate to use amplification public address systems to aid a performance? This is an oft-debated issue within the period performance community that pits the commercial benefit of being able to participate in large events against the concern for adherence to historical accuracy. Saxton's policy for amplification is to use it only for narration and vocal selections where necessary, such as at sold-out large concert venues. Amplification for the entire band is used only at the Great American Brass Band Festival, due to both the importance of the festival and the necessity of the venue. While the use of amplification is largely discouraged by the Civil War band community, the individual musicians and ensembles must ultimately decide where their priorities lie on this issue.

### **Dress/Costume**

The purpose of this project is to establish a guide for developing a period brass band performance from the perspective of the music and instruments; however, such an examination would not be complete without acknowledging the role that period dress and costume can play in a concert. For the majority of ensembles, performing music of the Civil War in authentic apparel plays a central role in creating the proper atmosphere and visual presentation for the audience. Whether in the concert hall or on a reenactment field, appearance is an important aspect of delivering authenticity.

For Saxton's Cornet Band, all performances are presented in period dress. The band wears handmade red woolen uniforms representative of a civilian town band for most of its performances. Blue and gray uniforms representing the Union and Confederacy are also used for battlefield performances. All elements of the costume are made from materials that would have been utilized in the period, right down to the handmade leather shoes. Wherever possible, glasses frames from the period are sourced or members wear contact lenses so modern eyewear does not conflict with the historic uniforms. Saxton's, like many bands in the Civil War music community, strives for authenticity in as many facets of the presentation as possible. In addition to providing an authentic visual, the period costumes also serve to delight the audience and are another unique factor that distinguish Civil War performances.

While it may be easy to overlook many of the practical issues of creating a period performance, they are nonetheless just as important as sourcing instruments and interpretation in creating an authentic concert experience. A period concert often brings an expectation of greater attention to detail from the audience to practical performance issues such as dress and demeanor. For Saxton's Cornet Band, the quality of the performance always comes first. As a professional chamber music ensemble playing to paying audiences, the quality of the musical performance is never compromised to meet an arbitrarily set standard of historical authenticity. However, within this framework of creating a high-quality musical event, every aspect from stands to uniform to amplification is carefully considered in order to offer the audience the truest experience possible.

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## Chapter 10—Conclusions

### Conclusion

The goal of this project is to provide the modern brass player with an introduction to brass band music of the American Civil War and make available the tools, sources, and conventions needed to create an informed period performance. Creating an authentic-sounding performance will require the modern player to source original music from the era and observe the established conventions of scoring and arrangement. Modern arrangements are designed for contemporary instruments and musical practices and will not serve to accurately represent the sound originally heard in mid-nineteenth-century America.

Creating the proper sound also necessitates the use of instruments created in the period. These instruments differ from their modern counterparts in tone color, volume, projection, and articulation. A brass ensemble composed entirely of saxhorns and cornets from the period will create a warmer, more homogeneous, singing quality than a modern brass ensemble. Creating this difference in sound requires the modern performer to be able to adapt to the period instrument and understand the idiosyncrasies each presents, ultimately leading to the creation of its characteristic tone. The primary adjustments concern pitch and the use of the high pitch level of the era.

This project also examines Saxton's Cornet Band, a renowned period ensemble with a reputation for performances of exceptional quality. The practices of Saxton's in regard to concert programming, setup, and concerns about venue and compromises for



modern audiences offer an example for the prospective period performance musician to achieve and structure a concert for historical authenticity as well as audience enjoyment.

Ultimately, the goal of this document is to preserve an important part of our American musical heritage. While this music continues to live on with a degree of popularity in popular culture, and particularly in wind band music for secondary school students, preserving it and reproducing it as it would have been originally performed and heard is a worthy goal. This music played an important role at a defining moment in the history of the United States of America, and hearing it as it would have been originally intended brings us one step closer to this important point in our history. As the sound and conventions of performance continually evolve, looking back and seeing and hearing musical origins is a worthy goal. The goal of this document is to aid the further preservation of this music and sound and encourage modern musicians to seek out and participate in historically informed performances of this wonderful and important music.

### **Limitations**

This project seeks to document the process of creating a Civil War–era brass band performance, but it is limited by the conclusions drawn from limited sources, the Saxton’s Band and other select period specialists. The goal is not to create an overarching definitive work on the topic of performance practice of this era, but to look at the methods and techniques of a single band. It is unlikely that a definitive work could be achieved, as there is no way to conclusively prove that the sound of Saxton’s or any other current period performance ensemble would match the tone of any given historical ensemble. Saxton’s Cornet Band has been chosen for this project because of their long

history of excellence in recreating music of this era, their position as a highly regarded period performance ensemble, and the author's familiarity as a member of and performer with the group. The author's experience of over eight years of performance with the band has provided him firsthand knowledge of the process of creating a historical performance. Additionally, extensive hands-on work and research in this subject allows the author to speak with authority on the methods used.

The compromises and details of performing on period instruments discussed in this project assume that anyone seeking to utilize this project as a resource for historical performance is a trained musician and adept player. Discussion of techniques is in relation to modern practice, and this project does not seek to act as a method to teach an untrained musician how to perform on a period instrument.

Discussion of musical resources is limited to known surviving band books. Almost all of the surviving books are from the finest and best-run bands of the period. Many of the more professional bands preserved their music after the war, while the books of the majority of the bands that were most likely not as skilled or organized were lost. Very few books from Confederate bands remain, as most were confiscated or simply discarded as their forces disbanded. With the majority of surviving books being from the best examples of bandsmanship from the era, there is a distorted picture of what an average group may have sounded like.

### **Contribution to Knowledge**

The hope for this project is that it can serve as a resource to current and future Civil War period performance ensembles, those seeking to learn to perform music of the

Civil War, and enthusiasts who are interested in music of this era. Following many performances of Saxton's, the band is often approached by musicians as well as other period performance enthusiasts inquiring about the details of the concert. There is no definitive text that deals with how to perform music of this era on period instruments. Each individual band will need to adapt themselves to their own instruments, music, and research. A text acting as a reference that includes an examination of primary resources, instruments, as well as practices of one of the most highly regarded and successful bands could act as a template or starting point for those interested in forming new ensembles as well as a reference and point of discussion for existing bands.

## Chapter 11—Recital Programs and Program Notes

### Solo Recital

with Rebecca Wilt, Piano

January 15, 2009—Memorial Hall—University of Kentucky

### Program

Suite for Trumpet and Strings in D Major                      George Frideric Handel (1685–1759)  
*Overture*  
*Gigue*  
*Minuet: Aire*  
*March: Bourrée*  
*March*

Sonata for Trumpet and Piano                                      Halsey Stevens (1908–1989)  
*Allegro moderato*  
*Adagio tenero*  
*Allegro*

—*Intermission*—

Proclamation for Trumpet Solo and Orchestra                      Ernest Bloch (1880–1959)

Sonata for Alto Horn in Eb    Paul Hindemith (1895–1963)  
*I. Ruhig bewegt*    ed. Joel Crawford  
*II. Lebhaft*  
*III. Sehr langsam*  
*IV. Das Posthorn (Zwiegespräch): Lebhaft*

*Joel Crawford, soloist*

## Program Notes

### **Handel—*Suite for Trumpet and Strings in D major, HWV 431***

George Frideric Handel was born in Halle, Germany, on February 23, 1685, and spent most of his adult life in England, becoming a subject of the British crown on January 22, 1727. His instrumental works were composed mainly during his time in London in the 1730s, where he struggled to finance his opera projects, often filing for bankruptcy. Handel was most famous for his operas, oratorios, and *concerti grossi*, all composed in the Baroque style. Handel was highly influenced by the Italian Baroque style, as well as English composer Henry Purcell.

While credited to Handel, the Suite for Trumpet and Strings was created by an unknown arranger. This arranger drew on famous works by Handel and may have even composed some of the movements. The *Overture* and *Gigue* are drawn from Handel's *Water Music Suite No. 2*, and the *March* from his opera *Partenope*. The origins of the other movements are unknown. The suite offers contrasting movements highlighting the flare and agility as well as stateliness of the piccolo trumpet.

### **Stevens—*Sonata for Trumpet and Piano***

American composer Halsey Stevens was born in Scott, New York, on December 3, 1908. He studied composition at Syracuse University with William Berwald and piano with George Mulfinger, going on to study composition at the University of California—Berkeley with Ernest Bloch. Stevens served as a faculty member at Syracuse University, Dakota Wesleyan University, Bradley University, the University of Redlands, and the University of Southern California.

Stevens's *Sonata for Trumpet and Piano* was written in 1956. The work is in three movements (fast-slow-fast) and is an excellent example of Stevens's mature style. The outer movements are steeped in mixed-meter and asymmetrical rhythms. This trait can be traced to Stevens's extensive study into the works of Béla Bartók. The use of mixed-meter and asymmetrical rhythms is seen throughout Bartók's folk compositions. In addition to the influence of Bartók, quartal and quintal harmonies throughout the work may suggest the influence of American composer Aaron Copland. The work is idiomatic of the trumpet, demonstrating a blend of rhythmic drive and motion, melodic as well as fanfare-like thematic material, and brilliant virtuosity. Though scored for Bb trumpet, the sonata is often performed on the trumpet in C, which allows the performer to better navigate the leaping technical passages in the piece.

**Block—*Proclamation for Trumpet and Orchestra***

Ernest Bloch, born in Geneva, Switzerland, on July 24, 1880, became fascinated with music at a young age, beginning his studies on the violin at age nine. He studied music at the Brussels Conservatory with violinist Eugène Ysaÿe. In 1916, Bloch moved to the United States. In December 1920, he was appointed the first Musical Director of the newly formed Cleveland Institute of Music. Following this appointment, he was Director of the San Francisco Conservatory of Music until 1930. In 1941, Bloch moved to the small coastal community of Agate Beach, Oregon, where he lived and worked for the rest of his life.

Though Bloch was a twentieth-century composer, his works do not reflect much of the changing views of tonality around him. Bloch experimented with harmonies, but

instead of writing music overwhelmed with dissonance he instead preferred the lush melodies and textures of the Romantic era. While this may be true of much of his compositional style, *Proclamation* draws on the sharp dissonant contrasts of augmented fourths and major sevenths, giving the trumpet a more abrasive character. Prominent throughout the work are the forceful exclamations by the trumpet along with uneven rhythms.

Suzanne Bloch writes about *Proclamation* in her book *Ernest Bloch: Creative Spirit: A Program Source Book* (1976, pp. 95–96):

After having composed his *SYMPHONY FOR TROMBONE*, stimulated by his inner hearing of brass sonorities, Bloch wrote *Proclamation for Trumpet*. As the title suggests, the main theme is indeed a “proclamation,” in which the Blochian augmented fourth shapes its personality. In one movement, it is characterized by uneven rhythms, with the sound of the trumpet never overshadowed by the orchestra, clear and strong, until the end. It is a brief work, lasting only seven minutes.

### **Hindemith—*Sonata for Alto Horn in Eb***

Paul Hindemith was born in Hanau, Germany, on November 16, 1895. The first part of his career is marked by a complicated and troubling time in pre-WWII Nazi Germany. In 1938, he immigrated to Switzerland, and he then immigrated to the United States in 1940. In 1943, he composed his *Sonata for Alto Horn in Eb*. This work was originally intended for the alto horn, an instrument that was popular in American wind ensembles as well as British brass bands at the time. In modern performance, the work is most frequently performed and recorded on the horn. Though similar in range to the alto horn, the tonal and articulation characteristics of the horn differ significantly.

This edition of the sonata has been edited for performance on the Bb cornet. The brass-band-style Bb cornet has roughly the same bore size as an alto horn (.468 in.) and

can reproduce many of the alto horn's tonal characteristics. The cornet has a rich tone and can easily create the forceful tone this piece often demands as well as the lush and smooth lyrical sounds. This work sits slightly below the range of the Bb cornet, so at times octave displacement is necessary. In making this arrangement, great care was taken to ensure that adjustments to account for range do not interrupt the musical line and Hindemith's compositional intentions.



## Solo Recital

with Victoria Tsangari, piano

December 4, 2013—SCFA Recital Hall—7:30PM

### Program

Sonata for Trumpet and Piano

Easley Blackwood (b. 1933)

1. *Allegro moderato*
2. *Andante*
3. *Allegro scherzando*
4. *Vivace*

Concerto in D

Giuseppe Torelli (1658–1709)

- Allegro*  
*Adagio—Presto—Adagio*  
*Allegro*

—*Intermission*—

Variations in F for Trumpet and Piano

Friedrich Dionysus Weber (1766–1842)

Seven Spanish Folk-Songs

Manuel de Falla (1876–1946)

1. *The Moorish Cloth*
2. *Murcian Seguidilla*
3. *Asturiana*
4. *Jota*
5. *Lullaby*
6. *Song*
7. *Polo*

*Joel Crawford, soloist*

## Program Notes

### **Blackwood—*Sonata for Trumpet and Piano***

Easley Blackwood is an American composer and longtime professor of music at the University of Chicago, since 1958, and is currently serving as Professor Emeritus. He earned bachelor's and master's degrees from Yale University before beginning studies in Paris. From 1954 to 1956, he studied with renowned composers Oliver Messiaen, Paul Hindemith, and Nadia Boulanger. Prof. Blackwood's works include chamber works as well as five symphonies, for which he is best known. While his early works began by adopting the atonal styles of his teachers, by 1981 he had shifted to create works that were firmly in the realm of tonality.

Blackwood's *Sonata for Trumpet and Piano* is a reflection of this later style. The work was commissioned by Dr. Kurt Gorman of the University of Tennessee–Martin, who is an advocate of new works for chamber music. The work is in four movements and presents large and sweeping lines from the piano punctuated by the trumpet. In many instances, the writing largely resembles that of film scoring in terms of tonality and style.

### **Torelli—*Concerto in D***

Italian violinist, violist, composer, and pedagogue Giuseppe Torelli is one of the major figures of the Baroque period. Along with composer Arcangelo Corelli, he has received some of the credit for the development of the Baroque concerto as well as the *concerto grosso*. A prolific composer of trumpet works, he composed thirty-five works as well as five unfinished pieces whose score includes the trumpet. These works were composed between 1686 and 1695 while Torelli was in Bologna, Italy, and his

compositions contributed greatly to the Bolognese school of trumpet playing. This fondness for works for trumpet may be due in part to trumpeter Giovanni Pellegrino Brandi, who often performed with the orchestra of the Bolognese Basilica di S. Petronio, where Torelli was performing and composing. Following his time in Bologna, he was appointed to the post of *maestro di concerto* at the court of Georg Friedrich II, Margrave of Brandenburg-Ansbach, in 1698. Giuseppe Torelli returned to Bologna, where he died in 1709.

The Concerto in D is representative of much of Torelli's trumpet writing. The work is divided into three movements, the first being at a fast tempo, the middle movement slow and stately and omitting the soloists, and closing with a brisk movement filled with flourishes by the trumpet. This work would have originally been performed on the Baroque trumpet in D, which was a valveless instrument roughly 2.25 meters in length. For modern performances, the piccolo trumpet in A is most commonly used, as its nimble upper register helps facilitate ornamentation.

### **Weber—*Variations in F***

Friedrich Dionysius (or Dionys) Weber, the German name often used by Bohemian Bedřich Diviš Weber, was a noted composer and musicologist as well as the first director of the Prague Conservatory. He studied music with German composer and organist Georg Joseph Vogler, also known as Abbé Vogler. His compositional approach is firmly rooted in the classical style of Mozart, whom he had the opportunity to meet in Prague. With his preference for the classical style, he was a critic of the works of Ludwig

van Beethoven and Carl Maria von Weber, though he would later become an enthusiastic supporter of the works of Richard Wagner.

Weber, along with the Prague Conservatory, would become a supporter of early brass instruments and encouraged the development of valved brass instruments. Weber himself aided in the development of a chromatic horn. His *Variations in F* was one of the first pieces written for valve trumpet and orchestra. The piece is scored for large orchestra and highlights the deep and full sound of the early valved trumpet by favoring its middle and lower registers throughout the composition. This early work would contain many of the elements that would define the virtuoso cornet solos near the turn of the century, including a melodic opening and variations that each highlight a special facility of the instrument such as multiple tonguing and leaps. This work is most appropriately performed on the Bb trumpet to highlight the rich lower tessitura of the instrument, as intended by the composer.

**de Falla—*Siete Canciones Populares Espanolas (Seven Spanish Folk-Songs)***

Manuel de Falla was born in Cádiz, Spain, in 1876 but would move with his family to Madrid in 1897. In Madrid, de Falla would begin his compositional studies with Felipe Pedrell, a composer and music history professor at the Royal Conservatory. Pedrell's teaching was steeped in Spanish nationalism, a trait that would influence his students, who included de Falla as well as Isaac Albéniz and Enrique Granados. While much of the music of this time associated with Spain was being composed by foreign composers, such as Debussy's *Ibéria* and Ravel's *Rapsodie espagnole* and *L'heure espagnole*, de Falla, Albeniz, and Granados would form the foundation of Spanish

composers offering works in an authentically Spanish nationalistic style. Following his time in Madrid, de Falla spent seven years in Paris before returning to Madrid in 1914 at the beginning of World War I.

*Seven Spanish Folk-Songs* draws its material from authentic Spanish folk melodies and texts that de Falla then improved upon in order to elevate them to art songs. The melodies are drawn from and represent many regions around Spain. While the melodies may be simple and folk like in nature, the accompaniment and interplay between the soloist and pianist is often quite complex and is reflective of the free and Impressionistic compositional style in Paris at the time of its writing.

While originally intended for mezzo soprano, this is a work that provides an opportunity to demonstrate the diverse tonal palette of the trumpet. The brassy sound of the trumpet adds energy and fire to the quick dance movements, while the flugelhorn brings a soft and delicate voice to the pondering and lyrical sections. The use of mutes can also be employed to add further interest and tonal shaping to the work. When performed entirely on flugelhorn, the piece can also be accompanied by the guitar, adding a distinctly Spanish flair.

## Lecture Recital

June 9, 2015—Niles Gallery, 6:00PM

Assisted by members of Saxton's Cornet Band:  
David Goins, Dave Henderson, Chase Hawkins, Nathan Miller

### Musical Selections by Saxton's Cornet Band

*Cheer Boys, Cheer*—Henry Russel, arr. Jari Villanueva

*Battle Hymn Quickstep*—Steffe-Howe, arr. Jari Villanueva

*Lilly Bell Quickstep*—G. W. E. Friederich, arr. Jari Villanueva

### I. Introduction and Discussion of the Period Instruments

- A. The saxhorn
- B. Over-the-shoulder

### II. Musical Resources

- A. Works published before the war
- B. Collections published after the war
- C. Manuscript band books
  - 1. Surviving band books
  - 2. Types of musical selections
  - 3. Instrumentation

### III. Practical Performance Considerations

- A. Period pitch
- B. Performance setup
  - 1. Concert
  - 2. Parade
- C. Concert programming
  - 1. Historical sources
  - 2. Humor and readings
- D. Costume and dress

### Musical Selections by Saxton's Cornet Band

*Polonaise Last Rose of Summer*—Unknown, arr. Jari Villanueva

*When Johnny Comes Marching Home*—Patrick Gilmore, arr. Jari Villanueva

Note: For this performance, arrangements are being used to demonstrate the basic sound and style of this music using a small group. While using period instruments and tunes, these quintet-style arrangements do not reflect an authentic setting.

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## Appendix A

### Saxton's Family Tree<sup>88</sup>

#### Henry Augustus Saxton (III)

b. @ 1790 in Boston, MA  
d. @ 1875 in Lexington, KY

#### Ann Elizabeth Parker

b. @ 1826 in Athens (Fayette County), Kentucky  
d. Jan. 17, 1897 in Lexington, KY

married May 6, 1841 in Lexington, KY

#### Children

##### Mariam Elizabeth Saxton

b. March 10, 1842 in Lexington, KY

##### Orrin Oswald Saxton

b. January 4, 1844 in Lexington, KY

d. March 7, 1877 in Lexington, KY

##### Henry Augustus Saxton (IV)

b. @1846 in Lexington, KY

d. Dec. 5, 1915 in Lexington, KY

##### Florence P. Saxton

b. @1846 in Lexington, KY

d. May 10, 1923 in Boonton, NJ. Burial in Lexington, KY

##### Anne Elizabeth Saxton

b. @1848 in Lexington, KY

##### Julia M. Saxton

b. @1849 in Lexington, KY

##### Effie E. Saxton

b. @1852 in Lexington, KY

d. September 5, 1934 in Lexington, KY

##### Rosa Vertner Saxton

b. @1861 in Lexington, KY

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<sup>88</sup> David Goins, "Saxton's Family Tree" (Frankfort, KY: Saxton's Library and Archive).

## Appendix B

### Historical Saxton's Timeline<sup>89</sup>

1862	March 7	Saxton's Cornet Band performs at Odd Fellows Hall [preview Observer and Reporter 2/26/62 p.3 col.3]
1867	April 18	Saxton's Band gives performance at Odd Fellows Hall [preview 4/13/67 Observer and Reporter p.3 col. 3]
1872	April 29	Saxton's brass band gave a public concert from Press Balcony [4/30/72 Lex. Press p.4 col.2]
1873	January 20	Saxton's minstrels perform at Opera House [01/21/73 Lexington Press p.4 col.4]
	March 23	H.A. Saxton Sr. conducts concert of 1 <sup>st</sup> Baptist Sunday school [preview 3/22/73 Lex. Press p.4 col.1]
	July 16	Saxton Brothers Band receives entire new set of instruments [7/16/73 Lex. Press p.4 col. 1]
	July 28	Saxton's Band gave minstrel at Opera House last night which was first rate [Lex. Press 7/29/73 p.4 col.1]
1874	January 31	Saxton's minstrels perform at Opera House and fire alarm sounded [2/1/74 Lex. Press p.4 col.3]
1876	July 13	Henry A. Saxton, Jr. gives minstrel at Opera House [preview 7/13/76 Lex. Press p.8 col. 2]
1888	April 30	Saxton and Trost Band gave concert at Opera House, filled to capacity [5/1/88 Lex. Transcript p.1 col. 1]
	June 26	Saxton and Trost's Band give Chautauqua concert [prev. 6/11/88 Leader p.1 col. 7]
1898	May 28	H. Saxton Jr. assumes old position as leader of orch. at Howard Athenaeum [5/28/89 Leader p.1 col. 4]
1890	April 10	Saxton's string band played for the German at the Phoenix Hotel [4/11/90 Leader p.5 col.6]
1894	April 3	Saxton's Minstrels perform at Opera House [04/04/94 Leader p.6 col.3]
	April 8	Henry A. Saxton, Sr. dies at home from cancer of the stomach [4/8/94 Leader p.3 col. 5]
	December 19	Saxton's minstrels perform at Opera House [preview 12/16/94 Leader p.5 col.3]
1895	January 5	Saxton's minstrels perform at Lexington Exposition [1/6/95 Lexington Press Transcript p.4 col. 3]
1896	February 14	Saxton's orchestra performed at Assembly Ball in Frankfort and for convicts [2/15/96 Leader p.5 col. 5]
1899	December 12	Saxton's Band performs at Inauguration of Gov. Taylor [preview 12/9/99 Leader p.4 col.5]
1900	April 27	Saxton's Minstrels perform at Opera House [04/27/00 Leader p.4 col. 3-4]
1901	June 13	Saxton's Cornet Band plays for opening of public playground. [6/23/01 Herald p.1 col. 3]

<sup>89</sup> David Goins, "Saxton's History" (Frankfort, KY: Saxton's Library and Archive).



	June 17	Saxton's Band plays for the opening of public playgrounds for children [prev. Leader p.6 col.4]
1902	July 24	Saxton Band plays for opening of new playground [7/23/02 Leader p.4 col. 2]
1903	June 10	Saxton's plays for the grand opening ball of Torrent [prev. 6/7/03 Leader p.4 col.6]
	June 15	Saxton Band plays for summer opening of playground [7/14/03 Leader sec. 1 p.3 col. 4-5]
	September 14	Saxton's band plays for corner stone laying of Experimental Building at The University of Kentucky [9/20/03 Leader sec.1 p5 col.1]
1904	May 31	Saxton's Band reorganizes to "Lexington Military Band" [5/31/04 Leader p.5 col. 4]
1905	August 5	Sextons' Orchestra performs at Upper Street playgrounds [8/6/05 Leader sec. 1 p.1 col. 2]
1906	June 15	Saxton and Trost's Band performs at Mentelle Park on E. Main Street [preview 6/11/06 Leader p.8 col. 3]
	June 24	Saxton and Trost's band perform sacred concert at Woodland Park with 500 in attendance [preview 6/23/06 Leader p.4]
	September 16	Saxton and Trost's Band performs Sacred Concert at Mentelle Park [9/16/06 Leader sec.1 p.4 col. 4]
	October 21	Saxton and Trost's Band gives concert at West End School [10/21/06 Leader sec.2 p.8 col. 2]
1907	May 29	Saxton and Trost's Orchestra performs at Campbell-Hagerman College commencement at the opera house [5/29/07 Lexington Leader p. 9 col. 1-2]
	June 17	Saxton and Trost's Band performs at Woodland Park [6/17/07 Lex. Leader p.10 col. 3]
	October 19	Saxton's and Trost's Band plays for opening of Coliseum Rink on East Main [1/20/07 Leader p.5 col. 3]
	November 19	Saxton and Trost's Band plays at 25th Ann. of German Aid Society [11/20/07 Leader p.9 col. 5]
1908	June 20	Saxton's and Trost's Band plays for opening of Gentlemen's Driving Club [6/20/08 Leader p.2 col. 2]
1909	June 2	Saxton and Trost's band perform at University of Kentucky commencement [6/3/09 Leader p.7 col. 2]
1910	January 19	Saxton and Trost form "Saxton and Trost's Band and Orchestra" [1/19/10 Leader p.2 col. 4]
1911	April 3	Saxton and Trost's perform at opening of Mitchell, Baker and Smith store [4/4/11 Leader p.3 col. 4]
1912	April 19	Saxton and Trost's play for UK class of 1913 at Phoenix Hotel [4/21/12 Leader sec. 3 p.4 col. 2-3]
1913	August 15	Two thousand fans left without hearing Saxton's Band play their regular concert while 100 paid to see Liberati's band play at Woodland Park. [8/21/13 Leader p.8 col. 5]
1915	December 5	Henry Saxton, Jr. dies at age 67 [12/6/15 Herald p.1 col. 6]

## **Appendix C**

### **Contents of Surviving Brass Band Books and Select Published Works from the Period**

## Port Royal Band Books—Table of Contents<sup>90</sup>

Number	Title	Type	Comp/Arr
1	Bird of Paradise, Waltz	Waltz/Dance	/Ingalls
2	Come Where my Love Lies Dreaming		Foster/
3	Port Royal Gallop	Gallop/Dance	
4	Quick Step from Martha	Quick Step	
5	Light of Other Days	Andante and Gallop	/Goodwin
6	Cavalry, Quick Step	Quick Step	Grafulla
7	Quick Step	Quick Step	Goodwin
8	Grand March	March	Goodwin
9	Odds and Ends, Quick Step	Quick Step	
10	Un Ballo in Maschera, Quick Step	Quick Step	Grafulla
	Call Me Not Back From the Echoless		
11	Shore	Song and Gallop	Grafulla
12	Motor, Quick Step	Quick Step	Grafulla
13	Parade March	March	Grafulla
14	Parade March	March	Grafulla
15	Take me to Thy Heart Again	Song and Polka	Grafulla
16	Louisen, Quick Step	Quick Step	Grafulla
17	Freischutz	Quick Step	Grafulla
18	Seventh Regiment, Quick Step	Quick Step	Grafulla
19	Rachel Waltzes	Waltz Set	Grafulla
20	Nightingale Waltzes	Waltz Set	/Grafulla
21	Eutau, Waltz	Waltz/Dance	Grafulla
22	Serenade From Martana	Program	Wallace
23	Amathusia	Quick Step	Wallace
24	New Armory	Quick Step	Grafulla
25	Governor's Horse Guard March	March	Eaton
26	Twinkling Stars	Quick Step	
27	Brightest Eyes	Quick Step	Gilmore
28	Julian, Selections from	Medley	Grafulla
29	Our Quick Step	Quick Step	Ingalls
30	Warren Artillery	Quick Step	Gilmore
31	Andante and Waltz	Waltz	Goodwin
32	Giorno de orrore	Andante	
33	Hail to the Chief	March	
34	Hail Columbia	March	
35	St. Patrick's Day in the Morning	Quick Step	Trad

<sup>90</sup> Port Royal Band Books (1864, monographic), Library of Congress, <http://www.loc.gov/item/cwband.port/>.  
 Port Royal Band Books Contents (Frankfort, KY: Saxton's Cornet Band Library and Archive).  
 Burgess, "An Examination of Function, Venue, and Sources in the Repertoire of Mid-Nineteenth-Century American Brass Bands," pp. 366–69.

36	Garry Owen	Quick Step	Trad
37	Robin Adair	Song	Ingalls
38	Colonel White's Quick Step	Quick Step	Grafulla
39	Andante and Waltz	Waltz	Grafulla
40	Old K.Y. Ky	Quick Step	Minstrel Song
41	Star Spangled Banner	Song	Key/
42	Storm Gallop	Gallop/Dance	
43	Battle of the Inkerman	Quick Step	Marie/Ingalls
44	Venus Reign, Waltz	Waltz	Ingalls
45	Palmyra Schottische	Schottische/Dance	Roulstham
46	Cape May Polka	Polka/Dance	Roulstham
47	Mockingbird, Quick Step	Quick Step	Trad/Ingalls
48	Captain Finch's Quick Step	Quick Step	Grafulla
49	La Marseillaise	Song	Trad/Ingalls
50	Tho the Sinner Bloom	Quintette	Ingalls
51	Red, White and Blue	March	Ingalls
52	Old Hundred	Hymn	
53	In Happy Moments	Quick Step	
54	Belisario	Quick Step	Grafulla

## 1st Brigade Band of Brodhead, Wisconsin—Band Books Table of Contents<sup>91</sup>

Number	Title	Type	Comp/Arr
1	St Louis Quickstep	Quick Step	
2	Fireman's Quickstep	Quick Step	Minker, Augustus
3	Fond Remembrance	Quick Step	
4	Birthday Quickstep	Quick Step	
5	Union Guard Quickstep	Quick Step	
6	Wide Awake Quickstep	Quick Step	King, J. R.
7	Tremont Quickstep	Quick Step	
	Battle Cry of Freedom/ Kingdom		
8	Comin	Quick Step	Root, George F.
	When This Cruel War Is Over/		
9	Hoist Up the Flag	Quick Step	Sawyer, Charles/Tucker, Henry
10	Mockingbird Quickstep	Quick Step	Winner, Septimus
11	Standard Bearer Quickstep	Quick Step	
12	Colonel White's Quickstep	Quick Step	Grafulla, Claudio
13	Bonny Jean Quickstep	Quick Step	
14	Leona Quickstep	Quick Step	
15	Light Guard Quickstep	Quick Step	Hempstead
16	Captain Blood's Quickstep	Quick Step	
17	Captain Shepherd's Quickstep	Quick Step	Grafulla, Claudio
18	Cottage By the Sea Quickstep	Quick Step	Squier, Albert E.
19	Alpha Quickstep	Quick Step	
20	Molly Bawn Quickstep	Quick Step	Grafulla, Claudio
21	Tenth Regiment Quickstep	Quick Step	
22	Centennial Quickstep	Quick Step	
23	Pittsburg Quickstep	Quick Step	
24	Midnight Hour Medley	Program	
25	Ever Of Thee Quickstep	Quick Step	Hall; arr. Grafulla, Claudio
26	Etappen Quickstep	Quick Step	Gilmore, William
27	Atilla Quickstep	Quick Step	Grafulla, Claudio
28	Anvil Chorus	Program	Verdi, Giuseppe
29	Thou Art Gone From My Eaye	Program	Linley, George
30	Roger's Quickstep	Quick Step	Dodworth, Allen T.
32	Cottim's Waltz	Waltz	
33	Stanley Schottische	Schottische	
34	Easter Waltz	Waltz	
35	Sophia Polka	Polka	
36	Home Again	Serenade	Pike

<sup>91</sup> Burgess, "An Examination of Function, Venue, and Sources in the Repertoire of Mid-Nineteenth-Century American Brass Bands," p. 381.

1st Brigade Band of Brodhead, Wisconsin Band Books (Frankfort, KY: Saxton's Library and Archive).

37	Stanley March	March	
38	Elfin Waltz (incomplete)	Waltz	
39	Mountain Echo Polka	Polka	Bellak
40	National Quickstep	Quick Step	Becket
41	Lima Waltz	Waltz	
42	America	Song	Trad./Smith. Samuel Francis
43	Star Spangled Banner	Song	Trad./Key, Francis Scott
44	Pleyel's Hymn	Hymn	Pleyel, Ignaz
45	Come Ye Disconsolate	?	Webbe, Samuel/Moore
47	Notting Hill	Program	Purday
48	Hail Columbia	Song	Phile, Philip
49	Hail to the Chief	Song	Sanderson, James/Scott
50	I Set My Heart On A Flower	Song	
51	Midnight Medley	Program	
	Dearest Spot (on earth) To Me Is		
52	Home	Song	Wrighton
53	Reel #1	Reel	
54	Reel #2	Reel	
55	Home Sweet Home	Song	Bishop, Henry R./Payne, John
55	Reel #3	Reel	
56	Dixie	Quick Step	
57	Home, Sweet Home	Song	
58	Funeral March	Dirge	
59	Andante Funeral March #1	Dirge	
60	Andante Funeral March #2	Dirge	

## Manchester Cornet Band—Band Books—Set 1—Table of Contents<sup>92</sup>

Number	Title	Type	Composer	Date
1	Quick Step	Quickstep	Geo. H Goodwin	1852
2	Quick Step	Quickstep	Geo. H Goodwin	1852
3	Scotch Medley	Quickstep	Geo. H Goodwin	1852
4	Delivan's Quick Step	Quickstep	Graffulla	1852
5	George Hart's Quick Step	Quickstep	Graffulla	1852
6	Shelton's Quick Step	Quickstep	WF Marshall	1852
7	Katy Darling Quick Step	Quickstep	WF Marshall	1852
8	Bob Tail Horse Quick Step	Quickstep	DW Hall Esqur	1852
9	Ogden Polka	Polka	A Dodworth	1852
10	Continental	Quickstep	Graffulla	1852
11	Fifth Co. N.Y. Quick Step	Quickstep	Graffulla	1852
12	Twilight Dews	Song		1852
12.5	True's Waltz	Waltz	GH Goodwin	1852
13	Dead March	Dirge	A Ruuik	1852
13.5	Peace, Troubled Soul	Dirge		1852
13.75	Pleyl's HY	Hymn		1852
14	Capt. Smith's Quick Step	Quickstep	Graffulla	1852
15	Ben Bolt Quick Step	Quickstep	Graffulla	1852
16	Cally Polka	Polka	GH Goodwin	1852
16.5	Quick Step	Quickstep	L Knabel	1852
17	General Taylor Storming Monterey	Program	L Knabel	1852
18	Polka Quick Step	Quickstep	L Knabel	1852
19	Wedding March	Program	Mendelssohn	1852
20	Jessamine Waltzes	Waltz	Labitzky	1852
21	Medley Quick Step	Quickstep	Goodwin	1852
22	Costa Diva from Norma		Balini	1852
23	Quick Step	Quickstep	Peterschen	1852
24	Quick Step	Quickstep	Peterschen	1852
25	Salem City Guard Quick Step	Quickstep	Morse	1852
25.5	Polka	Program		1852
26	Charleston City Guard Quick Step	Quickstep	Graffulla	1852
27	Quick Step	Quickstep	Graffulla	1852
28	Uncle Tom's Cabin	Program	Tom Coats	1852
29	Quick Step	Quickstep	"Nobody"	1852
30	Beautiful Venice	Song	"Somebody"	1852
31	Jordan Am a Hard Road to Travel	Quickstep		1852
32	Massas in the Cold Ground	Quickstep	Hilbright	1852

<sup>92</sup> Manchester Cornet Band—Band Books (Frankfort, KY: Saxton's Library and Archive). Burgess, "An Examination of Function, Venue, and Sources in the Repertoire of Mid-Nineteenth-Century American Brass Bands," pp. 370–71.

33	Lucricia Quick Step	Quickstep	“Bond I Guess”	1852
34	Dana’s Quick Step (Incomplete)	Quickstep		1852
35	Anna Bolena (Incomplete)	Quickstep	Dodworth	1852
36	Quick Step	Quickstep	Goodwin	1852
	Air from Opera Charles 2nd & Polka			
37	Militaire	Program	McFamin&Jungle	1852
	Solo&Chorus from Opera Elison De			
38	Amour	Program	Donzetti	1852
39	Potpourri from Lucretia Borgas	Program	Donizetti	1852
40	Thaddeus Quick March	Quickstep	WF Marshall	1852
41	Rover Quick Step	Quickstep	A Dodworth	1852
42	Gift Polka	Polka	A Dodworth	1852
43	German Andante	Song		1852
44	German Polka (incomplete)	Polka	A Dodworth	1852
45	Union Guards	Quickstep	Bond	1852
46	Waltzer Der Lu ge Tanger	Waltz		1852
47	Schubert Serenade	Song	Schubert	1852
48	Spring Flower Polka	Polka	Dignam	1852
49	Wood Up	Quickstep		1852
50	Katy Did Polka	Polka	Downing	1852
51	Shaw’s Quick Step	Quickstep	Downing	1852
52	Run Spirit, Run	Dirge	Downing	1852
53	Townly Polka	Polka	Dignam	1852
54	Peter’s Quick Step	Quickstep	Goodwin	1852
55	Grand March	March		1852
55.5	Diamond Schottisch	Schottisch	Goodwin	1852
56	Brooklyn Heights	Quickstep	Downing	1852
57	Washington Grays	Quickstep	Graffulla	1852
58	Tompkins Blues	Quickstep	Graffulla	1852
59.5	Polonaise	Program		1852
60	Pot Pourri from Norma	Program	Dignam	1852
61	Luctetia Borgia	Program	Dodworth	1852
62	La Prima Donna	Waltz	Goodwin	1852
63	India Rubber Overhauls	Program	Goodwin	1852
64	Untitled, Incomplete	Polka		1852
65	Veteran-Quick Step	Quickstep	Goodwin	1852
66	Contribution	Quickstep	Goodwin	1852
67	Dustin’s Quick Step	Quickstep	Coates	1852
68	? Pas Espagnol	Waltz	Goodwin	1852
69	Eclipse Polka	Polka	Koenig	1852
70	Curriers Quick Step	Quickstep	DL Downing	1852
71	Silkey Pokes Quick Step	Quickstep	Bond	1852
72	Peter’s Dirge	Dirge	Dodworth	1852
72.5	Untitled (incomplete)			1852



73	Troop	Program		1852
74	Quick Step (Opera Pass Du Diable)	Quickstep		1852
75	Andante Serenade (Jenny Linds)	Program	McDonald	1852
76	Cap's Watro's Quick Step	Quickstep	Deems	1852
77	Quick Step	Quickstep	Goodwin	1852
78	Evergreen Gallop	Gallop	Labtz	1852
78.5	Hornpipe #1 (Hornpipe Hornpipe)	Reel	Goodwin	1852
78.75	Hornpipe #2	Reel		1852
79	Buckley's Minstrels	Quickstep	Coates	1852
80	Turk	Quickstep	Coates	1852
81	Phantom	Quickstep	Coates	1852
82	When the Swallows Homeward Fly	Gallop		1852
			Devil on two	
83	Calif of Brighton Quick Step	Quickstep	schticks	1852
84	Quick Step DC	Quickstep	Downing	1852
85	Kah De Whirl	Program	Downing	1852
86	Washington Grand March	March		1852
87	Jackson's March	March		1852

## Manchester Cornet Band—Band Books—Set 2—Table of Contents<sup>93</sup>

Number	Title	Type	Arranger
1	Cyrus W Baldwin Quick Step	Quickstep	Goodwin
2	El Trovatore	Quickstep	Downing
3	Quick Step	Quickstep	Goodwin
4	Gallop	Gallop	Goodwin
5	Quick Step	Quickstep	
6	Giorno D Oncove, Duet from Semiramide	Program	Downing
7	Gorlitya		
8	Schottische	Schottische	
9	Polka	Polka	
10	Gallop (Galloped)	Gallop	Downing
11	Tu che a Dio Spiegasti	Program	Goodwin
11.5	McDonald's Reel	Reel	
12	Les Rendezvous Waltzes	Waltz	Goodwin
13	Waltz from La Somnam bula	Waltz	
14	Pump Handle Quick Step	Quickstep	Goodwin
15	Door Latch Quick Step	Quickstep	Goodwin
	Paddy Will You Now, Judy take the Present		
16	Chance	Song	
17	Gallop	Gallop	Goodwin
18	Hope Told a Flattering Tale	Song	
19	Waltz	Waltz	
20	Twinkling Stars Quick Step	Quickstep	Goodwin
21	Quick Step	Quickstep	Goodwin
21.5	Serenade, Departed Days	Song	
22	4th of July Overture	Patriotic	Mixture
23	The Last Rose of Summer	Song	Knable
24	Yellow Haired Laddie	Song	
25	Oft in the Stilly Night	Song	
26	Lodgings on the Cold Ground	Song	
27	Furioso Quick Step	Quickstep	
28	Wamesit Quick Step	Quickstep	Goodwin
29	Marcia de Sacra, from the Prophet	Program	Meyerbeer
30	Death SO from Lucia de Lamamoor	Program	Coates
31	Quick Step	Quickstep	
32	Quick Step	Quickstep	Tom Coates
33	Trio from William Tell	Program	
34	Amelia Polka	Polka	
35	Peter's Quick Step	Quickstep	Goodwin
36	Il Puritani Quick Step	Quickstep	Downing
37	Dead March in Saul	Dirge	

<sup>93</sup> Burgess, "An Examination of Function, Venue, and Sources in the Repertoire of Mid-Nineteenth-Century American Brass Bands," pp. 372–76.

Manchester Cornet Band—Band Books (Frankfort, KY: Saxton's Library and Archive).

38	Hazen Bug's Polka	Polka	Goodwin
39	North Star Polka	Polka	
40	Grand March	Program	
41	Queen of the Roses, Polka	Polka	
42	Congo's Quick Step	Quickstep	
43	Hattie's Quick Step	Quickstep	
44	Waterbury Guard Quick Step	Quickstep	Graffula
45	Dream on the Ocean, Waltz	Waltz	Downing
46	Cavatina from Lombardi	Program	Verdi
47	Mondrosen Waltz	Waltz	Lubitzky
48	Venus Rergun Waltz	Waltz	
49	Hail to the Chief	Song	Donizetti
50	May Heaven's Grace	Hymn	
51	Light of Other Days	Song	Balfr
52	Gallop	Gallop	
53	Blues Quick Step	Quickstep	
54	Dead March	Dirge	
55	Storm Gallop	Gallop	
56	Waltz	Waltz	Goodwin
56.5	Golita		
57	Quick Step	Quickstep	
58	Quick Step	Quickstep	
59	Quick Step	Quickstep	
60	Air and Polonaise	Program	
61	Air and Polonaise	Program	Schubert
62	Grand German March	Program	
63	Air and pollocca	Program	
	Nocturno for Soprano and Tenor, Le		
64	Serenata	Program	Rossini
65	Grand March	Program	Graffulla
	Duet for Soprano and Tenor from La		
66	Traviata	Program	
67	March	Program	Eaton
68	Old Hundred	Hymn	
69	St Martin's	Hymn	
70	Hamburg	Hymn	
71	Dundee	Hymn	
72		Hymn	
73	Portuguese HY	Hymn	
74	Polka	Polka	Goodwin
75	Ever of Thee	Song	
76	Amalgamation Quick Step	Quickstep	
77	Triple Trio Quick Step	Quickstep	Combination
78	Quick Step	Quickstep	Goodwin
79	Rake Up, Quick Step	Quickstep	
80	Transposition Quick Step	Quickstep	

81	Black Plume	Quickstep	Downing
82	Free and Easy	ME	Downing
83	Alpine Quick Step	Quickstep	
84	Gallop	Gallop	
85	Gallop	Gallop	
86	Air from the Brazen Mask	Program	
87	Waltz	Waltz	
88	The Ten Minute Jig	Jig	
89	Waltz	Waltz	
90	Waltz	Waltz	
91	Waltz	Waltz	
92	Waltz	Waltz	
93	Captain Spelman's Quick Step	Quickstep	Downey
94	Captain Snow's Quick Step	Quickstep	Downing
95	Duet from Sappho, Ari Hera Sorte	Program	Downing
96	A Te O Cara, from Il Puritiani	Program	Downing
97	Amodio Quick Step	Quickstep	Downing
98	Marseillaise HY	Song	
99	Annie Leu	Song	
100	Cottage by the Sea, Quick Step	Quickstep	Coates
101	Northhampton Quick Step	Quickstep	Coates
102	Quick Step	Quickstep	Graffulla
103	Polka La Blackguard	Program	
104	Quick Step	Quickstep	
105	Trio from Mereancite	Program	
	Merci feune Amies from Les Vepres		
106	Sicilienna	Program	Verdi
107	Waltz	Waltz	
108	Mazurka	Gallop	
109	Gallop	Gallop	
110	Zone's Quick Step	Quickstep	
111	3 Ones, Polka	Polka	
112	Polka	Polka	
113	War Path Quick Step	Quickstep	Downing
114	Waltz	Waltz	
115	Waltz from Mercadante	Waltz	
116	Fireman's Quick Step, Goodwin's Last	Quickstep	Goodwin
117	Bonny Quick Step	Quickstep	Downing
118	Agnes Polka	Polka	Downing
118.5	Hornpipe		
119	Quick Step a la Pike	Quickstep	G Daga
120	Captain Shepperd's Quick Step	Quickstep	Graffulla
121	Quick Step	Quickstep	Gewinner
122	Pemberton's Waltzes	Waltz	Eaton
123	Scotch Medley		Goodwin
124	Meditations, Twenty Years Ago	Program	Goodwin

125	Zephyr Quick Step	Quickstep	
126	Polka	Polka	
127	Capital Polka	Polka	Goodwin
128	General Scott's Quick Step	Quickstep	Daga
129	Medley Dixie's Land	Program	Downing
130	Grand Aria from Nabuco	Program	Downing
131	Quick Step, Traviata	Quickstep	Downing
132	Polka Ribrezyn	Polka	Schubert
133	Equestrian March	March	
134	Adventuroso Potpourri	Program	Kehrhahn
135	Waltzes Fantistique	Waltz	
136			
137			
138			
139	Quick Step	Quickstep	

## 25th Massachusetts Band Books—Table of Contents<sup>94</sup>

\*Due to the condition of these books, titles are sometimes illegible or not given

Number	Title
1	Grand March
2	Quick Step
3	Quick Step
4	Quick Step
5	Melody Quick Step
6	Quick Step
7	Polka
8	Gallop
9	Quick Step
10	Quick Step
11	Pixie Quick Step
12	Quick Step
13	Ever of Thee Quick Step
14	Polka
15	Quick Step
16	Quick Step
17	[Quick Step]
18	Light of Other Days
19	Intro, Andante, and Polka
20	Quick Step
21	Quick Step
22	Polka Quick Step
23	Allegretto
24	Capt. Hosek's Quick Step
25	Quick Step
26	Quick Step
27	Cape May Polka
28	Silvery Shower Waltz
29	Twinkling Starts Medley Quick Step
30	Quick Step
31	Quick Step—Gungle
32	Lottie Waltzes
33	Polka
34	Waltz
35	Quick Step
36	Polonaise
37	Quick Step
38	Viva L' America
39	Esprit De Corps (Downing 8/6/1861)

<sup>94</sup> Burgess, "An Examination of Function, Venue, and Sources in the Repertoire of Mid-Nineteenth-Century American Brass Bands," pp. 369–70.  
25th Massachusetts Regimental Band Books (Frankfort, KY: Saxton's Library and Archive).

40	Polka
41	Polka
42	Quick Step
43	Polka
44	Waltz
45	Cavalry Polka
46	Quick Step
47	Quick Step
48	7th Regt Quick Step—W. Russell
49	Puritani—Graffula
50	Quick Step—Coates
51	Quick Step
52	Red House Polka
53	Waltz—For (Frau?) Manichev
54	Waltz—W. S. Gilmore
55	Water Witch Quick Step
56	Anvil Chorus
57	Andante, Waltz, and Gallop
58	Aria from Traviata and Bolero from Vespi
59	Door Latch Quick Step
60	Rose Quick Step
61	Wandering Melodies Waltz
62	Preludia and Sana Prima La Travita
63	1st Regt Quick Step from Germania Band
64	Finale 4'e Durlito Traviata
65	Quick Step Un Bella—Downing
66	Electric Polka—Downing
67	Moonbeam Waltzes
68	Immortellen Waltzes
69	Bovouac Quick Step—Downing
	Fisher's Hornpipe
	Sweet Home
	Star-Spangled Banner—Dodworth
	Hail Columbia
	God Save the Queen
	Hail to the Chief
	Marseilles Hymn
	St. Patrick's Day
	Garry Owens
	Spring (The Black Joke)
	The Harp
	Irish Washer Woman
	Hornpipe
	Irish Aires
	Hornpipe

**Band Books of the 26th North Carolina Volunteer Infantry Regiment**  
**Band<sup>95</sup>**  
**Sets 1 – 3 of 6**

**Set 1**

- |                                       |                                      |
|---------------------------------------|--------------------------------------|
| 1 Old North State                     | 22 Juanita                           |
| 2 Old Hundred                         | 23 Be kind to the Loved Ones at Home |
| 3 Mere                                | 24 The Cottage by the Sea            |
| 4 Luto Quickstep                      | 25 Last Rose of Summer               |
| 5 Home Again                          | 26 Katy Darling Quick step           |
| 6 Cheer Boys, Cheer                   | 27 Ever of Thee                      |
| 7 21st Regiment Quick step            | 28 Grand March in Norma              |
| 8 Kathleen Mavourneen                 | 29 Carry Me Back Quick step          |
| 9 Listen to the Mockingbird QS        | 30 Silver Moon Quickstep             |
| 10 Col. Kirkland's March              | 31 Easter Gallop                     |
| 11 Col. Vance's March                 | 32 Irish Emigrant's Lament QS        |
| 12 Dead March                         | 33 The Rock Beside the Sea           |
| 13 Dead March                         | 34 Col. Hoke's March                 |
| 14 My Maryland & Old North State      | 35 Slumber Polka                     |
| 15 Come Dearest, The Daylight is Gone | 36 Hail to the Chief                 |
| 16 Dixie & Bonnie Blue Flag QS        | 37 The Girl I Left Behind Me         |
| 17 26 <sup>th</sup> Regt. Quickstep   | 38 Sicilian Hymn                     |
| 18 Tramp                              | 39 Boylston                          |
| 19 Lulu is Gone Quick step            | 40 Atlantic Cable March              |
| 20 Dead March                         |                                      |
| 21 Louisa Polka                       |                                      |

**Set 2**

- |                             |                                    |
|-----------------------------|------------------------------------|
| 1 Woodsman Spare That Tree  | 19 Capt. Horton's Waltz            |
| 2 Sultan's Polka            | 20 Capt. Jone's Waltz              |
| 3 On Yonder Rocks Reclining | 21 Greenfield March                |
| 4 Departed Days             | 22 Ever of Thee                    |
| 5 Kleber's March            | 23 The Mockingbird Quickstep       |
| 6 Confederate March         | 24 Die Huldigung die Frauen        |
| 7 Lucia De Lamamoor         | 25 Gov. Vance's Inauguration March |
| 8 Sleep Gentle Mother       | 26 Here's Your Mule Gallop         |
| 9 The Flag of the South     | 27 Pine Apple Gallop               |
| 10 Gentle Annie             | 28 Dead March                      |

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<sup>95</sup> Burgess, "An Examination of Function, Venue, and Sources in the Repertoire of Mid-Nineteenth-Century American Brass Bands," pp. 383–85.



11	It Is My Country's Call	29	Charity
12	Chorus From Child of the Regiment	30	Gypsy Polka
13	Ihre Augen sind zwei Sternen	31	Old North State
14	Captain Shepherd's March	32	Sweet Home
15	Salem Grand March		
16	Lexington Quick step		
17	Ocean Telegraph March		
18	When I Saw Sweet Nelly Home		

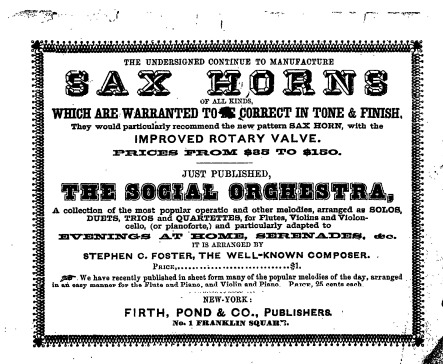
### Set 3

1	Orleans Cadets Quickstep	21	The Prophete March
2	Grand Confederate Quickstep	22	Longstreet's Quickstep
3	Lucia De Lammermoor	23	Quartette from the Opera Sharp Shooter
4	Amity Waltz	24	The German Fatherland
5	Balloon Polka	25	Die Ehre Gottes-chorus
6	Martha Quickstep	26	Betraite Polka
7	Enchantress Quickstep	27	Ballade from the Opera Zampa
8	Gay & Happy Medley	28	Lorena of Bright Smiles Quickstep
9	Rifle Regiment Quickstep	29	Overture zum Melodram
10	Ben Bolt Quickstep	30	Aria from The Child of the Regiment
11	Washington Grays Quickstep	31	Rose Medley Quickstep
12	Jordan & Wait for the Wagon QS	32	Happy Land of Cana & Lorena QS
13	On the Banks of the Blue Moselle		Marseilles
14	Thou Art Gone From My Gaze & Be Kind to the Loved Ones at Home		Love Me Not Quickstep
15	Cast That Shadow From Thy Brow Medley Quickstep		Rainbow Schottische
16	Carolina Polka		
17	Serenade Polka		
18	Otf in the Stilly Night		
19	Bonnie Eloise Quickstep		
20	The Moon on the Leaf Pot Pourri		

## Brass Band Journal—Table of Contents<sup>96</sup>

This is a published work available prior to the American Civil War.

Number	Title	Type	Composer	Date
1	Lilly Bell	Quick Step	G.W.E. Friedrerich	1853
2	Old Log Hut	March	G.W.E. Friedrerich	1853
3	Crystal Schottisch	Schottisch		
4	Maggie By My Side	Grand March	G.W.E. Friedrerich	1854
5	Pelham Schottisch	Schottisch	G.W.E. Friedrerich	1854
6	Old Dog Tray	March	G.W.E. Friedrerich	1854
7	Ellen Bayne	Quick Step	G.W.E. Friedrerich	1854
8	Ocean Tide March	March	G.W.E. Friedrerich	1854
9	Rainbow Schottisch	Schottisch	G.W.E. Friedrerich	
10	Annie May	Quick Step	G.W.E. Friedrerich	1854
11	Lilly Lee	Song	G.W.E. Friedrerich	1854
12	Prima Donna, Waltz	Waltz	G.W.E. Friedrerich	1854
13	Marseilles Hymn	Hymn	G.W.E. Friedrerich	1854
14	Star Spangled Banner	Song	G.W.E. Friedrerich	1854
15	Hail Columbia	Song	G.W.E. Friedrerich	1854
16	Yankee Doodle	Song	G.W.E. Friedrerich	1854
17	Jewel, Waltz	Waltz	G.W.E. Friedrerich	1854
18	Wedding March, Mendelssohn	March	G.W.E. Friedrerich	
19	Signal, March	March	G.W.E. Friedrerich	1854
20	Wedding Schottische	Schottisch	G.W.E. Friedrerich	1855
	Massa's In The Cold, Cold			
21	Ground	March	G.W.E. Friedrerich	1855
22	Farewell, My Lilly Dear	Quick Step	G.W.E. Friedrerich	1855
23	My Old Kentucky Home	March	G.W.E. Friedrerich	1855
24	Far Away	March	G.W.E. Friedrerich	1855

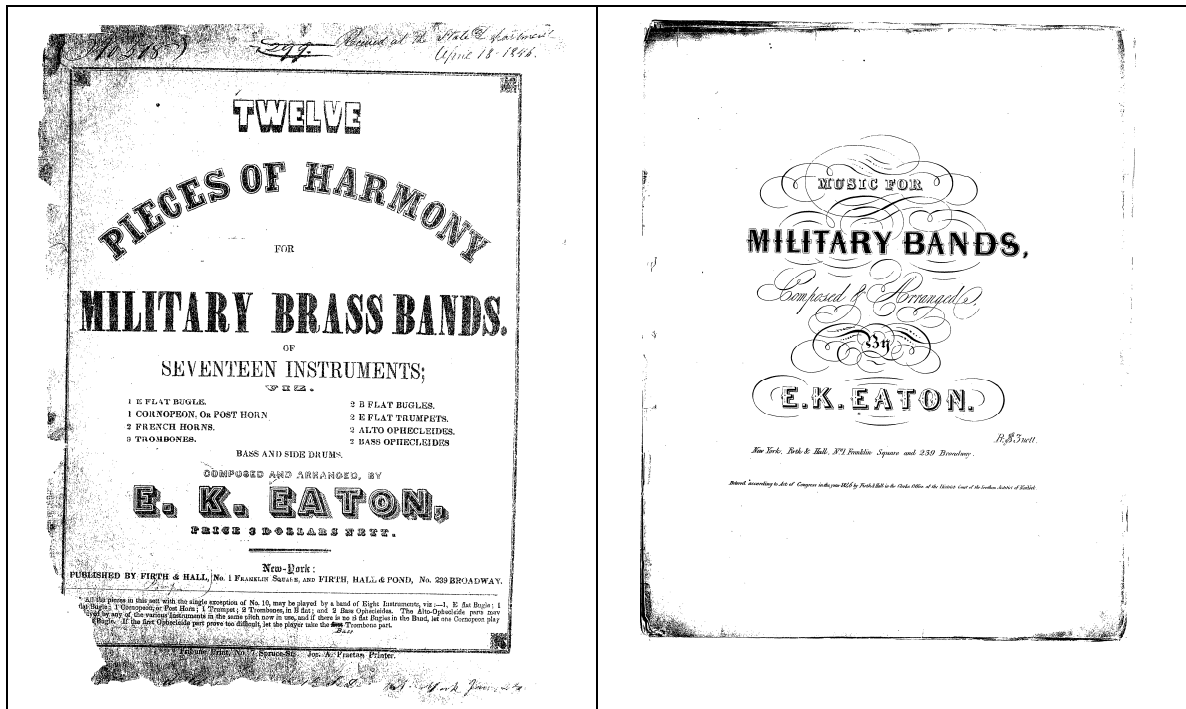


<sup>96</sup> "Brass Band Journal" (New York: Firth, Pond, & Co., 1853–54, monographic), Library of Congress, <http://www.loc.gov/item/cwband.brj/>.

## Twelve Pieces of Harmony for Military Brass Band—E. K. Eaton Table of Contents<sup>97</sup>

This is a published work available prior to the American Civil War.

Number	Title	Type	Composer	Date
1	March	March	EK Eaton	1846
2	Quick Step	Quick Step	EK Eaton	1846
3	Quick Step	Quick Step	EK Eaton	1846
4	Polonaise	Polonaise	EK Eaton	1846
5	Quick Step	Quick Step	EK Eaton	1846
6	Waltz	Waltz	EK Eaton	1846
7	March	March	EK Eaton	1846
8	Quick Step	Quick Step	EK Eaton	1846
9	Waltz	Waltz	EK Eaton	1846
10	Quick Step	Quick Step	EK Eaton	1846
11	Polonaise	Polonaise	EK Eaton	1846
12	Gallop	Gallop	EK Eaton	1846



Note the scoring of these parts: 1 Eb Bugle, 2 Bb Bugles, 1 Cornopion or Post Horn, 2 Eb Trumpets, 2 French Horns, 2 Alto Ophecleides, 3 Trombones, 2 Bass Ophecleides.

<sup>97</sup> E. K. Eaton, "Twelve Pieces of Harmony for Military Brass Band" (New York: Firth, Hall, & Pond, 1846, monographic), Library of Congress, <http://www.loc.gov/item/cwband.eat2/>.

## Peter's Saxhorn Journal—Table of Contents<sup>98</sup>

This is a published work that was available prior to the American Civil War.

Number	Title	Type	Composer	Date
1	Midnight! a Beautiful slow march	March	J. Schatzman	1859
2	Nannie Waltz	Waltz	J. Schatzman	1859
3	Leona Waltz	Waltz	J. Schatzman	1859
4	Charming Waltz	Waltz	J. Schatzman	1859
5	Cradle Schottisch	Schottisch	J. Schatzman	1859
6	Sunny Hours, a Waltz	Waltz	J. Schatzman	1859
7	E Pluribus Unum, National air	Air	J. Schatzman	1859
8	Mountain Belle Schottisch	Schottisch	J. Schatzman	1859
9	Anvil Chorus, from Trovatore	Opera	J. Schatzman	1859
10	Webster's Funeral March	March	J. Schatzman	1859
11	Masonic March	March	J. Schatzman	1859
12	Louisville March	March	J. Schatzman	1859
13	Indiana Polka	Polka	J. Schatzman	1859

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No. 5. Cradle Schottisch,	No. 6. Sunny Hours, a Waltz,
No. 7. E Pluribus Unum, National air,	No. 8. Mountain Belle Schottisch,
No. 9. Anvil Chorus, from Trovatore,	No. 10. Webster's Funeral March,
No. 11. Masonic March,	No. 12. Louisville March,
	No. 13. Indiana Polka.

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<sup>98</sup> J. Schataman, arr., "Peter's Saxhorn Journal" (Cincinnati: Peters, 1859, monographic), Library of Congress, <http://www.loc.gov/item/cwband.psxj/>.

## The Stratton Collection—Table of Contents<sup>99</sup>

The Stratton Collection is composed of six series of arrangements for military brass band that were published following the American Civil War.

Collection	#	Title	Type	Composer	Date
Stratton—1st Series	001	L'Exile, Quickstep	QS	L. Ryembault	1866
Stratton—1st Series	002	Daniel, Quickstep	QS	F. Domergue	1866
Stratton—1st Series	003	L'Enfant de Troupe, Quickstep	QS	V. F. Verrinart	1866
Stratton—1st Series	004	Brin D'Amour, Polka	PO	R. Dalmais	1866
Stratton—1st Series	005	Serenade	PR	Leghleitner	1866
Stratton—1st Series	006	Tiger, Quickstep	QS	Antoni	1866
Stratton—1st Series	007	Mabel, Waltz	WA	D. Godfrey	1866
Stratton—1st Series	008	Faust, selection from	PR	Gounod	1866
Stratton—1st Series	009a	Pat Malloy, Quickstep	QS		1866
Stratton—1st Series	009b	Emma, Polka Redowa	PR	G. Stiner	1866
Stratton—1st Series	010a	Wearing of the Green, Quickstep	QS		1866
Stratton—1st Series	010b	Oh Take Me to Thy Heart Again	SO	M.W. Balfe	1866
Stratton—1st Series	011	Happy New Year, Quickstep	QS	G.W. Stratton	1866
Stratton—1st Series	012	Concert Overture	PR	G.W. Stratton	1866
Stratton—1st Series	013	Prince Frederique Karl March	MA	B. Bilse	1868
Stratton—1st Series	014	Soldier's Prayer	SO	C. Lippe	1868
Stratton—1st Series	015	Song Without Words	SO	ABT	1868
Stratton—1st Series	016	Regimental March	MA	Unrath	1868
Stratton—1st Series	017	Hunter's Chorus from "The Rose of Erin"	PR	Jules Benedict	1868
Stratton—1st Series	018	Paula Polka	PO	Puffhold	1868
Stratton—1st Series	019	Expectation Polka	PO	G. Lippe	1868
Stratton—1st Series	020	The Grenadiers QS	QS	Heinsdorf	1868
Stratton—1st Series	021	Frederic March	MA	Gungl	1868
Stratton—1st Series	022	Oh! Will She Come	SO	G. Preyer	1868
Stratton—1st Series	023	The Magic Flute, air from	PR	Mozart	1868
Stratton—1st Series	024	Oh Hills, Oh Vales of Pleasure	SO	Mendelssohn	1868
Stratton—1st Series	025	Each to His Own	SO	G. Preyer	1868
Stratton—1st Series	026	Soldier's Bride	SO	Conrad	1868
Stratton—1st Series	027	Il Travatore, air from	PR	Verdi	1868
Stratton—1st Series	028	Farewell Waltz	WA	Gungl	1868
Stratton—1st Series	029	Manon Lesgaut, air from	PR	Balfe	1868
Stratton—1st Series	030	Song Without Words	SO	Mendelssohn	1868
Stratton—1st Series	031	L' Gladiatori, Air from	PR	Foroni	1868
Stratton—1st Series	032	La Belle Helene, Romance from	PR	J. Offenbach	1868
Stratton—1st Series	033	Rigoletto, Air from	PR	G. Verdi	1868
Stratton—1st Series	034	Troubaodour Quadrille	QU	Rilsing	1868
Stratton—1st Series	035	Goodnight, My Own Sweet Love	SO	F. Abt.	1868
Stratton—1st Series	036	Les Saroisians, Quickstep	QS	Lechleitner	1868
Stratton—1st Series	037	Les Dragons de Villars, Quickstep	QS	A. Maillart	1868
Stratton—1st Series	038	Variations Air	PR		1868
Stratton—1st Series	039	La Belle Galathea, Overture to	PR	F. de Suppe	1868

<sup>99</sup> John F. Stratton, "Military Band Music" (New York: John F. Stratton, 1866–70, monographic), Library of Congress, <http://www.loc.gov/item/cwband.mlbm/>.  
Stratton Collections Contents (Frankfort, KY: Saxton's Library and Archive).

Stratton-1st Series	040	Les Echos du moht chauvet, Polka	PO	A. Davergne	1868
Stratton-1st Series	041	La Belle Galathea, Duet from	PR	F. de Suppe	1868
Stratton-1st Series	042	Goodnight, My Angel	SO	F. Abt.	1868
Stratton-1st Series	043	Advance, Quickstep	QS	H.E. Cramatte	1868
Stratton-1st Series	044	The Talisman, Quickstep	QS	Lechleitner	1868
Stratton-1st Series	045	I Would That My Love	SO	F. Mendelssohn	1868
Stratton-1st Series	046	La Bele Galathea, Air From	PR	Suppe	1868
Stratton-1st Series	047	La Bele Galathea, Drinking Song From	PR	F.v. Suppe	1868
Stratton-1st Series	048	St Patrick's Day, Irish Medley Quickstep	QS	M. Kiefer	1868
		Thady You Gander, Irish Medley			
Stratton-1st Series	049	Quickstep	QS	M. Kiefer	1868
Stratton-1st Series	050	Walking Down Broadway, Quickstep	QS	C. Brown	1868
Stratton-2nd Series	101a	Concordia March	MA	Gung'l	1867
Stratton-2nd Series	101b	Amelia Polka Redowa	PO	Lanner	1867
Stratton-2nd Series	102a	Amor March	MA	Strauss	1867
Stratton-2nd Series	102b	Lieblings-Polka	PO	Faust	1867
Stratton-2nd Series	103a	Adjudent's Call-Quickstep	QS	Henri E. Cramette	1867
Stratton-2nd Series	103b	Adelaide Polka	PO		1867
Stratton-2nd Series	104a	You Naughty, Naughty Men-Quickstep	QS		1867
Stratton-2nd Series	104b	Quintetta from "Romeo and Juliet"	PR	Bellini	1867
Stratton-2nd Series	105a	Guard Mounting-Quickstep	QS	Henri E. Cramette	1867
Stratton-2nd Series	105b	Violet-Waltz	WA	Stiner	1867
Stratton-2nd Series	106a	Arizona-Quickstep	QS	GW Stratton	1867
Stratton-2nd Series	106b	The Moon is Above Us-Duett	PR	Campana	1867
Stratton-2nd Series	107a	Franz Joseph-March	MA	Pawlis	1868
Stratton-2nd Series	107b	Hunter's-Polka	PO	Pawlis	1868
Stratton-2nd Series	108a	March	MA	Seifert	1868
Stratton-2nd Series	108b	Polka Mazurka	PO	Engelhardt	1868
Stratton-2nd Series	118a	Marseillaise Hymn	SO		1868
Stratton-2nd Series	118b	Yankee Doodle	SO		1868
Stratton-2nd Series	118c	Star-Spangled Banner	SO		1868
Stratton-2nd Series	118d	Red, White and Blue	SO		1868
Stratton-2nd Series	119a	Hail, Columbia	MA		1868
Stratton-2nd Series	119b	Sweet Home	SO		1868
Stratton-2nd Series	119c	Hail to the Chief	MA		1868
Stratton-2nd Series	119d	Auld Lang Syne	SO		1868
Stratton-2nd Series	120a	Review-Quickstep	QS	H.E. Cramatti	1868
Stratton-2nd Series	120b	Song	SO	Hartel	1868
Stratton-2nd Series	121a	Quickstep	QS	Descoins	1868
Stratton-2nd Series	121b	Souvenir-Polka	PO	Puffhold	1868
Stratton-2nd Series	125a	Front-Marsch	MA	M. Kiefer	1869
Stratton-2nd Series	125b	Concert Polka	PO	Jullien	1869
Stratton-2nd Series	126a	La Pedriole Quickstep	QS	Lechleitner	1869
Stratton-2nd Series	126b	Polka Mazurka	PO	F. Lauzun	1869
Stratton	401	3rd US Infantry, Quickstep	QS	Henry Yager	1870
Stratton	402	Dolores, Schottisch	SC	Henry Yager	1870
Stratton	404	Memories of Home, Waltz	WA	H.H. Hogson	1878
Stratton-5th Series	501	The Last Rose of Summer	SO	Flotow	1869
Stratton-5th Series	502	The Old Oaken Bucket	SO	S. Woodworth	1869
Stratton-5th Series	503	Rosalie, the Prairie Flower	SO	Wurzel	1869
Stratton-5th Series	504	Dearest Spot of Earth	SO	Wrighton	1869
Stratton-5th Series	505	Why, No One to Love?	SO	Stephen C. Foster	1869

Stratton-5th Series	506	We Meet By Chance	SO	F. Kucken	1869
Stratton-5th Series	507	Jenny Who Lives in The Dell	SO		1870
Stratton-5th Series	508	Das Einsame Roslein	SO	W. Herfurth	1870
Stratton-5th Series	509	Das Vaterhaus. Lied	SO	Fr. Abt	1870
Stratton-5th Series	510	Comin Thro the Rye	SO		1870
Stratton-5th Series	511	Abaschied	SO	Esser	1870
Stratton-5th Series	513	Dearest Spot of Earth to Me Is Home	SO		1870
Stratton-5th Series	514	Am Rhein, am schonen Rhein	SO	Abt.	1870
Stratton-5th Series	515	Russische Hymne	SO		1870
Stratton-5th Series	516	Oh! Cast That Shadow From Thy Brow	SO		1870
Stratton-5th Series	517	Ich Stand auf Hohen Bergen	SO	Hermes	1870
Stratton-5th Series	518	Thou Art Gone From My Gaze	SO		1870
Stratton-5th Series	519	Wearing of the Green	SO		1870
Stratton-5th Series	520	God Save the Queen	SO		1870
Stratton-5th Series	521	Ich Bien Ein Freier Mann und Singe	SO	Gumbert	1870
Stratton-5th Series	522	Willie, We Have Missed You	SO		1870
Stratton-5th Series	523	O Bitt' Euch Leibe Vogelain	SO	Gumbert	1870
Stratton-5th Series	524	I Am Lonely Tonight	SO		1870
Stratton-5th Series	525	Wie Schoen Bist Du	SO	A. Weldt	1870
Stratton-5th Series	526	Woodman, Spare That Tree	SO		1870
Stratton-5th Series	527	Beautiful Isle of the Sea	SO		1870
Stratton-6th Series	601	Abendlied	SO	Jos. Hayden	1871
Stratton-6th Series	602	Schone Fremde	SO	F. Hensel	1871
Stratton-6th Series	603	Abendlich Schon Rauscht der Wald	SO	F. Hensel	1871
Stratton-6th Series	604	Das Hochlandmadchen	SO	Rob. Schumann	1871
Stratton-6th Series	605	Der Augenblick	SO	Jos. Hayden	1871
Stratton-6th Series	606	Doppelquartett: Auf demSee.	SO	M. Hauptmann	1871
Stratton-6th Series	607	Im Wald	SO	F. Hensel	1871
Stratton-6th Series	608	Horst du Nicht die Baume rauschen	SO	F. Hensel	1871
Stratton-6th Series	609	Morgengruss	SO	F. Hensel	1871
Stratton-6th Series	610	Concertino for Eb Cornet	PR	Sachse	1871
Stratton-6th Series	611	Gute-Nacht	SO	Ferd. Hiller	1871
Stratton-6th Series	612	Hochlandbursch	SO	Rob. Schumann	1871
Stratton-6th Series	613	Fruhlingsgedrange	SO	Ferd. Hiller	1871
Stratton-6th Series	614	Wilkommen	SO	Ferd. Hiller	1871
Stratton-6th Series	615	Im Herbst	SO	F. Hensel	1871
Stratton-6th Series	616	Nun Fangen die Weiden Zu Blunen An	SO	C. Reinecke	1871
Stratton-6th Series	617	Der Traurige Jager	SO	Rob. Schumann	1871
Stratton-6th Series	618	Zahnweh	SO	Rob. Schumann	1871
Stratton-6th Series	619	Morgens als Lerche	SO	Ferd. Hiller	1871
Stratton-6th Series	620	Im Walde. Chor mit Echo	SO	Rob. Schumann	1871
Stratton-6th Series	621	Sonntag	SO	Ferd Hiller	1871
Stratton-6th Series	622	Die Warnung	SO		1871
Stratton-6th Series	623	Die Nacht	SO	Franz Abt.	1871
Stratton-6th Series	624	Deutschland dein Volk es singt	SO	Hermes	1871
Stratton-6th Series	625	Der frohe Wandersmann	SO	Felix Mendelssohn	1871
Stratton-6th Series	626	Waldeinsamkeit	SO	Adam	1871
Stratton-6th Series	627	O selig"	SO	Schumann	1871
Stratton-6th Series	628	Hymnus (bei Traungen)	SO	C. Zollner	1871
Stratton-6th Series	629	Wanderlied	SO	C. Zollner	1871
Stratton-6th Series	630	Altdeutsches Lied	SO	H. Richter	1871
Stratton-6th Series	631	Das Voglein in Walde	SO	J. Durrner	1871

Stratton-6th Series	632	Duett for Eb Cornet und Bariton	PR	Rich. Genee Op 82	1871
Stratton-6th Series	633	Waldrast	SO	A.F. Riccius	1871
Stratton-6th Series	634	Wanderlied2	SO	W. Stade	1871
Stratton-6th Series	635	Reiselied	SO	Rich. Muller	1871
Stratton-6th Series	636	Trinklied	SO	C. Zollner	1871
Stratton-6th Series	637	Blauaugelein	SO	L. Papir	1871
Stratton-6th Series	638	Schneeglockchen	SO	R. Seifert	1871
Stratton-6th Series	639	Ueber allen Wipfeln ist Ruh. Abendlied	SO	Kuhlan	1871
Stratton-6th Series	640	Der Rechte Mann	SO	Franz Abt.	1871
Stratton-6th Series	641	Wie konnt ich dein Vergessen	SO	Hermes	1871
Stratton-6th Series	642	Fruhlings Erwachen Muhlig	SO	Muhlig	1871
Stratton-6th Series	643	Duett for Tenor und Bariton	PR	R. Genee, Op40	1871
		Abschiedstafel(So ruckt denn in die			
		Runde)	SO	Mendelssohn	1871
Stratton-6th Series	644	Lied: An Der Mond	SO	G.A. Ritter	1871
Stratton-6th Series	645	Abendstandchen	SO	Mendelssohn	1871
Stratton-6th Series	646	Fruhlingslied	SO	J. Durrner	1871
Stratton-6th Series	647	Das Arme Roslen	SO	Rich. Muller	1871
Stratton-6th Series	648	Lied fur die Duetschen in Lyon	SO	Mendelssohn	1871
Stratton-6th Series	649	Einkehr	SO	C. Zollner	1871
Stratton-6th Series	650	John Anderson	SO	Rob. Schumann	1871
Stratton-6th Series	651	Serenade	SO	Th. Merker	1871
Stratton-6th Series	652	Schon Rohtraut	SO	Rob. Schumann	1871
Stratton-6th Series	653	Volkslied	SO	C. Reinecke	1871
Stratton-6th Series	654	Ungewitter	SO	Rob. Schumann	1871
Stratton-6th Series	655	Liebesschmerz	SO	R. Seifert	1871
Stratton-6th Series	656	Auf, schenket ein. Doppel Quartet	SO	O. Cladius	1871
Stratton-6th Series	657	Liebesgarten. Duet	SO	Rob. Schumann	1871
Stratton-6th Series	658	Aus der Ferne. Trio	SO	J. Becker	1871
				Graben-	
Stratton-6th Series	660	Liebeshandel. Duet	SO	Hoffman,Op99	1871
Stratton-6th Series	661	Schweizerlied. Trio	PR	J. Becker	1871
Stratton-6th Series	662	Familien-Gemalde. Duet	PR	Rob. Schumann	1871

Type Key: QS—quickstep, MA—march, SO—song, DI—dirge, GA—gallop, WA—waltz, PR—program, SC—schottische, PO—polka, QU—quadrille, RE—reel



## Saxton's Cornet Band Books—Table of Contents<sup>100</sup>

Band books for the modern Saxton's Cornet Band. Includes information on original collection, date, and arranger/composer. This collection highlights how the original sources can be compiled to form a cohesive and representative period performance.

<b>Collection</b>	<b>#</b>	<b>Title</b>	<b>Type</b>	<b>Arr/Comp.</b>	<b>Date</b>
Stratton-2nd Series	103b	Adelaide Polka	Polka		1867
Stratton-2nd Series	103a	Adjutant's Call QS	Quickstep	Cramette	1867
Stratton-2nd Series	101b	Amelia Polka Redowa	Polka	Lanner	1867
Port Royal #1	39	Andante & Waltz	Waltz	Graffulla	
		Andante&Serenade (Jenny Lind's Goodbye)	Program	McDonald	
Manchester #1	75		Program		
Peter's	9	Anvil Chorus	Program	Schatzman	1859
Modern		Arc of Chorales	Song	West	2005
		Aria from Traviata & Bolero from Vespi	Program		
Mass. 25th Stratton-2nd Series	58		Program		
Modern	106a	Arizona Quickstep	Quickstep	Stratton	1867
Modern		Ashland Quick Step	Quickstep	Scharpie	Modern
Modern		Barber of Seville, Overture	Program	Elrod	Modern
		Battle Cry of Freedom&Kingdom Coming	Quickstep		
Dignam Scores		Black Brigade, The	Quickstep	Emmett	1857
Manchester #2	53	Blues Quick Step	Quickstep		
		Boatman Dance	Program		
Manchester #2	117	Bonny Quickstep	Quickstep	Downing	
Stratton-1st Series	004	Brin D'Amour, Polka	Polka	Dalmals	1866
Manchester #2	127	Capital Polka	Polka	Goodwin	
Port Royal #1	48	Captain Finch's Quick Step	Quickstep	Graffulla	
Manchester #1	22	Casta Diva from Norma	Solo	Balini	1866
Peter's	4	Charming Waltz	Waltz	Schatzman	1859
		Come Where my Love Lies			
Port Royal #1	2	Dreaming	Song	Foster	
		Come Where my Love Lies			
		Dreaming	Quickstep		
Stratton-6th Series	610	Concertino for Eb Cornet	Program	Sachse	1871
Peter's	5	Cradle Schottisch	Song	Schatzman	1859
			Waltz		
Dignam Scores		Crystal Palace Waltzes	Medley	Dignam	1864
Modern		Daughter of the Regiment	Program	Henderson	
Stratton-5th Series	504	Dearest Spot of Earth	Song	Wrighton	1869
Stratton-5th	513	Dearest Spot of Earth to Me Is	Song		1870

<sup>100</sup> Saxton's Cornet Band Readable Library (Frankfort, KY: Saxton's Library and Archive).

Series		Home			
Mass. 25th	16	Dearest Spot Quick Step	Quickstep		
Manchester #1	4	Delivan's Quick Step	Quickstep	Grafulla	1852
		Dixie	Quickstep		
26th North Carolina		Dixie and The Bonnie Blue Flag	Medley		
		Dixie's Land Medley, Quickstep	Medley	Downing	
			Quickstep		
Mass. 25th	11	Dixy Quick Step	Medley	Cattic	
Manchester #2	115	Door Latch Quick step	Quickstep	Goodwin	
BB Journal #1	7	Ellen Bayne	Quickstep	Friedrerich	1854
		Evening Star, Waltz	Waltz		
			Waltz		
Stratton	28	Farewell Waltzes	Medley	Gungl	1868
		Fifth New York Waltz	Waltz		
		Figaro Quick Step	Quickstep		
Mass. 25th	64	Finale 4th Duetto Trovatore	Program	Verdi	
		Fireman's Polka	Program	Ripley	
		Fireman's Quickstep	Quickstep		
		Five Melodious Selections for		Assembled—	
Manchester #2	various	Military Band	Song(s)	West	2004
Manchester #2	22	Fourth of July Overture	Program	Mixture	
Manchester #2	82	Free and Easy	Medley	Downing	
		Freedom Quickstep	Quickstep		
Port Royal #1	17	Freischutz, Quickstep	Quickstep	Grafulla	
Manchester #2	56.5	Gallop #56.5	Gallop/Dance		
Manchester #1	17	General Taylor Storming Monterey	Program	Knabel	1852
Manchester #1	5	George Hart's Quickstep	Quickstep	Graffulla	1852
Manchester #1	42	Gift Polka	Polka	Dodworth	1852
		Glory Hallelujah	March		
		Graffula's Favorite Waltz	Waltz		
Manchester #2	130	Grand Aria from Nabucco	Solo, Cornet	Downing	
Modern		Grand March Medley	Medley	Henderson	2003
Stratton-2nd Series	105a	Guard Mounting, Quickstep	Quickstep	Cramette	1867
BB Journal #1	15	Hail Columbia	Song	Friedrerich	1854
Stratton-2nd Series	119a	Hail, Columbia	March		1868
		Home, Sweet Home	Song		
		Hope Told a Flattering Tale	Solo, Cornet		
Manchester #2	18	Hope Told a Flattering Tale	Song		
Stratton-1st Series	017	Hunter's Chorus from The Rose of Erin	Program	Benedict	1868
Stratton-2nd Series	107b	Hunter's-Polka	Polka	Pawlis	1868
		Hurrah Storm, Gallop	Gallop/Dance		
		Il Bacchio, Waltz	Waltz		
Manchester #1	63	India Rubber Overhauls	Program	Goodwin	1852
Peter's	13	Indiana Polka	Polka	Schatzman	1859
Modern		Irish Trot	Medley	West	2003
		Kathleen Mavoureen	Quickstep		

Manchester #1	7	Katy Darling Quickstep	Quickstep	Marshall	1852
Manchester #1	50	Katy Did Polka	Polka	Downing	
Manchester #1	85	Kazootie Ko Whirl	Program	Downing	1852
Stratton–1st Series	039	La Belle Galathea, Overture to	Program	F. de Suppe	1868
Peter’s	3	Leona Waltz	Waltz	Schatzman	1859
		Les Blennettes	Solo, Baritone		
Stratton–2nd Series	102b	Lieblings-Polka	Polka	Faust	1867
Modern		Light Cavalry Overture	Program	Henderson	
BB Journal #1	11	Lilly Lee	Song	Friedrerich	1854
		Lorena Quick Step	Quickstep		
		Lucia De Lammermoor	Program		
		Magnolia Polka	Polka		
Manchester #2	29	Marcia de Sacre	Program		
Peter’s	11	Masonic March	March	Schatzman	1859
BB Journal #1	21	Massa’s In The Cold, Cold Ground	March	Friedrerich	1855
Manchester #2	50	May Heaven’s Grace	Hymn		
Manchester #2	124	Meditations 20 Years Past	Quickstep	Goodwin	
			Quickstep		
Manchester #1	21	Medley Quick Step	Medley	Goodwin	1852
Peter’s	1	Midnight March	March	Schatzman	1859
			Instrument		
Port Royal #1	47	Mockingbird, Quick Step	Demo	Trad/Ingalls	2002
Stratton–2nd Series	106b	Moon is Above Us, The—Duett	Program	Campana	1867
Port Royal #1	12	Motor Quickstep	Quickstep	Graffulla	
Peter’s	8	Mountain Belle Schottisch	Schottische	Schatzman	1859
BB Journal #1	23	My Old Kentucky Home	Quickstep	Foster	1859
		Mynheer Van Punck	Song		
Peter’s	2	Nannie Waltz	Waltz	Schatzman	1859
		O’ Summer Night	Alto Solo	Donizetti	
Port Royal #1	9	Odds & Ends Quickstep	Quickstep	Bawld	
BB Journal #1	6	Old Dog Tray	March	Friedrerich	1854
Port Royal #1	40	Old Ky, Ky	Quickstep		
Port Royal #1	29	Our Quick Step	Quickstep	Ingalls	
Port Royal #1	45	Palmayra Schottische	Schottische	Roulstham	
Port Royal #1	13	Parade March	March	Grafulla	
Port Royal #1	14	Parade March	March	Grafulla	
Manchester #1	68	Pas Espagnol	Waltz	Goodwin	1852
BB Journal #1	5	Pelham Schottisch	Schottische	Friedrerich	1854
Manchester #1	59.9	Polanaise	Dance		1852
Manchester #2	126	Polka #126	Polka		
Port Royal #1	3	Port Royal Gallop	Gallop/Dance		
Mass. 25th	62	Preludio en Scena Prima La Travita	Program	Verdi	
Manchester #2	various	Pretty Tunes			
BB Journal #1	12	Prima Donna, Waltz	Waltz	Friedrerich	1854
Manchester #2	41	Queen of the Roses, Polka	Polka		
			Waltz		
		Queen of the Roses, Waltzes	Medley		

Manchester #2	119	Quick Step A la Pike	Quickstep	G. Daga	
Manchester #2	102	Quickstep #102	Quickstep	Grafulla	
Manchester #2	57	Quickstep #57	Quickstep	Opius De	
Manchester #2	58	Quickstep #58	Quickstep	LoiSivine	
Manchester #2	78	Quickstep #78	Quickstep	Goodwin	
		Radetsky	March		
Mass. 25th	37	Red, White & Blue Quick Step	Quickstep		
Dignam Scores		Ricordunza de la Opera	Program		
		Roll Up Your Sleeves, Jordan am a			
		Hard Road	Quickstep		
Modern		San Min Zhu Yi	Program		
		Schomberg Gallop	Gallop/Dance		
			Quickstep		
Manchester #1	3	Scotch Medley Quick Step	Medley	Goodwin	1852
			Quickstep		
Manchester #2	123	Scotch Medley Quick Step	Medley	Goodwin	
Port Royal #1	18	Seventh Regiment, Quick Step	Quickstep	Grafulla	
Modern		Soldier's Joy	Reel	West	
Stratton-2nd					
Series	121b	Souvenir-Polka	Polka	Puffhold	1868
Stratton-2nd					
Series	118c	Star-Spangled Banner	Song		1868
Peter's	6	Sunny Hours	Waltz	Schatzman	1859
			Quickstep		
		Tara's Halls, Quickstep	Medley	Squire's	
Manchester #1	40	Thaddeus Quick Step	Quickstep	Marshall	
			Quickstep		
		Thady You Gander	Medley		
		Theme and Variations	Cornet Solo		
Stratton-1st					
Series	006	Tiger Quickstep	Quickstep	Antoni	1866
Manchester #1	73	Troop	Program		1852
		Una VocePoca Fa	Cornet Solo		
Stratton-1st					
Series	038	Variations Air	Program		1868
Stratton-2nd					
Series	105b	Violet-Waltz	Waltz	Stiner	1867
Mass. 25th	38	Viva L' America	Quickstep		
		WaltzMedley	Waltz		
Manchester #1	57	Washington Grays	Quickstep	Grafulla	1852
BB Journal #1	20	Wedding Schottische	Schottische	Friedrerich	1855
Modern		West's Virginia Reel	Reel	Henderson	
		When This Cruel War is Over/Hoist	Quickstep		
		Up the Flag	Medley		
Manchester #1	49	Wood Up	Quickstep		1852
		Worthy is the Lamb	Hymn		
		Yankee Doodle w/Variations	Cornet Solo		
Stratton-2nd		You Naughty, Naughty Men-			
Series	104a	Quickstep	Quickstep		1867

## Appendix D—Instrument Makers in the Civil War

Listing of 38 known makers of saxhorn brass instruments used in the Civil War period.<sup>101</sup>

<u>Maker/Manufacturer</u>	<u>Location</u>
John F. Stratton	New York
Boston Musical Instrument Manufactory	Boston
Isaac Fiske	Worcester, Massachusetts
Klemm Bros.	Philadelphia
Hall & Quinby	Boston
E.G. Wright	Boston
D.C. Hall	Boston
Allen & Hall	Boston
Graves & CO.	Boston
W. Seefeldt	Philadelphia
C.A. Zoebish & Sons	New York
Halarie	Paris
H. Lehnert	Philadelphia
Horst W. Moenning	New York
Earnest Seltman	Philadelphia
Kummer & Shetelich	Baltimore
Allen Mfg. Co.	Boston
Efrem Benelli	Florence
Cazzani & Co.	
Henry Distin	Philadelphia
Granville Draper	Boston
G. Freemantle	Boston
Gilmore & Co.	Boston
Gilmore, Graves & Co.	Boston
F. Joubert & Cie	Paris
A. Lacompte	Paris
Arsene Zoe Le Connte	
Vincent Muller	
George Peachy	London
Quinby Bros.	Boston
Aug. Rampone, B. Cazzani	
A. Rohe	Paris
Adophe Sax & Cie	Paris
Louis Schreiber	New York
Moses Slater	New York
Slater & Martin	New York
George P. Stratton	Boston
Wright & Gilmore	Boston

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<sup>101</sup> Jon Borowicz, *The Mid-Nineteenth-Century Brass Band: A Rebirth*, *Historic Brass Society Journal* vol. 2, no. 1 (1990): 123–31.

## Appendix E—Period Musician Surveys

### Survey Questions

Name:

Band Affiliation:

Instrument (Civil War):

1. What is the instrument you play in the Civil War band? Please give as many specifics as possible. Manufacturer, region, or city where it was built, primary metal used, plating, year it was built, etc.
2. Are there any modern modifications on your instrument? This does not include repairs. Was the instrument modified for current pitch standards, modern mouthpiece receiver, modern valve sections, etc.?
3. For brass players: Do you use a period mouthpiece or a modern mouthpiece? Please explain the choice. What are the benefits and drawbacks?
4. Please discuss the playing characteristics of your instrument. Are certain notes overly problematic, does a certain type of articulation need to be used to get notes to speak properly, general pitch characteristics, projection, etc.? Please feel free to offer as much detail as possible.
5. If you are also a proficient player on a modern instrument, please compare and contrast the playing characteristics between the modern and period instrument. Again, please feel free to go into as much detail as possible.
6. Does your ensemble play in period pitch or modern pitch? What is your tuning reference (ex. Modern pitch A = 440Hz)? What is the reason for this choice?
7. Please discuss general stylistic considerations when approaching a period performance. Are there general rules you use when articulating, phrasing, breathing, etc.? As style would be dictated by piece, you may offer examples in relation to specific works as well as general stylistic considerations.
8. Please explain your position on music of this period. Does your ensemble perform purely original music from the period, original music edited to fit your ensemble's instrumentation, or modern arrangements of tunes from the period? How strict are you regarding authenticity in your programming? What are sources you use when putting together music for a performance?
9. Please discuss other historical factors that play into how your band functions or performs. Is your band based on a specific historical ensemble or other persons from the period?
10. Any other relevant information. If there is anything you personally feel is of importance to your performance practices, please list or discuss it.

Name: Jeffrey R. Stockham

Band Affiliation: Excelsior Cornet Band (Leader); Federal City Brass Band/26th North Carolina Regiment Band (Solo Eb cornet); Coates Brass Band/47th PA Regiment Band (Eb cornet); President Lincoln's Own Band (Eb cornet/Bb cornet/Eb alto/Bb tenor); Newberry's Victorian Cornet Band (Eb cornet)

Instrument (Civil War): Eb cornet, Eb keyed bugle, Bb cornet, Bb keyed bugle; occasionally Eb alto horn or Bb tenor horn.

1. Primarily Eb cornet. I usually perform on a side-action rotary-valve cornet built by Hall & Quinby circa 1865–1866; it is made entirely of German silver. When OTS instruments are required, I play an OTS Eb soprano saxhorn by John F. Stratton, NY, circa 1862, also made of German silver, or an OTS Eb soprano saxhorn by Eduard Baack, NY, circa 1855. I also play Eb keyed bugle, an unsigned instrument that is probably an imported copy of a Graves, circa 1855, made of copper with brass keys and trim. Occasionally I play Bb cornet; for this, I play a Boston Musical Instrument Manufactory "Band Size," circa 1868, in German silver. Sometimes I also play Bb keyed bugle, a 7-key instrument in copper with brass keys and trim, marked "Patent Royal Bugle/London," circa 1820.

2. NO modifications. Any alterations destroy the instrument as a historical artifact! Anyone who irreversibly alters an antique instrument does not deserve to own one. I feel very strongly about this.

3. Period mouthpieces or copies thereof ONLY. My primary playing mouthpiece is a Kanstul copy of an 1855 Graves Eb cornet mouthpiece, copied from an original in Nick DeCarlis's collection. Period mouthpieces with short shanks, deep-V cups, and wide flat rims provide the proper sound and playing characteristics for these instruments. Modern mouthpieces never produce satisfactory results.

4. My Hall & Quinby is one of the finest instruments I've ever played, antique or modern. There are no intonation issues that are not easily manageable by a skilled player. (In the period, a player was expected to blow his instrument into tune.) Response is excellent, and the wide bugle bell throat produces a beautiful, broad, singing tone that carries through the ensemble yet blends well.

5. I freelance for a living; I play modern Bb trumpet, flugelhorn, and higher-pitched trumpets (C, D, Eb, & Bb/A piccolo). I have a master's degree in French horn and still play that as well. The flugelhorn is most analogous to the antique cornet because they both have wide saxhorn bells. The antique cornets are completely different instruments from modern trumpets and cornets, and need to be approached differently, with more grace and finesse, less volume/loudness, and greater delicacy. If you try to play very loud, or horse these horns the way you can a modern trumpet, you will overblow it and get poor results. A ham-handed screaming trumpet jock cannot play a vintage cornet with good results.

6. All the ensembles I play in try to play at the best possible pitch for the instruments, high pitch between A = 452 and A = 456 VPS. There is no reason to try to play at modern low pitch, and trying to do so makes the instruments play out of tune with themselves and each other.

7. Musical common sense is most important. The ideal of the period was to make a wind instrument have the character of the human voice. This requires a delicacy and subtlety of articulation, smoothness and conversationality of phrasing, musical placement of breaths, and careful attention to dynamic markings. For instance, when playing operatic transcriptions, it is best to emulate the style that the vocal soloist would use in the opera aria. When playing sentimental songs, keep the interpretation simple, expressive but not maudlin, and beautiful.

8. My Excelsior Cornet Band performs music that is edited to fit the 8-piece instrumentation (Eb quintet parts with 2 Eb cornets, plus snare and bass drum), in order to keep the group affordable to clients while retaining a relatively authentic sound. The other ensembles I play in are larger and generally play direct transcriptions of the original band books, edited for accuracy but not otherwise altered. We occasionally reverse-engineer period piano sheet music, which was frequently reduced from band arrangements to begin with, in the appropriate style for the period. We do not play any music that is arranged in a modern, non-period style or that is not authentic to the period. Sources include JV Music/Federal City Brass band editions, Olde Towne Brass editions, and arrangements by others such as Mark Elrod and myself.

9. My Excelsior Cornet Band portrays an early war New York small-town militia band such as might have enlisted at the start of the war. It is not based on an actual band, but rather is designed to be representative of the smaller town bands of the period. The Federal City Brass Band portrays a generic U.S. federal regimental band. The 26th North Carolina Band portrays the actual band of that regiment; I portray Eb cornetist Sam Mickey in that group. The Coates Brass band portrays that original group, which was attached to the 47th PA Infantry Regiment. President Lincoln's Own Band portrays the President's Own U.S. Marine Band circa 1864, and we played this role in Steven Spielberg's movie *Lincoln*, among others.

10. More information about my band, instruments, and music can be found at [www.ecband.com](http://www.ecband.com). Please feel free to contact me if you have questions or would like more information.



Name: Barry Bocaner

Band Affiliation: Coates Brass Band, Federal City Brass Band

Instrument: Baritone. Sometimes tenor or Bb bass. Sometimes Eb bass.

1. My own instrument is a Boston upright SARV baritone circa 1870. I have also extensively played an upright TARV Kummer & Schetelich baritone circa 1860, which belongs to another member of the Coates brass band, and various unsigned OTS SARV and Berliner valve instruments that belong to other members of the Federal City Brass Band. These are all yellow brass instruments, no plating.

2. No modifications.

3. Period mouthpiece. Modern mouthpieces do not work well with these instruments and do not give the right sound or articulations, and often throw off the intonation. I find them comfortable to use if you can find one that's in good condition and an appropriate size for the player and the instrument.

4. While I have played some instruments that are in poor condition (valves have poor compression, leaks, loose braces, etc.), which can lead to notes not speaking evenly across the range, most of the instruments have very even response over the full range of the instrument. Certainly my own Boston baritone does. Pitch is a problem on the 1+3, 2+3, and 1+2+3 combinations. Most of these instruments seem to be made with a third slide that is too long, in order to make 1+3 notes more in tune, but then that makes 2+3 notes flat. And they aren't quite long enough to be perfect. 1+2+3 notes are always sharp. Upper registers on these instruments always have strange intonation tendencies, and I have to do a lot of experimenting with alternate fingerings to make them work. Anything above F and G above the bass-clef staff is usually pretty weird.

5. The period instruments have a smaller and sweeter sound and a very easy response in comparison to modern instruments. Articulations are more covered.

6. Period pitch. A = 452 usually, but it depends on everyone's instruments on that day. Never more than a few Hz away from 452. The instruments do not play well extended to A = 440. It does weird things to response and intonation to try to play them at 440, and they are not fun to play that way.

7. This is a big subject and very difficult to go into in any detail in this e-mail. I think most important is to understand the inflection and cadence of this music. Tempos not too fast, lots of space, proper approach to accented notes. It has a lot in common with nineteenth-century Italian light opera music, and listening to some of that gives some great cues as to the style.

8. This is not my area of expertise, as the leaders of the groups I play with handle it all, but generally they are trying to get as close to the original arrangements as possible. In most cases, original parts are missing and there are a lot of mistakes and other problems with the original parts. I believe they try to reconcile multiple sources and make their own edits to try to get as close to the original intent as possible. This may require some light interpolation and rearrangement, but the goal is to get as close as possible to the music that the original players would have had.

9. I show up and play the music. I kind of have fun getting quality uniform components together, but I am not interested in camping or reenactment of anything other than playing the music.

Name: Michael O'Connor, PhD

Band Affiliation: The Coates Brass Band: 47th PA Volunteer Infantry

Instrument (Civil War): Baritone, Tenor

1. I play a variety of instruments, since I don't own one of that vintage. Frequently I play on Mark Elrod's E. G. Wright baritone from the late 1850s. It's an upright SARV configuration and German silver.
2. I won't play on any instrument that has been altered.
3. My band plays on period mouthpieces. We are fortunate to have some serious collectors in the group. The drawbacks are that the period mouthpieces can be difficult if one does not have a rock-solid embouchure. It's more work, but I have found that a modern mouthpiece fundamentally changes the sound of the instrument. Why play the old instruments if you do not want to discover their true sound? With enough practice, one can become accustomed to the older and smaller mouthpieces. This is so necessary if we are going to approach what these instruments actually sounded like.
4. The E. G. Wright I mentioned plays very well in all registers and pretty well in tune.
5. The older instruments are smaller in bore and made with lighter metal, so you have to back off on the air or you will overload them. After playing for a while, the older horns have the benefit of very easy and quick response. You can get a good loud sound, but you first have to "feel" what the instrument wants in regard to air support. The tone is not as even through the registers on the older horns, but this may be due to their age more than their construction. Whatever the reason, in time you learn to use the different colors of the registers in musical ways.
6. For Civil War horns, it's about A450. That's where they seem to agree in a group.
7. Our group approaches the music as chamber music rather than large brass ensemble music. Staccato is very light, singing lines are exaggerated in their expressiveness (due to the era when this music was composed), rubato in slow songs is used, and the ensemble listens carefully to soloists. For quicksteps, we try to keep the tempo to the military regs of around quarter=108, but it frequently gets a bit quicker. Waltzes are played at 1860s, not 1890s tempos (slower). Phrasing is dictated by the melodic line. Since this is nineteenth-century music, the phrases are fairly long. Since the horns can play longer on a breath, we try to make those longer phrases.
8. I play occasionally in some groups where the music is arranged by the director, but my band plays only authentic arrangements from the surviving sources. Our goal is to bring both sound and musical arrangements to life. We generally program similarly to period programs, but those often had other groups or soloists on the program, so we can't always do that.

9. Yes, we base our impression on the Easton Band, directed by Thomas Coates. They joined the 47th PA Infantry and served in Key West, Hilton Head, the Red River Campaign, and the Shenandoah Campaign of 1864.

10. I've found that going out on reenactments really adds to the experience of the ensemble. We don't do it frequently, but we feel the reenactors deserve to have a professional-quality brass band at their event to complete the experience. Their appreciation has been one of the best parts of doing this. We try to recreate a typical day for the band by rehearsing, playing ceremonies, and even doing surgeon's duty during the battle.

Name: Kenton Scott

Band Affiliation: Wildcat Regiment Band

Instrument (Civil War): Various. Bass, baritone, but primarily tenor.

1. Currently, I'm playing an unmarked Berliner valved brass tenor horn.
2. It has a water key added. Nothing else changed.
3. I have tried a number of mouthpieces. But currently, I'm using a custom mouthpiece that I cut on the lathe myself. It combines the features I liked from several other mouthpieces. Because of my personal preferences, it has a fairly wide, deep cup, and a nearly flat rim. Prior to this mouthpiece, I preferred a Distin.
4. Most of the tenor horns have problems with middle C. My horn is better than most. Also, top space G down to B natural can all be a bit muddy and indistinct at low volume.
5. I am a low-brass player. I consider my main instrument to be a bass trombone, but I spend at least as much time playing euphonium, tuba, and tenor trombone. Except for trombones, my "modern" horns are not all that modern. I play a 1925 Conn 86I 4 valve euphonium, and a 1983 Distin Eb Superior Model 17 Tuba. The 4th partial continues to be an issue on the Distin, though it is pretty well corrected on the Conn. Many more modern euphoniums continued to have problems with middle C.
6. High pitch (446). It was selected as it is closer to the natural pitch of most of the horns.
7. Breathing is more of an issue with the melodic lines, but articulation is probably more of a consideration with saxhorn bands than other wind bands. Since all the horns are of the same mold, and sound so much more homogeneously, variations in attachment and duration are much more apparent.
8. First choice are of course period arrangements. And, they make up the bulk of our repertoire. Second choice are transcriptions and adaptations based on and closely following the fragments of original arrangements. Third choice are arrangements created by persons associated with the band (including myself), or people involved in the Civil War Band genre. I resist calling them modern arrangements, inasmuch as every effort is made to replicate the stylings and conventions of writers of the Civil War period. However, I do feel that we may be at variance with our ancestors in this regard, in that I do believe they were much more willing to add/adapt/ad lib their music. We actually might be able to be more authentic, if we would allow some modification.
9. The Wildcat Regiment Band was the band of the 105th Pa. Infantry. They were formed from men from Indiana, Strattonville, Brookville, Clearfield, Punxsutawney, and Brockway, and probably other communities. The band approximates the original in size and instrumentation.

10. We have a set of OTS instruments, and play them on occasion. And they would have been the dominant wrap of the Civil War bands. But they are well suited for the primary marching events the original bands were required to do. However, for us, the primary event is the concert. And the concert wrapped horns are much more suited to that venue.

Name: J. R. McFerron

Band Affiliation: Wildcat Regiment Band

Instrument (Civil War): Bb baritone

1. E. G. Wright, 3-valve Bb baritone, 1862, Boston. Brass construction. Side-action rotary valves.

2. None known.

3. I have several late nineteenth-century mouthpieces that I have tested with the instrument. I have settled upon a mouthpiece marked "Henry Distin Mfg. Co." and coded with a "4." It is estimated to be from the 1880s. It has a fairly flat rim 3.7 cm in diameter with a fairly deep cup. The shaft is just over 1 cm in diameter and fits well into the receiver of the E. G. Wright. This mouthpiece appears to match the instrument well in regard to tone quality and intonation.

4. The instrument plays very well. Notes respond well in all registers. Of course, intonation is problematic. It is reasonably easy to keep the fundamentals (Bb) on pitch. However, many alternate fingerings are used for other notes. Most problematic is the 4th partial (i.e., D above bass clef). In most cases, except for fast passages, I finger the D with valves 1&2. Likewise, the C above the staff is fingered 1&3, the Db 2&3, etc. The Eb in the staff is sharp and must be lowered with the embouchure with the assistance of a generous extension of the 1st-valve slide. I typically play with all valve slides extended various lengths. I usually play the D in the staff with just the 3rd valve (rather than 1&2). The 2&3 valve combination is problematic, making playing in the keys of Ab, Db, and Gb a challenge. I typically spend a portion of every personal practice session checking tuning against an electronic tuner. To play at 446, the main tuning slide is extended approximately 1 cm. Even with these considerations, it is a wonderful instrument to play.

5. My primary instrument is trombone. In theory, there are no intonation problems with a trombone. From my experience playing modern baritones or euphoniums, even professional instruments, the E. G. Wright responds just as well. Of course, modern horns, particularly those with compensating valve systems, have none of the intonation problems experienced with the E. G. Wright.

6. After some experimentation, paying careful attention to the upper voices and the basses, the Wildcat Regiment Band has settled upon A = 446 as the playing pitch. This is not perfect, but it works reasonably well.

7. The lead voice (typically Eb or Bb cornet) sets the style. Other considerations are presented by the bandmaster in weekly rehearsals. Achieving an appropriate nineteenth-century style is an ongoing process.

8. The Wildcat Regiment Band plays original music from the period of the American Civil War and before. The instrumentation of the band is typically 4 Eb cornets, 4 Bb cornets, 4 Eb altos, 3 Bb tenors, 2 Bb baritones and/or Bb bass, 4 Eb tubas, 3 percussion. We try to field 24 men whenever possible. Other men in the band can speak to programming and sources of music.

9. The Wildcat Regiment Band was the regimental band of the 105th Pennsylvania Infantry. The regiment was recruited in the geographical area of Pennsylvania, which includes Indiana County, our modern home base. We are aware of some bands that provided men to the regimental band. These include the Strattanville Cornet Band (Strattanville, PA) and the Indiana Brass Band (Indiana, PA, 1842).

10. Performance venues seem to have a great effect on the overall performance quality of the band. While bands of the mid-nineteenth century would have quite frequently played out of doors, this is probably the most difficult of circumstances when attempting to listen to other instruments in the band. Indoor facilities with good acoustics seem to help the band perform well. Ideal would be the venue where the audience hears well, the band hears well, and the band is in close enough proximity to discourage overblowing of the instruments.



Name: Bob Baccus

Band Affiliation: Olde Towne Brass

Instrument (Civil War): Eb alto OTS saxhorn

1. I play an Eb alto OTS saxhorn. It was made by John Howard Foote in probably 1860. It is solid nickel silver. It was probably made at the John F. Stratton shop in New York, and then Foote put his name on it and distributed it.

2. There are no modifications to this horn. Believe it or not, our band is pretty close to A 440. We tune to our Eb bass (OTS D. C. Hall—1862—4 valve), and the tuning slide for it is all the way in. He cannot raise his pitch any, so we tune to it. I use a period alto horn mouthpiece, which is slightly larger than a modern trumpet mouthpiece and slightly smaller than a tenor trombone mouthpiece. I have tried other mouthpieces, but my horn plays in tune with itself with this mouthpiece.

3. Even though I am a French horn major, I still use a period alto horn mouthpiece. The horn just plays better in tune with itself using the period mouthpiece. I have tried others—Dennis Wick alto horn mouthpiece, various French horn mouthpieces—but this one works the best. I am not doing that many regular French horn gigs, so I do not have to switch that often.

4. When I first had the horn, I had to use all kinds of alternate fingerings to stay in tune. Now, I do not have to use any alternate fingering. I do not know the reason. The horn plays up in the high range (G above the staff and up) better than my French horn. The valves are a little noisy at times, but it does not seem to bother the other players. The valves do not work as quickly as I would like them to (it may be me), and I have difficulty with some runs every now and then. It would probably help if I practiced more. I have a number of duets with the tenor horn in some of our music, and they seem to work well together.

5. I am a French horn major, and was a high school band director for a number of years. I played for several years with the Huntsville Symphony and with the Brass Band of Huntsville, but now my only playing is with Olde Towne Brass. I play my French horn occasionally, but not that often. I can get a much smoother and mellow sound with my alto horn. For some reason, my French horn sounds “stuffy” when I play it. Probably the mouthpiece change. Since playing the alto horn, I think I can match pitch with the other folks better with it than with the French horn.

6. See earlier reference to our band at A = 440.

7. In our concerts, we try to start with a bang and end with a bang. We usually program one or two “ballads” in the middle someplace. We also try to play a number the audience will recognize, or go away whistling. If we are doing a concert in the park, where there are a lot of children, slow numbers do not go over as well. Inside in a concert hall and a

historic receptive audience, they work very well. We recently played for the International Trumpet Guild Convention, a very educated audience. We played a very “heavy” concert with a lot of heavy orchestral transcriptions. We did throw in a waltz and a short popular tune, but for the most part, it was a very heavy concert, and it went over fine. We would not normally program that many heavy numbers in one concert. We have played enough together (25 years) that we usually do not have problems with phrasing or articulating. If we are going over a new number, and we decide to program it, then we might spend some time going over articulations and phrasing, but this is usually not a problem.

8. We try to be a period band. That is, period instruments, period dress, and period music. We mainly play original music from the band books of the period. We have, I think, one of the most complete sets of music around from this period. We are a quintet, although we do have full band arrangements, and from time to time do put together a full band. In arranging for the quintet (Terry Cornett does most of this), we take the full band arrangement and then break it down to five instruments. Some full band arrangements may have a solo Eb cornet, solo Bb cornet, solo Eb alto, and Bb baritone that all have the melody throughout the number at the same time. In that case, it is easy to give the melody in one phrase to the Eb cornet, then the next phrase to the Bb cornet, and so forth. We try to make sure we have the rhythm and harmonies distributed between the other instruments. Being an alto horn player, I usually have the rhythm, but I do occasionally get a solo or harmony line. I am sure Terry Cornett will add a lot more to this since he is our main quintet arranger. He and I have worked it out so that I key in the full band arrangement (using Finale). I then add the rehearsal letters, and get the full band as close to perfection as I can. He then will take it, add percussion, and then break down the quintet if we like it. We have about 300 numbers we have done this way. You can look at our website and see what we have done. We have a few numbers that we arranged from piano sheet music of the period. These are arrangements that we know bands played, but we just do not have a band arrangement of. These are mainly little short melodies of very popular songs. We have done a “History of American Military Music” program before, where we played music from the American Revolution through today. In that case, at about 1890 (Spanish American War) we sometimes switch over to modern horns to finish the program. We have also been asked to play “Ashokan Farewell,” and we always explain how it was written for the TV series, and then we play it. When we put together programs, we look at the location and who our audience is. If there was an event at the location of our performance, we try to program music that may have been played at that event. Recently we have performed music that was played at the First Battle of Manassas. We also did a program of music that Abraham Lincoln requested, and since this is also the 200th anniversary of the War of 1812, we have performed music from that war. We just released our fourth CD, “Yankee Bands in Dixie’s Land,” which features music of the bands that occupied Huntsville during the war. There were four bands that occupied Huntsville that we have records of, and one of these is the First Brigade Band of Brodhead, Wisconsin. Our CD is being sold at the various historic sites in Huntsville. We did a program in Canton, Ohio, and we located and played the Canton Zouaves March.

9. We are not based on a specific band, although we have been advertised as the 19th Alabama Regimental Band. There was a 19th Alabama Regimental Band from

Huntsville, but we do not have any records from them or music from them. The 19th Alabama Reenactment Unit functions around here, and I was a member of it before we formed Olde Towne Brass. We try not to do too many “freebie” events. That is, where the people do not want to pay us to perform. We could play every day if all we did was free events. We do perform some free events—concerts in the park, special historic events in the city, and a few Civil War–related local events. We sometimes put together two bands and do a “Battle of the Bands” when called upon. We have seven regular members, and about 25 alternate members, some of whom are former regular members. We have put together a full band and performed. This would be from 10 to 12 brass and three percussion. I furnish the horns, and we have enough period horns to do this.

10. We try to give “historic” concerts. That is, we tell the history of the number, the composer, and if it was played at any special occasion or location, and then we perform it the way it was performed 150 years ago. All our members are “professional” or “semi-professional” musicians. You have to be in order to play these horns and produce music that is enjoyable to listen to. We do not have a “leader,” although I am the contact person for our band, and usually the announcer. Terry is our resident arranger and historian. We do everything by vote of the band, and we do not have officers. We are all privates.

Name: Chris Miller

Band Affiliation: Saxton's Cornet Band

Instrument (Civil War): Bb tenor saxhorn

1. Boston Bb tenor horn, upright bell w/front-action rotary valves.
2. None.
3. Period mouthpiece. Conical shape of the cup fits with the instrument's design and construction. Creates the tone appropriate to the instrument. Rims tend to be thin and less rounded (i.e., less comfortable). Obviously they are hard to come by in good condition. Repros in the same design are an acceptable alternative.
4. Very versatile instrument that can play Bb bass lines or high-register melodic lines with ease. Pitch tendencies are not that different from a typical brass instrument (4th partial flat, 5th partial sharp, notes involving 3rd valve require adjustment for intonation).
5. The instrument is not near as open or free blowing as a modern instrument. There is much more resistance to the air column that requires constant support. Playing in softer dynamics requires extra support to keep the pitch from dropping. Pitches do not center nearly as easily, meaning it is easier to adjust the pitch on any given note. This can be a good thing, but it also requires constant attention.
6. SCB A = 454
7. Most rules apply to flourishes and embellishments...neither of which I do much of as an accompanying instrument.
8. We will occasionally arrange pieces, though we work hard to make sure they adhere to period style and orchestration. Only pieces that existed during the Victorian era are arranged. Occasionally a piece in LOC is missing a part that we will write based on the existing parts. Sources are Port Royal, Stratton, LOC, 26th NC.
10. Authentic appearance is important. No female musicians. No baton-wielding conductor. No modern eyewear or sunglasses.

## **Appendix F—Activities of the Modern Saxton’s Cornet Band**

These select materials offer a sampling of the activities of Saxton’s Cornet Band, and illustrate their role and prominence in both Central Kentucky and the Civil War music community.



**Citizens!**  
**SAXTON'S**  
**CORNET BAND**

will present a free

**Grand**  
**CONCERT!**

At Somerset Mall,  
Friday, October 2, 1998 at 7 and 8 pm

---

This superb band will present talented musicians playing  
the finest of musical instruments with

**CORNETS, SAXHORNS, DRUMS & CYMBALS**

The band will play

**MARCHES, PATRIOTIC TUNES,**  
**DANCE MUSIC & DELIGHTFUL SOLOS,**

and Melodies from the  
**MINSTREL STAGE**

All arranged for

**BRASS BAND!**

---

Please post this notice in a public place.

Concert poster—Somerset, KY, October 2, 1998

# 4th OF JULY SCHEDULE

## IN THE **ROTUNDA** OF THE

# OLD COURTHOUSE

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### FRIDAY, JULY 4

- 8:00 a.m. The Old Courthouse opens
- 10:30 a.m. 19th Century Banjo Music
- 11:00 a.m. Lincoln Live
- 12:00 p.m. Saxton's Cornet Band
- 1:00 p.m. Stories of Liberty & Liberation
- 1:30 p.m. Lincoln Live
- 2:30 p.m. Saxton's Cornet Band,  
with historic political  
speeches
- 3:30 p.m. Stories of Liberty & Liberation
- 4:00 p.m. 19th Century Banjo Music
- 5:00 p.m. The Old Courthouse closes

### SATURDAY, JULY 5

- 8:00 a.m. The Old Courthouse opens
- 11:30 a.m. Lincoln Live
- 12:30 p.m. Saxton's Cornet Band
- 1:30 p.m. Lincoln Live
- 2:30 p.m. Saxton's Cornet Band,  
with historic political  
speeches
- 3:30 p.m. Stories of Liberty & Liberation
- 4:00 p.m. 19th Century Banjo Music
- 5:00 p.m. The Old Courthouse closes

### SUNDAY, JULY 6

- 8:00 a.m. The Old Courthouse opens
- 11:00 a.m. Lincoln Live
- 12:00 p.m. Saxton's Cornet Band
- 1:00 p.m. Stories of Liberty and Liberation
- 1:30 p.m. Lincoln Live
- 2:30 p.m. Saxton's Cornet Band, with  
historic political speeches
- 3:30 p.m. Stories of Liberty and  
Liberation
- 5:00 p.m. The Old Courthouse closes

Concert flier—4th of July at St. Louis, MO, courthouse

**PROGRAMME**

**SAXTON'S CORNET BAND**

**Friday, January 30**

**Campbellsville, Kentucky**

This GRAND CONCERT OF VOCAL & INSTRUMENTAL MUSIC is presented with the object of aiding a fund for the relief of the widows of brave soldiers from Taylor and counties nearby who have fallen in the present War.

Bandmaster - William Gay

Narrator & Drum Major - Lewis N. Hughes

119  
49  
**Freischutz Quickstep** . . . . . Band

**Battle Cry of Freedom & Kingdom Comin'** . . . . . Band

102  
**Il Baccio Waltz** . . . . . Band

**When Johnny Comes Marching Home**

Randolph Folger, Vocalist; Phillipa Burgess, Accompanist

50  
**Cannon Galop** . . . . . Band

**Una Voce Poco Fa** . . . . . Band

Mr. David Goins, Cornet Soloist

**Dixie's Land QS Medley** . . . . . Band

**Cheer Boys, Cheer** . . . . . Male Chorus

**When This Cruel War Is Over &**

**Hoist Up The Flag** . . . . . 108 . . . . . Band

22  
**Theme & Variations** . . . . . Band

Mr. David Henderson, Baritone Soloist

**Aura Lee** . . . . . Male Chorus

Mr. Folger, Vocalist

48  
**Listen To The Mockingbird Quickstep** . . . . . Band

**Battle Hymn of the Republic** . . . . . Male Chorus

Mr. Folger, Vocalist

81  
**Free & Easy** . . . . . Band

132  
**Fireman's Polka** . . . . . Band

Concert program—Saxton's Cornet Band—Campbellsville, KY





Photo from Saxton's Cornet Band Taiwan tour,  
2003



Saxton's Cornet Band at the Civil War Music Institute—Campbellsville, KY



Saxton's Cornet Band on parade at the 2008 Great American Brass Band Festival—  
Danville, KY



Saxton's Cornet Band performing in concert with the Cleveland Pops Orchestra—  
Severance Hall—Cleveland, OH



Use of costume and period dress by narrator Nicky Hughes

**NATHAN S. LORD  
1412 WILLOW AVE, APT 49  
LOUISVILLE, KY 40204-1430**

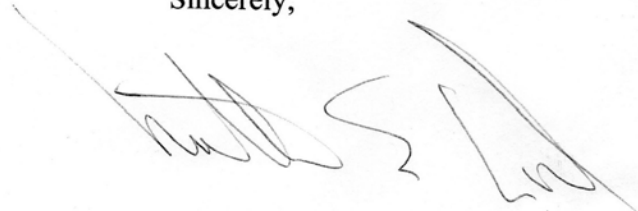
**folo1412@insightbb.com  
(502) 459-7099**

Gentlemen:

Please record and sell a CD that will contain your march-time version of "My Old Kentucky Home". I heard you play it after the end of the re-enactment at Perryville last year. Also, I think I heard you play it at the end of one of KET's performances from the governor's mansion.

Your version of the state song is so vastly superior to all others--the U.S. Army band included--that we need a statute making your version the "official" Commonwealth of Kentucky one.

Sincerely,

A handwritten signature in black ink, appearing to read "Nathan S. Lord", is written over a horizontal line.

January 22, 2003

Letter to Saxton's Cornet Band from Nathan S. Lord

January 22, 2001

Nicky Hughes, General Manager  
PO Box 4582  
Frankfort, KY 40604-4582

Dear Nicky,

I just wanted to take a moment and thank you for making a very special night extraordinary! To enter the ball and hear *My Old Kentucky Home* made my wife and I feel proud and honored to be a part of such a historical event. I have included t-shirts for the entire band to show my sincere gratitude. Again, thank you for your extreme gesture of kindness. Please express my gratitude to each member of the Saxton's Cornet Band.

Sincerely,



Hal Mumme  
Head Football Coach

HM/jg



*Broadway Street in Historic Downtown Frankfort  
Governor's Derby Day Celebration 2003*

*Paul E. Patton*

*Judi Patton*

Art print depicting the Governor's Derby Day Celebration 2003. Saxton's Cornet Band is depicted in the background center left, illustrating the cultural and community significance of the ensemble in Central Kentucky.

## SAXTON'S CORNET BAND

The first **Saxton's Cornet Band** played from the late 1850s to around 1900. The modern version of Saxton's Cornet Band was formed in 1989. Since then, the Band has performed at historic sites, reenactments, concerts, and other special events from Massachusetts to Colorado. It plays often for the National Park Service, including appearances at Gettysburg National Military Park; Fort Larned, KS; Harper's Ferry, WV; Lincoln's Birthplace at Hodgenville, KY; and the Gateway Arch in St. Louis, MO. The Band's film credits include the Turner productions *Gettysburg* and *The Day Lincoln Was Shot*. The Band is proud to have appeared at all but one of the Great American Brass Band Festivals in Danville, KY. This April the Band made a 9-city concert tour of Taiwan, including a performance at the prestigious National Concert Hall in Taipei. In July they co-hosted the National Civil War Band Festival at Campbellsville University in Campbellsville, KY.

The modern-day **Saxton's Cornet Band** tries to keep the spirit, sound, and appearance of the original band alive in its performances. Instruments are original to the Civil War era or are accurately made reproductions. Music comes from period sources, mainly 1860s band books. Costumes are copied carefully from original garments. Reflecting serious historical research as well as musical excellence, performances by Saxton's Cornet Band provide listeners with the most accurate and enjoyable re-creation of Civil War era brass band music available. When Saxton's Cornet Band is on stage, it IS 1864.



## BANQUET

ALLIED ORDERS  
OF THE  
GRAND ARMY OF THE REPUBLIC

*2003 National Encampment  
Ft. Mitchell, Kentucky  
Saturday, August 9, 2003*

Concert flier—2003 National Encampment—Ft. Mitchell, KY



DON'T MISS YOUR PLACE IN HISTORY.



**Saxton's Cornett Band**

*Wednesday, Nov. 19, 2003 7:30 p.m.*

Travel back in time with this Civil War era brass band in full, authentic uniform. Saxton's Cornett Band is entertaining, educational, and will dazzle you with their first-class musicality. They perform both military and social music on period or reproduction musical instruments. Perfect for the entire family!

*Cralle Theatre in the Wyatt Center for the Arts,  
Bellarmine University*



*Living History Series*

Concert flier—Saxton's Cornet Band—Bellarmine University, 2003

# The Chautauquan Daily

The Official Newspaper of the Chautauqua Institution | Monday, August 22, 2005

VOLUME CXXX, ISSUE 50  
CHAUTAQUA, NEW YORK 50¢

NOW



Saxton's Cornet Band is a contemporary rendition of a Civil War brass band.

&

THEN



Recalling photographs of the Civil War period, Saxton's Cornet Band poses stiffly.

## Band re-creates Civil War sounds, style

Named for an ensemble that performed in Kentucky for more than 60 years from before the Civil War into the early 20th century, Saxton's Cornet Band is devoted to historical accuracy in its music

Amphitheater as it re-creates the sounds, appearance and conduct of brass bands during the Antebellum and Civil War eras.

Saxton's Cornet Band is a tax-exempt, not-for-profit educational corporation reorganized in 1989 to

The band is a Kentucky Humanities Council Featured Artist ensemble. It plays often at National Park Service sites around the country, including Gettysburg National Military Park, and it has played aboard the steamboats

Campbellsville, Ky., Saxton's Cornet Band appears regularly at the Great American Brass Band Festival in Danville, Ky. It has performed in historic opera houses and bandstands throughout the East and Midwest

Avenue and at the Kentucky Ball for the inauguration of President George W. Bush.

Saxton's Cornet Band was featured on the silver screen in the Turner films "Gettysburg" and

Article showing Saxton's Cornet Band's participation in the Chautauqua Institution—  
2005

The  
**National Civil War Band Festival**

and the

School of Music of Campbellsville University

award this

*Certificate of Recognition*

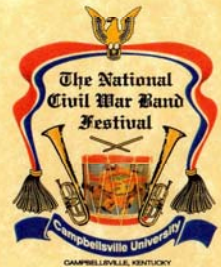
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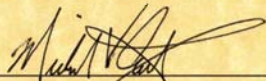
**Saxton's Cornet Band**

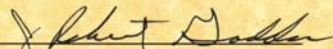
for faithful and exemplary contributions as a participant in its

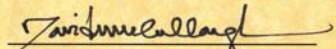
**Second Triennial Session**

**July 25-27, 2003**



  
Dr. Michael V. Carter, President  
Campbellsville University

  
Dr. J. Robert Gaddis, Dean  
School of Music

  
Dr. David M. McCullough, Director  
The National Civil War Band Festival

Certificate of recognition—Campbellsville University, 2003

— *On Stage* —  
**Saxton's  
Cornet Band**



**Presented by  
Rappahannock  
Foundation  
for the Arts**

**January 27, 2007**

**7:30 pm**

**Lancaster Middle School  
Kilmarnock, Virginia**

Saxton's Cornet Band—Concert flier—2007

## In Concert With



# SAXTON'S CORNET BAND

## PROGRAMME

### PART I

#### "A DAY IN THE LIFE OF A CIVIL WAR SOLDIER"

Washington Grays .....	Claudio Graffula - Band Books of the Manchester Brass Band, Set 1 (1852)
When This Cruel War is Over .....	Henry Tucker
Dixie's Land / Bonnie Blue Flag .....	26th North Carolina Band Books
Battle Cry of Freedom / Kingdom Comin' .....	George F. Root
Our Quickstep .....	Ingalls - From the Port Royal Collection, Book 1 (1863)
General Taylor Storming Monterey .....	Simon Knaebel - Band Books of the Manchester Brass Band, Set 1 (1852)
Gift Polka .....	Alan Dodworth - Band Books of the Manchester Brass Band, Set 1 (1852)
Palmyra Schottische .....	Roulstham - From the Port Royal Collection, Book 1 (1863)
Come Where my Love	
Lies Dreaming .....	Stephen Collins Foster - From the Port Royal Collection, Book 1 (1863)
Home Sweet Home .....	Henry Rowley Bishop (1823)

### PART I

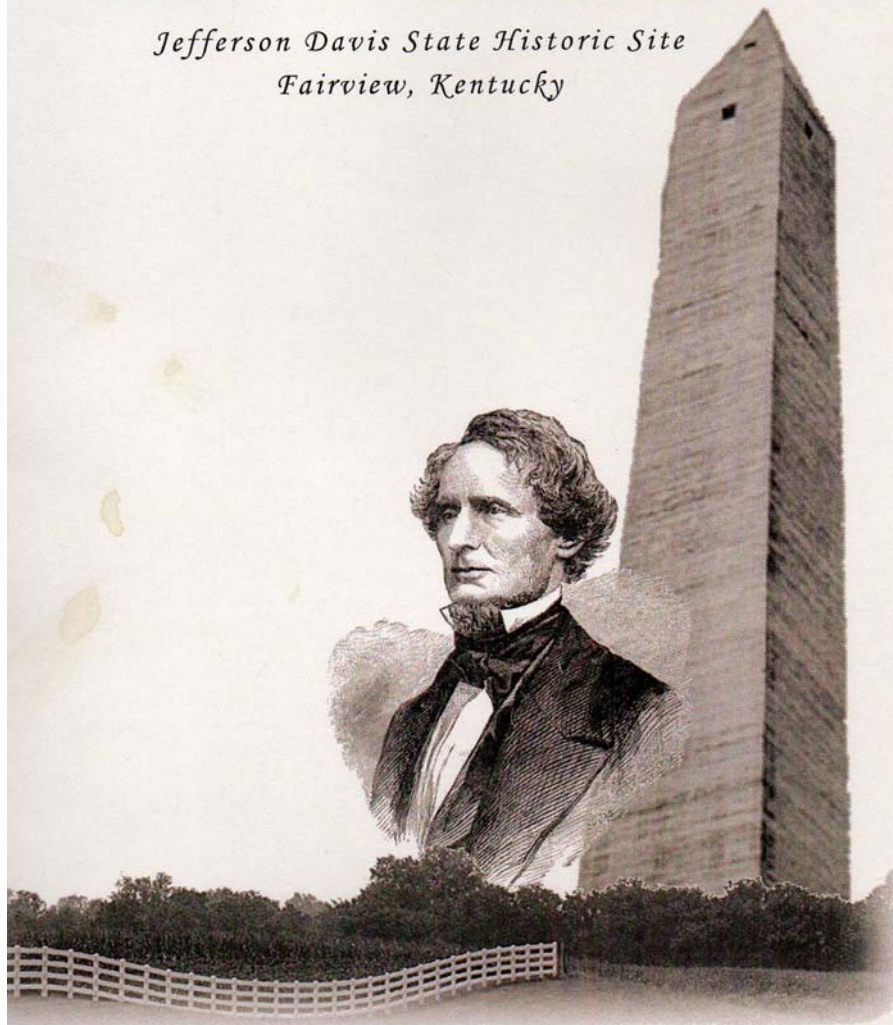
#### "A VICTORIAN CONCERT"

Marcia De Sacre .....	Meyerbeer, From "The Prophet" - Band Books of the Manchester Brass Band, Set 2 (1852)
O Summer Night from Don Pasquale .....	Gaetano Donizetti, Squire's Cornet Band Olio No. 2 (1843)
Naughty Naughty Men from The Black Crook (1866) .....	G. Brickwell, From the Stratton Band Books (1866)
Queen of the Roses, Waltz Medley .....	Charles D'Albert, arranged by Walter Digham (1862)
Listen to the Mockingbird .....	arr. Ingalls from the Port Royal Collection, Book 1 (1863)
Adante & Allegro (Jenny Lind's Goodnight) .....	McDonald - Band Books of the Manchester Brass Band, Set 1 (1852)
India Rubber Overcoat .....	Goodwin - Band Books of the Manchester Brass Band, Set 1 (1852)
Fireman's Polka .....	W. S. Ripley, from the Ripley Scores (1860)

Concert program, Panama City Music Association

**JEFFERSON DAVIS  
200<sup>TH</sup> BIRTHDAY  
COMMEMORATION**  
**June 7<sup>th</sup> & 8<sup>th</sup>, 2008**

*Jefferson Davis State Historic Site  
Fairview, Kentucky*



Jefferson Davis State Historic Site  
[WWW.PARKS.KY.GOV](http://WWW.PARKS.KY.GOV)  
270-889-6100

Jefferson Davis commemoration program

SAXTON'S CORNET BAND

“THE SHOW”

2002 SAXTON'S CORNET BAND

INTRO (2:30)

OVERTURE-MARCH OF THE PROPHET (FROM MEMORY) (4:00)

INDIA RUBBER OVERCOAT (4:00)

DEAREST SPOT OF EARTH (2:00)

READING – ADAMS' SPEECH (2:30)

WASHINGTON GREYS (3:15)

QUEEN 'O THE ROSES POLKA (2:00)

HOPE TOLD A FLATTERING TALE (8:00)

READING – CHARGE OF THE LIGHT BRIGADE (2:00)

LIGHT CALVARY OVERTURE (7:00)

***TT: (MUSIC ONLY) ~38:00***

HIGHLIGHTS FROM RECORDINGS

OLD DOG TREY (FROM MEMORY) 3:00

INTRO TO THE INSTRUMENTS (6:30)

YOU NAUGHTY NAUGHTY MEN (ABB) (3:00)

FEISCHUTZ QUICKSTEP (3:45)

BRIN D'AMOUR POLKA (3:15)

READING-*THE VILLAGE SMITHY* (1:30)

ANVIL CHORUS (2:00)

DEAREST SPOT OF EARTH (OR SIMILAR) (2:00)

FIREMAN'S POLKA (4:00)

ENCORE--RADETSKY MARCH (3:30)

ENCORE-MY OLD KY HOME (2:00)

**TT: MUSIC ONLY: 34:30**

SONGS OF THE NORTH/SOUTH

OLD DOG TREY (FROM MEMORY)

INTRO TO THE INSTRUMENTS

DIXIES LAND MEDLEY QUICKSTEP

BATTLE CRY OF FREEDOM/KINGDOM

CHEER BOYS CHEER/OLD KY HOME

DEAREST SPOT OF EARTH (OR SIMILAR)

FIREMAN'S POLKA

ENCORE--RADETSKY MARCH

ENCORE-STAR SPANGLED BANNER

OR

Venue promotional materials—2002



Saxton's Cornet Band will perform Civil War-era music during a concert Friday night at the Glema Mahr Center for the Arts in Madisonville. (Photo provided)

## Civil War-era music on tap Friday

### MESSENGER STAFF REPORT

Saxton's Cornet Band, an American Civil War-style brass band, will be on stage at 8 p.m. Friday at the Glema Mahr Center for the Arts on the Madisonville Community College campus.

Recreating not only music, but also atmosphere and costume appearance of the Civil War era, the band uses mostly original

instruments of the period.

As part of the Glema Mahr Classics Series, the band will perform musical arrangements from the Civil War-era, including music from old band books.

The band takes its name from the original Saxton's Cornet Band of Lexington. Henry Saxton formed the group during the Civil War, and the band remained a popular ensemble through the 19th century.

The modern-day Saxton's Cornet Band celebrated its 10th anniversary in 1999. For the past 10 years, the band has performed in concert halls and parades, at Civil War re-enactment productions and ceremonies from Massachusetts to Colorado to Florida.

Tickets are \$17 for adults and \$14 for students and senior citizens and are available at the arts center or by calling 821-2787.



The City of Vanceburg  
*presents*  
"Shades of Yesterday"

## Abraham Lincoln Bicentennial Festival



*"I, too, am a Kentuckian."*

~ Abraham Lincoln, 1861

September 6, 2008

12:00pm - 10:00pm

Downtown Vanceburg

Lincoln Bicentennial Festival—Vanceburg, KY, 2008



# Saxton's Cornet Band

with the Millikin University Symphonic Band

Kirkland Fine Arts Center · Sunday, October 5 at 2 P.M.

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Re-creating the band music heard by President Lincoln between 1861 and 1865. Specially prepared to celebrate the 200th anniversary of Lincoln's birth, the concert features patriotic tunes like those played on the grounds of the White House, dance music from the Lincoln inaugural balls and White House parties, operatic melodies enjoyed by President and Mrs. Lincoln, and quickstep marches played by military bands parading down Pennsylvania Avenue.

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Tickets: \$10/\$7 Seniors and Students at [WWW.MILLIKIN.EDU/KIRKLAND](http://WWW.MILLIKIN.EDU/KIRKLAND)

Concert flier—Millikin University

*Fifth Annual*  
**BrassFest**

at Georgia State University

*Tom Gibson, artistic director*



*Featuring*

**Saxton's Cornet Band**

**Georgia Brass Band**

**Georgia State University Brass Ensemble**

Free All-State Preparation Masterclass with Georgia State University Brass Performance Faculty: Jay Hanselman, horn; Kevin Lyons, trumpet; Lee Watts, trombone; Adam Frey, euphonium; Michael Moore, tuba

11:00 AM - 12:00 PM	Masterclass with Tom Gibson (warm-ups)	1:00 PM - 2:15 PM	All-state Preparation Masterclass with Georgia State faculty
12:00 PM - 1:00 PM	Vendors/Exhibits	2:15 PM - 3:00 PM	Vendors/Exhibits

For additional information on BrassFest, please call **404-651-1111**.

**FREE CONCERT**

**Sunday, November 20, 2005, 3:00 pm**

*Rialto Center for the Performing Arts*



**GEORGIA STATE UNIVERSITY**  
**SCHOOL of MUSIC**



Georgia State University School of Music • 404-651-3676 • [www.music.gsu.edu](http://www.music.gsu.edu)

Concert flier—Georgia State University—2005



CUMBERLAND VALLEY CIVIL WAR  
HERITAGE ASSOCIATION, INC.

IN CONCERT!

# SAXTON'S CORNET BAND

PERFORMING

## CIVIL WAR PERIOD MUSIC

THURSDAY EVENING, SEPTEMBER 12, 2002

7 P.M.

**PALACE THEATER**

DOWNTOWN

GALLATIN, TENNESSEE

In Conjunction With

SECOND CIVIL WAR SYMPOSIUM

at

VOLUNTEER STATE COMMUNITY COLLEGE

SEPTEMBER 12-13-14

ADMISSION: \$5.00

HOSTED BY

CUMBERLAND VALLEY CIVIL WAR HERITAGE ASSOCIATION

and

VOLUNTEER STATE COMMUNITY COLLEGE

with special assistance from

HIGHLAND RIM HISTORICAL SOCIETY

CLARK CHAPTER #13, UNITED DAUGHTERS OF THE CONFEDERACY

and

GALLATIN BICENTENNIAL COMMITTEE

Second Civil War Symposium concert flier—Gallatin, TN—2002



**GRAND CONCERT**  
**Saxton's Cornet Band**

**Russellville, Kentucky**

Prof. David Henderson, Principal Musician  
Mr. David Goins, Conductor  
Mr. Lewis N. Hughes, Announcer

**Programme**

Old Dog Tray

Mockingbird Quickstep

Wie Schon Bist Du

Mr. Don Johnson, B-flat cornet soloist

"The Village Smithy"

A Reading by Mr. Michael West

Anvil Chorus

"Bivouac of the Dead"

A Reading by Mr. Christopher Miller

General Taylor Storming Monterrey

Theme & Variations

Mr. David Henderson, Baritone horn soloist

Tiger Quickstep

**INTERMISSION**

Overture to Daughter of the Regiment

The Dearest Spot on Earth

Mr. Michael West, Alto horn soloist

Magnolia Polka

Yankee Doodle Variations

Prof. Stephen Bottom, E-flat cornet soloist

7<sup>th</sup> Regiment Quickstep

The Fireman's Polka

Concert flier—Russellville, KY

National Park Service  
Jefferson National Expansion Memorial  
11 North Fourth Street  
St. Louis, Missouri 63102-1882



**OLD COURTHOUSE FOURTH OF JULY EVENTS**  
**June 30 - July 4, 2001**

**Saturday, June 30:**

- 10 a.m. - Old Courthouse Historic Tour
- 11 a.m. - "Lincoln Live" by Gene Griessman
- 12 p.m. - Saxton's Cornet Band Concert
- 1 p.m. - "Lincoln Live" by Gene Griessman
- 2 p.m. - Saxton's Cornet Band & Patriotic Orations
- 3 p.m. - "Tableaux Vivants" Presentation
- 4 p.m. - Saxton's Cornet Band Concert

**Sunday, July 1:**

- 10 a.m. - Old Courthouse Historic Tour
- 11 a.m. - "Lincoln Live" by Gene Griessman
- 12 p.m. - Saxton's Cornet Band Concert
- 1 p.m. - "Lincoln Live" by Gene Griessman
- 2 p.m. - Saxton's Cornet Band & Patriotic Orations
- 3 p.m. - Patrick Lee as "Thomas Jefferson"
- 4 p.m. - Saxton's Cornet Band Concert

**Monday, July 2:**

- 12 p.m. - Saxton's Cornet Band Concert
- 1 p.m. - "An Afternoon with Mr. Jefferson & Mr. Lincoln"  
Presidential Forum

**Tuesday, July 3:**

- 1 p.m. - Naturalization of New Citizens

**Wednesday, July 4:**

- 10 a.m. - Old Courthouse Historic Tour
- 11 a.m. - Patrick Lee as "Thomas Jefferson"
- 12 p.m. - Saxton's Cornet Band Concert
- 1 p.m. - Patrick Lee as "Thomas Jefferson"
- 2 p.m. - Saxton's Cornet Band & Patriotic Orations
- 3 p.m. - "Tableaux Vivants" Presentation

*The Old Courthouse will be open from 8:00 a.m. to 5:00 p.m. on these days.  
All programs and events are free and open to the public.*

Old Courthouse 4th of July flier—St. Louis, MO—2001



**SIXTON'S CORNET BAND**  
**Concert of Patriotic Music**  
**In Observance Of**  
**INDEPENDENCE DAY**  
**St. Louis, Missouri**

Prof. David Henderson, Principal Musician  
Mr. David Goins, Conductor  
Mr. Lewis N. Hughes, Narrator

***Programme***

St. Louis Quickstep

Cannon Galop

Gary Owen & St. Patrick's Day

Theme and Variations  
E-flat Cornet Solo by Mr. David Goins

Mockingbird Quickstep

Kentucky Battle Song

Magnolia Polka

7<sup>th</sup> Regiment Quickstep

E Pluribus Unum

Old Dog Tray

4th of July concert flier—St. Louis, MO



*39th  
Season*



*The Fine Arts Association of  
Southeastern Kentucky, Inc.*

## **Band Stand In The Park**

**An 1860's Musical Revue**

**Featuring**

## **Saxton's Cornet Band**

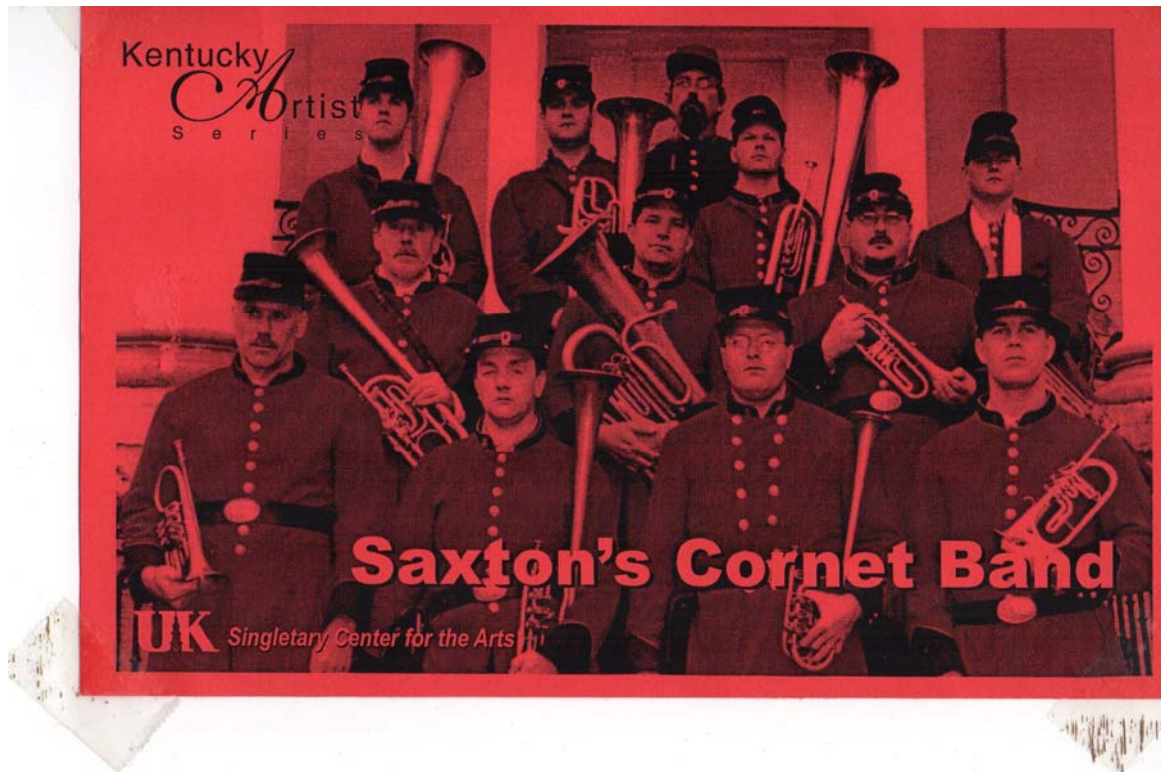
*Sponsored by  
Levi Jackson Wilderness Road State Park  
and  
Cumberland Valley National Bank & Trust Company*

*Sunday, September 10, 2000 – 6:00 pm  
Levi Jackson Wilderness Road State Park  
London, Kentucky*



Concert flier—London, KY—2000





Concert flier—Kentucky Artists Series—University of Kentucky

**GRAND  
MILITARY  
BALL**



*In Observance  
Of The  
Dedication  
Of The*  
**COMMONWEALTH**  
*of*  
**KENTUCKY  
MONUMENT**  
*at*  
**VICKSBURG**  
*National Battlefield*

Program from Grand Military Ball—Vicksburg, KY—Music provided by Saxton's  
Cornet Band

To the members of the Saxton's Cornet Band +  
Supporters,

I wanted to thank you all for another  
4<sup>th</sup> of July celebration. So many positive comments from  
visitors - some who have become fans + some first-timers about  
your performance - It simply would not be 4<sup>th</sup> of July  
here without you + your music.

Hope you have a good year + look forward to next  
4<sup>th</sup> of July. Again Thanks Rick Zino

PS. Thanks for the Sunday Fireman's Folks! Love it!!!

Personal note to Saxton's Cornet Band from Rick Zino

GREAT AMERICAN  
**Brass Band**  
FESTIVAL

History Conference



The Band  
and  
*the Classics*

June 8, 2007

Weisiger Theater  
Centre College  
Danville, Kentucky

GABBF History Conference—Danville, KY—2007  
Saxton's Cornet Band—Participant



IN REPLY REFER TO:

## United States Department of the Interior

NATIONAL PARK SERVICE  
Jefferson National Expansion Memorial  
11 North Fourth Street  
St. Louis, Missouri 63102-1882

July 16, 2001

K18 (JEFF)

Mr. Nicky Hughes  
407 Broadway  
Frankfort, Kentucky 40601

Dear Mr. Hughes:

We would like to express our appreciation to you and the Saxton's Cornet Band for the many concerts performed during our "Historic Fourth of July Celebration" at the Old Courthouse. As always, the music provided by your group was a highlight of our special events and was enjoyed by the audiences in attendance.

Thank you very much for helping to make our programs a success. Please pass along our appreciation to each member of the band. We look forward to working with you again in the future.

Sincerely,

Gary W. Easton  
Superintendent

Letter to Saxton's Cornet Band—Gary Easton—Dept. of the Interior



Mill Springs Battlefield  
National Historic Landmark  
P.O. Box 814  
Somerset, Kentucky 42502

**BOARD OF DIRECTORS  
OFFICERS**

Mr. William Neikirk, Pres.  
Mr. Bill Turpen, Vice President  
Mr. Gerald Childers, Secretary  
Mr. Jerry Noe, Treasurer  
LCDR Jake Strobridge, Administrator

January 22, 2002  
Ser: MS02- 028

**COMMITTEE MEMBERS**

Mrs. Anita Ard  
Ms. Sandra Brans  
Mr. Don Elmore  
Mrs. Susan Elmore  
Mr. Shannon Hamm  
Mr. Barry Lukat  
Mrs. Pat Hudson  
Mr. Michael McWilliams  
Mr. Eddie Schoolcraft  
Dr. Roger Tate, PhD.  
Mr. Norrie Wake  
Mr. Brent Wilson  
Mr. Tim Zimmerman

Mr. Nicky Hughes  
Bandmaster Extraordinaire  
P.O. Box 4582  
Frankfort, Ky 40604

Dear Nicky,

The Mill Springs Battlefield Association would like to again thank you and Saxton's Cornet Band for your outstanding performance in the marking the 140<sup>th</sup> Anniversary of the Battle of Mill Springs. The quality of the performances, some of which were under less than favorable weather conditions, was superb, as usual. Please pass to the band members our sincere gratitude for another job well done.

We have received many favorable comments from those who attended and concur with their findings. We look forward to doing this again--say, Spring of 2004.

P.S. Your blue hat will be in the mail shortly.

**HONORARY MEMBERS**

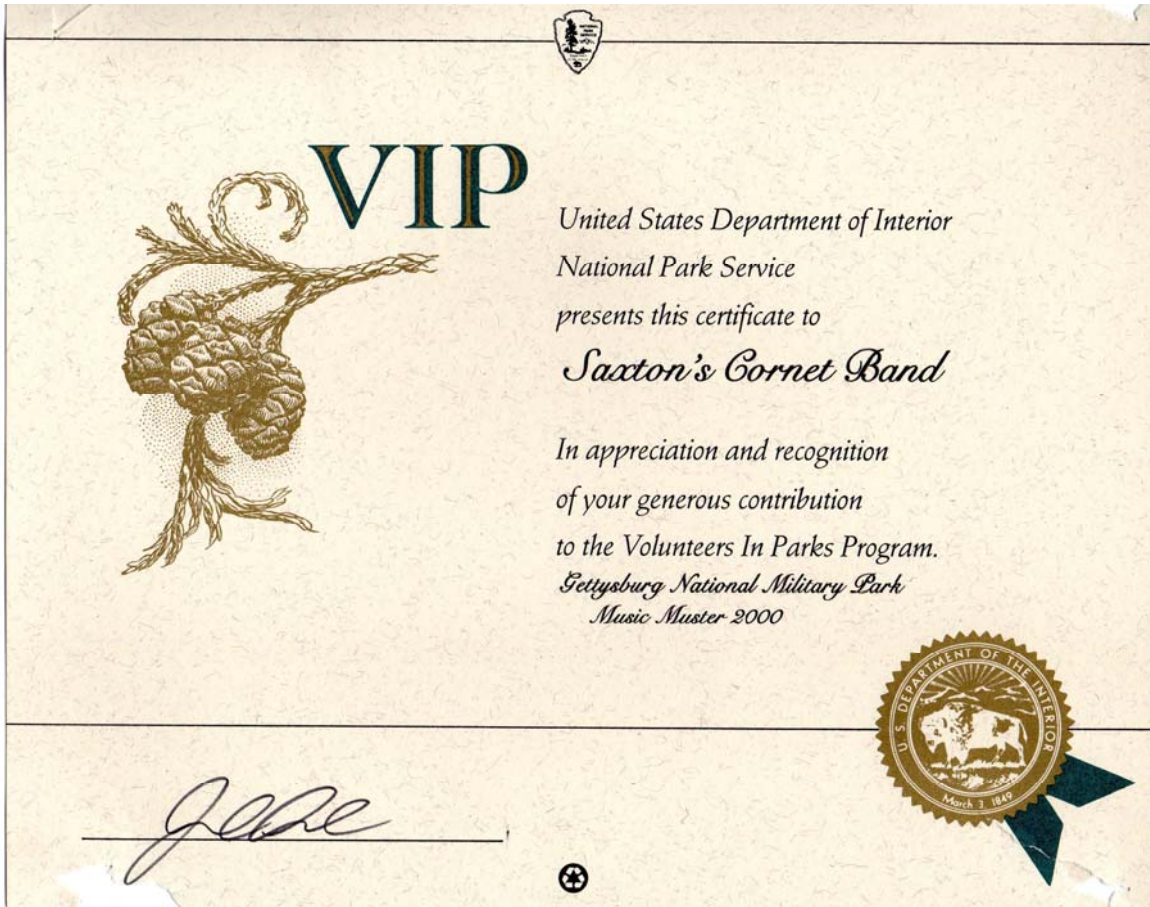
Judge Darrell Beshears  
Mr. Richard C. Cooper  
Dr. James Crase  
Mrs. O'Leary Meece  
Co. Attny. Fred Neikirk  
Congressman Harold Rogers  
Mr. Geoff Walden  
Mayor JP Wiles

Sincerely,

Jake Strobridge  
LCDR, USN, (Ret.)  
MSBA Administrator

Phone: 606-679-1859 Fax: 606-679-3650 E-Mail: msprings@hyperaction.net

Letter to Saxton's Cornet Band—Jake Strobridge—Mill Springs Battlefield Association



Certificate for participation and performance at Gettysburg—2000



Saxton's Cornet Band marching in the first inaugural parade of President George W. Bush



**STRIKE UP THE BAND**  
**LINCOLN COMES HOME**

An original play about how Lincoln became Lincoln  
**WORLD PREMIER EVENT**  
*featuring*

**ACCLAIMED**  
 Lincoln Presenter  
**DEAN DORRELL**

**NATIONAL TREASURE**  
 Saxton's  
**CORNET BAND**

**Saturday, June 14th, 4 p.m.**  
**WEISIGER PARK**  
*next to the Court House on Main Street*

IN THIS ELECTION SEASON AS WE APPROACH THE 200TH ANNIVERSARY OF ABRAHAM LINCOLN'S BIRTH, LEARN HOW HISTORICAL CONNECTIONS TO THE MAN MANY REGARD AS AMERICA'S GREATEST PRESIDENT ARE ALL AROUND US.

THE AFTERNOON'S ENTERTAINMENT PROVIDED COURTESY OF THE FOLLOWING BENEFACTORS

Kentucky Historical Society

Centre College

Concert flier—Danville, KY

# FREE COMMUNITY CONCERT

## First Annual INDEPENDENCE DAY CELEBRATION

★ FEATURING: ★



MEET MR.  
**LINCOLN**

Dennis Boggs  
as Abraham Lincoln  
and

Civil War Eras Brass Band

## SAXTON'S CORNET BAND



★ SAT., JULY 1, 2006

7:30 P.M.

★ "THE DIXIE" ★

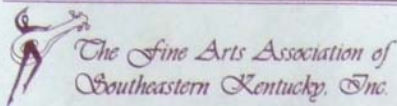
The Dixie Carter Performing Arts Center  
Court Square · Huntingdon, Tennessee

\*Advance Free Tickets Required. Call the Box Office 986-2100

[www.DixiePAC.net](http://www.DixiePAC.net)

©2006 Kross Hobbies, www.ThePatriotStore.com 731.966.9944

Concert flier—Huntingdon, TN—2006



presents the  
2000-2001

FINE ARTS  
CONCERT  
SERIES

Celebrating  
Its  
39th Season

**Series Tickets**

Student \$15	Patron \$125 Four Season Subscriptions Listing in Program
Adult \$25	Sustainer \$250 Six Season Subscriptions Listing in Program
Family \$60	Benefactor \$300 Eight Season Subscriptions Listing in Program

**Band Stand In The Park**

An 1860's Musical Revue

Featuring  
**Saxton's Cornet Band**

Sunday, September 10, 2000 — 6:00 p.m.  
Levi Jackson Wilderness Road State Park  
London, Kentucky

Sponsored by  
Levi Jackson Wilderness Road State Park and  
Cumberland Valley National Bank & Trust Company

**Mac Frampton Trio**

Monday, October 2, 2000 — 7:30 p.m.

Gatliff Auditorium,  
Cumberland College, Williamsburg, Kentucky

**Karkowska Sisters Duo**

(Violin and Piano)

Monday, October 16, 2000 — 7:30 p.m.

Conway Boatman Chapel,  
Union College, Barbourville, Kentucky

Sponsored by  
The following Consortium:  
Union National Bank; National City Bank  
Evans, Mills & Warriner, CPAs  
Leadership First Company

Surv. Jan 2  
2001  
FB-8

**Paducah Symphony  
Children's Chorus**

Thursday, November 2, 2000 — 7:30 p.m.

Gatliff Auditorium  
Cumberland College, Williamsburg, Kentucky

**Cumberland College  
Music Faculty Concert**

Thursday, November 16, 2000 — 7:30 p.m.

First Baptist Church, Corbin, Kentucky

**St. Petersburg Ballet Theatre**

Sunday, March 4, 2001 — 3:00 p.m.

Corbin High School Auditorium  
Corbin, Kentucky

With support from Union Planters Bank

**James Hammann**

(Organ and Harpsichord)

Sunday, April 1, 2001 — 3:00 p.m.

First Baptist Church, London, KY

Sponsored by  
First National Bank & Trust Company  
London, Kentucky

FOR SUBSCRIPTION INFORMATION CALL:

Dr. Callegrove at ext. 4230

or send check with order to Ms. Annasue Davis, 320 Pine St., Williamsburg, KY 40769

Partial funding has been provided by The Kentucky Arts Council a state agency in the Education, Arts & Humanities Cabinet with support from the National Endowment for the Arts.

Concert flier—Williamsburg, KY

WUOL 90.5 FM

# LUNCH TIME *Classics*



## FREE CONCERT

Saxton's Cornet Band

America's Premier Civil War Era Brass Band!

Authentic uniforms, instruments and  
music of the period!

**Wednesday, December 4, Noon-1pm**

619 South 4th Street (next to the Palace Theatre)

Call (502) 814-6500 or visit [wuol.org](http://wuol.org) for information.



Saxton's Cornet Band concert flier

# The Glema Mahr Classics Series

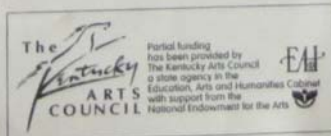


## Saxton's Cornet Band

Friday, November 16, 2001 8:00 p.m.

Tickets \$17 / \$14

**Call 270-821-ARTS (2787)**



Partial funding  
has been provided by  
The Kentucky Arts Council  
a state agency in the  
Education, Arts and Humanities Cabinet  
with support from the  
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Glema Mahr Center for the Arts  
on the campus of  
Madisonville Community College  
2000 College Drive, Madisonville, KY

Concert flier—Madisonville, KY—2001

# Tall Stacks Presidents Ball

Featuring Saxon's Coronet Band

Saturday Oct. 16, 1999 7:00 P.M.

Procter and Gamble Pavilion

Spectator Public Welcome

Concert flier—Tall Stacks Presidents Ball—1999

-Main Event Series-

A Special Veterans Day Performance

# Saxton's Cornet Band



**Saturday, November 11, 2000 at 2 p.m.**

America's Finest Ensemble that Recreates Brass Bands of the Civil War Era.

Entertaining and Educational

Professional Musicians Dedicated to Musical Excellence and Historical Accuracy.

Concert flier—Saxton's Cornet Band—2000



Saxton's Cornet Band battlefield performance—Union Uniforms



Saxton's Cornet Band—Concert performance—Confederate Uniforms



#1 Magazine for bringing Civil War History to Life



Members of Saxton's Cornet Band on the cover of *Civil War History Magazine*—2008

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## **Vita**

### **Joel Crawford**

Joel Crawford was born in Maquoketa, Iowa. He received a bachelor's degree in trumpet performance from the University of Iowa and a master's degree in trumpet performance from Bowling Green State University. He currently works as a freelance recording/mixing/mastering engineer in the Cincinnati, Ohio, area, specializing in classical and jazz work. In addition to his work in the recording arts, he performs throughout the region and is a member of Saxton's Cornet Band and Midwest Brassworks.