

Music of the Federal Era

by Richard Crawford

Scene 2 of Royall Tyler's social comedy *The Contrast* (first performance, New York, 1787) opens on the heroine, Maria Van Rough, "sitting disconsolate at a Table, with Books, etc." The audience already knows that Maria's mood stems from an arranged marriage, soon to be celebrated, in which her hand is to be given "without her heart." But before she speaks, she sings. And her song, while perhaps not exactly what one might expect from a well-to-do New York maiden in 1787, breathes a mood of tender melancholy. Maria sings "The sun sets [at] night, and the stars shun the day," best known as "The Death Song of the Cherokee Indians" (Track 5).

Tyler's play has nothing to do with Indians. The song is there because it is an effective means of introducing Maria, establishing her as a sensitive soul, and dramatizing the helplessness of her sex--"formed of the more delicate materials of nature," as she says when the song is done, "endowed only with the softer passions, incapable, from our ignorance of the world, to guard against the wiles of mankind." But the reader might be pardoned a little skepticism at Maria's speech. As an American girl who had so recently lived through a long war, could she *really* believe women to be so fragile? (Colonel Van Rough, Maria's father, doesn't think so. He ascribes her mood to "plaguy books...your Charles Grandisons, your Sentimental Journals...your Robinson Crusoes, and other such trumpery.") Tyler's play says yes. The chief target of the author's satire is the vain pretentiousness of postwar American urban society--fashion-conscious, gossipy, social-climbing, given over to luxury and its pursuit. Tyler's play contrasts on the one hand the shallowness of New York society people and on the other hand Maria, who turns out to be a solid girl after all, retaining the traditional virtues and scorning the fashionable mode, and Captain Manly, her eventually successful suitor, himself a paragon of honor though more than a little stuffy.

As Kenneth Silverman shows in his masterly *Cultural History of the American Revolution*, *The Contrast* is timely social commentary. It is set in postwar New York and is full of local references, and its subject springs from a debate that animated American life in the years immediately following the Revolution. Silverman defines the poles of the debate as Luxury versus Republicanism. When the war ended, trade resumed. New wealth flowed into the cities of the Eastern Seaboard. A national ideology was born: America could now be seen as the seat of a new and glorious empire free from the tyrannical despotism of the Old World. But even as Americans congratulated themselves on their independence, they renewed and even strengthened their cultural dependency on Europe. Goods from London and other European cities appeared in American shops. Newspapers and magazines reported European tastes and established European models of furnishing, dress, and behavior. As artifacts from Europe poured into the cities of the Coast, and as European attitudes were adopted, affluent Americans breathed a heady new air of freedom--freedom to consume. The Revolution had liberated them from social or political responsibility. Moreover, it had buried the past.

For another group of Americans, however, the pursuit of luxury was anathema, mocking the ideals for which the Revolution had been fought. For these people, the past was very much alive. The American purpose must now be to realize its promise: not to indulge, in Silverman's words, passions

for "foreign goods, amorous trifling, ostentatious wardrobes, card playing, indifference to suffering, aristocratic longings, preoccupation with *tone*." America was a republic, and, following the French writer Montesquieu, these Americans believed that a republic must be founded on the virtue of its citizens and on a love of equality. Silverman writes:

Republics...required mature, self-disciplined citizens willing to sacrifice private interests for the public good--in short, virtuous. It was this command for an exceptional caliber of public moral character that, as Gordon S. Wood [on page 68 of *The Creation of the American Republic*, Chapel Hill: University of North Carolina Press, 1969] says, gave the Revolution its "socially radical character," for it implied a regeneration of human nature.

In *The Contrast* the issue is never really debated, remaining instead in the social sphere. But the climax of the play shows the triumph of republican virtue over luxurious dissipation, of American good sense over foreign foppery. (The other song in *The Contrast*, sung by Jonathan, a hearty New England servant, is "Yankee Doodle.")

Tyler's choice of the theater as a forum for social criticism is significant. Ideological discourse in America had customarily been conducted in speeches and sermons or in print--newspapers, pamphlets, broadsides, books. Carried on by traveling companies from England, theater in the American colonies had been considered an exotic and somewhat seamy diversion. Companies had found willing audiences in cities like Charleston and Williamsburg and New York; they had met opposition in Quaker Philadelphia, and they were banned in Boston by a 1750 law. Moreover, the First Continental Congress had passed a wartime ordinance prohibiting several amusements, theater included. The theater had enjoyed a generally precarious existence in colonial America.

All that changed after the war. By 1800 antitheater laws had been repealed. Theater flourished in the largest American cities, with commercially successful companies active in Charleston, Baltimore, Philadelphia, New York, and Boston. In less than a generation theater had become respectable, an entertainment with solid popular support. This transformation had a profound effect on American music. For ballad opera--a dramatic production in which songs alternate with spoken dialogue--was a staple of eighteenth-century theatrical repertory. Theatrical companies attracted and employed musicians: composers, arrangers, conductors, players for the orchestra, singing actors and actresses. These companies were the first institutions on American shores requiring a community of professional musicians.

Like many other attractive and exotic goods that pleased American tastes in the years after the Revolution, the theater was an import. Most impresarios, actors, and actresses were English. Theatrical musicians were immigrants as well--English, German, French. Repertory and performance traditions were transported intact from the Old World to the New. Mostly because the musical theater drew European professionals to this country, the United States was claimed decisively during the Federal era as a European musical colony. Americans' struggle with European influence--to assimilate, to master, sometimes to avoid, reject, or work free of it--forms a major theme in the story of America's music from that day to this.

The present recording addresses that theme. All the music performed here was published in America during the half century following the end of the Revolution (the Treaty of Paris was signed in 1783),

and all, perhaps with one exception, was composed or arranged by musicians who lived in this country. Yet its variety of style and medium far outweighs its unity. That is as it should be, for, as Tyler's play contrasts two ways of social life, this record contrasts two ways of musical life, two kinds of music that existed quite separately, that would not likely have been found on the same program. One was centered in the cities, carried on by European professional composers with the support of the theater. The other was rooted in the village and countryside, carried on by native Americans--musical amateurs, or, to take the earlier sense of the phrase, lovers of music. The former relied on the instruments of the eighteenth-century drawing room, especially the newly fashionable pianoforte. The latter relied on humbler mediums of practical origin: the "band of musick," with its military background (see notes for New World Records 80276, *The Birth of Liberty*), and the unaccompanied chorus, fostered by the singing school (see notes for 80205, *White Spirituals from The Sacred Harp*, and 80294, *The Gospel Ship*).

The careers of two musicians, the English immigrant Benjamin Carr (1768-1831) and the native American Samuel Holyoke (1762-1820), provide a convenient view on the two traditions of music making in Federal America.

Born in London into the family of music seller Joseph Carr, Benjamin Carr received musical training from Samuel Arnold, a London theater composer and the first editor of the works of Handel. Carr was about twenty-five when his family emigrated to Philadelphia, and he had already published at least one of his songs in London. In America he entered immediately into an active career, joining with his father in a music-publishing firm in the summer of 1793. (By the next year Joseph Carr had relocated in Baltimore and was publishing music there; Benjamin opened a New York branch the same year.) In the spring of 1794 Benjamin appeared as a singer in a concert series organized by Alexander Reinagle and others. In December he made his American stage debut at New York's John Street Theatre in Thomas Arne's *Love in a Village*, and in the next year he participated in several concerts as a player on the pianoforte. In the meantime he had been busy as a composer. In June 1794, Carr published *Four Ballads*, a group of his own songs, including three Shakespeare settings. In July he collaborated with Reinagle to provide accompaniments and new airs for a production of his old teacher's musical setting of *The Spanish Barber*, derived from Beaumarchais' Figaro play. And in November, Arnold's *The Children in the Wood* received its American premiere in Philadelphia, with "accompaniments and additional songs" by Carr. Within two years of his arrival in America the versatile Benjamin Carr had contributed to almost every aspect of music making in two major cities of his new homeland.

Carr's subsequent activities centered after 1797 in Philadelphia, and established him as a leader in that city's musical life. By the end of the century his interest had turned from the theater. He became editor of *The Musical Journal for the Pianoforte*, published from 1800 to 1804 by his father. This periodical brought forth some hundred and twenty songs and piano pieces, mostly English favorites by composers like Pleyel, Clementi, Haydn, Storace, Hook, and Reeve, but including pieces by Carr himself, Raynor Taylor, and others resident in America. *The Musical Journal* must have provided a substantial boost to the growing practice of household music in America. Although he no longer performed onstage, Carr served as organist at St. Augustine's Roman Catholic Church from 1801 until his death. As a compiler, Carr was active in sacred music during the same period. He brought out *Masses, Vespers, Litanies, Hymns, Psalms, Anthems & Motets* (1805), a landmark collection for Roman Catholic churches; *A Collection of Chants for the Use of the Episcopal Churches in the City of*

Philadelphia (1816); and other sacred collections. His *Lessons & Exercises in Vocal Music* (1811) explores singing pedagogy. Carr's influence as a composer, compiler, and teacher was strengthened by his activity as a publisher with a distribution network extending from Baltimore to Boston.

Samuel Holyoke, born in Boxford, Massachusetts, was a member of Harvard College's class of 1789. By the time of his graduation he had worked as a bandmaster, had composed and compiled a collection of his own sacred music, and had contributed secular songs to a new periodical, *The Massachusetts Magazine* (Boston, 1789-96). Holyoke's early musical experience is not known, but doubtless he attended a singing school, and he probably played clarinet in local ensembles; during his years at Harvard he most likely knew professional musicians in Boston. Virtually alone among native composers of his time, most of whom devoted themselves to psalmody, Holyoke bridged sacred and secular music. As a college graduate, a scion of a prominent New England family (his uncle was president of Harvard College), a versatile musician who composed and taught and played an instrument, he seems in 1789 to have stood ready to be launched on a successful career.

But Holyoke was doomed to disappointment. *Harmonia Americana*, a selection of his own pieces, appeared in Boston in 1791, and four years later he collaborated with Oliver Holden and the immigrant composer and organist Hans Gram, who had settled near Boston, to bring out *The Massachusetts Compiler*, a collection of sacred music headed by a lengthy treatise on European harmony. These activities ought to have placed Holyoke in the front ranks of the reformers who sought to purge American sacred music of the supposedly technically crude work of William Billings and other Yankee psalmodists and to replace it with music showing more European refinement. Indeed, Holyoke may have enjoyed some such prestige in the field of psalmody. But his prestige was confined to the provincial environment in which he labored as a schoolmaster and singing-school teacher. It did not extend into Boston, where immigrant musicians from Europe held most of the important musical posts. Holyoke's own career was a casualty of the reform movement he had helped to lead. The success of musical reform in the cities had Europeanized the musical environment there. Except for a brief foray into Boston in 1814, Holyoke, embittered and alone, lived out his life in the provinces before drunkenness, financial hardship, and sickness and death overtook him.

Personal traits and abilities may help to explain Carr's success and Holyoke's failure. Yet it may be that musical historians have given too much emphasis to personal attributes and too little to institutional arrangements. Rather than success or failure, the issue here is that two musical contemporaries, both active in the same country, followed entirely different kinds of careers. When Benjamin Carr arrived in Philadelphia, he quickly took his place in a network of musical professionals there. When Samuel Holyoke graduated from Harvard, the only musical employment open to him, since he was not an organist or a man of the theater or a European, was as a singing-school teacher. Holyoke's career, like that of most other native American musicians of the period, was that of a loner. Carr's, while it surely displays his own versatility, energy, and competence, also displays the power of association.

A list of Benjamin Carr's musical associates suggests that power while providing a glimpse of many important professional musicians of Federal America. Carr's family included his father (incidentally, the first to print "The Star Spangled Banner," with Francis Scott Key's text set to John Stafford Smith's tune) and his organist brother, Thomas James Hewitt (1770-1827), an important composer,

was a publishing associate from 1797, when Carr sold him the New York branch of his music store. Alexander Reinagle (1756-1809), probably Philadelphia's best composer of the period, collaborated with Carr shortly after the latter's arrival in town. That association goes deeper: Carr's publishing partner from 1802 to 1811 was Reinagle's nephew, the composer, cellist, and teacher J. George Schetky (1776-1831). "My friend Mr. Rayner [sic] Taylor" received Carr's thanks in his *Masses* (1805) for providing valuable advice in Carr's "first essay in sacred music." This list could be continued at length, though perhaps not without tedium, for the names of these worthies no longer ring many bells. The point, however, is not to drop names but to recall a fact so basic and so obvious that it is often forgotten: music in the Western European tradition depends on the collaboration of musicians. In the eighteenth century, concert life and musical theater flourished only where musicians lived in groups and could assemble for cooperative enterprises. Associations with other musicians were no mere social arrangement; they were the very lifeblood of a professional career.

Samuel Holyoke's musical activity was carried on apart from any such network of association. In the villages and towns of New England, music was a pastime for many but a profession for almost none. Choral singing flourished among congregations, church choirs, singing schools, and musical societies. Small instrumental groups accompanied holiday processions and civic events and gathered for recreation as well. Local composers contributed to the repertoires of these groups. Local printers brought out anthologies of favorite pieces for musicians to sing and play. But almost none of these people relied on music for a livelihood. The composer might be a farmer or a tanner or a schoolteacher with a good ear and an instinct for a catchy tune. The performers were townspeople and neighbors. The printers lived from the proceeds of their almanacs, primers, and newspapers, with music as a sideline. In such an environment, musical abilities seldom developed beyond an elementary level. Tastes changed slowly. Outside the cities, the musical environment lacked the dynamic, life-giving professional center of the theater. Thus Samuel Holyoke, a product of country musical traditions, had little chance of breaking into the league with the city professionals.

Historians of American music have tended to see taste as the crucial issue of the Federal era. It is true that after the Revolution many Americans turned to the cultivation of things European; fancied European goods, art, and music; and sought to imitate European customs and manners. It is also true that theatrical entertainment and concert life in America was controlled by European immigrants. From the viewpoint of the audience, this European domination confirms the pervasive issue of taste. Indeed, "taste" was a keyword in musicians' discourse when they were asked to justify themselves in public. But a network of European professional musicians in America also signals the presence of something more practical than the ephemeral issue of taste: organized professional musical experience. The European professionals who emigrated to America in the 1780s and 1790s found large city populations eager to be their audiences; they also found other professional musicians eager to work with them. If audiences wanted them for the elegance of their offerings, their colleagues wanted them for their skill. The ability to arrange a piece for available instruments, to coach singers, to compose a song or an overture or an accompaniment when necessary, to transpose, or to play passably on several instruments was the stock-in-trade of the eighteenth-century professional musician. Surely the immigrant musician's real influence in America derived more from his technical experience and competence than from the mere fact of his nationality and the fashionable aura that it carried.

Experience and competence also helped to bind musicians in networks like Benjamin Carr's. United

as well by foreign birth, by similar early background and training, sometimes by family ties, these musicians must have seemed an exclusive fraternity to some outsiders. In this they were probably no different from musicians of any age, for each has its own shoptalk, professional code, and obligatory skills. Linked by all these forces, but especially by experience and know-how, European professional musicians in the Federal United States embodied and carried forward practical musical traditions that were much more deeply rooted than the banner of taste under which they often marched.

When the colonization of American music by Europeans is understood on both the ideological and practical levels, the difficult position of the native musician who sought to participate in the urban tradition of music making can be seen more clearly. He was opposed not just by a standard of taste but by a network of professional relations, practical experience, and skill. By 1800 the pattern had been set for the serious American musician in American society. Already he was an outsider.

THE INSTRUMENTS & PERFORMANCE PRACTICES

by Cynthia Adams Hoover

The musicians on this record used not only musical arrangements available in America during the Federal period but also instruments and instrumental combinations typical of that time. Anyone present at the recording sessions would have observed musicians playing on wood flutes with one or few keys, on horns with no valves, and on other instruments quite unlike those in the modern orchestra.

One of the best ways to learn the directions for playing these instruments and to decide which combinations should be used is to study the instrumental-instruction books published in America during that period. These provide not only descriptions of the instruments and instructions for performing but also a reflection of the musical taste of the time. The music of Samuel Holyoke, Oliver Shaw, Joseph Herrick, and Ezekiel Goodale on this record is typical of the music found in these publications.

The instrumental tutors, though usually addressed to the beginner, include instructions for and descriptions of instruments that were played by both the amateur and the professional. These included woodwinds (German flute, clarinet, oboe, and bassoon), brasses (horn, trumpet, bugle, trombone, and serpent), strings (violin, on occasion viola or tenor, violoncello or bass viol, and double bass), percussion (drum, cymbals, tambourine, and triangle), and piano or pianoforte.

In general, the sounds of these instruments are softer than those of today's instruments. The typical flute--made of boxwood, conical, and usually fitted with one brass key (although some had up to eight keys)--produces a softer, more mellow sound than today's cylindrical metal flute with its elaborate key system. The same is true of the oboe (commonly made of boxwood with two brass keys) and the clarinet (usually boxwood or maple with five brass keys). The string family, fitted with gut strings, smaller bass bars, and flatter bridges, sounds softer, less brilliant and piercing. The square pianoforte used on this record is restricted in range and string tension by its wooden case and framing and sounds like a chamber instrument that was expected to blend with the voice and small instrumental groups in drawing rooms and small concert halls.

When the nineteenth century began, the typical horn, trumpet, or bugle had no valves, keys, or

slides; players were limited to notes in the natural harmonic series or to "additional notes" obtained by stopping the wind passage with the hand inserted in the bell of the horn, which lowers the natural note. The serpent, a lip-vibrated instrument (with six finger holes and sometimes three keys) that was often serpentine-shaped, was added to some instrumental ensembles to provide a contrabass effect for the winds. (This function was taken over in the late 1830s by the bass ophicleide, a bass-keyed bugle, and later by the tuba.) Though usually played in military bands or, like the bass viol, to accompany choral singing in church, the serpent is used here in "Governor Arnold's March" (Track 14) as a virtuoso solo instrument.

Most of the music and the instruments used at the beginning of the Federal period were European imports. At the turn of the century there were a few American woodwind makers, like Jacob Anthony in Philadelphia and William Callender in Boston, whose instruments still exist. Very few brass-instrument makers were active then. One of the few surviving brass instruments is a rather crude forester's horn made by John Dash of New York in 1783. But during the first three decades of the nineteenth century the instruments of a number of American wind and string makers like George Catlin, Asa Hopkins, Abraham Prescott, and William Whiteley began to appear.

As early as 1775 John Behrent announced in Philadelphia that he had made a pianoforte for sale. His work was the beginning of a parade of American piano makers. By 1793 these had become successful enough to enable Benjamin Carr to announce for sale at his new Philadelphia music store "Piano Fortes, Of the best makers in London, and also of this country." The development of the pianoforte and its trade became a vital part of America's musical scene; by the 1870s American pianos were considered among the world's best. The pianoforte used on this record, made by Adam and William Geib in New York about 1823, is rectangular, a style favored by most American builders and amateur players then, with a range of five and a half octaves and one pedal to raise the dampers.

Although it was not possible for every household to own a pianoforte, its popularity is evident from the enormous amount of music published for it alone or in combination with voice, violin, or flute. The popularity of the piano can also be seen from the number of piano-instruction books printed in America from 1801 to 1825: more than twice as many tutors were published for the piano (31) than for any other instrument except the German flute (18), followed by the violin (15), fife (13), double bass (10), drum (10), clarinet (9), flageolet (8), bassoon (7), voice (6), and guitar (4). (For more detail see Richard Wolfe's *Secular Music in America...*, Vol. III, p. 1,215.)

Who performed the music and learned from the tutors? The pianoforte and other keyboard instruments seemed to be the favorite of the "ladies," who were frequently recorded in diaries as playing the pianoforte or harpsichord and singing. Although several young ladies from leading families studied with excellent immigrant musicians like Gottlieb Graupner or Alexander Reinagle, none was encouraged or perhaps sufficiently talented to aspire to become a professional musician. The ladies (and gentlemen) no doubt admired the performances of the few women who did become famous through their singing at the theater. The names of Miss Hallam, Miss Broadhurst, Mrs. Oldmixon, Mrs. Hodgkinson, and Mrs. Graupner were known to anyone familiar with the popular tunes of the day and were engraved on numerous pieces for piano and voice, one of the most popular types of music printed in America during that period.

The gentleman amateur was encouraged to play other instruments, especially the violin or German flute (the term used for the transverse flute to distinguish it from the recorder, or "common flute"). He could study privately with music teachers, who were usually members of the theater orchestras or other newly arrived European professionals. Those who could not afford or easily arrange for private teachers could try to learn from instructions in the tutors and from playing in musical groups sponsored by the local militia or school. Even though the most accomplished players were centered in the cities, many people in provincial areas were exposed to more than local talent through traveling performers and service in militias.

In *The Instrumental Assistant* (see Tracks 1-3, 16, and 17), Samuel Holyoke was among the first in America to attempt to provide instructions and music for amateur instrumental groups. At the publication of the first volume, he announced in the *Oracle of the Day* (November 29, 1800):

In this Work the Compiler has attempted to give some assistance to beginners upon Musical Instruments.--As a book of this kind has been much wanted he hopes that the design will meet approbation....

Even though most instrumental groups--professional or amateur--played from parts copied out by hand (the theater music of Pelissier on Track 13, is an example of manuscript music for professional groups), Holyoke pointed out how unsuccessful this could be:

Learners, when attempting to perform in concert, have been continually embarrassed by the disagreement of the copies, errors in transcribing their pieces, and the want of seconds & basses, etc. Those inconveniences, should the work meet acceptance, will be remedied....

Later instruction books are addressed to the private gentleman, to schools, instrumental clubs, musical societies, musical associations, and musical companies, and to field bands and full military bands. The number of such books that appeared in 1807 and after reflect the influence of both the Embargo Act of that year (which made it difficult if not impossible to obtain European publications and instruments) and the growing number of military bands forming as a result of the War of 1812. A note at the end of Ezekiel Goodale's introduction to *The Instrumental Director* (see Track 12) sums up clearly the audience for whom these instruction books and collections of arrangements were intended:

The preceding instructions having been intended particularly for those who learn music merely as an amusement, and who can devote but a small proportion of their time for the acquisition, the most simple directions only are given, therefore when we say of an instrument that it is imperfect and little used, we would not be understood as saying that these imperfections *cannot* be overcome; but a person who has perhaps not more than an hour or two in a week to spare, for the purpose of learning, had better choose a more simple instrument.

The simpler instruments to learn, not unlike today, were the flute and the clarinet. The oboe (often called the hautboy) and the bassoon were usually the instruments that Goodale refers to as "imperfect" and required "the assistance of a good musical ear to blow it in tolerable tune." Along with lists of band personnel and the few available published scores and parts, the tutors record the

change in the makeup of bands in this period from the *Harmoniemusik* ensemble typical of Mozart's time (usually two each of oboes, clarinets, bassoons, and horns) to an ensemble with more brass, like that called for in the "Kennebec March" (Track 12). By the 1840s the typical band was made up entirely of brass instruments. For indoor performances strings were added, with a typical theater or concert orchestra ranging in size from ten to twenty players (Tracks 10, 13, 16, and 17).

One sees the same themes of European craftsmanship, products, and taste and the same differences between the city and the country influencing performance styles and the emerging music trades as well as compositional techniques and the development of a professional musical community as discussed in Richard Crawford's notes. But while the cities did become filled with English and German instrument makers, instead of totally overwhelming local craftsmen these immigrants set up shops where models were available and craft techniques could be learned by native builders, who sometimes, as in the case of the pianoforte, went on to develop a new style of instrument quite different from the European. Nor did everything come from the city. Numerous wind- and string-instrument makers emerged in New England and New York State to provide local musicians with excellent instruments. Local publishers in such places as Exeter, New Hampshire; Hallowell, Maine; or Utica, New York, sought to provide music for these players.

Musical organizations like the Handel and Haydn Society in Boston or the Musical Fund Society in Philadelphia, which were strongly influenced by the talented immigrant professionals, may have led to the decline of interest in the singing of native fusing tunes, but they did not stamp out the strong interest in amateur music making, especially outside the cities. The many small local instrumental ensembles that formed to satisfy that interest were the beginning of a long tradition of community bands in America, a tradition that played a part in the development of jazz and that remains strong throughout the nation.

THE RECORDINGS

by Richard Crawford

Except for the Quintetto on Tracks 1-3, Tracks 4-9 consist of compositions or arrangements by city professionals. Except for Tracks 10 and 13, Tracks 11, 12, and 14-19 consist of compositions or arrangements by country musicians. Tracks 10-19 have another element of unity: every piece but Track 15 is a march. Listeners will therefore find themselves growing very familiar with the conventions of the march of that time: duple meter, repeated strains of regular length, gapped triadic melodies suggesting fanfares, and a remarkable fondness for the rhythmic pattern, especially at cadences. The last two conventions are probably a legacy from the military signals in which the march had its origin.

Tracks 1-3

Samuel Holyoke (?): *Quintetto*

Richard Wagner, Gerhardt Koch, clarinets; Randall Ulmer, Anne Slayden, horns; Eugene Scholtens, bassoon.

In 1800 Samuel Holyoke brought out *The Instrumental Assistant*, Volume I (Exeter, New Hampshire), the earliest collection of instrumental ensemble music printed in America. In that work, identified on

the title page as "for the use of Learners," Holyoke included "instructions" for learning German flute, clarinet, violin, and bass viol (tuned G D A E). And he promised: "Should this volume meet acceptance, a *second* will be published, containing music of a different style." Seven years later Volume II appeared. It was headed by instructions for French horn and bassoon, and Holyoke assured his public: "those who may possess both [volumes], will have a complete set of scales [instructions] for the instruments, which are at present used in this country." Like all of Volume I, Volume II contained pieces for three parts; it also carried pieces for four, five, six, and seven, often with specified instrumentation. Its music was more elaborate, justifying the compiler's hope that it would be "as convenient for Instrumental Clubs, as [Volume I] has been for learners."

The *Quintetto*, from Volume II, is a brief three movement sonata: an Allegro in simple and abbreviated sonata form; an Affettuoso in two sections, both repeated; and a brief Tempo Gavotta. Especially notable is the first movement, which makes skillful use of the horns' limited melodic potential, setting up an effective dialogue with the clarinets, which carry the tune most of the way. The bassoon supports the melodic voices with standard bass figures; its frequent eighth notes lend an attractive *brio* to climactic sections.

It is not known who composed this little quintet. If Holyoke did, he was a better composer than his reputation might suggest.

Track 4

Raynor Taylor: *The Silver Rain* (Anonymous British)

Cindy Lynn Ralph, Judith Otten, Cynthia Richards Hewes, sopranos; Alan G. Moore, pianoforte.

Raynor Taylor (c. 1747-1825) was already an experienced musician in his mid-forties when he arrived in this country in 1792. He had been organist at a church in Chelmsford, was music director at Sadler's Wells Theatre in London, and had published some of his music in England, including selections from *Buxom Joan*, "a new burletta." Taylor settled in Philadelphia in 1793 and stayed there for the rest of his life. During his first years in America he was active in concerts and the theater. His chief livelihood, however, came from his post as organist at St. Peter's Church and from private teaching. According to John Rowe Parker's *Musical Biography*, Taylor was an organist "second to no one," a brilliant improviser, and a "scientific" musician with a vast library whose shelves stood "groaning under manuscript files of overtures, operas, anthems, glees &c." He also loved to improvise parodies of Italian opera.

The glee was an English vocal composition for three or more voices and was popular in concerts and social settings. Although its name may suggest mirth, glees can be found in all moods. Taylor's glee "The Silver Rain," for three womens' voices with pianoforte accompaniment, provides a major-mode setting of a pensive text of unidentified British origin. Since the glee in both England and America had been especially favored by convivial men's groups--fraternal, social, and often bibulous societies--it is noteworthy that Taylor's piece was published in *The Ladies Collection of Glees, Rounds & Chorusses* (Philadelphia, 1804-5), in which all the pieces are for treble voices.

(Note: Music from Taylor's theatrical work *The Ethiop* may be heard on New World Records 80232.)

The silver rain, the pearly dew,
The gales that sweep along the mead,
The soften'd rocks once sorrow knew,
And marbles have found tears to shed;
The fighting trees in ev'ry grove
Have pity if they have not love.

Shall things inanimate be kind,
And ev'ry soft sensation know?
The weeping rain, the fighting wind,
All, all but thee some mercy show.
Ah! pity if thou scorn t'approve,
Have pity if thou has not love.

Track 5

Anonymous: *Alknomook, or The Death Song of the Cherokee Indians* (Anne Home Hunter)

John D. Broome, tenor; Alan G. Moore, pianoforte.

"Alknomook, or The Death Song of the Cherokee Indians" illustrates how a popular song of the time could travel and serve different purposes. In the early 1780s it was printed as sheet music in London, with the tune identified as "An original air, brought from America by a Gentleman...conversant with the Indian tribes." Royall Tyler's play *The Contrast* introduced it into the American theater in 1787, and it was also sung in *Tammany*, a political ballad opera (New York, 1794) with a score by James Hewitt. In *Tammany* the original text by the British poet Anne Home Hunter was paraphrased by the librettist, Mrs. Anne Julia Hatton. The song is performed here from an edition for voice and keyboard (New York, c. 1800) with Mrs. Hunter's text. Within a few years the tune, now called "Morality" and set to a hymn text, had worked its way into the sacred repertory, appearing in *Wyeth's Repository of Sacred Music, Part Second* (Harrisburg, 1813), and Carden's *Missouri Harmony* (Cincinnati, 1820).

The sun sets at night, and the stars shun the day;
But glory remains when the light fades away.
Begin, ye tormentors, your threats are in vain,
For the son of Alknomook shall never complain.

Remember the arrows he shot from his bow,
Remember your chiefs by his hatchet laid low.
Why so slow, do you wait till I shrink from the pain?
No, the son of Alknomook will never complain.

Remember the wood where in ambush we lay,
And the scalps which we bore from your nation away.
Now the flame rises fast, you exult in my pain,
But the son of Alknomook can never complain.

I go to the land where my father is gone,
His ghost shall rejoice in that of his son;
Death comes like a friend, he relieves me from pain,
And thy son, O Alknomook, has scorn'd to complain.

Track 6

Benjamin Carr: *Six Imitations*

Ellen Farren, pianoforte.

Benjamin Carr's *Six Imitations of English, Scotch, Irish, Welch, Spanish & German Airs* appeared in his *Musical Journal* (1800). The pianoforte version heard here is fully harmonized. Carr also issued a version for unaccompanied violin or flute, suggesting that his first impulse had been to produce folklike melodies characteristic of the six nations and that the harmonizations may have been an afterthought.

Six Imitations amounts to a curious little suite--curious because not all the pieces are long enough to stand on their own; their varied tempos, styles, and keys (in sequence: G minor, D, A minor, B flat, A minor, D) are arranged to emphasize separateness rather than unity. Certainly each of the "imitations" has its own character: the decorated minor melody of the "English Legendary Air," the disjunct and wide-ranging "Scotch Song" (which lacks the Scotch snap), the "Plaintive Irish Ditty" supported only by a drone, the foursquare "Ancient Welch Air" with its harplike accompaniment, the "Spanish Ballad" with its rhythmic freedom, and the somewhat heavy-footed "German Waltz" unfolding over a murky bass figuration.

Track 7

Charles Gilfert: *The Cypress Wreath* (Sir Walter Scott)

John D. Broome, tenor; Alan G. Moore, pianoforte.

Charles Gilfert (1787-1829), probably a native of Bohemia and perhaps a relative of New York music publisher George Gilfert, was active in New York as a pianist from early in the nineteenth century. Around 1805 he apparently moved to Charleston, South Carolina, where he played in a theater orchestra. From 1812 to 1816 he divided his activities between both cities, working as a teacher and conductor in New York and opening a music repository (1813-17) in Charleston. After a stint as manager of the Charleston Theatre (1817-25), during which he also performed annually in Savannah, Georgia, Gilfert moved briefly to Albany, New York. In 1826 he was named first manager of the new Bowery Theater in New York, a post he held until his death.

Gilfert's published compositions are mostly songs with piano accompaniment, although he did bring out a few pieces for keyboard alone. "The Cypress Wreath," published in 1813, sets one of the songs from *Rokeby*, Sir Walter Scott's epic poem of the Battle of Marston Moor during the English Civil War (1644). Gilfert's song is strophic, providing music for one stanza of the poem, with the rest sung to the same music. The vocal line, overlaid with embellishments and light chromatic twists, aptly fits the text. (Scott's minstrel sings of his fate: he is to be crowned with a cypress wreath, symbolic of death and mourning, rather than the laurel wreath of a victor.) The repeated-note right-

hand figure in the accompaniment, coupled with frequent passing dissonances on strong beats, creates a restlessness that climaxes with a turn to minor in the sixth line before an Italianate vocal flourish leads back into major for the stanza's end.

Oh lady twine no wreath for me,
Or twine it of the cypress tree.
Too lively glow the lilies light,
The varnish'd holly's all too bright;
The mayflower and the eglantine
May shade a brow less sad than mine,
But lady weave no wreath for me,
Or weave it of the cypress tree.

Let dimpled Mirth his temples twine
With tendrils of the laughing vine,
The manly oak, the pensive yew,
To patriot and to sage be due;
The myrtle bough bids lovers live,
But that Matilda will not give.
Then, lady, twine no wreath for me,
Or twine it of the cypress tree.

Let merry England proudly rear
Her blended roses bought so dear;
Let Albin [sic] bind her bonnet blue
With heath and hare bell dipped in dew;
Or favoured Erin's crest be seen
The flower she loves of emerald green.
But, lady, twine no wreath for me,
Or twine it of the cypress tree.

Strike the wild harp, while maids prepare
The ivy meet for minstrel's hair;
And, while his crown of laurel leaves
With bloody hand the victor weaves,
Let the loud trump his triumph tell;
But when you hear the passing bell,
Then, lady, twine a wreath for me,
And twine it of the cypress tree.

Yes! twine for me the cypress bough;
But O Matilda twine not now!
Stay till a few brief months are past,
And I have looked and loved my last.
When villagers my shroud bestrew
With pansies, rosemary, and rue,

Then, lady, weave a wreath for me,
And weave it of the cypress tree.

Tracks 8, 9

Raynor Taylor: *Sonata for the Piano Forte with an Accompaniment for a Violin*

Ellen Farren, pianoforte; Joanne Tanner, violin.

The Federal period coincides with the Classical period of European art music, the heyday of Haydn, Mozart, and Beethoven. The sonata was the preeminent form for these masters--not only pieces called "sonata" but also sonatas for string quartet (dubbed "string quartets") and sonatas for orchestra (called "symphonies"). Among the composers who came to America, however, the favorite instrumental forms were briefer and lighter: marches, dances, variation sets. Sonatas composed in this country during the period amount to only a handful, the best known coming from Alexander Reinagle, who had been Raynor Taylor's pupil in England, and from Taylor himself.

Taylor's "Sonata for the Piano Forte with an Accompaniment for a Violin" (Philadelphia, 1797; performed here from the edition in Marrocco and Gleason's *Music in America*) is in two movements, Andante and Tempo di Menuetto. It conveys an atmosphere of gentleness and relaxation and lacks the fire and dash of many sonatas of the period. Although its idiom is that of the later eighteenth century--four-bar melodic phrases, generally slow harmonic rhythm, conventional keyboard figuration and cadential formulas--its formal development recalls earlier procedures: no particular drama is attached to its modulations; the transitions seem more static than suspenseful; and both movements are in rounded binary form. The first movement begins with a fairly standard sonata exposition, moving from tonic to dominant. It continues with a section that moves from the dominant to the relative minor. And it concludes with a section that, after a brief recall of the opening theme, presents those parts of the exposition that were omitted from the second section. The second movement ends with a repeat of its opening theme.

Track 10

Anonymous: *When Brazen Trumpets From Afar (Colonel Simonds's March)*

Chorus and orchestra.

In the spring of 1808, as the Napoleonic Wars disrupted Europe and an embargo on foreign trade brought the American economy to a standstill, Colonel Jonas Simonds, president of the Philadelphia Military Association, described the unhappy state of the union:

Insulted abroad and in our own ports--menaced by the augmentation and array of foreign troops in our neighbourhood--just rescued from successive conspiracies and treasons...uncertain when foul inroads may be attempted on our cities and our soil...[I] conceive this to be a crisis. [*National Martial Music and Songs*, Philadelphia, 1809.]

Simonds and the association refused to take the crisis lying down. Convinced that the situation was "calculated [to] inspire the genius of our country, to awaken the virtuous spirit, and to swell the noble soul" with patriotic zeal, he proposed a song contest, the "author of the best national *song* or

martial tune" to receive "a Gold Medal of the value of fifty dollars."

Within the year, the best entries appeared in print in *National Martial Music and Songs*. One of them, the anonymous "Colonel Simond's March," was claimed in an introductory note as "a master piece of its kind," although it failed to win the gold medal. The march is not cast in the conventional patriotic mold. Rather, it is a concerted chorus, as if for an opera, with the music supporting each nuance of the text. Most notable of all, William M'Culloch, its publisher, not only brought out "Colonel Simond's March" in a conventional reduction for solo voice and piano but also published the parts used for this recording: flute, two clarinets, bassoon, French horn, trumpet, timpani, two violins, viola, cello, and bass. It is the earliest known American composition published with full orchestra parts.

When brazen trumpets from afar
Proclaim the horrid notes of war,
When on our long pacific shore
Insulting naval thunders roar;
Undaunted at these dread alarms,
Rouse, brave Columbians, rouse to arms,
Let ev'ry nation wondering see
Columbia dares and will be free.

Track 11

Franz Kotzwara: *Turkish Quickstep* (from *The Battle of Prague*)

Linda Comparone, Susan Deaver, flutes; Richard Wagner, Gerhardt Koch, clarinets; Eugene Scholtens, Dennis Godburn, bassoons; Randall Ulmer, Anne Slayden, horns; Robert Vacca, drum.

The Battle of Prague is not an American piece; rather, it is a phenomenon of the English-speaking musical world. Composed around 1788 by Franz Kotzwara, a theater musician of Bohemian descent, and first printed in Great Britain, it was introduced to the American concert stage by 1793. On its later history, Arthur Loesser has written in *Men, Women and Pianos*:

Among the English and their cultural dependents, it remained for more than half a century the best known, most played long piece of pianoforte music in existence...There are persistent references to it in 19th-century literature, from the novels of Thackeray and Mark Twain down to cartoons in *Punch* and nameless books of etiquette. At any moment, during fifty years...[*The Battle of Prague*] might have resounded simultaneously in Llandudno and Londonderry, in Philadelphia and Annapolis, in Malta, Madras, and Melbourne--wherever a form of English was the speech of the realm and the London piano factories could ship their products.

Kotzwara's original, which commemorates a Prussian victory over the Austrians at Prague (1757), was composed for pianoforte, with optional accompaniments for violin, cello, and drum. Thereafter, it was arranged for different instruments as conditions required. Since it was a suite of brief contrasting movements, each depicting a different event in the battle, *The Battle of Prague* was not always played entire. Certain parts, such as the penultimate section, the "Turkish March," were

detached and played separately, gaining popularity on their own. That section is heard here in an arrangement (with added field drum) published as "Turkish Quickstep" in Ezekiel Goodale's *The Instrumental Director*, third edition (Hallowell, Maine, 1829), and is played with proper country-band raunchiness.

Track 12

Anonymous: *Kennebec March*

Linda Comparone, Susan Deaver, flutes; Richard Wagner, Gerhardt Koch, clarinets; Eugene Scholtens, Dennis Godburn, bassoons; Alan G. Moore, serpent; Randall Ulmer, Anne Slayden, horns; Douglas Hedwig, trumpet; Robert Vacca, drum.

The publisher Ezekiel Goodale (1780-1828) was a native of West Boylston, Massachusetts. By 1802 he had settled in Hallowell, Maine, setting up a printing business in 1813 and establishing a newspaper the next year. In 1819 Goodale brought out *The Instrumental Director*, a preceptor in the tradition of earlier works by Holyoke (see above), Shaw (see below), Herrick (see below), and other provincial American bandophiles. The third edition is the source from which "Kennebec March" is played.

"Kennebec March," named for the river that runs by Hallowell, is scored for a band that is especially large for the period. The melody is carried most of the way by the flute and clarinet, but the other instruments make their presence felt from time to time. Conventional trumpet figures take on melodic significance; the second clarinet and bassoon parts are unusually active for inner voices; the bassoon and serpent combine to give the bass a particular cleanness of definition. Though the individual parts are simple, their sonic balance in combination shows the skill of an experienced and talented arranger--perhaps Goodale himself, if this pioneer printer was a musician. Whoever its composer/arranger was, "Kennebec March" unfolds with impressive solemnity.

Track 13

Victor Pelissier: March and Chorus *She Is Condemned* (from *The Voice of Nature*) (William Dunlap)

Cindy Lynn Ralph, soprano; chorus and orchestra.

Victor Pelissier appeared as a performer in Philadelphia concerts as early as 1792, advertising himself as "first French horn of the theatre in Cape Francois"; the last record of him uncovered so far is a concert held in New York on March 18, 1817, for his benefit. The dates, places, and circumstances of his birth and death are unknown, but he surely was not a native American. His musical activities in the United States were centered mostly in New York, where he is known to have worked from 1793 through 1808 and again in 1817. He lived in Philadelphia at least from 1811 until 1814. Pelissier was especially active as a composer and arranger for William Dunlap's Old American Company in New York. Between 1795 and 1800 he adapted or arranged scores for more than two dozen dramas, and he apparently worked in the same capacity for a Philadelphia theater after he left New York.

In 1803 *The Voice of Nature*, a new work Dunlap adapted from a French play, with a score by Pelissier, was premiered in New York. Dunlap transposed to medieval Sicily the Biblical story of two

mothers, both claiming the same child, who set their case before King Solomon. Pelissier's music--the manuscript score and parts were rescued by Karl Kroeger from the basement of the New York Public Library in 1963 and are performed here from copies of that original--provides an orchestral background for certain scenes, in the tradition of the musical melodrama. The composer also wrote some concerted vocal numbers, which display a thoroughly professional skill. The scene recorded here, the Act III ceremonial March and Chorus, prepares for the judgment at the King's court. It is scored for chorus, two oboes, bassoon, horns, and strings. A brief soprano solo separates the instrumental march from the *da capo* return of the chorus.

Powers supreme who love the Just!
Now, hope, of Good, your endless store.
Powers of heaven in whom we trust,
Your blessings on our sov'reign's pour!

Long may Alphonso's wisdom bless
The people in whose hearts he reigns.
The injured here shall find redress
Where power to hear the lowly deigns.

Track 14

Oliver Shaw (arr. John Baldon): *Governor Arnold's March*

Linda Comparone, Susan Deaver, flutes; Richard Wagner, Gerhardt Koch, clarinets; Eugene Scholtens, Dennis Godburn, bassoons; Alan G. Moore, serpent; Randall Ulmer, Anne Slayden, horns; Robert Vacca, drum.

Oliver Shaw (1779-1848), a native of Middleboro, Massachusetts, went blind in his early twenties. Considering his affliction and his choice of a career as unpromising as music, he seems to have achieved remarkable success. He studied with two leading European immigrant musicians, Gottlieb Graupner of Boston and John L. Berkenhhead of Newport, and learned to compose in a style similar to theirs. Shaw settled in Providence in 1807 and served as organist at the First Congregational Church for many years. He composed sacred music and compiled sacred tunebooks. He also composed secular songs and instrumental music (he played clarinet). From 1817 on, Shaw published and sold music at his musical repository in Providence. As well as a singer of concert caliber, Shaw was an active music teacher.

"Governor Arnold's March," written in the early 1830s for the Providence Band, is the latest piece recorded here. (Lemuel Arnold served as governor of Rhode Island from 1831 to 1833; the piece is dedicated to him.) It contains two eight-bar strains and a sixteen-bar trio, followed by a repetition of the first two strains. The present instrumentation is not original; it was made from the sheet music, published for piano with an accompaniment for flute or violin and containing cues for other instruments. The solo in the second half of the trio is marked for trombone; here, however, it is played on a serpent, whose highly embellished repeat reminds us that by this time the influence of Italian opera had seized American music, penetrating even the erstwhile military domain of the band.

Track 15

Oliver Shaw: *Air*

Linda Comparone, flute; Richard Wagner, Gerhardt Koch, clarinets; Alan G. Moore, serpent.

Oliver Shaw's "Air" appears in his *For the Gentleman* (Dedham, Massachusetts, 1807), "a favourite selection of instrumental music. Calculated for the use of schools and musical societies." The book is a preceptor with instructions for playing the instruments and an assortment of pieces, more than half of them by Shaw himself. The "Air," the lone example of quartet writing on the recording, was scored for flute, two clarinets, and bassoon, but here the serpent substitutes for the last in the interest of a better blend. Little need be said about the musical properties of the piece, for they lie entirely on the surface. Symmetrical phrases and returns, elementary harmonies, and a catchy tune provide an excuse for four instruments to burble happily along like a music box.

Track 16

Samuel Holyoke (?): *First Grand March*

Track 17

Samuel Holyoke (?): *First Grand Minuet*

Orchestra.

The "First Grand March" and "First Grand Minuet" are printed side by side in Holyoke's *Instrumental Assistant*, Volume II (1807). Both are composed for seven parts: pairs of oboes, violins, and horns, with "basso" accompaniment. The bass parts of both are also provided with figures for a keyboard player, though the present recording omits keyboard. But the instrumentation, the figures, the careful performance instructions, and the musical properties mark these works not as conventional dance pieces but as concert pieces designed for the most accomplished provincial orchestras.

Both movements are binary. The march moves from D major to A in the first section, then to a solid B-minor cadence in the second, followed by an abrupt return to D and the opening thematic figure. Like the march, the minuet is built on a fanfare-like figure, a D-major triad spread out in quarter notes over an octave. What makes the minuet notable are two special *concertato* effects in its second section. First, the oboes engage in dialogue with the rest of the orchestra for twelve measures. Second, the violins play a descending D-major arpeggio on repeated sixteenths rather than quarter notes, adding an unexpected flash of color to the conclusion.

Track 18

Joseph Herrick: *Jolley's March*

Richard Wagner, Gerhardt Koch, clarinets; Eugene Scholtens, bassoon.

Little is known about Joseph Herrick (b. 1772), who drowned in Milford, New Hampshire, in 1807. He contributed three dozen pieces to his lone musical compilation, *The Instrumental Preceptor* (Exeter, New Hampshire, 1807). Among his minuets and hornpipes and "duettos" Herrick sprinkled titles with a local flavor: marches named for Milford, Exeter, Litchfield, and Haverhill; even a piece called

"Souhegan Bridge" in honor of the river that runs through Milford. In 1806 Herrick had emerged as a psalmist, contributing a number of tunes to the popular *Village Harmony* (sixth edition, Exeter, 1806).

Herrick's "Jolley's March" is a sober two-strain piece in a modal idiom. Its three-part scoring is typical for the period. Yet when compared with the sumptuous instrumentations of Holyoke's and Goodale's collections, "Jolley's March" sounds stark indeed--plain and unadorned, characteristic of the art of the American country composer at home in his environment.

Track 19

Philip Phile: *The President's March (Hail, Columbia)*

Linda Comparone, Susan Deaver, flutes; Richard Wagner, Gerhardt Koch, clarinets; Eugene Scholtens, Dennis Godburn, bassoons; Randall Ulmer, Anne Slayden, horns; Robert Vacca, drum.

The only piece on this recording that retains popularity to the present day is "Hail Columbia," or "The President's March." As might be expected by anyone familiar with American song of the eighteenth century, the words and the music were conceived at different times, the music coming first.

"The President's March," first published around 1793, was composed by Philip Phile. Little is known about him except that he seems to have been a German immigrant (Pfeil), was a violinist who played in a New York theater orchestra as early as 1779, worked in Baltimore and Philadelphia as well, and died in Philadelphia in 1793. Phile's march gained popularity swiftly, appearing within a few years in a standard keyboard arrangement, in instrumental tutors, and even arranged as a keyboard duet by Raynor Taylor.

In the spring of 1798 American relations with France had deteriorated alarmingly, and anxiety over domestic turmoil had risen to the point that Congress stood ready to pass the Alien and Sedition Acts. In this atmosphere, actor Gilbert Fox approached Judge Joseph Hopkinson of Philadelphia with a quintessential showman's problem. It was a Saturday afternoon, and the next Monday had been announced as the night of a benefit concert for Fox. As Hopkinson later wrote:

His prospects were very disheartening; but he said that if he could get a patriotic song adapted to "the President's March" he did not doubt of a full house; that the poets of the theatrical corps had been trying to accomplish it, but had not succeeded. I told him I would try what I could do for him. He came the next afternoon, and the song, such as it is, was ready for him. (Quoted from Oscar G. Sonneck's *Report on "The Star Spangled Banner,"* etc. page 43.)

The song, for which Hopkinson composed a poem beginning "Hail, Columbia, happy land," was an instant hit, being encored "nearly a dozen times" at its first performance. Within a few days of Fox's benefit, Benjamin Carr advertised "a favourite New Federal Song" with Hopkinson's words wedded to Phile's tune. Its immediate appearance on concert programs, often as a closer--just as on this record--and its subsequent publication in sheet music, songsters, and instrumental collections testify to its impact. In Goodale's *The Instrumental Director* (third edition), from which it is here performed in

an arrangement for the same instruments as the "Turkish Quickstep," it is called "Hail, Columbia" after its text, instead of "The President's March," after its tune.

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- An Anthology of American Organ Music*, Vol. 1. (Janice Beck, org.) Musical Heritage Society OR-262. Includes pieces by James Bremner, Pierre Landrin Duport, John Christopher Moller, John Palma, Alexander Reinagle, and William Selby, as well as pieces by Hewitt and Pelissier.
- An Anthology of American Piano Music (1780-1970)*. (Alan Mandel, pf.) CMS-Desto DC 6445/47. Includes pieces by Carr, Hewitt, Hopkinson, Reinagle, and Taylor.
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- The Organ in America*. (E. Power Biggs, org.) Columbia MS 6161. Includes Hewitt's *The Battle of Trenton* and Shaw's *Trip to Pawtucket*, as well as pieces by William Brown, J.C. Moller, William Selby, and Benjamin Yarnold.
- Reinagle, Alexander. *Three Keyboard Sonatas*. (Jack Winerock, pf.) Musical Heritage Society, MHS 3359. Played on the Metropolitan Museum of Art's Broadwood piano.
- Stars and Stripes Forever: Two Centuries of Heroic Music in America*. (E. Power Biggs, org.) Columbia M

3412. Includes the Hewitt and Shaw pieces named above, and several marches as well.

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The Federal Music Society was founded by Frederick R. Selch in 1975 to explore the little-known American repertoire of the Colonial and Federal periods (1775-1830) and the European music popular in America during that time.

The twenty-six-piece orchestra on this recording was almost equally divided between winds and strings in the manner of the typical American orchestra of the time. The woodwinds, usually made of yellow boxwood and ivory with brass or silver keys, include the conical pre-Boehm flutes (with one to eight keys), the two-keyed oboe, the five to eight-keyed clarinets, the eight to eleven-keyed bassoons, and the serpent. Handsomely decorated natural horns and trumpets make up the brass section. The string instruments—all fitted with gut strings—are the familiar violins, violas, cellos, and double bass plus the outsize cello-like instrument the Yankees called the "bass viol." A single-strung square pianoforte, hand-tuned timpani, and rope-tensioned drums complete the ensemble. Most of the wind and percussion instruments and several of the strings are authentic, many of American manufacture.

Producer and audio supervisor: Max Wilcox

Engineer: Bud Graham

Tape editor: Don Van Gordon, Soundwave Recording Studios

Recorded at Columbia Recording Studios, 30th Street, New York

Digital mastering: Paul Zinman, Soundbyte, New York

Cover design: Bob Defrin

Library of Congress Card No. 78-750163

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The original recordings were made possible through a grant from the Rockefeller Foundation.

This recording was made possible with grants from the New York State Council on the Arts and the National Endowment for the Arts.

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Samuel Holyoke (?)

Quintetto

- 1 Movement I (3:05)
- 2 Movement II (1:14)
- 3 Movement III (1:03)

Richard Wagner, Gerhardt Koch, clarinets; Randall Ulmer, Anne Slayden, horns; Eugene Scholtens, bassoon.

Raynor Taylor

- 4 *The Silver Rain* (Anonymous British) (1:48)

Cindy Lynn Ralph, Judith Otten, Cynthia Richards Hewes, sopranos; Alan G. Moore, pianoforte.

Anonymous

- 5 *Alknomook, or the Death Song of the Cherokee Indians* (Anne Home Hunter) (2:08)

John D. Broome, tenor; Alan G. Moore, pianoforte.

Benjamin Carr

- 6 *Six Imitations* (4:34)

Ellen Farren, pianoforte.

Charles Gilfert

- 7 *The Cypress Wreath* (Sir Walter Scott) (4:21)

John D. Broome, tenor; Alan G. Moore, pianoforte.

Raynor Taylor

Sonata for the Piano Forte With an Accompaniment for a Violin

- 8 Movement I (3:58)
- 9 Movement II (1:42)

Ellen Farren, pianoforte; Joanne Tanner, violin

Anonymous

- 10 *When Brazen Trumpets From Afar* (Colonel Simond's March) (2:15)

Chorus and orchestra.

Franz Kotzwara

11 *Turkish Quickstep* (from *The Battle of Prague*) (0:51)

Linda Comparone, Susan Deaver, flutes; Richard Wagner, Gerhardt Koch, clarinets; Eugene Scholtens, Dennis Godburn, bassoons; Randall Ulmer, Anne Slayden, horns; Robert Vacca, drum.

Anonymous

12 *Kennebec March* (2:45)

Linda Comparone, Susan Deaver, flutes; Richard Wagner, Gerhardt Koch, clarinets; Eugene Scholtens, Dennis Godburn, bassoons; Alan G. Moore, serpent; Randall Ulmer, Anne Slayden, horns; Douglas Hedwig, trumpet; Robert Vacca, drum.

Victor Pellissier

13 *March and Chorus "She Is Condemned"* (from *The Voice of Nature*) (William Dunlap) (4:41)

Cindy Lynn Ralph, soprano; chorus and orchestra.

Oliver Shaw

14 *Governor Arnold's March* (arr. John Baldon) (3:19)

Linda Comparone, Susan Deaver, flutes; Richard Wagner, Gerhardt Koch, clarinets; Eugene Scholtens, Dennis Godburn, bassoons; Alan G. Moore, serpent; Randall Ulmer, Anne Slayden, horns; Robert Vacca, drum.

15 *Air* (1:29)

Linda Comparone, flute; Richard Wagner, Gerhardt Koch, clarinets; Alan G. Moore, serpent.

Samuel Holyoke (?)

16 *First Grand March* (1:52)

17 *First Grand Minuet* (1:38)

Orchestra.

Joseph Herrick

18 *Jolley's March* (1:39)

Richard Wagner, Gerhardt Koch, clarinets; Eugene Scholtens, bassoon.

Philip Phile

19 *The President's March (Hail, Columbia)* (1:53)

Linda Comparone, Susan Deaver, flutes; Richard Wagner, Gerhardt Koch, clarinets; Eugene Scholtens, Dennis Godburn, bassoons; Randall Ulmer, Anne Slayden, horn; Robert Vacca, drum.

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