

Grafulla's Favorites Dodworth Saxhorn Band

New World Records 80556

Claudio S. Grafulla and the Bands of the Civil War

The American Civil War began on April 12, 1861, and ended on April 9, 1865. This great American conflict is known by many as "The War Between the States," "The War of the Rebellion," "The War of Secession," "The War for Southern Independence," and "The War of Northern Aggression." Music—especially brass bands—played an important role in this historic event.

By the mid-1800s most American cities and towns had at least one brass band that performed for a variety of events, including dances, concerts, picnics, parades, and patriotic as well as political rallies. The quality and musicality of the bands varied. It is fair to assume that the Union, or Federal, bands of the Northeast were, for the most part, extremely talented because of the wealth of musicians and musical activity that was such a large part of that culture and society. As the population moved further west, the new towns and cities did not have the large number of accomplished musicians New York and Boston enjoyed, yet bands were organized, performed, and were in many cases the pride of the town.

These bands were usually attached to the local militia unit and essentially served as the military band when needed. One needs to remember that in the 1800s the town band was an important source of entertainment for the local citizenry, and equally important to the militia units to which they were attached. Not only did they entertain, but they certainly were a positive factor in the recruitment of citizens for the militia. As a regiment was formed, it was important to have a band attached to the unit to induce citizens to join; however, certain concessions had to be made. The following is taken from the history of the 1st Brigade Band, 3rd Division, 15th Army Corps from Brodhead, Wisconsin as compiled in the mid-1960s by its historian Paul Peterson:

The Brodhead Band was organized sometime in 1857. It was in most respects typical of the hundreds of little brass bands in existence in those days. It had about 11 members, average for that time, and apparently consisted only of brass and percussion instruments. As the musicians gained expertise, the band began to make a name for itself for musical excellence. It was much in demand to play for patriotic and civic functions, not just in Brodhead but all over southeastern Wisconsin and occasionally even in Illinois. To make travelling easier the Band acquired an elaborate bandwagon similar to the circus wagon of those days. It was built in the Spencer wagon shop in Brodhead and was pulled by a team of six grey horses.

Using their wagon, the band was able to perform at engagements as far away as Freeport, Illinois, where they played in 1858. In all probability they performed for the Lincoln-Douglas debate there.

When the War broke out most of the band enlisted in the regimental band of the 3rd Wisconsin Infantry, (9 of the 26 members of this 3rd Wisconsin Band later served in the 1st Brigade Band.) Edwin Oscar Kimberly, who would later become leader of the band, wrote home from camp in Fond du Lac on July 12, 1861, as follows: "I should have wrote you sooner but we have been waiting for our instruments and I thought I would not write until we got them, which came last night, being 24

instruments, a splendid set, with bell over the shoulder (brass)—with the exception of one Eb which is silver, a fine one, which the leader has given to me; we shall soon make fine music . . . we have got a good leader."

However, it was only a short time until serious problems developed in the band. The leader quickly proved himself to be incompetent. Kimberly called him "a fool of a Dutchman." The instruments began to break down. The morale of the band began to sink, which appeared to be true of the whole regiment. They were stationed in the Shenandoah Valley as part of Bank's command, futilely trying to catch Stonewall Jackson. In an attempt to salvage the band, the officers ousted the old bandleader and replaced him with Kimberly. Kimberly took up his new position with optimism and determination, investing over \$50 of his own money for new music. But it was too late—the instruments had fallen apart, and the officers were not about to buy new ones for a band which had been nothing but a headache. Early in April of 1862 they threw away the last remains of what had been their instruments. From then until their discharge in August, they were a band without instruments.

Congress passed a bill in July discharging all regimental bands in favor of brigade bands, which cut the number of bands to one-fifth of the former number in 1861. This resulted in a considerable saving to the government. It was this bill that put an end to the awkward existence of the "band" of the 3rd Wisconsin. They were mustered out on July 22, 1862.

From then until early 1864 the bandboys returned to civilian life in Brodhead. Disgusted with the treatment they had received in the Army, they did their best to rebuild the old band as it was before the War and tried to ignore the fact there was a war going on.

Then at last the band had a change of heart. The *BRODHEAD INDEPENDENT* edition of February 12, 1864 describes it as follows: "THE BRODHEAD BAND GOING TO WAR: For a long time efforts have been made to induce the band to enlist and go to war as a Brigade Band. Since their return from the Army, up to last week, the boys "couldn't see it," and probably would have been as Blind Andrew himself, but for the little 220,000 call (ed. note: to military service). Their intention is now to enlist from the Town of Decatur, if they can get \$300.00 bounty: if not, to go elsewhere, draw a big bounty and go in as a Brigade Band. Brodhead will be quite lonely without them socially, while it will take from us some of our best business men and mechanics."

The Civil War bands used three different and distinct styles of instruments: Bell Front (bells pointing straight); Up Right (bells pointing up); and Over the Shoulder (bells pointing backward over the shoulder).

One of the most well known and proficient band luminaries of the times was Claudio S. Grafulla. He was perhaps the finest of all band composers of the mid-1800s. His obituary, which appeared in *The New York Times* of December 5, 1880, gives us a picture of this musical giant in terms of his contributions to the history and development of the American concert band.

GRAFULLA, OF THE SEVENTH, DEAD

Leading the 7th Regt's Band for 27 Years—The Man He Was

C. S. Grafulla, who for 27 years was the leader of the 7th Rgt. band and had been prominently

identified for a lifetime with organization of outdoor music in this city, died on Thursday evening. He had recently resigned his leadership of the band by reason of failing health, and retired to private life. Mr. Grafulla was a native of the Island of Minorca, Spain, and came to this country in 1838. He had not only received a thorough training in his profession, but possessed a natural aptitude for the baton. Accomplished musicians were less numerous 40 years ago than they are now, and Lothier's Band, which one occasionally hears mentioned by survivors of a past generation, was the most celebrated in the City. It was known as the New York Brass Band, and comprised 13 instruments. Grafulla's attainments secured him the position of musical director of this organization. In this capacity he served for seven years—until the date of his first return to Europe. In 1860, the New York Brass Band was resuscitated and enlarged so as to consist of 48 instead of 15 instruments, and Mr. Grafulla was elected to the leadership. He served in this capacity when the band became connected with the 27th Regiment. He was with the regiment during the war, and accompanied it up to the front.

The famous leader had a very decided opinion on musical matters and particularly on the composition and management of military bands. He disliked large organizations, and while other bands went on increasing their membership until they numbered 100 or more he was content with 40 to 50 instruments, and insisted that a leader should never allow his band to contain more men than he could keep under his eye during the performance of a piece. The result justified his policy, for Grafulla's Band soon became popular for receptions, balls, and society occasions, almost to the exclusion of larger and more pretentious bodies. The face and figure of the modest and retiring musician thus became as familiar to thousands as it was in the little circle in which he was at once leader and arbiter of all dispute. He regarded the Seventh Regiment Band as the best organization of its kind in the United States, but when the famous bands of Europe paid a visit (to) this country and wished to meet him in competition he declined, on the ground he had no faith in such trials. There was some murmuring but he was so well beloved by the members of the band that no one thought of dissenting from his judgment. Mr. Grafulla was unmarried, and very quiet, modest and unassuming in his social relations. He had a pleasant word and a genial smile for every one, and was particularly indifferent to pecuniary gains, always declining extra compensation for coming out on special occasions. His title of 'General' had its origin in a club farce—the organization of a mock army of which he was named commander.

There is no doubt that Grafulla knew his craft well and was the master composer and arranger of military music of his time. In 1860 he assumed the leadership of the 7th Regiment Band of New York, which was organized by two German immigrants named Kroll and Reitsel in 1853 and had a reputation for being avant garde. The band performed not only military music but popular music as well, and when it was reorganized by Kroll and Reitsel in 1853, a reed section was added. When Grafulla was named director, it had merged with the Shelton Band, another famous band, organized in 1854, and he named the band after himself. Because of a long and successful association with the 7th Regiment, it continued to be known by that name. The following is taken from *Music and Muskets* by Kenneth E. Olson (p.228), which clearly attests to Grafulla's skill as a composer and arranger.

William R. Bayley, who had played with the State Fencibles Band of Philadelphia early in the 1840s, accounted for Grafulla's success as a bandmaster:

"One of the most accomplished musicians of these days was Grafulla of the New York Seventh

Regiment Band. His particular talent was in arranging band music. At this he was very rapid and accurate. On one occasion my band was playing for the day in New York City. One of the members was engaged in the Chestnut Street Theatre, here they were to produce Frye's new opera, *Leonora* . . . This man whistled from memory some of the popular airs to Grafulla, who wrote them down, and before we left he handed me a completely arranged potpourri, which we played in Philadelphia that night while marching past the Chestnut Street Theatre. This off-hand arrangement, with trifling corrections, became very popular with the bands shortly afterwards. The New York Seventh Band then, as now, was deservedly popular and made up of first class performers.

A considerable amount of the music used by my band was arranged to order by Grafulla and two other composers well known in those days, Thomas Coates, of this city (later of Easton), and E. K. Eaton, of Groversville, New York. These latter gentleman were Americans, and composed some of the finest band music that has ever been written.”

Grafulla's music appears in the band books of the Port Royal Band, the 3rd New Hampshire Band, the Manchester Cornet Band, and the 26th North Carolina Regiment Band. In addition, he is credited with adding a woodwind section to the brass bands of the period. Claudio S. Grafulla is truly one of the heroes in the development of the modern band in America and rightfully deserves the title of "General."

—Nicholas J. Contorno

Nicholas J. Contorno, D.M.A., is director of bands and orchestra at Marquette University in Milwaukee, Wisconsin. Dr. Contorno is also a composer, arranger, conductor, and performer.

THE SONGS

Freischütz Quick Step: Grafulla derived this arrangement from the opera of the same name by the German composer Carl Maria von Weber, first performed in Berlin in 1831. Made up of several well-known tunes from the opera, it concludes with the *Hunter's Chorus*. The arrangement was found in what was eventually known as the Port Royal Books, which belonged to the Concord's 3rd Regimental New Hampshire Band, led by Gustavas Ingals, that was stationed at Port Royal, South Carolina, during the early years of the Civil War. *Der Freischütz* (the marksman) is sometimes translated as *the marksman with magic bullets*—a perfect theme to inspire the Union soldiers. A great many of the works in the Port Royal Band Books, (known at the Library of Congress as *The Ingals Books*), were either composed or arranged by Grafulla. Musicologist Paul Maybery claims that “much like the Manchester (New Hampshire) Cornet Band, the 3rd Regimental New Hampshire Band benefited greatly from music sent to them from the great bands from New York, namely Grafulla's and Dodworth's. Most of the music that exists today from Grafulla's 7th Regiment Band and Dodworth's Band survive in manuscripts now found in the collections in a number of New England historical societies. This attests to and corroborates the theory of the dissemination of band literature through a system of manuscript circulation.”

Empress Quick Step: Quicksteps make up a large portion of Grafulla's works. People heard quicksteps at parades and in the concert hall, and danced to them at social gatherings. According to Paul Maybery, several of whose arrangements of Grafulla's works are heard here, the quickstep tempo of

108 beats per minute falls halfway between the slow ceremonial march at 72 beats and the galop of 144 beats. By way of comparison, the contemporary march tempo set by Sousa is 120 beats per minute for a thirty-inch step. These tempos were developed by a German military tactician named Karl Schurz for moving an army on foot and are set forth in Allen Dodworth's 1853 publication *The Brass Band School*.

Nabucca Quick Step: Verdi's opera on the biblical theme of Nebuchadnezzar was first performed in Milan in 1842. As evidenced by the conversion of his operatic themes into many American popular songs, Verdi was a particular favorite in America during the early 1850s. Arrangements of operatic themes, overtures, and arias were fairly standard in both concert and military band programs of the era, as track 1, *Freischütz Quick Step*, and track 13, *Un Ballo in Maschera Quick Step*, also demonstrate. Though some operas were performed in America with full cast and orchestra mostly originating in Europe, opera was primarily popularized through the band performances and the sale of parlor sheet music for piano and vocalist.

Friendship Quick Step: Most of Grafulla's original compositions and arrangements were commissions: to honor patrons, bands, individual band members, or special events. This quickstep was commissioned by the Phoenix Hook and Ladder Company #3 of New York, and was played by the Dingle Band (perhaps of Baltimore) on the occasion of the visit of the Phoenix Company to their friends Fire Engine Company #3 of Baltimore, Maryland, on April 8, 1850. The front cover of the pianoforte sheet music for this piece is handsomely decorated around the margin with images of ladders, water tanks, hoses, and a pump. With this music, the Phoenix firemen "cordially inscribed Friendship."

George Hart's Quick Step is found in the manuscript books of the Manchester (New Hampshire) Cornet Band, and is a lively arrangement of two sentimental songs by Stephen Foster: "Old Folks At Home" and "Oh! Boys, Carry Me 'Long." One wonders if Foster would have approved of this spirited interpretation of "Oh Boy, Carry Me 'Long," published in 1851. E. P. Christy, of the famous Christy's Minstrels, paid Foster ten dollars to be the first to perform the song that Foster admitted was based on fragments of tunes he heard in an African-American church. On a receipt for this payment, Foster instructed Christy to "Remember it should be sung in a pathetic, not a comic style." Still, in 1854 Stephen Foster, who rarely wrote purely instrumental music, arranged "Old Folks Quadrille" for first and second violin, flute, and bass, an arrangement found in a collection entitled *The Social Orchestra* published by Firth and Pond, N.Y. When one considers that quadrilles were often performed and danced exuberantly, perhaps Foster gave in to social pressures to make a living. The songs in Grafulla's quickstep are the first two of the five songs in Foster's "Quadrille."

Ben Bolt Quick Step: Again, Grafulla turned sentimental ballads of the period into lively dances or marches. The first tune in this *Medley Quick Step* is F. Romer's song "O Would I Were a Boy Again." The second tune, "Ben Bolt," derived from an early German tune, was written by Nelson Knaess, leader of the blackface minstrels called The Ethiopian Troop, and was also known as "Don't You Remember" and "Sweet Alice." Abraham Lincoln, who had a penchant for melancholy songs of his era, was particularly fond of this song.

Quick March Criterion: Paul Maybery reports that a manuscript version of this march has been found in a civil war era E \flat cornet book near Lancaster, Pennsylvania, now held in the private collection of

Bruno J. Pino. In this version it was titled *Washington Quick Step*. While it is virtually the same piece thematically as the march heard here, certain features of rhythm and articulation are somewhat different. The coda section in the *Washington Quick Step* was also slightly shorter. This piece is very difficult to play, demanding an involved, virtuoso performance of a fast patterned obligato from the E♭ cornetist, under which the “over the shoulder baritone” (saxhorn) performer plays the melody line.

Grafulla’s Favorite Waltz: Although Grafulla is best remembered for his military marching music, he was often employed to provide music for social events. The Grafulla and Dodworth bands were the main society bands of the era. Many beautiful and well-developed concert waltzes with names like “Rachel,” “Eutaw,” “Andante and Waltz,” and “Nightingale Waltzes” were penned by Grafulla. These were rather extended and difficult pieces for brass bands to play. Maybery has rediscovered many long-forgotten Grafulla waltzes such as this one, and he suggests that the waltz on this recording likely became the “Favorite” because of its unique tunefulness and its relative simplicity. Maybery found a manuscript version of the same piece called “Grafulla Waltz” in a band book from 1847 of the 6th Regiment U.S. Infantry, which went to the Mexican War with Zachary Taylor.

Grand March “The Sultan” was published by J. W. Pepper Company in Philadelphia, in 1893. During Grafulla’s time there was interest in Middle Eastern culture and also in Freemasonry. Although Masonic lodges were declining in New York City during the middle of the nineteenth century, Masons continued to hold powerful positions in politics and society. Captain Kenneth Force, Director of Music for the Regimental Band of the U.S. Merchant Marine Academy at Kings Point, N.Y., has extensively researched the membership of Masonic lodges, but Grafulla’s name does not appear on any list. Nevertheless, Grafulla’s interest in the Freemasons is demonstrated by his compositions: “The Masonic Dead March,” “The Manual of Arms Polka” and “Knight Templar Funeral March.” Perhaps “The Sultan” was a commission by a Masonic patron, though some scholars think “The Sultan” was a dance of the period.

Washington Greys March: This classic march is Grafulla’s most widely known composition, and it has been arranged and rearranged for countless contemporary bands. Captain Force’s research indicates that The Washington Greys were the 8th Regiment of New York, based at Kingsbridge Armory in the Bronx. Their name is chiseled in stone in the Armory entranceway. The 8th became the 258th Field Artillery and is still part of the 42nd Infantry Division (Rainbow) of the Army National Guard. Prior to the Civil War, gray was a standard color for military uniforms; it was not until the development of the Confederacy that the Union uniform color became blue. The Washington Greys were the original honor guard for George Washington when he was welcomed back to New York City after the British evacuated in 1783.

Captain Force believes that the *Washington Greys March* is Grafulla’s most famous work because of the way the march is constructed: It is musically cohesive, with its running sixteenth notes and a responding rich bass voice making a magnificent counterpoint. This very spirited march demands virtuosity from its performers.

Delavau’s Quick Step: Grafulla both composed and arranged this lively quickstep for his friend Joseph Delavau, but little else is known about him. Originally published in Philadelphia in 1852 by Couenhoven, Scull & Co. for pianoforte, the piece called for castanets to be played at the close of

the trio, perhaps a reference to Grafulla's Spanish heritage. Maybery points out that in the early 1840s castanets became popular when Fanny Elssler made her successful American tour; things Spanish were fashionable as reflected in music, dance, and women's dress. Nevertheless, Grafulla was the first to introduce castanets as a percussion instrument for band music in America. The United States Marine Band performed a transcription of the tune in the 1860s. When the composition was republished by Pepper following Grafulla's death, it was called the "Eureka Quickstep" and had an added coda.

Captain Shepherd's Quick Step: This was possibly Grafulla's most popular piece during his lifetime. Paul Maybery has found many publications of this work, including one for solo guitar, as well as replications in manuscript band collections as far west as Des Moines, Iowa. Captain George M. Shepherd was a company officer in the Seventh Regiment, and we can assume that Captain Shepherd commissioned Grafulla to create this quickstep. In the published piano arrangement of 1850 by Beck & Lawton of Philadelphia, there is a castanet part. The arrangement used here is based on one published by Brophy Brothers of Philadelphia in 1893 that shows "on cym" instead of the castanets, and the Dodworth Saxhorn Band follows that instruction with sticks on a suspended cymbal.

Un Ballo in Maschera Quick Step: The arrangement is derived from several themes in Verdi's three-act opera, first performed in Rome in 1859. Such medley arrangements of opera tunes were often indicated on music programs of the day as *Medley Quick Steps* or *Opera Quick Steps*. The opera was first performed in the United States in February 1861, at the New York Academy of Music, which was the city's first major opera house, seating 4,600. America, particularly the Northeast, was interested in opera: It was typical that an opera was performed in America only a year or two after its European premiere.

Hurrah Storm Galop: Grafulla based his arrangement on "The Hungarian Storm March or Galop," a work by the Hungarian composer Keler-Bela. A contemporary of Grafulla, Keler-Bela (1820–1882) was a well-known waltz conductor and was also an army bandmaster. In the 1850s manuscript called the *Ungarische Sturm-marsch og Gallop* that Paul Maybery examined in the library of the Royal Danish Livgard, there are no "Hurrahs." Maybery believes that the "Hurrahs" were Grafulla's invention. A galop was not only a fast march, it was also a dance widely performed in the United States from the 1830s to the 1890s. (See New World 80293-2, *Come and Trip It*). These lively 2/4 dances with driving rhythms first known as galopades were often included in the repertory of circus bands. The "Hurrah"s sung by the band members add to the fun and spirit.

—Rena C. Kosersky

Rena C. Kosersky is a musicologist and music supervisor for film and television documentaries.

The **Dodworth Saxhorn Band** recreates a nineteenth-century community brass band. It is based on the original Dodworth Band of New York City, which was directed by the brothers Allen and Harvey Dodworth. The Dodworth band was the premier brass band in the United States from the 1840s through the 1880s.

The current Dodworth Saxhorn Band was formed in 1985 by Alexander Pollock, an architect for the City of Detroit, who collected nineteenth-century musical instruments. The band uses brass instruments called saxhorns, which were invented by Adolph Sax (who also invented the saxophone in 1846) and also saxhorns modified around 1840 by Allen Dodworth into backward-facing instruments, nicknamed "back'ard blasters," for use by U.S. military bands that traditionally marched ahead of the infantry and cavalry units. These modified saxhorns were used extensively during the Civil War. The DSB uses only original mid-nineteenth-century saxhorns, including many "back'ard blasters." The handmade saxhorns are pitched higher than today's instruments, and are very mellow in sound. They are also very difficult to play due to acoustical problems inherent in handmade instruments and due to age and mechanical wear.

The nineteenth-century music the band performs includes compositions and arrangements from the Smithsonian Institution, the Library of Congress, private collections, and university libraries, as well as a few new arrangements by musicologists expert in the nineteenth-century brass band style and instrumentation.

Most members are professional musicians and/or music professors, although other professions are represented. The majority of the musicians hold degrees in music or advanced degrees and doctorates. The band includes graduates from the University of Michigan School of Music, the Eastman School of Music, Oberlin Conservatory of Music, Louisiana State University, and other schools. Members have performed in the U.S. Coast Guard Band, University of Michigan Symphony Band, the Eastman Wind Ensemble, and other groups and professional symphonies.

Created as a research and performance project in living history, the DSB now performs and tours approximately ten months of the year. The band performed in Ken Burns's ten-part PBS documentary "Baseball" and appeared in a 1994 performance at the White House for President Clinton.

Paul Eachus leads a diverse musical career as a conductor, bass trombonist, recording engineer, and producer. In addition to having been a member of the Turin Radio Orchestra of Italy and the Honolulu Symphony Orchestra, he has also performed with the Detroit Symphony Orchestra, Pittsburgh Symphony Orchestra, and the Teatro Comunale of Florence, Italy. As a chamber musician, he has performed with the Honolulu Brass, the Galliard Brass Ensemble, The Detroit Chamber Winds, and the Brass Band of Battle Creek. Mr. Eachus has also served on the music faculty at University of Toledo. A graduate of Indiana University, his primary teachers include Lewis Van Haney and M. Dee Stewart. As conductor, he has led performances of contemporary chamber works with Chamber Music Hawaii and conducted children's concerts at the Strings in the Mountains Festival of Music in Steamboat Springs, Colorado. In addition to becoming the conductor of the Dodworth Saxhorn Band in 1997, he currently conducts the Michigan Chamber Brass, a symphonic brass ensemble that performs in Southeastern Michigan.

Conductor: Paul Eachus

E Flat Sopranos: Kiri Tollaksen, Bill Skiba

B Flat Sopranos: Donald Harrell, David Kuehn, David Hunsicker

E Flat Alto Horns: Celeste McClellan, Janith Rolston, Bernhard Kirchner

Tenors: J. R. Smith, Daniel McClary, Michael Deren

Baritones: Richard Rowe, Carolyn Dicks
B Flat Bass: Carolyn Dicks
E Flat Bass: Alan Estes, John Fenton
Percussion: David Friedo, William Baker, Daniel Spriggs

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SELECTED DISCOGRAPHY

Barnburners, Volume 13. Performed by the 1st Brigade Band, Dan Woolpert, Bandmaster. Heritage

Military Music Foundation, Inc. Watertown, WI.

Cheer Boys Cheer, Volume 6. Performed by the 1st Brigade Band, Nicholas Contorno, Bandmaster. Heritage Military Music Foundation, Inc. Watertown, Wisconsin. LP

The Civil War—Its Music And Its Sounds. Frederick Fennell, Eastman Wind Ensemble. CD- Mercury 432591-2

Classics on The Battlefield, Volume 11. Performed by the 1st Brigade Band, Dan Woolpert, Bandmaster. Heritage Military Music Foundation, Inc. Watertown, WI. CD and Audiocassette

Concert Favorites, Volume 12. Performed by the 1st Brigade Band, Dan Woolpert, Bandmaster. Heritage Military Music Foundation, Inc. Watertown, WI. CD and Audiocassette

Dixie's Land, Volume 7. Performed by the 1st Brigade Band, Nicholas Contorno, Bandmaster. Heritage Military Music Foundation, Inc. Watertown, WI. Audiocassette

Dusty Roads And Camps, Volume 10. Performed by the 1st Brigade Band, Dan Woolpert, Bandmaster. Heritage Military Music Foundation, Inc. Watertown, WI. Audiocassette

General Robert E. Lee's Favorite, Volume 8. Performed by 1st Brigade Band, Music of the 26TH North Carolina Band, Dan Woolpert, Bandmaster. Heritage Military Music Foundation, Inc. Watertown, WI. Audiocassette

The Grand Review, Volume 9. Performed by the 1st Brigade Band, Dan Woolpert, Bandmaster. Heritage Military Music Foundation, Inc. Watertown, WI. Audiocassette

Greatest Band in The Land! Performed by The Goldman Band. Capitol EMI SP 8631.

Homespun America. Music for Brass Band, Social Orchestra & Choral Groups from the Mid-19th Century. Eastman Wind Ensemble & Chorale. VoxBox CDX 5088.

Honor to Our Soldiers: Music Of The Civil War. Performed on Period Instruments by Classical Brass. MusicMasters CD 01612-67075-2.

Music for The President, Volume 3. Performed by the 1st Brigade Band, Nicholas Contorno, Bandmaster. Authentic Civil War Band Music Played on Original Period Instruments. The actual arrangements played for President Lincoln. Heritage Military Music Foundation, Inc. Watertown, WI. Audiocassette

The Music of Francis Johnson & His Contemporaries: Early 19th Century Black Composers. Performed on original instruments by: The Chestnut Brass Company and Friends. Music Masters 7029-2-C.

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Rally Round the Flag: Civil War Songs of the North. Performed by the Old Bethpage Singers & Brass Band. Friends of Long Island's Heritage C520878 OBV-3.

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Songs of the Civil War. The Harmonieion Singers; Lawrence Skrobacs, piano. New World 80202-2.

The Wildcat Regiment Band. Brass band music of the American Civil War. (Wildcat Music, 167 Route #85 Home, PA 15747).

The Yankee Brass Band. Music from mid-nineteenth century America. The American Brass Quintet Brass Band, New World 80312-2.

Executive producer: Paul Marotta
Producer: Paul Eachus
Associate producers: Randall Hawes, Heather Buchman
Recording engineer: Paul Eachus
Digital editing: Paul Eachus
Microphones: Brüel and Kjaer 4009, Neumann KM 184, Audio Technica 4033.

Cover photo: The photograph of 14 bandsmen in formation is the right-hand view of a stereoscopic pair taken in c. 1870. The lettering on the drum appears to read “ANSON BAND”, though no positive identification of the group has yet been possible. Photograph courtesy of Robert M. Hazen.

Etching of Claudio Grafulla and tray card program: The Seventh Regiment Fund, Inc.
Cover design: Bob Defrin Design, Inc., NYC

Thanks to Captain Kenneth R. Force, USMS, Director of Music for the Regimental Band of the U.S. Merchant Marine Academy at Kings Point, NY and President of the Goldman Memorial Band and Paul Maybery, musicologist, St. Paul, Minnesota.

This recording was made possible with a grant from the Francis Goelet Charitable Lead Trusts

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GRAFULLA'S FAVORITES 80556-2

DODWORTH SAXHORN BAND

Paul Eachus, conductor

- 1 Freischutz Quick Step (Claudio Grafulla) 3:38
- 2 Empress Quick Step (Claudio Grafulla) 3:31
- 3 Nabucca Quick Step (Claudio Grafulla) 4:15
- 4 Friendship Quick Step (Claudio Grafulla) 3:14
- 5 George Hart's Quick Step (Claudio Grafulla) 3:41
- 6 Ben Bolt Quick Step (Claudio Grafulla) 5:31
- 7 Quick March Criterion (Claudio Grafulla) 6:17

- | | | |
|----|---|------|
| 8 | Grafulla's Favorite Waltz (Claudio Grafulla) | 2:50 |
| 9 | Grand March "The Sultan" (Claudio Grafulla) | 2:27 |
| 10 | Washington Greys March (Claudio Grafulla) | 4:09 |
| 11 | Delavau's Quick Step (Claudio Grafulla) | 3:43 |
| 12 | Captain Shepherd's Quick Step (Claudio Grafulla) | 4:10 |
| 13 | Un Ballo in Maschera Quick Step (Claudio Grafulla) | 4:02 |
| 14 | Hurrah Storm Galop (Keler-Bela; arr. by Claudio Grafulla) | 3:17 |

Tracks 1, 4–6, 8, 10, 12–14 arranged by Paul Maybery

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