

THE FIRST MUSIC FOR BRASS PUBLISHED IN AMERICA

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Portions of this article are based on a paper entitled "John Friedheim — Nineteenth-Century Austrian-American Musician," presented by the author at the 12th Congress of the IGEB [Internationale Gesellschaft zur Erforschung and Forderung der Blasmusik] in Feldkirch, Austria, in May, 1992.

With the renewed interest in 19th-century brass bands, their instruments, and their music, it seems appropriate to examine the first extant set of instrumental parts printed in America for an ensemble of brass instruments only.

Brass instruments in the United States were first used in combination with woodwinds. Music for ensembles employing two horns, together with two clarinets and a bassoon, appeared in full score in collections such as *The Instrumental Assistant*, vol. 2, by Samuel Holyoke; in Job Plimpton's manuscript "Universal Repository of Music," part 3; and in Samuel Morse's "Manuscript Collection of Music." Charles Southgate's *President Madison's March, for afial band*, published in Richmond in 1809, calls for "corno 1 and 2, clar. 1 and 2, and basso."¹ That such an ensemble of two clarinets, two horns, and a bassoon was known in the Colonies during the Revolution is indicated in an excerpt from a letter Thomas Jefferson wrote in 1778 to Giovanni Fabbroni:

The bounds of an American fortune will not admit the indulgence of a domestic band of musicians. Yet I have thought that a passion for music might be reconciled with that economy which we are obliged to observe. I retain for instance among my domestic servants a gardener, weaver, a cabinetmaker and a stone-cutter to which I would add a Vigneron. In a country where, like yours, music is cultivated and practiced by every class of men I suppose there might be found persons of those trades who could perform on the French horn, clarinet or hautboy and bassoon, so that one might have a band of two French horns, two clarinets and hautboys and a bassoon, without enlarging their domestic expences.²

In a composition entitled *When Brazen Trumpets from Afar*, found in the collection *National Martial Music and Songs* (1809), trumpets were added to this group.³ This work is described as "Set in harmony as a March," and is the first extant example of instrumental parts published in America. Included are parts for flute, two clarinets, bassoons, two horns, two trumpets, and timpani.

The number of brass instruments employed in ensembles was further increased with

the *Kennebec March*, printed in *The Instrumental Director*, published in 1819.⁴ Here the composer's score specifies two "darionetts" or "hautboys", "F clarionett," two F flutes, C flute, two horns, trumpet, bassoon, trombone, and serpent.

The "bugle horn" was added to the complement of brass instruments in William Webb's *A Set of Grand Military Divertimentos*,⁵ which was published probably in the late 1820s. The *Second Sett of Grand Military Divertimentos* by Webb provides for clarinets, flutes, piccolo, and bassoons, as well as for trumpets, bugle, and serpent or trombone. In these collections the parts for the trumpets and bugle are limited to the "open" tones, and therefore do not require instruments with valves or keys. Although in the third edition of *The Instrumental Director* (1829) Ezekial Goodale supplied extensive instructions for playing the Kent bugle, which he acknowledged were taken from Logier's *Kent Bugle Tutor*, none of the music which he provided in this compilation required the use of that instrument.

While the title pages of some compositions—usually marches—state that they were written for performance by specific brass bands in the 1820s, they were published in settings for the piano. It was customary during much of the 19th century for band directors in America to arrange the instrumental parts for their bands from piano scores. Almost no instrumental parts were published during this time, and only a few published compilations included compositions printed in score form from which the parts could be copied. David Ingalls notes, "In a catalog of sheet music and musical works published in 1870 by the leading music publishers in the United States only 1 1/2 pages of the 575-page catalog were devoted to band music."⁶ To remedy this situation, several publishers offered a band-music arranging service in the 1850s. A note in the *New York Musical Review and Gazette* explains:

There are many persons to be found in either of the Eastern cities who will arrange music for you for a band of ten pieces. You may get music arranged by addressing any of the music-dealers. The price usually charged is an average of \$5 per piece; some short pieces will of course cost less, and some long pieces more, but the average will be \$5 per piece arranged for ten instruments?

Also in the 1850s, instrumental parts were published by the Oliver Ditson Company in Boston in Ditson's *Select Brass Band Music* "for 14 Instruments, but can be used for a less number if desirable. . . Each set is printed on stout cards. . ."⁸ Later in the century, with the increase in the number of community bands in the country following the Civil War, John F. Stratton & Co. published George F. Patton's *A Practical Guide to the Arrangement of Band Music*.⁹ Yet it was not until the middle of the fourth decade of the 19th century that music for brass instruments alone, in parts or full score, was published in America.

The first such work to be brought out was John Friedheim's *Series of Music for Two Bugles and Trombone*, a collection of nine short compositions issued by Gottlieb Graupner in Boston.¹⁰ They are the earliest extant instrumental parts printed in the United States for a brass band, and are also the first parts to appear in the "quickstep" format. The collection consists of four pages containing three "walses" [sic], a march, and five quicksteps. The three waltzes are printed on the first page, while the march and quicksteps are organized two each

on the following pages (Figures 1 and 2). Apparently each page was published separately, and pages 1, 3, and 4 include the notice, "To be continued and published every month." Since the pages are not numbered, their order is determined by the numbers assigned to the compositions on each page—page [1], waltzes, nos. 1-3; page [2], march, no. 4, and quickstep, no. 5; page [3], quicksteps, nos. 6-7; page [4], quicksteps, nos. 8-9. It is not known if any other pages in this series were published.

The figure is a collage of three distinct images. On the left is a vertical, high-contrast, black and white portrait of a man's face, possibly a historical figure, with some illegible text overlaid. To the right of the portrait is a block of text containing several lines of information, including a name 'BI pLESJAild', a byline 'by J. dheim.', and a title 'ii4i2tpanaitir'. Below this text is a musical score for Trombone, showing a staff with notes and rests, and the instrument name 'TROMBONE' printed vertically. A large black rectangular redaction covers a significant portion of the musical score.

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Figure 2

Page [2] is in the New York Public Library, and is the only one to be listed in standard references. A notation in pencil near the bottom of the sheet, erroneously placing it in the first two decades of the 19th century, has been cited in several reference works. The use of some chromatic tones—in addition to all of the diatonic ones—in the Bb bugle parts would suggest that the music was composed for a keyed bugle. In the title, the word "BUGLES" is capitalized and set in a larger font, indicating that this is the instrument of primary importance—the "novelty" in these compositions. The keyed bugle, although introduced to the United States as early as 1815, did not find widespread use for several decades.¹¹ This later date is indicated by handwritten notations on pages [1], [3], and [4] in the Music Division of the Library of Congress, stating, "Deposited in Mass District Clerk's office 10 October 1835." Page [1] also contains the printed inscription, "Entered according to Act of Congress in the year 1835 by G. Graupner, in the Clerk's office of the District Court of...MASSACHUSETTS," and the handwritten notation, "Rec'd at Dept of State Jan y 21, 1836."

The title on page [1] is *Three Wahl's*, while *Series of Music* appears on the other pages. The first bugle part of the walses includes the printed notice "to be had for two violins," and an entry in a catalogue of Gottlieb Graupner's publications lists *Three Wabes* (for pianoforte).¹² Perhaps the version of the *Three Walses* arranged for brass instruments met with a much wider demand than those for piano or for violin duet, thus encouraging the publisher to print more compositions for two bugles and trombone. This theory is supported by the fact that page [1], containing the *Three Walses*, is the only one that does not include the printed notice, "To be continued & published every month." Publisher Gottlieb Graupner's death in 1836 brought to a close the publication of the *Series of Music for Two Bugles and Trombone*.

The appearance of some *divisi* in each of the instrumental parts¹³ indicates that the *Series of Music for two Bugles and trombone* was intended for performance by an ensemble of at least six players—a size comparable to that of other bands during this era in the United States. For example, *Dodworth's Brass Band School*, published in 1853, recommends an instrumentation of four to twenty-one players; and in the late 1860s the New York firm of Slater and Martin printed, in their illustrated brass-instrument catalog, a table of suggested instrumentations for bands, ranging from six to seventeen players.¹⁵

Working within a simple framework, Friedheim achieves an interesting variety in these short compositions that, due to their moderate level of difficulty, appear to have been written for the increasing number of amateur instrumentalists. Six of the compositions are sixteen bars in length, two are twenty-four measures long, and one is twenty-eight bars; two of them present a "trio," or contrasting section, of eight measures before a *da capo*.

Key relationships in the three waltzes make them suitable for use as a waltz sequence if a longer work is desired. March no. 4 is in the style of a grand march and is the only composition in the collection in common meter. Quickstep no. 5 is the first of the 6/8 marches in this collection; it is also the first with a "trio," eight measures long—this one in the subdominant key. Quickstep no. 6 is the other march in this series that has a short "trio;" this one however is in the dominant key. Quicksteps nos. 7 and 9 are both in 2/4 meter.

Quickstep no. 8, in 6/8 meter, has a harmonic progression to the flat sub-mediante chord for several measures in the final section. Five of these compositions are in Bb major, three are in F major, and Quickstep no. 9 is in C. All of them appear to be original works; none of the melodies is associated with other sources in *The National Tune Index: Early American Wind and Ceremonial Music 1636-1836*.¹⁶

John Friedheim, the composer of the nine pieces in the *Series of Music for Two Bugles and Trombone*, arrived in Boston in 1834,¹⁷ and within a month appeared as clarinet soloist in Boylston Hall.¹⁸ Composer "J. Friedheim" is identified as the conductor of the New England Band on the cover pages of two marches—*Bunker Hill Quick Step* and *Shamrock Quick Step*.¹⁹

Although his name is not mentioned, presumably John Friedheim's first association with the National Theater in Boston occurred on June 6, 1837, when the *Boston Daily Advertiser* stated, "The New-England Band will appear on the Stage in full Uniform, and (for the first time such a performance has been attempted) play, in conjunction with the Orchestra, A March from Masaniello!"²⁰ Other advertisements for the National Theater, which appeared in the *Boston Morning Post*, list "Mr. Friedheim" as associated with that company for the period from 1837 through 1845.²¹ In a roster of personnel for the coming season, John Friedheim is identified as "leader of the Orchestra" in 1838, 1840, 1841, and 1844. He composed, selected and/or arranged music for various stage productions—*Abelard and Heloise*²² (1837), *The Surgeon, an Original Drama*, by J. N. Jones²³ (1838), *The Naiad Queen*²⁴ and *North-End Will' or The Exploring Expedition*²⁵ (1841), *Norman Leslie, Grand Drama*²⁶ and *Sin bad the Sailor, Drama*²⁷ (1842), and *The Mysteries of Paris*²⁸ (1843). The opening concert for the 1838-9 season included "the Overture to *Inganno Felice* by J. Rossini, and *Les Zephyrs*, by Friedheim."²⁹ Rossini's first opera, *L'ingannoflice*, was written in 1812;³⁰ nothing is known of Friedheim's *Les Zephyrs*.

John Friedheim also participated in concerts with other musicians. Such a performance was advertised in the *Boston Morning Post* for November 13, 1841:

Grand Concert! Vocal and Instrumental....Mr. Edward Kendall has in the politest manner tendered his very valuable services on this occasion, together with the gentlemen members of his unrivaled Brass Band—also, Mr. A. F. Knight, Leader, and the principal members of the Brigade Band—and Mr. Friedheim, Leader, and the principal members of the Orchestra of the National Theatre.³¹

While he was associated with the National Theatre, the versatile John Friedheim also composed incidental music for other stage productions. These include *Favorite Dances in the Gnome King*, published in the late 1830's; "Boz in Boston, a Quick Step," as performed in the melodrama of *the Naiade Queen*" (1842);³² and "Oh! Were Mine a Fairy Boat: A Cavatina," from the melodrama *Carlmilhan*.

In the early 1870s, a tutor for the double bass by Friedheim was published in Boston.³³ An entry for this publication appears in *The American Catalogue ...Author and Title Entries*

*of Books in print and for sale—July 1, 1876,*³⁴ covering the period 1871 to 1876, but it is not found in earlier editions of this publication. Thus it must have been published some thirty years after the latest of the compositions listed above. Although a John Friedheim was listed as eight years of age in the 1850 census, the brief phrase in the preface to this work—"... the Compiler after an experience of more than fifty years . . ."—confirms that the author of *Instructions for Playing the Double or Contra Bass* was the elder John Friedheim.

Friedheim appears to have been a competent musician who, like many others before and since his time, was never quite able to reach the pinnacle of his profession. His *Series of Music for Two Bugles and Trombone* enjoyed some success but its continuation was cut short by the death of the publisher, Gottlieb Graupner, in 1836. Although Friedheim was employed for a period of time at the National Theater (formerly the Warren Theater), it was the Tremont Theater that was "the most active theater in the 1830s, from a musical point of view.... The best musicians in town were employed at the Tremont, and because of this the theatre became the source for the most orchestral musicians employed at Boston concerts."³⁵ It is the Boston Brigade Band and the Boston Brass Band that are remembered, not the New England Band, directed by Friedheim. And when benefit concerts were scheduled, it was with conductors such as John Holloway, Thomas Comer, Henry Schmidt, or Edward "Ned" Kendall, leaders in the Boston musical scene—a scene to which John Friedheim nevertheless contributed in many areas of musical endeavor.

John Friedheim, "professor of music" (as he was described in Boston city directories), deserves that title bestowed upon individuals who are actively engaged in many aspects of the musical life—"the complete musician." The many facets of his activities in Boston included clarinet soloist, conductor of the New England Band, leader of the National Theater orchestra (where he occasionally conducted a chorus),³⁶ author of a book on playing the double bass, and composer, not only of incidental music for orchestra, but also of waltzes and marches for brass band consisting of two bugles and a trombone—the first such music to be published in America. Perhaps one day this Austrian-American musician will receive the recognition he deserves for his contributions to the cultural life of his adopted country.

NOTES

1. Samuel Holyoke, *The Instrumental Assistant: Volume II Containing a selection of Minuets, Airs, Duettos, Rondos and Marches: with Instructions for the French-Horn and Bassoon* (Exeter, New Hampshire, 1807); Job Plimpton, "The Universal Repository of Music, Selected, Composed and Adapted by Job Plimpton. Copyright granted to Job Plimpton, New York, Dec 10, 1808" (ms): "Part II—Martial Music, Set in Score for Two Horns, two Clarinets and the Bassoon. Adapted to the military bands in the United States" [Part III contains twenty-five compositions.]; Samuel Morse, "A Manuscript Collection of Music," Newburyport, 1811; Charles Southgate, *President Madison's March, for a Full Ban4 in The Visitor* (Richmond, VA) 15 July 1809), p. 96.

2. Julian P. Boyd, ed., *The Papers of Thomas Jefferson* (Princeton, NJ, 1950), 2: 195-7.

3. *National Martial Music and Songs: being the Songs, Marches, and Music in Score, with some Poetical Compositions offered to the Militia Military Association of Philadelphia, in June Eighteen Hundred and Eight, on the award of a gold medal for the best national song or martial tune. Arranged and adapted for full performance, with transpositions for single instruments* (Philadelphia, 1809).

4. Ezekiel Goodale, *The Instrumental Director, containing rules for all musical instruments in common use, laid down in a plain and concise manner. To which is added a variety of instrumental musick of the richest and most popular kind want, a part of which was never before published in this country* (Hallowell, ME, 1819).

5. Wm. Webb, *A Set of Grand Military Divertimentos, Consisting of Slow 6. Quick Marches and a Favorite Troop, for two Clarinets, Horns, Bassoons, Flutes, Picolo [sic], Trumpet, Bugle Horn, 6 Serpent or Trombone* (Philadelphia, n.d.).

6. David M. Ingalls, "Francis Scala: Leader of the Marine Band from 1855 to 1871," MA thesis, Catholic University of America, 1957.

7. *New York Musical Review and Gazette*, 12 July 1856, p. 217.

8. *Dwight's Journal of Music*, 15 June 1861, XIX, p. 88.

9. George F. Patton, *A Practical Guide to the Arrangement of Band Music. Designed as an Elementary Text Book for the use of amateurs, beginners, young leaders and all others who may wish to acquire by a simple and direct method such knowledge of the art as will enable them to arrange music for brass bands by a satisfactory and effective manner, together with An Appendix containing practical hints in relation to the organization of bands, the management of rehearsals, parades, concerts, serenades, &c. besides a form of constitution and by-laws suitable for a brass band* (New York, 1875).

10. J. Friedheim, *Three Walses for Two Bugles and Trombone*. "Entered according to Act of Congress in the year 1835 by G. Graupner, in the Clerk's office of the District Court of Massachusetts." Gottlieb Graupner (1767-1836) was born in Germany where he served as oboist in a Hanoverian regiment until 1788, when he went to London and played in Haydn's orchestra. In 1797 he became oboist in the orchestra of the Federal Street Theatre, Boston, and early in the first decade of the 19th century, opened a music store, where he also engraved and published music.

11. "The arrival of this instrument in the United States, at least by 1815, occurred with little fanfare. An Advertisement in *the New England Palladium* of Boston offered patent Kent bugles, with keys... ' on October 27.1815." Robert E. El iason, *Keyed Bugles in the United States* (Washington, DC, 1972), p. 9.

12. H. Earle Johnson, *Musical Interludes in Boston* (New York, 1943), appendix III, p. 327.

13. *Divisi* occurs in the first bugle part in nos. 4, 6, 7 and 8; in the second bugle part in no. 7; and in the trombone part in no. 6.

14. Allen Dodworth, *Dodworth's Brass Band School* (New York, 1853), p. 12.
15. Margaret H. and Robert M. Hazen, *The Music Men* (Washington and London, 1987), p. 106.
16. Raoul F. Camus, *The National Tune Indac: Early American Wind and Ceremonial Music 1636-1836* (New York, 1989).
17. In naturalization papers filed in the district court of the United States in Boston on September 21, 1849, John Friedheim stated that he was born "at Prag in the Kingdom of Bohemia on the seventh day of December in the year of our Lord seventeen hundred and ninety-two," that he had arrived in Boston on September 1, 1834, and that his intention was "to renounce all allegiance and fidelity... to John Emperor of Austria, whose subject he has heretofore been."
18. *The Boston Morning Post* for 20 September 1834, lists the program of a farewell concert to be held that evening in Boylston Hall for Messrs Corner, Williamson, and Walton. The seventh item in Part I of the concert is listed as, "No. 7. Solo, Clarionet. T. Fredheim [performer]. . . . Freidham" [*sic*] [composer]. He probably recognized this concert performance as an excellent opportunity to introduce himself to the Boston public. This seems to be the only record of an appearance by him as a clarinet soloist.
19. *Bunker Hill quick step. By J. Friedheim, conductor of the New-England Band Arranged for the pianoforte by Ch. Zeuner* (Boston, 1836). *Shamrock quick step (for the piano forte). Composed Expressly for the Anniversary of the Charitable Irish Societies. March 17th 1837 And dedicated to the Montgomery Guards... by J. Friedheim, Conductor of the New England Band* (Boston, 1837).
20. *Masaniello* is an opera in five acts by Daniel Francois Esprit Auber, first performed in Paris in 1828. See S. Sadie, ed., *The Norton/Grove Concise Encyclopedia of Music* (New York and London, 1988), s.v. "Auber, Daniel Francois Esprit."
21. In a newspaper advertisement in the *Boston Daily Advertiser*, 15 August 1836, listing the staff for the coming season, the National Theater (formerly the Warren Theater) lists J. Holloway as leader of the orchestra in 1836. There is no listing of musicians for 1837. Notices for the opening of the theater for 1845 include no names, and for the 1846-47 season: "The Orchestral Department under the direction of Mr. Freemantle."
22. *Boston Morning Post*, 8 August 1837.
23. *Ibid.*, 6 January 1838.
24. *Ibid.*, 11 November 1841.
25. *Ibid.*, 18 December 1841.
26. *Ibid.*, 17 October 1842.
27. *Ibid.*, 24 December 1842.

28. Ibid., 23 December 1843.
29. Ibid., 11 August 1838.
30. Stanley Sadie, ed., *The Norton/Grove Concise Encyclopedia of Music*, (New York and London, 1988), s.v. "Rossini, Gioacchino."
31. *Boston Morning Post*, 11 November 1841.
32. "Boz" was a pseudonym used by Charles Dickens in the publication of *Sketches by Boz*, which appeared in book form in 1836. See *Encyclopedia Americana*, 1944 ed., s.v. "Boz."
33. John Friedheim. *Instructions for Playing the Double or Contra Bass; with Examples of fever, prevailing style of performance, including directions for Recitative accompaniments; together with Progressive Lessons, Exercises 6-Studies comprehending the various powers of that important instrument Compiled 6 Arranged by John Friedheim Professor and Teacher of Music* (Boston, [187?]).
34. Lynds E. Jones, compiler, *The American Catalogue under the direction of L. Leypoldt: Author and title entries of books in print and for sale (including reprints and importations), July 1, 1876*. (R.R. Bowker Co., 1880; reprint, New York, 1941), p. 270.
35. Paul Eric Paige, "Musical Organizations in Boston: 1830-1850" (PhD. diss., Boston University, 1967), p. 293.
36. *Boston Morning Post*, October 15, 1838. "La Bayadere by Auber—a grand Ballet Opera. An efficient Chorus, in addition to the regular company of the Theatre. The Orchestra will be increased, and led by Mr. Tyte, from the Queen's Theatre, London. The Choruses under the direction of Friedheim."

Clyde S. Shive, Jr. recently retired as associate professor of music at Drexel University, Philadelphia, where he was the founder and director of the Colonial Ensemble, an instrumental group performing music from the Revolution through 1825. The results of his research concerning the early wind band in the United States have been presented at various conferences and in several journals.