

ABSTRACT

Title of Thesis: SIX WORKS BY FRANCIS JOHNSON (1792-1844): A SNAPSHOT OF EARLY AMERICAN SOCIAL LIFE

Hayden James Kramer, Master of Arts, 2022

Thesis Directed By: Professor Patrick Warfield, School of Music

In this project, I have sought to reconcile conflicts and inconsistencies in the literature on Francis Johnson, explicate his relevance in the past and present, and, most significantly, to stage and record new performances on his works. As both a musicologist and multi-instrumentalist, I found myself uniquely suited to contribute to the discourse on Johnson via the mediums of both lecture and recital in this public-facing thesis project. From this research, I have explored how one might combine insights from the study of historical literature and musical manuscripts to arrange Johnson's music for contemporary performance while also explaining the challenges of doing so. I have also sought to give voice to a historical musician who has been under-represented in the discourse and under-performed as a result.

SIX WORKS BY FRANCIS JOHNSON (1792-1844): A SNAPSHOT OF EARLY
AMERICAN SOCIAL LIFE

by

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Thesis submitted to the Faculty of the Graduate School of the
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Preface

This project was undertaken to fulfill the third option for a M.A. in musicology thesis, defined as “a public sector/applied project that includes a supplemental written document explaining its methodologies and results.” Following my first year of coursework, I was certain that I wanted to complete a thesis project focusing on some aspect of Francis Johnson’s life and music, but it took several months and much more research to solidify my concept for this particular lecture-recital. This project represents the most significant critical intervention I felt I could make in the discourse surrounding Johnson through the combined mediums of scholarship and performance. I first was exposed to Johnson’s music as a performer during my undergraduate studies, and I was excited to combine this interest with my skills as a musicologist honed during my time at the University of Maryland. I am exceedingly thankful to my advisor, my committee, the Musicology & Ethnomusicology Division, School of Music, and Graduate School at UMD for allowing me to undertake this unusual project that suits my dual identities as a scholar and multi-instrumentalist.

My primary goal for this thesis was to stage new, historically informed performances of Johnson’s works while addressing conflicts, inconsistencies, and lingering questions in the scholarly literature. Throughout the summer and fall of 2021, I gathered sources and familiarized myself with the pertinent social and cultural context, musical styles, and dance conventions necessary to select and arrange works by Johnson. Here, I decided on the theme of “Francis Johnson’s firsts,” wherein I would feature works that represent some sort of “first” for Johnson, Black Americans,

or American music writ large. I selected my six works according to this theme as well as according to practical concerns like program length and what I as a graduate student could feasibly organize in a single academic year (and during a pandemic). I began my arrangements early on in this process, and they have expectedly undergone many revisions throughout the research and subsequent rehearsal processes. By the end of the fall semester, I had completed the literature review, my first drafts of each arrangement, and the apparatus, a document detailing the changes between the original source score(s) and my versions. Additionally, I had organized personnel for my ensembles and had begun to distribute parts and plan rehearsals. Over winter break, I drafted the lecture script and scheduled our first rehearsal for the first week of the Spring 2022 semester. Throughout the spring semester, I rehearsed with the instrumentalists, revised arrangements accordingly, finalized my lecture script, and made all of the logistical arrangements for the venue and the dancers. I held the lecture-recital on Friday, April 8 and defended the thesis immediately after.

Reflecting on this process, I am in awe at the caliber of musicians, dancers, and historians with whom I was able to collaborate on this project. I made so many personal and professional connections throughout our countless conversations and rehearsals, and I think this might not have happened the same way over the course of a traditional written thesis. Similarly, many decisions that came to bear on arranging and performance were made collaboratively throughout the rehearsal process. Though one can seek thesis revisions or feedback from a variety of advisors and peers and thus make it a little more collaborative, it is still not as profoundly so when compared to a performance-oriented public project like mine. Though this is perhaps a systemic

flaw of the thesis process, I regret that I am the only one who will have tangible professional benefits (i.e., degree completion) from this project when the recital would never have materialized without the help of all those credited in the Acknowledgements section of this document.

Alongside all the many benefits of such a collaborative endeavor, I also learned about the additional stresses and pitfalls thereof. Working with so many high-caliber musicians from the School of Music meant that I needed to account for their busy schedules when finding times we could rehearse. The single most frustrating aspect of this project was this scheduling, and even when we had times reserved, I was always worried that something unavoidable would come up for one of the other musicians and keep them away from our rehearsals. With the one-on-a-part ensembles I crafted for this project, any absence was deeply felt. Of course, it's easy to say in retrospect that all of this stress was worthwhile given how well we were able to execute the recital, but there were many times throughout the process when I wondered if a traditional written thesis would have been less work or, at the very least, involve fewer variables outside my control. In a lot of ways, this project was an exercise in trust; I had to trust other musicians to learn their parts without much oversight, trust the dancers would be willing to experiment with figures for which we had few examples for study, and trust that the many emails I sent regarding historical or logistical questions would someday be responded to. I would caution anyone reading this that might be contemplating a similar public-facing project of their own to anticipate the hours of logistical work necessary to bring something like this to

fruition. I would also urge those readers to be ready to trust; this is something that I wish I realized sooner.

Following this preface, readers will find all of the materials I have composed which are relevant to this project. After the acknowledgements is the literature review, in which I detail the scope and merits of the sources I used in the completion of this project. Next is the lecture script and slides which I used at the recital itself. After these is a basic program (not printed or handed out to recital attendees) with a link to the full recording of my lecture-recital, followed by the full scores to my arrangements and the apparatus detailing my thought process and rationale for them. Lastly, of course, is my full bibliography.

Acknowledgements

Many thanks are in order for a project of this scope that required the coalescence of so many moving parts. Firstly, I want to thank my advisor, Dr. Patrick Warfield, for being willing to step outside of his comfort zone to work with me on this project. His expertise on American music and culture as well as his critical eye for revisions were invaluable for this project's completion. Similar thanks are in order for Drs. Olga Haldey and Fernando Rios, my other committee members, for their feedback and insightful questions during the defense. Antonino d'Urzo produced the recording of the lecture-recital, and his technical expertise has wonderfully preserved the magic of Francis Johnson's music for posterity. I am thankful to the Clarice Smith Performance Arts Center, which awarded me a Vital Signs: Creative Arts for Black Lives grant which allowed me the funds to pay for this recording and thus preserve the works of a historically under-researched and under-performed Black musician. BJ Pino, Kenton Scott, and Dr. Garth Notley served as consultants on various historical matters related to Johnson's music and the dances of the period. Regarding those dances, I am endlessly thankful to Bradley Kennedy for her work on interpreting historical dance sources and organizing the dancers for the *Voice Quadrilles*. Further thanks are in order for the musicians and dancers who worked with me on these pieces: Greg Szwarcman, Alex Scott, Emma Selmon, Theresa Bickler, Kat Robinson, John McGovern, Jason Amis, Allie Pecoraro, Anna Purinton, Dave Hauver, D. Patrick Fahey, Caleb Menzies, Katie Stahl, Maya Lerman, and Kaythi Han. Finally, I'm most grateful to Lea Wehnau for her endless patience and willingness to do whatever needed done to help with this project, including being involved as a dancer!

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Literature Review

Introduction

This thesis project is a logical synthesis of my knowledge and experience as a performer and scholar of nineteenth-century band music and, more specifically, that of the Black American musician Francis Johnson (1792–1844). A freeborn native of Philadelphia, Pennsylvania, Johnson was a composer, performer, and bandleader who fronted some of the most sought-after military and society bands in the antebellum United States. As a composer, Johnson wrote marches and quicksteps for militia functions, cotillions and quadrilles that were heard at balls across the young nation, and waltzes and ballads that appealed to Philadelphia’s middle- and upper-class musical amateurs. As a performer, Johnson was both a fiddler and an early virtuoso on the Kent (keyed) bugle, introducing this forerunner of the modern trumpet to Philadelphia’s military and social spheres. He was a diligent and entrepreneurial bandleader who effectively delegated responsibility and highlighted his players’ strengths in a manner similar to that of Duke Ellington in a later century.

My primary goal for this project is to hold a lecture-recital of Johnson’s music in the Spring 2022 semester. The repertoire will be a selection of pieces that have been identified as “firsts” in Johnson’s output: the first American cotillion, the first original American battle piece, the first American work for military band, the first work memorializing slaves marketed to the white middle class, the first quadrille to incorporate singing, and the first work published by a Black American composer. My own research will help to confirm or deny these pieces’ positions as “firsts,” although

definitive statements either way will likely be impossible due to a scarcity of sources and conflicting records. Each work on this program will act as a focal point for research and discussion of the many milieus in which Johnson existed and in which his music was heard: those of race, class, Philadelphian social life, American nationalism, early American band music, nineteenth-century social dance, and more. A working program with a brief rationale supporting each piece's inclusion is as follows:

- “Bingham’s Cotillion” (potentially composed as early as 1810, published before 1820): This is Johnson’s earliest extant composition and is surmised to be the first original American cotillion. One of the most popular dances in both Europe and the United States in the early nineteenth century, Johnson composed many “setts” of cotillions for use at balls and parties. Conflicting information regarding the dates of this piece’s composition and publication exists in major sources, the reconciliation of which has significant implications for how this work should be reconstructed, performed, and heard.
- *Battle of N’Orleans* (composed before 1820): This is thought to be the first original “battle piece” by an American composer. Furthermore, this work is an early example of how Johnson included “extra-musical” effects in his works, such as the galloping of horses. No records of this work’s performance, publication, or how these effects were specifically achieved have yet to be discovered. While it would have made sense for Johnson’s band to perform this work at commemorations of the battle, no evidence exists that such a

performance occurred.¹ This work survives only as a handwritten manuscript in a book that Johnson presented to Mrs. Phoebe Ann Ridgeway Rush, a Philadelphia socialite and one of his most ardent supporters and patrons, in 1820.

- “The Third Company of Washington Guards Kent Bugle Quick March” (published 1815): Thought to be the first original work for military band composed and published in the United States, the reconstruction and performance of this work will provide an opportunity to discuss the significance of Johnson’s activities with various Philadelphia militias. Though he was renowned for his ability to arrange tunes from well-known operas into dance pieces, many of Johnson’s marches are original American melodies with no European analogue. Furthermore, this work provides an opportunity to discuss Johnson’s relationship with the racial ideologies of his time, as his all-Black band was one of the first to perform alongside white militias.
- *New Cotillions and March with National Airs . . .* (published 1824): This collection, commemorating the Marquis de Lafayette’s 1824 “grand tour” of the United States, is thought to be Johnson’s first self-published work, and as a result, is very likely to be the first musical work published by a Black American. This work provides a unique opportunity to discuss Johnson’s place at the intersection of race and early American nationalism. Furthermore,

¹ Arthur R. LaBrew, *Captain Francis Johnson (1792–1844): Great American Black Bandsman: Life and Works*, 200th Birthday Edition, vol. 1, Studies in Nineteenth Century Afro-American Music (Detroit: Michigan Music Research Center, 1994), 126.

the inclusion of dance figures in the published piano edition of this collection will facilitate the teaching and dancing of this work in this project. Given that so much of Johnson's compositional labors were directed for the benefit of the dancing middle- and upper-classes, dancing will be included in this recital wherever practical and possible.

- “The Grave of the Slave” (published 1837): This work for voice and piano is possibly the earliest published work detailing the miseries of race-based slavery marketed to a white, middle-class audience. The poem that would become this song's lyrics was penned by Sarah Forten, a lady of Philadelphia with whose family Johnson was well-acquainted, and published in William Lloyd Garrison's *Liberator*, one of the most famous abolitionist newspapers, in 1831. Johnson supposedly promised to write music to accompany these verses to music and did so in advance of the published work's appearance in 1837.² In setting Forten's poem to music, Johnson extended the reach of these ardent abolitionist sentiments to a much larger audience. This piece is one of the only works in Johnson's *oeuvre* explicitly associated with slavery, making it an ideal focal point for discussions of the issue of slavery in early nineteenth-century Philadelphia.

² Charles K. Jones, *Francis Johnson (1792–1844): Chronicle of a Black Musician in Early Nineteenth-Century Philadelphia* (Bethlehem: Lehigh University Press, 2006), 126–27.

- *Voice Quadrilles* (composed between 1837 and 1838): Although a straightforward quadrille in form, this work is anything but conventional in its content. Composed and premiered during Johnson's 1837–1838 tour of England and France, this quadrille features the inclusion of voices in what was until then a traditionally instrumental idiom. In this period, instrumentalists would not have been expected to sing as part of their duties, surprising and delighting the audiences that heard this piece. The massive popularity of this work is reflected in programs dating from Johnson's return from Europe in 1838 to his death in 1844. This work will act as the focal point for a discussion of Johnson in the larger context of Black music-making.

Between these performances, the lecturing, and the dancing, this recital will likely take around seventy-five minutes without an intermission. Though the lecture-recital is the primary focus of this project, I will be creating supplemental materials discussing aspects of the process in a more in-depth manner than can be contained in a single evening's performance. Topics of discussion will include the reconstruction and arranging process for the selected pieces (as many only exist as manuscripts or piano reductions), a more detailed overview of the instruments in Johnson's band, and applications of this research elsewhere in future projects.

Throughout this project, I will employ sources ranging from dedicated Johnson biographies and published editions of his music to bibliographic surveys and Philadelphia histories. Any significant writings from Johnson himself have either been lost or never existed, so most of what is known of his activities has been pieced together from newspapers, concert programs, and diary entries of those who heard his

performances. Secondary scholarship is frequently conflicting, so some effort will be directed towards the resolution of said conflicts as is necessary for the present production. Awareness of Johnson has waned in the decades since the bicentennial celebrations of the early 1990s. By holding this lecture-recital, I hope to not merely expose more people to the music of Francis Johnson but also to contribute to the renewed scholarly conversation surrounding this important nineteenth-century personage. Through historically informed performances and reconstructions of his music as well as through insightful research and lecturing, I will examine how Johnson's music was heard in his own time and what those hearings can do for scholars, listeners, and performers in the modern day.

Johnson in the Secondary Literature

Francis Johnson did not begin to appear in the scholarly literature until several decades after his death. The first major appearances appear to be in John Moore's 1876 *Dictionary of Musical Information* and James Monroe Trotter's 1878 *Music and Some Highly Musical People*, a history of Black music-making in the United States. Scant but valuable information is presented in the former, and a more thorough discussion of Johnson as an important musical figure of early Philadelphia is present in the latter. Furthermore, Johnson and his achievements are discussed in a manner consistent with Trotter's ideological focus on racial uplift. A renewed scholarly interest in Johnson occurred in the latter years of the twentieth century, culminating in a bicentennial celebration in 1992 with contributions from biographers Charles K. Jones and Arthur R. LaBrew. Jones was a musician and musicologist who focused almost exclusively on Johnson. Alongside his collaborator Lorenzo Greenwich, Jones

published this biography as well as two “choice collections” of Johnson’s music with critical commentary. LaBrew was a renowned scholar of early Black music and musicians. In addition to sweeping surveys of Black musicians during given historical periods, he published major biographies on both Johnson and Elizabeth Taylor Greenfield, probably the most well-known nineteenth-century Black female vocalist.³ Musical endeavors showcasing the works of Johnson have been infrequent. The most notable of these is the Chestnut Brass Company’s 2004 album *The Music of Francis Johnson and His Contemporaries: Early 19th Century Black Composers*. This album showcases important compositions by Johnson, his band members, and other Philadelphia-based bandleaders on instruments of the approximate period. A further resurgence in interest may be just now underway, due to social movements such as Black Lives Matter and equity-focused initiatives in the musical academy.⁴ The Library Company of Philadelphia, an independent library holding many important Johnson materials, offered the inaugural Francis Johnson Fellowship earlier this year and received many competitive entries.⁵ The life and music of Francis Johnson holds much relevance for scholars, performers, and other interested parties even as we

³ Arthur R. LaBrew, *The Black Swan: Elizabeth T. Greenfield, Songstress: Biographical Study* (Detroit: self-published, 1969).

⁴ See, for one, Philip Ewell, “Philip Ewell: Erasing Colorasure in American Music Theory, and Confronting Demons from Our Past,” *Bibliolore* (blog), March 25, 2021, <https://bibliolore.org/2021/03/25/philip-ewell-erasing-colorasure-in-american-music-theory-and-confronting-demons-from-our-past/>.

⁵ Will Fenton, the Library Company’s Director of Research and Public Programs, personal correspondence.

approach the bicentennial of his death. The author hopes that the present musicological endeavor can contribute to this newly reinvigorated discourse.

Primary Sources

Johnson's presence in the literature of his time is mostly contained to newspapers, the foremost stage for nineteenth-century public discourse. Some of the only surviving writings from Johnson himself are found here, such as when he announced his intention to embark on a tour of Europe and liberally thanked the dancing public for their patronage.⁶ The most important of these newspapers for excavating Johnson's activities in his birthplace are Philadelphia's *Public Ledger* and *Poulson's American Daily Advertiser*. Both of Johnson's major biographers give due credit to these important publications and are thorough enough in their citations that the present author can resolve conflicts (should they occur) quickly by consulting the papers themselves. A comprehensive list of such newspapers used in a reconstruction of Johnson's activities can be found in LaBrew's bibliography, though both Johnson biographies were written before easy access to online newspaper databases was possible.⁷

Ironically, the most important mention of Johnson's activities in the literature of the day is contained in a satire, Robert Waln's 1819 *The Hermit in America on a Visit to Philadelphia*. Waln, a native Philadelphian writing under the pseudonym Peter Atall, lampoons the then-well-known collection *The Hermit of London* in his

⁶ The Philadelphia Public Ledger, August 24, 1837, cited in Jones, *Francis Johnson (1792-1844)*, 154.

⁷ LaBrew, *Captain Francis Johnson (1792-1844)*, 1: 537-39.

descriptions of the people and social functions of his city. Waln's tongue-in-cheek characterization of Johnson as the leader of the band at a cotillion party nonetheless provides critical information, namely that Johnson was performing with an ensemble at parties by at least 1818 and that his facility in "distorting a sentimental, simple, and beautiful song, into a reel, jig, or country-dance" was in evidence even then.⁸

In the present author's efforts to learn about and eventually teach the dances to be featured alongside some of the pieces on the lecture-recital program, Thomas Wilson's 1818 *The Quadrille and Cotillion Panorama* will be an invaluable resource. Wilson was a London-based dancing master writing in the initial vogue of these social dancing forms. Given the young United States' propensity for absorbing European trends, one need not be surprised that these forms eventually migrated to the former English colonies or that Johnson was one of many musicians to make a career out of composing and performing them. Thankfully, the published editions of almost all of Johnson's dance music list the figures to which they would be danced, making it easy to pair these with the descriptions given in the manual. Wilson's book was written for a "dancing public," however, so the present author will be consulting other resources and knowledgeable persons to acquire the necessary fundamental knowledge to reconstruct these cotillions and quadrilles. Other dance manuals from decades following Johnson's death that may prove useful are those by Elias Howe, Edward Ferrero, and Thomas Hillgrove. Though not published during Johnson's

⁸ Robert Waln, *The Hermit in America on a Visit to Philadelphia: Containing Some Account of the Human Leeches, Belles, Beaux, Coquettes, Dandies, Cotillion Parties, Supper Parties Tea Parties, &c. &c. of That Famous City, and the Poets and Painters of America*, 2nd ed. (Philadelphia: M. Thomas, 1819), 168–69.

lifetime, these works discuss many of the same dances, figures, and conventions that were popular during Johnson's mid-to-late career.

Some critically important scores round out this section. The piano reductions of Johnson's works, in all but one case, are the only versions to have survived. Their arrangement for publication was to suit the growing number of amateur musicians in the early nineteenth century who sought to play this music at home. Though these works were almost invariably arranged for piano with the occasional inclusion of a flute or violin accompaniment, there are many instances of cues indicating, for example, that a passage was originally played as a keyed bugle or clarinet solo. These are of great importance to the present task of reconstructing these works for ensemble performance. The published scores, especially those to see no modern reprinting or receive any critical attention, must be carefully checked for errors and omissions made as they were rushed to publication. Omissions of key signature, important accidentals, and other distortions occurred with some frequency at these early publishing houses. "Bingham's Cotillion," "Third Company of Washington Guards...", *New Cotillions and March with National Airs*, and *Voice Quadrilles* are all held by the Library of Congress. The published version of "The Grave of the Slave" is reprinted in volume two of *A Choice Collection of the Works of Francis Johnson*.

The manuscript book presented to Mrs. Rush is, to date, the only known surviving manuscript of Johnson's and currently resides in the Rush Family Papers at the Library Company of Philadelphia. The circumstances surrounding the creation of the book and its presentation are unknown. If she wanted to play these works at

home, one would think that Mrs. Rush could make better use of a well-engraved edition of the pieces therein, so perhaps this was a mostly sentimental gesture. It is unknown if Johnson withheld other copies of these works for later use or publication; he died intestate, and any other copies of these or other works were likely scattered or otherwise lost after his death.

In addition to containing valuable examples of Johnson's handwriting and written notation, this book contains the only known instance of Johnson's *Battle of N'Orleans*, making it critical to that work's reconstruction and performance. Spanning numbers ten to sixteen, *Battle of N'Orleans* is a "sett" of cotillions and could have been danced as such. Despite this, no figures for dancing accompany the work, though the formal arrangement of the sections within each "movement" make it a conventional cotillion. The most curious parts of this piece are the two unnumbered sections, "Galloping of Horses" (between Nos. 12 and 13) and "Firing(?) of the Musketry" (between Nos. 14 and 15). With no reference besides the sparse notation seen here, one can only begin to imagine how these "interludes" would convey what Johnson might have wanted them to in performance. Given his well-documented propensity for improvisation and "extra-musical effects" in later works, one could surmise that a performance of this piece might feature such creative techniques, though this cannot be proven. This work was composed significantly earlier than his most famous pieces to feature similar programmatic effects, so this also could have been an early attempt at such a piece.⁹ The progression of the work loosely follows

⁹ Sadly, a most exemplary work in this vein, Johnson's "Ice Cream Waltz," "in which he will introduce with his Bugle the popular cry of the Philadelphia Ice

that of a battle, ending with an announcement of victory by a trumpet and a subsequent celebration, though there is no apparent connection to the events of the battle for which the work is named. In the crafting of this piece, Johnson may have conceptually borrowed from Frantisek Koczwara's ~1788 *The Battle of Prague*, a popular European battle piece that eventually became a parlor piano standard. As a performer in many high-society parlors, Johnson would probably have heard this piece frequently; he arranged it for his brass band by at least 1843, though it is now lost.¹⁰ Additionally, two "programmatic" compositions for piano depicting specific events from the battle were published in 1816, so Johnson may have been aware of these works prior to composing his own.¹¹

Due to the lack of a published edition or more than a hint of definitive commentary regarding this work, the present author must take perhaps the greatest amount of creative, scholarly, and musical liberties in the reconstruction of this piece than with any other on the program.¹² This piece needed to have been composed

Cream Man in such exact similitude, as to deceive even the customer of that faithful public servant," is not known to have survived (*Public Ledger*, March 26, 1841; cited in Jones, 199–200).

¹⁰ LaBrew, *Captain Francis Johnson (1792–1844)*, 1: 391.

¹¹ Denis-Germaine Etienne, "Battle of New Orleans for the piano forte" (Boston: G. Graupner, 1816) and Peter Ricksecker, "The battle of New Orleans for the piano forte" (Philadelphia: G. Willig, 1816), both held by the Library of Congress. George Willig of Philadelphia was the first to publish Johnson's works beginning in 1815.

¹² In the fifth Appendix to his biography of Johnson, Charles Jones includes portions of letters he received from Drs. Hale Smith and Shirley Turpin-Parham regarding this work. Both feature intensely insightful commentary about this work's relation to others in Johnson's oeuvre and to Black music-making more generally, but gaining access to the rest of the letters or Smith's purported analysis has so far been

before 1820 to end up in the book presented to Mrs. Rush, and Waln's mention of Johnson at about the same time indicates that he was already a capable bandleader as a young adult. Determining the specific instrumentation of Johnson's ensembles is exceedingly difficult on multiple fronts. There are few, if any, reliable and contemporaneous accounts, and those that do exist are many years removed.¹³ Johnson and many of his bandsmen played more than one instrument to suit the occasion, and no ensemble orchestrations of his works survive. As was the fashion of the time, Johnson may have given individual parts to each bandsman, and he himself would simultaneously play and lead the band; there would be no conductor's score. Therefore, the lecture-recital ensemble for this piece will be a microcosm of an early nineteenth-century military band with considerations made for the "battle" aspect of the piece. A work depicting a battle would probably have been played outdoors by a mixture of brass, reeds, and percussion; strings would only be used for indoor performances. Though this conflicts with this work's danceability as a "sett" of cotillions, the lack of printed figures makes the dancing of other works on the program a more prudent choice for the scholar and performer, creating the opportunity for *Battle of N'Orleans* to serve as an example of Johnson's adroitness as both an improviser and "experimental" composer.

Another primary music source is 1848's *The New England Musician*. This book contains one of the only known published ensemble versions of Johnson's *Voice*

unsuccessful. Smith, Turpin-Parham, and Jones were all deceased prior to the present author's undertaking of any scholarship on Johnson.

¹³ See John Thomas Scharf and Thompson Westcott, *History of Philadelphia, 1609–1884*, vol. 2 (Philadelphia: L. H. Everts & Co., 1884), 1092.

Quadrilles, though it is almost certainly not Johnson's own arrangement. This edition will be useful for the present undertaking in two significant ways. First, it serves as another reference besides the published piano reduction for the present author's own reconstruction of the work. Second, and more importantly, it provides myriad clues regarding how an actual ensemble of the period might have played these quadrilles. The four instruments for which the works in *The New England Musician* are arranged were all readily available in the hands of amateur and professional players alike, and Johnson would have fielded all these instruments in his bands (though in various numbers to suit the occasion). Furthermore, Howe describes this exact configuration as a possibility for a quartet accompanying dancers in large halls.¹⁴ Therefore, the configuration of instruments in this edition will be the starting point for the present author's ensemble arrangements of the *Voice Quadrilles*, "Bingham's Cotillion," and *New Cotillions and Marches with National Airs*. The present author plays the ophicleide and can access one from the late nineteenth century, though hiring other musicians with both knowledge of and access to the necessary instruments of the period will be one of the first tasks undertaken following the submission of this document.

Secondary Sources

Mentions of Johnson in the secondary literature begin with several important histories and historiographies. Some of these are Philadelphia-specific, such as Scharf and Westcott's *History of Philadelphia, 1609–1884* and Thomas Lanard's *One Hundred*

¹⁴ Elias Howe, *Howe's Complete Ball-Room Hand Book* (Boston: Hubbard W. Swett, 1859), 16.

Years with the State Fencibles. Both works contain several mentions of Johnson, with the latter being an invaluable source regarding Johnson's militia activities. Though the information on Johnson in both of these is rather brief, they serve as important records of Johnson's involvement with Philadelphia militias and as a musician at social gatherings.

Generally, treatment of Johnson in the subsequent secondary sources can be broken down into "racially neutral" or "racially aware" categories. Though many of these sources discuss Johnson in several contexts, as is the goal of the present project, most have a "home base" in one of the two above camps. Discerning which sources follow which bias is helpful in evaluating why certain claims are made, why some pieces of information are included, and why others are omitted. The earliest mention of Johnson is likely that by John Moore in his 1876 *Dictionary of Musical Information*. Though Moore wrote just a few sentences on Johnson, the significance of his appearance here is still notable, as both his tours of Europe and the western United States are mentioned.¹⁵ Two years later, much more became available about Johnson's activities, accomplishments, and associates with the publication of James Monroe Trotter's *Music and Some Highly Musical People*, an early attempt at a comprehensive history of Black music and musicians in the United States. Johnson is mentioned here as one of several notable musical figures from Philadelphia, and Trotter discusses his notable tours, business acumen, and, consistent with the early racial uplift ideology that the text exemplifies, why the memory of Johnson "should

¹⁵ Cited in LaBrew, *Captain Francis Johnson*, 11.

long be kept green in the hearts of all the members of his race.”¹⁶ Though later scholars cast doubt on some of the information therein (and rightfully so, for Trotter himself laments the lack of material available on Johnson),¹⁷ this work still holds much of value for the present undertaking. Trotter’s presentation of Johnson is echoed differently between later works; Jones constructs Johnson as a “great man” but pays little attention to racial uplift as Trotter did while LaBrew is more concerned with Johnson’s place in the canon of Black music-making. This multiplicity of perspectives and the variety of scholarly “uses” of Johnson are important to recognize for the present undertaking. Acknowledging how Johnson was constructed in such histories has significant implications for how the music will be performed and heard on this program.

An important article from 1900, John Cromwell’s “Frank Johnson’s Military Band,” represents how Johnson was remembered more than half a century after his death.¹⁸ Cromwell unfortunately repeats some of Trotter’s mistakes, such as perpetuating the story of Johnson’s alleged “command performance” for the young Queen Victoria and the subsequent gift of a silver bugle he received, but the work is

¹⁶ James M. Trotter, *Music and Some Highly Musical People* (Boston, Lee & Shepard, 1878; repr., New York and London: Johnson Reprint Corporation, 1968), 316. Citations refer to the 1968 reprint.

¹⁷ Trotter, 314.

¹⁸ John W. Cromwell, “Frank Johnson’s Military Band,” *Southern Workman* 29 (1900), 532-535, reprinted in J. Southern, ed., “Francis Johnson (1792-1844),” *The Black Perspective in Music* 4, no. 2 (July 1976): 208–12. All citations refer to Southern’s 1976 printing.

still useful for charting his course throughout history.¹⁹ Echoing Trotter again, Cromwell highlights the impact of Johnson's musical contributions to Philadelphia, American music, and Black culture.²⁰

Both of Johnson's twentieth-century biographers lament the lack of the bandleader's inclusion as part of any historical or musicological mainstream. Charles Jones points to Richard J. Wolfe's 1964 three-volume bibliography *Secular Music in America, 1801–1825* as the work that most significantly made up for previous histories' omission of Johnson.²¹ While the preceding paragraphs have shown that Johnson was mentioned in histories prior to 1964, Wolfe's work provided the then-most-detailed information about Johnson's activities, publications, and impact. Wolfe's focus on secular music more generally may have had something to do with its reception; though Trotter's historiography is particularly significant both in its thoroughness and early date of publication, the musical mainstream would have been unlikely to readily welcome a work by a Black historian about Black musicians. Wolfe's bibliography is cited throughout both Johnson biographies and has been helpful to the present endeavor in other ways, such as revealing the existence of both Etienne's and Ricksecker's musical depictions of the Battle of New Orleans. In addition to Wolfe's, LaBrew discusses Leonard Ballou's lesser-known 1967

¹⁹ Almost a century later in his biography of Johnson, Arthur LaBrew attempts to put this and other rumors regarding Johnson (such as that he was born in Martinique and moved to Philadelphia as a young adult) to rest, as will be detailed in that source's review.

²⁰ Southern, "Francis Johnson (1792-1844)," 212.

²¹ Jones, 15.

Handbook of Early Negro Musicians as a source of new information on Johnson and an inspiration for his own research.

As has been alluded to in earlier sections, the two most important secondary sources in any project relating to Johnson are the two full-length biographies, Arthur R. LaBrew's *Captain Francis Johnson (1792-1844): Great American Black Bandsman: Life and Works*, published in 1994, and Charles K. Jones's *Francis Johnson (1792-1844): Chronicle of a Black Musician in Early Nineteenth-Century Philadelphia*, published in 2006. Both sources provide valuable information, context, and documentation spanning centuries of diffuse material, but there are still plenty of conflicts between them. Furthermore, LaBrew and Jones have perceptible authorial biases that must be considered when evaluating their works.

Arthur LaBrew was, first and foremost, a scholar of Black music and musicians. He published several valuable works besides the Johnson biography, including one of the nineteenth-century vocalist Elizabeth Taylor Greenfield as well as bibliographies and journal articles.²² LaBrew also publicly lectured on Johnson and his contemporaries during the time that he was conducting this research, though recordings of these events have yet to be found.²³ Many of his works were self-published or locally published in Detroit, inhibiting their impact and making Jones's work, for better or worse, the one Johnson publication

²² See Arthur LaBrew, *Black Musicians of the Colonial Period* (Detroit, 1976, 1977, 1981) as well as such works as "Perspectives in Black Music Studies" published in *Afro-American Music Review* (Detroit, 1985). Both and others are frequently cited in the Johnson biography.

²³ LaBrew, *Captain Francis Johnson (1792-1844)*, 1:480–82.

that the interested layman is likely to find. Besides relating to his readers the details of Johnson's activities, LaBrew's primary goal is to ensure Johnson's canonization, working so that his contributions are "told and retold until his legacy becomes part and parcel of general Afro-American music culture."²⁴ LaBrew does not conceal this aspect of his project; rather, he incorporates it into the entire fabric of the work. He detours from Johnson's story to detail the activities of other prominent Black musicians such as Robert Murray and mentions important sacred concerts and social events that must be understood to have the fullest possible picture of early Philadelphia's vibrant Black community. He also corrects many exaggerations and rumors present in past scholarship with evidence from new research and is generally more moderate in his statements regarding what cannot be absolutely proved. For the present author, this biography was, is, and will continue to be a helpful resource in researching and contextualizing Johnson in this project.

Charles Jones's biography is the most accessible comprehensive work featuring Johnson to date. The present author has had little success in finding out anything regarding Jones's background, scholarly or otherwise, but the book is, for the most part, exceedingly well-researched and organized. However, the occasional conflict, error in citation, or completely unverifiable statement makes this work complicated to evaluate. Jones makes a valiant effort to catalogue all of Johnson's extant publications, though this too conflicts with information presented elsewhere in the book. Some of this is of critical importance to the present endeavor; Jones dates

²⁴ LaBrew, 1:529.

“Bingham’s Cotillion” to 1810 in the main body of the text but gives its publication date as 1819 in the catalogue.²⁵ Most other sources give a tentative 1819 or 1820 as the likely date, complicating the piece’s reconstruction. Such conflicts tarnish an otherwise accessible and frankly very readable biography.

The work is also crippled by “great man syndrome.” Whereas LaBrew is more moderate regarding what Johnson may have done, Jones more readily credits Johnson with supposed “firsts,” accomplishments, or achievements. The many ascriptions of intent behind Johnson’s actions present in this work occasionally makes it difficult for the reader to discern the all-too-important “what really happened.” This authorial bias highlights some intricacies involved in the study of Johnson as a historical personage. While his fame was certainly unprecedented, he was far from the only significant Black bandleader of the period, as both James Hemmenway and Isaac Hazzard had modestly successful careers in Philadelphia as well. Though it is tempting to see his tour to Europe as a self-confident assertion of American nationalism abroad, Johnson was only interested in collecting the most fashionable new tunes and styles of Europe with which to better entertain his patrons.²⁶ Jones presents Johnson as somewhat aloof from concerns regarding race and politics of his time, making this work the more racially neutral of the two biographies.²⁷ Jones’s work is important, to be sure, but it is likewise important for later scholars to be aware of the biases therein.

²⁵ Jones, *Francis Johnson (1792-1844)*, 39 and 257.

²⁶ The *Philadelphia Public Ledger*, August 24, 1837, cited in Jones, 154.

²⁷ Jones, 37. The dichotomy of “Johnson’s world and the world at large” is evoked several times in this book.

The existence of two major biographies on a figure of Johnson's status (important but historically under-researched) is intriguing. Information in the prefaces of both indicates that the biographers would have been conducting research in similar timeframes and likely using many of the same resources, yet no collaboration seems to have occurred. Jones cites but one of LaBrew's several relevant works in his bibliography, and LaBrew mentions Jones's early work on Johnson just once, criticizing him for not paying enough attention to Johnson's contributions to Philadelphia's Black community.²⁸ If there was some great scholarly conflict, it is unfortunately not recorded.²⁹ Said conflict is at least implicitly apparent in their varied presentations of Johnson. The program for this lecture-recital was constructed with this in mind. Hearing Johnson as a military musician, popular musician, Black musician, and an American musician highlights the varied and quite often overlapping spheres in which he labored. His treatment in both of these biographies highlights some at the expense of others, and while no scholar can ever hope to present their subject in a completely holistic or unbiased manner, this lecture-recital will feature music by Johnson that emphasizes these complex intersections.

The most readily available works which discuss specific items from Johnson's *oeuvre* in detail are the two "choice collections" published by Charles Jones and

²⁸ LaBrew, *Captain Francis Johnson (1792-1844)*, 1:523 n. 13.

²⁹ BJ Pino, leader of the Indiana Brass Band during the present author's tenure with the group, knew LaBrew (who is now deceased) and hinted as much in our personal correspondence.

Lorenzo Greenwich.³⁰ These books include reproductions of the original piano publications of the works therein in addition to commentary, musical analysis, artistic renderings, and other supporting information. Between the two volumes, readers can find examples from all the styles in which Johnson worked, including marches, quick steps, dirges, dance pieces, and ballads. Some of the critical commentary is repeated in Jones's biography of Johnson, but the musical analysis contained here is not present elsewhere, thus making these sources indispensable for this project. Said analysis, though occasionally useful, is suffused with such praise of Johnson's compositional abilities so as to render these editions victims of the same "great man syndrome" which plagued Jones's biography. Much of the original critical commentary elaborates on the personages and events for which these works were composed and aid in the contextualization of Johnson's output within the grander scheme. The published versions of "The Grave of the Slave" as well as the *Voice Quadrilles* are among the many important works reproduced here and will be a primary reference for the present author's own arrangements.

Lavern J. Wagner's *Band Music from the Benjamin H. Grierson Collection* provides another scholarly example for how one can approach the analysis and arrangement of the music of the early-to-mid nineteenth century. Grierson's surviving music might be the earliest extant American band arrangements,³¹ making them an

³⁰ Earlier editions and musical compilations by Jones & Greenwich as well as LaBrew exist, but they are not widely available.

³¹ Lavern J. Wagner, ed., *Band Music from the Benjamin H. Grierson Collection*, *Recent Researches in American Music* 29 (Madison, Wis: A-R Editions, 1998), xi.

important source for a project such as this one. Through Grierson's treatment of these works as well as Wagner's commentary, one can see how a mid-century ensemble interpreted music from decades before. For them, many of these pieces were secondhand, such as Johnson's own *Sleigh Waltzes*, though they still exist at a very close historical proximity to Johnson himself. The choices made by Grierson with his bands as well as those made by Wagner in the construction of this edition provide a valuable example for later scholars and for this project. For example, Wagner chose to make reconstructions that are useful to scholars yet could also be easily adapted for performance, incorporating multiple sources in Grierson's collection for each piece. The readily apparent rationale for changes or *errata* is also useful, and the present author will strive to be at least as transparent in this project. The critical commentary, though not lengthy, is exceedingly useful for this project. For one, Wagner's work indirectly supports the observation from Scharf and Westcott's *History of Philadelphia* that Johnson's band (and others of the period) were not all brass as mid-century and Civil War-era ensembles would come to be.³² Though they will be historically informed, the arrangements for the present project will be focused towards the one performance rather than acting as "definitive" reconstructions as Wagner's do here. His processes, though, set a valuable example for the present project. Both for the Grierson arrangements and for the present author's here, a well-documented synthesis of several sources with special attention paid to errata and

³² Scharf and Westcott, *History of Philadelphia, 1609-1884*, 2:1092.

conflicts was/is of the highest priority. For the present project, practical considerations for performance will win out in case of conflict.

Two more Johnson-specific sources deserve mention here. The first is, as of now, the only album featuring the works of Johnson and other Black bandleader/composers of the period, The Chestnut Brass Company's *The Music of Francis Johnson and His Contemporaries*. Performed entirely on period instruments, this album is a valuable resource, both in that it is one of the only Johnson-focused recordings as well as that it can act as one of only a few available "templates" for how subsequent scholars/musicians might attempt to reconstruct and perform Johnson's music. "Bingham's Cotillion" is featured on this album, and "The Grave of the Slave" is included on a later album, *Tippecanoe and Tyler Too*. The very existence of this album shaped the course of the present endeavor, for why should one bother to re-reconstruct and perform "Bingham's Cotillion" in this manner when it has already been done by a renowned period ensemble? Thus, the present author's rationale for precisely how and why the six works at hand will be studied and performed owes much to the Chestnut Brass Company.

The second is a presentation given by musicologist Guthrie Ramsey to accompany an exhibit featuring Johnson at the University of Pennsylvania, *Francis Johnson: Music Master of Early Philadelphia*. Most significantly, Ramsey spends ample time discussing how Johnson portrayed himself and how he was portrayed by others both in his time and in subsequent times. Ramsey draws from the work of James Sidbury in *Becoming African in America* in contextualizing Johnson's representation at a time when conventional understandings of what it meant for

people to identify as “African” was undergoing great upheaval. He advocates for a necessarily racially aware situation of Johnson by interpreting him in the aforementioned historical context. He also takes to task racially neutral situations of Johnson, such as that by Paul Larson in the foreword to Jones’s biography (wherein Johnson is called a “colorless, colored man” for his perceived aloofness from racial concerns and ideologies of the time).³³ As both a scholar and lecturer, Ramsey sets a valuable example in this presentation.

Other secondary sources deserving mention include several pieces of scholarship by noted musicologist Eileen Southern. She included an entry on Johnson in her *Biographical Dictionary of Afro-American and African Musicians* and reprinted and commented on Waln’s discussion of him in *The Hermit in America* in her *Readings in Black American Music*. Unfortunately, some inaccuracies are perpetuated in these works, particularly regarding the former. Here, she gives Martinique as Johnson’s birthplace, following the information given in the 1920 article “Francis Johnson of the Old School.”³⁴ This issue was resolved following the discovery of baptismal records placing Johnson in Philadelphia, supported by his own testimony when applying for a passport in advance of his European tour.³⁵ One of her articles, “Frank Johnson of Philadelphia and His Promenade Concerts,” provides

³³ Jones, *Francis Johnson (1792-1844)*, 10.

³⁴ Published in *The Master Musician* 1, no. 4, February 1920.

³⁵ LaBrew, *Captain Francis Johnson (1792-1844)*, 1:23 n. 1. LaBrew notes that a genealogical mix-up may have enabled this oft-repeated mistake, supported by his research presented in Chapter 22.

information regarding one of Johnson's most significant musical contributions: the introduction of promenade concerts to Philadelphia following his return from Europe. Johnson and the promenade could be the focus of another entire lecture-recital, but this source's use in the present endeavor will be mostly regarding the contextualization of the *Voice Quadrilles*. Accompanying some very helpful information are some inaccuracies and oversights that are quite thoroughly lambasted in later scholarship.³⁶ As ever, a careful and critical eye is necessary when evaluating secondary Johnson scholarship based on such diffuse primary sources.

In addition to Sidbury's work as mentioned above, parts of several other books have proven useful in the development of this project. This section is probably the most "subject to change" as other sources are discovered and explored. These books include Ralph Dudgeon's *The Keyed Bugle*. In addition to a discussion of Johnson as one of the early adherents of the instrument, Dudgeon's work is the most thorough on the instrument to date. Information therein will be useful in the reconstruction and performance of works that featured this important instrument. Lawrence Schenbeck's *Racial Uplift and American Music, 1878-1943* features a chapter on James Monroe Trotter and the early historiography of Black music in the United States. Adam Carse's *The Life of Jullien* includes a discussion of Phillipe Musard's activities in France that likely informed Johnson's *Voice Quadrilles*. Phil Jamison's *Hoedowns, Reels, and Frolics* mentions a dance at which Johnson's band was present and Johnson himself might have been calling the dances; this is one of

³⁶ LaBrew, 1:226, n. 1.

the only examples of a secondary source that features a substantial discussion of Johnson specifically in the social dance sphere.³⁷ Ellis Rogers's *The Quadrille* is the single most helpful secondary source for understanding this style of dancing both with regard to how it was understood in the nineteenth century and how contemporary dancers might begin to stage these dances themselves. These and other works will fill significant gaps in the literature and aid in this project becoming the fullest, most relevant presentation of Johnson and his works that it can be.

³⁷ Phil Jamison, *Hoedowns, Reels, and Frolics: Roots and Branches of Southern Appalachian Dance* (Urbana, Chicago, and Springfield: University of Illinois Press, 2015), 53.

Lecture Script

Thesis Questions:

1. What do scholars and performers have to gain by spending more time with a nineteenth-century Black bandleader, and what issues must be confronted/resolved in order to do so?
2. What questions about Johnson have been answered in past scholarship? How will my project contribute to the discourse, and what questions remain?
3. How is my rationale for this program (selection of pieces, arranging, instrumentation) borne out in performance? What is revealed or obscured as a result, and are there other options?

Time to perform all music (with *VQ* dances): about 31 minutes

Lecture Script

Slide 1

- I. Introduction and Welcome
 - a. *walk onstage to thunderous applause* Hello, all, and welcome to my lecture-recital, given in partial fulfillment of the requirements for the Master of Arts degree in musicology here at the University of Maryland. My name is Hayden Kramer, and I first want to thank you all for being here today. Events of the past few years have reminded us that live music is quite a privilege, and I'm exceedingly thankful that we can all share in this recital together. For your enjoyment and edification, my collaborators and I will be presenting a program of six

Slide 2

works by the nineteenth-century composer and bandleader Francis Johnson. [30"]

- b. Now, a few points and questions need addressing before we move any further. Firstly, *gesture broadly*, why this? Why a lecture-recital? My first foray into musicology (before I even really knew what musicology was or what musicologists did) was through the organization and execution of a lecture-recital during my senior year of undergraduate study. I enjoy the research and writing processes, to be sure, but I also enjoy practicing and performing on my instruments; thus, the lecture-recital is a natural fit for me. Though lecture-recitals themselves are not all that uncommon, formatting one's master's thesis as such is quite a bit more unusual. In doing so, I'm endeavoring to show that lecture-recitals have just as much to offer to the diverse audiences of the modern musical academy as a traditional written thesis might. I'd now like to take a moment to thank my advisor (Dr. Patrick Warfield), committee members (Drs. Fernando Rios and Olga Haldey), the Musicology & Ethnomusicology division, and the entire School of Music at the University of Maryland for allowing me to undertake this unusual and (I hope you'll all agree by the end) valuable project. Since I'm thanking my committee here, I'll also mention that there will be a period of questions following the recital, both by them and any of you all who desire further elaboration or clarification; feel

free to stick around for that! [1'11"] {total for this section: about 1'41"}

II. Thesis Questions / Why are we here?

- a. I want to make explicit at the outset of this program the guiding thesis questions I used to frame my construction of it, and I'm doing so for three reasons. The first has to do with my "thesis within a thesis" that a lecture-recital can be just as well-argued and well-substantiated as any other form of scholarship. Secondly, speaking on these questions now will allow me to return to them at various points throughout the program. I've endeavored to craft the most cohesive lecture possible, and while this approach necessitates a bit more flexibility and clarity on my part as the lecturer, I think we will all be better served for those efforts. And thirdly, this serves as a sort of built-in accountability for me. You all, as my audience, should be able to look back on these questions following the recital and answer each one both with evidence I've presented and with your own observations and insights gleaned from our time here today. [46"]

Slide 3

- b. My first question is deceptively simple: **What do scholars and performers have to gain by spending more time with a nineteenth-century Black bandleader, and what issues must be confronted/resolved in order to do so?**
 - i. This will become clearer as we move on in this program, but engaging with the life and works of Francis Johnson is not all

that easy to do. Johnson holds membership in three historically under-researched categories of traditional musicological subjects: he is a Black musician, an early American musician (more attention is paid to the twentieth century and on), and a band musician. Practically speaking, this means that there is a dearth of all types of information on Johnson, from basic biographical details to insightful analysis in secondary sources. The reasons for why this is the case are complicated, and we'll explore them as we're able later on. To circle back to the first clause of this question, the obvious answer is "an awful lot, otherwise I wouldn't have gone through all the effort to organize this recital!" But, as my brief digression on the second clause has already shown, there are plenty of social, cultural, and institutional reasons why researching and performing Johnson's music is a difficult yet eminently necessary scholarly undertaking. [1'06"]

Slide 4

- c. The second question is twofold: **What questions about Johnson have been answered in past scholarship? How will my project contribute to the discourse, and what questions remain?**
 - i. Despite my earlier lamentations, there are some excellent sources out there: not one but two biographies,³⁸ one excellent

³⁸ See both LaBrew, *Captain Francis Johnson (1792-1844)*; and Jones, *Francis Johnson (1792-1844)*.

album by the Chestnut Brass Company that contains some of the only widely available recordings of Johnson's works,³⁹ and other assorted books, articles, and bibliographies from which I've drawn information for my project. All scholarship, to varying degrees, must function as a distillation of that which came before, and though I feel that I'm indeed contributing significantly to the discourse (such as by reconciling many of the contradictions between sources and by staging new performances of Johnson's music), I think you'll see that despite my work, there are plenty of lingering questions alongside those I've been able to answer. [44"]

- Slide 5*
- d. My third and final thesis question also has two elements: **How is my rationale for this program (selection of pieces, arranging, instrumentation) borne out in performance? What is revealed or obscured as a result, and are there other options?**
 - i. Though I think I've made a meaningful contribution through performances and scholarship to the discourse surrounding Johnson, I recognize that this is but one among many forms this project might have taken. I could easily have chosen

³⁹ See The Chestnut Brass Company And Friends, *The Music of Francis Johnson and His Contemporaries: Early 19th Century Black Composers*, CD (Musical Heritage Society - MHS 512532L, 1990), <https://www.discogs.com/Chestnut-Brass-Company-And-Friends-The-The-Music-Of-Francis-Johnson-And-His-Contemporaries-Early-19t/release/5948425>.

different repertoire, constructed my ensembles differently, or highlighted alternative elements of Johnson's story in my lecturing.

- ii. This brings me to another theme of this project that ties my three thesis questions together: uncertainty. Rather than claim to have information that I don't or to know the "right" answer to many of the questions I've posed here, I've instead opted to thematize this multifaceted uncertainty throughout my lecture. Even considering all that is known about Johnson's life and career from the sources that exist, there is more that is unknown by far. The specific size and instrumentation of many of Johnson's bands were never recorded, so my choices for how to perform these pieces on the program stem equally from both practical concerns and educated scholarly guesswork. Mentions of Johnson's band in many newspapers of his era typically stop at some version of "Francis Johnson's band was in attendance, and we all had a great time"; so outside of placing his band in space and time, it doesn't give us a whole lot to go on. Perhaps most significant (and tragic, I think) is the estimation by Johnson biographer Charles Jones that of the more than three hundred works thought to have been created by

Johnson, only slightly more than half survive.⁴⁰ All this is to say, I want to be transparent at the outset regarding just how much is still not known about so many aspects of the Johnson story. [all of d: 1'32"]

- Slide 6 (blank)** e. Now, with all that being said, let's get into the program proper! I've opted to organize the six works featured today in a basically chronological fashion. This will allow me to present salient biographical and contextual points pertaining to Johnson's life and career alongside the stylistic and musical elements that make these pieces notable. I initially selected all six according to the theme of "Francis Johnson's firsts"; all of these works are *allegedly* (for we can't be certain about any of them) some sort of "first," whether for Johnson himself or for American music writ large. I hope you're all as excited as I am for what's to follow, so let's begin! [36"] {total for this section: about 4'44" | to this point: 6'25"}

- Slide 7** III. "Bingham's Cotillion"
- a. And begin we shall with Francis Johnson's "Bingham's Cotillion," a short piece originally intended for dancing which very well might be the first American work of its kind. I hope you enjoy! [10"]
 - b. *play "Bingham's Cotillion"* [total perf. time: about 2' – a generous estimate]

⁴⁰ Jones, *Francis Johnson (1792-1844)*, 269.

Slide 8

- c. Francis Johnson was born on June 16, 1792 into the robust community of free Black people centered around Philadelphia's Society Hill. Little is known of Johnson's parents, his upbringing, or where he might have received musical instruction, but he enjoyed close relationships with many important members of this Black community.⁴¹ Important to note is that following the 1780 passage of Pennsylvania's Act for the Gradual Abolition of Slavery, all persons of any race born in the state of Pennsylvania were free. Philadelphia became a haven for free Black Americans, and this then led to the proliferation of religious and social organizations to support them, including the Independent Free African Society and the Warranted Lodge of Free and Accepted Masons of African Ancestry. All this is to say that though little is known of the specifics of Johnson's upbringing, we can still make some inferences stemming from the knowledge we have of this environment. As a member of this tightly-knit community, Johnson would have had the support to pursue a wide range of careers; it seems that by his teenage years, he was an adept-enough musician to secure employment as a fiddler at the city's Exchange Coffee House, formerly the mansion of William Bingham.⁴² [about 1'05"]

⁴¹ Jones, 32.

⁴² Jones, 39.

d. This brings us back to “Bingham’s Cotillion,” which was likely composed during Johnson’s tenure at the Exchange and named in honor of its former proprietors. The details surrounding the genesis of this work are a bit fuzzy, but I’ll lay out what we know from historical records as well as my own opinions on the matter.

Slide 9 (blank) i. Charles Jones, author of the second biography of Johnson, posits that Johnson’s employment at the Exchange might have begun in as early as 1807 when he was but fifteen years old. We know from important histories of Philadelphia that the Exchange was functioning as a public-house at this point, and dancing assemblies that would have needed music to accompany their merriment may very well have met there.⁴³ Jones claims that by 1810, Johnson made the acquaintance of the music publisher George Willig on the latter’s visit to the Exchange. Willig encouraged Johnson to write some music; the resultant work was none other than “Bingham’s Cotillion,” and it might have been published by Willig same year.⁴⁴ Willig himself was a white German expatriate who became one of the most important early publishers in the United States both through his work in Philadelphia and in Baltimore. If the above

⁴³ Scharf and Westcott, *History of Philadelphia, 1609-1884*, 2:991.

⁴⁴ Jones, *Francis Johnson (1792-1844)*, 39.

supposition is correct, it would make “Bingham’s Cotillion” Johnson’s earliest extant composition by a margin of several years, but this early publication date has been difficult to substantiate. For one, in a table later in his book, Jones inexplicably lists the publication date for the work as 1819.⁴⁵ This is consistent with every other date I’ve been able to find, including the fact that a tentative “Before 1820?” (with the question mark) is penciled in on the top of the copy digitized from the Library of Congress’s holdings.⁴⁶ [1’31”]

- ii. One of the books critical to placing Johnson as an up-and-coming society musician in this period is Robert Waln’s *The Hermit in America on a Visit to Philadelphia*.⁴⁷ Published in 1819, this was a satire written in a style intended to capitalize on the popularity of its British counterparts. However, in Waln’s account of a cotillion party, he describes the “leader of the band” at the event as “a descendant of Africa [who] possesses a most respectable share of musical talents.” I would

⁴⁵ Jones, 257.

⁴⁶ Francis Johnson, *Bingham’s Cotillion for the Piano Forte with an Accompaniment for the Flute or Violin* (Philadelphia: George Willig, 1820), www.loc.gov/item/2015560679/.

⁴⁷ Waln, *The Hermit in America on a Visit to Philadelphia : Containing Some Account of the Human Leeches, Belles, Beaux, Coquettes, Dandies, Cotillion Parties, Supper Parties Tea Parties, &c. &c. of That Famous City, and the Poets and Painters of America*.

like to share with you a subsequent passage from the work, as it is one of the most valuable in any source I've yet found for seeing how Johnson was perceived by attendees of these cotillion parties ***display***:

Slide 10

1. Waln says of Johnson: "In fine, he is leader of the band at all balls, public and private; sole director of all serenades, acceptable and not acceptable; inventor-general of cotillions; to which add, a remarkable taste in distorting a sentimental, simple, and beautiful song, into a reel, jig, or country-dance..."⁴⁸
- iii. I'd like to highlight here the appellation of "inventor-general of cotillions" and Johnson's skill at transforming the popular songs of the day into rousing pieces for dancing, a skill he very well might have honed at the Exchange Coffee House and other establishments. Given that Waln's work was published in early 1819, we can assume that Johnson had made a name for himself as one of the city's premier bandleaders by at least 1818. Circling back to our initial dilemma regarding "Bingham's Cotillion," here's what I think: stories like Jones's, in which Johnson composes a seminal work early on with little to no documented musical training or influence, are tempting to

⁴⁸ Waln, 169.

believe. We can attribute a certain sort of genius to figures like Johnson as early innovators of particular styles, and Johnson certainly would have been one of the first in America to be writing and publishing cotillions if he was doing so in 1810. However, given the flimsiness of Jones's evidence and the suppositions of later publication everywhere else, I think we should be critical of this and other tempting narratives when historical evidence isn't all that definitive. Though this means my initial rationale of programming it as Johnson's supposed earliest composition may have been unraveled, I felt it important to showcase this process as part of my lecture-recital. Whether it was indeed his first composition or just a notable early one, "Bingham's Cotillion" is still a fascinating example of an early American dance through which we can observe important elements of Johnson's compositional style. It will also serve as a point of departure for investigations of some of our later works. [2'20" – ii through iii]

Slide 11 (blank)

- e. After all of that, you're probably still wondering what a cotillion is! Here, too, conflict abounds; there are several plausible origin stories for this dance, and there's nuggets of truth in all of them. According to British dance scholar Ellis Rogers, the kind of cotillion being danced in early nineteenth century Philadelphia is likely descended from a French dance called the *brandle*. This *cotillon* in French (or cotillion,

with an extra “I” added in English) began as a dance for two couples but an additional two were added later, allowing for more complex figures and a greater number of alternated “verses” and “choruses.” These now four couple dances were immensely popular throughout the eighteenth century in France, England, and their colonies, but as the century progressed, elements of the dance were simplified, and the quadrille came into fashion. This is a related descendant style that was more democratic and easier to learn; the kinds of figures being called were fewer and simpler, only one or two dancers typically moved at any one time, and the earlier alternation of “verses” and “choruses” was scrapped in favor of performing what would have been the choruses as separate dances. All of this suggests a widening audience for these dances as well as a slackening of some of the strictest social conventions, particularly between these dances in the United States and their progenitors in Europe. The two styles, cotillions and quadrilles, existed side-by-side for awhile, but this kind of cotillion dwindled in popularity by the mid-1820s or so.⁴⁹ [1’15”]

Slide 12

- f. ***display score*** Here’s the score for the version published by George Willig. Like many of Johnson’s works, although he would have performed them with a mixed ensemble of winds and strings (with

⁴⁹ Ellis A Rogers, *The Quadrille: A Practical Guide to Its Origin, Development, and Performance*, 4th ed. (Orpington, England: C & E Rogers, 2008), 7–8, <https://quadrilles.co.uk/publications/>.

himself playing either fiddle or the keyed bugle, an ancestor of the trumpet that Johnson popularized in the United States), they were usually published in a format that would allow for easier at-home performance; piano with flute/violin accompaniment was a popular choice. Thus, rearranging these piano reductions into full ensemble versions has been a significant component and contribution of my project. Some cotillions and most quadrilles were danced in sets, but “Bingham’s Cotillion” is a stand-alone work. These dances consist of a series of (usually) eight-measure sections that can be repeated at will to suit the fancy of the dancers. The harmony is uncomplicated, and the melody is simple overall with moments of virtuosity sprinkled in throughout. ***second page*** As you can see, shorthand for the figures for dancing are included here. To nineteenth-century consumers of this music, this shorthand is all that would have been needed; to the 21st century musicology student without any dance background whatsoever (like me!), it’s taken quite a bit of research to figure out how they would have been realized. I opted to present just the music for “Bingham’s Cotillion” to you today, as I thought it more prudent to stage the figures for an entire set of dances, which you’ll soon see. [1’09”]

- i. As to the music, we have no idea exactly what ensemble Johnson might have been using at the time of this work’s composition, but it was likely a smaller one, both so that

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dancers would not suffer hearing damage and because Johnson was just getting his career started at this point. For my arrangement, I drew inspiration from an 1848 manual of music called *The New England Musician*. This book contains arrangements of popular dance tunes, notably among them Johnson's *Voice Quadrilles* (which will conclude our program). This is the earliest ensemble arrangement of a work of Johnson's that I've been able to find, and though it's almost certainly not his own (as he passed away four years prior), it represents how other musicians might have heard, transcribed, and then performed popular tunes of the day. All the pieces in the manual are arranged for a quartet of violin, clarinet, post-horn or cornet, and ophicleide, all instruments that would have been exceedingly common amongst both amateur and professional musicians of the mid-nineteenth century.⁵⁰ This configuration has inspired all my dance band arrangements, but

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here, you see not a cornet but a natural horn! Johnson's publishers occasionally (but not frequently enough) left helpful hints as to what instruments might have played certain passages in his ensemble orchestrations, and the indication of "horn solo" coupled with the fact that this passage lies

⁵⁰ See *The New England Musician* (Lowell, MA: B. H. Shepard & Co., 1848).

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perfectly in the series of easily achievable notes on the instrument was more than enough of a sign for me to swap the cornet for a natural horn in “Bingham’s Cotillion.” Violin and clarinet are a little more recognizable; though there were some improvements in the technology between Johnson’s day and our own, they’re mostly the same in terms of timbre/tone color. That, of course, leaves me with the ophicleide! This keyed brass instrument is an ancestor of the modern tuba and euphonium and developed from the serpent, a squiggly looking late Renaissance instrument that we know Johnson used early in his career. The ophicleide was invented in France in 1817, and it quickly spread across Europe and the Americas. So, my ensemble, both in size and content, is a sort of snapshot of that which Johnson might have used at dances in Philadelphia; the larger, all-brass groups for which his music is frequently arranged came into fashion closer to the time of the American Civil War.⁵¹ The decision-making process I’ve detailed for you here evidences the benefit of my dual expertise as a musicologist/performer. A perfectly capable musicologist not well-versed in brass instrument physics might not have arrived at these conclusions so readily. Thinking back to my **third**

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⁵¹ This shift is remarked upon in Wagner, *Band Music from the Benjamin H. Grierson Collection*, xvii.

thesis question, I think this shows that while my decisions are but one of the options available to those interested in researching and/or performing this sort of music, my experiences have prepared me well for this kind of creative endeavor. [2'20"]

- Slide 17 (blank)* g. Ultimately, “Bingham’s Cotillion” reveals a great deal of artistry through Johnson’s skillful juxtaposition of major and minor modes, the surprising moments of virtuosity, and of course the orchestration, exemplified here by the natural horn solo played beautifully by Kat Robinson. For all that artistry, though, this is a fairly typical cotillion in form and content. It’s no less important for its typical-ness, but it highlights the fact that Johnson was a practical composer first and foremost. He wrote in the idioms his public craved, many of them following European models, for the young United States still looked to Europe regarding matters of high culture even after its Revolution. [35"] {section total: 12'25" | to this point: 18'50"}

IV. “Third Company...”

- a. It wasn’t long before the young Francis Johnson, perhaps motivated both by patriotism and the desire to supplement his income, became involved with his city’s militia as one of the first important Black bandmasters in the young nation. Again at the behest of publisher George Willig, who apparently thought a great deal of his musical

talents, Johnson was appointed bandmaster of the new Third Company of Washington Guards in about December 1814.⁵² Johnson's first military band was a simple quartet of bugle, fife, bass drum, and "small drum."⁵³ It was probably with a small group like this in mind that Johnson composed his earliest marches, many of which aligned with the martial practices of the American Revolution. Also significant is the fact that even these early marches don't seem to be based on pre-existing melodies, European or otherwise. Field books for bands of this period often suggest basing marches on pre-existing melodies for accessibility's sake, so the fact that Johnson's militias were marching to fully American-composed works suggests some considerable compositional talent, especially considering the early stage of his career. These exciting, original works were infused with local color, as Johnson often dedicated his marches to particular officers, organizations, or events, and they capture the spirit of patriotism that gripped the young nation in the wake of the War of 1812. [1'10"]

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- b. Perhaps one of the first such pieces is our second work of the program, Johnson's "Third Company of Washington Guards Kent Bugle Quick

⁵² Scharf and Westcott, *History of Philadelphia, 1609-1884*, 2:1092; Jones, *Francis Johnson (1792-1844)*, 46.

⁵³ Thomas S. Lanard, *One Hundred Years with the State Fencibles: A History of the First Company State Fencibles, Infantry Corps State Fencibles, Infantry Battalion State Fencibles, and the Old Guard State Fencibles, 1813-1913* (Philadelphia: Niels Company, 1913), 16.

March.” ***display score*** This is one of five works for military band published as piano reductions by George Willig in or around 1815, though as with “Bingham’s Cotillion,” the only surviving source is the piano reduction with flute accompaniment.⁵⁴ Thankfully, though, Willig has included indications in the first strain for “Kent Bugle Solo” and “Clarinet” in the second, so I’ve featured those instruments in those respective places in my arrangement. Speaking of those instruments, what is a Kent bugle, anyways? Earlier, I briefly mentioned Johnson’s prowess on the keyed bugle. These are two names for the same instrument, an ancestor of the modern trumpet which was developed by bandmaster Joseph Halliday in Ireland perhaps as early as 1810. Important to note about both this instrument and the ophicleide is that the keys make them fully chromatic; they can play all the half-steps in their range (with varying degrees of intonation, of course!). This opened up a lot of musical possibilities for these instruments that brasses didn’t really have before. The keyed bugle soon made it to the United States, where two of its early adherents were Richard Willis, who would become the first director of bands at West Point, and Francis Johnson. It’s speculated that Johnson received at least occasional instruction on the instrument from Willis, and Johnson’s musical memorialization of him, the 1830 piece “The

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⁵⁴ Jones, *Francis Johnson (1792-1844)*, 257.

Death of Willis,” is a likely indicator of the professional relationship the two shared.⁵⁵ Now, we don’t have a keyed bugle today, but we do have an 1887 (?) cornet from UMD’s own Prof. Chris Gekker in the very capable hands of Theresa Bickler! This instrument is much lighter in character than a modern-day trumpet; for this ensemble, it’s the next best thing to a keyed bugle. [1’35”]

- c. “Third Company…” has never been recorded, and though I appreciate the indications for orchestration, there’s no help given as to whether any of these sections should be repeated and in what order. With no repeats, it’s a brief twenty-four measures of music and over in just about as many seconds. Instead, I’ve opted to arrange it in what’s basically rondo form, or one that returns to the initial material after every subsequent section (so like ABACA) following some of Johnson’s other marches from this same period.⁵⁶ Whether or not this is completely “correct,” it gives you all a little more to listen to, and I would expect that this would be repeated either whole or in part depending on the length of the march it was accompanying. Similarly, I chose our tempo for that based on Revolutionary War-era conventions discussed by musicologist and one-time military musician

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⁵⁵ LaBrew, *Captain Francis Johnson (1792-1844)*, 1:119.

⁵⁶ My basis for this can be found in Charles K. Jones and Lorenzo K. Greenwich, eds., *A Choice Collection of the Works of Francis Johnson*, Premiere ed, vol. 1 (New York: Point Two Publications, 1983), 65–73.

Raoul Camus in his book *Military Music of the American Revolution*, conventions that likely informed the work of the militias in which Johnson participated. [50”]

Slide 21 d. The configuration I chose for my military band arrangements is based on that found in a passage of an important history of Philadelphia by John Thomas Scharf and Thompson Westcott. Writing in 1884, they describe Johnson’s band as:

Slide 22 i. ***display***“...substantially a reed band, with clarionets (sic), flutes, one or two bassoons, a serpent, cymbals, triangle, bells, one or two French horns, and bugles, to give force and weight to the air, and a bass drum.”⁵⁷

e. Now, an account such as this should be examined with a critical eye for several reasons. One, it’s from a history published several decades after Johnson’s death, and two, it’s likely from an external observer (and we can’t be sure that observer knew what some of those instruments were). Nevertheless, it’s one of the only accounts we have and it’s reasonably specific. We already know that heterogenous ensembles were in vogue at the time, and all these instruments show up both in European military bands and those of their colonies. Though Johnson began his military band career with a tiny band of four, his talents as a composer and bandmaster allowed him greater

⁵⁷ Scharf and Westcott, *History of Philadelphia, 1609-1884*, 2:1092.

and greater range and number of instruments as time went on. As before, I mixed in my practical concerns and limitations with this historical context; organizing a band with the size and diversity of that mentioned in the *History* would have been difficult, therefore, I aimed somewhere in the middle of this and Johnson's initial band of four, constructing an ensemble that would exemplify the relative content and size of Johnson's earlier military bands while keeping it to something that I could reasonably organize over the course of my

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thesis work. Now, please enjoy Francis Johnson's "Third Company of Washington Guards Kent Bugle Quick March!" [1'25"]

- f. *play "Third Company..." [about 1'2"]
- g. And there you have one of the earliest-to-be-published original American marches for military band! Something else to note is that this piece might not have been played all that much by Johnson's band after its introduction. As a composer always looking to be on the cutting edge, Johnson was constantly putting out new works with the most important officers or occasions in mind, and especially considering that the three companies of Washington Guards were merged into a larger organization called the Washington Grays by 1822, this piece would only have been relevant for about seven years.⁵⁸ [28"]

⁵⁸ Jones, *Francis Johnson (1792-1844)*, 72-74.

Slide 24 (blank) h. Finally, two last bits of social context that I most definitely cannot omit. The first is that though Johnson's bands were made up entirely of Black musicians, they were always attached to white military organizations. There was no shortage of controversy with this, as you can imagine; though Philadelphia was relatively tolerant, there's more than one account of tours at which white bands complained or even refused to perform alongside Johnson's ensemble. Due both to Johnson's eventual nationwide reputation and the support of influential white officers, there's but a few documented cases of overt racial discrimination as it pertains to Johnson's military career.⁵⁹ Secondly, Johnson always insisted on nonexclusivity for himself and his musicians in all his military band dealings. This meant that Johnson and whatever musicians he wanted could play for any of their affiliated organizations at any time.⁶⁰ While I haven't been able to find out whether this was an anomaly for an all-Black band of the period, it still serves to illustrate Johnson's entrepreneurial spirit even in the very early stages of his career. So, to sum it up, we have one of the nation's first important Black bandleaders (at this point just in his 20s) writing original, highly sought-after music for white military groups

⁵⁹ One such account and some of the inconsistencies in accounts of such an event are discussed in LaBrew, *Captain Francis Johnson (1792-1844)*, 1:143–57.

⁶⁰ This is discussed regarding both the State Fencibles and the Washington Grays in Jones, *Francis Johnson (1792-1844)*, 67 and 77.

while maintaining considerable control over the livelihoods of himself and his musicians. [1'12"] {section total: 7'42" | to this point:

26'32"}

Slide 25 V. *Battle of N'Orleans*

- a. ***display cover?*** Up next is what I believe to be the only surviving document in Johnson's own hand, a manuscript book of music he presented to one of his most steadfast patrons, Mrs. Phoebe Ann Ridgeway Rush, sometime in 1820. Phoebe was married to Dr. James Rush, son of the Benjamin Rush who signed the Declaration of Independence, and she was always at the forefront of high-class happenings in Philadelphia. Johnson's band was regularly engaged to play for her parties, and Phoebe certainly must have had more than a passing interest in Johnson's music to warrant the gift of manuscripts.⁶¹ Some of the music in this book did end up being published, but our focus today, the *Battle of N'Orleans*, curiously was not, thus making this rather barebones manuscript the only source we have for it. It's possible that this music was never even performed, even though Johnson's band attended several anniversaries at which a performance of such a piece commemorating the 1815 battle would have almost been expected.⁶² [51"]

⁶¹ Jones, 58–60.

⁶² LaBrew, *Captain Francis Johnson (1792-1844)*, 1:126; Jones, *Francis Johnson (1792-1844)*, 49–50.

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- b. ***display score*** Things only get more curious when we move to analyze the work itself. Spanning Nos. 10-16, this is organized as a “sett” of cotillions, which makes perfect sense given Johnson’s musical output around this time. The titles don’t make any reference to this specific battle, but they do sketch a general narrative of one; we move from “Attack” to “Combat” and then, after some theatrics and more fighting, we have a victory announcement and celebration. My initial rationale for including this work was the fact that it’s likely to be the first original “battle piece” for military band by an American composer, but both I and Johnson’s biographers have struggled to see anything “battle-like” about what are otherwise typical cotillions. Curiouser still is the fact that two different battle pieces for piano that depict specific happenings from the Battle of New Orleans existed by 1816, and one was even published in Philadelphia by George Willig!⁶³ So, what should we make of this manuscript? Perhaps these were early ideas that Johnson decided not to develop on account of the busy life he led. Maybe he knew those other works and thought adding his own would be redundant. As with much of this program, we just don’t know for sure. This piece in particular serves nicely for addressing my

⁶³ These are Denis-Germaine Etienne, “Battle of New Orleans for the piano forte” (Boston: G. Graupner, 1816) and Peter Ricksecker, “The Battle of New Orleans for the piano forte” (Philadelphia: G. Willig, 1816), both held by the Library of Congress. It would not be surprising if Johnson was aware of these.

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third thesis question, as I've had to take the greatest number of authorial liberties with it. [1'09"]

- c. So, as to my rationale: I've reused the earlier military band configuration for this piece and given that there's so little to go on from the original manuscript, I appreciated having all these varied tone colors to play with. Given that I have, you know, ultimate power here, I opted to include some of the calls and signals used by Revolutionary War-era drummers described by Prof. Camus; these are "The General" used in No. 10 and "To Arms" in No. 11 (The Attack); keep your ears open for those. I also creatively reimagined elements of some of these numbers as well as a bit of the narrative. The first number begins at a more restrained tempo, but pieces like "The Attack" and "The

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Combat" move along much more quickly. I have no idea how Johnson intended No. 13, "The Bride," to fit within the context of a battle piece. It's formally similar to the others, but it's in A major, an odd choice of key for military band music and in the context of this work (where most of the others are in F or B-flat). I chose to imagine it as the music accompanying an evening's respite and entertainment for weary soldiers, relaxing the tempo and using just a quartet of

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instruments. Most interesting in a handful of ways are the work's two interludes, "Gallop of Horses" and "Firing of the Musketry." I've based my decisions here on the speculation that Johnson and his bandmen were adept improvisors as well as Johnson's use of "extra-

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musical techniques” in his compositions.⁶⁴ My favorite of these to tell people about is Johnson’s fabled “Ice Cream Waltz.” Though the work itself is lost, the Philadelphia *Public Ledger* tells us that in this piece, “[Johnson] will introduce with his Bugle the popular cry of the Philadelphia Ice Cream Man in such exact similitude, as to deceive even the customer of that faithful public servant.”⁶⁵ It is in this vein that I incorporated my own “extra-musical” effects into the two interludes, “Gallop of Horses” and “Firing of the Musketry.”

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Johnson included nothing but the titles and simple outlines of melody and harmony in his manuscript, so I’m hoping to have adequately channeled his spontaneity and inventiveness in our attempts to imitate those sounds of battle. Now, for perhaps its premiere performance more than two hundred years after its composition, here is Johnson’s *Battle of N’Orleans!* [1’58”]

- d. *play *Battle** [total perf. time: 6’45”]
- e. Though I endeavored to make our performance as varied and exciting as possible, you no doubt heard that underneath it all is the same simple tonality and concise eight-measure phrases that characterize many of Johnson’s early cotillions. The more I think about this piece

⁶⁴ Analysis of the former fact, which ended up being impractical to incorporate into my lecture, can be found in a letter from Dr. Hale Smith in Jones, *Francis Johnson (1792-1844)*, 270.

⁶⁵ The Philadelphia *Public Ledger*, March 26, 1841.

as well as the mysteries of Johnson's output writ large, I see this fundamental tension between two incomplete pictures; one is the partial picture we get from the printed or written page of music and the other involves the limited accounts of Johnson's performance practice that survive in newspapers and diaries. Neither picture alone tells the whole story, and even when we put the two together, as I've attempted to do with this arrangement, there's still so much that we can't know about the magic of hearing Johnson's bands actually play this music live.

- f. While *Battle of N'Orleans* might have accompanied a nationwide surge of patriotism stemming from another victory over England, our next work accompanies a young nation's efforts to present itself well to an important foreign dignitary. [51" for e and f] {section total: about 11'36" | to this point: 38'08"}

VI. *New Cotillions...*

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- a. Beginning in 1824, the Marquis de Lafayette, famed French general, politician, and war hero, undertook a grand tour of the nation he helped to liberate. He spent the week of September 28 to October 4 in Philadelphia, and during that time, there were several demonstrations, parades, and ceremonies in which Johnson's band figured prominently. The most notable of these was the Grand Ball given on the night of October 4 prior to the General's departure the following day. Johnson composed music to both herald the entrance of Lafayette as well as

two sets of dances for the ball proper; these works were published by Johnson himself soon after Lafayette's departure from the city under the lengthy title of *New Cotillions and March with the National Airs, etc.*⁶⁶ It is unclear why, despite ongoing working and personal relationships with several Philadelphia publishers, Johnson might have decided to self-publish this collection; through his doing so, he had likely become the first Black American to publish his own music.⁶⁷ This was the rationale via which I decided to feature a portion of this collection on this program of "Francis Johnson's firsts." [1'30"]

Slide 33 b. ***display score*** Said portion is the second set of dances from the ball!

These five numbers, published as a piano reduction yet again, also come with the figures for dancing and even some guidance for which figures happen on what repeats, a rare treat for the novice scholar of

Slide 34 early American social dance. The figures we see on scores like *New Cotillions...* are the most thorough that are likely to be on published music. The far more usual occurrence is that like we saw in "Bingham's Cotillion" where all the figures are tacked on at the end. If you were buying this music in the early nineteenth century to hold a dance amongst your friends at home, you were likely already experienced with dancing or even calling these figures yourself, so you

⁶⁶ LaBrew, *Captain Francis Johnson (1792-1844)*, 1:59–60.

⁶⁷ LaBrew, 1:67; Jones, *Francis Johnson (1792-1844)*, 92.

might not even need this extra guidance. With its presence, though, I was optimistic that we could stage the dances for this set; I thought it would be lovely to showcase the progression from a cotillion here to a quadrille later in the program. However, further research once again defeated my initial rationale. It seems that even as conventions changed as quadrilles grew in popularity, terminology remained the same in many cases. As I tried to discern what these figures would look like, I realized that they're rather similar in form and content to those of the *Voice Quadrilles*; correspondence with Regency-era dance historians in the UK confirmed that these "cotillions" might have been danced according to quadrille conventions! Thus, and also because our time to rehearse the dances was very limited, I opted to cut the dances here in favor of showcasing those in our final piece, the *Voice Quadrilles*. Nevertheless, I think it's still valuable to present the music for two reasons. One, these are simply delightful to hear as well as to play! Two, if these indeed are part of the first self-published work by a Black American composer, more people need to know about this

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music. To those ends, here is the second set of Johnson's *New Cotillions!* [1'35"]

- c. *play *New Cotillions...* * [generous – 4'30" w/o dance]

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- d. Thrilling indeed, and I hope you all agree. Confusingly, the final number you just heard, "Cadwallader" (which is probably referencing Major General Thomas Cadwalader, commander of the 2nd Regiment

Pennsylvania Volunteers), clearly bears the composer credit “J. C. Taws.” Taws was a composer, publisher, and seller of music in Philadelphia, and it was likely in service of establishing his own propriety that he included some of his compositions alongside Johnson’s *New Cotillions* when circulating them as part of a larger body of *Musical Miscellany*.⁶⁸ This raises several yet-unanswerable questions, including: are the figures for dancing Johnson’s own or someone else’s? Why didn’t Johnson compose a fifth number himself (which would have been standard practice for this sort of dance), and if he did, where is it? Only further research of early Philadelphian publishing catalogues will tell, but that too is complicated by the fact that Johnson technically self-published this one, even if it was later circulated by others.⁶⁹ Though I was on the fence at first, I eventually decided to feature Taws’s “Cadwallader” along with Johnson’s four numbers, both to have a proper finale on this set as well as to give me the opportunity to discuss its presence in the collection. [1’04”]

Slide 37 (blank) e. One more thing worth mentioning that is that Johnson seemed to enjoy bending standard conventions ever so slightly when he could. Though

⁶⁸ Jones, *Francis Johnson (1792-1844)*, 93.

⁶⁹ LaBrew, *Captain Francis Johnson (1792-1844)*, 1:67 Here, it is noted that this work doesn’t show up under Johnson’s name in the Library of Congress (but curiously still, it is under Taws’s). LaBrew speculates that this was due to many Black Americans, despite their freedom, still not being qualified as citizens under law.

being too loose with these would not suit one seeking to make a career in rather codified social dance scenes, Johnson would sometimes write a traditionally 2/4 movement in 6/8, thus varying the subdivisions in the beat from what was expected and keeping his dancers—figuratively—on their toes. We’ll return to the world of the quadrille for our final selection, and there I’ll give you a much more thorough breakdown of how these dances work and how they were understood in Johnson’s day. In the meantime, we’ll take a detour to the realm of parlor music, one of the quintessential idioms of nineteenth-century Western classical music. [38”] {total for this section: 9’17” | to this point: 47’25”}

VII. “The Grave of the Slave”

- a. Our next piece, “The Grave of the Slave,” provides not only an opportunity to explore Johnson’s work in a different musical idiom but can also serve as an excellent case study for examining issues of race as they pertain to Johnson’s life and career. We’ve already discussed that Johnson was born free into and spent most of his life as part of an active, supportive community of Black Philadelphians; his quick rise to fame, coupled again with the support of important patrons and officers (most of whom were white), has caused some to surmise that Johnson’s life was one largely unaffected by the racial climate of the era. ***display both quotes, one slide*** For instance, in the foreword of Jones’s biography of Johnson, the musicologist Paul Larson goes so

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far as to call Johnson a “colorless, colored man,” and he also says “Amazingly, that Johnson was black seemed almost incidental in this story.”⁷⁰ These statements, to me, are at once intriguing and problematic. Though we know of a few documented instances of discrimination against Johnson, there’s little that’s definitively known about where Johnson positioned himself in relation to issues of race.⁷¹ Even if more specific information or accounts from Johnson himself were available, it would still behoove the savvy musicologist to pay attention to context and to make intelligent inferences; without that specific information, that’s about all we can do. [1’10”]

- b. Johnson’s first biographer, Arthur LaBrew, spent his career writing about important and previously overlooked Black musicians in America and across the world. He gives much more significant service in his book than does Jones to the many instances of Johnson’s participation as a performer or conductor at various Black churches, perhaps evidence of concern for the social and spiritual wellbeing of the community.⁷² The diary of one Isaac Mickle, a white violin student of Johnson’s and from whose writings we have the only account of

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⁷⁰ Jones, *Francis Johnson (1792-1844)*, 10.

⁷¹ One such incident, when Johnson and band were arrested while on tour in Missouri, is recounted in LaBrew, *Captain Francis Johnson (1792-1844)*, 1:383–87.

⁷² LaBrew, 1:139-140. LaBrew notes that these concerts were an important site of mingling between European, American, and African musical styles.

what a music lesson with Johnson might have been like, mentions that there was a portrait of Jean Pierre Boyer over Johnson's mantle.⁷³

Slide 40 Boyer was Haiti's second president following their revolution and unification as a republic; both the revolution and Boyer himself became important symbols of Black pride and solidarity. The portrait as well as several works in Johnson's output, including "President Boyer's Cotillion," would indicate overt support of those ideals.

Slide 41 Johnson's lifelong associations with members of his community such as James Forten, who among his other business ventures was an early financial backer of William Lloyd Garrison's abolitionist paper *The Liberator*, would indicate that Johnson was at least sympathetic to the cause.⁷⁴ I think it's fair to say that despite some of the privilege he had as a sort of musical celebrity, Johnson was far from removed from these sorts of social concerns. [1'14"]

Slide 42 c. ***display score*** Now, to "The Grave of the Slave." This is one of just a handful of Johnson's works originally for voice and piano. Johnson was much more involved in writing music for his various bands, as you well know, but he did not entirely neglect the increasingly lucrative amateur market for piano-and-voice compositions. This is a

⁷³ Philip English Mackey, *A Gentleman Of Much Promise: The Diary of Isaac Mickle 1837-1845*, vol. 1 (Philadelphia: University of Pennsylvania Press, 1977), 195–98.

⁷⁴ Jones, *Francis Johnson (1792-1844)*, 126.

musical setting of a poem by one of James Forten’s daughters, Sarah Louise; perhaps as a family friend, Johnson agreed to set these words to music and did so in 1837. Sarah frequently contributed to the *Liberator*, usually under a pseudonym, and this poem appeared there in January of 1831.⁷⁵ You can see on the score that the work is credited only to “a Lady of Philadelphia,” as it was unfortunately frowned upon at the time for women to be doing such things as composing. The poem itself is four stanzas with a simple AABB rhyme scheme. In it, a narrator describes the solitude and serenity of the slave’s entombment, noting that neither work nor his cruel master can bother him any longer. Johnson’s setting allows the text to shine; he has placed fermatas on the ends of lines and phrases, allowing the vocalist to emphasize these moments and play with the time of the piece. The work opens with an eight-measure introduction, and the verses are separated by a four-measure interlude that also serves as the work’s conclusion. This was by far the easiest work to arrange, as the published version represents how this work would have been

Slide 43 performed in its original time. Please welcome Allie Pecoraro as we perform for you Sarah Forten and Francis Johnson’s “The Grave of the Slave.” [1’22”]

⁷⁵ Charles K. Jones and Lorenzo K. Greenwich, eds., *A Choice Collection of the Works of Francis Johnson*, Premiere ed, vol. 2 (New York: Point Two Publications, 1983), 198.

- d. *play “The Grave of the Slave” [total perf. time: about 4’]
- e. Though this is almost certainly not the very first piece to depict the tragedies of slavery, it does predate much of the other published music I’ve been able to track down that deals with topics of slavery and would garner sympathy for the abolitionist cause. Thus, I think it’s important to note that this piece, composed by one of the nation’s most well-known musical personalities at this time, likely would have found its way into many white middle-and-upper class parlors and music rooms. So while it’s not a definitive “first” in any regard, I think it’s one of the first such works to be marketed and sold to a white audience, perhaps garnering more sympathy and support for abolitionism from those with enough financial and social clout to make a serious impact. This poem emphasizes two important themes that highlight the humanity and tragedy of its subject. The first has to do with the couplet that begins the second verse: “The poor slave is laid all unheeded and lone / Where the rich and the poor find a permanent home.” This obviously points to the fact that whether a rich socialite or penniless slave in life, we are all made equal in death. The second is the theme of death as escape, one that’s well-trod by many later works, particularly spirituals. The last line sums this up perfectly: “And death, to the captive, is freedom and rest.” Though this work does not so viscerally detail the horror of slavery to the public as some later creations did, such as the book *Uncle Tom’s Cabin* in 1852, it’s

Slide 44

nonetheless an important (if lesser-known) musical work in the larger history of the struggle against slavery in the United States. [1'25"]

Slide 45 (blank) f. Only one work remains, but it's one of the most exciting in Johnson's output, as are the context and circumstances of its composition. Before we return to the fashionable world of the quadrille, we need to set the stage for what is likely the first international tour made by an American musical group! [16"] {total for this section: 9'27" | to this point: 56'52"}

VIII. *Voice Quadrilles*

- a. In the summer of 1837, Johnson began making both personal and professional preparations for a trip to Europe. He sought to absorb all the most fashionable musical goings-on there before returning to his American publics which still placed all things European at the apex of their cultural hierarchies. This is supported by the *Public Ledger*, which first asked what, in Johnson's absence, "...will our Military corps do for parade Music? And, What will our dancers do without Frank's enlivening Band?" The author concluded by saying:

Slide 46 i. ***display passage*** "Frank's object was a good one. He was going to Europe to improve his musical knowledge, to cultivate his musical taste, and learn airs still more delightful and pleasing; and doubtless he would return in twelve months, in

all respects qualified, even in a greater degree than formerly, to contribute to the gratification of the public.”⁷⁶ [44”]

- b. These passages reflect the importance of Johnson and his bands to the fabric of Philadelphia life. Johnson was, of course, not the only bandleader active at this time, but his bands were far and away the most well-reputed in the city. This, too, is reinforced by the handful of benefit balls held to raise funds for this excursion; Johnson’s publics were invested in his musical improvement.⁷⁷ [20”]
- c. And so, after leaving his bands and professional affairs in the capable hands of his wife, Helen, Francis Johnson and four of his most adept musicians departed for England in early November, and notices for their concerts were appearing in London papers by mid-December.⁷⁸ [15”]

Slide 47

- d. Lest we forget, however, that the driving force behind this excursion was not the giving of concerts, but the hearing of them! By the early 1830s, the showman-conductor Philippe Musard was giving concerts of light and dance music in Paris. Important to note is that though dance music was being presented, it was for listening rather than for actual dancing. Musard was seeking to appeal to not the sort of

⁷⁶ The Philadelphia *Public Ledger*, August 24, 1837.

⁷⁷ Jones, *Francis Johnson (1792-1844)*, 154–56.

⁷⁸ The London *Morning Post*, December 13, 1837.

audience that would attend symphonies but one that would frequent the theater just as readily as it would the circus. Thus, he crafted a concert environment where patrons could enjoy pleasant music under pleasant circumstances.⁷⁹ These would eventually become known as promenade concerts, and they spread quickly throughout Europe.

Whether in London or on an unverifiable trip to France, Johnson heard them and was apparently inspired. He would present programs modeled on these concerts both in Philadelphia and elsewhere to great success following his return to the United States in late 1838. [52”]

- Slide 48** e. ***display score*** The musical work most emblematic of Johnson’s European encounter are his *Voice Quadrilles*, and the header here tells us that they had to be composed at least in part during his time there (performed in London).⁸⁰ This is a set of quadrilles, as was custom, featuring five numbers in a typical sequence. ***display movements, etc.*** However, I think that it’s what’s *not* typical that makes this work so important and so memorable, both for us now and in the minds of Johnson’s audiences. Figures for dancing are indeed included with the piano reduction (the very same figures our talented dancers will be

⁷⁹ Adam Carse, *The Life of Jullien – Adventurer, Showman-Conductor and Establisher of the Promenade Concerts in England, Together with a History of Those Concerts up to 1895* (Cambridge: W. Heffer & Sons Ltd., 1951), 3.

⁸⁰ Francis Johnson, *Johnson’s Celebrated and Much Admired Voice Quadrilles* (Philadelphia: George W. Hewitt & Co., 1840), <https://www.loc.gov/item/sm1840.020590/>.

showcasing for you today), though this work was almost certainly performed both with dancers and without in the promenade style. You might recall from much earlier that I mentioned another arrangement of this work, that being the one found in *The New England Musician*.

Slide 49 This is the only work on the program for which there are not one but two source versions. I modeled my dance band instrumentation on the *NEM* configuration, but my *Voice Quadrilles* arrangement was equally inspired by both the source versions. In cases of conflict, I opted to give primacy to the piano reduction; though Johnson himself probably wasn't responsible for engraving it, it was still completed during his lifetime. Furthermore, the arrangement found in *NEM* was likely made by band musicians who heard a group, either Johnson's or another, play these quadrilles, as there are some differences that are most

Slide 50 readily explained as errors in transcription. It was a wonderful exercise for me to sit down with both versions and craft my own that I hope captures some of the excitement that Johnson's audiences would have

Slide 51 felt at hearing these quadrilles. Please enjoy, with the published figures, Francis Johnson's "celebrated and much admired" *Voice Quadrilles!* [1'30"]

- f. *play *Voice Quadrilles* [total perf. time with dance: about 14']
- g. I'm sure that the singing for which these quadrilles are named did not escape your notice. The initial rationale for this work's inclusion on the program was that it was likely the first quadrille to feature voices

in a traditionally instrumental idiom. Johnson's first two numbers, though I think they're quite catchy and feature some excellent solos, are basically straight-ahead examples of "Le Pantalon" and "L'ete," the typical first two movements of a set of quadrilles. Numbers three

Slide 52 through five, though, are anything but typical. After setting the stage with that rousing two-measure introduction to the third number, we're beckoned by: "If you consent to dance with me." There's no help in either source score as to when a passage might have been sung or played, but I think my scheme as you've heard it makes a fair bit of sense, in which we basically alternate with every iteration of the "A"

Slide 53 section. We then heard "Hark the merry trumpet," with some programmatic interplay between the voices and the titular trumpet. The exposed solo you heard in that movement mimics a bugle-like pattern, and I imagine that Johnson might have changed that up from performance to performance since what we have in the published

Slide 54 version is pretty vanilla. The lyrics of Number 5, the "Laughing Finale," hints at the wedded bliss that can follow from successful courtship – "If you will dance, we will sing / And the merry bells shall ring." [1'08"]

- h. As to that singing, it's my current understanding that that would have been revolutionary and completely unexpected in the context of quadrille dancing. At that time, singers were singers and instrumentalists were instrumentalists. The crossing of roles that

you've just heard surprised and delighted Johnson's audiences, and I hope you all as well!⁸¹ [18"] {section total with music: 19'07" | whole recital so far: 76'}

Slide 55 (blank) IX. Conclusion / Takeaways

a. I'd like to conclude our time together by "checking my work," so to speak, revisiting the thesis questions with which I opened the program and have referred to throughout. My answers to these are less important than those conclusions that you all, my audience, draw for yourselves based on what you've learned today. [16"]

Slide 56

b. To my **first question**: I hope you've seen that there's an awful lot to be gained from spending this kind of time with a historically under-researched subject. We've heard new performances of his works and "connected the dots" between sources to figure out likely explanations for important musical and social developments, but this is just the first step. There's so much more that we don't know, and I think I've made that clear as well. I phrased this question in this way, rather than "from spending time with Francis Johnson," to highlight not just the historically under-researched categories that Johnson and so many other important musicians of the past occupy, but to illuminate a point

⁸¹ Elizabeth Duane Gillespie, *A Book of Remembrance* (Philadelphia: J. B. Lippincott Company, 1901), 54, <https://archive.org/details/bookofremembranc00gill>. This is a diary entry that I originally wanted to read but cut for sake of time. She unmistakably recounts hearing this work at a party in her parents' home played by Johnson's band.

that has become clearer to me the longer I've spent doing this research. Johnson is personally notable for many reasons, to be sure, but I want to draw attention to all the reasons in which he isn't. He likely didn't set out to be the first Black American to publish music or to be published; he was simply making a living for himself via the skills he honed and the institutions that were accessible to him. He didn't learn the keyed bugle with the intent of becoming one of the first virtuoso players of the instrument in the United States; he likely did so to capitalize on an invention that might become popular in the world of martial music. He didn't set out to lead the first American musical tour of Europe; he was striving to stay fashionable in the popular music scenes of his day even as he grew older. These and other reasons for which we can regard Johnson as historically notable almost two hundred years later were, for him, just simple facts of life, facts necessary for making a living as a popular musician. He is one among many historical musicians that we can benefit from studying yet whose lives and careers are shrouded in some degree of mystery, and this leads to the second part of this question. In the study of Johnson, we need to confront, among others, issues of musical accessibility regarding source scores, scarcity of all kinds of sources, and the social issues of his time. There's but a few recorded instances of overt racial discrimination that Johnson faced, but there's plenty more that can go unnoticed if we scholars are not careful. For instance, despite living a

life as one of the biggest musical celebrities the young United States had ever seen, he quickly faded into obscurity following his death in 1844. He died without a will, and perhaps some of the less-overt prejudice against Black people, even those as well-regarded as Johnson, led to the slipshod documentation of his estate and, I suspect, is one of the reasons behind both conflicting or lacking primary sources and the omission of Johnson from mainstream music histories. [2'15"]

Slide 57

- c. Now to my **second question**: We have Arthur LaBrew and Charles Jones to thank for the fantastic biographies of Johnson; they did the hard work of piecing together his life story from newspapers, church records, publisher catalogues, and other writings. The Chestnut Brass albums provide a readily accessible source for hearing one kind of realization of Johnson's music, and the other supporting sources on dance, military music, and nineteenth-century Philadelphia life were all critical in the realization of my project. My ultimate goal for today's program is to have synthesized all this and more. I've made my own dual intervention via the medium of lecture-recital in the discourse on Johnson and (more importantly) I hope to have presented an enjoyable artistic product to you all today! [43"]

Slide 58

- d. Now for the **third question**. My thematization of transparency all throughout this program is not just an end unto itself but is also a response to all of those yet-unanswerable questions. For the selection

of pieces, I started with the theme of “Francis Johnson’s firsts,” yet subsequent research has put up for question nearly all of these works’ status as the “firsts” I thought them to be. Even with all the controversy I’ve described, I still had a recital to put on! Thus, my rationale(s) for these arrangements were informed by historical examples as much as they were by practical considerations. For instance, the larger “substantially reed band” described in Scharf and Westcott’s *History* was not really feasible for me, even if that was the sort of band Johnson might have had in mind for *Battle of N’Orleans*. A seven-member snapshot of that which emphasizes the heterogeneity of the ensemble, on the other hand, makes sense within the historical context and was also more manageable in terms of arranging the pieces and organizing rehearsals. Arranging these works at all was made instantly tricky simply because we know that Johnson and his musicians likely altered their playing between performances and appropriately improvised within the context of these genres, but we can only speculate as to what that sounded like. The amount of creative freedom I had when it came to programming, arranging, and lecturing was both a blessing (in that there was little in terms of restrictions) and a curse (in that there was little in terms of restrictions) [hope for laughter]. In cases like this where so much is unknown and true restrictions are few, I think that we scholars should certainly

endeavor to be honest and transparent in our rationale and methodologies. [1'27"]

Slide 59

- e. *closing remark with profuse thanks, etc.* {total for this section save closing remarks: 4'41" | total for the recital, aiming for 80': 80'41"}

1

**Six Works by Francis Johnson:
A Snapshot of Early American
Social Life**

M. A. Thesis Lecture-Recital by Hayden Kramer

**In collaboration with Alex Scott, Greg Szwarcman,
Emma Selmon, Theresa Bickler, Kat Robinson,
John McGovern, Jason Amis, Allie Pecoraro, and
the Francis Johnson Quadrille Dancers!**

April 8, 2022 ~ Gildenhorn Recital Hall

2

**Francis “Frank” Johnson
(1792–1844)**



3



Thesis Question 1

What do scholars and performers have to gain by spending more time with a nineteenth-century Black bandleader, and what issues must be confronted/resolved in order to do so?

4



Thesis Question 2

What questions about Johnson have been answered in past scholarship? How will my project contribute to the discourse, and what questions remain?

5



Thesis Question 3

How is my rationale for this program (selection of pieces, arranging, instrumentation) borne out in performance? What is revealed or obscured as a result, and are there other options?

6



7

Bingham's Cotillion (c. 1810-1820)

Thought to be one of the first original American cotillions (if not *the* first!)

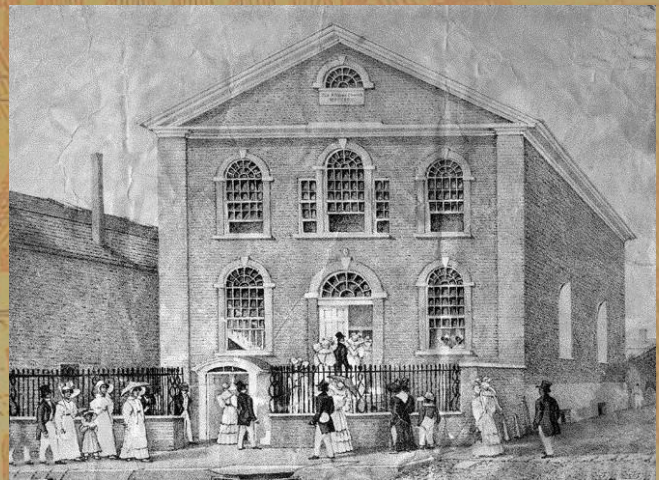
Performed by:

Greg Szwarcman, violin
Emma Selmon, clarinet
Theresa Bickler, cornet
Hayden Kramer, ophicleide

8

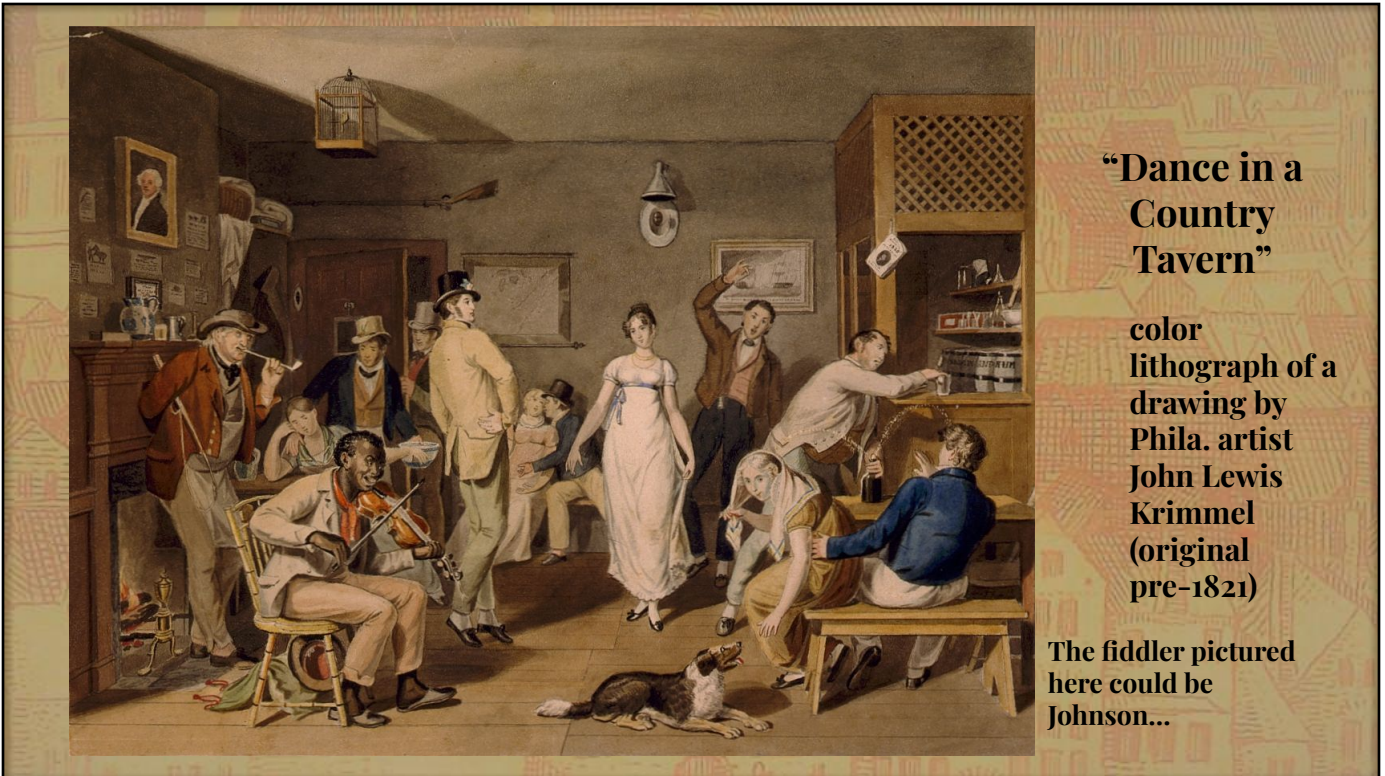


Francis Johnson



African Episcopal Church
of St. Thomas, circa 1829

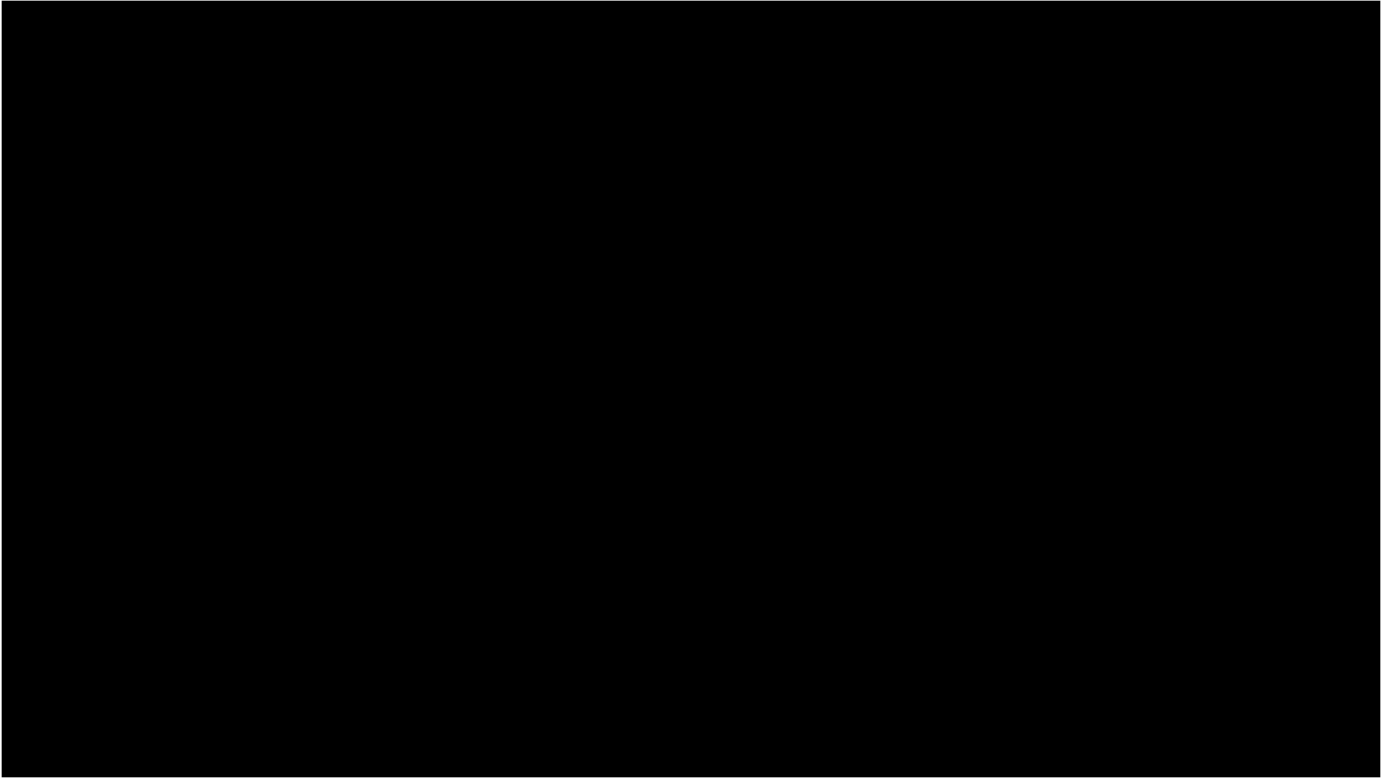
9



10

From R. Waln, *The Hermit in America...*

“In fine, he is leader of the band at all balls, public and private; sole director of all serenades, acceptable and not acceptable; inventor-general of cotillions; to which add, a remarkable taste in distorting a sentimental, simple, and beautiful song, into a reel, jig, or country-dance...”



BINGHAM'S COTILLION
For the
Piano Forte
With an Accompaniment for the Flute or Violin ad lib.
Composed for and Dedicated to him.

F. JOHNSON.

PHILADELPHIA. Published by GEORGE WILLIG. *Superior 1827*

FLUTE OR VIOLIN.

PIANO FORTE. **MODERATO.**

FIGURE
Forward two - Back to Back - Balance to young partner and turn - Ladies chain - Lead to the sides - Form two lines - Forward eight and chase all.

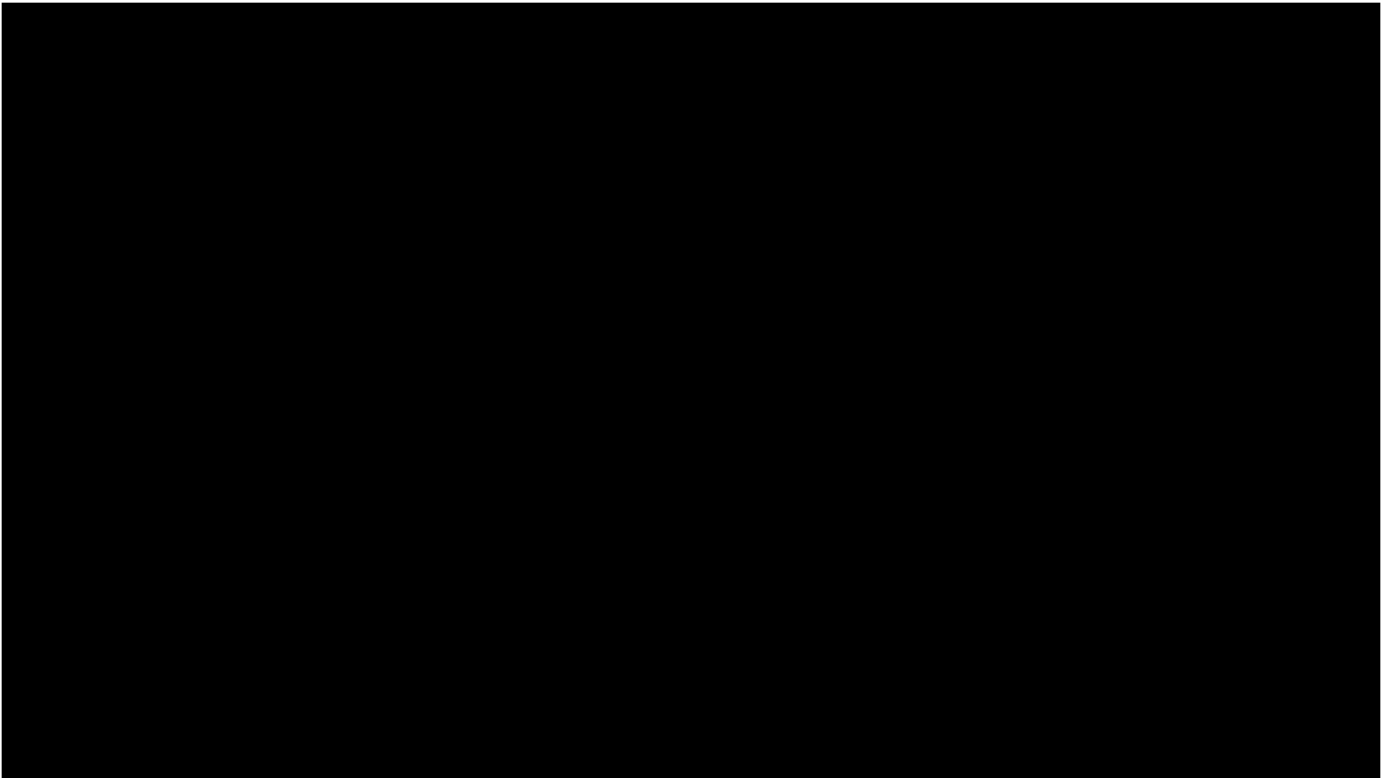
THE
NEW ENGLAND MUSICIAN;
 CONTAINING
 FIVE SETTS OF QUADRILLES,
 A COLLECTION OF CONTRA DANCES, WALTZES, MARCHES,
 AND
ONE SETT OF VOICE QUADRILLES;
 ALL ARRANGED FOR FOUR INSTRUMENTS:
 NAMELY,
 VIOLIN, CLARINET, POST-HORN OR CORNET, AND ORPHICLEIDE.

Price 62½ cents, nett.

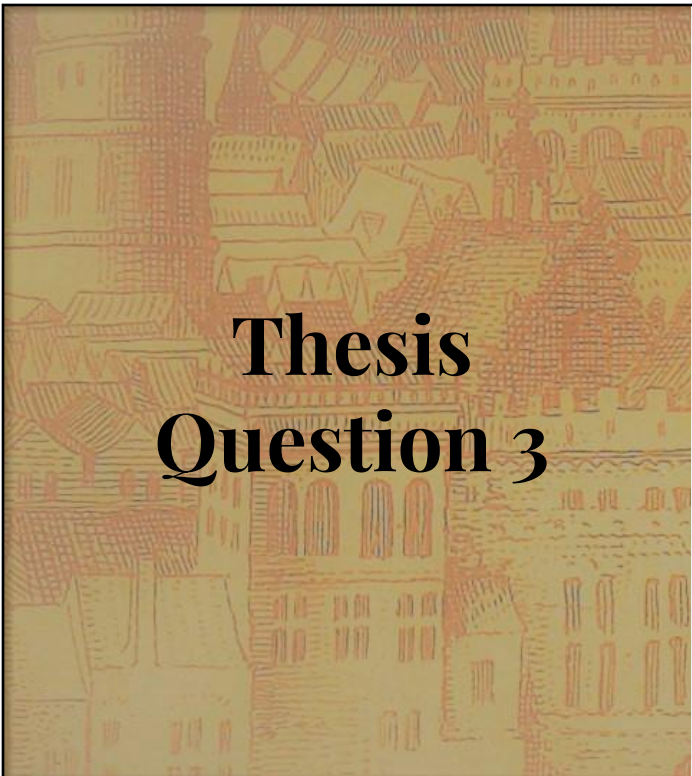
LOWELL:
 PUBLISHED AND FOR SALE BY B. H. SHEPARD & CO., No. 77 MERRIMACK STREET;
 AND FOR SALE BY MUSIC DEALERS AND BOOKSELLERS GENERALLY, THROUGHOUT THE UNITED STATES.

The image displays two pages of musical notation. The left page is a full score for a quadrille, featuring multiple staves for different instruments. A red rectangular box highlights a specific section of the music. Below the score, there is a 'FIGURE' section with dance instructions: 'Forward two - Back to Back - Balance to your partner and turn - Ladies chain - Lead to the sides - Form two lines - Forward eight and chase all.' The right page is a 'HORN SOLO' in 'MAJOR' key, showing a single melodic line on a staff.

15

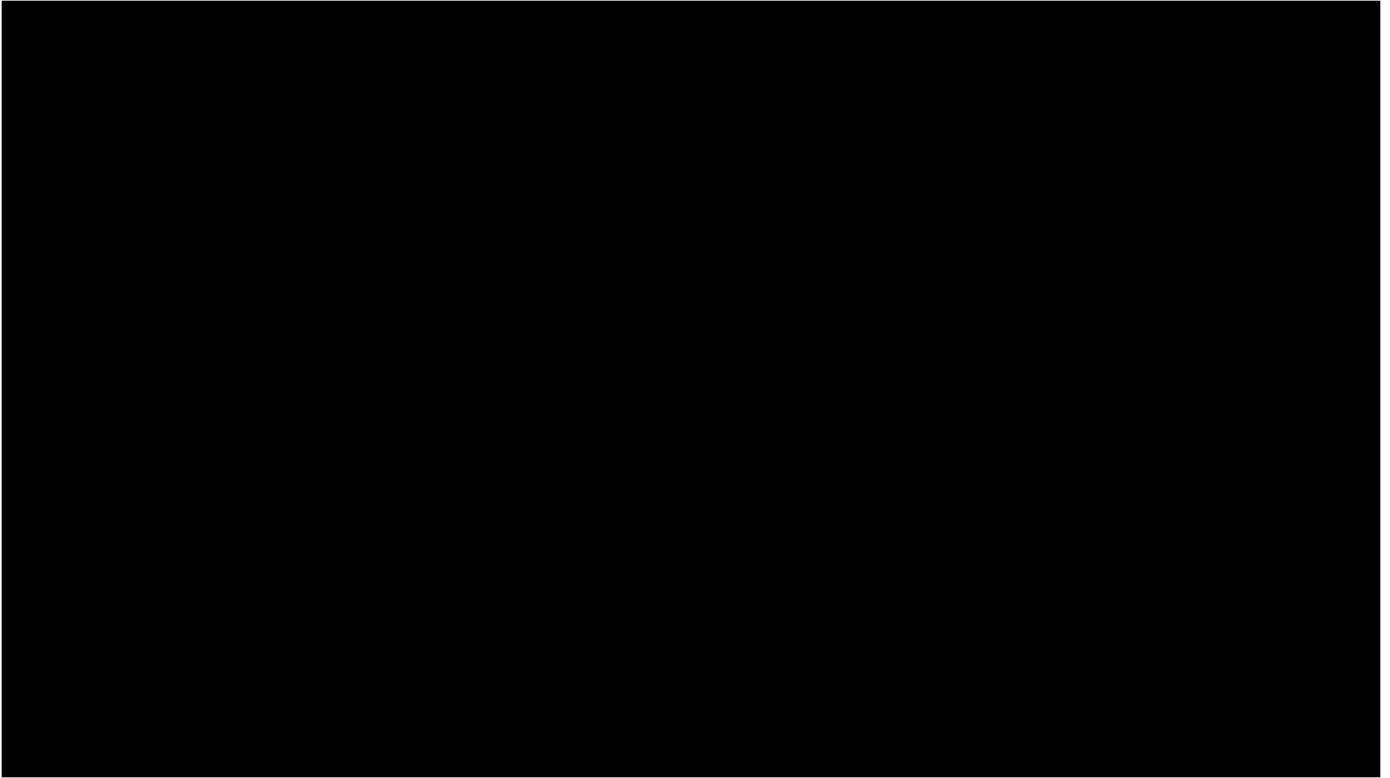


16



Thesis Question 3

How is my rationale for this program (selection of pieces, arranging, instrumentation) borne out in performance? What is revealed or obscured as a result, and are there other options?



A page of a musical score for a "QUICK MARCH" titled "The Company of Washington Soldiers' Tent Bugle". The score is arranged for Piano Forte with a Flute accompaniment. The composer is Francis Johnson, and it is commanded by Capt. John Watnough. The score includes parts for Flute, Piano Forte, and Clarinet. The title and composer information are written in a decorative, calligraphic font. The musical notation is in standard staff notation with treble and bass clefs. There are two red boxes highlighting specific sections of the score: one in the Piano Forte part and one in the Clarinet part. The background of the page features a faint, repeating pattern of a cityscape or architectural drawing.

19

Keyed bugle with 9 keys

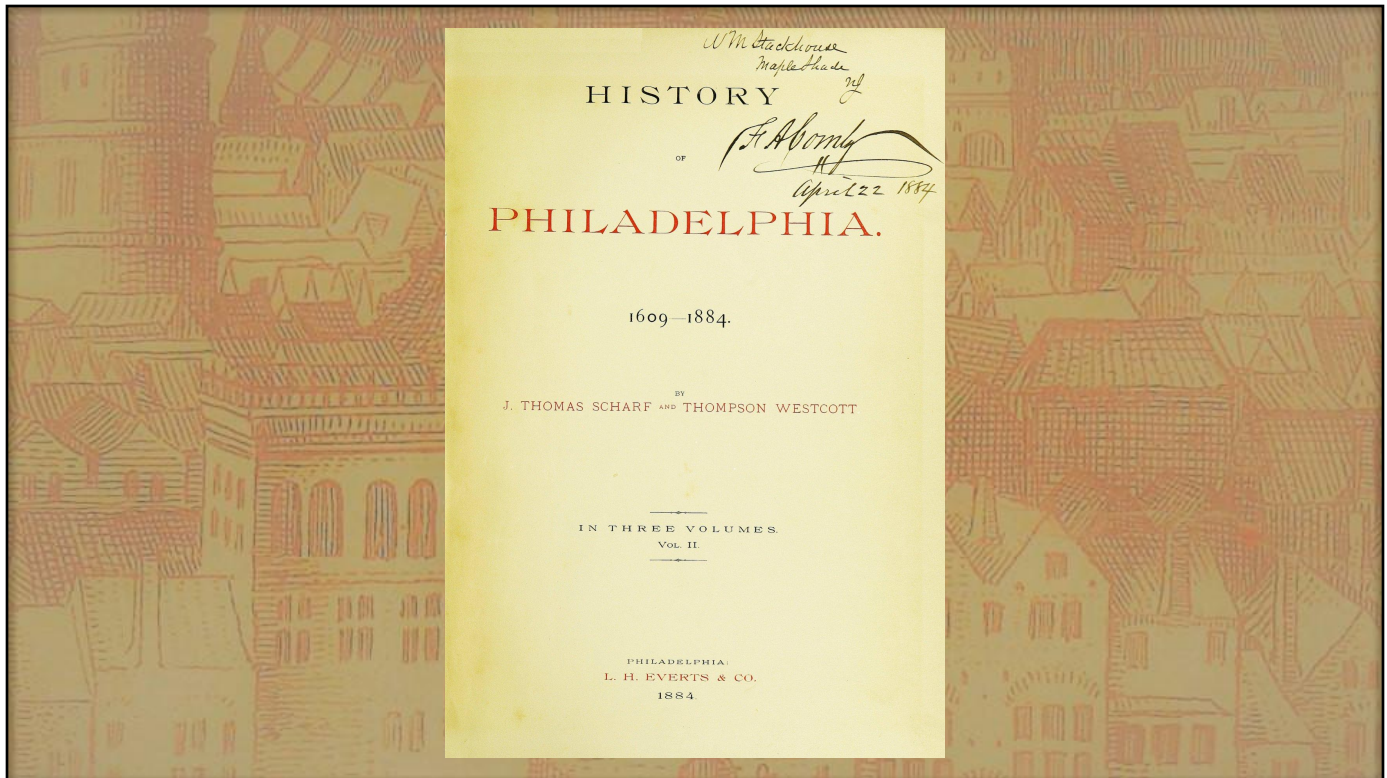


20

Basic Rondo Form

ABACA...

*where each letter is a new theme



From Scharf and Westcott's *History of Philadelphia*, p. 1092

“[Johnson’s band is] substantially a reed band, with clarionets (sic), flutes, one or two bassoons, a serpent, cymbals, triangle, bells, one or two French horns, and bugles, to give force and weight to the air, and a bass drum.”

**Third Company of Washington Guards Kent Bugle
Quick March (c. 1815)**

**Notable early American march and one of Johnson's earliest surviving
compositions**

Performed by:

Alex Scott, flute

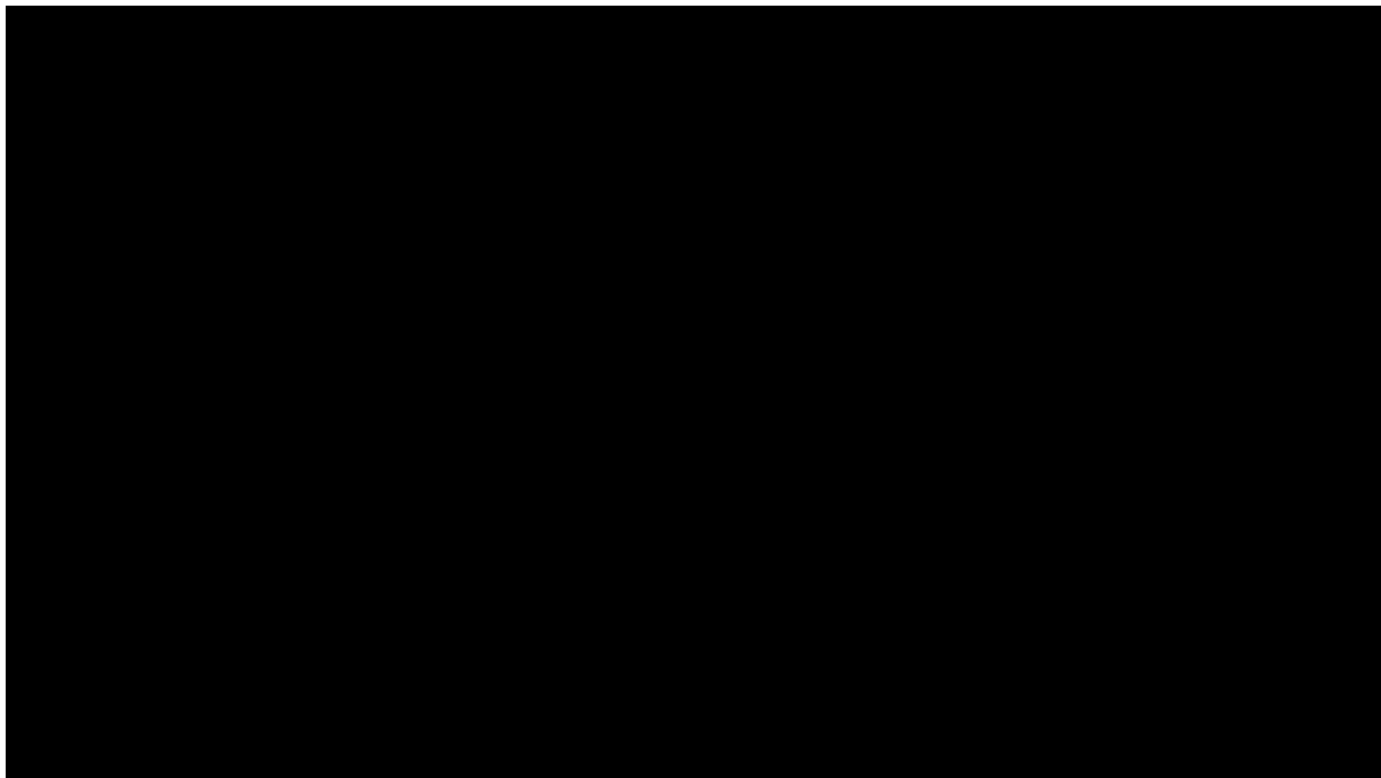
Emma Selmon, clarinet

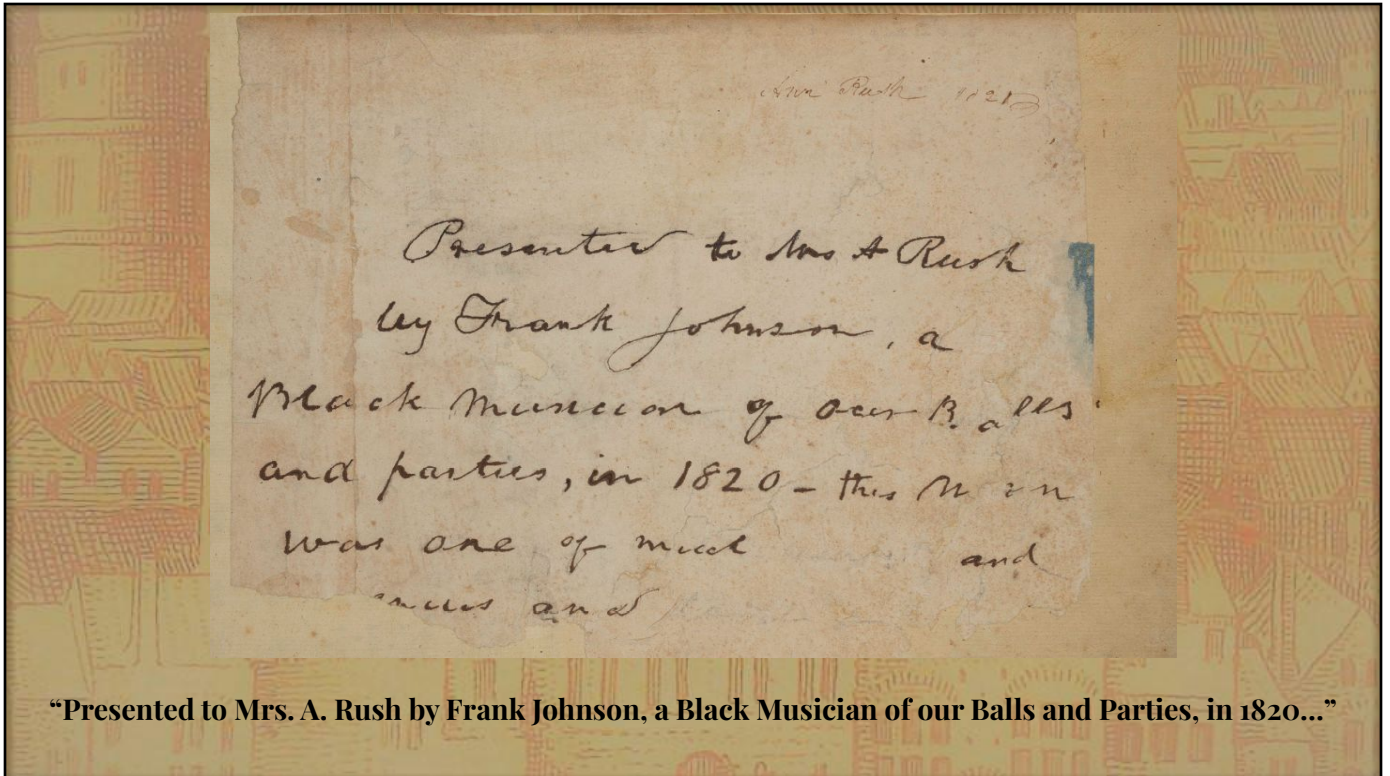
Theresa Bickler, cornet

Kat Robinson, natural horn

Hayden Kramer, ophicleide

John McGovern and Jason Amis, percussion






6. No. 10. *Battle of St Albans*

No. 11. *The Attack*

DC

Thesis Question 3

How is my rationale for this program (selection of pieces, arranging, instrumentation) borne out in performance? What is revealed or obscured as a result, and are there other options?



The image shows a page of handwritten musical notation for a piece titled "The Guide". The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#) and the time signature is 8/8. A red rectangular box highlights a specific chord in the bass line on the second staff, which consists of several notes beamed together. The background of the page features a faint, repeating pattern of architectural drawings.

*The doubled notes in the harmony are odd. My best guess is that this might have originally been thought of in D major, as playing the notes together results in some decidedly non-functional chords.



From the Philadelphia *Public Ledger* (March 26, 1841)

“[Johnson] will introduce with his Bugle the popular cry of the Philadelphia Ice Cream Man in such exact similitude, as to deceive even the customer of that faithful public servant.”

Battle of N'Orleans (c. 1820)

Perhaps the first original American “battle piece”

Performed by:

Alex Scott, flute

Emma Selmon, clarinet

Theresa Bickler, cornet

Kat Robinson, natural horn

Hayden Kramer, ophicleide

John McGovern and Jason Amis,
percussion

No. 10 (untitled)

No. 11: “The Attack”

No. 12: “The Combat”

Interlude: Galloping of Horses

No. 13: “The Bride”

No. 14: “The Battle”

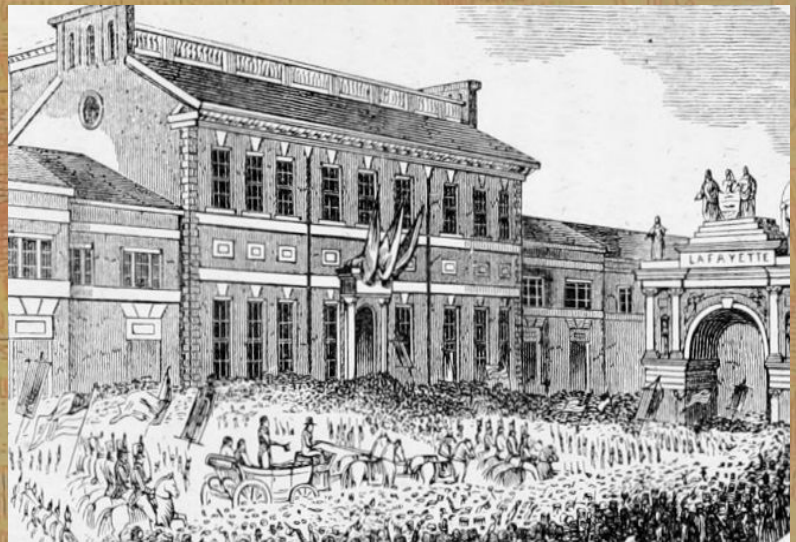
Interlude: Firing of the Musketry

No. 15: “Trumpet Announces the
Victory”

No. 16: “The Victory’s Ours”



The Marquis de Lafayette, 1824
portrait by Scheffer



Lafayette's Welcome Parade in Philadelphia, 1824

Entered according to Act of the Congress Sept 20. 1824.

JOHNSONS
Johnson, F
NEW COTILLION
and
MARCH

With the National Airs & arranged for and
Performed
GRAND BALL
EVEN AT THE
NEW THEATRE

In Honour of Our
Illustrious Guest
GEN. LA FAYETTE

Philadelphia Printed for the Author and sold at T. Carrs No 152 S 9th St Also to be had of J. B. Rose
No 1 Powell St. And of F. Johnson News. Print S. Price One Dollar.

M 1
A13J

Courtesy of the
Library of Congress

LA FAYETTE

2
1

2^d Balance.
3^d Promenade $\frac{1}{2}$ round & $\frac{1}{2}$ R & L to y. P.M.

FINE R & L

MINORE.

D.C. Ladies Chain.

D.C.

WASHINGTON

New Cotillions and March with the National Airs, etc. ~ Second Set (c. 1824)

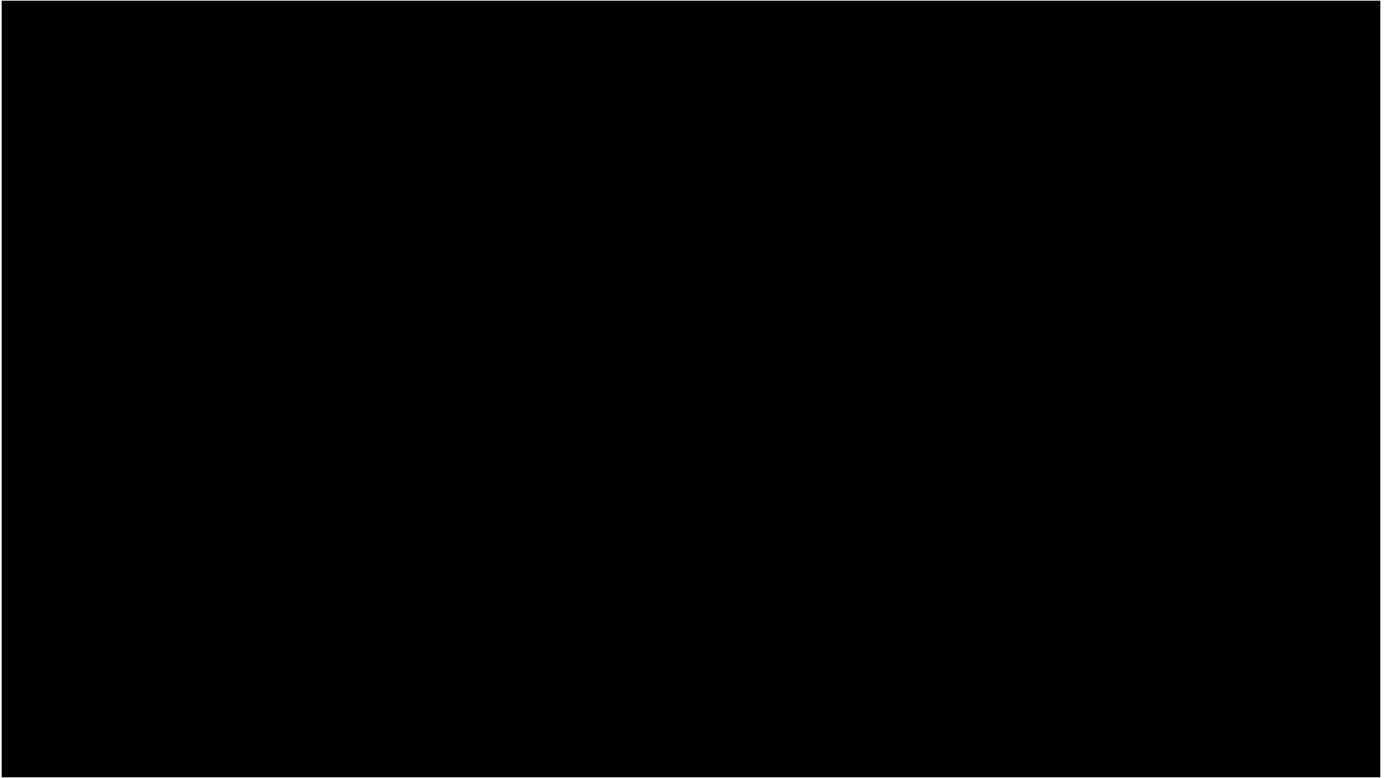
Likely the first musical work to be self-published by a Black American!

Performed by:

Greg Szwarcman, violin
Emma Selmon, clarinet
Theresa Bickler, cornet
Hayden Kramer, ophicleide

- I. La Fayette
- II. Washington
- III. The Morris
- IV. The National Guest
- V. Cadwallader (by J. C. Taws)

The image shows a page of a musical score for the piece "CADWALLADER" by J.C. Taws. The score is written in a single system with a treble and bass clef. The title "CADWALLADER" is centered at the top, and the composer's name "J.C. Taws" is written in a small box to the right. The score includes various musical notations such as notes, rests, and dynamic markings like "Balanced" and "Lady forward twice." The piece concludes with the instruction "D.C. & Chorus" and the publisher's name "Johnson's Cotillions." at the bottom.

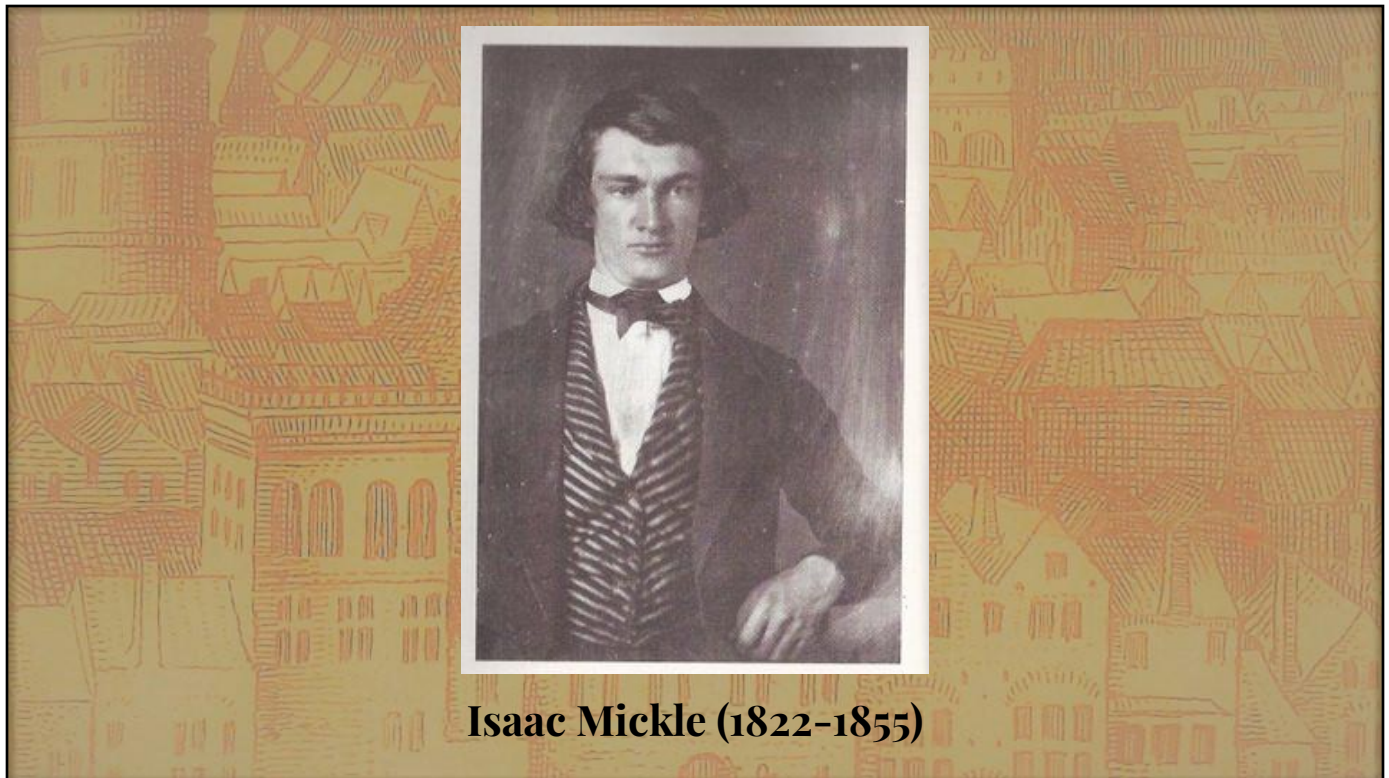


Dr. Paul Larson in Jones's biography:

"...[being born free] made it possible for [Johnson] to live as a 'colorless, colored man'..."

"Amazingly, that Johnson was black seemed almost incidental in this story." (p. 10)

39



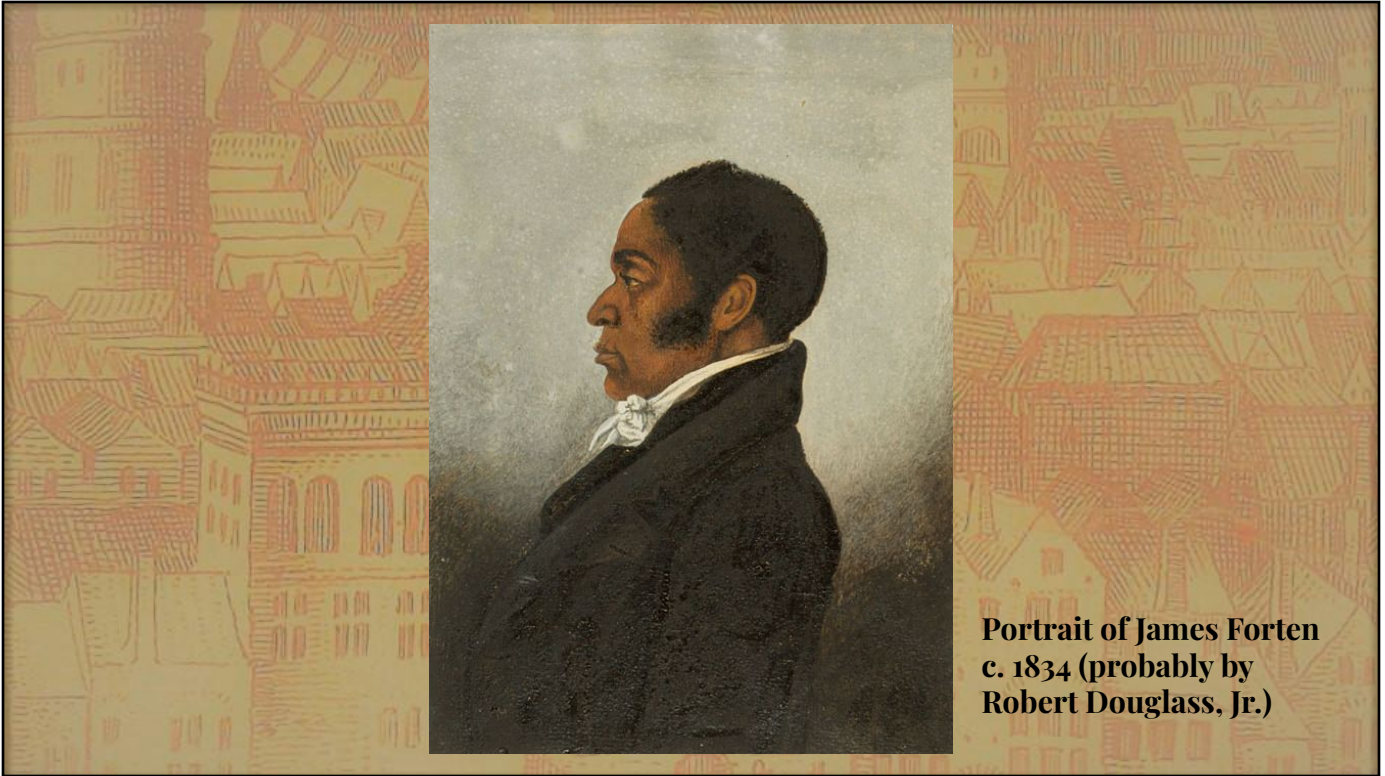
Isaac Mickle (1822-1855)

40



Jean-Pierre Boyer (1776-1850)

"President Boyer's Cotillion" (1826)



Portrait of James Forten
c. 1834 (probably by
Robert Douglass, Jr.)

<p>☞ To the anonymous writer of the following effusion we offer our thanks, and request a continuance of favors.</p> <p style="text-align: center;"><i>For the Liberator.</i></p> <p style="text-align: center;">THE GRAVE OF THE SLAVE.</p> <p>The cold storms of winter shall chill him no more, His woes and his sorrows, his pains are all o'er ; The sod of the valley now covers his form, He is safe in his last home, he feels not the storm.</p> <p>The poor slave is hid all unbedded and lone, Where the rich and the poor find a permanent home ; Not his master can rouse him with voice of command ; He knows not, he hears not, his cruel demand.</p> <p>Not a tear, not a sigh to embalm his cold tomb, No friend to lament him, no child to bemoan ; Not a stone marks the place, where he peacefully lies, The earth for his pillow, has certain the skies.</p> <p>Poor slave! shall we sorrow that death was thy friend, The last, and the kindest, that heaven could send ? The grave to the weary is welcomed and blest ; And death, to the captive, is freedom and rest.</p> <p style="text-align: left;"><i>Philadelphia.</i></p> <p style="text-align: right;"><i>ADa.</i></p>	<p style="text-align: center;">THE GRAVE OF THE SLAVE, <i>Written by a Lady of Philadelphia.</i> <i>Music Composed & Arranged for the</i></p> <p style="text-align: center;">Piano Forte by F. JOHNSON.</p> <p style="text-align: center;"><i>Philadelphia, Frost, Meigs & Co. 217 Chestnut St.</i></p> <p style="text-align: center;"><i>F. Johnson</i></p> <p><i>Affettuoso.</i></p> <p><i>Smorzando Dim.</i></p> <p>The cold storms of winter shall chill him no more His woes and his sorrows his</p>
<p>Sarah Forten's poem, under the pseudonym "Ada" (1831)</p>	<p>Johnson's setting (~1837)</p>

The Grave of the Slave (c. 1837)

One of the earliest works sympathetic to abolitionism that was marketed to the white middle class

Performed by:

Allie Pecoraro, voice
Hayden Kramer, piano

[P] To the anonymous writer of the following effusion we offer our thanks, and request a continuance of favors.

For the Liberator.

THE GRAVE OF THE SLAVE.

The cold storms of winter shall chill him no more,
His woes and his sorrows, his pains are all o'er;
The sod of the valley now covers his farm,
He is safe in his last home, he feels not the storm.

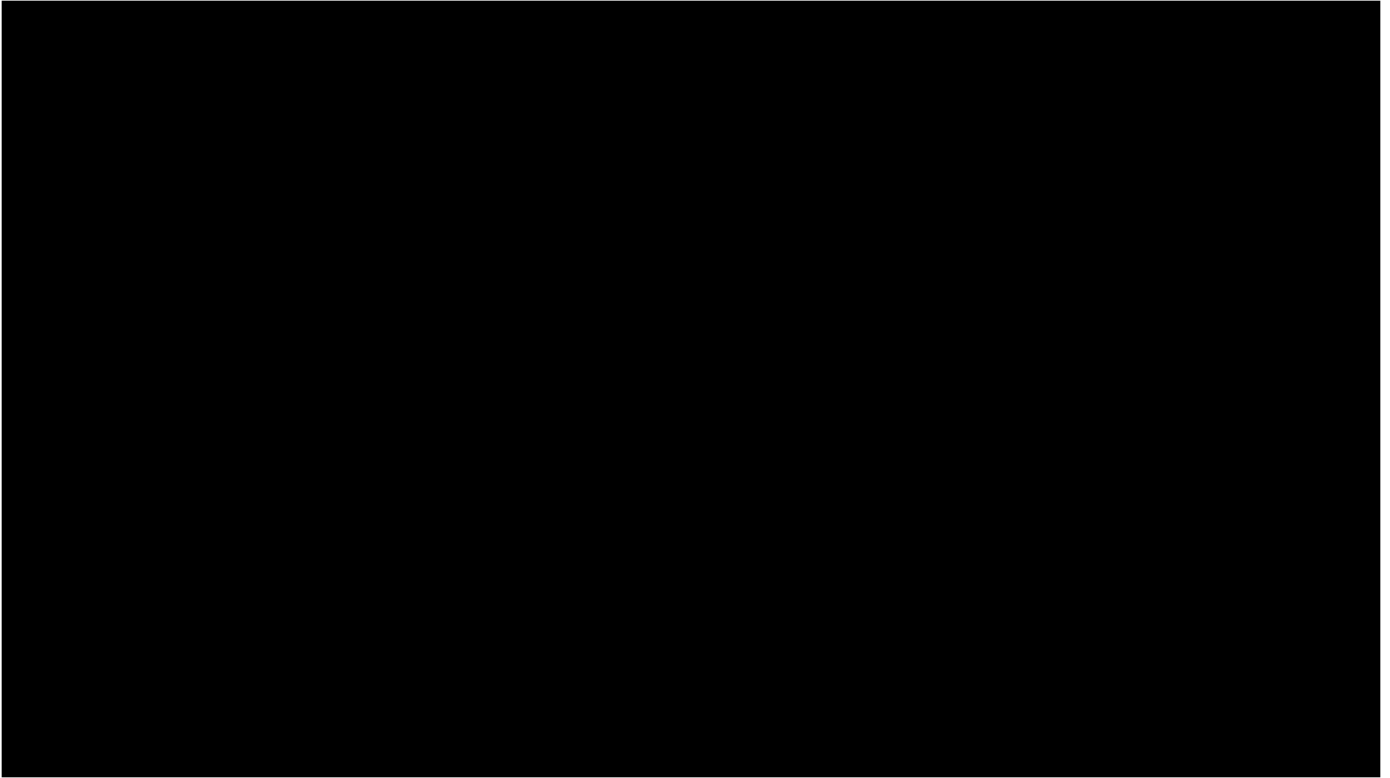
The poor slave is hid all unbedded and lone,
Where the rich and the poor find a permanent home;
Not his master can rouse him with voice of command;
He knows not, he hears not, his cruel demand.

Not a tear, not a sigh to embalm his cold tomb,
No friend to lament him, no child to bemoan;
Not a stone marks the place, where he peacefully lies,
The earth for his pillow, his curtain the skies.

Poor slave! shall we sorrow that death was thy friend,
The last, and the kindest, that heaven could send?
The grave to the weary is welcomed and blest;
And death, to the captive, is freedom and rest.

Philadelphia.

ADA.



From the Philadelphia *Public Ledger* (August 24, 1837)

“Frank’s object was a good one. He was going to Europe to improve his musical knowledge, to cultivate his musical taste, and learn airs still more delightful and pleasing; and doubtless he would return in twelve months, in all respects qualified, even in a greater degree than formerly, to contribute to the gratification of the public.”



Philippe Musard (1792-1859)



Johnson's Voice Quadrilles

- I. Le Pantalon ("Pants" or "Trousers")
- II. L'ete ("Summer")
- III. If you consent to dance with me (usually "La Poule," "The Hen")
- IV. Hark, the Merry Trumpet (usually "La Trenis," named for a dancing master)
 - Another movement, La Pastourelle ("The Shepherd Girl") is sometimes played instead of or in addition to La Trenis
- V. Laughing Finale

Voice Quadrilles, No. 1: Le Pantalon

Johnson's
Celebrated and much admired
VOICE QUADRILLES
As performed by him and his band at the **SOIREE MUSICALES**
in LONDON and the Principal Cities in the UNITED STATES with
most distinguished success.
Arranged for the
Piano Forte
With Choice & good by
FRANCIS JOHNSON.
LONDON.
Piano.
Introductory.
SOUS. Carat & Potes.
D.C.
Figure No. 4. Half promade half Right & left in place. The other 4 Dances to same.

No. 1. VOICE QUADRILLE. BY F. JOHNSON.
VOICE
CLARINET IN B \flat
FOOT-HORN IN B \flat
BASS
[6]

From *The New England Musician* (1848)

Piano reduction (published ~1840)

Voice Quadrilles
Thesis Dance Band
Francis Johnson; arr. H. Kramer
 $\text{♩} = 100$
No. 1: Pantalon
Violin
B \flat Clarinet
B \flat Cornet
C Bass Ophicleide
Fine 1.
12

First page of my own arrangement!

Voice Quadrilles (c. 1837-1838)

Almost certainly the first set of quadrilles to feature singing and, arguably,
Johnson's most celebrated composition

Performed in five movements
by:

Greg Szwareman, violin
Emma Selmon, clarinet
Theresa Bickler, cornet
Hayden Kramer, ophicleide...

...and The Francis Johnson Quadrille
Dancers!

- Bradley Kennedy
- Anna Purinton
- Dave Hauver
- Lea Wehnau
- D. Patrick Fahey
- Caleb Menzies
- Katie Stahl
- Maya Lerman
- Kaythi Han

Voice Quadrilles, No. 3: If you consent to dance with me (my arrangement)

No. 3: If you consent to dance with me
First strain: Sing, play, sing § 5

Violin
ff If you con-sent to dance with me,
f

Bb Clarinet
ff If you con-sent to dance with me,
f

Bb Cornet
ff If you con-sent to dance with me,
f

C Bass Ophicleide
ff If you con-sent to dance with me,
f

6
Vln. Hand in hand we join with glee; If you con-sent to dance with me,
Bb Cl. Hand in hand we join with glee; If you con-sent to dance with me,
Bb Cnt. Hand in hand we join with glee; If you con-sent to dance with me,
C B. Oph. Hand in hand we join with glee; If you con-sent to dance with me,

Voice Quadrilles, No. 4: Hark the Merry Trumpet (my arrangement)

8 $\text{♩} = 96$
 No. 4: Hark, the Merry Trumpet
 First strain: Sing, play, sing

Violin *f* *mf*
 Hark Hark Hark Hark and the

B♭ Clarinet *f* *mf*
 Hark Hark Hark Hark and the

B♭ Cornet *f* *mf*
 Hark Hark Hark Hark and the

C Bass Ophicleide *f* *mf*
 Hark Hark Hark Hark and the

5 *Fine* 1.
 Violin *mf*
 mer - ry trum - pet sounds - the mer - ry trum - pet sounds.

B♭ Clarinet *mf*
 mer - ry trum - pet sounds - the mer - ry trum - pet sounds.

B♭ Cornet *Solo* *mf*
 mer - ry trum - pet sounds - the mer - ry trum - pet sounds.

C Bass Oph. *mf*
 mer - ry trum - pet sounds the mer - ry trum - pet sounds.

Voice Quadrilles, No. 5: Laughing Finale (my arrangement)

10 $\text{♩} = 100$ 11
 No. 5: Laughing Finale
 First strain: Sing, play, play

Violin *mf*
 If you will dance, we will sing, And the mer - ry

B♭ Clarinet *mf*
 If you will dance, we will sing, And the mer - ry

B♭ Cornet *mf*
 If you will dance, we will sing, And the mer - ry

C Bass Ophicleide *mf*
 If you will dance, we will sing, And the mer - ry

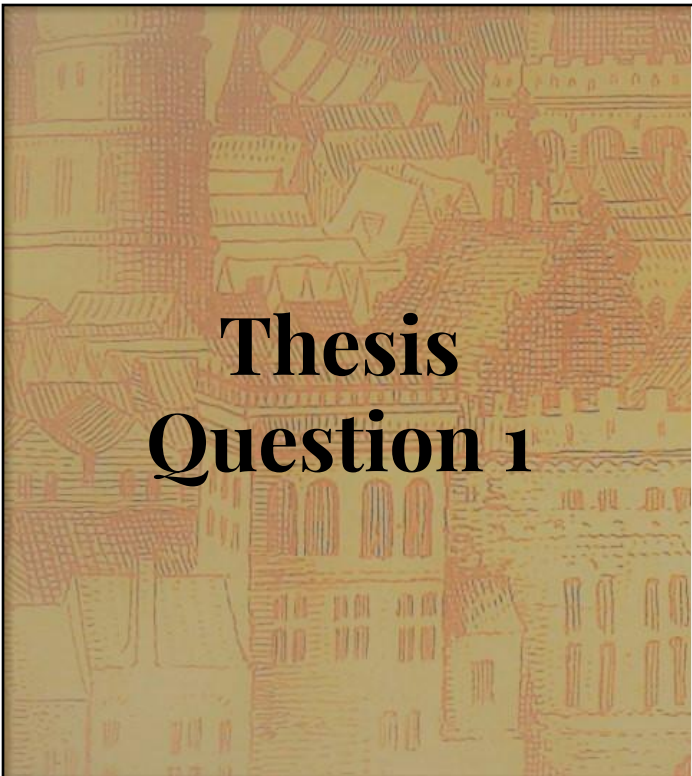
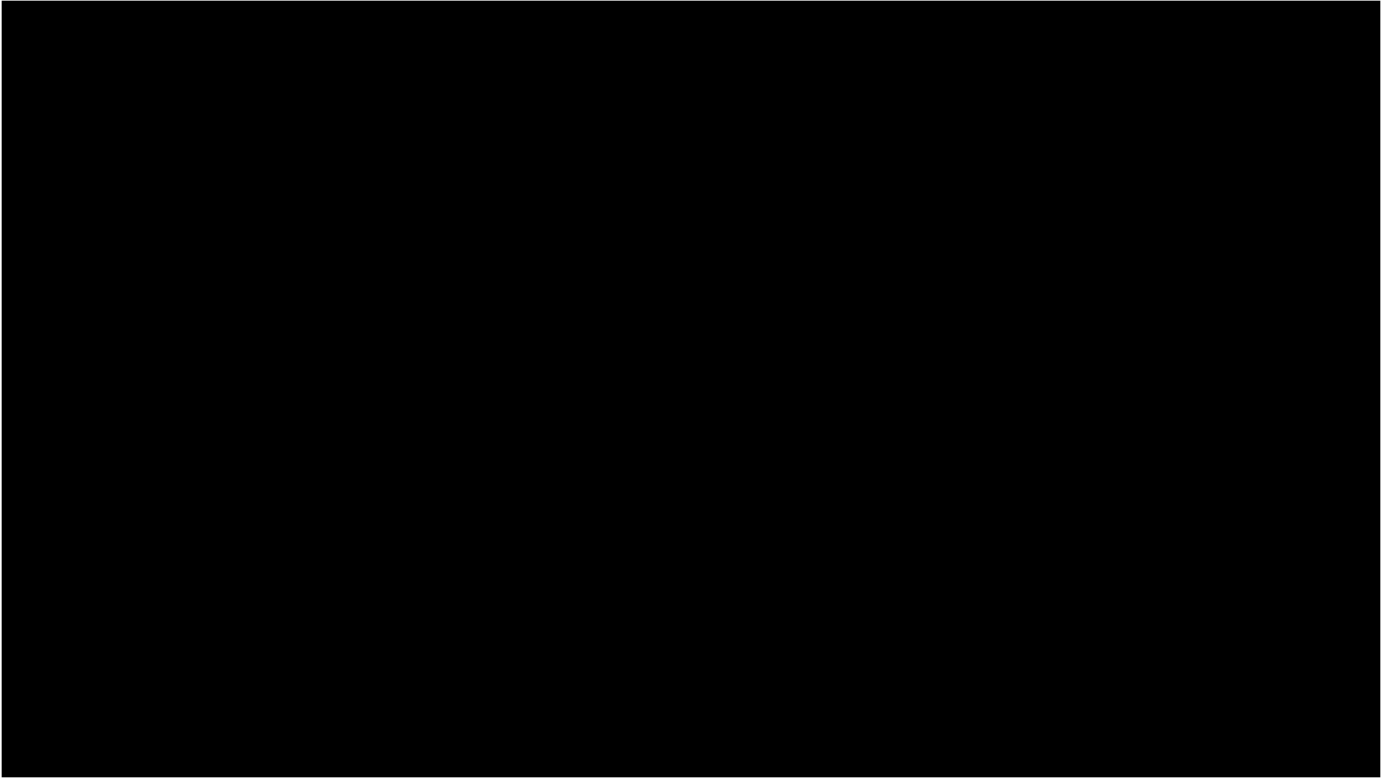
4
 Violin *mf*
 bells shall ring; If you will dance, we will sing, And the mer - ry

B♭ Clarinet *mf*
 bells shall ring; If you will dance, we will sing, And the mer - ry

B♭ Cornet *mf*
 bells shall ring; If you will dance, we will sing, And the mer - ry

C Bass Oph. *mf*
 bells shall ring; If you will dance, we will sing, And the mer - ry

HJK 2022



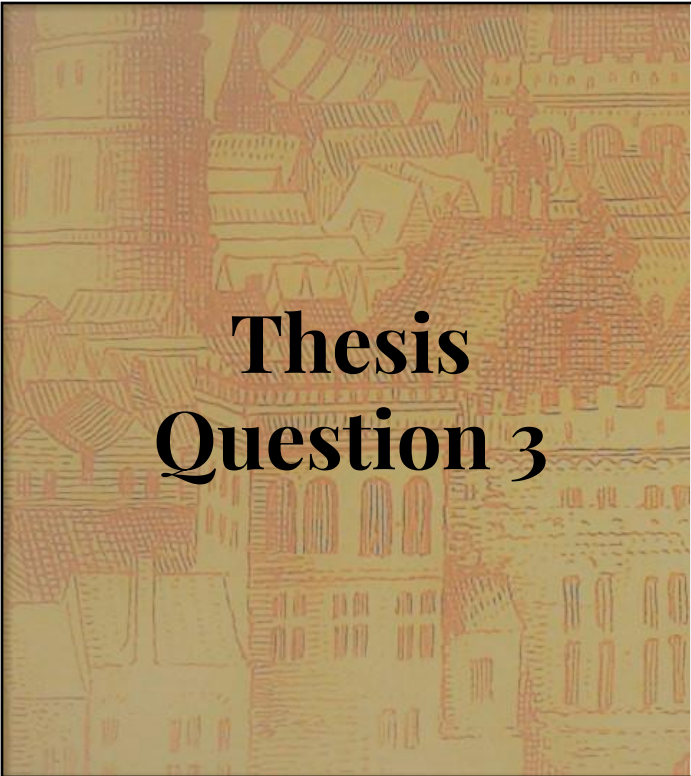
Thesis Question 1

What do scholars and performers have to gain by spending more time with a nineteenth-century Black bandleader, and what issues must be confronted/resolved in order to do so?



Thesis Question 2

What questions about Johnson have been answered in past scholarship? How will my project contribute to the discourse, and what questions remain?



Thesis Question 3

How is my rationale for this program (selection of pieces, arranging, instrumentation) borne out in performance? What is revealed or obscured as a result, and are there other options?

Thank you!!!

- **Dr. Patrick Warfield, Dr. Olga Haldey, Dr. Fernando Rios; my thesis committee**
- **UMD Musicology & Ethnomusicology Division**
- **Antonino D'Urzo, recording engineer**
- **Vital Signs: Creative Arts for Black Lives grant committee**
- **BJ Pino and Kenton Scott, Indiana Brass Band / historical consultants**
- **Bradley Kennedy, dance organizer and caller extraordinaire!**
- **Staff and crew of the Clarice Smith PAC and the UMD School of Music**
- **All the wonderful musicians and dancers!**
 - **Alex Scott, Greg Szwarcman, Emma Selmon, Theresa Bickler, Kat Robinson, John McGovern, Jason Amis, Allie Pecoraro**
 - **The Francis Johnson Quadrille Dancers!**
 - **Bradley Kennedy**
 - **Anna Purinton**
 - **Dave Hauver**
 - **Lea Wehnau**
 - **D. Patrick Fahey**
 - **Caleb Menzies**
 - **Katie Stahl**
 - **Maya Lerman**
 - **Kaythi Han**

Recital Program

Six Works by Francis Johnson: A Snapshot of Early American Social Life

April 8, 2022 ~ 5:00 PM ~ Gildenhorn Recital Hall

Link to a recording of the performance: <https://youtu.be/4YGdCEwOpmU>

Works to be performed

Bingham's Cotillion (~1820)

Dance Band 1

Third Company of Washington Guards Kent Bugle Quick March (~1815)

Military Band

Battle of N'Orleans (~1820)

Military Band

New Cotillions and March with the National Airs, etc. ~ Second Set (1824)

Dance Band 2

The Grave of the Slave (1837)

Allie Pecoraro, voice

Hayden Kramer, piano

Voice Quadrilles (~1838)

Dance Band 2 plus four vocalists, eight dancers, and one caller

Ensembles

Dance Band 1: violin, B-flat clarinet, natural horn in F, ophicleide

Dance Band 2: violin, B-flat clarinet, cornet, ophicleide

Military Band: flute, B-flat clarinet, cornet, natural horn in F, ophicleide, snare drum, bass drum

Bingham's Cotillion

Thesis Dance Band

Francis Johnson (1810-1820); arr. H. Kramer

$\text{♩} = 82-100$

Violin

B♭ Clarinet

Horn in F

C Bass Ophicleide

6

gentle rit. last time Fine

1.

Vln.

B♭ Cl.

F Hn.

C B. Oph.

11

brillante

Vln.

B♭ Cl.

F Hn.

C B. Oph.

15 *tr* | 2.

Vln. *p*

Bb Cl. *mf*

F Hn.

C B. Oph. *p*

22

Vln. *mf*

Bb Cl. *mf*

F Hn. Solo *f*

C B. Oph. *mf*

28

Vln. *mf*

Bb Cl.

F Hn. *mf*

C B. Oph. *mf*

32

Vln. *p*

Bb Cl. *mf*

F Hn.

C B. Oph. *p*

39

D.C. (play 1st ending and repeat to Fine)

Vln.

Bb Cl.

F Hn.

C B. Oph.

Third Company of Washington Guards

Kent Bugle Quick March

Thesis Military Band

♩ = 108

Francis Johnson (~1815); arr. H. Kramer

repeats and final DC only

Flute *f*

B♭ Clarinet *f* last time only

B♭ Cornet *f*

Horn in F *mf*

C Bass Ophicleide *mf*

Snare Drum *mf* snare on

Bass Drums *mf*

Fine

5

Fl.

Bb Cl.

Bb Cnt.

F Hn.

C B. Oph.

S.D.

B.D.

1.

mp

f

mp

mp

mp

10

Fl.

Bb Cl.

Bb Cnt.

F Hn.

C B. Oph.

S.D.

B.D.

15 D.C. (no repeat) 2. first time only

Fl. *mf* second time only

B♭ Cl. *f* first time only

B♭ Cnt. *f*

F Hn. *f*

C B. Oph. *mf*

S.D. *mf*

B.D. *mf*

20 D.C. al Fine (no repeat)

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

C B. Oph.

S.D.

B.D.

Battle of N'Orleans

Thesis Military Band

$\text{♩} = 88$
No. 10

Francis Johnson (~1820); arr. H. Kramer

Musical score for the first system of 'Battle of N'Orleans'. The score is in 2/4 time and B-flat major. It includes parts for Flute, Bb Clarinet, Bb Cornet, Horn in F, C Bass Ophicleide, Snare Drum, and Bass Drums. The Flute part starts with a forte (*f*) dynamic. The Bb Clarinet and Horn in F parts start with a mezzo-forte (*mf*) dynamic. The Snare Drum and Bass Drums parts also start with a mezzo-forte (*mf*) dynamic.

Musical score for the second system of 'Battle of N'Orleans'. This system includes parts for Flute (Fl.), Bb Clarinet (Bb Cl.), Bb Cornet (Bb Cnt.), Horn in F (F Hn.), C Bass Ophicleide (C B. Oph.), Snare Drum (S.D.), and Bass Drums (B.D.). The Flute part has a first ending bracket labeled '1.' and a forte (*f*) dynamic. The Bb Clarinet and Horn in F parts also have a forte (*f*) dynamic. The Snare Drum and Bass Drums parts continue with a mezzo-forte (*mf*) dynamic.

9

Fl.
Bb Cl.
Bb Cnt.
F Hn.
C B. Oph.
S.D.
B.D.

p
mp
mp

Detailed description: This block contains the first system of music, measures 9 through 12. It features seven staves: Flute (Fl.), B-flat Clarinet (Bb Cl.), B-flat Contrabass (Bb Cnt.), French Horn (F Hn.), C Bass Ophicleide (C B. Oph.), Snare Drum (S.D.), and Bass Drum (B.D.). The Flute and Contrabass parts are mostly rests. The Clarinet and Horn parts play a rhythmic eighth-note pattern. The Ophicleide part plays a steady eighth-note line. The Snare Drum has a pattern of eighth notes with accents, and the Bass Drum plays a simple eighth-note line. Dynamic markings include *p* and *mp*.

13

D.C. (no repeat) 2.

Fl.
Bb Cl.
Bb Cnt.
F Hn.
C B. Oph.
S.D.
B.D.

f
f
mf
f
f
f

fanfare; play this or improvise your own!

Detailed description: This block contains the second system of music, measures 13 through 16. It features the same seven staves as the first system. At measure 13, there is a double bar line with the instruction "D.C. (no repeat)" above it. At measure 14, there is a first ending bracket labeled "2.". The Flute part has a rest in measure 13 and then plays a fanfare in measure 14. The Clarinet and Horn parts continue their rhythmic pattern. The Ophicleide part has a rest in measure 13 and then plays a fanfare in measure 14. The Snare Drum and Bass Drum parts continue their patterns. Dynamic markings include *f*, *mf*, and *f*. A note in the Ophicleide part at measure 14 is marked with a *f*. The instruction "fanfare; play this or improvise your own!" is placed below the Ophicleide staff. Triplet markings (*3*) are present in the Ophicleide part at measure 14.

18

Fl.
Bb Cl.
Bb Cnt.
F Hn.
C B. Oph.
S.D.
B.D.

This musical system covers measures 18 to 21. It features seven staves: Flute (Fl.), B-flat Clarinet (Bb Cl.), B-flat Contrabass (Bb Cnt.), F Horn (F Hn.), C Bassoon (C B. Oph.), Snare Drum (S.D.), and Bass Drum (B.D.). The Flute, B-flat Clarinet, and C Bassoon parts consist of eighth-note patterns. The B-flat Contrabass part includes triplet eighth-note figures. The F Horn part has a simple eighth-note accompaniment. The Snare Drum part features a rhythmic pattern of eighth notes with accents, and the Bass Drum part provides a steady eighth-note accompaniment.

22

Fl.
Bb Cl.
Bb Cnt.
F Hn.
C B. Oph.
S.D.
B.D.

This musical system covers measures 22 to 25. It features the same seven staves as the previous system. The Flute, B-flat Clarinet, and C Bassoon parts continue with eighth-note patterns. The B-flat Contrabass part features a triplet eighth-note figure. The F Horn part has a simple eighth-note accompaniment. The Snare Drum part features a rhythmic pattern of eighth notes with accents, and the Bass Drum part provides a steady eighth-note accompaniment.

$\text{♩} = 120$
No. 11: The Attack

Flute *mf*

B♭ Clarinet

B♭ Cornet

Horn in F

C Bass Ophicleide

Snare Drum *f* *p*

Bass Drums

6

Fl.

B♭ Cl.

B♭ Cnt.

F Hn. *mp*

C B. Oph.

S.D. *f* *mp* *f*

B.D.

12

Fl.

Bb Cl.

Bb Cnt.

F Hn.

C B. Oph.

S.D.

B.D.

p

f

mf

f

mf

mf

18

Fl.

Bb Cl.

Bb Cnt.

F Hn.

C B. Oph.

S.D.

B.D.

f

p

f

23

1. 2.

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

C B. Oph.

S.D.

B.D.

This musical score page contains measures 23, 24, and 25. Measure 23 is marked with a '23' and a first ending bracket. The instruments and their parts are: Flute (Fl.) with a whole rest; B♭ Clarinet (B♭ Cl.) with an eighth-note ascending scale; B♭ Contrabassoon (B♭ Cnt.) with a whole rest; F Horn (F Hn.) with a quarter rest followed by a quarter note; C Bass Oboe (C B. Oph.) with an eighth-note descending scale; Snare Drum (S.D.) with a quarter note followed by an eighth-note triplet; and Bass Drum (B.D.) with a quarter note. Measure 24 shows the continuation of these parts. Measure 25 is marked with a second ending bracket and contains a repeat sign. The Flute part in measure 25 has eighth notes. The B♭ Clarinet part has a quarter note. The B♭ Contrabassoon part has a quarter note. The F Horn part has a quarter note. The C Bass Oboe part has a quarter note. The Snare Drum part has a quarter note. The Bass Drum part has a quarter note.

♩ = 108

7

No. 12: The Combat

Flute

B♭ Clarinet

B♭ Cornet

Horn in F

C Bass Ophicleide

Snare Drum

Bass Drums

Musical score for measures 1-4. The score is in 6/8 time and B-flat major. The instruments are Flute, B♭ Clarinet, B♭ Cornet, Horn in F, C Bass Ophicleide, Snare Drum, and Bass Drums. The Flute and B♭ Clarinet parts are mostly rests. The B♭ Cornet part starts with a *mf* dynamic. The Horn in F part starts with a *mp* dynamic. The C Bass Ophicleide part starts with a *mf* dynamic. The Snare Drum part starts with a *mf* dynamic. The Bass Drums part starts with a *mf* dynamic.

5

Fine

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

C B. Oph.

S.D.

B.D.

Musical score for measures 5-8. The score is in 6/8 time and B-flat major. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Cornet (B♭ Cnt.), Horn in F (F Hn.), C Bass Ophicleide (C B. Oph.), Snare Drum (S.D.), and Bass Drums (B.D.). The Flute and B♭ Clarinet parts are mostly rests. The B♭ Cornet part starts with a *f* dynamic. The Horn in F part starts with a *mf* dynamic. The C Bass Ophicleide part starts with a *mf* dynamic. The Snare Drum part starts with a *mp* dynamic. The Bass Drums part starts with a *p* dynamic.

10

Fl.
Bb Cl.
Bb Cnt.
F Hn.
C B. Oph.
S.D.
B.D.

Detailed description: This block contains the musical notation for measures 10, 11, and 12. The Flute part (Fl.) features a melodic line with a complex sixteenth-note passage in measures 11 and 12, indicated by a slur and a fermata. The Bb Clarinet (Bb Cl.) and Bassoon (Bb Cnt.) parts provide harmonic support with sustained notes and rhythmic patterns. The French Horn (F Hn.) and Contrabass Oboe (C B. Oph.) parts play a steady eighth-note accompaniment. The Snare Drum (S.D.) and Bass Drum (B.D.) parts provide a consistent rhythmic foundation.

13

Fl.
Bb Cl.
Bb Cnt.
F Hn.
C B. Oph.
S.D.
B.D.

D.C. al Fine

Detailed description: This block contains the musical notation for measures 13, 14, and 15. The Flute part (Fl.) continues its melodic line, ending with a fermata in measure 15. The Bb Clarinet (Bb Cl.) and Bassoon (Bb Cnt.) parts continue their harmonic support. The French Horn (F Hn.) and Contrabass Oboe (C B. Oph.) parts maintain their accompaniment. The Snare Drum (S.D.) and Bass Drum (B.D.) parts provide the rhythmic base. The instruction "D.C. al Fine" is written above the Flute staff in measure 15.

♩ = 96
Galloping of Horses

Musical score for the first system of 'Galloping of Horses'. The score includes parts for Flute, B♭ Clarinet, B♭ Cornet, Horn in F, C Bass Ophicleide, Wood Blocks, and Bass Drums. The Flute and B♭ Clarinet parts are mostly rests. The B♭ Cornet and C Bass Ophicleide parts play a melodic line starting with a *mf* dynamic. The Wood Blocks part has a *f* dynamic and plays a rhythmic pattern of eighth notes. The Bass Drums part is mostly rests.

Musical score for the second system of 'Galloping of Horses', starting with a measure number of 4. The score includes parts for Fl. (Flute), B♭ Cl. (B♭ Clarinet), B♭ Cnt. (B♭ Cornet), F Hn. (Horn in F), C B. Oph. (C Bass Ophicleide), Wd. Bl. (Wood Blocks), and B.D. (Bass Drums). The Fl. and B♭ Cl. parts are mostly rests. The B♭ Cnt. and C B. Oph. parts play a melodic line. The Wd. Bl. part continues with its rhythmic pattern. The B.D. part is mostly rests.

8

Fl.

B \flat Cl.

B \flat Cnt.

F Hn.

C B. Oph.

Wd. Bl.

B.D.

Detailed description: This is a page of a musical score, page 10. It contains seven staves for different instruments. The top four staves are for woodwinds: Flute (Fl.), B-flat Clarinet (B \flat Cl.), B-flat Contrabassoon (B \flat Cnt.), and F Horn (F Hn.). The fifth staff is for the Ophicleide (C B. Oph.). The bottom two staves are for brass: Wood Drum (Wd. Bl.) and Bass Drum (B.D.). The Flute staff starts with a measure containing a quarter rest, followed by a measure with a quarter note. The B-flat Clarinet and F Horn staves have a whole rest in the second measure. The Ophicleide staff has a quarter note in the first measure. The Wood Drum and Bass Drum staves have a quarter rest in the first measure. A rehearsal mark '8' is placed above the Flute staff. The score ends with a double bar line at the end of the second measure.

$\text{♩} = 82$
No. 13: The Bride

Flute *mf*

B♭ Clarinet *mp*

B♭ Cornet

Horn in F

C Bass Ophicleide *mp*

Snare Drum **To Snare Drum**

Bass Drums

Detailed description: This block contains the first four measures of the piece. The Flute part begins with a melody in G major, marked *mf*. The B♭ Clarinet part plays a rhythmic accompaniment of eighth notes, marked *mp*. The B♭ Cornet and Horn in F parts are silent, indicated by rests. The C Bass Ophicleide part plays a rhythmic accompaniment of eighth notes, marked *mp*. The Snare Drum and Bass Drums parts are also silent, indicated by rests.

5

Fl.

B♭ Cl.

B♭ Cnt.

F Hn. *mf*

C B. Oph.

S.D.

B.D.

Detailed description: This block contains measures 5-8 of the piece. The Flute part continues its melody, marked *mf*. The B♭ Clarinet part continues its rhythmic accompaniment. The B♭ Cornet and Horn in F parts are silent, indicated by rests. The C Bass Ophicleide part continues its rhythmic accompaniment. The Snare Drum and Bass Drums parts are also silent, indicated by rests. The piece concludes with a double bar line and repeat signs.

9

Fl.

B♭ Cl. *mp*

B♭ Cnt.

F Hn.

C B. Oph. *mp*

S.D.

B.D.

14

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

C B. Oph.

S.D.

B.D.

♩ = 112

No. 14: The Battle

Musical score for measures 1-4 of 'The Battle'. The score is in 2/4 time and features the following instruments: Flute, B♭ Clarinet, B♭ Cornet, Horn in F, C Bass Ophicleide, Snare Drum, and Bass Drums. The Flute part begins with a dynamic marking of *f*. The B♭ Clarinet, B♭ Cornet, and C Bass Ophicleide parts begin with a dynamic marking of *mf*. The Snare Drum and Bass Drums parts also begin with a dynamic marking of *mf*. The key signature has one flat (B♭).

Musical score for measures 5-8 of 'The Battle'. The score continues with the same instruments as the previous page. The Flute part is marked with a '4' above the first measure, indicating a four-measure rest. The Snare Drum part features a drum roll in measure 5. The piece concludes with a 'Fine' marking at the end of measure 8. The key signature remains one flat (B♭).

9

Musical score for measures 9-12. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Contrabass (B♭ Cnt.), F Horn (F Hn.), C Bass Ophicleide (C B. Oph.), Snare Drum (S.D.), and Bass Drum (B.D.). The Flute part is mostly silent. The B♭ Clarinet and B♭ Contrabass parts feature a melodic line starting in measure 9, marked with a forte (*f*) dynamic. The F Horn part plays a steady eighth-note accompaniment, marked with a mezzo-forte (*mf*) dynamic. The C Bass Ophicleide part also plays a steady eighth-note accompaniment, marked with a mezzo-forte (*mf*) dynamic. The Snare Drum and Bass Drum parts provide a rhythmic foundation with eighth-note patterns, both marked with a mezzo-forte (*mf*) dynamic.

D.C. al Fine

13

Musical score for measures 13-16. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Contrabass (B♭ Cnt.), F Horn (F Hn.), C Bass Ophicleide (C B. Oph.), Snare Drum (S.D.), and Bass Drum (B.D.). The Flute part is mostly silent. The B♭ Clarinet and B♭ Contrabass parts continue their melodic line from the previous section. The F Horn part continues its eighth-note accompaniment. The C Bass Ophicleide part continues its eighth-note accompaniment. The Snare Drum and Bass Drum parts continue their rhythmic patterns. The section concludes with a double bar line and repeat signs in all parts.

Firing (?) of the Musketry
Repeat ad lib., final time on cue ("Ready...take aim...")

Flute *f*

B♭ Clarinet

B♭ Cornet

Horn in F *mf*

C Bass Ophicleide

Snare Drum
imitate the loading of a musket, approx. one minute
use brushes for cartridge tearing and pouring, etc.

Bass Drums

5 (on cue) "Fire!"

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

C B. Oph.

S.D. *fff*

B.D. *fff*

♩ = 75

No. 15: Trumpet Announces the Victory

Musical score for measures 124-127. The score is in 3/4 time and features the following instruments: Flute, B♭ Clarinet, B♭ Cornet, Horn in F, C Bass Ophicleide, Snare Drum, and Bass Drums. The key signature has two sharps (F# and C#). The flute part begins with a rest, followed by a melody starting on G4. The B♭ Clarinet and Horn in F parts also begin with rests, followed by a melody starting on G3. The C Bass Ophicleide part begins with a rest, followed by a melody starting on G2. The Snare Drum and Bass Drums parts begin with rests, followed by a rhythmic pattern of eighth notes. The dynamic markings are *mf* for the woodwinds and *f* for the brass. There are triplets in the B♭ Cornet and Snare Drum parts.

Musical score for measures 128-131. The score is in 2/4 time and features the following instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Cornet (B♭ Cnt.), F Horn (F Hn.), C Bass Ophicleide (C B. Oph.), Snare Drum (S.D.), and Bass Drum (B.D.). The key signature has two sharps (F# and C#). The flute part begins with a triplet of eighth notes, followed by a melody. The B♭ Clarinet part begins with a rest, followed by a melody. The B♭ Cornet part begins with a rest, followed by a melody. The F Horn part begins with a rest, followed by a melody. The C Bass Ophicleide part begins with a rest, followed by a melody. The Snare Drum and Bass Drum parts begin with rests, followed by a rhythmic pattern of eighth notes. The dynamic markings are *f* for the brass and *mp* for the woodwinds. The section ends with a "Fine" marking and a first ending bracket.

8

Fl.
Bb Cl.
Bb Cnt.
F Hn.
C B. Oph.
S.D.
B.D.

Detailed description: This system contains measures 8 through 12. The Flute part is mostly silent. The Clarinet, Contrabass, and Horn parts play rhythmic patterns. The Oboe part has a melodic line. The Snare Drum and Bass Drum parts provide a steady rhythmic accompaniment.

13

Fl.
Bb Cl.
Bb Cnt.
F Hn.
C B. Oph.
S.D.
B.D.

2.
f
mf
mf
mf

Detailed description: This system contains measures 13 through 17. Measure 13 is a repeat sign. Measure 14 starts with a second ending (2.) and a dynamic marking of *f*. The Clarinet, Contrabass, and Horn parts have dynamic markings of *mf*. The Oboe, Snare Drum, and Bass Drum parts also have dynamic markings of *mf*.

17

Fl.
B♭ Cl.
B♭ Cnt.
F Hn.
C B. Oph.
S.D.
B.D.

22

D.C. al Fine

Fl.
B♭ Cl.
B♭ Cnt.
F Hn.
C B. Oph.
S.D.
B.D.

♩ = 112

No. 16: The Victory's Ours

Flute *mf*

B♭ Clarinet *mf*

B♭ Cornet *ff*

Horn in F *mp*

C Bass Ophicleide *mf*

Snare Drum *mf*

Bass Drums *mf*

last time only
(fanfare; play this or improvise your own!)

Detailed description: This block contains the first four measures of the piece. It features seven staves: Flute, B♭ Clarinet, B♭ Cornet, Horn in F, C Bass Ophicleide, Snare Drum, and Bass Drums. The Flute and B♭ Clarinet parts play a melodic line starting with a quarter note G4, followed by eighth notes. The B♭ Cornet and Horn in F parts play a fanfare-like pattern of quarter notes. The C Bass Ophicleide, Snare Drum, and Bass Drums provide a rhythmic accompaniment. Dynamic markings include *mf* for the woodwinds and *ff* for the brass. A tempo marking of ♩ = 112 is at the top.

4

Fl. *mf*

B♭ Cl. *mf*

B♭ Cnt. *mf*

F Hn. *mp*

C B. Oph. *mf*

S.D. *mf*

B.D. *mf*

Fine

Detailed description: This block contains the final four measures of the piece, starting with a measure rest of 4 measures. It features the same seven staves as the previous block. The woodwinds (Flute, B♭ Clarinet, B♭ Cornet) play a melodic line that concludes with a quarter rest. The brass (Horn in F, C Bass Ophicleide) and drums (Snare Drum, Bass Drums) play a rhythmic pattern that ends with a quarter rest. The word 'Fine' is written at the end of the piece. Dynamic markings include *mf* for the woodwinds and *mp* for the brass.

1. 9

Fl.
B♭ Cl.
B♭ Cnt.
F Hn.
C B. Oph.
S.D.
B.D.

f
mp
mf
mf

14 2.

Fl.
B♭ Cl.
B♭ Cnt.
F Hn.
C B. Oph.
S.D.
B.D.

mf
mp
mf

Rim clicks or wood block

20

Fl.

B♭ Cl.

B♭ Cnt. *prepare for fanfare!*

F Hn.

C B. Oph.

S.D.

B.D.

New Cotillions and March with National Aairs

Second Set

$\text{♩} = 100$ Thesis Dance Band
No. 1: La Fayette

Francis Johnson (~1824); arr. H. Kramer

Violin

Bb Clarinet

Bb Cornet

C Bass Ophicleide

mf

p

mp

5

Vln.

Bb Cl.

Bb Cnt.

C B. Oph.

Fine 1.

f

p

mf

10

Vln.

Bb Cl.

Bb Cnt.

C B. Oph.

14

Vln. **2.**

Bb Cl. **3**

Bb Cnt. **ff** **3**

C B. Oph. **f** **3**

17

Vln.

Bb Cl. **p** **3**

Bb Cnt. **p** **3**

C B. Oph. **f** **3**

21

Vln.

Bb Cl.

Bb Cnt. **mp**

C B. Oph.

D.C. al Fine

No. 2: Washington

Violin

Bb Clarinet

Bb Cornet

C Bass Ophicleide

6

Vln.

Bb Cl.

Bb Cnt.

C B. Oph.

Fine

Violin

Bb Clarinet

Bb Cornet

C Bass Ophicleide

2nd time only

2nd time only

D.C. al Fine

4

Vln.

Bb Cl.

Bb Cnt.

C B. Oph.

Detailed description: This is a musical score for four instruments: Violin (Vln.), B-flat Clarinet (Bb Cl.), B-flat Contralto (Bb Cnt.), and Contrabass Oboe (C B. Oph.). The score is written in a single system with four staves. The first staff (Vln.) has a '4' above it, indicating a fourth ending. The key signature has one sharp (F#) and one flat (Bb). The Vln. part features a complex, rhythmic melody with many sixteenth notes. The Bb Cl. part has a similar rhythmic pattern. The Bb Cnt. part has a simpler melody with quarter notes. The C B. Oph. part has a bass line with quarter notes. The score ends with a double bar line and repeat dots, with the instruction 'D.C. al Fine' written above the final measure.

No. 3: The Morris

Violin *mf*

Bb Clarinet *p*

Bb Cornet

C Bass Ophicleide *mp*

6 Fine 1.

Vln. *f*

Bb Cl. *mf*

Bb Cnt. *mf*

C B. Oph. *mf*

11

Vln.

Bb Cl.

Bb Cnt.

C B. Oph.

15

Vln.

B♭ Cl.

B♭ Cnt.

C B. Oph.

mp

2.

21

Vln.

B♭ Cl.

B♭ Cnt.

C B. Oph.

D.C. al Fine

♩. = 92

§

7

No. 4: The National Guest

Violin *f*

B♭ Clarinet *mp*

B♭ Cornet

C Bass Ophicleide *mp*

5 *Fine*

Vln. *mf*

B♭ Cl. *mf*

B♭ Cnt. *mf*

C B. Oph. *mf*

9 2nd time only

Vln. *mf*

B♭ Cl. *mp*

B♭ Cnt. *mp*

C B. Oph. *mp*

1. 2.

D.S. al Fine

14

Vln.

Musical notation for the Violin part, starting at measure 14. It features a melodic line with slurs and a repeat sign with first and second endings.

Bb Cl.

Musical notation for the B-flat Clarinet part, starting at measure 14. It features a rhythmic accompaniment with slurs and a repeat sign with first and second endings.

Bb Cnt.

Musical notation for the B-flat Contrabass part, starting at measure 14. It features a melodic line with slurs and a repeat sign with first and second endings.

C B. Oph.

Musical notation for the C Bassoon part, starting at measure 14. It features a rhythmic accompaniment with slurs and a repeat sign with first and second endings.

♩ = 100

9

No. 5: Cadwallader (by J. C. Taws)

Violin *mf*

B♭ Clarinet *mp*

B♭ Cornet

C Bass Ophicleide *mp*

5 Fine

Vln. *mf*

B♭ Cl. *mf*

B♭ Cnt. *f*

C B. Oph. *mf*

10

Vln.

B♭ Cl.

B♭ Cnt.

C B. Oph.

16

Vln. *mf*

Bb Cl. *mp*

Bb Cnt.

C B. Oph. *mp*

20

Vln.

Bb Cl.

Bb Cnt.

C B. Oph.

25

Vln. *mf* *pp*

Bb Cl. *mp*

Bb Cnt. *f*

C B. Oph. *f* *p*

32 D.C. al Fine

Vln. *f*

Bb Cl. *f*

Bb Cnt.

C B. Oph. *f*

Detailed description: This is a page of a musical score for four instruments: Violin (Vln.), B-flat Clarinet (Bb Cl.), B-flat Contralto (Bb Cnt.), and C Bass Oboe (C B. Oph.). The score begins at measure 32. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Violin part starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The B-flat Clarinet part starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The B-flat Contralto part has whole rests for the first four measures, followed by a half note G3 in the fifth measure. The C Bass Oboe part starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The dynamic marking *f* (forte) is present for the Violin, B-flat Clarinet, and C Bass Oboe parts. The instruction "D.C. al Fine" is written at the top right of the page.

The Grave of the Slave

Sarah Forten

Francis Johnson (~1837); transcribed and arranged by Hayden Kramer

Affetuoso ♩ = 90

Piano

Pno.

Smorzando *dim.*-----

8 First verse

Vo.

mf The cold storms of win - ter shall chill him no more, His

Pno.

11

Vo.

rit. , a tempo

woes and his sor - rows his pains are all o - 'er; the

Pno.

rit.

13

Vo. rit. a tempo

sod of the val - ley now cov - ers his form, He is

Pno. a tempo rit.

15

Vo. safe in his la-st home, he feels not the storm.

Pno. a tempo 3

18

Vo. Second verse

mf The

Pno. 3

21

Vo. poor slave is la - id un - heed - ed and lone, Where the

Pno. *mp*

23

Vo. rich and the po - or find a per - man - ent ho - me; Not his

Pno.

rit. *a tempo*

25

Vo. mas - ter can rouse him with voice of com - mand, He

Pno. *a tempo* *rit.*

27

Vo. knows not, he hears not his cruel demand.

Pno. a tempo

30 Third verse

Vo. *mf* Not a

Pno. 3

33

Vo. tear not a sigh to embalm his cold tomb, No friend to lament him, no

Pno. *mp*

36 rit. a tempo

Vo. child to be-mo-an; Not a stone marks the place where he

Pno. rit. a tempo

146

38 rit. a tempo

Vo. peace - ful - ly lies, The earth for his pi - low, his cur - tain the skies.

Pno. rit. a tempo

41

Pno. 3 3

44 Fourth verse

Vo. *mf* Poor Slave! shall we sor - row that death was thy friend, The

Pno. *mp*

47 rit. a tempo

Vo. last and the kind - est, that hea - ven could se - nd; The

Pno. rit.

49

Vo. *rit.* *a tempo*

grave to the wea - ry is wel - come and blest, And

Pno. *a tempo* *rit.*

51

Vo. *rubato* *tr*

death, to the cap-tive, is free-dom and rest.

Pno. *a tempo*

54

Pno. *3* *rit. to end*

Voice Quadrilles

Thesis Dance Band

♩ = 100

Francis Johnson (1837-1838); arr. H. Kramer

No. 1: Pantalón

For dancing: play whole number twice (all repeats every time), stop at Fine second time

Violin

B♭ Clarinet

B♭ Cornet

C Bass Ophicleide

6

Vln.

B♭ Cl.

B♭ Cnt.

C B. Oph.

Fine

1.

12

Vln.

B♭ Cl.

B♭ Cnt.

C B. Oph.

2. 17

Vln. *mp*

B♭ Cl.

B♭ Cnt. Solo *f*

C B. Oph. *mp*

23 D.C.

Vln.

B♭ Cl.

B♭ Cnt.

C B. Oph.

No. 2: L'ete

3

For dancing: play whole number four times (all repeats every time), stop at Fine last time

Musical score for measures 1-5. The score is for four instruments: Violin, Bb Clarinet, Bb Cornet, and C Bass Ophicleide. All parts begin with a forte (*f*) dynamic. The Violin part features a melodic line with eighth notes and includes three triplet markings. The Bb Clarinet and Bb Cornet parts play a rhythmic accompaniment of eighth notes. The C Bass Ophicleide part provides a bass line with eighth notes.

Musical score for measures 6-10. The score is for four instruments: Vln., Bb Cl., Bb Cnt., and C B. Oph. The Vln. part has a *Fine* marking at the end of measure 6 and a *First time only* instruction. The Bb Cl. part has a *Second time only* instruction. The Bb Cnt. and C B. Oph. parts have a *mf* dynamic marking starting in measure 7. The Vln. part has a repeat sign at the end of measure 6, and the Bb Cl. part has a repeat sign at the end of measure 7.

Musical score for measures 11-14. The score is for four instruments: Vln., Bb Cl., Bb Cnt., and C B. Oph. The Vln. and Bb Cl. parts have a melodic line with eighth notes. The Bb Cnt. and C B. Oph. parts have a rhythmic accompaniment of eighth notes. The Bb Cnt. and C B. Oph. parts have an *etc.* marking above the first measure of their respective staves.

15 D.C.

Vln.

Bb Cl.

Bb Cnt.

C B. Oph.

Detailed description: This is a musical score for four instruments: Violin (Vln.), B-flat Clarinet (Bb Cl.), B-flat Contrabass (Bb Cnt.), and C Bass Oboe (C B. Oph.). The score begins at measure 15. The Violin and B-flat Clarinet parts play a melodic line of eighth notes, starting on a G4 and ascending to a G5. The B-flat Contrabass and C Bass Oboe parts play a rhythmic accompaniment of eighth notes, starting on a G2 and ascending to a G3. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score ends with a double bar line and repeat dots, and the instruction 'D.C.' (Da Capo) is written at the top right.

No. 3: If you consent to dance with me



First strain: Sing, play, sing, etc.

For dancing: play whole number four times (all repeats every time), stop at Fine last time

Violin *ff* *f*
If you con-sent to dance with me,

B♭ Clarinet *ff* *f*
If you con-sent to dance with me,

B♭ Cornet *ff* *f*
If you con-sent to dance with me,

C Bass Ophicleide *ff* *f*
If you con-sent to dance with me,

5
Vln. Hand in hand we join with glee; If you con-sent to dance with me,

B♭ Cl. Hand in hand we join with glee; If you con-sent to dance with me,

B♭ Cnt. Hand in hand we join with glee; If you con-sent to dance with me,

C B. Oph. Hand in hand we join with glee; If you con-sent to dance with me,

Fine

9

Vln. Hand in hand we join with glee. *mf*

B♭ Cl. Hand in hand we join with glee. *mf*

B♭ Cnt. Hand in hand we join with glee. *mf*

C B. Oph. Hand in hand we join with glee. *mf*

15

Vln. *f*

B♭ Cl. *f*

B♭ Cnt. *f*

C B. Oph. *f*

21

Vln. *mf* *f*

B♭ Cl. *mf* *f*

B♭ Cnt. *f*

C B. Oph. *mf* *f*

25

Vln. *mf*

B♭ Cl. *mf*

B♭ Cnt. *mf*

C B. Oph. *mf*

♩. = 96

No. 4: Hark, the Merry Trumpet

First strain: Sing, play, sing, etc.

For dancing: Play whole number four times (all repeats every time), stop at Fine last time

Violin *f* Hark Hark Hark *mf* Hark and the

B♭ Clarinet *f* Hark Hark Hark *mf* Hark and the

B♭ Cornet *f* Hark Hark Hark *mf* and the

C Bass Ophicleide *f* Hark Hark hark *mf* Hark and the

5 Fine 1.

Vln. mer - ry trum - pet sou - nds, and the mer - ry trum - pet sounds.

B♭ Cl. mer - ry trum - pet sou - nds, and the mer - ry trum - pet sounds.

B♭ Cnt. mer - ry trum - pet sou - nds, and the mer - ry trum - pet sounds. *mf* Solo

C B. Oph. mer - ry trum - pet sounds, and the mer - ry trum - pet sounds.

10 always sung

Vln. and the mer - ry trum - pet

B♭ Cl. and the mer - ry trum - pet

B♭ Cnt. and the mer - ry trum - pet

C B. Oph. and the mer - ry trum - pet

15 2.

Vln. sou-nds, and the mer - ry trum - pet sounds. *mf*

B♭ Cl. sou-nds, and the mer - ry trum - pet sounds. *mf*

B♭ Cnt. sou-nds, and the mer - ry trum - pet sounds. *mf*

C B. Oph. sounds, and the mer - ry trum - pet sounds. *mf*

21

Vln.

B♭ Cl.

B♭ Cnt.

C B. Oph.

25 D.C.

Vln.

Bb Cl.

Bb Cnt.

C B. Oph.

Detailed description: This musical score consists of four staves. The first staff is for Violin (Vln.) in G major, starting with a treble clef and a key signature of one sharp (F#). The second staff is for B-flat Clarinet (Bb Cl.) in G major, starting with a treble clef and a key signature of one sharp (F#). The third staff is for B-flat Contrabass (Bb Cnt.) in G major, starting with a treble clef and a key signature of one sharp (F#). The fourth staff is for C Bassoon (C B. Oph.) in G major, starting with a bass clef and a key signature of one sharp (F#). The music begins at measure 25. The Vln. part features a dotted quarter note followed by a quarter note, then a half note, and finally a dotted half note with a slur over it. The Bb Cl. part features a dotted quarter note followed by a quarter note, then a quarter note, and finally a dotted half note with a slur over it. The Bb Cnt. part features a dotted quarter note followed by a quarter note, then a quarter note, and finally a dotted half note with a slur over it. The C B. Oph. part features a dotted quarter note followed by a quarter note, then a quarter note, and finally a dotted half note with a slur over it. The score ends with a double bar line and the instruction 'D.C.' (Da Capo).

♩ = 100

No. 5: Laughing Finale

11

First strain: Sing first eight only, play all other times

For dancing: play whole number twice **OR** four times (all repeats every time), stop at Fine last time

Optional sleigh bells on first strain!

Violin *mf*
If you will dance, we will sing, And the mer - ry

B♭ Clarinet *mf*
If you will dance, we will sing, And the mer - ry

B♭ Cornet *mf*
If you will dance, we will sing, And the mer - ry

C Bass Ophicleide *mf*
If you will dance, we will sing, And the mer - ry

4
Vln. bells shall ring; If you will dance, we will sing, And the mer - ry

B♭ Cl. bells shall ring; If you will dance, we will sing, And the mer - ry

B♭ Cnt. bells shall ring; If you will dance, we will sing, And the mer - ry

C B. Oph. bells shall ring; If you will dance, we will sing, And the mer - ry

8 Fine

Vln. bells shall ring. *f*

B♭ Cl. bells shall ring. *f*

B♭ Cnt. bells shall ring. *f*

C B. Oph. bells shall ring. *f*

14 Sing every time

Vln. Ha ha ha, ha ha ha.

B♭ Cl. Ha ha ha, ha ha ha.

B♭ Cnt. Ha ha ha, ha ha ha.

C B. Oph. Ha ha ha, ha ha ha.

20

Vln. Ha ha ha, ha ha ha; ha ha ha ha ha ha. Ha ha, ha

B♭ Cl. Ha ha ha, ha ha ha; ha ha ha ha ha ha. Ha ha, ha

B♭ Cnt. Ha ha ha, ha ha ha; ha ha ha ha ha ha. ha ha, ha

C B. Oph. Ha ha ha, ha ha ha; ha ha ha ha ha ha. Ha ha, ha

26



Vln.
ha ha; ha ha ha ha ha ha ha.

Bb Cl.
ha ha; ha ha ha ha ha ha ha.

Bb Cnt.
ha ha; ha ha ha ha ha ha ha.

C B. Oph.
ha ha; ha ha ha ha ha ha ha.

Detailed description: This is a musical score for four instruments: Violin (Vln.), B-flat Clarinet (Bb Cl.), B-flat Contrabass (Bb Cnt.), and C Bass Ophicleide (C B. Oph.). The score is in 2/4 time and consists of four measures. The key signature has one flat (B-flat). The lyrics are 'ha ha; ha ha ha ha ha ha ha.' The melody is simple, with notes on the first and third beats of each measure. The first measure has a semibreve note on the first beat and a quarter rest on the second. The second measure has quarter notes on both beats. The third measure has quarter notes on both beats. The fourth measure has a half note on the first beat and a quarter rest on the second. The instruments are arranged vertically, with Vln. at the top and C B. Oph. at the bottom.

Voice Quadrilles

Singer's Score ~ Concert Pitch

No. 3: If you consent to dance with me
 First strain: Sing, play, sing, etc.

Francis Johnson (1837-1838); arr. H. Kramer
 %

For dancing: play whole number four times (all repeats every time), stop at Fine last time

Violin	
Bb Clarinet	
Bb Cornet	
C Bass Ophicleide	

Vln.	<p style="text-align: center;">4</p>
Bb Cl.	
Bb Cnt.	
C B. Oph.	

Fine

8

Vln. dance with me, Hand in hand we join with glee. *mf*

Bb Cl. dance with me, Hand in hand we join with glee. *mf*

Bb Cnt. dance with me, Hand in hand we join with glee. *mf*

C B. Oph. dance with me, Hand in hand we join with glee. *mf*

13

Vln. *f*

Bb Cl. *f*

Bb Cnt. *f*

C B. Oph. *f*

19

Vln. *mf* *f*

Bb Cl. *mf* *f*

Bb Cnt. *f*

C B. Oph. *f* *mf* *f*

25

Vln. *mf*

Musical staff for Violin (Vln.) in G major, 3/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. This is followed by a quarter rest, a quarter note G4, and a quarter note F4. The staff ends with a double bar line.

Bb Cl. *mf*

Musical staff for Bb Clarinet (Bb Cl.) in G major, 3/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. This is followed by a quarter rest, a quarter note G4, and a quarter note F4. The staff ends with a double bar line.

Bb Cnt. *mf*

Musical staff for Bb Contrabass (Bb Cnt.) in G major, 3/4 time. It begins with a half note G4, followed by a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, a quarter rest, a quarter note C5, a quarter rest, a quarter note G4, a quarter rest, and a quarter note F4. The staff ends with a double bar line.

C B. Oph. *mf*

Musical staff for C Bass Oboe (C B. Oph.) in G major, 3/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. This is followed by a quarter rest, a quarter note G4, and a quarter note F4. The staff ends with a double bar line.

♩ = 96

No. 4: Hark, the Merry Trumpet

First strain: Sing, play, sing, etc.

For dancing: Play whole number four times (all repeats every time), stop at Fine last time

Violin *f* Hark Hark Hark *mf* Hark and the

B♭ Clarinet *f* Hark Hark Hark *mf* Hark and the

B♭ Cornet *f* and the *mf*

C Bass Ophicleide *f* Hark Hark hark *mf* Hark and the

5 Fine 1.

Vln. mer - ry trum - pet sou - nds, and the mer - ry trum - pet sounds.

B♭ Cl. mer - ry trum - pet sou - nds, and the mer - ry trum - pet sounds.

B♭ Cnt. Solo mer - ry trum - pet sou - nds, and the mer - ry trum - pet sounds. *mf*

C B. Oph. mer - ry trum - pet sounds, and the mer - ry trum - pet sounds.

10 always sung

Vln. and the mer - ry trum - pet

Bb Cl. and the mer - ry trum - pet

Bb Cnt. and the mer - ry trum - pet

C B. Oph. and the mer - ry trum - pet

15

Vln. sou-nds, and the mer - ry trum - pet sounds. *mf*

Bb Cl. sou-nds, and the mer - ry trum - pet sounds. *mf*

Bb Cnt. sou-nds, and the mer - ry trum - pet sounds. *mf*

C B. Oph. sounds, and the mer - ry trum - pet sounds. *mf*

21

Vln.

Bb Cl.

Bb Cnt.

C B. Oph.

25 D.C.

Vln.

Bb Cl.

Bb Cnt.

C B. Oph.

Detailed description: This is a musical score for four instruments: Violin (Vln.), B-flat Clarinet (Bb Cl.), B-flat Contrabass (Bb Cnt.), and C Bass Oboe (C B. Oph.). The score begins at measure 25. The key signature has one flat (B-flat). The Violin part starts with a dotted quarter note, followed by eighth notes, and ends with a half note tied to the next measure. The B-flat Clarinet part starts with a dotted quarter note, followed by eighth notes, and ends with a half note tied to the next measure. The B-flat Contrabass part starts with a dotted quarter note, followed by eighth notes, and ends with a half note tied to the next measure. The C Bass Oboe part starts with a quarter note, followed by eighth notes, and ends with a quarter note. The score concludes with a double bar line and the instruction 'D.C.' (Da Capo).

♩ = 100

No. 5: Laughing Finale

7

First strain: Sing first eight only, play all other times

For dancing: play whole number twice **OR** four times (all repeats every time), stop at Fine last time

Optional sleigh bells on first strain!

Violin

mf
If you will dance, we will sing, And the mer - ry

Bb Clarinet

mf
If you will dance, we will sing, And the mer - ry

Bb Cornet

mf
If you will dance, we will sing, And the mer - ry

C Bass Ophicleide

mf
If you will dance, we will sing, And the mer - ry

4

Vln.

bells shall ring; If you will dance, we will sing, And the mer - ry

Bb Cl.

bells shall ring; If you will dance, we will sing, And the mer - ry

Bb Cnt.

bells shall ring; If you will dance, we will sing, And the mer - ry

C B. Oph.

bells shall ring; If you will dance, we will sing, And the mer - ry

8 Fine

Vln. bells shall ring. *f*

Bb Cl. bells shall ring. *f*

Bb Cnt. bells shall ring. *f*

C B. Oph. bells shall ring. *f*

14 Sing every time

Vln. Ha ha ha, ha ha ha.

Bb Cl. Ha ha ha, ha ha ha.

Bb Cnt. Ha ha ha, ha ha ha.

C B. Oph. Ha ha ha, ha ha ha.

20

Vln. Ha ha ha, ha ha ha; ha ha ha ha ha ha. Ha ha, ha

Bb Cl. Ha ha ha, ha ha ha; ha ha ha ha ha ha. Ha ha, ha

Bb Cnt. Ha ha ha, ha ha ha; ha ha ha ha ha ha. ha ha, ha

C B. Oph. Ha ha ha, ha ha ha; ha ha ha ha ha ha. Ha ha, ha

26

Vln. 
ha ha; ha ha ha ha ha ha.

B♭ Cl. 
ha ha; ha ha ha ha ha ha.

B♭ Cnt. 
ha ha; ha ha ha ha ha ha.

C B. Oph. 
ha ha; ha ha ha ha ha ha.

Dance Figures for *Voice Quadrilles*

- **No. 1 (Pantalon)**
 - Introduction and honours [8 bars, A]
 - Bow/courtesy on last four bars of every intro
 - Right & Left through [8 bars, B]
 - Also called “chaine anglaise” or “chaine anglaise complet”
 - Do a courtesy turn halfway through (?)
 - Balance & turn partners [8 bars, second A]
 - Face partners, slide out to your right four counts, then back four counts, then turn partners for eight counts
 - Ladies chain [8 bars, C]
 - Half promenade half Right & left to places [8 bars, last A]
 - Half promenade to opposite places for 8 counts, then half right and left (“demie chaine anglaise”)
 - The other 4 Dancers the same (i.e. 2x total; side couples repeat all figures)
- **No. 2 (L’ete)**
 - Introduction and honours [8 bars, A]
 - *The next three figures can be thought of as one big 16-bar figure and will be referred to as such (“the L’ete figure”) later on.
 - Forward two and back [4 bars, B (mm. 1-4)]
 - First gent, second lady (“first two”) move towards the center for bars one and two and return for bars three and four.
 - Cross over chasse de chasse [8 bars, B (mm. 5-8, repeat of 1-4)]
 - 4 bars/8 counts of “bonfire” or “knife fight”; cross over while moving around imaginary bonfire in the center of the set
 - 4 bars/8 counts of “visits”; to the right, then to the left
 - Recross to your places [4 bars B (mm. 5-8 of the repeat)]
 - Continue on the leftwards track back to places
 - Balance to partners & turn [8 bars, second A]
 - See No. 1 above
 - The other six dancers the same (i.e. the whole number is danced four times, with a new two leading each time). Order should be first gent & second lady; second gent & first lady; third gent & fourth lady; fourth gent & third lady (I think)
- **No. 3 (La Poule): If you consent to dance with me**
 - Introduction and honours [(2 bar instrumental once only) 8 bars, A (with the vocal)]
 - Chasse de chasse across four [8 bars, B]
 - “The crab” with a setting step in the middle

- With both partners facing into the set, gentleman slides to his right, always behind the lady, and the lady to her left, do a setting step in the middle to take some time, then slide back to home
 - “The L’ete figure” [16 bars total, repeat of A (instrumental) and B]
 - See description in No. 2 above
 - Balance to partners & turn [8 bars, C]
 - See above
 - Right & Left [8 bars, third and final A (with vocal)]
 - See above, with the courtesy turn
 - *Repeated three subsequent times, led by the second, third, and fourth two.
- **No. 4 (La Trenise, I think): Hark the Merry Trumpet**
 - Introduction and honours [8 bars, A (vocal and trumpet calls)]
 - *Chasse across four [4 bars, B (mm. 1-4, trumpet solo)]
 - “The crab” with no setting step in the middle. Slide four counts out and four counts back.
 - Forward two & back [4 bars, B (mm. 5-8)]
 - Like in L’ete
 - Chasse de chasse; Recross to places [8 bars total, second A (instrumental)]
 - “Bonfire” or “knife fight” and recross with no visit move in between!
 - Balance to partner & turn [8 bars, C]
 - See above
 - *Allemande at the corners [8 bars total, final A (vocal?)]
 - Everyone does this each time.
 - Gent moves to the right, lady to her left; allemande with the gent/lady from the couple on that side and then return and do the same with your own partner, finishing at home.
 - *Repeated three subsequent times, led by the second, third, and fourth two.
- **No. 5 (La Finale): Laughing Finale**
 - Introduction and honours [8 bars, A (with the vocal)]
 - Balance & turn partners all [8 bars, second A (instrumental)]
 - See in No. 1 above, but with all four couples this time.
 - Move carefully so as to not collide!
 - The four ladies forward and back [4 bars, B (mm. 1-4)]
 - Like “forward two,” but just the ladies.
 - The four gentlemen forward and back [4 bars, B (mm. 5-8)]
 - As above.
 - ~~Right and left four~~ **Forward two and back** [4 bars, C (mm. 1-4)]

- This and the subsequent ladies' chain might go together. Johnson has included 12 bars of music, which is really unusual.
 - A forward two and back works just as well (and is a little less confusing!)
 - Either with just a pair or with both couples, depending on how we want to repeat (see below).
- *Ladies chain [8 bars, C (mm. 5-12)]
 - As in No. 1 above.
- Chasse de chasse all eight [8 bars, final A]
 - Everyone does "the crab" like at the beginning of No. 3 with the setting step in the middle. Move carefully so as to not collide!
- ***A few options with repeats for this.
 - *Repeat according to [A / ABCA / ABCA / ABCA / A].
 - i.e. add one **OPTIONAL** (works just as well with or without) "chasse de chasse all eight" to conclude, then finish with a bow/courtesy.
 - After editing the music to match the dance, I think we should add the extra A at the end (so an extra "chasse de chasse all eight") no matter if we do this twice or four times.
 - OR, we could have both couples rather than just one pair move in the modified "forward two and back" above, which would make us only need to repeat this whole thing once. I've struggled with finding standard conventions for the finale of a set of quadrilles; the only standardized fact I've found is that they were nonstandard! The Jamison excerpt supports this. So, whatever we decide will be just fine!

Apparatus

General Comments on Sources

From the outset, this project reflects one of the most significant challenges of performance and scholarship related to Francis Johnson, that being a general deficiency of primary source material. Slightly less than half of Johnson's known output is thought to be lost, and what survives are, almost exclusively, the published piano reductions marketed to the amateur pianists of the era.⁸² No ensemble orchestration by Johnson himself for any work is known to exist. Thus, when looking to engage with Johnson's music, scholars and performers must carefully evaluate the source material left to them. In selecting the works for this project, I have unintentionally featured those with both the most and the least available primary source material, making this project a helpful exercise in arranging and reconstructing.

Each work will be discussed separately, beginning with the available primary source(s). All measure numbers given refer to those in my arrangements unless otherwise noted. With few exceptions, the dynamics, articulations, and expressive markings in my arrangements are not found in the originals. Dynamics were occasionally included in the published piano reductions; if available, those are represented in my arrangements. I added many more to balance the multiple instruments in my ensembles, and discussions with my collaborators in rehearsal aided in these decisions. Some pieces were previously arranged and/or recorded, and

⁸² Jones, *Francis Johnson (1792-1844)*, 269.

the relevance of those undertakings to my own will be discussed as well. Any significant changes from the originals in the making of these arrangements is noted along with my rationale for doing so. Changes made include the correction of presumed errors, practical considerations for the instruments in my ensembles, and aesthetic choices of my own. Much of my creative effort in this project serves to render audible notable elements of Johnson's style that were not preserved on the printed pages of his published scores, namely the use of "extended techniques" or "extra-musical effects" (such as those I have included in the interludes of *Battle of N'Orleans*) and variation between repetitions.⁸³ Though I have expended considerable energy researching these specific pieces as well as Johnson and the contexts in which he lived and worked, much information was either lost or never recorded. Thus, I have done my best to be transparent regarding the certainty of any of my claims or interpretations. It is my hope, however, that this project illustrates the past and present relevance of Francis Johnson and why the work necessary to fruitfully engage with his music is work that is most certainly worth doing.

⁸³ Some discussion of Johnson's incorporation of non-notational features in his music, including improvisation and the aforementioned effects, can be found in Arthur R. LaBrew, *Captain Francis Johnson (1792-1844) : Great American Black Bandsman : Life and Works*, 200th Birthday Edition, vol. 1, *Studies in Nineteenth Century Afro-American Music* (Detroit: Michigan Music Research Center, 1994), 32–33, 461–62. Other clues lie in the description of some of his works, such as the regrettably lost "Ice Cream Waltz," "in which [Johnson] will introduce with his Bugle the popular cry of the Philadelphia Ice Cream Man in such exact similitude, as to deceive even the customer of that faithful public servant" (Philadelphia *Public Ledger*, March 26, 1841).

Comments on Instrumentation and Orchestration

As is the case regarding many of the “non-notational features” described above, specific information on how Johnson himself arranged for his bands as well as the exact size and instrumentation of said bands, with a few exceptions, is not readily available. Johnson’s first military band, the Washington Guards Company Three Band, began with just four members including Johnson: “1 bugler, 1 fife, bass drum and small drum equipped with scarlet body-coats.”⁸⁴ Both Johnson biographers, Arthur LaBrew and Charles Jones, include intermittent information on the personnel and size of Johnson’s military bands throughout the years, but the sources they use to substantiate those claims are not mentioned. The most thorough description regarding the number and kinds of instruments is that found in Scharf and Westcott’s *History of Philadelphia, 1609-1884*, though this is a secondhand account from decades after Johnson’s death.⁸⁵ The possibility of Johnson’s use of this sort of mixed ensemble is reinforced by Lavern Wagner’s statements in his edition *Band Music from the Benjamin H. Grierson Collection*. Grierson led bands both before and after the Civil War, and Wagner notes that Grierson’s arranging for the latter reflects the changing

⁸⁴ Lanard, *One Hundred Years with the State Fencibles: A History of the First Company State Fencibles, Infantry Corps State Fencibles, Infantry Battalion State Fencibles, and the Old Guard State Fencibles, 1813-1913*, 16.

⁸⁵ John Thomas Scharf and Thompson Westcott, *History of Philadelphia, 1609-1884*, vol. 2 (Philadelphia: L. H. Everts & Co., 1884), 1092, https://link.gale.com/apps/doc/CY0108416172/SABN?u=umd_um&sid=bookmark-SABN&xid=badd7186&pg=253. Here, they mention that this was “substantially a reed band, with clarionets (sic), flutes, one or two bassoons, a serpent, cymbals, triangle, bells, one or two French horns, and bugles, to give force and weight to the air, and a bass drum.”

conventions from the era of which Johnson was a part to that in which all-brass ensembles comprised of matching sets of instruments were favored.⁸⁶

Much more is available regarding the bands of the Civil War era and later than there is about the interwar period (with the American Revolution on the other end) in which Johnson lived and worked. His bands were informed by (though probably did not exactly match) the earlier configurations described by authors like Raoul F. Camus, yet they prefigured the sort for which Grierson wrote and arranged.⁸⁷ Furthermore, accounts are complicated by the frequency with which instrumentalists doubled to suit different occasions. This occurrence is remarked upon by a reviewer of one of Johnson's European performances, who notes that the "sang froid (sic) with which the performers went from one instrument to another was most remarkable, for having laid down the fiddles, they took up the key'd bugles and other wind instruments."⁸⁸

Thus, my decisions regarding for what and how many instruments to write my arrangements, though partially supported by assorted remarks from literature of the period, involve a significant amount of my own creative choices. Both due to the above remarks, particularly those in Scharf and Westcott's *History*, as well as the

⁸⁶ Wagner, *Band Music from the Benjamin H. Grierson Collection*, xvii.

⁸⁷ For the former, see Raoul F. Camus, *Military Music of the American Revolution* (Chapel Hill: University of North Carolina Press, 1976).

⁸⁸ Both biographers as well as Eileen Southern, in her 1977 article "Frank Johnson of Philadelphia and His Promenade Concerts," discuss their inability to locate an original source for this remark, though it is quoted in Evelyn Foster Morneweck, *Chronicles of Stephen Foster's Family*, vol. 2 (Pittsburgh: University of Pittsburgh Press, 1944), 261.

quartet called for in the 1848 manual *The New England Musician*, I feel confident in my decision to write for both a dance band and military band of mixed instrumentation.⁸⁹ For the former, I have followed the orchestration in *The New England Musician*, opting to use violin, clarinet, cornet, and ophicleide (swapping the cornet for horn in “Bingham’s Cotillion”). Not only is this decision practical, as I can play the ophicleide parts and thus only need to recruit three other players, it also reflects the heterogeneity of the period’s ensembles. For the latter, I have opted for a more practical septet (flute, clarinet, cornet, horn, ophicleide, snare drum, and bass drum), smaller than what Scharf and Westcott describe yet one that still features a one-on-a-part mixture of woodwinds, brass, and percussion. This would have been the type of instrument available to Johnson and his players, This combination of historical substantiation and informed artistic choices is reflective of the general nature of this project writ large. It is also revealing of a larger fact of musical scholarship that can be glossed over when more materials are available: any act of adapting a musical work for modern performance involves some degree of creative reinterpretation. Rather than attempt to gloss over the lack of specificity or available materials myself, I have opted to emphasize this point instead, making it part of the larger message of my lecture-recital.

⁸⁹ *The New England Musician*.

Critical Commentary

“Bingham’s Cotillion”

Sources. The only extant source for this work is the piano reduction published by George Willig in Philadelphia.⁹⁰ Though Jones posits that this work might have been composed as early as 1810, his claim has so far proven unverifiable.⁹¹ No other orchestration of this work besides this reduction is widely available, but a recording of it does appear on the Chestnut Brass Company’s album of works by Johnson and his contemporaries.⁹²

Procedure. I arranged this work for a similar ensemble to that called for in *The New England Musician* which inspired my orchestration of the other dance band pieces. Anything larger than this would have been out of place when playing for a dance in all but the largest halls. I wrote the third part for horn rather than cornet to account for the “horn solo” indication in the second system of the original publication’s second page (measure 26 of my arrangement) while keeping this ensemble to four members.⁹³ Much credit is due to the Chestnut Brass Company, as their recording provided an excellent reference and inspiration for my own

⁹⁰ Francis Johnson, “Bingham’s Cotillion for the Piano Forte with an Accompaniment for the Flute or Violin” (Philadelphia: George Willig, ca. 1820).

⁹¹ Jones, *Francis Johnson (1792-1844)*, 39.

⁹² The Chestnut Brass Company and Friends, *The Music of Francis Johnson and His Contemporaries: Early 19th Century Black Composers*, CD (Musical Heritage Society - MHS 512532L, 1990).

⁹³ Some conventions of instrumentation (including that which recommends a quartet of this configuration) are described in Elias Howe, *Howe’s Complete Ball-Room Hand Book* (Boston: Hubbard W. Swett, 1859), 16.

arrangement of “Bingham’s Cotillion.” Their recording features several more instruments than what I have used in my ensemble, but I have followed many of their conventions, both in terms of form and orchestration, elsewhere in my arrangement. Additionally, their recording is played well below the tempo at which a cotillion like this was likely danced; they play at quarter=82 rather than the quarter=100 that would suit dancing. Thus, I have included both tempo markings on my score. This was one of the easier works to arrange, as the published reduction is legible and free of obvious errors and due to having a recording for reference.

Notes and Changes.

- Measures 1-4: The first four measures of the primary source’s accompaniment have been left out to allow for a clearer presentation of the primary theme in my arrangement.
- Measure 8: The violin accompaniment has been given a similar suspension as to that in the main melody to account for the reduced distance between it and the clarinet in this ensemble.
- Measure 16: The four sixteenth notes following the trill in the accompaniment of the primary source have been left out of my arrangement to facilitate the transition back to the beginning.

“Third Company of Washington Guards Kent Bugle Quick March”

Source. The primary source here is an arrangement for piano with flute accompaniment published by George Willig.⁹⁴ The digitized copy here is cautiously dated to around 1820, though Jones asserts an earlier publication date of 1815.⁹⁵ Willig’s publication data is inconclusive, but based on Johnson’s activities around this time, this span of five years is an accurate estimate. Fortunately, Willig included indications of what instruments might have carried the melody in an ensemble context, and these are reflected in my arrangement.⁹⁶ The reduction is but a single page and features three eight-measure sections with no indications of repeats; the same style of double bar line is used at the end of each section.

Procedure. Given that this reduction is somewhat sparse and features no dynamics, repeats, and few cues, I made several artistic choices for this arrangement based on information in other sources and some of the general conventions described in that section above. I have modified my arrangement to match the (approximately) rondo form conventions found in many of Johnson’s marches from the same period.⁹⁷ As

⁹⁴ Francis Johnson, *Third Company of Washington Guards Kent Bugle Quick March* (Philadelphia: George Willig, 1820), <https://colenda.library.upenn.edu/catalog/81431-p3474707f>.

⁹⁵ Jones, *Francis Johnson (1792-1844)*, 47–49.

⁹⁶ See cues for Kent bugle and clarinet in, respectively, mm. 1-8 and m. 9 in Francis Johnson, "Third Company of Washington Guards Kent Bugle Quick March" (Philadelphia: George Willig, 1815).

⁹⁷ Such marches can be found in Jones and Greenwich, *A Choice Collection of the Works of Francis Johnson*, 1983, 1:65–74. Though I will likely never be sure that this is the “correct” form of this piece, it will allow for a more entertaining presentation at the lecture-recital (and would also give a military band more music to accompany their marching).

discussed above, Johnson's earliest military band attached to the Washington Guards featured but four musicians including himself. This may have been how this work was performed at first, though the inclusion of a clarinet cue complicates that assumption. I have instead opted to use the septet described above, and I have also varied which instruments play on what repeats to contribute greater textural interest throughout the work.⁹⁸

Notes and Changes.

- Measure 5: The primary source shows a C-E-G arpeggiation underneath both beats of the measure. I have altered this in my arrangement to match the harmony in measure 1, thus outlining the tonic on beat one and the dominant on beat two in both cases.
- Measure 16: The primary source's flute part features a quarter-note E preceded by an appoggiatura. I have dotted this quarter note to better align with the other parts in my arrangement.
- Measure 21: The primary source's flute accompaniment indicates the final eighth note in this measure as G, but I believe this to be a misprint given the harmonic context. I have changed this note in my arrangement to an A to match the harmony and motion of the other parts.

⁹⁸ We can reasonably assume that Johnson might have as well; see discussion of "non-notational features" in the "General Comments" section of this document.

Battle of N'Orleans

Source. This work must have been composed prior to 1820 to appear in the manuscript book that Johnson gifted to his patron, Mrs. Phoebe Ann Ridgeway Rush, in that year.⁹⁹ Though never published and perhaps never performed, Johnson's *Battle of N'Orleans* is a singularly interesting component of the Rush manuscript book.¹⁰⁰ Though ostensibly the first original "battle piece" by an American composer, it is, on the surface, a set of cotillions like many others in Johnson's *oeuvre*. There is no elaboration in the manuscript regarding instrumentation or arrangement, and unlike other contemporary works depicting the battle, there is no obvious connection to actual events save a general narrative of a battle.¹⁰¹

Procedure. Given that this work has the least available in terms of source material, I have taken the most creative liberties with its arrangement for this project. Some decisions were conceived of as artistic extrapolations of period convention, such as using Revolutionary War-era drum calls as the basis of the snare drum parts for Nos. 10 and 11.¹⁰² Others were made with the overarching battle narrative in mind. For No. 13, "The Bride," I imagined it as an evening dance performed for entertainment

⁹⁹ Francis Johnson, "Music Composition Book Presented to Mrs. Ann Rush by Frank Johnson" (1820), Rush Family Papers, Subseries V, vol. 403, Library Company of Philadelphia.

¹⁰⁰ Jones, *Francis Johnson (1792-1844)*, 49.

¹⁰¹ See, for contrast, Denis-Germaine Etienne, "Battle of New Orleans for the piano forte" (Boston: G. Graupner, 1816) and Peter Ricksecker, "The Battle of New Orleans for the piano forte" (Philadelphia: G. Willig, 1816), both held by the Library of Congress. The narrative in both these works is much more detailed.

¹⁰² No. 10 features "The General," and No. 11 uses "To Arms." These calls were taken from Camus, *Military Music of the American Revolution*, 86 and 96.

and respite from the battle; I omitted the percussion in favor of a quartet like that which I used for the other dance pieces on the program. I creatively reimagined the two unnumbered interludes, “Galloping of Horses” and “Firing (?) of the Musketry,” with Johnson’s propensity for extra-musical effects in mind. Repeats are consistent with Johnson’s indications in the manuscript whenever they appear, but any variation between them (such as the addition of a cornet fanfare for the final section of No. 10) exemplify further artistic choices on my part.

Notes and Changes.

No. 10

- Measure 7: The ophicleide part has been displaced from the octave indicated in the manuscript to take advantage of the additional harmonic space available in an ensemble context.

No. 11: The Attack

- Measures 1-16: In the manuscript, this section is eight bars with a repeat. I have opted to write out all sixteen bars to clarify entrances (rather than write “second time only”) as well as for the sake of the flute pickup in this section’s melody and that of the cornet on the second beat of m. 16.
- Measures 16-25: A pickup and first/second endings have been added in my arrangement to facilitate the repeat. It is unclear what Johnson meant by the symbol in this measure of the manuscript (reproduced here).



No. 12: The Combat

- The ophicleide part has been displaced from the octave indicated in the manuscript to be further away from the horn.

No. 13: The Bride

- Given the lack of documentation regarding this work, it is unclear what to make of the “fifths” in the left hand of the manuscript. It appears that the A-C sharp-E arpeggiation and that on D-F sharp-A were added at different times (due to how the note stems overlap), so perhaps Johnson changed his mind regarding the key of this number. For the purposes of this arrangement, the “D major notes” have been ignored.



No. 14: The Battle

- The horn and ophicleide parts have been displaced from the octave in the manuscript to better suit the ranges of these instruments.
- Measure 16: The final note in the manuscript’s bass part appears to be an E, which is almost certainly a misprint given the context (outlining F major, the tonic, as part of this section’s resolution). I have changed that to be an F one half-step above in my arrangement.

Firing (?) of the Musketry

- While the “of the Musketry” in the title of this interlude is mostly legible in the manuscript, the first word is not; “Firing” is my best guess.

- The combination of auxiliary percussion instruments that will be used in our performance were assembled by John McGovern and Jason Amis (our ensemble's percussionists) following the study of videos of muskets being fired.

No. 15: Trumpet Announces the Victory

- Measures 1-2: It is unclear how Johnson planned for these measures to sound or whether the smaller set of sixteenth notes were intended to be played instead of or in addition to the larger notes. Therefore, these measures have been given three beats each in my arrangement and some rhythms have been modified so the trumpet can sound both sets of notes, adding an appropriate flourish to this fanfare.

No. 16: The Victory's Ours

- Measures 17-24: The rhythm in the bass part/accompaniment has been elongated to better suit one player in service of providing greater textural variety in this section. The rim clicks in the snare part have likewise been added to vary the texture, but this might be an anachronism.

New Cotillions and March with National Airs...; Second Set

Source. This collection was composed and published in 1824 in advance of the Marquis de Lafayette's tour of the United States.¹⁰³ Only the published reduction for

¹⁰³ Jones, *Francis Johnson (1792-1844)*, 92.
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this work survives, but it contains a significant portion of Johnson's music from the ball given in Lafayette's honor on October 4, 1824 at Philadelphia's New Theatre.¹⁰⁴ The main body of this collection are the two sets of cotillions, and they are prefaced by "Honour to the Brave—General Lafayette's Grand March" and two national airs, "Columbia" and "General La Fayette's Favorite."¹⁰⁵ For this program, I decided to arrange the second set, featuring Johnson's "La Fayette," "Washington," "The Morris," and "The National Guest" in addition to J. C. Taws's "Cadwallader." Whether these so-called cotillions would have been danced as such is a matter of debate. Dance scholar Ellis Rogers notes that dancers of the period in the United States were slow to adopt the new terminology of "quadrille" even when following the figures and conventions.¹⁰⁶ Thus, it is likely, especially when considering the figures indicated, that Johnson's *New Cotillions* were danced as quadrilles despite bearing the name of the earlier form.¹⁰⁷ No indications are given as to why a dance by Taws, also a Philadelphia-based composer and performer, is included in a self-published collection of Johnson's music, but I speculate that it is here to round out the second set with a fifth cotillion as well as to establish Taws's own propriety when circulating Johnson's music. Thomas Wilson describes the "finale" of a set of quadrilles, noting that they are more properly cotillions since all eight dancers are

¹⁰⁴ LaBrew, *Captain Francis Johnson (1792-1844)*, 1:59.

¹⁰⁵ Francis Johnson, *New Cotillions and March with National Airs* (Philadelphia: self-published, 1824).

¹⁰⁶ Rogers, *The Quadrille*, 120.

¹⁰⁷ Rogers's assertion is echoed by UK-based dance historians Dr. Garth Notley and Paul Cooper in personal correspondence.

simultaneously engaged.¹⁰⁸ The figures in “Cadwallader” reflect this, but why Johnson did not compose a fifth number for this set himself is unknown. Figures are thankfully included where appropriate throughout these works as are indications of which should be played with a given repetition of music, significantly aiding in efforts to stage this work.

Procedure. I arranged this work for the “dance band” instrumentation described above. Some dynamics are indicated throughout, and those markings have been respected in my arrangement. Unfortunately, the second set does not feature any of the instrumental indications that are in the first set, so those decisions have been made according to my own aesthetic preferences. I also am working from the assumption that it would have been danced as a quadrille; this assumption is reinforced through an analysis of the figures printed on the piano reduction (and I am quite thankful that “second time,” etc. indications are included).

Notes and Changes.

No. 1: Lafayette

- Measures 1, 2, 5, and 6: The turns indicated in the primary source have been left off to better align the shared presentation of the melody by the violin and clarinet in my arrangement.

¹⁰⁸ Thomas Wilson, *The Quadrille and Cotillion Panorama or, Treatise on Quadrille Dancing* (London: R. & E. Williamson, 1818), 4, <https://lccn.loc.gov/42049714>.

- Measure 18: The primary source shows an E-sharp here; as it does not occur in the second repetition of the figure (measure 22) and is likely a misprint in the published reduction.

No. 2: Washington

- Measure 6: The appoggiatura here in the published reduction has been left off in my arrangement to facilitate the unison statement of this theme.

No. 5: Cadwallader (J. C. Taws)

*Octave transpositions have been made throughout to better separate the ophicleide from the other members of the ensemble and to assist in crafting as smooth a bassline as possible.

- Measure 15: The two As in the ophicleide part have been made natural to match the first iteration of this figure in measure 11.
- Measure 16: The first A in the cornet part should almost certainly be natural considering the second one in the melody (now in the violin part) is marked flat. This assumption is reflected in my arrangement.
- Measure 32: The written B in the melody (played by the clarinet) has been made natural in order for it to function as a leading tone to the subsequent C.

“The Grave of the Slave”

Sources. This was published for piano and voice by Fiot (also spelled variously as “Foit”), Meignen & Co. in 1837.¹⁰⁹ In addition to the existence of a clear and legible

¹⁰⁹ This work is reproduced in Jones and Greenwich, *A Choice Collection of the Works of Francis Johnson*, 1983, 2:200–201.

publication, a recording of this work is featured on an album by the Chestnut Brass Company.¹¹⁰ I opted to remain with a solo vocalist rather than the duet arrangement found in their recording.

Procedure. The arranger's job is rendered much easier for this work, as the published version is the "full version" and not any sort of reduction. My own transcription was created with convenience and clarity in mind; I expanded the work to better align each verse's lyrics with the melody. Some dynamics were added where it made sense to do so, such as to balance the vocal melody and piano accompaniment, but the overall ease with which this work can be arranged and performed was much appreciated when programmed alongside works that necessitate much more intensive reconstruction, e.g. *Battle of N'Orleans*.

Notes and Changes.

*Changes listed here apply to all the verses in my expanded transcription.

- Measures 12-16: Expressive markings have been included here that correspond to sensible and musically effective decisions made in the Chestnut Brass recording.
- Measure 14: The published version shows a G in the sustained chord on the word "form." This should most certainly be a G-sharp, thus making it a conventional dominant chord (E major) in the key of A minor; I have made this change in my arrangement.

¹¹⁰ The Chestnut Brass Company And Friends, *Tippecanoe And Tyler Too - A Collection Of American Political Marches, Songs, And Dirges*, CD, Newport Classic Premier (Newport Classic - NPD 85546, 1992).

- Measures 15-16: The ornamentation shown here in the published version has been omitted until the final verse in my arrangement, following the Chestnut Brass's example.

Voice Quadrilles

Sources. Not one but two sources exist for this work, a rare occurrence in the study of Johnson's compositions. The first is the usual piano reduction, published in 1840 by George W. Hewitt & Co. following Johnson's return from his European tour.¹¹¹

The second is the arrangement published in 1848's *The New England Musician*.

Though this latter arrangement is almost certainly not Johnson's own, as he passed away four years prior, it is the most contemporary ensemble orchestration of any of his works that is known to exist. Furthermore, this reflects how musicians of the period might have heard, transcribed, and performed popular works of the era.

Wagner describes how Benjamin Grierson accumulated music for his groups through a combination of composing, trading with other bands, and listening to and arranging the music of the day; the unknown compilers of *The New England Musician* likely followed this same procedure.¹¹² In what follows, the abbreviation "PR" refers to the published piano reduction of this work, whereas "NE" refers to the arrangement found in *The New England Musician*. The keys are consistent with those in NE, as

¹¹¹ Jones and Greenwich, *A Choice Collection of the Works of Francis Johnson*, 1983, 1:48.

¹¹² Wagner, *Band Music from the Benjamin H. Grierson Collection*, xiv. This also might account for some of the subtle differences in rhythm and lyrics between the 1848 arrangement and the published version.

they better suit the tendencies of the winds and strings than do those in PR.¹¹³ The choice of keys for a set of quadrilles in this period did not seem to be standardized.

Procedure. In reconciling conflicts of pitch and/or rhythm between these two sources, I allowed PR to prevail since it was published during Johnson's lifetime. Generally, though, I followed the orchestration and dynamics present in NE. Though I could have simply performed NE as it stands for this program, I feel that this amalgamation of the two existing sources might best approximate how Johnson's band might have performed this work. As a result, the changelog for this work is substantially longer and more involved, though that is necessary in order to preserve the clarity of my methodology. The scheme I decided on for repeats is informed by that which is present in the scores but has been tempered with knowledge gained from research of the dance figures as well as the occasional practical decision made to suit our dancing of it.

Notes and Changes.

No. 1: Pantalón (Frank)

- Measure 1, Measure 9: In my arrangement, I used NE's dynamic scheme with the addition of the decrescendi in PR.

¹¹³ Keyed bugles exist in both E-flat (higher) and B-flat (lower) variants, and though they are fully chromatic instruments, the tone becomes less even when multiple keys (particularly those furthest away from the bell) are employed. Thus, writing in flat keys makes sense to allow for the bugles to play more virtuosic lines with their clearest notes.

- Measure 15-16: The clarinet, cornet, and ophicleide parts have been modified from how they appear in NE to produce the V/V to V harmonic progression found in these measures of PR.
- Measure 16: The slur connecting the first two sixteenth notes in PR has been left off for my arrangement.
- Cornet solo: I have incorporated the slurs here from NE in my arrangement, as they expectedly indicate natural phrasing for a wind instrument.

No. 2: L'ete (Johnson)

- Measure 8: The rhythm from PR has been preserved in my arrangement's violin part.
- Measures 9-16: Rather than coordinate the performance of this virtuosic figure as called for in NE, I have decided to vary the texture for the repetition of this section (violin on each first repetition, clarinet on the second). The slurs in NE are used in my arrangement. I have also preserved the alteration in both melody and harmony found in mm. 9 and 13 of PR, which is not present in NE.

No. 3: If You Consent to Dance with Me (La Poule)

- The ordering of the movements is consistent with that in PR. NE swaps the ordering of "If You Consent to Dance with Me" and "Hark, the Merry Trumpet." The ordering of movements in PR more closely aligns with what was expected of quadrilles in the period.¹¹⁴

¹¹⁴ Thomas Wilson, *The Quadrille and Cotillion Panorama* (London: R. & E. Williamson, 1818), 3.

- Besides the fortissimo dynamic in the introduction from PR, the dynamics from NE are used in my arrangement.
- Measures 1 and 2: Though Johnson breaks from convention in writing this “La Poule” in 2/4 time instead of the expected 6/8, the conventional two-measure introduction has been included as an extension of the one bar present in PR. The presence of an introduction makes sense for the sake of the dancers.
- Measures 6 and 10: The lyrics “with glee” from PR have been used in my arrangement in favor of “in glee” found in NE.
- Measure 17: The top note of the split in this measure of NE is used in my arrangement.
- Measures 18 and 26: My arrangement’s rhythms match those found in PR.

No. 4: Hark, the Merry Trumpet (La Trenise)

- My arrangement features the lyrics from PR and the dynamic scheme of NE.
- The two eighth note “call and response” figures present in Part 1 (violin), mm. 1-3 of NE have been given to Part 3 (cornet) for programmatic effect.
- Measures 6 and 15: The slurs from NE have been used in my arrangement.

No. 5: Laughing Finale (La Finale)

- Measure 9: The pickup to this measure has notes in NE but not in PR; I have followed PR in my arrangement to facilitate the switch from singing to playing between this section (mm. 9-16) and the previous one (mm. 1-8).

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*Alongside many of the above works, Johnson's "The Grave of the Slave" is reprinted in *A Choice Collection of the Works of Francis Johnson*, vol. 2.