

OUR FOREFATHERS' MUSIC

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## ABSTRACT

This project consists of a recording of nine works that were performed by trombonists in America prior to the 20th century accompanied by a rationale for the selection of the works that were recorded. These works were chosen from the repertoire performed by three significant trombone soloists, as well as significant chamber and orchestral works performed in America prior to the 20th century. This manuscript explores the soloists and their relationship with the pieces they performed, as well as the relevant organizations and composers associated with the chamber and orchestral works.

## DEDICATION

I dedicate this document and recording to my mother, Mary Kolan. I will always be grateful for the sacrifices you have made for me and your constant encouragement and support.

## ACKNOWLEDGMENTS

I would first like to thank committee members, Dr. Jonathan Whitaker, Dr. Linda Cummins, Dr. Stephen Peles, Dr. Jon Noffsinger, Dr. William Keel and Dr. Faythe Freese. I would not have been able to successfully produce this recording and document without their guidance. I feel an obligation to further thank Dr. Linda Cummins, my graduate advisor, whose tireless work and direction have allowed me to successfully navigate the complex waters of postgraduate study.

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I have had the tremendous opportunity to study with and be inspired by some of the finest musicians during my academic career. To Peter Ellefson, Timothy Anderson, Timothy Northcut, and Dr. Jonathan Whitaker, I offer my sincerest gratitude. Your teachings have allowed me to become not only a better musician, but also a better person.

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## INTRODUCTION

The majority of works for trombone prior to the 20th century were composed in Europe and performed by European musicians. However, there are records of many trombonists performing as soloists or as ensemble musicians in North America during that time. This project explores some of the repertory that was significant to American trombonists in this period. This project sheds light on some of the repertoire that was significant to American trombonists prior to the 20th century, what music they performed, and their relationship with this music. The works include *Concertino* by Ferdinand David, *Phenomenal Polka* by Frederick Neil Innes, “Robert, toi que j’aime” by Giacomo Meyerbeer, “Die Thräne” by Giorgio Stigelli, and “Die Fahnenwacht” by Peter von Lindpaintner, *3 Sonatas for Trombones* by Cruse and my own arrangement of the Movement II, *Andante religioso* of Arcadian Symphonie by George Frederick Bristow.

The following essay provides brief biographies of the trombonists who performed the works listed above and provides information on their significance in regards to the use of the trombone in America. In the case of the chamber works and the orchestral work, the biographical information of the composers and historical information of the institutions associated with the works are provided. This information is accompanied with the context of the music regarding the development of the trombone in America.

## FELIPPE CIOFFI AND “ROBERT, TOI QUE J’AIME”

Felippe Cioffi is a hallmark example of one of America’s earliest significant trombonists. He had a varied career in New York City as an orchestral musician and soloist before he moved to New Orleans where he found work in those same roles. Very few details are to be found about his birth, education, later life and death. It is assumed that he was born in Europe and received his musical training there before emigrating to America. There is an unverified theory about his formative years being spent in America that was posed by the *New Orleans Daily Picayune* in which they describe Cioffi as “educated in the science of music in this country.”<sup>1</sup>

Cioffi is first mentioned in New York City reviews in 1831, but it is possible he first moved to New York City in 1826 and was first listed in city directories in 1828. Cioffi appeared in many concerts in New York, most of them associated with Italian Opera. In George Odell’s encyclopedic collection of the performance art scene in 19<sup>th</sup> century New York City, Cioffi was part of the “first attempt to establish a regular Italian opera institution in New York...” in which he played trombone.<sup>2</sup> These opera companies failed frequently, leading Cioffi had to seek employment through a variety of means. He performed at musical benefit concerts such as those put on by Musical Fund Society and at small concerts such as those put on at Niblo’s Pleasure Garden. He also worked as an educator in New York City where he was listed in the city

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<sup>1</sup> David Guion, “Felippe Cioffi: A Trombonist in Antebellum America,” *American Music* 14, no. 1 (Spring 1996): 1-2.

<sup>2</sup> George Odell, *Annals of the New York Stage* (New York City: Columbia University Press, 1927), 3:642.

directory as a professor of music.<sup>3</sup> Cioffi was involved in sacred music concerts and played a significant musical role in what would be the first oratorio composed in America. In composer Charles E. Horn's oratorio, *The Remission of Sin*, Cioffi was tasked with playing a duet with a vocalist; a feature that was composed specifically for Cioffi.<sup>4</sup> Performing obbligato parts with solo vocalists, as well as playing vocal music adapted for trombone, would become a staple of his repertoire.<sup>5</sup>

In 1835 Felipe Cioffi relocated to New Orleans, Louisiana. At this time, New Orleans had a more vibrant musical community than New York City. New Orleans boasted three opera companies, none of which were subject to the closures that commonly plagued those in New York City. Cioffi and at least six other of New York City's most successful musicians were hired by impresario James Caldwell to join his St. Charles Street Theater. It was a regular occurrence for the theaters to feature variety performers between acts of the operas, such as dancers, actors and solo musicians. Cioffi became a popular performer during these events and his popularity increased when he began playing solos at hotels, churches and pleasure gardens. In 1843 Cioffi toured extensively throughout the United States of America with the Havana Opera Company, visiting the cities of Cincinnati, Pittsburgh, Philadelphia, New York City, and Baltimore. It was at a performance in New York City where he performed the aria "*Robert, toi que j'aime*" from Giacomo Meyerbeer's opera *Robert le Diable*.<sup>6</sup> By 1846, Cioffi decided to leave the Americas and continue his career in London. He became the first trombonist at Covent Garden, the Royal

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<sup>3</sup> Hugh Callison, "Nineteenth-Century Orchestral Trombone Playing in the United States" (DMA diss., Ball State University, 1986), 115, accessed January 7, 2017, ProQuest Dissertations and Theses.

<sup>4</sup> David Guion, "Four American Trombone Soloists Before Arthur Pryor", *International Trombone Association Journal* 20, no. 4 (Fall 1992): 32-37.

<sup>5</sup> "Signor Cioffi's Concert", *New-York Daily Tribune*, October 7, 1843.

<sup>6</sup> Ibid.

Italian Opera. The last record of his musical career was between 1859 and 1861 in England where he served as the trombone instructor at the Royal Military School of Music.<sup>7</sup>

Felippe Cioffi played a wide variety of repertoire. Unfortunately, due to the lack of programs still in existence and the vague descriptions of his concerts in newspaper articles, it is difficult to ascertain exactly what pieces he performed. From what can be gathered from academic sources and newspaper clippings in existence, Cioffi performed concertos (the term most likely being used lightly), theme and variations on popular songs and arias, his own compositions and arias as stand-alone pieces, such as Meyerbeer's "Robert, toi que j'aime." As Cioffi had been associated with opera companies in New York and New Orleans, he most likely found arias amenable, to be performed alone and as source material for theme and variation styled pieces. With Cioffi's association with Italian opera in New York and London, it is easy to draw parallels between his solo performances utilizing Italian music. New Orleans, on the other hand, would provide Cioffi with significant exposure to French culture and opera. The first successful opera house in New Orleans, the Orleans Theater, was directed towards the French speaking citizens.<sup>8</sup> It seems the popularity of French opera in New Orleans may have motivated Cioffi to develop some French repertoire in order to appeal towards a wider audience.

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<sup>7</sup> David M. Guion. "Cioffi, Felipe." *Grove Music Online*. Oxford University Press, accessed January 14, 2017, <http://www.oxfordmusiconline.com>.

<sup>8</sup> David Guion, "Felippe Cioffi: A Trombonist in Antebellum America," 35-36.

FREDERICK LETSCH, DAVID'S "CONCERTINO", STIGELLI'S "DIE THRÄNE", AND  
LINDPAINTNER'S "DIE FAHNENWACHT"

Frederick Letsch is perhaps one of the most significant trombonists in America's early musical life. Letsch had an accomplished career both as a performer and pedagogue. He performed with the fledgling Philharmonic Society of New York and the Theodore Thomas Orchestra, which would later become the foundation of the Chicago Symphony Orchestra. Later in his career he taught at the National Conservatory of Music of America in New York City.<sup>9</sup>

Frederick Letsch was born in June 1829 in Saxony, Germany. Like Felipe Cioffi, it is unknown where Letsch spent his formative years and where he received his initial education. At best, there are census records of his wife and children, all who were born in New York City. His youngest daughter, Louisa, was born in 1859 in New York City, which places Letsch in New York City by 1859. The two significant scholarly writings that feature sections on Letsch are at odds about when he emigrated to America. Hugh Callison, in his dissertation on orchestral trombone playing in 19<sup>th</sup> century America states that there is no record of Letsch's emigration and places it within the large window of 1839 and 1859.<sup>10</sup> Musicologist David Guion is more precise by stating that Letsch emigrated to America in 1858 and never became a naturalized

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<sup>9</sup> David Guion, "Four American Trombone Soloists Before Arthur Pryor", 34.

<sup>10</sup> Hugh Callison, "Nineteenth-Century Orchestral Trombone Playing in the United States", 116.

citizen. Guion does not cite a source confirming the 1858 emigration, leaving the issue of Letsch's arrival in America a point of contention.<sup>11</sup>

The majority of Frederick Letsch's musical accomplishments are associated with three orchestras, the Philharmonic Society of New York, Brooklyn Philharmonic and the Theodore Thomas Orchestra. He appeared with the New York Philharmonic Society in various capacities throughout what seems to be the entirety of his career. Hugh Callison provides a very succinct summary of Letsch's career with the New York Philharmonic Society:

In the programs of the New York Philharmonic Society during the seasons from 1859-1867, he is listed as the bass trombonist. During the 1867-68 season, he shared the same position with Hass, probably due to the travelling schedule of the Theodore Thomas Orchestra. Records continue to show him as a bass trombonist until the 1875-76 season when he shared the principal position with C. Heinecke. He then returned to the bass trombone position for a season before assuming the principal position from 1878-1886. From 1887-1895, he is listed again as the bass trombonist except for one season (1891-1892) when he was listed as principal trombonist. His last recorded performance was April 6, 1892.<sup>12</sup>

Letsch gained the attention of the public and critics alike by maintaining many solo appearances in New York City throughout his career. While most orchestral trombonists of the time were not well known, Letsch is mentioned numerous times throughout reviews and notices of concerts. He performed with a wide variety of organizations such as the Musical Fund Society at Irvin Hall on February 15, 1862,<sup>13</sup> a children's concert at Steinway Hall on February 28, 1885,<sup>14</sup> and the Brooklyn Philharmonic where he soloed on numerous occasions,<sup>15</sup> performing the "Tuba mirum" trombone obbligato solo from Mozart's *Requiem* to critical acclaim.<sup>16</sup> Letsch's reputation as a

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<sup>11</sup> David Guion, "Four American Trombone Soloists Before Arthur Pryor", 34.

<sup>12</sup> Hugh Callison, "Nineteenth-Century Orchestral Trombone Playing in the United States", 116.

<sup>13</sup> "Amusements," *New York Times*, February 15, 1862.

<sup>14</sup> "General Mention," *New York Times*, February 28, 1885.

<sup>15</sup> "Amusements," *New York Times*, December 17, 1863.

<sup>16</sup> "Brooklyn Philharmonic," *New York Times*, December 21, 1884.

competent soloist must have been established shortly after beginning his career in New York City, as his most notable solo performance was with the Philharmonic Society of New York on April 26, 1862 where he performed the Ferdinand David *Concertino*.

It is unknown whether Letsch's performance of the David *Concertino* was the American premier. However, it was Letsch's first solo performance with the Philharmonic Society of New York and the program states that it is the "first time" the *Concertino* was performed by the orchestra.<sup>17</sup> Letsch would also go on to perform the piece with the Theodore Thomas at least one more time<sup>18</sup>, although David Guion states he performed it at least twice.<sup>19</sup> There is no record as to how Letsch was introduced to the *Concertino* or why he chose to perform it as his debut with the Philharmonic Society of New York. For one, the repertoire for solo trombone accompanied by orchestra was not extensive at this point in history. The few pieces that had been composed were relatively recent additions to the repertoire and had most likely not been popularized outside of their locales. Letsch performed one other original work for trombone composed by Ernst Sachse.<sup>20</sup> Letsch's performance of this piece is notable due to the Sachse being in the modern repertoire. The interesting parallel between the works of David and Sachse alongside with Frederick Letsch is that all three lived in or in close relation to Saxony. As previously noted, Letsch was born in Saxony in 1829. David was the concertmaster of the Gewendhaus Orchestra in Leipzig, the largest city in Saxony. He composed the *Concertino* while in Leipzig, and it was premiered there in 1837. Ernst Sachse was a virtuoso trumpeter in the Weimer Court

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<sup>17</sup> Philharmonic Society of New York, "Fifth and Last Concert – Twentieth Season, April 26, 1862".

<sup>18</sup> Rose Thomas, "Chapter IV: 1870-1872," in *Memoirs of Theodore Thomas* (New York: Moffat, Yard & Company, 1911), 65, Google Play Books.

<sup>19</sup> David Guion, "Four American Trombone Soloists Before Arthur Pryor", 34.

<sup>20</sup> *Ibid.*

Orchestra, which was only a short fifty miles from the heart of Saxony.<sup>21</sup> If Letsch grew up and was trained in Saxony as postulated by David Guion, it could be conceivable that he would have been exposed to these works and would have become familiar with them.

As was the case with Felipe Cioffi, there was not a large catalog of original repertoire for Frederick Letsch to pull from during his career in the 19<sup>th</sup> century. As noted above, Letsch did manage to perform two significant original works for the trombone that still remain in circulation today, Sachse's *Concertino* and David's *Concertino*. Of those two, the David remains a monumental piece in the repertoire. It is often requested at professional and festival auditions and competitions, and is often programmed for recitals. Despite this lack of repertoire, Letsch soloed with the Theodore Thomas Orchestra a staggering 184 times. Letsch performed two pieces significantly more frequently than any others: Giorgio Stigelli's *Die Thräne* ("The Tear") eighty-four times, and Peter Josef von Lindpaintner's *Die Fahnenwacht* ("The Standard Bearer") twenty-three times.<sup>22</sup> Letsch would draw from vocal music frequently when called upon to solo with the Theodore Thomas Orchestra as these are not the only vocal pieces he performed. He also performed Schubert's *Der Wanderer* and Wagner's "The Evening Star" from *Tannhäuser*, among other vocal pieces.<sup>23</sup> The practice of programming vocal music was common at the time, evident by the frequency of its programming by soloists like Cioffi and Letsch.

It is not evident as to why Letsch chose to perform Stigelli's *Die Thräne* and Lindpaintner's *Die Fahnenwacht* so often. By examining the biographies of Giorgio Stigelli and

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<sup>21</sup> Edward Tarr, "Ferdinand Weinschenk (1831-1910), Pivotal Figure in German Trumpet History," *Historic Brass Society Journal* 11 (1999): 11.

<sup>22</sup> David Guion, "Four American Trombone Soloists Before Arthur Pryor", 34.

<sup>23</sup> Theodore Thomas, *Theodore Thomas: A Musical Biography*, ed. George Upton, vol. 2, *Concert Programmes* (Chicago: A.C. McClurg & Co., 1905), 94-146, Open Library.

Peter von Lindpaintner, it shines a light on some rationale for choosing these songs. Stigelli was born Georg Stiegele in 1819 in Schelklingen, Germany. Between 1840 and 1846, Stigelli sang roles throughout Germany, Austria, Czechoslovakia, and Switzerland. From 1846-1848, he sang primarily in Italy, where he took his Italian stage name. He moved back to Frankfurt in 1848, but moved to London to sing at the Royal Italian Theater at Covent Garden from 1849-1850. He disappears from personell lists for some years, but shows up sporadically, such in the Vienna Court Opera in 1861 and Mainz Theater in 1866.<sup>24</sup> He is known not only for his singing, but also for his contributions to song literature. However, the most telling record of his performances in regards to Frederick Letsch would be Stigelli's performance with the Philharmonic Society of New York on November 19, 1859. On this date, Stigelli performed his song *Die Thräne*, accompanied by the orchestra where none other than Frederick Letsch was part of the trombone section.<sup>25</sup> Given this close proximity, it is likely that Letsch admired this German *lieder* at the performance in 1859, or as a German had been familiar with Stigelli's works prior to that date, and felt that desire to use *Die Thräne* as one of the cornerstones in his repertoire.

Peter Josef von Lindpaintner was born in 1791, in Koblenz, Germany. He was born into a musical family, as his father was a tenor at the court of Bishop-Elector of Trier. In 1806 it was the Elector who provided Lindpaintner the initial opportunity to study composition with Peter Winter in Munich. Lindpaintner premiered his first opera in Munich in 1811. He would go on to produce six more operas in the next eight years before taking the position of Kapellmeister at Stuggart in 1819, a position he held until his death. He would continue to compose operas, ballets, and instrumental works. However, he also was a notable composer of *lieder*, such as *Die*

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<sup>24</sup> George Grove, *A Dictionary of Music and Musicians: (A.D. 1450–1883)* (London: Macmillan, 1883), s.v. “Stigelli or Stighelli, Georg”.

<sup>25</sup> Philharmonic Society of New York, “First Concert – Eighteenth Season, November 19, 1859”.

*Fahnenwacht* which was considered to be widely popular.<sup>26</sup> Lindpaintner's music was popular with the Philharmonic Society of New York, having been performed twelve times between the years of 1843 and 1858. Lindpaintner's orchestral works were the only ones performed, the most popular being the "Sinfonia Concertante No. 2 for Flute, Oboe, Bassoon, Clarinet and Horn" accompanied by orchestra, which was performed a total of five times. These years predate the years that Frederick Letsch joined the Philharmonic and do not feature any vocal works, so it is unlikely he was exposed to *Die Fahnenwacht* in a manner similar to Stigelli's *Die Thräne*. Considering Lindpaintner's popularity in Germany and his dates of activity, it is possible that Letsch was exposed to Lindpaintner's vocal songs before emigrating to America from Germany and admired them enough to choose to perform them often.

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<sup>26</sup> Clive Brown. "Lindpaintner, Peter Josef von." *Grove Music Online*. Oxford University Press, accessed January 15, 2017, <http://www.oxfordmusiconline.com/>.

## FREDERICK NEIL INNES AND “PHENOMENAL POLKA”

Without question, the trombonist most associated with the American trombone tradition is Arthur Pryor. He was a tremendously popular soloist with John Phillip Sousa’s band, almost as popular as Sousa himself. Pryor contributed significantly to the band and trombone repertoire, much of which is still frequently performed today.<sup>27</sup> However, Frederick Neil Innes as a band soloist, predated Pryor in the Sousa band and Sousa thought as highly or higher of Innes than Pryor. Like Pryor, Innes was also multi-talented. He was a composer, bandleader, inventor, and educator who made significant contributions in all of those fields.<sup>28</sup>

Frederick Neil Innes was born October 29, 1854 in London, England. He began studying music at the age of 8 and joined his father in the First Life Guard at the age of 13. He studied violin, piano, trombone and harmony at the London Conservatory of Music.<sup>29</sup> Innes emigrated to Boston in 1874 and performed at the Howard Street Theater and with the Boston Cadet Band. Innes’ career becomes obscured at this point as there are several accounts of his travel back to Europe. Musicologist Trevor Herbert states that Innes had traveled to Paris, France to become the solo trombonist at the opera cabaret Folies Bergère in 1875.<sup>30</sup> Raoul Camus and David Guion

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<sup>27</sup> James M. Burk and Raoul F. Camus. "Pryor, Arthur." *Grove Music Online*. Oxford University Press, accessed January 12, 2017, <http://www.oxfordmusiconline.com/>.

<sup>28</sup> Raoul F. Camus. "Innes, Frederick Neil." *Grove Music Online*. Oxford University Press, accessed January 12, 2017, <http://www.oxfordmusiconline.com/>.

<sup>29</sup> Gail Campbell, "Bandsman Frederick Neil Innes as Trombonist," *Journal Of Band Research* 6, no. 2 (April 1, 1970): 30.

<sup>30</sup> Trevor Herbert, *The Trombone*, The Yale Musical Instrument Series (New Haven: Yale University Press, 2006), 153.

both state that Innes traveled throughout Europe at an undetermined time receiving critical acclaim during his travels. It unknown whether these travels are the same as the ones that Herbert references. Regardless of the date of his travels, by 1876 Innes had begun performing with Patrick Gilmore's band, the most popular wind band in America at the time. Innes became the principal trombone soloist in Gilmore's band by 1879. By 1880 he was gaining attention for performing the incredibly demanding repertoire of his colleague Jules Levy, the cornet soloist with Gilmore.<sup>31</sup> Levy, who was very popular with the public but not with his fellow musicians, was a fantastic showman, if not arrogant (he demanded to be referred to as "The World's Greatest Cornetist"). Innes stated that he was only attempting to further popularize himself by playing the most difficult repertoire, which was written for the cornet. However, the musical feud between Levy and Innes drew attention from the public as Innes was capable of playing Levy's repertoire just as well, if not better, on the trombone. From 1880-1881, Innes made a trip to Europe where he again gained critical acclaim, this time in the cities of Paris, Hamburg, Berlin, and St. Petersburg. He remained with the Gilmore band until 1883 when he would branch off on his own.<sup>32</sup>

Innes was only twenty-five years old when he decided to form his own band, an ambitious endeavor. He was an advocate for elevating the wind band to the level of artistry, a level mainly reserved for symphony orchestras. He began to program the works of the great composers, such as Beethoven and Wagner, often conducting multiple programs a week from memory. Innes would go on to make significant changes to the instrumentation of the standard wind band, changes still used today by modern wind ensembles. He was responsible for the

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<sup>31</sup> Raoul Camus. "Innes, Frederick Neil." *Grove Music Online*.

<sup>32</sup> David Guion, "Four American Trombone Soloists Before Arthur Pryor", 34.

standard use of the string bass, chimes, harp and sometimes cello within the wind band. While the majority of repertoire being performed by bands of the era were marches, patriotic songs, and popular music, Innes sought to create a more expressive ensemble by assigning a wider role for the woodwinds in his own band. At a time when guest conductors and clinicians were not standard, Innes was asked to provide leadership for the musical programs at many national events such as the National Expositions in Seattle, Atlanta, and Nashville, and the World's Fairs in San Francisco, and St. Louis.<sup>33</sup>

Unlike his soloist contemporaries in America, Frederick Innes was a prolific composer. He mostly composed for the wind band, both concert pieces and solo pieces for cornet, baritone, and trombone accompanied by the wind band. It is unknown how many pieces he composed throughout his career, as the majority of his music has fallen into obscurity. Two pieces have survived and continue to be performed, albeit rarely. Both are character pieces in theme and variations styles: "Seashells Waltz" and "Phenomenal Polka". Although Innes performed both of these pieces on trombone, they only exist in their current form as cornet solos and are generally absent from trombone repertoire.

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<sup>33</sup> Frank Seltzer, "Famous Bandmasters in Brief: Frederick Neil Innes," *Jacobs' Band Monthly* 4, no. 11 (November, 1919): 18.

## THE MORAVIAN CHURCH AND THE CRUSE SONATAS

The Moravian church has a very unique relationship with the trombone, particularly in America. The Moravians have, for over two-hundred and fifty years, cultivated a tradition of trombone playing in their churches and communities. There is no other American institution associated with the trombone that has maintained such a long relationship. Music is a central part of Moravian religious services and community life, a fact which has allowed the trombone to become a central figure in much of their culture. The use of the trombone in the Moravian church would comprised some of the earliest instances of secular trombone chamber music being performed in America. It and would go on to provide a foundation for future trombonists in America.

To understand the music of the Moravian church, it is necessary to understand the basic development of the church. The Moravians can first be traced by to the Hussites, led by reformist Jan Hus in 15<sup>th</sup> century Bohemia. After Jan Hus' execution in 1415, a faction of his followers organized into the Unitas Fratrum, or Unity of Brethren, the spiritual predecessor of the Moravians in 1457. By 1547, The Unitas Fratrum were severely persecuted by the Roman Church and were driven underground, where membership dwindled. This underground movement is referred to by the church as the "Hidden Seed." The Hidden Seed found a home safe from persecution on the estate of Count Nicholas Ludwig von Zinzendorf located in Saxony in 1722. This community would become known as Herrnhut. Herrnhut was established to be a commune where each individual contributed and shared as needed. Zinzendorf encouraged the

Moravians to send missionaries around the world where they would set up communities, the most significant being the ones in America in Bethlehem, Pennsylvania and Salem, North Carolina. It is here in this environment where the Moravian church would begin to flourish and their formal musical traditions were established.<sup>34</sup>

The source material of the early Moravian church was comprised of vocal music that was mostly learned by rote. The texts and tunes were often passed down from the previous iterations of the Church, the Hussites and the Unitas Fratrum. However, the Moravians were able to create the beginnings of collections of their music in their safe haven of Herrnhut. Zinzendorf, who had taken on a leadership position with the Church, encouraged music making, considering it the best way of communicating to the heart. Although the Moravians stressed the practice of memorization, they created significant collections of hymns and chorales. The Moravian Church also placed an emphasis on music education. Children were instructed in vocal music and instrumental music of all kinds, keyboards, strings, wind and brass instruments.<sup>35</sup>

The Moravians quickly developed a tradition of creating original music and meticulously preserving both their own and other's music. There are thousands of compositions credited to Moravian composers for voices, string orchestra, winds and brass. They copied the music of composers such as Haydn, Mozart, Bach and other composers. Rather than discarding music when it fell out of favor, the Moravians kept the music in storage. This practice of copying and

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<sup>34</sup> "A Brief History of the Moravian Church," Moravian Church in North America, accessed January 13, 2017, <http://www.moravian.org/the-moravian-church/history/>.

<sup>35</sup> Nola Reed Knouse, *Eastman Studies in Music*, vol. 49, *The Music of the Moravian Church in America* (Rochester, N.Y.: University of Rochester Press, 2009), 16-18.

preserving music has allowed the Moravian Music Society to have a large collection of music that is difficult to find elsewhere.<sup>36</sup>

The use of brass instruments was particularly popular among the Moravians. This preference for brass instruments emerged from the German *stadtpeifer* tradition. These brass ensembles would accompany voices for religious services, welcome important visitors, or announce important events that happened throughout the community, such as the death of a congregation member. Most often these brass ensembles performed hymns and chorales that related to the occasion, but they also performed some secular music as well. The ensemble of choice was initially the trombone choir, divided into soprano, alto, tenor, and bass, but eventually evolved into mixed brass ensembles.<sup>37</sup>

Despite a prolific use of brass instruments by Moravians and their composers alongside their practice of preserving music, little secular music exists for the four-part trombone choir. Only two collections of music by two different composers, Cruse and Weber, are still in existence. Very little is known about both pieces, even the first names of the composers are either unknown or in question. Both were initially purchased for the Moravian settlement in Salem, North Carolina in 1784. The man who negotiated and paid for the purchase was Gottfried Weber, the organist of the settlement in Herrnhut, Germany. The first collection is comprised of eight sonatas for four players. Only the composer's last name is listed, Weber. It is not known whether these were composed by Gottfried Weber, but considering the close association, it is likely. These sonatas were either composed for two trumpets and two tenor trombones, but could

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<sup>36</sup> Stewart Carter, *Bucina*, vol. 2, *Perspectives in Brass Scholarship: Proceedings of the International Historic Brass Symposium, Amherst, 1995* (Stuyvesant, NY: Pendragon Press, 1997), 136.

<sup>37</sup> Stewart Carter, *Bucina*, vol. 2, *Perspectives in Brass Scholarship*, 136.

be performed on soprano and tenor trombones. The second collection ordered is comprised of six sonatas for four trombonists, composed by Cruse. There is speculation these were composed by Elias Fürchtegott Cruse, music director of a theater in Rostock in 1786, who was not a Moravian. There is also another composition by Cruse in the Moravian collection, a string quartet, so it is apparent the Moravians admired his music.<sup>38</sup> Unfortunately, the discant part is missing from three of the six sonatas and they remain incomplete. The sonatas by Cruse are the only compositions that specify the instrumentation of soprano, alto, tenor, and bass trombones.<sup>39</sup>

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<sup>38</sup> Stewart Carter, *Bucina*, vol. 6, *Brass Scholarship in Review: Proceedings of the Historic Brass Society Conference, Cité de La Musique, Paris, 1999* (Hillsdale, NY: Pendragon Press, 2006), 96-97.

<sup>39</sup> Stewart Carter, *Bucina*, vol. 2, *Perspectives in Brass Scholarship*, 137-138.

## GEORGE FREDERICK BRISTOW AND ARCADIAN SYMPHONIE

George Frederick Bristow was one of the foremost American composers in the second half of the 19<sup>th</sup> century. He existed alongside two other prolific American composers, Anthony Philip Heinrich and William Henry Fry. All three composers were invested in composing music that was prototypically American. Unlike the more progressive Fry, Bristow composed in a style that was more akin to the trends of European music in the middle and late 19<sup>th</sup> century.

George Frederick Bristow was born in Brooklyn, New York on December 19, 1825. He had a musical upbringing, as his father was a conductor and clarinetist. In his youth, he studied piano, violin, harmony, counterpoint, and orchestration. While still a teenager, he began his professional performance career playing violin at the Olympic theater. At eighteen, he joined the New York Philharmonic Society in its first violin section, a position he would hold until 1879. He spent considerable time leading a variety of musical ensembles throughout his career, conducting choirs and orchestras on a number of occasions.<sup>40 41</sup>

As a member of the New York Philharmonic Society and as a composer, Bristow decided to take advantage of the organizations' bylaws. At the time, Article VII of the bylaws stated "If

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<sup>40</sup> Delmer D. Rogers. "Bristow, George Frederick." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 14, 2017, <http://www.oxfordmusiconline.com/>

<sup>41</sup> Douglas W. Shadle, *Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise* (New York: Oxford University Press, 2016), 73.

any grand orchestral composition such as overtures or symphonies, shall be presented to the Society, they being composed in this country, the Society shall perform one every season.” This gave Bristow a significant opportunity to compose music for one of the major orchestral institutions in America. Bristow conducted his first orchestral piece, a concert overture, with the New York Philharmonic in January of 1847.<sup>42</sup> Bristow was again able to have another of his works, his First Symphony, performed with the orchestra at an open rehearsal on May 26, 1850.<sup>43</sup> Unfortunately, the powers that be at the New York Philharmonic Society did not value their own bylaws and in spite of them, were more interested in promoting the music of the European masters. When the position of principal conductor opened up with the orchestra, Bristow, now the concertmaster, applied for the position. Bristow was passed over in favor of Theodore Eisfeld, a German immigrant. Bristow felt slighted by this appointment and the boards practice of favoring European music, and his opinion of the organization sank.<sup>44</sup>

Bristow’s works were commented on by many of the major New York critics. The pervading opinion was that his efforts were admirable, but he had much to gain by emulating the European masters and current trends. Henry Cood Watson encouraged Bristow to model his music and follow the example of Mozart. Bristow heeded this advice, and the influence of Mozart is readily apparent in his First Symphony. Bristow never directly chose to study in

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<sup>42</sup> Philharmonic Society of New York, “Second Concert - Fifth Season, January 9, 1847”, <http://archives.nyphil.org/index.php/artifact/f93b6dcc-2657-44f6-a69d-0d1a5f9dd396/>.

<sup>43</sup> Philharmonic Society of New York, “Last Concert - Eighth Season, April 20, 1850”, <http://archives.nyphil.org/index.php/artifact/00894e03-f660-42df-a3a9-4b8ca60df7f2/>.

<sup>44</sup> Douglas Shadle, *Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise*, 74.

Europe, but decidedly chose to be independent. However, his music continued to be influenced and shaped by European composers.<sup>45</sup>

As his career progressed, Bristow began incorporating the trombone more often, in parallel with the trends in Europe at that time. However, Bristow utilized the trombone more independently than his European counterparts. In his Symphony No. 2, *Jullien*, Bristow utilized the practice of cyclic integration, where individual movements of a work are related by motives, thematic references, or other compositional devices. In the third movement, *Adagio*, Bristow uses a trombone solo in measures 9-16 in an instance of cyclic integration.<sup>46</sup> While in 1850, Robert Schumann had assigned melodic importance to the trombone by orchestrating a chorale including the trombone section in his Symphony No. 3, *Rhenish*. Bristow assigning a passage to a solo trombone was atypical of the time.

Bristow continued to incorporate the trombone in significant passages in his compositions. His fourth symphony, termed *Arcadian Symphonie*, featured the trombone significantly. The *Arcadian Symphonie* was commissioned and premiered by the Brooklyn Philharmonic in 1872, which may have been one of the first commissions by a standing municipal orchestra of a native-born American composer. Bristow wrote each movement with a specific ideal in mind and included a piece of text to accompany each movement. In the program notes for a later performance with the New York Philharmonic Society, Bristow states that the

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<sup>45</sup> Douglas Shadle, *Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise*, 74-80.

<sup>46</sup> Douglas Shadle, *Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise*, 102-103.

work depicts the “passage of emigrants across the plains, and their arrival, after various incidents, at the new Arcadia.”<sup>47</sup>

Movement II, *Andante religioso*, is accompanied by the text: “Halt on the prairie. Evening prayer. Tallis’s Evening Hymn.” This movement features a four-part harmonization of Thomas Tallis’s Evening Hymn in the trombone section, as if to signify the settlers having stopped for the night and singing before bedtime. While Shadle states that this four-part harmonization was written for the trombone section, the holograph score held by the New York Public Library indicates this section was written for the standard orchestral low brass section of three trombones and tuba. Regardless, Shadle draws parallels between Bristow’s use of the low brass section and Schumann’s use of the trombone section in Symphony No. 3, *Rhenish*, as well as Johannes Brahms’ use of the trombones in his Symphony No. 1, and Symphony No. 4.<sup>48</sup> This is an apt comparison in that the trombone section is responsible for the melodic material in both the Schumann, Brahms, and Bristow compositions. However, the trombone section in the Schumann is bolstered by the use of bassoons, French horns, cellos, basses, and later clarinets. Brahms’ trombone chorales in his Symphony No. 1, and Symphony No. 3 were also accompanied in a similar fashion. Bristow’s silences the orchestra and uses only the low brass section without any other instrumental accompaniment, something that seems to be solely an innovation of his own.

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<sup>47</sup> Philharmonic Society of New York, “Fourth Concert – Thirty-Second Season, February 14, 1874”, <http://archives.nyphil.org/index.php/artifact/26a2ff8f-209c-4fd1-9455-707f43945ba7/>.

<sup>48</sup> Douglas Shadle, *Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise*, 174-175.

## CONCLUSION

These pieces are an important part of history of the trombone in America. Much of the lineage of trombone playing in America has fallen into obscurity or is not widely appreciated. To appreciate the contributions to the trombone these musicians and composers made, it is necessary to having a deep understanding of their backgrounds, educations, and musical endeavors. Concerning Felipe Cioffi, one of the earliest and most significant contributors as a career trombonist, he is considered to be a father of American trombone performance. Frederick Letsch cultivated a popular and prolific solo career and was part of two of America's most storied orchestras, the Philharmonic Society of New York and the Theodore Thomas Orchestra. With those orchestras, he performed what can arguably be referred to as one of the trombone's most important works, Ferdinand David's *Concertino*. Frederick Neil Innes helped set the stage for Arthur Pryor and made tremendous contributions, not only to the trombone as a solo instrument, but to the entire field of wind band music. The Moravians may have been the most important contributors to the trombone in America, without them, the trombone may not have even found use in America in the early 18<sup>th</sup> century. George Frederick Bristow may have made the most unique contributions to the trombone. A native-born American composer, he began using the orchestral trombone section in unique ways that were not previously explored. Collectively, these contributions to the trombone oeuvre sparked trombone performance practice, thus enabling it to evolve and on some levels, supersede European tradition.

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