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A History of the Regimental Bands of Minnesota During the Civil War

Stewart G. Patrick

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A HISTORY OF THE REGIMENTAL BANDS
OF MINNESOTA DURING THE
CIVIL WAR

by

Stewart G. Patrick

Bachelor of Science, University of Minnesota 1954

Master of Arts, University of Minnesota 1960

A Dissertation

Submitted to the Faculty

of the

University of North Dakota

in partial fulfillment of the requirements

for the degree of

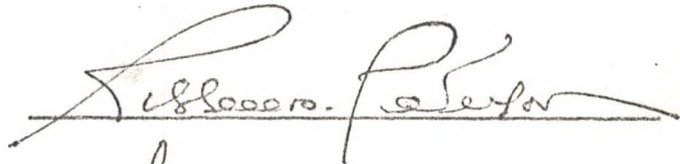
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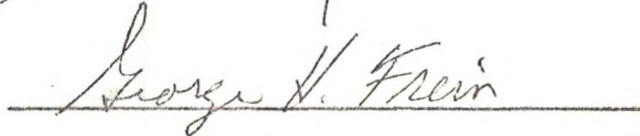
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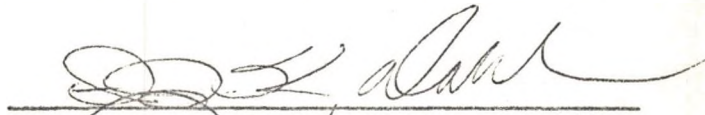
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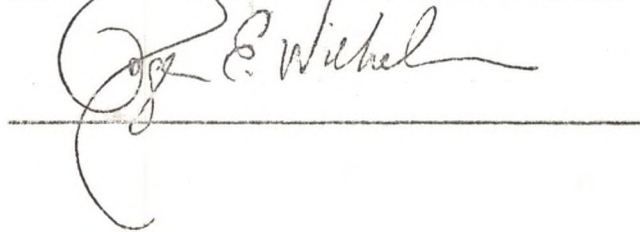
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ABSTRACT

This study examined the history of the regimental bands of Minnesota during the Civil War. The purpose of this study was to trace the growth of military music performance and literature as it pertained to regimental bands of Minnesota.

Using the historical method, this study concerned itself primarily with answering the following questions:

1. Were bandsmen recruited as trained musicians or were they trained after induction?
2. Why did some military units form bands, while others functioned with only drums, bugles and fifes?
3. What was the instrumentation and uniform style of these bands?
4. What criteria was used in the selection of music played?
5. What selections were chosen?
6. Was the music of the military an intergral part of the general culture of Minnesota?

In investigating the above questions it was necessary to delve into several related problems:

1. What influence did the parochial attitudes of the states have upon the growth of the regimental bands?

2. How did the level of musical awareness and literacy in Minnesota affect the regimental bands of the state?
3. The wind band has had an evolutionary history of its own. What point in this development had been reached in Minnesota by the year 1861?
4. What were the musical traditions of the United States Army in 1860?
5. Were Minnesotans aware of these traditions?
6. How did the attitudes of officers and politicians relate to the history of the regimental bands?
7. Did the demand for trained musicians eventually exceed the supply?
8. Was it more effective to train musicians to be soldiers, or to train soldiers to be musicians?

Design and Method

The data were collected by investigation and analysis of diaries, manuscripts, letters, newspapers, and government documents written in the United States between 1849 and 1900. Regimental and political histories of the era were used for general information. The search for relevant data was limited to materials available in libraries and historical societies in Minnesota and North Dakota or in private collections in the Midwest.

Findings

1. Civilian bandsmen were recruited as trained musicians during

1861. After October 1861 the regiments trained their own musicians.

2. The type of music used by a Minnesota regiment was determined by the personal preference of the officers and the amount of money available for music and instruments.
3. The Minnesota regimental bands used brass and percussion instruments exclusively. The exact instrumentation varied considerably from unit to unit. The Minnesota musicians wore the same uniforms as the enlisted men of their regiment.
4. The governing criteria in the selection of music seemed to be appropriateness, popularity, difficulty and availability.
5. The Minnesota bands played popular ballads, marches, patriotic tunes and army standards (taps, dead marches, etc.).
6. The music of the military was a part of the general culture of Minnesota, but it did not obviate the need for civilian bands.

Recommendations

The investigation of this topic suggested the need for several related studies. A similar study of another geographic area should produce further understanding of the American Civil War and its music. The brigade and division bands could also be investigated. An in-depth study of other types of music in Minnesota and in the armies at

this time would contribute to our understanding of this transitional era of American cultural history. The singing societies of the Midwest, the drummer boys of the Civil War, the fife corps and the bugle corps of the armies of the North and South, the traveling entertainers of the United States, and the music of the various religious groups of this era would all provide fertile topics for further investigation.

CHAPTER I

INTRODUCTION

The Problem

This study is a history of the regimental bands of Minnesota during the Civil War.

Nature and Explanation of the Problem

In the history of every culture, wars, geographic discoveries, and technological developments have produced profound changes in the basic fabric of society. One of the pivotal events in the history of the United States was the Civil War. The forces generated wrought changes in the economic, political and social patterns of the nation. This war and its accompanying cultural adjustments inevitably affected the fine arts.

The extent of the conflict was one of the forces that swept the nation toward a new society. Previous wars in the United States had involved relatively few men; the Civil War touched nearly every family.

In 1860 the United States Infantry contained fewer than 20,000 men.¹ The first call for militia volunteers in 1861 specified 75,000 enlistments for a period of ninety days to "put down the rebellion."²

¹"The Army Department," The Winona Daily Republican, April 12, 1861, p. 1.

²St. Paul Pioneer and Democrat, April 16, 1861, p. 1.

When neither side was able to achieve the expected quick and easy victory, the conflict began to escalate. As the confederate army developed, President Lincoln issued repeated calls for volunteers to increase the size of the union armies. Eventually both the North and the South came to rely on conscription. By 1862, the Union Army had more than 600,000 troops in the field.

As new military units were formed, each used musicians of some type. While the increase in the number of musicians in the army was not proportionate to the increase in combat troops, the use of musicians was still extensive. It has been estimated that the number of musicians in the Union Army eventually exceeded 21,000.¹

The Civil War was essentially a conflict between the states rather than between two strong central governments. The formation of military units was principally a state responsibility. The national government armed and paid the troops after they were inducted, but the states enlisted the troops, equipped them and chose their officers. The federal government established guide-lines for the size of each unit, number and rank of officers, uniform style, as well as the number and rank of musicians. Within these guide-lines, the states had considerable latitude during the first year of the war, particularly regarding style of uniforms and size of musical units.

The purpose of this study was to trace and analyze the growth of military music as it pertained to regimental bands of Minnesota.

¹In January, 1862, there were 4,400 Minnesotans in the Union Army; of these approximately 160 were bandsmen and 88 field musicians. The entire Union Army at this time contained 687,000 men; if the other states provided a similar proportion of musicians the total would have been 33,357 musicians.

Using the historical method, this study concerned itself primarily with answering the following questions:

1. Were bandsmen recruited as trained musicians or were they trained after induction?
2. Why did some military units form bands, while others functioned with only drums, bugles and fifes?
3. What was the instrumentation and uniform style of these bands?
4. What criteria was used in the selection of music played?
5. What selections were chosen?
6. Was the music of the military an integral part of the general culture of Minnesota?

In investigating the above questions it was necessary to delve into several related problems:

1. What influence did the parochial attitudes of the states have upon the growth of the regimental bands?
2. How did the level of musical awareness and literacy in Minnesota affect the regimental bands of the state?
3. The wind band has had an evolutionary history of its own. What point in this development had been reached in Minnesota by the year 1861?
4. What were the musical traditions of the United States Army in 1860?
5. Were Minnesotans aware of these traditions?
6. How did the attitudes of local and national politicians relate to the history of the regimental bands?

7. How important was the attitude of the officers of the volunteer regiments toward the bands?
8. Was money a controlling factor in decisions concerning regimental bands?
9. What state expenditures were reimbursed by the federal government?
10. Did the demand for trained musicians eventually exceed the supply?
11. Was it more effective to train musicians to be soldiers, or to train soldiers to be musicians?

Scope

The scope of this study was the regimental bands of Minnesota during the Civil War. For the purposes of this study a band was classified as a "Minnesota regimental band" if the names of the members appeared on the muster rolls of a military regiment residing or originating in Minnesota. Wind ensembles were classified as bands if they contained more than eight playing members and the instrumentation included brass winds capable of playing a chromatic scale.

Method of Research

The libraries of the University of North Dakota, the University of Minnesota and Mankato State College contain microfilms of a large variety of newspapers from 1850 to the present. Some of the newspapers that were used for this study were:

Crookston Daily Times
Daily Minnesota Tribune
Faribault Central Republican
Mankato Semi-Weekly Record
Mankato Weekly Independent
Mankato Weekly Review

Mankato Weekly Union
 Minnesota Chronicle and Register
 Minnesota Democrat
 Minnesota Pioneer
 Minnesota Register
 Minneapolis Star
 Minneapolis Tribune
 New Ulm Review
 New York Times
 Pioneer and Democrat
 St. Paul Press
 Winona Daily Republican

These libraries also contain published versions of The Official Records of the War of the Rebellion,¹ Minnesota in the Civil and Indian Wars,² and several regimental histories, letters and diaries from the Civil War as well as many secondary sources which are useful for background information and bibliographical references.

The Minnesota Historical Society and the various county historical societies of Minnesota contain many collections of newspapers and personal papers of pioneer Minnesota families. Among these papers are many diaries and letters of Minnesota soldiers of the Civil War.

The Minnesota Historical Society also has the archives from Fort Snelling, the Minnesota Adjutant General Annual Reports - 1860 to 1866, the official records of the Minnesota Second Regiment of Infantry Volunteers, the papers of the Grand Army of the Republic and the Military Order of the Loyal Legion of the United States Minnesota Commandery.

¹United States War Department, The War of the Rebellion: A Compilation of the Official Records of the Union and Confederate Armies (74 vols.; Washington, D.C.: United States Government Printing Office, 1880-1901).

²Minnesota Board of Commissioners on the Publication of the History of Minnesota in Civil and Indian Wars, Minnesota in Civil and Indian Wars 1861-1865 (2 vols.; St. Paul: Pioneer Press Company, 1890).

Need for and Purpose of the Study

Researchers have investigated the military history of the Minnesota troops, as well as the history of the civilian bands and singing societies of this period. Some research has also been done on the orchestras and professional entertainers of this period. There is, at present, no study on the regimental bands of Minnesota during the Civil War. The purpose of this study was to provide an interpretive analysis of documents and writings pertaining to this portion of the history of that period.

Limitations

This is a historical study of regimental bands of Minnesota during the Civil War. The researcher was limited to those documents which were available in the resource centers listed previously.

The validity and reliability of the documents used was determined, but the passage of time made absolute verification impossible. Secondary sources of information had to suffice in cases where the original materials from which they were derived had been lost or destroyed.

Review of Literature

There is no published research which is primarily concerned with the regimental bands of Minnesota during the Civil War. The extensive literature from this period does contain many books and documents which refer to bands, military musicians, uniforms, celebrations and other pertinent facts from which the story of the regimental bands can be reconstructed. Those pertinent to the study, Minnesota Regimental Bands of the Civil War, are discussed herein.

Secondary Sources

The Journal of Band Research, Volume IV (Spring of 1968)¹ contains a resume of all Doctoral dissertations concerned with bands from 1954 to 1966. Volumes V and VI contain recent additions to the survey.² Volume III has an article by Jack Felts entitled "Some Aspects of the Rise and Development of the Wind Band During the Civil War,"³ which gives a brief general history of military bands in America from 1770 to 1865. This article has severe limitations due to lack of primary sources and accurate footnotes. The series of articles by Fredrick Fennell⁴ has similar limitations.

Other general information on Civil War bands may be found in Music on the March⁵ by F. Rauscher, The Army Mule⁶ by Henry A. Castle Marching With Sherman⁷ by D. Howe, History of Minnesota⁸ by E. Neill,

¹"Dissertations and Theses," Journal of Band Research, VI (Spring, 1970), 41.

²Ibid., V (Spring, 1969), 53, VI (Fall, 1969), 66 VI (Spring, 1970), 41.

³Jack Felts, "Some Aspects of the Rise and Development of the Wind Band During the Civil War," Ibid., III (Spring, 1967), 29.

⁴Fredrick Fennell, "The Civil War: Its Music and Its Sounds," Ibid., IV (Spring, 1968), 5, V (Fall, 1968), 8, V (Spring, 1969), 4, VI (Fall, 1969), 46.

⁵F. Rauscher, Music on the March, 1862-1865 With the Army of the Potomac 114th Regiment Pennsylvania Volunteers (Philadelphia: W. F. Fell Co., 1892).

⁶Captain Henry A. Castle, The Army Mule (Indianapolis: Bower-Merrill Co., 1898).

⁷De Wolfe Howe, Marching With Sherman (New Haven: Yale University Press, 1927).

⁸Edward Durfield Neill, History of Minnesota (2nd ed., Philadelphia: Lippincott Co., 1873).

Four Years of Fighting¹ by C. Coffin, the National Tribune Scrap Book,² Bands of America³ by Schwartz and The Wind Band⁴ by Goldman.

Most of the general histories of the Civil War and of Minnesota are concerned more with political and military events than with music. The two publications of the Minnesota Historical Society, Minnesota History⁵ and The Minnesota Historical Society Collections⁶ make occasional references to the bands of Fort Snelling and the article by John D. Hicks⁷ briefly discusses the organizing of the First and Second Regiments of Minnesota Volunteer Infantry. Carley's Minnesota in the Civil War⁸ has some information about one of the bands of the Fourth Minnesota Volunteer Infantry. The same information may be found in

¹Charles Carleton Coffin, Four Years of Fighting: A Volume of Personal Observation With the Army and Navy From the First Battle of Bull Run to the Fall of Richmond (Boston: Tichnor and Fields, 1866).

²The National Tribune Scrap Book (Washington, D.C.: National Tribune, No. 1).

³H. W. Schwartz, Bands of America (Garden City: Doubleday Co., 1957).

⁴Edwin Franko Goldman, The Wind Band (Boston: Allyn and Bacon Inc., 1961).

⁵Minnesota History (41 vols.; St. Paul: Minnesota Historical Society, 1915-69).

⁶Minnesota Historical Society Collections (17 vols.; St. Paul: Minnesota Historical Society, 1902-20).

⁷John D. Hicks, "The Organization of the Volunteer Army in 1861 with Special Reference to Minnesota," Minnesota History Bulletin, III (1920), 324.

⁸Kenneth Carley, Minnesota in the Civil War (Minneapolis: Ross and Haines Inc., 1961).

Glimpses of The Nations Struggle¹ and Minnesota in the Civil and Indian Wars 1861-1865.² The last two series represent the largest collections of primary and secondary source material concerning Minnesotans in the Civil War. Most of the material quoted in these books has been lost or destroyed. Thus, while these volumes may technically be secondary sources, the materials they contain are, of necessity, treated by researchers as primary source material. For this topic the narratives by General C. C. Andrews,³ General J. W. Bishop,⁴ and Lieutenant William Lochren⁵ are of particular interest. The Army of the United States⁶ contains information concerning the army units stationed in Minnesota before and after the Civil War, as well as a portion of the Civil War history of these units.

¹Edward D. Neill, ed., Glimpses of The Nations Struggle, Vols. I and II (St. Paul: St. Paul Book and Stationary Co., 1887, 1890); J. C. Donahower et al., eds., Glimpses of The Nations Struggle, Vol. V (St. Paul: Review Pub., Co., 1903); Eli Torranu et al., eds., Glimpses of The Nations Struggle, Vol. VI (Minneapolis: August Davis Pub., 1909). Hereafter cited by editor.

²Board of Commissioners, Minnesota Civil Indian Wars.

³C. C. Andrews, "Narrative of the Third Regiment," Minnesota Board of Commissioners on the Publication of the History of Minnesota in Civil and Indian Wars, Minnesota in Civil and Indian Wars 1861-1865 (2 vols.; St. Paul: Pioneer Press Company, 1890). Hereafter cited as Bishop Narrative.

⁴J. W. Bishop, "Narrative of the Second Regiment," Minnesota Board of Commissioners on the Publication of the History of Minnesota in Civil and Indian Wars, Minnesota in Civil and Indian Wars 1861-1865 (2 vols.; St. Paul: Pioneer Press Company, 1890). Hereafter cited as Andrews Narrative.

⁵William Lochren, "Narrative of the First Regiment," Minnesota Board of Commissioners on the Publication of the History of Minnesota in Civil and Indian Wars, Minnesota in Civil and Indian Wars 1861-1865 (2 vols.; St. Paul: Pioneer Press Company, 1890). Hereafter cited as Lochren Narrative.

⁶Theo. F. Rodenbaugh and William L. Haskins, The Army of the United States (New York: Maynard, Merrill and Co., 1896).

The regimental histories of the Minnesota Volunteers are a valuable source of information for this or similar studies. These are also often classified as primary sources; they are written by members of the regiment in question and are primarily memoirs and eye-witness accounts. They do, however, usually include additional information derived from diaries and letters of other members of the regiment and from official army records. Of all of the regimental histories published in Minnesota only those by Lochren,¹ Hill,² Brown,³ Bishop,⁴ Donahower⁵ and Pressnell⁶ discuss the bands of their regiments.

A more recent history of the Minnesota First Regiment of Volunteer Infantry was written by John Imholte⁷ as a doctoral dissertation for the University of Minnesota.

The newspapers of this period are a rich source of primary and

¹William Lochren, "Narrative First Regiment," Minnesota Civil Indian Wars.

²Alfred J. Hill, History of Company E of the Sixth Regiment of Volunteer Infantry (St. Paul: Pioneer Press, 1899).

³Alonzo L. Brown, History of the Fourth Regiment of Minnesota Infantry Volunteers During the Great Rebellion (St. Paul: Pioneer Press, 1892).

⁴J. W. Bishop, The Story of a Regiment (St. Paul: Pioneer Press, 1890).

⁵A Narrative of the Second Minnesota Regiment, MS. in the J. C. Donahower Papers of the Minnesota Historical Society. Hereafter cited as Donahower Narrative, n.d.

⁶Incidents in the Civil War, MS. in the Thomas Henry Pressnell Papers of the Minnesota Historical Society, 1908. Hereafter cited as Pressnell Papers.

⁷John Imholte, "The First Volunteers" (unpublished Ph.D. dissertation, University of Minnesota, 1961).

secondary materials on the topic. The specific newspapers used for the study are listed with the primary source materials.

Primary Sources

Minnesota newspapers of the second half of the nineteenth century contain much information about the Civil War. Some of it is secondary information derived from other newspapers, government orders, letters and secondary accounts; but much of it is primary material. The Crookston Daily Times of July 8, 1892, reviews the G. A. R. encampment in the area at that time and reports an interview with Peter Hoffman, formerly a drummer in the First Minnesota. The Daily Minnesota Tribune (Minneapolis) of August 30, 1883, tells of a parade and celebration featuring the Fort Snelling Band. The Saint Paul Pioneer Press has the longest continuing history of any newspaper that consistently reported the activities of military bands in Minnesota and is still available in its entirety. The earliest copies that exist are of the Minnesota Pioneer (St. Paul) published by James M. Goodhue in 1849. The name was changed in the Daily Pioneer in 1855, and to the Pioneer and Democrat in 1856, but the policy of reporting cultural and musical events in Southern Minnesota and at Fort Snelling continued. It later became the St. Paul Pioneer and by 1898, had merged with the St. Paul Press to become The Saint Paul Pioneer Press. In 1898 it also was published for a few months under the name Saint Paul and Minneapolis Pioneer Press.

The Minneapolis Sunday Tribune of January 20, 1935, has an article "50 Years of Music in Minnesota" which gives secondary source information on the formation of the band of the Minnesota First Regiment.

The Mankato Weekly Independent was published during the Civil War and reports the activities of several military bands, particularly the band of the Second Minnesota Volunteers, several members of which were from the Mankato area.

The Mankato Review, The New Ulm Review, The Minneapolis Star and The Minneapolis Tribune provide some information about militia bands following the Civil War with references to former Civil War bandsmen.

The Minnesota Chronical (St. Paul), the Minnesota Register (St. Paul), which merged in 1851 to become the Minnesota Chronical and Register (St. Paul), report the concerts and activities of the bands at Fort Snelling before the Civil War, as does the Minnesota Democrat (St. Paul), (which later merged with the Minnesota Pioneer).

The Faribault Central Republican, St. Paul Daily Press, St. Cloud Democrat, Mankato Semi-Weekly Record, Winona Daily Republican, Mankato Weekly Independent and the Mankato Weekly Union contain reports from military correspondents, letters from local servicemen, recruiting advertisements, music and uniform advertisements as well as personal items concerning the travels and activities of various members of the Minnesota regiments.

The New York Times and the National Intellegencer (Washington D.C.) contains some general information on military bands that is not found in the Minnesota papers.

The diaries and letters of many members of Minnesota Civil War regiments were saved by their families or friends and later contributed to the Minnesota Historical Society and the various Minnesota County Historical Societies. These manuscripts furnished much of the data found in the succeeding chapters.

Much of the story of the brass band of the First Regiment of Minnesota Volunteer Infantry is told in the diaries of Edward H. Bassett,¹ Sam Bloomer,² Matthew Marvin,³ Myron Shepherd,⁴ and Issac and Patrick Taylor.⁵ The letters of J. S. Searles,⁶ Charles Goddard⁷ and J. M. Bowler⁸ are also pertinent. The papers of Lieutenant Lochren⁹ include rosters of the company musicians of the First Minnesota Regiment and many letters pertaining to his "Narrative of the First Minnesota Volunteer Infantry."¹⁰

¹Edward H. Bassett, From Bull Run to Bristow Station (St. Paul: North Central, 1962).

²Diary of Samuel Bloomer, MS. in the Bloomer Papers of the Minnesota Historical Society, 1861-1865. Hereafter cited as Bloomer Papers.

³Diary of Matthew Marvin, MS. in the Matthew Marvin Papers of the Minnesota Historical Society, 1861-1862. Hereafter cited as Marvin Papers.

⁴Diary of Myron Shepherd, MS. in the Myron Shepherd Papers of the Minnesota Historical Society, 1861-1862. Hereafter cited as Shepherd Papers.

⁵Diaries of Patrick H. Taylor and Isaac Taylor, MS. in the William Lochren Papers of the Minnesota Historical Society, 1861-1864. Hereafter cited as Taylor Diary.

⁶Letters of J. S. Searles, MS. in the Minnesota Historical Society, 1861. Hereafter cited as Searles Letters.

⁷Letters of Charles Goddard, MS. in the Orrin Smith Papers of the Minnesota Historical Society, 1861-1864. Hereafter cited as Goddard Letters.

⁸Letters of James Madison Bowler, MS. in the Minnesota Historical Society, 1861-1864. Hereafter cited as Bowler Letters.

⁹Family Papers of William F. Lochren, MS. in the William Lochren Papers of the Minnesota Historical Society, 1861-1910. Hereafter cited as Lochren Papers.

¹⁰William Lochren, "Narrative of the First Regiment," Minnesota Civil Indian Wars.

The history of the bands of the Second Regiment of Volunteer Infantry is well outlined in the diary of William Bircher.¹ Some of the letters that were written by Captain J. R. Beatty,² General Judson Bishop,³ Berndt Olmanson⁴ and Billings Sibley⁵ have also been preserved. They confirm many of the statements contained in the diaries and regimental histories as well as contributing additional information about the Second Regiment. The journals of T. H. Pendergast⁶ and J. C. Donahower⁷ contain similar information.

The papers of the Fourth Minnesota Regiment of Volunteer Infantry⁸ include a number of letters written in answer to an inquiry by Calvin Fix regarding the uniforms worn by the Fourth Minnesota upon its entry into Vicksburg July 3, 1863. The letters, written in 1905, describe the uniforms explicitly.

¹William Bircher, A Drummer Boys Diary (St. Paul: St. Paul Book and Stationary, 1899).

²Letters of Captain J. R. Beatty, MS. in the Blue Earth County Historical Society, 1861-1865. Hereafter cited as Beatty Letters.

³Letters of Judson Bishop, MS. in the Minnesota Historical Society, 1861-1865. Hereafter cited as Bishop Letters.

⁴Letters of Bernt Olmanson, MS. in Nicollet County Historical Society, 1861-1865. Hereafter cited as Olmanson Letters.

⁵Letters of Billings Sibley, MS. in the Blue Earth County Historical Society, 1861-1865. Hereafter cited as Sibley Letters.

⁶Journal of Timothy Harrison Pendergast, "Marching Through Georgia," MS. in the William Wirt Pendergast Papers of the Minnesota Historical Society. Hereafter cited as Pendergast Journal.

⁷Donahower Narrative.

⁸Fourth Minnesota Regiment Official Papers (Minnesota Historical Society, 1862, 1906).

The papers of Richard S. Reeves contain his Civil War diary¹ and a magazine article² written by him concerning the Fourth Minnesota at Vicksburg; both mention the regimental band.

The Sheehan papers³ contain bugle calls used by the Fifth Minnesota Regiment of Volunteer Infantry and some muster roles and special orders of limited interest.

The Charles H. Watson letters⁴ are among the few sources of information available concerning the band of the Sixth Minnesota Regiment of Volunteer Infantry. Unfortunately, Watson does not mention the instrumentation of the group beyond referring to it as a "brass band."

The "Reminiscences" [sic] of Lee Aaron,⁵ the letters of O. Densmore Jr.,⁶ Michael Rousch,⁷ Edward R. Perkins⁸ and Joshua

¹Diary of Richard S. Reeves, MS. in the R. S. Reeves Papers of the Minnesota Historical Society. Hereafter cited as Reeves Diary.

²Richard S. Reeves, Newspaper Article, Hibbing Daily Tribune, May 26, 1861.

³Family Papers of Timothy J. Sheehan, MS. in the Minnesota Historical Society, 1861-1865. Hereafter cited as Sheehan Papers.

⁴Letters of Charles H. Watson, MS. in the Charles Watson Papers of the Minnesota Historical Society, 1862-1865. Hereafter cited as Watson Letters.

⁵Lee Aaron, From the Atlantic to the Pacific: Reminiscences (Seattle: Metropolitan Press, 1915).

⁶Letters of O. Densmore, Jr., MS. in the Benjamin Densmore Papers of the Minnesota Historical Society, 1864. Hereafter cited as Densmore Letters.

⁷Letters of Michael Rousch, MS. in the Dresbach Papers of the Minnesota Historical Society, 1862-1864. Hereafter cited as Rousch Letters.

⁸Letters of Edward R. Perkins, MS. in the William S. King Papers of the Minnesota Historical Society. Hereafter cited as Perkins Letters.

Sharp,¹ and the recollections of Harry M. Kieffer² and G. T. Campbell,³ are useful sources of information about Civil War bands.

The Official Records of the War of the Rebellion⁴ were used for general background information, as were the diary by Bardeen⁵ and the collection of Fred Benkavic.⁶

The papers of William W. Woodbury⁷ contain a book of snare drum music used by a band at Fort Snelling during the early 1860's. It furnished the researcher a sample of the notation used by military bands in Minnesota at that time and the titles of twenty-four selections used at Fort Snelling during the Civil War.

Quotations from these sources contain many errors in spelling, grammar and punctuation. To call the readers attention to each error by the use of an editor's mark would destroy the continuity of the text, therefore, the quotations will be reproduced as they appeared in the original with a minimum of editing.

¹Letter, Joshua Sharp to Samuel S. Pettit, April 6, 1865, Minnesota Historical Society, Sharp Letter File.

²Harry M. Kieffer, The Recollections of a Drummer Boy (6th ed.; Boston: Ticknor and Co., 1889).

³"Reminiscences" of George T. Campbell, MS. in the Minnesota Historical Society. Hereafter cited as Campbell Reminiscences.

⁴U. S. War Department, The War of the Rebellion.

⁵Charles W. Bardeen, A Little Fifer's War Diary (Syracuse: C. W. Bardeen Publisher, 1910).

⁶Fred Benkavic, 1824 North 36th Street, Milwaukee, Wisconsin. Owner of a collection of Civil War artifacts, musical instruments, documents and music. The collection includes an 1861 list of manufacturers and importers of brass musical instruments.

⁷Family Papers of William W. Woodbury, MS. in Minnesota Historical Society. Hereafter cited as Woodbury Papers.

CHAPTER II

MUSIC OF MINNESOTA BEFORE THE CIVIL WAR

In 1860 Minnesota was a two-year-old state with a population of 150,000. When Minnesota was organized as a territory in 1849, the population had been only 4,000; so most adult Minnesotans were immigrants. Some came from areas such as New York and Germany where band music was an important element of the culture, while others probably regarded band music as an oddity or an abomination. The culture of Minnesota was an amalgam of many diverse societies, overlaid with those experiences unique to the frontier.

Larger towns, such as St. Paul, Red Wing, Winona, St. Cloud and St. Anthony usually had several groups of local musicians who performed at dances, weddings, festivals and other community events. These were semi-professional groups; they played for a fee, but the members usually had other occupations. The newspapers of the pre-war period contain frequent advertisements, announcements and reviews which mention the appearances of these bands. Among the names which appear most frequently are the St. Paul Brass Band,¹ Taylor's Band,²

¹Minnesota Democrat (St. Paul), July 7, 1852, p. 2.

²Pioneer and Democrat (St. Paul), July 4, 1856, p. 3; Ibid., December 25, 1860.

the St. Paul Cornet Band,¹ Memmler's Band,² (a string band), the Red Wing Brass Band,³ the St. Anthony Cornet Band,⁴ Ingall's Cornet Band⁵ and Seibert's famous Great Western Band.⁶ Some of these community bands were aggregations of musicians trained elsewhere, while others were formed and trained by a director.⁷

Many musicians probably brought their instruments with them to Minnesota. Others purchased instruments from the St. Paul Music Store. Directors such as Ingalls and Seibert, who trained their own musicians, frequently ordered instruments from Chicago, Cleveland or New York and resold them to their new band members.

In addition to the local professional groups, Minnesotans could attend concerts by nationally known touring musicians such as Ole Bull,⁸ the Blakely Family,⁹ Jenny Lind,¹⁰ the Hutchinson Family,¹¹

¹Daily Pioneer and Democrat (St. Paul), August 5, 1856, p. 2; Pioneer and Democrat, August 7, 1856, p. 3; Ibid., December 9, 1856, p. 3.

²Pioneer and Democrat, December 24, 1856, p. 3.

³Ibid., January 17, 1857, p. 2.

⁴Ibid., April 30, 1861, p. 3.

⁵Ibid., August 7, 1856, p. 3.

⁶Ibid., July 28, 1860, p. 3; Ibid., December 15, 1860, p. 1.

⁷Daily Pioneer and Democrat, August 7, 1856, p. 3.

⁸Pioneer and Democrat, July 17, 1856, p. 3.

⁹Ibid., May 24, 1856, p. 3.

¹⁰Ibid., July 17, 1856, p. 3.

¹¹Ibid.

and De Haven's Circus Band.¹ These musicians usually traveled by boat and played in the river towns, especially St. Anthony, St. Paul, Stillwater and Winona.

There were also frequent amateur concerts by local church choirs, singing societies, resident soloists and music students. Professors Ingalls² and Memmler³ of St. Paul presented student recitals several times each year. The most ambitious amateur concert of the pre-war period was a presentation of Haydn's Creation in St. Paul on June 13, 1860.⁴

The numerous militia units in Minnesota before the Civil War did not maintain bands. When they needed music for a parade, review or ball, they hired one of the community bands. The Pioneer Guard of St. Paul attempted to form a band in 1858, but by 1860 they had resumed their former practice of hiring the Great Western Band or Munger's Band.

Despite the lack of militia bands, Minnesotans could not have been totally unaware of the functions of a regimental band. Those who had not encountered regimental bands in their native country or state had many opportunities to see and hear those from Fort Snelling and Fort Ripley.

Fort Snelling had been established in 1820 by Colonel Josiah

¹Daily Pioneer and Democrat, June 7, 1860, p. 1.

²Daily Pioneer (St. Paul), April 25, 1855, p. 2.

³Pioneer and Democrat, January 3, 1854; Ibid., January 4, 1854, p. 2.

⁴Daily Pioneer and Democrat, June 13, 1860, p. 1.

Snelling, commanding troops of the United States First Infantry. Units of the United States First Infantry Regiment were stationed in Minnesota at various times between 1819 and 1848. The companies and the headquarters of this regiment were moved about frequently, but the First Infantry Band was in Minnesota, at least occasionally during this period.

E. D. Neill in his "Notes on Fort Snelling from 1819 to 1840" describes a military funeral at Fort Snelling:

. . . officers and men preceded by a band of music playing the 'Dead March', escorted the remains to their last resting place.¹

He doesn't name the band, but most of the soldiers in the area during this period were attached to the United States First Infantry. The United States First Infantry left Minnesota in 1848 and moved South. Companies G and K and the band were stationed in Texas and were captured and paroled by the Confederate troops on April 25, 1861.²

The next reference to a regimental band at Fort Snelling appears in a news item in the Minnesota Pioneer on April 28, 1849:

While the excellent band of the 6th Regiment of Infantry were playing in the upper deck of the 'Senator', on last Tuesday evening, a passenger named John Thomas, through carelessness, fell overboard; good swimmer, but drowned as all watched.³

There may have been other concerts or parades by the Sixth

¹Notes on Fort Snelling from 1819 to 1840 of E. D. Neill, MS. in the Minnesota Historical Society Collections, Vol. II, 1860-66, 112.

²Rodenbaugh and Haskins, Army United States.

³Minnesota Pioneer, April 28, 1849, p. 2.

Regiment Band during 1849, but the next appearance reported by the newspapers was at the dedicatory ceremonies for the new Minnesota Historical Society on January 1, 1850. The Minnesota Chronical and Register reported the event,

The occasion owed much of its interest to the presence of the far-famed 'Sixth Infantry Band', now stationed at Fort Snelling. They 'discoursed most eloquent music' at appropriate intervals throughout the exercises. We have never heard a band anywhere that appeared more complete masters of their profession, the celebrated Styermarkich not excepted.¹

Another reviewer of the New Year's Day exercises of the Minnesota Historical Society at the Methodist Church in St. Paul exclaimed:

Every listener was delighted, and the exercises were enlivened by the instrumental music of that excellent band from Fort Snelling.²

Public interest in the Sixth Regiment Band was sufficient for the Minnesota Pioneer to print a short feature story about it in February of 1850.

The 6th Regiment Band of Fort Snelling was required to arm and fight at the Battle of Moline del Rey. In that engagement, Mr. Jackson the leader of the band was wounded. When marching into the city of Mexico the commander asked to have some national air played. The band of the 6th led off with 'Yankee Doodle and Variations'. -- The whole army marched in, every succeeding band playing the same stirring air, through the streets, the balconies, windows and roofs of buildings on each side being lined with Mexicans. 'In these piping times of peace,' the band of the 6th entertains us with glorious music for dancing.³

For the next seventeen months the Sixth Regiment Band played

¹Minnesota Chronicle and Register (St. Paul), January 5, 1850, p. 2.

²Minnesota Pioneer, January 2, 1850, p. 2.

³Ibid., February 27, 1850, p. 2.

frequently for the citizens of Minnesota. Many of these performances were for dances. The pay for such performances supplemented the musicians meager incomes. Newspaper advertisements like those below appeared regularly in Southern Minnesota newspapers during 1850 and 1851:

The band from Fort Snelling is engaged for the Valentine ball at Mr. Bufords in Stillwater on the 14th of February.¹

Preparations are making for a superb party in the American House in St. Paul next Friday night. Music from the Fort is engaged. We hope to see our friends here from Fort Snelling, Saint Anthony and the Saint Croix.²

Resolved, that our thanks are due and hereby tendered to the 6th Infantry Band for accompanying the gallant Anthony Wayne [steamboat] and the pleasure of their music.³

During the summer of 1850, the Sixth Infantry Band played for steamboat excursions on July 4,⁴ July 18⁵ and July 22.⁶

In addition to these paid appearances, the Sixth Infantry Band gave at least two benefit concerts during its stay in Minnesota, the first in February, 1850:

We learn that the band from Ft. Snelling will give a concert in the Methodist Episcopal Church in Saint Paul next Wednesday evening, the proceeds to be given to the Washington Monument Assoc. Who will not attend?⁷

The unrivalled Band of the Sixth Infantry, from Fort Snelling, will give a grand Concert at the Methodist

¹Minnesota Pioneer, January 30, 1850, p. 2.

²Ibid., February 20, 1850, p. 3.

³Minnesota Chronicle and Register, May 25, 1859, p. 2.

⁴Ibid., July 5, 1850, p. 2.

⁵Minnesota Pioneer, July 25, 1850, p. 2.

⁶Ibid., August 1, 1850, p. 2.

⁷Ibid., February 6, 1850, p. 2.

Church, St. Paul, on Wednesday evening next. Proceeds to go to the Washington National Monument Association, band plays free of charge.¹

The second benefit concert was on February 9, 1851, proceeds went for the children of the poor.

The band of the Sixth Infantry left Minnesota in June, 1851, on the Steamboat Dr. Franklin No. 2.

Saint Paul sat upon the Bluff and listened and dropped a silent tear as the last strain of the band faded away in the distance - a tear of fond regret. Nothing so quickens tender recollections and fond remembrances, as the music to which we have often listened; its last notes are like sunset to the heart.²

After its departure in 1851, the Sixth Regiment Band did not return to Minnesota until 1888.³ During its absence it saw distinguished service in the Civil War and on the frontiers. The importance of the Sixth Regiment Band to the culture of St. Paul during its brief stay is summarized by the Minnesota Pioneer:

The Concert last Wednesday night.

Unquestionably there is much music in the 6th Regiment Band. . . . We consider this band as well as the whole garrison, with its high intelligence--but especially the band, of infinite value to St. Paul--in fact, it is the most powerful element of influence amongst us, for our good, next to the pulpit and the press.⁴

Despite the strong impression made by the bands of Fort Snelling, half of the Minnesota Civil War regiments chose to use drums and fifes

¹Minnesota Chronicle and Register, February 2, 1850, p. 2.

²Minnesota Pioneer, May 29, 1851, p. 2.

³Rodenbaugh and Haskins, Army United States, p. 510.

⁴Minnesota Pioneer, February 13, 1850, p. 2. (The full text of this review may be found in Appendix A-2, p. 144).

or drums and bugles instead of a regimental band. The Sixth Regiment Fife and Drum Corps may have influenced some of these sources. They were the only musicians at Fort Snelling during the years 1852 - 1855.

James Goodhue, editor of the Minnesota Pioneer, initially preferred band music.

. . . The music of the Irish was not exactly like the 6th Regiment Band, being drums and fifes from the fort; we suppose it was the best that could be got. No doubt these musicians may have ears for music, but the way they execute it is like hangmen.¹

After a few months he evidently became accustomed to the sound of drums and fifes.

Fourth of July Temperance celebration in St. Paul . . . after dinner the procession was again formed and marched to the Grove, enlivened by music from the Drummers and Fifers of the 6th Regiment U. S. Infantry.²

The Headquarters and Companies A, C, D, I and K of the Tenth United States Infantry Regiment came to Fort Snelling in October of 1855 under Colonel Alexander.³ The Tenth Infantry Band under the direction of John Sweeny gave its first public concert at Winslow Hall in St. Paul, on June 5, 1856; it was well received.⁴ A series of concerts by the band beginning June 18 in St. Anthony played to a full house every night.⁵

¹Minnesota Pioneer, March 25, 1852, p. 2.

²Ibid., July 8, 1852, p. 2.

³Neill, Glimpses of Nations Struggle, p. 369.

⁴Rodenbaugh and Haskins, Army United States, p. 532.

⁵Pioneer and Democrat, June 2, 1856, p. 3.; Ibid., June 5, 1856, p. 3.; Ibid., June 6, 1856, p. 3.

The headquarters and band of the Tenth Regiment left Fort Snelling in June of 1857 and did not return until 1866.¹ They were at Fort Ripley for a few months after leaving Fort Snelling but the St. Paul newspapers do not mention any public concerts during this time. They, no doubt, continued to perform their prime function of providing music for the post.

Fort Snelling was occupied by the Second Artillery Regiment until May of 1858 when it was sold to Franklin Steele. It was repurchased by the Federal Government and reopened in 1861.² During the interlude the only regimental bands in Minnesota were those stationed at Fort Ripley.

The regular army band that may have had the most direct influence upon the formation of bands for the Minnesota Volunteer Regiments was the band of the Second Regiment of United States Infantry. This band was stationed in Minnesota for some time immediately prior to the Civil War. The Saint Paul Pioneer noted its departure on page one of July 20, 1860:

FINE MUSIC.

The regimental band attached to the Second Infantry U.S.A., that has been stationed for some time at Fort Ripley, came down yesterday and took passage on the Key City for St. Louis and thence to Jefferson Barracks. In the afternoon, on the deck of the boat, they regaled our citizens with the finest music.³

From Jefferson Barracks, Colonel Miles with the headquarters

¹Rodenbaugh and Haskins, Army United States, p. 533 and p. 541.

²Fort Snelling Archives, Washington, D. C. (Taken from microfilm copy at the Minnesota Historical Society).

³"Fine Music," Pioneer and Democrat, July 20, 1860, p. 1.

and the band of the Second Infantry, traveled to Leavenworth and then to Fort Kearny, Nebraska, where they reported for duty on April 30, 1861.¹

After the departure of the band of the Second United States Infantry, the only regimental bands in Minnesota, for the next six years, were those of the Minnesota volunteer regiments.

Among the predisposing factors that favored the formation of so many regimental bands during the early years of the Civil War was the parochial attitude of Minnesota citizens. Despite their recent arrival, these pioneers had developed strong loyalties toward their state and local communities. This local pride and sectional rivalry was demonstrated throughout the war, sometimes to the detriment of the Union Armies.

State officials jealously guarded their authority in matters of appointments and promotions; states squabbled over limited supplies and armaments. Civilian contributions of clothing and hospital supplies were designated for specific regiments or companies, regardless of need. The size and quality of a regiment's band also became a matter of state pride, or chagrin. Without this fierce regional pride, more Minnesota regiments might have been willing to let the brigade bands furnish whatever music their regiment required, rather than creating a "Minnesota" regimental band.

One can only speculate as to the quality of the bands of pre-war Minnesota. The newspapers of the period indicate that the band of the Sixth Regiment performed difficult music with a degree of skill that

¹U. S. War Department, War of the Rebellion, I, VIII, 356.

was acceptable to the audiences of that day.¹ Since the ensemble contained only fifteen men it can be assumed that it was primarily a brass band. The director played a keyed or piston bugle and there was a variety of different instruments in the group. Some of the members may have doubled on a stringed instrument when the group performed at dances.

The names and activities of the community bands give some clue as to their instrumentation. Several of them were cornet bands, and Memmler's and Taylor's were probably small dance orchestras using winds, violins and percussion. Violoncellos and Violas were very rare on the frontier at this time.

The over-the-shoulder piston bugles developed by Dodworth in 1838 were probably known, if not used, in Minnesota before the war; they were in common usage throughout the United States by 1856. They were best suited for a band marching at the head of a column. In a concert setting either the player or the bell of the instrument was necessarily turned away from the audience. Upright bell Saxhorns and keyed bugles were widely used both before and after the Civil War. While the valves of these early instruments were rather cumbersome, they were not as primitive as the key systems of the woodwind instruments. The Boehm system of keys and rings was still sixty years in the future for Minnesota musicians.

¹Minnesota Pioneer, February 13, 1850, p. 2.

CHAPTER III

THE MINNESOTA VOLUNTEER REGIMENTS

Musicians Wanted

Following the fall of Fort Sumpter in April, 1861, the federal government accelerated its preparations for war. President Lincoln and the War Department adopted the policy of calling upon the states to furnish regiments of militia, rather than attempting to recruit thousands of additional troops into the regular army. Congress later authorized a small increase in the size of the regular army but recruiting for the army was slow and difficult throughout the war.¹ The vast majority of the new troops entered the army as members of state regiments. According to the National Inventory² of December, 1861, the regular army had increased from sixteen thousand to twenty thousand men in the previous twelve months. During this same period the states had furnished 718,512 men for volunteer state regiments.

With each call for troops every state was given a quota of regiments to be furnished. This quota was based primarily on the population of the state according to the census of 1860. Minnesota's quota for the first call was one regiment. Subsequent calls during

¹St. Paul Daily Press, October 20, 1861, p. 2.

²Mankato Independent, December 23, 1861, p. 1.

1861 requested Minnesota to furnish four additional regiments.

State pride seemed to require that each Minnesota regiment be led by the best band that could be obtained. The First, Second, Fourth and Fifth Regiments formed brass bands. Colonel Lester of the Third Regiment formed a rather unique organization " . . . consisting of fifteen, made up of fifers, drummers and buglers, in equal numbers . . . " ¹

The War Department specified the size and content of all regiments requested. The calls of 1861 specified regiments of ten companies of one hundred men each with each company allowed a maximum of two musicians. In addition, the regiment was allowed a headquarters staff and a regimental band. The suggested size for a regimental band was twenty-four musicians (plus the band leader and the drum major). ² The states often either ignored or circumvented the specifications for the regimental band. The Minnesota infantry bands varied in size from twenty-one musicians in the First Minnesota Regiment ³ to forty-six in the Second Minnesota. ⁴

The smallest Minnesota band was the post band at Fort Abercrombie, North Dakota. This group was made up of members of the Independent Battalion of Minnesota Volunteer Cavalry under the direction of

¹St. Paul Daily Press, January 1, 1864, p. 8.

²St. Paul Pioneer and Democrat, May 18, 1861, p. 1.; Ibid., May 24, 1861, p. 1.

³"First Regiment in Washington," Mankato Weekly Independent, July 11, 1861, p. 2.

⁴"Pittsburg Welcome to Second Minnesota," St. Cloud Democrat, October 31, 1861, p. 2.

Corporal Wood of Company B. In August of 1861 the group consisted of eight men.¹

Many of the eastern states furnished their regiments with bands even larger than that of the Minnesota Second Infantry Regiment. The Seventh New York Regiment, for example, boasted a band of sixty-two players.²

The regimental bands from eastern states were often civilian bands that had enlisted as a group.³ The Minnesota regiments all recruited musicians individually and enlisted a conductor to train and lead them. Finding adequate leaders and musicians for the Minnesota regiments required vigorous recruiting.

The standard method of forming a new regiment in Minnesota was for the various towns and cities to reorganize companies and send them to Fort Snelling as a unit. The companies usually elected their own officers before leaving home.⁴ The elected officers were generally accepted and commissioned by the state. The non-commissioned officers were then appointed by the captain of the company.

This system of recruiting reinforced parochial attitudes within the army. Companies and even entire regiments were frequently from one locality and of one ethnic group. Minnesota did not have any ethnic regiments, but most of the companies were from a single town

¹St. Paul Pioneer, August 31, 1861, p. 4.

²"Seventh Regiment," St. Cloud Democrat, May 30, 1861, p. 3.

³St. Paul Press, July 19, 1861.

⁴"Volunteers," Pioneer and Democrat, July 17, 1856, p. 3.

and many contained only Germans,¹ Swedes,² or Irishmen.³ The Ninth Minnesota had one company of Chippewa Indians. It was the only company of the regiment that was entirely literate.⁴

The colonel of each new regiment was appointed by the Governor; he was usually allowed to choose the rest of his headquarters staff, including the bandmaster and drum major. As recruiting became more difficult, the custom of electing officers was largely replaced by the practice of awarding captains commissions to men who were successful in recruiting a company of one hundred men. The prospective captain often promised lieutenants commissions to friends that assisted him in recruiting his quota. Under either system of recruiting, the number of musicians who volunteered for a company was largely a matter of accident. Usually the colonel of the regiment had to recruit additional musicians. The only Minnesota company that enlisted with its own band was the militia unit from Lakeville, Minnesota which became Company C of the Minnesota Fourth Regiment.⁵

Advertisements in the newspapers of 1861 indicate that the majority of companies that enlisted did not even have both of the company musicians allotted by the War Department.

¹Mankato Semi-Weekly Record, February 15, 1862, p. 2.

²"Letter from Captain Mattson at Fort Snelling," St. Paul Press, October 24, 1861.

³St. Paul Pioneer, August 8, 1865, p. 4.

⁴Ibid., June 4, 1861, p. 1.

⁵Brown, History Fourth Regiment Minnesota Rebellion, p. 31.

Attention Buglers! Mr. Peteler, of the Minnesota Sharp Shooters, wants two buglers. Apply to the Adjutant General.¹

I want 10 musicians (first class) 10 drummers, 2 fifers, 10 wagoners, and about 167 men in addition to those already enlisted to fill up the companies of my Regiment to the maximum of 100, as authorized by order No. 15 of the Secretary of War. Those applying will report themselves at Fort Snelling.

W.A. Gorman
Col. 1st Reg't Minn. Vol.²

Wanted Immediately - A good fifer for the 'Marshall Guards! Apply at Armory Hall, Third Street.³

Additional musicians for the First and Second Regimental Bands were recruited through advertisements and articles in the state newspapers.

As the boat left the landing the troops gave 3 rousing cheers, and the regimental band, which accompanied the soldiers, started a national air which was hailed with applause. Speaking of a band reminds us to insert here something that is WANTED

Col. Gorman wants to enlist in his regiment sixteen first class musicians. Here is a fine chance for getting up a band for the regiment. Are our soldiers to leave us without a first rate band of music in attendance? We hope not. There is enough music talent in this city to get up a band, we hope a band will be formed.⁴

Musicians, Attention
Ten Musicians
Wanted for a Regimental Band
for the Second

¹St. Paul Press, September 4, 1861, p. 1.

²"Men of Minnesota," Ibid., May 18, 1861, p. 1.

³Pioneer and Democrat, August 27, 1862, p. 4.

⁴"Visit of the Minnesota Regiment to St. Paul," Ibid., May 16, 1861, p. 1.

Minnesota Regiment
 apply to D. Heney, Adjutant
 Fort Snelling¹

The officers of the Fourth Minnesota Regiment of Volunteer Infantry hired James and Charles Hubbard of Kalamazoo, Michigan, "to organize and take charge of the band."² The Hubbards seem to have recruited musicians through personal contacts.

The Brass Band of the Fourth Regiment under the Director of the Messers Hubbard, who stand unrivalled as teachers, is getting along with the greatest rapidity. They have secured the services of Professor Woolson who stands high as a musician in many of the eastern cities. They also have many other fine and talented musicians from different parts of the world. The regiment has reason to flatter itself that it will have the best band that ever crossed the Mississippi.³

The Third and Fifth Minnesota Infantry Regiments and the Independent Battalion of Volunteer Cavalry selected musicians for their bands entirely from among the enlisted men in their companies.⁴

All three methods of forming a regimental band seemed initially successful, but the band recruited by the Hubbard brothers for the Minnesota Fourth Regiment was the only Minnesota regimental band to be promoted to brigade band.

The band had three different sets of instruments. It was composed of enlisted men detailed from the different companies of the regiment. It was brigade band, First Brigade, Third Division, for nine months, was in all engagements with the regiment and in many instances with guns in ranks, etc. Our band was the one that led

¹St. Paul Press, September 1, 1861, p. 4.

²Pioneer and Democrat, November 23, 1861, p. 3.

³"Local Affairs," St. Paul Press, December 8, 1861, p. 1.

⁴"From Fort Abercrombie," St. Paul Pioneer, August 31, 1861, p. 4.

in the grand review in Washington, before President Johnson, Generals Grant, Sherman and other dignitaries. And it was one of only a few which kept its organization from the time of going out until returning to the state. It received special mention from Generals Logan and Sherman for gallant service performed at Allatonna. . . .¹

The Hubbard brothers were the first leaders and instructors of the band, and although they were enlisted men and detailed from their company, they received the same amount of pay as lieutenants, the regimental fund being used, I believe, for that purpose.²

The band of the Second Minnesota under Fletcher Rowell was probably the most impressive post band from Minnesota, (its forty-six members were "mostly well educated German musicians")³ but it was the least satisfactory group in field and the first Minnesota regimental band to be discharged (April, 1862).⁴

. . . Our band was the glory of the regiment; as we kept step to 'Dixie Land' and 'The Girl I Left Behind Me,' the long column of shimmering muskets swaying front to rear with the waves of rhythm, we said to ourselves what a dismal thing would be war without music, and how blest were we that, come what might of discomfort and hardship on this expedition, we should always have its inspiration to shorten the road and lighten our burdens.

So we bravely marched along an hour,--perhaps an hour and a half,--and then a brief halt,--'Front,'--'Stack arms,'--and 'Rest.' Here the suspicion that he was overleaded came dimly to the soldier's mind, but in too timid a way to break in seriously upon the enjoyment of his rest by the roadside. 'Attention' is called, arms taken, and the march resumed. Again with music,--a little

¹Brown, "History of the Regimental Brass Band," History Fourth Regiment Minnesota Rebellion, p. 444.

²Ibid, p. 445.

³"Second Regiment Band," St. Paul Daily Press, September 26, 1861, p. 1.

⁴"Home from the Wars," Mankato Independent, May 26, 1862, p. 2.

The regimental bands were opposed by Henry Wilson, Paymaster General of the United States, in a report to the War Department and the United States Senate on December 5, 1861.

The regimental bands are, in my opinion far more ornamental than useful, and should be abolished. This would be a saving of about \$5,000,000.00 found in the War Department, U. S. . . .¹

Simon Cameron, Secretary of War, also regarded the regimental bands as being an unnecessary expense.

The employment of regimental bands should be limited. The proportion of musicians now allowed by law being too great and their usefulness not at all commensurate with their heavy expense.²

The attitude of these men undoubtedly influenced the decision by Congress to order the discharge of all regimental bands.

In his history of the Second Regiment, General Bishop advances an explanation for the demise of the original regimental bands.

. . . Most of the regimental bands that went out with the troops disappeared during the first year; they were usually good musicians, but poor soldiers, and discouraged by the rough ways of war, neglected by the officers who should have looked after them, and despised by the men generally, they were mustered out as expensive supernumeraries.

Later on, in our regiment, the company musicians were organized into a band, of which we were justly very proud, and similar action was perhaps taken in other regiments. A good band, always present for duty, even in battle, where they should care for the wounded, is a very important part of a regiment, worth all it costs the government in money or the Commander in care for its discipline and instruction.³

¹National Intelligencer, December 7, 1862, p. 2.

²"Bands of Music," St. Paul Press, December 10, 1861, p. 2; "Regimental Bands," Central Republican (Faribault), December 18, 1861, p. 1.

³Bishop, Story of a Regiment, p. 199.

Organizing and Training the Company Musicians

After the departure of the regimental bands in 1862, the only regiments with music were those whose bands were retained as brigade bands, regiments who had made an effort to equip and train their company musicians, and those, like the Second Massachusetts, which kept up a regimental band by subscription among the officers.¹ Of the Minnesota regimental bands, only that of the Fourth was retained as a brigade band, but several of the other regiments had trained company musicians.

The field musicians of the First Minnesota Infantry had been rehearsing and performing as a drum and fife corps since November, 1861, under the direction of drum major F. B. Rowell.² This group remained as the only musical organization of the First Regiment until the end of the war. The Fifth Regiment also replaced their band with a fife and drum corps.³

The Third Minnesota Infantry had the original drum and bugle corps formed by order of Colonel Lester⁴ and a "serenade band" of

¹Howe, Marching With Sherman, pp. 31-32.

²"The First Regiment," St. Paul Daily Press, November 21, 1861; Entry of November 7, 1861, Diary of Samuel Bloomer, Myron Shepherd Edition, MS. in the William Lochren Papers of the Minnesota Historical Society. Hereafter cited as Bloomer Diary, Shepherd Edition.

³"Minnesota Fifth Home on Veteran Furlough," St. Paul Pioneer, July 1, 1864, p. 1.

⁴C. C. Andrews, "Sketch of the Third Regiment Minnesota Veteran Volunteer Infantry" (paper read at the quarter century reunion of it's survivors, St. Paul, Minn., September 1, 1886), p. 6. Andrews Family Papers, Minnesota Historical Society

"five fiddles, two clarinets and one guitar."¹ The correspondence of a member of the Third Regiment indicates the high regard the men had for the bugle corps.

. . . our regiment [the Minnesota Third] was the only one of the 2d division that was paid the honor of passing in review before the General, who complimented us highly on our 'esprit du corps' and general appearance. Our bugle corps charmed him, the music being, if not artistic, at least original, . . .²

When the regiment was reorganized in 1864, the bugle corps was expanded and re-equipped; no attempt was ever made to convert it to a brass band.

. . . Yeasterday being the last day of the month we had regimental inspection . . .

The band has been organized and increased, and new bugles and drums drawn for it. The best of order and discipline prevails.³

The Sixth Minnesota Infantry Regiment had formed a brass band, made up of enlisted men, during its two years of frontier duty in Minnesota.⁴ This was the only band to accompany General Sibley on his Indian Expedition of 1863.⁵ The regiment purchased new instruments for their band in April, 1864, and it went south with the Sixth in June of 1864.

The Sixth Regiment, being under orders to embark today for Helena, Arkansas, was yesterday reviewed

¹Letter, Madison Bowler to Lizzie, March 20, 1862, Minnesota Historical Society, Madison Bowler Papers.

²"Our Army Correspondence," St. Paul Pioneer, October 8, 1863, p. 1.

³Ibid., February 8, 1863, p. 2.

⁴Ibid., June 15, 1864, p. 4.

⁵"Regular Correspondent," Ibid., August 25, 1862, p. 1.

by His Excellency the Governor and by General Sibley.¹

. . . away we glided down the stream [from Red Wing] the band playing 'When This Cruel War Is Over' and the crowd on shore waving hats and handkerchiefs . . . The boat steamed on, passing by Reeds Landing with band playing and colors flying . . . We arrived at Winona at about 9 o'clock a.m. . . . The Winona brass band came out to greet us which although a small band played well . . .

Veina²

This band remained active until the end of the war.

After the discharge of its regimental band, the Second Minnesota Infantry had no musical organization to serve its needs. The officers evidently found this arrangement unsatisfactory; a new band was created on July 4, 1862.

. . . Finding ourselves located here for some considerable time, our camp was put in good order and made comfortable, and the usual course of company and battalion drill and instruction was instituted. The 'company musicians,' who in presence of the 'band' had been quite overlooked, if not forgotten, were now hunted up and investigated. Those who were not in fact musicians were exchanged in their companies for other men who were, or could become such; a 'principal musician' was appointed, bugles and fifes and drums were supplied to them and the same discipline applied to them that prevailed with the other men of the regiment. A few weeks of faithful instruction and practice made them quite proficient in martial music, and the 'bugle band' of the 2nd Minnesota received a good deal of attention and commendation from the other regiments, and was much appreciated by our own men.³

The men of the Second Regiment were quite pleased with the new bugle band.

¹St. Paul Pioneer, June 14, 1864, p. 4.

²"Our Army Correspondence-Downward Trip of the Sixth Regiment," Ibid., June 21, 1864, p. 1.

³Bishop, Story of a Regiment, p. 58.

I went to the hotel and was fortunate in securing one of two beds in a room, and found as my room mate Colonel Hans G. Heg of the 15th Wisconsin Vol. Infantry . . .

The colonel . . . incidentally alluded to the bugle band of the Second Minnesota Vols., and of the effect of the music on the pose and step of the men, which I said was marked and distinguished the regiment from the others in the division.¹

Some of the officers, however, preferred a brass band and the group was retrained in April of 1862.

Our bugle band had, as opportunity was afforded for practice, so improved their time that we had become quite proud of them, and having some money in the regimental fund, a complete set of brass instruments was ordered from Cincinnati and arrived on the 8th of April, 1863. Principal musician R. G. Rhodes was announced as band master, and for the next few weeks the woods about the camp were full of practicing musicians. They made rapid progress, and before we left Triune, June 23rd, our band compared well with any in the division.²

The musicians were delighted with their new instruments.

. . . We are having the best time at present that we have had since we have been in the army. We have got our instruments and are making fast headway on them. We have got to playing seven different pieces; one is 'Hail Columbia' and 'Yankee Doodle' and five other pieces. . . .³

At least one of the enlisted men of the regiment, Timothy H. Pendergast, did not consider the change an improvement.

. . . Misfortunes never come singly and on the next day /April 8/ a wagon load, more or less, of brass instruments, varying in size from a dinner horn to a cart wheel arrived for our band and peace fled, for the next two weeks the braying of the horns from one side of the camp would be answered by the braying of the mules from

¹Donahower Narrative, Vol. II, p. 44.

²Bishop, Story of a Regiment, pp. 85-86.

³Letter, Billings Sibley to Sister Anna, April 17, 1863, Blue Earth County Historical Society, Billings Sibley Papers 1861-1865.

the other side. The poor mules no doubt thought another wagon train was parked over there. Whether the mules ever learned their mistake or the band boys ever knew that it was not a portion of their crowd answering them I cannot say, but presume neither were ever undeceived . . .¹

The only opinion that counted in this case was that of Colonel Bishop and he liked the new band; so it became a permanent organization.

Our brass band made their first appearance this morning. They have had their instruments but 2 weeks, but they play several pieces very well.²

Our brass band have had their instruments about 6 weeks and play fine already. Three out of four of the regiments in our brigade now have bands, ours the best of the three . . . They play 7 to 8 pm nightly. I intend to see that my reg. has it music from this time out.³

The history of the company musicians in the Seventh Regiment is inconclusive. The St. Paul Pioneer of March 18, 1863, contains a reference to the purchase of new instruments for a band in the Seventh Regiment.

The several companies of the Minnesota Seventh Regiment have contributed money to purchase new instruments for their regimental band. They have ordered five or six superior snare drums. This is decidedly the best band in the state, of which the regiment feels justly proud.⁴

When other Minnesota regiments purchased new instruments for their regimental band, it usually meant the band had been in existence for at least one year and the instruments were lost, destroyed, or

¹Article, Cokato Observer, 1863. (A clipping of the article is located in the William Wirt Pendergast family papers).

²Letter, J. W. Bishop to Anna Bishop, April 16, 1863, Minnesota Historical Society, Bishop family papers.

³Letter, J. W. Bishop to Frank Bishop, May 19, 1863, Minnesota Historical Society, Bishop family papers.

⁴St. Paul Pioneer, March 18, 1863, p. 4.

worn out. The only instruments mentioned, however, are drums, which might indicate that the "regimental band" was actually a drum and fife or drum and bugle corps. Whichever group it was, at this date, the members had to be company musicians. The only other reference to this group in any newspaper or personal paper was made in the Pioneer on March 18, 1863. The article reported a serenade of General Sibley by a "number of boys in the Seventh."¹ It did not specify the regimental band, so the serenaders may have been vocalists or a small serenade band. This was probably the case if the Seventh had a drum corp; groups of this type did not usually serenade.

The Seventh Regiment had a serenade band in October, 1862, formed by some of the men in Company A using indian instruments captured at the Yellow Medicine Reservation.²

The Seventh Regiment organized a brass band in November, 1864. The newspaper accounts of this group would seem to indicate that this was the first brass band of the Seventh Regiment.

The brass band of the Regiment, Minnesota 7th which is but in its infancy promises to be a 'big thing' after a while. They are out every day practicing. It is not quite as large as it should be but will increase to an ordinary band in a little while . . .³

. . . Brass bands are getting to be a big thing in the army, and not to be out-done by any regiment, the Seventh commenced on the 1st of November last to raise one, which cannot be beat by any this side of the Rocky Mountains,

¹"Camp Pope," St. Paul Pioneer, March 18, 1863, p. 4.

²Duren F. Kelly, The War Letters of Duren F. Kelly, ed. by Richard S. Offenbergh and Robert Rue Parsonage (New York: Pageant Press, Inc., 1967), p. 33.

³"Our Army Correspondence," St. Paul Pioneer, December 6, 1864, p. 2.

save the famous Dodworth. They have done a great deal of marching since they commenced, and their instruments are old ones and nearly worn out.¹

. . . Every now and then we are greeted by our brass band with some of the tunes they are perfected in, which shows you they are bound to succeed. I tell you this so you will not think it is Dodworth's band when we march through St. Paul next August.²

As these reports indicate, regimental pride was an important factor stimulating the formation of a brass band in the Seventh Regiment. In the Union armies of the West, a brass band seems to have been more prestigious than bugles or fifes.

Another regimental brass band made up of company musicians was that of the Minnesota Second Cavalry. This group, which are also trained by their drum major, remained in Minnesota during the entire term of its enlistment. They must have become quite proficient under the direction of Principle Musician Culter; they became quite popular with the civilian population. They performed more frequently for civilian audiences than any other Minnesota Regimental Band. Most of the major events in St. Paul during 1865 that called for two or more bands included the Great Western Band and the band of the Second Cavalry. The popularity of the Second Cavalry Band would indicate they performed better than most of the civilian bands in the area; they may also have charged lower fees than their civilian competition. They probably were an impressive group. They had the advantages of daily practice, sixteen silver instruments and white horses for parades.

The band of the Second Cavalry Minnesota now stationed at Fort Snelling came to the city on Monday

¹"Letter from the Seventh Regiment," St. Paul Pioneer, July 16, 1865, p. 1.

²Ibid., March 10, 1865, p. 1.

and serenaded General Sibley, and a number of other prominent civilians. The Pioneer Office also received a similar compliment from them. The band is mounted on white horses and have beautiful silver instruments. It has been tendered to the Sanitary Fair by Colonel McLaren, Commander of the regiment and of the post at Fort Snelling, to play during the fair. If the services are accepted, our citizens will be regaled with some fine music during the fair.¹

The editor of the St. Paul Pioneer noted their discharge with regret.

We were regaled with a fine serenade from the Second Cavalry Band yesterday, and regretted to learn, on inquiry, that it was a farewell appearance, as the band will soon be broken up by reason of the muster out of half of its members. The 'Second Cavalry Band' had become quite an institution and the public will be sorry to learn that they are to hear the pleasant music of their silver instruments no more.²

The last Minnesota regimental band to be formed was that of the Eighth Infantry Regiment. Its brief history was recounted for the readers of the St. Paul Pioneer on July 21, 1865.

The regiment had a fine regimental band, with silver pieces. These pieces are of French make, brought over by the blockade runners, and captured at Charlotte N.C., by the 8th. The band was only³ organized on the 12th of May last, but play remarkable.

When the regimental bands were abolished, the high ranking officers of the Union Army did not seem to have anticipated the use of company musicians to form brass bands. According to an account by General Bishop, the brass band of the Second Minnesota was somewhat of a surprise to their corps commander.

. . . we were carefully and thoroughly inspected on the 1st day of April /1864/ by an officer from corps

¹"A Serenade," St. Paul Pioneer, December 28, 1864, p. 4.

²"The Second Cavalry Band," Ibid., November 3, 1865, p. 4.

³"The Eighth Regiment, Their Band," Ibid., July 21, 1865.

headquarters. He commended everything but the band. He commended this also; with their silver horns and magnificent music, but he reminded the commanding officer that regimental bands had long since been abolished, and he would have to report this one to the corps commander as unauthorized. It had to be explained to him that the men were only the authorized company musicians, and not a band at all, though the appearance might be to the contrary, and he duly verified the explanation by examination of the muster rolls. Then he said that the corps commander (Gen. J. C. Davis) had often observed those men and mistaken them for a band, and suggested that to undeceive him they should play at corps headquarters that afternoon, which they did, and were highly complimented as 'company musicians.'¹

Brass bands made up of company musicians later became an established institution in the Union Army. Of the thirteen Minnesota regiments in the army in 1865, five had musical organizations of this type and several Minnesotans who became officers of Negro regiments formed brass bands in their new commands.

. . . In regard to the darkies /he was now Major of the 112th U. S. Colored Infantry/ I get along well with them. We have drills and dress parade every day. They take hold of music readily, and we already have a good martial Band . . .

Madison²

They had a grand illumination down town Saturday evening and such a splendid sight is rare. The 'Swing Block' looked the best. It had a light in every pane of glass, and was all a glimmer. That is where the government prisoners are kept; the 'Libby' of Memphis, in fact.

Generals Buckland, Dustin and Chetland and Col. Getlis of the provost guard spoke, and very well too. I didn't hear Gen. Washburn. Bands of most every kind were playing all the time. Brass bands, fife and drum bands, string bands, and a bugle band of the Seventh Heavy Artillery, all Negroes, played in Court Square, a

¹Bishop, Story of a Regiment, p. 178.

²Letter, Madison Bowler to Lizzie, July, 10, 1864, Minnesota Historical Society, James Madison Bowler Letters 1861-1864.

place of resort for the aristocracy, and some of the fine ladies looked quite vexed at what they considered the insult. But the band played well and showed the difference between the negroes as soldiers now and as slaves a year ago.

Yours as ever
O. Densmore, Jr.¹

¹Letter, O. Densmore, Jr. to friends at home, September 13, 1864, Minnesota Historical Society, Benjamin Densmore Papers.

Pay and Uniforms

The pay of Minnesota regimental band members was generally good by the standards of that day, but it was probably not a major factor in inducing musicians to enlist. Although the Union soldiers were the best paid of any army in the history of the world¹ and the pay of the musicians was comparable, a good civilian musician could earn a month's pay for a soldier in five evenings in addition to working for wages during the day.

The pay of regimental band members, during the early years of the war, was uneven and irregular. The pay for United States Infantry regimental bands in July of 1861 was as follows:

- $\frac{1}{2}$ will receive pay and allowance of Sergeants of Eng. Soldiers - \$34.00 per month.
- $\frac{1}{2}$ those of Corporal of Eng. Soldiers - \$20.00 per month.
- $\frac{1}{2}$ those of Private First Class - \$17.00 per month.²

The pay of the volunteers was supposed to be the same, and base pay was raised in August of 1861 by three dollars per month.³ Yet in August of 1861 the Second Minnesota Regiment of Volunteer Infantry was advertising for musicians at a much higher rate of pay.

We learn that several musicians are yet wanted for the 2nd Reg. at Fort Snelling. The pay of the musicians is from \$25.00 to \$50.00 per month with instrument and everything else found.⁴

At this same time the members of the First Minnesota Infantry

¹"Army Correspondence," Mankato Semi-Weekly Record, September 10, 1861, p. 1.

²St. Paul Pioneer and Democrat, July 5, 1861, p. 1.

³"Pay of Volunteers," Mankato Semi-Weekly Record, August 16, 1861, p. 2.

⁴Pioneer and Democrat, August 3, 1861.

Regimental Band were only being paid twelve dollars per month, despite the fact they had been in a combat zone for over two months and had been under fire several times.

From letters received by Sheriff Tyner, from the first regiment, we learn that Gov. Gorman has determined not to muster the band out of service in they lost all their instruments at the battle at Bull's Run, and consequently, now have nothing to do. The band only received twelve dollars each, per month . . .¹

In August of 1861, Congress established a new uniform pay scale for all regimental bands.

Under the late law of Congress, ample provision is made for the pay of regimental bands the compensation of a leader being equal to that of a lieutenant, and the privates the same as members of the Engineers corps. It has, therefore, been determined to organize full bands for all the regiments, and persons have been detailed for that duty from each of the New York regiments.²

The pay for regimental bands never became equal, however. Throughout the war a few regimental bands received additional remuneration from their regimental officers or wealthy citizens of their homestate.

By the time the Eleventh Minnesota was organized in July of 1864, the pay for the principle musician was \$22.00 per month and for a musician \$16.00 per month.³

The pay table for brigade and regimental bands established in August of 1864, pertained for the remainder of the war.

¹"The First Regiment," Mankato Semi-Weekly Record, August 30, 1861.

²"Pay of Bands," St. Paul Daily Press, September 11, 1861, p. 2.

³Pioneer Press, July 28, 1864, p. 4.

The new pay table for Brigade and Regimental Bands

leader - \$75.00
 ¼ of band - \$34.00
 ⅓ of band - \$23.00
 ½ of band - \$17.00¹

In the rush to field a large army, the unprepared federal government had to rely on the states to uniform the first volunteers. The result was a mixture of Zouave uniforms, blue infantry uniforms, grey militia uniforms and miscellaneous combinations of shirts and pants of various colors.

There has been a great deal said lately about colors of uniform. Col. Miller says that out of nearly a hundred in the Regiment Minnesota First who went into the fight first Bull Run with red caps on, hardly one escaped being hit - the Zouaves who had red caps and jackets suffered terribly and were hit usually in the upper part of the body. The Fourteenth New York, who wore red pants, were hit in the great majority of cases in the legs and lower part of the body . . .²

The First Minnesota Infantry was no exception.

. . . About 2 o'clock Col. Gorman's great horse was led up to the door of headquarters, and three men succeeded in getting the saddle on him. Was there to be a drill? Nobody knew. The band drew up at headquarters and rolled out great strains of martial music, swelling up to the clouds in a grand symphony . . . The regiment was assembled on the parade ground for photographs shortly after this

The two rear companies under Major Dyke had been uniformed at Fort Ridgely in the U. S. uniform of dark blue frock coats with brass shoulder pieces. The others were all in bright red shirts with dark blue pants like the others.³

¹St. Paul Pioneer, August 23, 1864, p. 1.

²St. Cloud Democrat, August 8, 1861, p. 2.

³"Departure of the Minnesota First Regiment," Ibid., July 4, 1861, p. 2. (this had all occurred several days earlier, by June 27 they were in Washington.)

The problems of the First Minnesota Infantry were compounded by the fact that the state was unable or unwilling to advance the money for uniforms and equipment, so the regiment was dependent on federal funds. The result was a set of inadequate and hastily made uniforms produced by a local contractor. Most of the articles were condemned by the board of inspection¹ but had to be used as there were no others. Company K (the Winona Guards) had been furnished uniforms by the citizens of Winona, but these were not used because they were grey.²

When the Minnesota First left for Washington, two companies and their officers wore regulation "dark blue frock coats with brass shoulder pieces, dark blue pants and black felt hats and shoes." The other eight companies and the band wore red shirts with dark blue trousers, and black hats and shoes.³

Letters from soldiers of the First showed their dissatisfaction with both the color and quality of the uniforms.

I went into action [at first Bull Run] with blue pants and grey shirt, my sword and pistol. Nothing to distinguish my rank. [Sargeant Major/
Edward [Davis]⁴

Minnesota through her representatives, has declined to aid her wounded soldiers, even when such a course does not require an additional item of expense . . . You remember how we were obliged to pay government prices for condemned clothing issued to us by the State Authorities

¹"Matters at the Fort," Winona Daily Republican, June 18, 1861, p. 3.

²Ibid., May 6, 1861, p. 3.

³"Departure of the Minnesota First Regiment," St. Cloud Democrat, July 4, 1861, p. 2; Ibid., July 18, 1861, p. 2.

⁴Letter, Edward Davis, Sargeant Major First Minnesota Regiment, July 27, 1861, Minnesota Historical Society, Edward Davis Papers.

at Fort Snelling. The majority of us had overdrawn our yearly allowance and only nine months in the field. Twelve dollars is no insignificant sum to be deducted from a soldier's allowance for clothing, and while in active service too. These balances had to be paid up at the last payment: many would have given /You/ more, but for the reasons above stated.

Chas. S. Drake, Sec.
Co. A. Minn. First.¹

The uniform problems of the First Regiment were finally resolved after the battle of Bull Run in July of 1861. The issue of new uniforms was completed by September 27, 1861.² Band members were issued the same uniform as the other enlisted men.³

Many other regiments in the Union Army at this time issued more elaborate uniforms to the musicians than those worn by their fellow soldiers. This was permitted under army regulations.

A band /northern/ will wear the uniform of the regiment or corps to which it belongs. The Commanding Officer may, at the expense of the Corps, sanctioned by the Council of Administration, make such additions in ornamentation as he may judge proper.⁴

This regulation, of course, created additional diversity in uniforms of regimental bands. Not only were the state regiments uniformed in a variety of colors, the bands were often dressed more colorfully than their regiments.⁵

¹"Letter to Robert Stephens," St. Paul Press, February 21, 1862, p. 2.

²Winona Daily Republican, August 6, 1861, p. 2; St. Paul Press, August 8, 1861; "Address by Captain J. N. Searles, First Minnesota," Glimpses Nations Struggle, p. 89.

³First Minnesota Regiment, Company C., Company Papers, (Minnesota Historical Society, July, 1861).

⁴Uniform Regulations for the Army of the U.S.A., United States Government, 1861 (Washington, D.C.: Smithsonian Institute).

⁵Castle, Army Mule.

The clothing for the Second Regiment was: 1000 great coats, blue-grey mixture; 1000 coats single-breasted, dark blue cloth; 2000 flannel shirts; 1000 black felt hats; 1000 boots and 2000 pair woolen stockings, all in United States pattern.¹ It was purchased in Boston and arrived before the regiment left Fort Snelling.² It seems to have been quite satisfactory. The other Minnesota regiments were all uniformed in Union blue at the time they were mustered in.³ Minnesota had several Zouave type militia companies,⁴ but as they were never numerous enough to comprise a regiment, they were forced to adopt the regulation dark blue uniform when inducted.

Succeeding Minnesota regiments adopted the practice of the First Minnesota and issued regulation uniforms to their musicians. Uniforms were purchased from firms in New York or Boston; only the first set was made in Minnesota.⁵ Eventually the Union troops were all dressed in blue uniforms. The dress blue uniform worn by Minnesota enlisted men and musicians consisted of a five button single breasted navy blue blouse, a navy blue vest, light blue trousers and black campaign hats or blue caps with a black visor. The troops were also issued a dark blue shirt that could be worn in lieu of the blouse and vest.⁶

¹St. Cloud Democrat, June 27, 1861, p. 1.

²Winona Daily Republican, July 18, 1861, p. 3.

³Ibid., December 31, 1861, p. 3; Pioneer and Democrat, May 23, 1862.

⁴St. Paul Daily Press, October 16, 1861, p. 1.

⁵Mankato Semi-Weekly Record, November 19, 1861, p. 2.

⁶First Minnesota, Company Papers.

Infantry men were also issued dark blue overalls for fatigue duties. The Minnesota regiments issued regulation stockings, underwear and infantry boots.¹ The government furnished no mittens or gloves.

Our troops are suffering for the want of mittens and gloves. No provision is made by the government for the supply of these articles, and donations will be gratefully received by the men. A half a million pairs are wanted.²

Most of the regiments were sent hand knit mittens and often hand knit socks by the women of their home state. The ladies of Anoka, for example, knit socks and mittens for the Minnesota Fourth Regiment,³ and Captain Beatty's company of the Minnesota Second Regiment was sent fifty mittens by the ladies of Mankato, Minnesota.⁴ Mittens, of course, were not very useful to musicians. Billings Sibley, an alto player in the Minnesota Second Regiment, wrote to his sister Anna asking her to send "five fingered dark gloves that I could finger my valves with without much trouble."⁵ Other musicians probably also sent home for gloves or purchased them from the regimental sutler.

The uniforms for the officers were usually made to order. Of ficers' uniforms could be purchased in St. Paul, but the officers of the Minnesota Second had theirs made to order in Boston.⁶ The source of the officers' uniforms for the other Minnesota regiments is not

¹Bloomer Diary, "Monthly Returns, 1864."

²Winona Daily Republican, November 23, 1861, p. 2.

³St. Paul Daily Press, January 18, 1862.

⁴Mankato Semi-Weekly Record, January 1, 1862, p. 2.

⁵Sibley Letters, to Anna, November 18, 1863.

⁶St. Paul Press, August 20, 1861, p. 1.

known, but they probably came from Boston or New York like the enlisted men's uniforms. The uniforms of the musicians of the Minnesota Second Cavalry were similar to those of the infantry bands. The principle differences were in the hats and boots. The cavalry used a higher boot suitable for horseback riding¹ and the cavalry hat was a slightly different shape than the infantry hat and was ornamented with a yellow cord and the cavalry insignia instead of the blue infantry cord and no insignia. The infantry caps were always decorated with the badge of their unit.

An admirable and significant system of badges was adopted for the entire Union army. The different corps were distinguished by the shapes, the different divisions by the colors, of their several badges. Thus the First Corps wore a round badge, the Second a clover leaf, the Third a diamond, the Fifth a Maltese cross, the Sixth a Roman cross, the Ninth a shield, the Eleventh a crescent, the Twentieth a star, (later in the service the Twelfth Corps wore the star) and so on. As each corps usually included three divisions, and as it was necessary to distinguish each of these from the other two, the three good old colors of the flag were chosen for this purpose,-- red, white, and blue,--red for the First Division of each corps, white for the Second, and blue for the Third. Thus a round red badge meant First Division, First Corps; a round white, Second Division, First Corps; a round blue, Third Division, First Corps; and so on for the other corps. Division and corps headquarters could always be known by their flags, bearing the badges of their respective commands.²

The uniforms were also marked with a badge of rank. As musicians were almost all privates of the first class or corporals, they wore one or two diagonal stripes on the left sleeve. The records do not indicate that Minnesota musicians wore any special braid or insignia to denote their status as band members.

¹St. Paul Daily Press, September 23, 1863, p. 4.

²Kieffer, Recollections Drummer Boy, pp. 181-182.

Instruments and Instrumentation

Musicians enlisting in Minnesota regiments rarely, if ever, brought brass instruments, drums or fifes with them. The regiment that wished to have instrumentalists other than fiddle players had to provide the instruments. Fifes, bugles and drums were usually available through the quartermaster.¹ The quality of the army issue instruments must have been poor; company musicians sometimes purchased better instruments with their own money;² drums for the regimental bands were usually purchased from the same source as the brass instruments.³

The several companies of the Minnesota Seventh Regiment have contributed money to purchase new instruments for their regimental band. They have ordered five or six superior snare drums. This is decidedly the best band in the State, of which the regiment feels justly proud.⁴

There were three basic types of official musical organizations in the Union Armies: the fife and drum corps, the drum and bugle corps (often called bugle bands)⁵ and the brass band. The clarinets and bassoons, which had been used in combination with brass and percussion during and after the Revolutionary War, became less popular after the Saxhorn was developed and introduced into this country.⁶ Director

¹Bloomer Diary, "Monthly Returns, 1864;" "Quartermaster Inventory, Third Regiment Minnesota, Co. F.," MS. in the Benjamin Densmore Papers of the Minnesota Historical Society, 1864. Hereafter cited as Third Regiment Inventory.

²Bardeen, Little Fifers Diary, p. 73.

³Bircher Diary, October 30, 1864.

⁴St. Paul Pioneer, March 18, 1863, p. 4.

⁵"Army Correspondence," Central Republican (Faribault), December 4, 1861, p. 2.

Frances Scala still used them in the United States Marine Band and a few other bands may have contained these instruments, but the bands of the volunteer regiments were usually brass bands. All of the regimental bands from Minnesota were brass bands.

In addition to the official musical organizations, many of Minnesota regiments had informal organizations made up of regimental band members and amateur musicians in the companies. These included small serenade bands, quadrille bands and dance bands using violins, flutes, concertinas and other miscellaneous instruments in varied amounts.

Tonight . . . from the tent of the 'sardine mess' opposite, issues familiar music drawn from an accordeon, which is almost lost in the harsher music which comes from over the parade ground, where our regimental band is serenading the camp.¹

There will be a Grand Military Hop at the Nicollet House, Minneapolis, on Thursday evening for the benefit of the Second Cavalry String Band. Managers: Cols. McLaran and Morgan; Majs. Rice and Brackett; Cpts. Olin, Davy and Sullivan, and J. J. M. Eustis. Floormenagers: Capt. T. D. Smith and Geo. Brackett. The proprietor of the Nicollet will serve up the supper. He furnishes the room lights, etc. gratuitously. Price for tickets \$2.50. From the appearance of the programme which lies before us, we presume it will be a recherche affair, and so worthy an object as the benefit of this excellent band of musicians should receive the most liberal encouragement.²

. . . We now have an unusually fine brass band and good music in our regiment. We also have many fiddle players and fiddles.

We have made from boards a floor twenty-foot square, in the middle of our camp where a dance is held every night, here is no sorrow.³

. . . They are having a ball over at Hd. Qrs. tonight

¹"Army Correspondence," Central Republican, December 25, 1861, p. 2.

²"Grand Military Hop," St. Paul Press, March 14, 1865, p. 4.

³Olmanson Letters, to Andrias Larson, June 11, 1863.

. . . The violin is now playing 'Dixie' and some person's singing the chorus . . .¹

The brass instruments used during the Civil War were commonly referred to as Saxhorns in advertisements, reports, and requisitions, but they were not true Saxhorns. The family of brass instruments invented and patented by Adolph Sax had upright bells. These instruments were still available during the Civil War and may have been used by civilian bands for concerts and serenades. The bands of the military units used a derivation of the Saxhorn developed by Allen Dodworth of New York.² These instruments were specifically designed for use by a band marching at the head of a column and were constructed so that the bell pointed back over the player's left shoulder.³

Any generalizations concerning the instrumentation of Civil War bands must be considered subject to many exceptions. It is an accepted fact among band historians that Civil War bands did not use cymbals.⁴ This seems to be generally true, but the cymbals in the picture in Appendix A-1 were presumably used by the Union band behind them.⁵ Bugle bands usually contained bugles and drums but the bugle band of the Minnesota Third Regiment also contained five fifes. The number of players in regimental bands varied on a continuum from eight

¹Beatty Letters, September 9, 1861.

²Fennell, Civil War: Music and Sounds, VI, 53.

³Francis A. Lord Stackpole Co., Civil War Collectors Encyclopedia (Harrisburg: Telegraph Press, 1963).

⁴Fennell, "General Order 91, War Department, October 26, 1861," Civil War: Music and Sounds, IV.

⁵Photograph, Appendix A-1, p. 137. Photograph of unidentified Union band, original in possession of Library of Congress.

to seventy. If there had been a standard instrumentation it still would have varied considerably in the field according to the number of men present and fit for duty.

. . . Our band is still here, but the Reg'nt has gone, the last leaving this morning, and we are to go tomorrow or the next day morning. All of our band is not here, one is sick with smallpox and the other was run over by the stage at Red Wing and will not be able to be with us for some time. We are going out this evening to play at the Fort, to please the new recruits of which we have a great many.¹

. . . yesterday we took a walk up to St. Anthony to a grand reception . . . we were obliged to go up there with our fifes and drums, our band being not all here . . .²

. . . I am sorry to say that myself and another young man are the only ones in the band but what drinks and most of them have been drunk.

The boys of the company are most of them well.³

Reports like the two below appear often enough to justify the conclusion that Minnesota regimental bands were brass bands and that silver instruments were preferred to brass when they could be obtained. An exact record of instrumentation is available for only one group, the Fourth Minnesota Regimental Band.

The 2d Cavalry has a mounted band. They are mounted on white horses, and have splendid silver instruments, purchased in New York expressly for the 2d Cavalry by one of the firm of Munger Brothers. When fully organized and practised, they will be one of the finest bands in the army. We hope to have a sight at them in St. Paul before the 2d Cavalry leave for the plains.⁴

¹Sibley Letters, to sister Anna, March 4, 1864.

²Ibid., to his mother, February 29, 1864.

³Ibid., to sister Anna, March 21, 1864.

⁴"The Band of the 2d Cavalry," St. Paul Press, May 12, 1864.

. . . Unusual interest was attached to the parade of the Second on account of its being the last before the final breaking up of the organization. About six o'clock a splendid line straight as an arrow was formed by the Adjutant. Gen. Bishop then put the men through the manual of arms which they executed with precision . . . The band of this regiment is the best we have seen in any of the regiments. Their instruments are of silver, their marching and evolutions almost perfect, and their music delicious, harmonizing well with the soft shadows of evening . . .¹

The regimental histories and soldiers' diaries occasionally mention specific instruments when describing some event:

Our brass band has lost two of its members since coming to Allatoona. Charles Haberg, our snare drummer was taken sick and died en route to the north. F. Brackelsberg our alto solo was wounded at Allatoona and sent north to a hospital. His place could not be filled by a detail. Truman Booth of Co. H of our regiment was detailed to play in the band which numbers 11 men.²

Marched ten miles and crossed Elk River a wide and very rapid stream. We had no pontoons, and therefore were compelled to stretch a strong rope over the river and use it as a support. With one hand the troops held on to the rope, and with the other held their accouterments and guns up out of the water. In some places the water was very deep, and of course, some would go under for a few seconds; but we all arrived safe on the south bend, with our clothes more or less wet. Sandin, one of the band, swam over several times with some of the boy's instruments and the bass drum, and fortunately brought everything over in good shape.³

The letters and diaries of musicians always make some mention of the instrument played by the writer. From the entries below, it can be concluded that the brass band formed in the Minnesota Second Regiment in 1863 included at least one snare drum and one E^b soprano Saxhorn.

¹"Dress Parades at Ft. Snelling," St. Paul Pioneer, July 20, 1865.

²Brown, History Fourth Regiment Minnesota Rebellion, p. 337.

³Bircher, Drummer Boys Diary, July 3, 1864.

R. G. Rhoades, of Company E took leadership of the band, and practised for the first time. I held the prominent position of snare-drummer. /1863/

. . . We got them /their instruments/ on the night of the 9th. . . I play in the band E flat second soprano.²

The Reeves diary contains an anecdote concerning the instruments of the Fourth Regiment.

. . . The people seems pleased to see us a great many of them is very ignorant as a example . . . as we was going by a blacksmith shop the old man came out and asked us what those crooked things was pointing to the brass band some of the boys told them they was for shooting around the corners . . .³

This quaint description of the shape of the instruments supports the conclusion that Minnesota regiments used the Dodworth, over-the-shoulder model Saxhorn as does the picture in Appendix A-1.⁴

The only record that remains of the exact instrumentation of a Minnesota regimental band is found in the History of The Fourth Regiment by Brown. Included with his account of the purchase of the third set of instruments for the regimental band is a copy of the invoice for them.

Cincinnati, June 22, 1865

Mr. Capt. L. R. Wellman bought of John Church, Jr., music publisher, dealer, etc., No. 66 West Fourth Street.

To 2 E ^b Soprano @\$50.00.....	\$100.00
" 1 Bt Soprano.....	54.00
" 2 E ^b Alto @\$66.00.....	132.00

¹Bircher, Drummer Boys Diary, April 25, 1863.

²Sibley Letters, to sister Anna, April 17, 1863.

³Reeves Diary, May 1, 1865.

⁴Photograph in Appendix A-1, p. 138. Photograph depicts the Minnesota Second Heavy Artillery Regimental Band, original in possession of Library of Congress, Washington, D.C., n.d. Reprinted with the permission of Library of Congress.

To 1 Bt Baritone.....	80.00
" 2 Bt Tenor @\$72.00.....	144.00
" 1 Bt Bass.....	88.00
" 1 E ^b Bass.....	110.00
Total.....	\$708.00
Less 5 per cent.....	35.40
	<u>\$762.60</u>
Bass Drum.....	16.00
	<u>688.60</u>
Cr. by inst. ret'd.....	25.00
	<u>\$663.60</u>

Received payment,
JOHN CHURCH, JR.¹

The band had eleven members in November of 1864. If it had been increased to the usual brigade band size the other instrument would have been a snare drum. The snare drummer, Charles Haberg, who died in November, 1864, evidently was not replaced.² The drum corps and the companies may have been reluctant to part with their best snare drummers, or possibly none of them read music well enough to perform with the band. The only two company musicians that Brown identifies as drummers were Sly and House and their names do not appear in the band roster.³ An estimate of the probable instrumentation of the regimental bands from Minnesota cannot be derived from the instruments used by other volunteer regiments.

A picture of the band of the Thirteenth Wisconsin Volunteer Infantry bears the name of each individual and the instrument he played. The band included, First and Second E^b Cornets, First and Second B^b

¹Brown, History Fourth Regiment Minnesota Rebellion, p. 432.

²Ibid., p. 337.

³Ibid., p. 438.

⁴Photograph Thirteenth Wisconsin Band. Original picture in possession of Library of Congress, Prints and Photographs Division.

Cornets, Solo and Second Alto, Second E^b Alto, Solo Baritone, First and Second B^b Bass, First and Second E^b Bass, Side Drum and Bass Drum.¹

The regimental history of the Seventy-Second New York Infantry lists the instrumentation of their band,

First B flat Soprano	Fourth E flat Tenor
First E flat Soprano	First F flat Tenor
Second E flat Soprano	Second B flat Tenor
Third E flat Soprano	Baritone
Fourth E flat Soprano	Two B ^b Basses
Second B flat Soprano	Two E ^b Tubas
Third B flat Soprano	Two side drums
First E flat Tenor	Bass Drum
Second E flat Tenor	Cymbals ¹

It should be noted that this band also used cymbals, which was not the usual custom.

The advertisements of the S. T. Gordon and B. K. Mould companies indicate an attempt to establish a standard instrumentation for the brass band.

COMBINATION OF INSTRUMENTS FOR BANDS

Kind of Instrument													
E ^b Cornet.....	2	2	2	2	2	3	3	3	3	4	4		
E ^b "	1	1	2	2	2	2	2	2	2	2	3		
E ^b Alto.....	2	2	2	2	2	2	3	3	3	3	3		
B ^b Tenor.....	1	2	2	2	2	2	2	2	3	3	3		
B ^b Baritone.....	1	1	1	1	1	1	1	1	1	1	1		
B ^b Bass.....				1	1	1	1	1	1	1	1		
E ^b " Tuba.....	1	1	1	1	1	1	1	2	2	2	2		
E ^b " " Large.					1	1	1	1	1	1	1		
Total No. of Instrs.	8	9	10	11	12	13	14	15	16	18	18 ²		

¹Henri Le Febre Brown, History of the Third Regiment Excelsior Brigade, 72nd New York Infantry (Jamestown, N. Y.: 1903), p. 43.

²From the back of a sheet of piano music dated 1850 in the possession of Loyd Davis, 7656 High Drive, Prairie Village, Kansas.

SAX HORNS FOR A BAND OF TWELVE MEMBERS

3 E flat Soprano	1 B flat Baritone
2 B flat Tenor	2 B flat Bass
2 E flat Alto	2 E flat Contra

For a band of ten members, omit one Soprano and one Alto. For a band of eight members, omit one Soprano one Alto, one Bass and one Contra Bass.

Purchasers will please bear in mind that these instruments are of the best French manufacture, and warranted to be correct.¹

As can be noted, the instrumentation of the Minnesota Fourth Infantry Regimental Band follows the instrumentation recommended by the Gordon Company rather closely, having only one less B^b soprano cornet and one extra B^b bass. The Wisconsin band, however, doesn't approximate either recommended instrumentation.

There was not enough published band music used at this time by the bands of the military to enable the publishers to have any control over the instrumentation of the bands. Most of the published music that was sold came in the form of books, and the band director could buy as many of each part as he needed for his available instruments. The two largest collections of Civil War brass band music that are still available were not written for typical bands. The Francis Scala Collection was arranged for the United States Marine Band. This was a thirty piece band whose concert duties were more extensive than its marching activities. The instrumentation chosen by Scala for this band was:

1st E ^b Cornet	3rd Trombone
2nd B ^b Cornet	1st Baritone
2nd B ^b Cornet	1st E ^b Bass
3rd B ^b Cornet	1st E ^b Clarinet
4th B ^b Cornet	1st B ^b Clarinet

¹Chicago Tribune, January 27, 1861, p. 6.

1st E ^b Alto (Ipocorno)	2nd B ^b Clarinet
2nd E ^b Alto (Ipocorno)	3rd B ^b Clarinet
1st French Horn	1st E ^b Flute
2nd French Horn	1 Small Drum
1st Trombone	1 Large Drum
2nd Trombone	1 Pair Cymbals ¹

The other major collection is the Port Royal Band Books of the Brigade Band of the Third New Hampshire. This eighteen member band was also atypical in that it included an E^b Clarinet and a D^b Flute.

1st E ^b Cornet	2nd B ^b Baritone
2nd E ^b Cornet	EE ^b Tuba (Book A)
1st B ^b Trumpet	E ^b Tuba (Book B)
1st E ^b Alto	D ^b Flute
1st B ^b Tenor	E ^b Clarinet
2nd B ^b Tenor	Small Drum
1st B ^b Baritone	Large Drum ²

The variety of these instrumentations would indicate that the military wind band did not have a standard instrumentation. The wind band instrumentation is still fluctuating today. The instrumentation recommended by the Gordon Company was probably close to average for the smaller regimental bands.

There were many sources from which the Minnesota regiments could obtain musical instruments. The third set of instruments purchased by the Minnesota Fourth were obtained from the John Church Company of Cincinnati, Ohio.³ The instruments for the brass band of company musicians of the Minnesota Second were also obtained from a Cincinnati dealer.⁴ Sets of instruments for the First, Second, Fourth,

¹Francis Scala Collection, Library of Congress, Washington, D.C., n.d.

²Port Royal Band Book, Library of Congress, Washington, D.C., n.d.

³Brown, History Fourth Regiment Minnesota Rebellion, p. 432.

⁴Olmanson Letters, September 21, 1864.

Sixth Infantry regiments and the Second Cavalry regiment were ordered through the Munger Bros. Music Company of St. Paul. In addition to music dealers in every major city of the North, there were numerous manufacturers who sold instruments either directly to the states or through dealers such as Munger Bros. An extensive listing of these companies is given in Appendix D.

The first set of instruments for the regimental band of the Minnesota First Volunteer Infantry was purchased from the disbanded St. Anthony Cornet Band for one hundred and fifty dollars.¹ One hundred dollars was contributed by H. H. Sibley of St. Paul.

Hon. H. H. Sibley - I have great satisfaction in acknowledging the receipt of your letter of this date enclosing your check on Borup and Oakee St. Paul for \$100.00 'to be disposed of in such manner as will contribute to the comfort of the gallant Reg. of Minnesota Volunteers under my command'. It shall be faithfully applied as indicated.

W. A. Gorman
Col. 1st Minn. Reg.²

. . . We understand that by general request of the Regiment, the money was appropriated towards the purchase of instruments for a Regimental Band. Fifty dollars, more than enough for the purpose was raised in a few minutes from gentlemen of this city who were present, and an order sent for a full set for the Band, who, we believe are already engaged.³

This set of instruments was lost in the first battle of Bull Run.

The editor of the Pioneer and Democrat is pleased to note four days later that the instruments were not thrown away but "run over by a wagon load of muskets while the musicians were tending the wounded."⁴

¹"50 Years of Music in Minnesota," Minneapolis Sunday Tribune, January 20, 1935, p. 7.

²Pioneer and Democrat, May 2, 1861, p. 1.

³St. Paul Press, May 2, 1861, p. 1.

⁴Pioneer and Democrat, August 28, 1861, p. 1.

The regiment evidently did not consider the replacement instruments ordered by Governor Ramsey adequate.

. . . The boys of the regiment, Minnesota First ever thankful for small favors, thought the five hundred dollars appropriated to purchase new instruments for the band was not enough, circulated subscription papers round the camp and in three hours the different papers, headed by the officers, announced the amount of \$550. -- So instead of brass, we shall have German silver instruments, which will cost \$900 or \$950. The band will be in working order next week.¹

The boys are getting up a subscription to replace the band instruments that we lost at Bull Run. The State of Minnesota gave \$500.00 and with what we can raise, we should have as good a band as any regiment. August 6th, 1861.²

The band received these instruments on September 17, 1861, and used them until their discharge in 1862.³ According to one correspondent, the actual cost of the set was more than the nine hundred dollar estimate.

. . . As I set here on G. street the stirring strains of our new band float out upon the warm afternoon air. The instruments have recently been purchased at a cost of about \$1,100.00, \$500 of which I believe was donated by the state, the balance having been raised by voluntary contribution in the regiment . . .⁴

A detailed breakdown of the costs of the various instruments at this time is given in Appendix B.

When the original band of the Second Regiment was discharged in April of 1862, they left their instruments in the woods surrounding

¹Mankato Semi-Weekly Record, September 20, 1861.

²Bassett, Bull Run Bristow Station, p. 8.

³Bloomer Diary, September 17, 1861.

⁴Faribault Central Republican, October 2, 1861, p. 2.

the camp. They evidently weren't required to turn them in and no one from the regiment bothered to retrieve the instruments before the regiment decamped. Thus, when the regiment decided in 1864 to convert the bugle band to a brass band, it was necessary to purchase new instruments. The accounts below describe how this was done.

Our bugle band as opportunity was afforded for practice, had so improved that we had become quite proud of them, and having some money in the regimental fund, a complete set of brass instruments was ordered from Cincinnati and arrived on the 8th of April (1863) . . .¹

. . . Mr. Rod, who is the leader of our brass band or our music, has now left for Cincinnati to buy silver instruments which the regiment will pay for. I believe it will cost eight or ten hundred dollars. Each veteran soldier paid from one to ten dollars in advance.²

On the 4th, /of November, 1864/ our band master R. G. Rhodes arrived with a complete outfit of silver horns from Cincinnati. He had been sent from Atlanta for them, with our regimental fund, liberally supplemented by private subscriptions by the officers of the regiment. We were all very proud of our band who had by faithful use of their old instruments well earned the better ones.³

The diaries of Donahower⁴ and Bircher⁵ confirm the above details.

The Minnesota Legislature had appropriated \$700.00 for the purchase of instruments for both the Third and Fourth Regiments, but the Fourth Regiment seems to have used the entire \$700.00 appropriation.

The Senate on Friday, got somewhat 'Kinky' over a House bill to appropriate \$700 to pay for the musical instruments of the bands of the Third and Fourth

¹Bishop, Story of a Regiment, p. 94.

²Olmanson Letters, September 21, 1864.

³Bishop, Story of a Regiment, p. 155

⁴Donahower Papers, Vol. II, p. 66.

⁵Bircher, Drummer Boys Diary, November 4, 1864; Ibid., November 7, 1864; Ibid., September 15, 1864.

Regiments. In a thin Senate the bill was once defeated, but Mr. Webber managed by a motion to reconsider, which prevailed, to keep it alive until yesterday, when it was passed with great unanimity. Sensible! We might as well send our soldiers into the field without muskets as without music.¹

The finest set of instruments ever brought to this State was received recently for the Fourth Minnesota Regiment. They were procured through the agency of the Munger Brothers, at a cost of \$700, a lower price than the same could be furnished for by any of the Chicago or Milwaukee music dealers. These enterprising gentlemen have just received a stock of new music . . .²

The Minnesota Senate appropriated \$700.00 for the purchase of instruments for both the Third and Fourth Regiments. How it occurred that the Minnesota Fourth Regiment purchased \$700.00 worth of instruments and the Third Regiment purchased none is not noted in any of the records or newspaper accounts. The Third Regiment formed a music group using army issue drums, fifes and bugles; whether by choice or of necessity is not known.

The acquisition of instruments for a band in the Sixth Minnesota Infantry is recorded in three brief news items.

The instruments for the Sixth Regiment Band arrived yesterday and can be seen at Mungers.³

The musical instruments, twelve in number, purchased for the Sixth Regiment Band, have been for two or three days displayed in the show window at Munger Bros. They are German silver, cost \$1000.00, and are a beautiful set of instruments.⁴

¹"Music For The Soldiers," St. Paul Daily Press, February 16, 1862, p. 1.

²"Instruments For the Fourth Regiment Band," Ibid., February 20, 1862, p. 1.

³Ibid., April 29, 1864, p. 4.

⁴St. Paul Pioneer, April 30, 1864, p. 4.

. . . I should not neglect to say that our band have their new silver instruments. They are now discoursing some 'melodious strains,' and that reminded me of the fact . . .

N.¹

The instruments for the Fifth Regiment were also purchased through Munger's Music Store.

On yesterday, Professor Munger received a full set of instruments for the band of the 5th Regiment, which is to leave for Hallek's division on Mon. next. This is no doubt the finest set of instruments ever brought to the State. At the same time friend Munger received a large selection of new music, consisting of songs, ballads, quartettes, etc. etc. Call and see him at his store in Concert Hall.²

The fifteen member band of the Minnesota Second Cavalry Regiment also acquired silver instruments, probably in the same manner as the Sixth Infantry Regiment.³ They evidently acquired additional instruments because the membership of the band gradually increased to about twenty men.

The splendid band of the Second Cavalry numbering nearly twenty instruments rode down from the Fort yesterday and serenaded Gen. Sibley, Gov. Miller, Col. McLaren, commanding the regiment, and the PIONEER, for which complement we tender our acknowledgements. The horses were well trained and the music was excellent. The atmosphere was clear and the stirring notes were heard all over the city.⁴

The last set of instruments acquired by a Minnesota regiment were the instruments captured by the Minnesota Eighth Regiment in 1865.⁵

¹St. Paul Press, June 24, 1864.

²"Instruments For the Fifth Regiment Band," St. Paul Daily Press, May 11, 1862, p. 1.

³"Fine Music," Winona Daily Republican, May 15, 1865, p. 3.

⁴"Serenades," St. Paul Pioneer, March 25, 1865, p. 4.

⁵"Their Band," Ibid., July 21, 1865.

Music

The principle criteria used by the leaders of regimental bands in selecting music were appropriateness, availability, and technical difficulty. They seemed to be especially concerned that the music be appropriate or suitable to each occasion.

Band of Minn. Fourth performed for Geo. Washington's Birthday celebration. 'Suitable music.'¹

One of the boys died and was buried last Sunday. A band of music played appropriate tunes in the front.²

Our band is making it much better than the men in the ranks on this trip. . . . We played through most every place of any note on our route . . . Winona is one of the best places in Minnesota. We arrived at that place at 12 o'clock noon at the hotel. We had not been there long before in came a man and inquired if the 2nd Band was there. He told us the ladies had a dinner ready for us at the Soldiers' Home. We took our instruments with us and after we had partook of the splendid meal we played them a fine piece. . . . We then repaired to our house and there got ready for the grand coming off. At the stated time we appeared on the stage for the first time. The hall was crowded. We opened with an affecting piece which brought tears to their eyes; thence on to a very lively piece which made them almost dance. In that way we let them up and down for over an hour. . . .³

A Brass band nearby played appropriate music while the audience was assembling. . . . The band /later/ rendered the music to 'America' which was accompanied by hundreds who sang.⁴

. . . The Fourth Minnesota Regimental Band struck up a lively air prepared for such occasions /guard mount

¹"At Fort Snelling," St. Paul Daily Press, February 23, 1862, p. 1.

²Sibley Letters, to his mother, September, 1861.

³Ibid., to his sister Anna, March 15, 1864. (A fuller extract may be found in Appendix A-3, p. 151).

⁴Donahower Papers, II, 81.

inspection/ the sargents went through the performance of inspecting the army at lightening speed.¹

Special music had to be prepared for each and every military occasion. The music for many events was exactly prescribed by military regulations or customs. "Reveille" was played at dawn,² "Hail to the Chief" was played only for the President or a general of the army,³ "The Dead March in Soul" had to be learned for military burials,⁴ the "Dead March" was played for executions⁵ and the "Rogues March" for drumming a thief out of camp. "Hail Columbia" was customarily used to announce a victory or herald the arrival of troops.

. . . Thursday noon we entered Liberty, with bands playing 'Hail Columbia,' 'Yankee Doodle,' etc. Halting, the whole command proceeded to tear up and demolish the railroad . . .⁶

. . . Not a gun from either side was fired. Suddenly we heard music from a band playing 'Hail Columbia,' and never were notes of music so sweet as the sound of those strains upon our ears. We knew that the rebels would not play 'Hail Columbia' if they had won a victory, and we also knew that our forces would not play that national anthem unless victory had been won, and at the same instant we heard cheers roll along the line until they came near us and then we knew that a victory had been won. . . .

This band was at the head of Gen. Force's Brigade of Buell's army, the first of that Command to cross the river,

¹Brown, History Fourth Regiment Minnesota Rebellion, p. 395.

²Ibid., p. 342.

³Ibid., p. 391; "Correspondence of Boston Journal," St. Paul Pioneer, July 15, 1863, p. 3; Coffin, Four Years of Fighting, p. 299.

⁴Lucia L. P. Heffelfinger, Memoirs of Christopher B. Heffelfinger (Santa Barbara: 1915), p. 16.

⁵"The Procession," St. Paul Pioneer, November 12, 1865, p. 4; Ibid., April 17, 1864, p. 3.

⁶"General Hunter's Expedition," Ibid., July 6, 1864, p. 2.

and it immediately entered the fight, charging the rebels and forcing them from the position they had gained. This ended Sunday's fight . . . /April 7th, 1862/¹

10 am: The magic words are spoken. Vicksburg is ours . . . Regiments are out in line hurrahing and innumerable bands are playing patriotic tunes. Our band /presumably refers to Minn. 3rd regt. rather than the brigade band/ within ten feet of my tent has played Hail Columbia, Dixie and Yankee Doodle while I have been writing this . . .

Madison²

Before the sailors had time to make fast the steamer, myself and friend (James Redpath) were up the pier. The band was playing 'Hail Columbia' and the strains floated through the desolate city, awakening with enthusiasm in the hearts of the colored people, who came rushing down the grass-grown streets to welcome us.³

Other tunes that had special significance were "The Girl I Left Behind Me" (departures),⁴ "I'm Going Home",⁵ "Brave Boys Are They" (a dirge),⁶ "St. Patricks Day in the Morning"⁷ and "This Cruel War."

The customs surrounding the use of music were so wide spread and universally recognized that on one occasion General McClelland tried to deceive the enemy by having the bands play the wrong music after a battle.

McClellan, as a sort of blind, issued an order to the Army that he had engaged the enemy during the day

¹Neill, Glimpses Nations Struggle, II, 450.

²Bowler Letters, to Libby, July 4, 1863.

³Coffin, Four Years of Fighting, p. 462.

⁴Neill, Glimpses Nations Struggle, p. 178.

⁵"Letter from the 2nd Minnesota," St. Paul Daily Press, January 14, 1864.

⁶Ibid., March 1, 1864, p. 4.

⁷Issac Taylor Diary, March 17, 1862.

with marked success. /he lost/ The bands in our /Minnesota First/ rear along the entire line of the Army were playing about six o'clock in the evening for the purpose of encouraging the men and misleading the enemy as to the results of the battle.¹

Most situations that did not call for a special tune demanded a particular type of music. Patriotic music was often used to stimulate the troops when they were tired, discouraged or sleepy.

. . . Heintzelman flew everywhere among the New Jersey and other troops who gave indication of breaking out of the fight. He bawled himself hoarse and stiffened the arm wounded at Bull Run in ordering, coaxing, encouraging, beckoning and waving out out-numbered men into their ranks again. To infuse enthusiasm into them he wandered around to find a band of music. He saw three of them and ordered them to play 'Yankee Doodle' in force. The men, professional in the face of defeat and death, said they had not the requisite number of instruments to do justice to all of the tune. The General then hurried around for more - four part of another - united them to the professional three, and electrified the worn out infantry with the 'Star Spangled Banner,' 'Yankee Doodle' and 'Gem of the Ocean,' the effect was that of war magic. It is the small things as well as the great that the true Commander is knowing.²

Co. "E" starts for Ft. Ripley to the tune of 'Yankee-Doodle' . . .³

. . . This morning at daybreak our brass band played the 'Star Spangled Banner' for us and for the rebels who could hear it almost as plainly as we . . .⁴

Large crowds of civilians called for music that was lively and popular or patriotic.

When near Louisville our three transports were brought

¹Heffelfinger, Memoirs Christopher Heffelfinger, p. 16.

²"Incidents of the Battle of Williamsburg," Pioneer and Democrat, May 17, 1862, p. 1.

³Patrick Taylor Diary, June 6, 1861.

⁴Donahower Papers, p. 156.

into line and lashed together, and with our national colors and state banners floating above us, and our band stationed on deck playing popular music, we attracted a large crowd to the levee . . .¹

. . . We were most grateful to the good people of Crawfordsville for what they did to us /fed them hot food/ and told them so. The breakfast was served to the regiment in the depot, after which Band Leader Rhoades called his musicians together and treated our friends to some really good music - new and popular.²

Following which, /Rev. Rigg's response/ the band of the Second Regiment played 'The Red, White and Blue' . . . The fifth toast was responded to by a dirge played by the band . . .³

Patriotic music was also performed after great victories. No Minnesota bands were present at the event described below, but the reference is included because it describes the greatest of the victory festivals.

During this time General Grant and General Lee rode along our front, side by side, amid the deafening shouts of the boys in blue.

Soon the bands, we think every one in the army of the Potomac, assembled and commenced discoursing some of the sweetest martial music we had ever heard, playing in concert such pieces as 'Star Spangled Banner,' 'America,' 'Dixie,' 'Sweet Home,' 'Who Will Care for Mother Now?' etc., the chorus of the latter being joined by thousands of soldiers' voices, making the hills of Appomattox echo with their melodious strains.⁴

The band also needed a sizeable repertoire of good marches for inspection, muster, dress parade and maneuvers.⁵ According to Billings

¹Donahower Papers, p. 156.

²Ibid, II, 272.

³"Second Regiment at St. Anthony," St. Paul Pioneer, March 1, 1864, p. 4.

⁴Aaron Lee, From The Atlantic to the Pacific (Seattle: Metropolitan Press, 1915), p. 172.

⁵Donahower Papers, pp. 143-144 and p. 149; Sibley Letters, to sister Anna, April 28, 1863.

Sibley, the band of the Minnesota Second used as many as ten compositions for a single inspection.

. . . I must stop for the present and go to inspection and muster.

Well, I have got back after playing 10 pieces. We have the number of 52 pieces of music that we play and are getting more; we will be considerable of a band by the time we are out of service.¹

Primary accounts of the Civil War include many references to the regimental bands playing for their comrades in camp and in the hospital, as illustrated in the sample quotes below. The style of this music was varied to suit the situation or mood of the men.

. . . We have a brass band connected with our regiment /Minnesota Eighth/. We break camp every morning to the accompaniment of their music. The tune they play oftener than any other, is the one to which are set the words of the popular song 'When This Cruel War Be Over' 'yes' I ask as the notes fall upon my ears, 'when will this cruel war be over? . . .'²

. . . Presently up the road came shouting, laughing, singing--as if they were just beginning a holiday--the troops who have been all day hard at work tearing up and destroying the railroad. They file off into their camps, and then the music of a fine band begins to swell upon the air, just far enough off to lose all harshness. They are playing sacred airs--good old hymn tunes--and the first one they play is one--the words to which are:

'Thus far the Lord hath led me on:'

I do not know how they came to select this, perhaps by accident; but it touched me very deeply. God help me to remember that He had indeed thus far led us on, . . .³

. . . As I write, the superb '33d Massachussetts' band,

¹Sibley Letters, to his mother, September 2, 1863.

²Faribault Central Republican, August 17, 1864, p. 2.

³Entry of December 4, 1864, Diary of George Hitchcock, MS. in the Hitchcock Collection of the Minnesota Historical Society. Hereafter cited as Hitchcock Diary. (A more complete quotation may be found in Appendix A-3, p. 153).

which for an hour past has been serenading Gen. Sherman (in whose room I have been writing for him till just now and now for myself)--has struck up 'Sweet Home.' Do they want to torture us!

A little while ago the sweet strains of another fine band not far off came bearing the plaintive melody, 'When This Cruel War Is Over' . . . now they have begun a lively march and I can go on.¹

. . . but listen! the music of our band treating us with the familiar notes of the 'Mocking Bird' and a Waltz, adds a strange and weird effect to the night scenes around us. Our band is quite proficient, but its rich strains were never heard with as much effect before, as the loud cheering of the regiments around us testify . . .²

A band is playing lively airs to cheer the wounded in the hospitals.³

The band learned hymns because many of the men enjoyed listening to them in the evening; but they also needed hymns for occasional performances at church on Sunday morning.⁴ Regimental bands serving at military posts also had to be prepared to play dance music.⁵

A beginning regimental band could function with a small library, but most of the groups that remained in service for more than one year acquired a sizeable repertoire.

. . . We have been making fast progress with our band. We play on dress parade. We have the number of thirteen pieces and are fast learning others.⁶

. . . Our whole band plans on visiting Mankato after we

¹Howe, Marching With Sherman, pp. 197-198.

²"Army Correspondence," Faribault Central Republican, March 9, 1862, p. 1.

³Coffin, Four Years of Fighting, p. 382.

⁴Marvin Diary, March 9, 1862.

⁵St. Paul Pioneer, June 1, 1865, p. 4.

⁶Sibley Letters, to his sister Anna, April 28, 1863.

are discharged, and in fact we are going to visit the home of every member of the band, going in a body, we have the reputation of being one of the best bands in the service. We have about 75 pieces that we play. I have sent two pieces of the best music that we got to Anna to keep for me. It was given to me by one of our band that has since died. I sent them thinking I might have occasion to use them . . .¹

Even the respectable library (for a field unit) of the band of the Minnesota Second Regiment is dwarfed by the collections of some of the Eastern service bands. The Library of Congress contains several of these Civil War band libraries. The Francis Scala Collection is the largest with 680 selections arranged specifically for the United States Marine Band. The Port Royal Band Books used by the Third New Hampshire Regimental Band (which later became the post band at Port Royal) contains 186 songs in three volumes. Ingal's Book (Seventh New York Regiment) has twenty volumes of band music for every occasion.

Supplying music for regimental bands in the quantity needed was a serious problem for many directors. Some published material was available for bands with sufficient technique and instrumentation. There were standard army band collections such as the Brass Band Journal² and brass band publications were advertised by Root and Cady, Oliver Ditson and Company and other publishers.³ Some of this published material came from the libraries of civilian bands.

L Etoile du Nord, a March played by the Great Western

¹Sibley Letters, to his father, December 13, 1863.

²Published for the U. S. Government by Firth and Pond, No. 1 Franklin Square, New York, 1854.

³"New Music Store," St. Paul Pioneer, December 8, 1864, p. 3; "New Music," Faribault Central Republican, November 27, 1861, p. 3; "Popular Band and Orchestra Music," St. Paul Press, January 4, 1864, p. 3.

Band of St. Paul, and dedicated to R. C. Munger, Esq., by Frank Wood, has just been published and is for sale at Munger's Store. It is a fine piece of music and will be very popular with our musical friends.¹

The rest of it was arranged or composed especially for publication. Special arrangements by military band leaders seemed to pass among the regiments by means of hand copied parts. One of the most popular arrangers was Claudio S. Grafulla, leader of the famous Seventh New York Militia Band. Most of the surviving regimental band libraries contain at least one of his compositions or arrangements. The works of Gustavus Ingals were also popular with regimental bands.

The statement below implies that at least the Second Minnesota Regimental Band used some published music.

A band of 20 members was here enlisted and organized, with Michael Esch as leader, and at the expense of the State was equipped with instruments and music.²

The phrases "Esch's Martial music" and "Hubbard's best" in one article in the St. Paul Pioneer, infer that the bands described were using special arrangements or original compositions. It is a reasonable assumption as both of these men were trained musicians and should have been capable of at least arranging band music.

. . . All came with smiles on their faces . . . to see the Second Minnesota Infantry Volunteers, ere they went to the seat of the war, and to witness the dress parade and listen to leader Esch's martial music, as his band marched from the right of the regiment to its left and back into place.³

/Describes anchorage and then says/ To render the scene

¹St. Paul Pioneer, February 14, 1863, p. 4.

²Bishop, Story of a Regiment, p. 24.

³Donahower Papers, p. 142.

yet more impressive - more wildly - incomprehensible - to hear the strains of beautiful music echoing stilly in the air. Our band are playing one of the Hubbard's best; the gentle strains of their harmonious composition carries us back, far back, toward scenes of joy, scenes of peace, the fireside at home, the amusements, the luxury and glory of the past, 'home, sweet home' . . .¹

A sample of the music used by Minnesota Regimental bands is the snare drum book located in the William Woodbury papers at the Minnesota Historical Society. It was used by a Fort Snelling band in the early 1860's. The book is bound in leather and contains twenty-four hand copied selections. A complete list of titles is seen in Appendix C.

¹"Letter from the Fourth Regiment on board Steamboat Pringle River Coldwater, Miss. March 19, 1862," St. Paul Pioneer, April 10, 1863.

Duties and Activities of Musicians

Summaries by other authors of military band history concerning the activities of regimental bands of the Civil War tend to be accurate, but incomplete. Goldman credits them with giving cadences, playing popular music, and "other useful duties,"¹ Schwartz cites only two functions, stretcher duty and playing under fire.² Felts furnishes the most complete list of duties, but even his treatment is confined to a few paragraphs discussing only seven separate activities.³

One of the basic functions of the regimental band was to furnish music for troops on the march. The letters, diaries, and memoirs of Minnesota Civil War soldiers contain many references to the marching music of their regimental band.

We are getting towards home and every one is glad of it . . . The bugles blow sonorous notes with bleeding lips at the prospect of it. The flags unroll fuller in honor of it. A richer and louder 'Yankee Doodle' is pushed through the brass of the Sixth Regiment Band, in consequence of it.⁴

As a specimen of what is said about our boys, we copy the following from a Washington letter in the Chicago Tribune.

Last night at eleven o'clock the music of a splendid band of twenty-one pieces heralded the 900 men of the Minnesota Regiment to this great camp . . .⁵

¹Goldman, Wind Band, p. 7.

²Schwartz, Bands of America, p. 47.

³Felts, Rise Development Wind Band During Civil War.

⁴St. Paul Pioneer, August 25, 1863, p. 1.

⁵"First Regiment in Washington," Mankato Weekly Independent, July 11, 1861, p. 2.

Next morning the Fourteenth Corps, with colors unfolded to the mild autumn breeze and bands playing inspiring martial music, filed out on the road and commenced its now historic march to the sea.¹

Today 6 Co. of the regiment B, G, E, K, P and I left Fort Snelling on the steamboat Sucker State for St. Louis Mo. . . .

We have a splendid band and often during our service the music revived our spirits and gave us courage to push on over dusty roads on long marches . . .²

The band customarily marched at the head of the column.³ According to Bishop the bands that were formed of the company musicians were more diligent in leading the column than the musicians recruited for regimental band duty at the beginning of the war. The civilian musicians recruited into the army usually could not match the army trained musicians in endurance and tended to straggle after the first few miles.⁴ This criticism applied particularly to the band of the Minnesota Second, but it was probably true of many of the other regimental bands as well.

In addition to furnishing cadence for their own regiment, a regimental band occasionally escorted a neighboring regiment out of camp, usually to a depot or dock.

The 34th N. Y. Vols. started for home the 9th. They were a two year regt. and one of the best. When the train started the band struck up 'Auld Lang Syne.' The Minn. 1st and the N. Y. 2nd gave them three rousing cheers. They have lost a great many men in battle . . .⁵

¹Bishop, Minnesota Civil Indian War, I, 112.

²Brown, History Fourth Regiment Minnesota Rebellion, p. 42.

³War of the Rebellion, VII, 610.

⁴Neill, Glimpses Nations Struggle, p. 54.

⁵Bassett, Bull Run to Bristow Station, April 26, 1863.

2nd Band played some other regiments of the brigade to the depot.¹

Col. Sanborn brought out the six companies of his regiment (the Fourth) now at the fort, also the Second and Third companies of Cavalry and the First and Second Batteries of Artillery to act as escort of the Third. The display, with the several bands of martial music playing . . . continued to render the occasion one of the most interesting that was ever witnessed on this old parade ground . . .²

The use of bands on the march was so commonplace that commanders issued specific order when the bands were not to be used.³

Another of the musical duties of the regimental band was to play for dress parade and inspection.

For weekly inspection The regimental band plays while each company is paraded and inspected by its Captain. on Sunday⁴

The regimental dress parade must have been an impressive ceremony, as civilians often drove many miles to observe.

. . . Here comes a party of Ladies and Gentlemen from the city to visit the camps and see the Sunday evening dress-parade and I must wind up this and receive them.

The fine silver band and splendid appearance of the 2d Minn. on parade have already become quite famous here and visitors are numerous.⁵

The St. Paul Pioneer contains frequent articles describing dress parades at Fort Snelling in 1861 and 1862.⁶ The Minnesota First

¹ Sibley Letters, to his sister, June 7, 1865.

² "Departure of the Third Regiment," St. Paul Daily Press, November 17, 1861, p. 1.

³ War of the Rebellion, V, XIV, 303.

⁴ Bishop Letters, to his sister, March 30, 1862.

⁵ Ibid., July 2, 1865.

⁶ Pioneer and Democrat, May 9, 1861, p. 1.

Regiment and band even performed a dress parade on the Capitol grounds in Washington, D. C. to entertain congressional dignitaries.¹

Other regular ceremonial duties of the regimental bands included performing for brigade reviews,² muster reviews,³ and battalion drill.⁴ The regular evening concert of the band was probably not an assigned duty but they were expected to play a vesper concert any evening that the troops were in camp and the weather was favorable. This was considered a regular duty even though it was assigned by custom rather than by the officers.

Our march of fifteen miles is ended and we are in camp at the base of Altonna mountain shortly after sunset. An hour is consumed in pitching our tents, getting supper, bed making and the ordinary domestic duties. Then a half hour pleasantly occupied in writing soon passes away. The boys are conversing around their camp fire, several bands are playing patriotic airs, marches and quicksteps and camp presents a very cheerful appearance, at eight o'clock tattoo is sounded and gradually the fires are deserted and burn dim, the noise in camp subsides to a confused murmur.⁵

. . . Splendid music by Minn. Band this evening. I could march all day by such music without fatigue.⁶

. . . Great news from Ft. Donaldson, Bowling Green &c.

¹"Minnesota First - Dress parade on capitol grounds, Washington, D.C.," Faribault Central Republican, April 9, 1862, p. 2.

²Shepherd Diary, April 3, 1863.

³Charles Adkins, "Service Observations from the Standpoint of a Private Soldier," National Tribune Scrap Book.

⁴Letter, Thomas Montgomery to his parents, January 22, 1863. Minnesota Historical Society, Montgomery Letter File.

⁵Pendergast Journal, November 12, 1864.

⁶Issac Taylor Diary, February 25, 1862.

Bands play at night, but the men have to keep in quarters.¹

Our band played very nicely in the evening.²

. . . It is evening now and seems quite pleasant after the heat of the day. The bands are playing finely. I wish you could hear them. You seldom hear such music as our bands make . . .³

Our brass band has quite eclipsed the others in the Division and is really a source of great pleasure to the boys.

I wish you could sit with me in the arbor in front of headquarters this eve, and hear them playing 'Ellen Bayne' and 'Annie Lyle'.⁴

Many of the musical duties of the regimental bands were performed on a less regular basis than those discussed. Two of the most unpleasant of these chores were playing for funerals and executions. Solemn funerals are reported all too frequently in newspapers, letters, and diaries of this period.

. . . John F. Hollet of Co. D was buried . . . The band playing a dead march.⁵

. . . We have played at the funerals of three prisoners within a few days. They were all officers . . .⁶

On Friday morning the Fourth Regiment, in funeral procession, escorted the remains of Dr. Stephen N. Johnson as far as the Minnesota River crossing, on their way to his late residence, in Le Sueur County. The occasion was

¹Shepherd Diary, February 15, 1862.

²Brown, History Fourth Regiment Minnesota Rebellion, p. 295.

³Beatty Letters, to his wife, June 7, 1864.

⁴Bishop Letters, to Lena, June 20, 1863.

⁵Bloomer Diary, November 27, 1861.

⁶Sibley Letters, to Anna, August 7, 1864.

one of more than ordinary solemnity. Dr. Johnson was a member of the Regimental Band.¹

. . . Private Able of Company C., C. M. Wood of Company B and Oliver Shirtliff of Company G are deceased. The latter died suddenly last night.

They were interred with martial honors, preceded by an escort with arms reversed, followed by the mourning company, and the band with muffled drums . . .²

Funeral of Late Major Howard Stansbury . . .

The cortege moved from the church in the following order:

Great Western Band
Band from Fort Snelling
Six companies of Soldiers from Ft. Snelling
The Masonic Fraternity
Officers of Gen. Sibley Staff
General Sibley
Hearse
Escort of soldiers
Carriages³

The Minnesota soldiers report many executions in neighboring regiments but the only executions reported involving a Minnesota band were those following the Indian Wars of 1862. More than forty Indians were executed in 1863. If any Minnesota soldiers were executed for discipline, it was not reported by the newspapers, letters or diaries of this period. The passages below describe typical processions to the firing squad.

First the troops who were to witness the execution marched out to the ground with bands playing and colors flying. Then came the guard, then the coffin, then the prisoner with a chaplain at each elbow and the firing party just behind him. The prisoner and his guard were

¹"Military Funeral at Fort Snelling," St. Paul Daily Press, January 5, 1862, p. 1.

²"Headquarters Third Minnesota Regiment, Camp Dana, Belmont, Ky.," Pioneer and Democrat, February 11, 1862, p. 1.

³St. Paul Pioneer, April 22, 1862, p. 4.

preceded by a band playing the 'Dead March' with drums muffled.¹

First came the band, playing the dirge; next, the squad of executioners; then a pine coffin, carried by four men; then the prisoner himself, dressed in black trousers and white shirt, and marching in the midst of four guards; then a number of men under arrest for various offences, who had been brought out for the sake of the moral effect it was hoped this spectacle might have upon them. Last of all came a strong guard. . . .

. . . The bugle sounded again. The officer in charge of the squad stepped forward. Then we heard the command, given as calmly as if on drill, --

'Ready!'

'Aim!'

Then, drowning out the third command, 'Fire!' came a flash of smoke and a loud report.²

Despite the fact that the over-the-shoulder instruments of the Civil War were heard more readily by marchers than by spectators, the Civil War bands were called on to appear in many parades and reviews. Nearly every movement of troops through a city or town meant a parade.

. . . At Baltimore we expected trouble, but all was quiet with the exception of 3 cheers for the band, 3 cheers for the Union and 3 groans for Jeff Davis.³

. . . The regiment marched through the streets of Louisville; and I know Colonel Bishop must have felt proud, as the regiment never looked finer nor marched better, nor did the band ever play better, than on this occasion . . .⁴

. . . Since I came here as many as 8 or 10,000 soldiers have passed through in one day. Oh! when I was weak from the music of the brass bands - the thundering of

¹Bishop Letters, to his sister, April 6, 1865.

²Kieffer, Recollections of a Drummer Boy, pp. 142-143. (The complete description is quoted in Appendix A-3, p. 154).

³Letter, Edward E. Davis to his brother, June 30, 1861, Minnesota Historical Society, Davis Letter File. Hereafter cited as Davis Letters.

⁴Bircher Diary, January 17, 1864.

the drums and the shrill blasts of the bugle - made me shiver and tremble in my bed . . .¹

Victories were also parade occasions. Minnesota bands marched into Falmouth,² Nashville,³ and Raleigh.

. . . At sunset an engine and passenger car came into our camp from Raleigh with Lt. Gov. Graham and other officials to see Gen. Sherman. As the result of the interview no further opposition was made to our advance, the enemy sullenly retiring before us without the firing of a shot on either side and at noon we marched into the Capitol of North Carolina with colors flying, bands playing and everybody including apparently most of the resident people in fine spirits.⁴

The band of the Minnesota Fourth Regiment was given the honor of leading the parade into Vicksburg following one of the most important victories of the war.

As ordered by General McPherson I led the column that marched into Vicksburg, and the Fourth Minnesota Band and Regiment led my Brigade.⁵

On the evening of the 3d of July, General McPherson came to me in person and said that my own brigade and John D. Stevenson's brigade of Logan's division were designated to take possession of Vicksburg and take charge of guarding and paroling the prisoners, for the reason that they had fought the hardest and suffered the most in the campaign. All the writers that I have examined on this matter have reported that the place was taken possession of by Logan's division. While this is not strictly untrue, it is not the precise truth; but it is immaterial as a matter of history, so far as the campaign is concerned, but is not quite satisfactory to the troops who bore off the honors of the

¹Beatty Letters, January 5, 1862.

²Bassett, Bull Run to Bristow Station, January 4, 1863.

³Pioneer and Democrat, April 29, 1862, p. 1.

⁴Bishop Letters, to his sister, April 21, 1865.

⁵Brown, History Fourth Regiment Minnesota Rebellion, p. 240.

campaign and were designated to, and did actually, march into Vicksburg and guard and parole the prisoners of war. As ordered by General McPherson, I led the column that marched into Vicksburg, and the Fourth Minnesota Band and Regiment led my brigade.¹

A painting by Francis D. Millet, of this historic entry, hangs in the Minnesota capitol building in St. Paul. The Fourth Regiment Band was also in the parade through Atlanta.² There were no Minnesota bands in the parade that entered Richmond, but the band of the Minnesota Second Cavalry lead a victory procession through St. Paul to celebrate the event.³

The greatest of all the victory parades was the Grand Review in Washington, D. C. at the end of the war. The parade lasted two days, April 9 and 10, 1865. General Grant's Army marched through Washington the first day.

. . . As regiment after regiment, and brigade after brigade, came marching out from the surrounding hills and ravines, with flags gayly flying, bands and drum corps making such music as was enough to stir the blood in the heart of the most indifferent to a quicker pulse, . . .⁴

. . . The column of Cavalry continued to pass along, each regiment being headed by a full band of music, making melodius the air with one continuous and unbroken strain of martial airs; and thus it continued 9 a.m. until 20 minutes past 3 o'clock this afternoon.⁵

¹Neill, Glimpses Nations Struggle, pp. 137-138.

²Brown, History Fourth Regiment Minnesota Rebellion, p. 339.

³St. Paul Pioneer, April 6, 1865, p. 4.

⁴Kieffer, Recollections of a Drummer Boy, p. 58.

⁵"The Grand Review," Winona Daily Republican, May 25, 1865.

All the Minnesota bands on field duty were in General Sherman's Army which passed in review the second day. Each army took more than six hours to pass the reviewing stand.

The brigade bands or consolidated field music turned out and played as their brigades passed. One band to each division performed during the march from the capitol to the treasury building.

One of the most amazing aspects of the review of Sherman's Army was the fact none of the soldiers from Minnesota recorded any complaints in their letters or diaries over the fact that they had to force march from south of Richmond, Virginia, to Washington for the sole purpose of marching in a parade. Some of them did complain about the pace of the march, but none seemed to question the purpose of it. Many of them later complained of the slow processing of discharges, but they did not blame the Grand Review for delaying their re-entry into civilian life.

Most of the regiments that passed through St. Paul on their way home marched in a review there also. The homecoming review for the Sixth Regiment on August 7, 1865, was one of the largest; this regiment contained three companies of St. Paul boys, more than any other regiment. The procession included the Great Western Band, a contingent of local and state officials, two companies of Hancock's Corps and the Second Cavalry Band from Fort Snelling, the Turneveriens, retired members of the regiment, the Sixth Regiment Band and all of the officers and men of the Sixth who were physically able to march (seventy-five

¹"Review of Sherman's Army," St. Paul Pioneer, May 28, 1865, p. 3. (See also Appendix A-1, p. 139 for General Bishop's letter describing the grand review).

of the men were too sick to march).¹ The processions for the First and Second Regiments were also large and well attended.² Some of the Minnesota regiments also paraded at Winona.

. . . The band of the regiment played most beautifully as the boat approached the levee. The stirring music, the glistening muskets, 'the boys in blue', had an irresistible effect upon the populace and loud and prolonged huzzas bespoke the admiration they could not withhold . . .

The regiment landed and marched the principle streets . . . Of the 1000 that left but 250 are now with the regiment . . .³ regiment numbers at present 675 officers and men.

The participation of the Second Cavalry Band in the reception for the Sixth Regiment led to a mild dispute between that group and the city of St. Paul.

. . . In the morning, when the procession is formed, The Second Cavalry Band are placed in front ('on foot') to march all over the city, through the dust, and under the burning sun, while the G. W. B. are placed in the 'fine wagon' promised to the Second Cavalry Band. After the ceremony is concluded, the whole sixteen are hurried into a stage coach, calculated for nine, with all their instruments, carried to within half a mile of the Fort; and granted the sublime privilege of walking the rest of the way and carrying their own ferriage. . . .⁴

The editor of the Pioneer apologized on behalf of the city of St. Paul

¹St. Paul Pioneer, August 8, 1865.

²"Procession to Capitol for Minnesota First," Ibid, July 16, 1865, p. 4; "Reception of Second Regiment," St. Paul Daily Press, January 26, 1865, p. 1.

³"Arrival of the Second Minnesota-Reception by the Winonians-Grand Parade of the Regiment," Winona Daily Republican, July 14, 1865, p. 3.

⁴"Our Hospitality Seriously Impuned by Cavalry Band and other Organizations," St. Paul Pioneer, August 30, 1865, p. 4. (The complete article is quoted in Appendix A-2, p. 145).

and rebuked the parade committee for poor organization noting that "every ones responsibility is no ones responsibility."¹

The bands also paraded when leaving home or a post.

. . . The band struck up a merry tune, the regiment broke into columns of platoons; when in view of the Ebbitt and Willard Hotels we could see the windows were a mass of waving handkerchiefs, fans and parasols; . . .

. . . When the columns reached Long Bridge, the music was hushed.²

When the river was open troops leaving Minnesota for the South traveled by boat. It was traditional for the band to play on the boat as it pulled out of St. Paul and also as it passed each landing on the trip downstream. The boats usually stopped at Winona for supplies and there the band played as the boat arrived, as it left and on shore, if the troops were allowed to leave the boat.

. . . away we glided down the stream from Red Wing the band playing 'When This Cruel War is Over' and the crowd on shore waving hat and handkerchiefs . . . The boat steamed on, passing by Reeds Landing with band playing and colors flying . . . We arrived at Winona at about 9 o'clock a.m. . . . The Winona Brass Band came out to greet us which although a small band played well . . .

Veina³

Receptions were an important part of the social life. In the United States during the Civil War civilians held receptions for troops and regiments held them for civilians, political figures and visiting officers and to welcome other regiments to a camp. The bands

¹St. Paul Pioneer, August 30, 1865, p. 4.

²Neill, Glimpses Nations Struggle, p. 15.

³"On Board the Steamer War Eagle," St. Paul Pioneer, June 21, 1864, p. 1.

also turned out to greet companies of their own regiment who were re-training from detached duties. The following quotations demonstrate the mood of these events.

. . . Everything is quiet. Peace conditions are written by the Rebel and U. S. Generals and sent to Washington, and we are anxiously waiting for the reply.

. . . Folk of both sexes are streaming into our camp to see Northern soldiers and to hear out music.¹

After a delightful nights sleep the bugle awoke us at 3 o'clock this morning and at 4 we were on our way again, arriving here (Camp near Murfreesboro, Tenn.) at 9 a.m. where we were welcomed by Col. Mundy and the band of the 23rd Ky.²

One of the most elaborate receptions attended by any Minnesota regiment was the one in Lebanon, Kentucky.

According to announcement, a grand military mass meeting was held at Camp Crittenden, near Lebanon
. . . Arriving on the camp ground we found great preparation had been made. A large stand was filled with very able speakers who spoke heart and soul for the glorious cause. . . .

A fine cold collation was spread of which the Minnesota Second and a Regiment of Indiana Volunteers heartily partook,

Speaking over, the Minnesota boys were put through their drill and were the admiration of everybody there for the able way in which they performed . . .³

With the exception of the homecoming celebrations the most exciting reception held in Minnesota was the one held for General Grant in August, 1865. He arrived aboard the steamer Itasca with banners flying and three bands playing (the band of the Minnesota Second Cavalry and

¹Olmanson Letters, April 24, 1865.

²Bowler Letters, to Lizzie, April 29, 1862.

³"From the Minnesota Second," St. Paul Daily Press, November 21, 1861, p. 2.

two civilian groups). The groups from the boat were joined by the St. Paul Fire Department and the St. Paul Civil Association. The procession, led by the Great Western Band, wound its way through St. Paul, St. Anthony and Minneapolis on its way to Fort Snelling. Following the victorious procession an elaborate reception was held to commemorate the General's visit to St. Paul.¹

Other assigned musical duties of the regimental bands included playing for flag ceremonies,² rallying troops in battle,³ reveille and post band duties. A post band performed the same basic duties as a regimental band in the field, but the ceremonial responsibilities were more extensive; they had to be prepared to play for military balls and many civilian affairs.⁴ Although some of their performances in town were public service, they had opportunities to supplement their incomes by playing for pay while off duty.⁵ All of the Minnesota regimental bands had brief tours of duty as post band at Fort Snelling or Fort Ripley, but the bands of the Minnesota Second Cavalry and Minnesota Sixth Infantry spent the majority of their enlistment as post bands. During its stay in Minnesota the Sixth Regiment Band served as post band for several months at Fort Snelling and additional time

¹"Procession for Reception for General Grant," St. Paul Pioneer, August 26, 1865, p. 4.

²Olmanson Letters, May 20, 1865.

³Pioneer and Democrat, May 17, 1862, p. 1; War of Rebellion.

⁴"The Review," St. Paul Daily Press, April 29, 1864, p. 4; "Our Kentucky Correspondent," St. Paul Press, May 19, 1864.

⁵"Advertisement," St. Paul Pioneer, August 12, 1865, p. 3.

at Fort Ridgely, Camp Hayes and Camp Pope.¹ The Second Cavalry Band was the post band at Fort Snelling from October, 1864, until its discharge in November, 1865. During this time they played in St. Paul many times and in April and May of 1865 they took a boat tour down the Mississippi and performed in many towns in southern Minnesota and Iowa.²

Playing and singing for church services was not an assigned duty, but the bands of the First and Second Regiment served as organ and choir on many Sunday mornings.³

. . . after guard mount, when the men had washed and brushed up, and when the cool clear morning had given place to a bright warm genial day, in response to church call, four hundred men of the Minn. 1st formed in line and preceded by the Chaplain and the regimental band, marched into the village to the church edifice where Chaplain Neill preached to us.

. . . In the choir's gallery is a fine organ, which Engals of the band presided over, the other members of the band constituting the choir.⁴

Today is Sunday. The atmosphere is warm and genial, and light breezes softly and gently cool our temples as we listen to the eloquent and impressive sermon from our Chaplain. The band plays and fills the air with sweet music.⁵

While many of the performances of the regimental bands were in

¹Watson Letters, November 20, 1862; March 20, 1863; April 13, 1863; June 7, 1863; September 2, 1863; to his father, June 4, 1863; Serna Marie Wright to George Burdick Wright, September 26, 1862.

²Winona Daily Republican, April 26, 1865, p. 3.

³"Army Correspondent," Faribault Central Republican, December 21, 1864, p. 2; Shepherd Diary, March 9, 1862.

⁴Faribault Central Republican, March 26, 1862, p. 1.

⁵Pioneer and Democrat, May 11, 1862.

response to orders or dictated by custom, some of them were initiated by the director and the musicians. By far the most common voluntary performance was the serenade.¹ The band serenade was not unique to the military band or to the Civil War period in America. Wandering groups of instrumentalists had performed in the streets of European cities and villages for centuries. Their serenades had provided pleasure for the townspeople and temporary employment for musical giants like Franz Joseph Haydn. This tradition was brought to the colonies by emigrating musicians, and was carried westward by both military and community bands. The custom was brought to Minnesota by the bands of Fort Snelling and the German musicians who settled in the state.² The serenade was eagerly embraced by the bands of the Union Army as a means of honoring and entertaining individuals or groups.

. . . Brigade headquarters occupy the courthouse . . .
 /describes courthouse and trees/ . . . every evening
 a fine band is heard playing the most delightful music.
 Such a scene is this that we are carried far back home-
 ward to the time when war was not. We are fortunate at
 the present time in the possession of two splendid brass
 bands, one of which belongs to the brigade, the other the
 now thoroughly organized band of the 'Fourth' which under
 the management of its efficient leader Hiram March is
 second to none. Serenading parties are getting fashion-
 able and high military dignitaries do not lack for
 compliments of this nature.³

. . . 11,000 troops in encampment regimental bands

¹The term "serenade" in this context refers to any outdoor performance by a small group, rather than a particular style of composition.

²Clayton H. Tiede, "The Development of Minnesota Community Bands During the Nineteenth Century" (unpublished Ph.D. dissertation, University of Minnesota, 1970), p. 109.

³"Our Army Correspondence," St. Paul Pioneer, June 10, 1864, p. 4.

'serenading in turn' on this evening. . . . a few minutes before 'Tatto' . . .¹

The "high military dignitaries" most often serenaded were the colonel of the regiment, the commander of the brigade and the general of the division. A few of the serenades of senior officers were performed under orders, but most were voluntary.

. . . the band serenaded General Van Cleve . . .²

The 4th Minnesota and the 10th Iowa serenaded Gens. Sherman and Howard with a grand torchlight procession in the winning fine weather.³

The 3d Minn. Band came up to serenade me with many of the men.⁴

. . . Our band serenades Gorman and then Dana.⁵

The Sixth Regiment, being under orders to embark today for Helena, Arkansas, was yesterday reviewed by His Excellency the Governor and by General Sibley. /at Snelling/ The band of the Sixth Regiment, one of the best ever organized for any of our Northwestern regiments, accompanied by several officers of the regiment came down from Camp Crooks last evening, and serenaded General Sibley at his residence.⁶

An officer could usually be certain of a serenade if he received a promotion, particularly if he was as popular as Colonel Dana of the Minnesota First.⁷

¹Bishop Letters, to Frank, December 10, 1861.

²Bircher Diary, September 8, 1863.

³Reeves Diary, April 28, 1864.

⁴Andrews Diary, January 24, 1864.

⁵Bloomer Diary, Shepherd Edition, November 12, 1861.

⁶St. Paul Pioneer, June 14, 1864, p. 4.

⁷Isaac Taylor Diary, January 3, 1862; "Army Correspondence," Faribault Central Republican, February 26, 1862.

. . . We received news of Colonel Dana confirmation as a Brigadier last night and the band came out and played before his tent while the boys cheered him . . .

Charles E. Goddard¹
Co. K First Minnesota¹

The promotion of Dana to General was given additional recognition two weeks later by a presentation ceremony on Washington's birthday.

At 2 p.m. Regt. formed three sides of a square on parade ground and saddle, bridle, pistols &c. were presented to Brig. Gen. N. J. T. Dana by Sergt. Jewett of Co. E in behalf of the non-commissioned officers & soldiers of the 1st Regt. Minn. Vols. music by the band.²

. . . The companies fell in at 2 o'clock to present Gen. Dana with a saddle, bridle, spurs, and pistols cost them \$220 the pistols cost \$75 . . . presented to Gen. Dana by the men of the Minn. First, the regt. formed a square on 3 sides the band played, regt. in dress with side arms . . .³

Another popular activity was serenading other regiments from the same brigade or state.

The 35th Ohio Band serenaded our officers after parade, and invited them over to the courthouse to a minstrel show they were giving every night.⁴

1st regt. band last night serenaded other regts. of this brigade . . .⁵

. . . last night our band went up to the 2nd N.Y. and serenaded the officers, then went over to the Mass.

¹Letter, Charles Goddard to his mother, February 4, 1862, Minnesota Historical Society, Orrin Smith Papers. Hereafter cited as Goddard Letters.

²Isaac Taylor Diary, February 22, 1862.

³Marvin Diary, Vol. I, February 22, 1862.

⁴Bircher Diary, April 11, 1864.

⁵Bloomer Diary, Shepherd Edition, November 29, 1861.

19th & 20th and played until a very late hour . . .¹

The brass band of the Second Minnesota Infantry serenaded our regiment today.²

Thanking the band for a serenade was part of the custom, but on one occasion the band of the Fourth Regiment received more than a verbal response.

In response to a serenade given by our band to Colonel Bonneville, the following was received from the ladies of his household:

Headquarters Benton Barracks,
May 3, 1862

Col. Sanborn, 4th Minnesota, Benton Barracks.

Having enjoyed extreme pleasure from the harmony of the fine band of the Fourth Minnesota Regiment, we beg to offer it, through you, the accompanying cake, made by ourselves and also our best wishes for your welfare and that of the whole regiment.

Mary Vandervoot
Mary D. Bonneville
Adelaide Clarke
Kate Vandervoot

The cake besides being very excellent was handsomely decorated with eighteen red, white and blue rosettes, one for each member of the band, and a miniature national flag, which the band presented to the regimental colorbearer. . . .

Clint,
Benton Barracks, May 3, 1862³

One sure way for a band to receive some publicity (usually favorable) was to serenade the local newspaper editor.

The second cavalry band came down from the fort, yesterday, on a serenading tour. They first paid their respects to Col. McLaren, at his boardinghouse and were very hospitably received. They did not forget the Press office in their round, for which they

¹Bloomer Diary, Shepherd Edition, November 29, 1861.

²Brown, History Fourth Regiment Minnesota Rebellion, April 4, 1862.

³"Compliment to the Fourth Regiment Band," St. Paul Daily Press, May 10, 1862, p. 1.

our thanks. It is quite a privilege to listen to their excellent music.¹

Our thanks are due to the splendid band of the Fourth Regiment for a serenade last evening. Gov. Miller, General Sibley and Major Prince were also honored with their splendid music.²

We tender our thanks to the excellent band of the Second Minnesota for a serenade last evening. It is a long time since we have heard such fine music.³

Serenading the editor was also one means of getting free publicity for special concerts.

The band of the Second Regiment discoursed some fine music under our windows this afternoon. A crowd collecting it was announced that the band would play at the Court House at three o'clock, and ladies and gentlemen who desired to hear them were invited to be present.⁴

The Second Cavalry Band even used this medium to announce a farewell to the city of St. Paul

We were regaled with a fine serenade from the Second Cavalry Band yesterday, and regretted to learn on inquiry, that it was a farewell appearance, as the band will soon be broken up by reason of the muster out of half of its members. The 'Second Cavalry Band' had become quite an institution and the public will be sorry to learn that they are to hear the pleasant music of their silver instruments no more.⁵

A banquet or free lunch for the troops always called for a serenade if a band was present.

¹"Serenade," St. Paul Press, March 25, 1865, p. 2.

²"A Serenade," St. Paul Pioneer, August 8, 1865, p. 4.

³"Serenade," Ibid., July 22, 1865, p. 4.

⁴Winona Daily Republican, March 8, 1864, p. 3.

⁵"The Second Cavalry Band," St. Paul Pioneer, November 3, 1865, p. 4.

. . . the band of the regiment consisting of about forty-six musicians, all told, was accomodated across tables on a dais at the upper end of the hall. After supper the band played several pieces, in first rate style, and was invited to a serenade by the head men of the entertainment. The band turned out and were well received by some of the most prominent citizens of Pittsburg. Judge Shannon made an elegant Union was speech. The band serenaded till two o'clock next morning.

Correspondent of St. Paul Press.¹

. . . Nothing could have been more opportune or more acceptable, as since the morning of the 18th we had lived on hardtack and raw bacon, with tank water. Breakfast over, our band played some of the popular army music, while the officers and men said all the gracious things they could think of in acknowledgement of the kind and profuse hospitality; then the commander formally tendered the thanks of himself and his regiment, the boys gave three hearty cheers for the ladies of Crawfordsville, and they in turn assembled on the platform and played 'Rally 'round the Flag, Boys,' as we resumed our places in the cars.²

The journals of the Civil War also record serenades of rebel troops and groups of freed slaves by Minnesota regimental bands.

. . . We had about three hundred altogether, our regimental band played several pieces for the benefit of the colored population who formed a circle around the band. As the music became soul sturing the contrabands opened their eyes until we could not see the tops of their heads and by various ludicrous movements and grimaces testified their satisfaction.³

. . . Today, for the first time, I am in the immediate vicinity where "Uncle Samuels' boys are

¹"Pittsburg Welcome to 2nd Minn.," St. Cloud Democrat, October 31, 1861, p. 2.

²Bishop, Story of a Regiment, p. 136.

³Pendergast Journal, VIII, November 20, 1864.

serenading the Secesh & discoursing to them the 'music of the Union' . . .¹

Serenading reached the apex of its popularity in America during the decade of the 1860's. After that time it was gradually replaced by concerts in the park and the dime concerts. The serenade in America is now the almost exclusive property of the Mariachi bands of Mexico and Christmas carolers.

According to Miller,² the British military bands of the nineteenth century remained isolated from the mainstream of the culture. This was not the practice of American military bands of the Civil War period. The military band was an integral part of the culture. The military units used musicians trained by civilian teachers and taught music to soldiers who later became civilian musicians. Civilian bands performed for soldiers and military bands played serenades, concerts, parades and dances for the civilian population. Many of the concerts performed by Minnesota regimental bands for civilians were benefit concerts. Two of the most popular charities were the Soldiers Aid Societies and the Sanitary Fairs, the proceeds of which went to army medical units.

. . . /the music/ last night was supplied by the splendid band of the Second Cavalry, under the leadership of Mr. Cutler. The band is furnished with fine silver instruments and are 16 in number. Their sweet music speaks for itself.³

The grand musical entertainment to be given under the auspices of the Ladies' Soldiers Aid Society, will

¹Isaac Taylor Diary, April 16, 1862.

²G. Miller, The Military Band (Boston: Allyn and Bacon, Inc., 1942), p. 22.

be next Tuesday evening at Ingersoll's Hall. Messrs. Zenzins and Hancke will be leading performers. The full band of the Fourth Regiment will be in attendance.¹

The Second Cavalry (Col. McLaren) Band added greatly to the entertainment last night, by their music. They will be in attendance hereafter both day and evening . . .²

They also played for the benefit of the poor, orphans, disabled veterans and various relief funds and charities.³

After a busy day on the 6th, the Lieutenant Colonel, staff and band, left St. Paul on the morning of the 7th, arrived at Winona at noon on the 8th, where the ladies, who had been entertaining all our men as they passed down, had a warm dinner ready for us. They now requested that the band might remain over night and play for them at a concert to be given in aid of their association relief fund. This request, they were told, under the circumstances could not be refused, even if we had to stop the war to grant it, and the field and staff went on, leaving the band to follow next morning. Arriving at La Crosse, the ice was breaking up, and the crossing was a tedious work of considerable danger and difficulty. It was accomplished, however, without accident on the 9th and 10th, and at 3 a.m. on the 11th we started by railroad for Chicago.⁴

The regimental bands performed for New Year's Day, Christmas Day, St. Patrick's Day, and Fourth of July, whenever circumstances permitted.⁵

Last night at 12 o'clock all the bands in this vicinity commenced to play. They '4 in number' made considerable noise and kept it up until daybreak.⁶

¹"Music Festival," St. Paul Daily Press, April 17, 1862, p. 1.

²"The Band," St. Paul Press, January 11, 1865, p. 2.

³St. Paul Pioneer, October 13, 1865, p. 4; Bircher Diary, p. 104.

⁴Bishop, Story of a Regiment, pp. 104-141.

⁵Goddard Letters, to his mother, January 7, 1862.

⁶Bloomer Diary, January 1, 1862.

Bands and drum corps attack St. Patrick's Day early in the morning.¹

The Fourth of July celebrations often included civilians. The 1862 celebration at Memphis, Tennessee, as described below, was fairly typical.

. . . The steamers in the river were gaily dressed in flags and signal steamers, and were visited by many ladies and gentlemen. In the afternoon an old fashioned Fourth of July celebration took place at Gen. Thayer's camp, in the eastern part of the city in a pleasant grove. The tables were bountifully spread, grace gracefully and earnestly said, and, the dinner partaken of with relish; music, toasts, catawba and speeches followed, interspersed with singing and national airs by the band, addresses by General Thayer, Messrs, Charles A. Dana, late of the New York Tribune, A. D. Richardson, Rev. Sawyer, Capt. Blackson, Dr. Seymour and other officers of the 1st Nebraska Regiment, and other gentlemen.²

The loudest and most joyous concerts of the war were probably those played to celebrate victories.

The scene at Donelson on Sunday morning, the day of the surrender was exceedingly exhilarating - the marching in of the victorious divisions - the bands play, their flags waving, the cheers of the troops . . . and on to Dover . . . /at Donelson/

Imagine the waves--the billows of tumultuous cheering, which rolled along the lines as brigade after brigade came along by our Headquarters and were told the news. /the Army of Virginia had surrendered/ We did not start till the greater part of the Corps then passing had got by--about 9 a.m.--though our wagons were on the road at six--and meanwhile band after band, as the successive divisions came along took position in the Court House square, relieving

¹Shepherd Diary, March 17, 1863.

²"The Fourth in Memphis," St. Paul Press, July 10, 1862, p. 2.

³Coffin, Four Years of Fighting, p. 80.

each other, and made the little old town echo with music as beautiful as it was patriotic.¹

About the time we heard the good news, /Lee's surrender/ we were halted, massed in close order, the bands of every regiment joined in one and made all the noise they possibly could.²

It might be expected that the duties of regimental bands would include performance at recruiting rallies. There is no record of a Minnesota regimental band serving in this capacity. Where bands were used for recruiting, they were always civilian or militia bands.

Regimental musicians had many duties that did not require the use of their musical talents. They spent several hours each day taking care of their own needs. They dug their own trenches, carried and pitched their own tents, washed their laundry, made their beds and often cooked their own food, either individually or as a unit.

. . . Us band boys are going to build breastworks this afternoon if we can get the tools to do it with to protect us from shells and bullets.³

The bands on Sherman's march also foraged for their own food.⁴ The other routine chores frequently assigned to musicians were guard duties, police details and pioneering details:

Worked on roads all day . . .⁵

. . . Had to do our share of guard and picket duty which did not give us much time for amusement . . .⁶

¹Howe, Marching With Sherman, p. 296.

²Campbell, Reminiscences, p. 89.

³Sibley Letters, to his sister Anna.

⁴Bircher Diary, December 10, 1864.

⁵Ibid., February 18, 1865.

⁶Ibid., March 26, 1865.

That night I was drummer of the guard and I had been thinking that this thing was coming pretty often. I got but very few evenings to spend with my comrades of the company, but was compelled to remain with the guard at the guardhouse every other night. It would have been much easier if the regiment had had its full amount of drummers, and it would have been much more pleasant; but as it was Van dyke and I were the only ones left out of the eleven drummers that left Minnesota in '61 and of course had to do the entire guard duty.

. . . While setting in the guard-tent I figured up the miles we had marched in 1862, taken from a daily account I kept. . . . total, 1493 miles for the year.¹

We remained in camp doing police duty, but no rehearsing.²

Very Hot. There was considerable dissatisfaction among the band boys. They thought that Colonel Bishop was not treating them exactly right by compelling them to do police duty. They said that the time occupied in cleaning up the camp ought to be put in by practising, and there was some talk of them returning to their companies. The colonel in return said the entire regiment was on picket and guard duty everyday, and the men must have rest, therefore the band, having no guard duty to do and no dress parades, should at least help out by doing police duty every afternoon to relieve the men who had been on duty all night. We concluded not to go back to our companies.³

Transportation and communications were so slow that it took some time for opposing armies to locate each other and prepare for an engagement. Therefore a relatively small proportion of the soldier's time was spent in combat. The only time combat became a steady occupation was during sieges. The normal assignment for a musician during combat was as a corpsman. At the beginning of hostilities he reported to the regimental surgeon for assignment.

¹Bircher Diary, January 1, 1863.

²Ibid., July 18-23, 1864.

³Ibid., July 17, 1864.

It was rumored that the enemy's works were to be stormed that night, but we were not disturbed. The musicians, however, were called out and held subject to the surgeon's orders.¹

. . . drummers, pioneers, sick and train going to the rear and the boys think their must be a fight ahead . . .²

Those who were not needed at field hospitals to act as orderlies were sent to the front with stretchers to bring back the wounded.

Looking to the rear I saw the men of the Ambulance Corps at work under the direction of the leader of the band . . .³

. . . During the engagement the killed and wounded were rapidly carried to the rear by the members of the band, under Brigade Surgeon Cutter. The men deserve great credit for their attention to duty while their comrades were falling around them, no one attempting to leave the ranks to assist the wounded. This order they obey the more cheerfully, because they were certain that Surgeon Cutter, with his hospital crows was attending to this duty in their very midst.⁴

During the first fighting our band men, as they had been previously instructed, were busy with the stretchers, picking up the wounded and carrying them back up the slope of the ridge and over the north side, where our surgeon, Dr. Otis Ayer, had established a temporary hospital . . . men being shot a second time . . . carrying was suspended . . .⁵

. . . The band of my regiment, which was acting as an ambulance corps, were very efficient in removing my wounded, as well as a number of the wounded of the 51st N.Y. and 9th N.J.⁶

¹Hill, History of Company E Sixth Regiment, p. 31.

²Patrick Taylor Diary, October 10, 1863.

³Donahower Narrative, II, 113.

⁴War of Rebellion, IX, 227-228.

⁵Bishop, Story of Regiment, p. 101.

⁶War of Rebellion, IX, 232.

The band of the Minnesota First was ordered to do stretcher duty at Sudley Church during the battle of Bull Run. Orders by the Chief Medical Director, informed me, that he wished me to establish my hospital at Sudley Church, situated near the battlefield, and where we would get plenty of water for the wounded, and also directed me to send forward my Assistant Surgeon, together with hospital attendants, litters, stretchers etc., immediately in the rear of the regiment, so as to convey to me the wounded, as soon as the temporary dressings had been made on the field by my assistant . . .¹

I suppose my readers wonder what a drummer-boy does in time of battle. Perhaps they have the same idea I used to have, namely that it is the duty of a drummer-boy to beat his drum all the time the battle rages, to encourage the men or drown the groans of the wounded! But if they will reflect a moment, they will see that amid the confusion and noise of battle, there is little chance of martial music being either heard or heeded. Our colonel had long ago given us our orders --

'You drummer-boys, in time of an engagement, are to lay aside your drums and take stretchers and help off the wounded' . . .

And so we sit down there on our drums and watch the line going in with cheers.²

Despite the logic of Kieffer's statement above, the musicians were sometimes required to play during battles. Two of these occasions are described below.

At Resaca was fought the first battle of magnitude in the celebrated Georgia Campaign. From then on there was not a day or night, yes, scarcely an hour, that we did not hear the crack of a rifle or roar of a cannon. To their music we slept, by their thunderings we were awakened and to the accompanying call of the bugle we responded on the morning of May 14 to engage in the death grapple with Sherman's well-clothed, well-fed and thoroughly rested veterans

¹"Statement of Surgeon Stewart," Winona Daily Republican, August 29, 1867, p. 2.

²Kieffer, Recollections of Drummer-Boy, p. 111.

who moved against us in perfect step, with banners flying and bands playing, as though expecting to charm us.¹

A correspondent, writing from the Army of the Potomac, In June, 1862, says:

. . . For months there has been a standing order against the playing of bands in camp, and in not one instance of the numerous late battles have our splendid bands been allowed to inspire the heart of the brave soldier by the strains of patriotic music. . . . During the fight yesterday afternoon, an order came for Morell's division to repair to the hill near where the battle was going on, and act as a support for the reserve artillery. The men obeyed the order to fall in promptly, though the weather was scorching hot, and they had been four days without rest or sleep.

A happy thought struck Captain Thomas J. Hoyt, of General Butterfield's staff, who saw that the men looked weary and exhausted. He immediately gathered all the regimental bands, placed them at the head of the brigade, and ordered them to play. They started the 'Star-Spangled Banner', and the first note had hardly been struck when the men caught the spirit, and cheer after cheer arose from regiment after regiment.²

There were also many instances during the Civil War of individual musicians acting as combat troops.

Major Brents gave me great assistance during the fight. Two of the band picked up guns and fought; the balance fled.³

Fife and Drum Majors Daniel and James Conklin /of Indiana/ shouldered muskets and fought valiantly during the early part of the engagement, after which they were of great service in carrying off and attending to the wounded.⁴

¹T. H. Swenson, The American Illiad (Garden City: Doubelday Co., 1961), p. 609.

²Frank Moore, The Civil War in Song and Story 1860-1865 (Collier, 1889), p. 546.

³War of Rebellion, VII, 100.

⁴Ibid., p. 92.

The deeds and doings of all the officers of the Second Minnesota at Mill Spring are being said and sung . . . Wm H. Blake, the little drummer-boy of Co. H., dropped his drum and seizing the gun of a wounded man, fought it out with us stoutly and stood by us until we retired from entrenchments . . .

Georgius¹

The most frequently described incident was during the Union assault on Fredricksburg. A twelve year old drummer boy's drum was hit by a shell and destroyed. He threw the drum away, picked up the rifle of a wounded soldier and joined the charge up the hill. On his way to his unit he encountered a wounded rebel soldier whom he captured and brought back to the Union lines. The incident probably became so well known because it was witnessed by several high ranking officers and a newspaperman who reported it to the wire services.²

A unique service was rendered by musicians Muzzy and Kimball of the Minnesota Fourth Regiment. During the battle of Altoona they voluntarily interrupted their duties of carrying wounded to carry ammunition to one of the companies that was in short supply. They carried in a thousand rounds while under fire and were not wounded.³

After the battle the musicians frequently remained on hospital duty for a few days until the doctors and nurses no longer needed the extra help.⁴

Our band was detailed to the hospital to assist the nurses in taking care of the wounded. . . . We succeeded in keeping the men of our regiment all

¹"Letter from Minnesota Second," St. Paul Daily Press, May 6, 1862, p. 2.

²Coffin, Four Years of Fighting, p. 149.

³Brown, History Fourth Regiment Minnesota Rebellion, p. 322.

⁴Sibley Letters, to his mother, September 27, 1863.

together on one floor. They occupied five large rooms, and it was heartrending to see the poor fellows as they were brought in, shot and mangled in every possible way. Every few minutes we had to take one out who had died, and put him in the dead house, where he would remain until there was a wagonload. They they were wrapped up in their blankets and eight to ten buried in one hole; but after the rush was over each had a separate grave. We remained at the hospital until September 25, when we were ordered to return to our regiment . . .¹

Got picked up by the Provost attached to the 5th Corps, and were put to work cleaning up the hospital. But got away to our own division hospital. Slept first rate.²

After being relieved of hospital detail, the bands frequently returned to the hospital with their instruments and tried to cheer the wounded with music.

¹Bircher Diary, September 22, 1863.

²Bardeen, Fifers War Diary, p. 307.

CHAPTER IV

THE HOMEFRONT

There was very little "Copperhead" sentiment in Minnesota. The Minnesota Democrats did not support the policies of the Lincoln administration, but by 1862 even those who were initially opposed to the war supported the Union and the soldiers in the field. The musicians at home reflected this patriotic mood.

The bands that played at recruiting rallies and accompanied the volunteers to Fort Snelling were almost always community bands.

. . . The Red Wing Brass Band came up with the company from that place, and added materially to the enthusiasm of the occasion.¹

The presence of a band at departures became so commonplace that if they were absent, the program committee was subject to considerable criticism.

. . . The absence of music in the procession was frequently commented upon, and was an oversight on the part of those who arranged the programme, that detracted from the ceremonial effect of the departure . . .²

The local bands also turned out to greet incoming troops.

¹"Volunteers gather at Snelling," St. Paul Press, April 28, 1861, p. 1.

²"Departure of Blue Earth Volunteers," Mankato Weekly Independent, July 11, 1861, p. 2.

On Wednesday afternoon the steamer Favorite arrived here enroute for Yellow Medicine, with three companies of the Sixth Regiment . . . Roger's excellent martial band discoursed sweet music as the boat landed. . . .¹

. . . The drums and fifes of the Fifth played a martial air . . . Procession was headed by Great Western Band and Fire Department officers carrying their silver trumpets.²

The Great Western Band participated in most of the receptions and homecomings in St. Paul, including those held for the Minnesota First, Second, Third, Sixth and Eleventh Volunteer Regiments.³

During the Civil War the officers of the volunteer regiments often came from wealthy or influential families. If they were killed in battle or died of disease in the South, the families sometimes had the bodies shipped home for burial. The officers were given military funerals which required the presence of a military band. In St. Paul this meant a band from Fort Snelling, Mungers Band, or the Great Western Band. There were some other bands in the area at this time but they were not used for military processions. They were probably not equipped or trained for marching.⁴

¹Mankato Weekly Record, April 18, 1863, p. 2.

²"Minnesota Fifth Home on Veteran Furlough," St. Paul Pioneer, July 1, 1864, p. 1.

³"Home Coming of Minnesota 3rd," Ibid., September 23, 1865, p. 1; "Reception for Minnesota Second," Ibid., July 16, 1865, p. 4; "Return of Minnesota Eleventh," Ibid., July 6, 1865, p. 4; "Reception of Minnesota First," St. Paul Daily Press, February 5, 1864, p. 2.

⁴"Funeral of Captain Farrel," St. Paul Pioneer, August 4, 1864, p. 4; "Funeral of Captain Kock," Ibid., August 11, 1864, p. 4; "Review of Kirby Funeral," Ibid., March 12, 1863, p. 4; "Funeral of Capt. Acker," Pioneer and Democrat, May 6, 1862, p. 1.

Last Saturday Mrs. Curtis arrived with the body of Capt. Curtis, from St. Louis. He was buried Sunday, between 4 & 5 o'clock. They buried him with great parade. Mr. Bull preached the sermon in the church. I will tell you how the procession was formed. First, the Great Western Band, then the hearse and mourners, then the old Stillwater Guards and Masons, citizens in carriages, citizens on foot. It was the largest funeral I ever witnessed . . .

Adda Cornman¹

The community bands also serenaded visiting generals,² played for victory celebrations, and furnished music for militia parades and sanitary hops.

The LaCross Light Guard Band got on the boat /Grants/ at Brownsville and will accompany the party back home. They were all once musicians in the army and are under the leadership of Prof. Austin. They discourse splendid music and while we write, a merry cotillion is going on at the other end of the cabin.³

. . . The procession was formed at 12 o'clock on Front street, in the following order; First the Mankato Rifle Co. under the Command of Capt. Ullman headed by the New Ulm Band . . .⁴

Closing entertainment at Mozart Hall and Masonic Rooms. Friday evening, January 13, 1865. Tickets including carriage, \$3.00. Committee of arrangements
A. D. Clarkson
R. C. Munger
Harvey Officer
H. F. Masterson
T. W. Coleman
Herman Trott

¹Letter, Adda Cornman to Samuel Bloomer, August 10, 1862, Minnesota Historical Society, Bloomer Collection. Hereafter cited as Bloomer Letters.

²St. Paul Daily Press, February 5, 1864, p. 2; St. Paul Pioneer, June 3, 1864, p. 4.

³"The Band," St. Paul Pioneer, August 27, 1865.

⁴"The Fourth of July," Mankato Weekly Independent, July 7, 1860, p. 2.

Music by 2nd Cavalry Military Band, and Hazen's String Band.

Carriages can be had free by leaving orders at Comb's Book Store, Comb's Drug Store and Munger's Music Store.¹

At ten o'clock the St. Cloud Guard, Capt. Lueg, parade through town headed by the brass band.²

Military balls were less common during the war then before or after, but one of the few given was at Camp Dane in November, 1862. It was sponsored by Company E of the Minnesota Ninth and the music was furnished by the Mankato Brass Band.³

After the war the community bands continued to serve the military. The Second Regiment of Minnesota National Guard used a series of community bands for its official band.

The Austin Cornet Band, Prof. Andrews leader, has been designated as the Second Regimental Band.⁴

During the same month (March, 1886) the Mankato band led by Prof. Jache assisted by Henry Wilcox was mustered in as a military band for the Second Regiment Minnesota Militia.⁵

The 2nd Reg. Band of Mankato has asked to be mustered out of the army - 'unequaled in the regiment'. The pay, \$1.50 per day, for musicians, is entirely too low for the amount of work performed. The band will continue under the old name of the Germania.⁶

¹"Advertisement, Grand Sanitary Hop," St. Paul Press, January 11, 1865, p. 2.

²"The Fourth," St. Cloud Democrat, July 4, 1861, p. 3.

³Mankato Independent, December 6, 1862, p. 2.

⁴"Military Notes," Mankato Review, May 22, 1883, p. 5.

⁵Thomas Hughes, History of Blue Earth County and Biographies of Its Leading Citizens (Chicago: Middle West Publishing Co., 1906), p. 196.

⁶Mankato Review, November 30, 1886, p. 8.

. . . the members of the Star, Concordia and City bands merged and became known as the Great Western Band. This band formed after the Spanish-American War and Louis G. Vogel and Col. Joseph Bobleter became imbued with the idea that New Ulm should have a regimental band. May 24, 1899, marked the organization of the Second Regiment Band, Minnesota National Guard, and Hofmeister remained as director.¹

The Second Regiment bands played for county fairs, Fourth of July celebrations, firemen's conventions, weddings, balls, funerals and dances. The Second Regiment band of 1886 consisted of twenty-five players and used primarily published music.

The Second Regiment of the Minnesota National Guard became the Twelfth Minnesota Volunteer Regiment during the Spanish-American War. They mustered into service with a regimental band, presumably the same group which had been serving them immediately prior to the war.²

The Thirteenth Regiment fought in the Phillipine Islands. One musician was killed during the brief campaign. The band they took overseas contained at least twelve members, including three slide trombones, two euphoniums, one upright tuba, two altos and three valve cornets.⁴ Holbrooke states that only the Thirteenth Regiment saw overseas duty, but Turner claims that the Fifteenth was in Cuba in 1898 and in the Phillipine Insurrection of 1899. He also states that

¹New Ulm Review, September 15, 1949, Folder of Clippings Musicians Biography, Minnesota Historical Society.

²St. Paul Pioneer Press, May 17, 1898, p. 10.

³Franklin Holbrook, ed., Minnesota in the Spanish-American War and the Phillipine Insurrection (Publication of Minnesota War Records Commission), p. 10.

⁴F. R. Neville, Ed., Officers and Members of the Thirteenth Minnesota Regiment at Camp Merritt San Francisco (San Francisco: Wave Publishing Co., 1898), p. 4.

musician William P. Lemay was killed at Maasin on May 23, 1899.¹

The Thirteenth Regiment engaged a Montana Regiment in a football game at San Francisco in June of 1898. The band made what was probably the first appearance of a Minnesota regimental band at a football game. The reporter doesn't mention whether or not they marched at half time.²

The band of the Fifteenth Regiment marched in the Philadelphia Peace Jubilee Parade on October 27, 1898.³

The regimental bands of the Spanish-American War differed from their counter-parts during the Civil War in that they were considered part of the headquarters staff and did not include any company musicians.⁴ Another important difference was that during the Spanish-American War as many Minnesotans enlisted in the regular army and navy as in the National Guard regiments.

The use of civilian bands had been common in Eastern states before the Civil War. A militia unit, instead of hiring music as needed or forming a band of its own, hired a civilian band on a regular basis. They were mustered into the unit, wore its uniform for all performances and performed for all militia functions. The band in turn retained the right to resign and to play for hire whenever they were not needed by their regiment. Some regular army units must have had similar arrangements at this time.

¹T. A. Turner, Story of Minnesota Fifteenth Volunteer Infantry (Minneapolis: Lessard Co., 1899), p. 109.

²St. Paul Pioneer Press, June 17, 1898, p. 2.

³Holbrook, Minnesota Spanish-American War, p. 89.

⁴Turner, Story Minnesota Fifteenth Infantry, p. 115.

The musicians of San Antonio /Texas/ sent to the war department a protest against the First Infantry Band playing at balls and concerts, but Secretary Ramsey and General Sherman sustained the soldiers, who are not paid by the Government.¹

The post Civil War period saw the rise of veterans organizations and of the institution known as the regimental reunion. Almost every Minnesota community band must have participated in a reunion, a veterans parade or a Grand Army of the Republic encampment at one time or another. Among the many such groups mentioned by the newspapers were the Great Western Band, The Mankato Cornet Band, the Queen City Band and the community bands of Stillwater, Ada, Wadena and Detroit, Minnesota.²

The first veteran sponsored musical organization in Minnesota may have been the Grand Army of the Republic Drum Corps organized in June, 1892; it was still active in 1898.³ This type of sponsorship became more common after World War I. It seems to have reached its zenith in Minneapolis during the 1950's. At that time almost every large Legion Post and Veterans of Foreign Wars Commandery sponsored either a military band or a drum and bugle corps. The bands of Wenell Post and Gopher Post and the drum corps of the Lawrence Post became particularly well known. The number and size of these groups has since declined.

¹Minneapolis Tribune, November 25, 1880, p. 4.

²Crookston Daily Times, July 5, 1892, p. 1; "Tenth Annual Reunion of the Old First Minnesota at White Bear," Minneapolis Tribune, June 20, 1877, p. 4; St. Paul and Minneapolis Pioneer Press, June 19, 1898, p. 2; Ibid., June 21, 1878, p. 1; Minneapolis Tribune, July 30, 1877, p. 4.

³Crookston Daily Times, June 3, 1892, p. 3; St. Paul Pioneer Press, May 12, 1898, p. 5.

Fort Snelling remained an active post after the Civil War and for the next fifty years the bands stationed there took an active part in the community life of southern Minnesota.

The Tenth Infantry Band returned to Fort Snelling in 1866 and remained for three years.¹ The Twentieth Infantry Band moved to Snelling in 1869 and was stationed there until transferred to Fort Brown, Texas, in December, 1877.² During this period the band performed at the first, fourth and fifth commencement ceremonies at the University of Minnesota.³ They also played park concerts, promenades, balls and and parades.⁴ The Seventh Infantry Band came to St. Paul in 1878 and remained for four years.⁵ There were several bands at Fort Snelling for brief periods during the ensuing six years.⁶ The Third Infantry Band which arrived in 1888 was posted in St. Paul until the beginning of the Spanish-American War.

In Chicago the Third will be accorded a big ovation. Chicago is the former residence of Col. Page. The regiment will march from the Milwaukee station to the Ill. station.

When it was expected they would march through St. Paul, Bandmaster Graves began to arrange the music. As a tribute to sentiment amidst the martial inspiration he intended to play 'The Girl I Left Behind Me.' This music was at the very bottom of the trunk and it

¹Rodenbaugh and Haskins, The Army, p. 541.

²Ibid., p. 668.

³Minnesota History, 16, 183; St. Paul and Minneapolis Pioneer Press, June 21, 1876, p. 6; Minneapolis Tribune, June 5, 1877, p. 4; Ibid., June 14, 1873, p. 4.

⁴Minneapolis Tribune, June 27, 1877, p. 2.

⁵Rodenbaugh and Haskins, The Army, p. 510.

⁶Daily Minnesota Tribune, August 30, 1883.

was only after a long hunt that he found it. And then Col. Page appeared and declared that 'The Girl' could not be recognized by the band. That piece must not be played he ordered.¹

Col. Page announced that the Third Infantry when it leaves, probably the 19th of April, will parade through St. Paul--because it has been here 10 years and will not likely return.²

During its stay the Third United States Infantry Regiment became virtually a Minnesota regiment. Its muster rolls, during the Spanish-American War and Phillippine Insurrection, included 593 Minnesotans.³

Among the many public appearances of the Third Infantry Band during its ten years in Minnesota, were a series of concerts at Lake Harriet in Minneapolis in 1895.⁴ The Lake Harriet concerts of that year also included the Danz Military Band (which later evolved into the Minnesota Symphony Orchestra) and the Second Regimental Band from Chicago under the direction of Ellis Brooks.⁵ A first regiment band was engaged for the following season.

The Sunday concerts at Lake Harriet will begin next week, and the first open air concerts of the season will be given Sunday afternoon and evening in the Harriet pavilion. The regular amusement season for this pleasure resort of the street railway company will not begin before June 7, but the Sunday music will be a weekly feature. It promises

¹"Parade Cancelled Because of Change of Orders," St. Paul Pioneer Press, April 9, 1898.

²Ibid., April 18, 1898, p. 8.

³Turner, Story Fifteenth Minnesota Infantry, pp. 107-108.

⁴Minneapolis Tribune, June 1, 1898, p. 3.

⁵"Advertisement," Ibid., July 4, 1895, p. 4; Ibid., July 6, 1895, p. 7.

to be increased to 35 men, to bring the band to the size of bands that have previously played at Harriet. To fill the number, Director Watson has been busily at work securing men from out of town points, and he is sanguine that his band will make as good a showing as any. Sunday will also be the opening day for Minnehaha Park, and something of a novelty will be introduced in the use of calcium lights on the falls and lanterns in the park. Music in Como Park will begin to play Sunday.¹

This could have been the First United States Infantry Band, but as this unit was stationed in Texas at this time it was more apt to be the First Minnesota National Guard Band. The use of imported musicians would also be a more common practice for a militia band.

Included among the militia bands active in Minnesota during the post Civil War period was the Zouave Band of Minneapolis. It was especially active during the summer and fall of 1880.

Grand Opening of Schaefer's summer garden this evening. The Zouave Band will discourse music.²

The concert by the Zouave Band . . . Fairgrounds . . . auspices of Gentlemen's Driving Club.³

J. E. Weber having resigned his position as cornetist in the Criterion Orchestra and leader of band will devote his entire attention to engagements of the Zouave Band and Orchestra.⁴

The advertisement for Schaefer's Summer Garden reappears on August 14 and the Zouave Band is still the feature attraction.⁵ This group may very well have been a reactivation of the St. Anthony Zouave

¹"The Band Plays On," Minneapolis Tribune, July 4, 1895, p. 4; Ibid., July 6, 1895, p. 7.

²Ibid., August 7, 1880, p. 6.

³Ibid., August 10, 1880, p. 6.

⁴Ibid., November 21, 1880, p. 3.

⁵"Advertisement," Ibid., August 14, 1880, p. 6.

Band which disbanded in 1860. It is equally possible that the only connection between the two groups was location and style of uniform.

There were many musical and cultural activities in Minnesota during the Civil War that were not connected with the military except that they were often attended by individual soldiers on leave.¹ The steamboat excursions were gradually suspended for the war as the steamboats became more involved in hauling troops and war materials. One of the last was the excursion of the Frank Steele up the Minnesota River in June of 1861. The two hundred excursionists were entertained by Munger's Great Western Band.²

There was a rich variety of concerts in Minnesota communities during the war. There were concerts by local bands in union halls, saloons and auditoriums; street serenades and parades by civilian, military and circus bands as well as concerts by singing societies, touring troupes of vocalists, instrumentalists and even Swiss bell ringers. The ever popular balls continued throughout the war. They were sponsored by militia units, fraternal organizations and fund raising groups and employed all manner of musical ensembles.

The community band movement continued to grow during the war.

We learn that a number of our citizens have formed an instrumental band, having purchased the instruments formerly used by a similar organization of Germans. It is styled the 'Mankato Sax Horn Band.' Success to the enterprise.³

This band, which is under the instruction of

¹Entry of June 30, 1864, Journal of T. P. Gere, MS. in the Gere Collection of the Minnesota Historical Society. Hereafter cited as Gere Journal.

²Mankato Weekly Independent, June 17, 1861, p. 3.

³"Band," Mankato Semi-Weekly Record, February 12, 1862, p. 2.

Mr. Seibert of the Great Western Band, St. Paul, is making good progress. It consists of nine instruments. Mr. S. informs us that they will be able to perform pieces quite creditably in a short time.¹

The brass band /St. Cloud/ continues to make good progress. They play several pieces, amongst the number 'Yankee Doodle,' in very good style. They received from St. Paul last night, a large bass drum.²

The community bands, like their military counterparts were usually formed and trained by a single man who also acted as the director. Some of the teachers who formed bands for a fee must have also trained someone to act as an assistant director when they could not be present. George Seibert formed bands in communities as distant as St. Cloud and St. Paul. The transportation of that period would not have permitted his presence at all the public appearances of these scattered organizations. This method of forming bands was continued during the Spanish-American War.

George H. Snowball of Minneapolis a talented young orchestran, had received the appointment of chief musician and set about organizing a band. The instruments arrived on the 19th /July, 1898/ and after a few days practice Prof. Snowball and his troupe appeared at guard moutn, thus relieving the Danz Band which had been temporarily employed by Gov. Clogh.³

The bands of most small Minnesota high schools and parochial schools are still formed and maintained in this manner. The financial structure varied greatly at that time, as it still does. The sources of income available to bands then as now were fund raising events, community

¹"Brass Band," St. Cloud Democrat, June 6, 1861, p. 3.

²Ibid., June 27, 1861, p. 3.

³Turner, Story Fifteenth Minnesota Infantry, p. 25.

contributions, tax monies, payments for services and expenditures by members for lessons, instruments and music. The exact combinations of resources tapped by the various groups would comprise a separate study.

The population of Minnesota continued to increase during the war and several of the new residents were voice, piano and stringed instrument teachers. Unlike the band directors these teachers usually taught individual lessons in a rented studio or at their home.

. . . at the resident of Mr. W. G. Dye . . .
Instructions given in thorough bass. Terms,
including use of instruments, \$7 per quarter.¹

. . . late of Wisconsin a musical professor who
has long been connected with the musical interests
of that state in conducting conventions, etc. . . .²

Some of the voice teachers formed musical unions or singing schools and gave group lessons in choral singing like high school choral directors of today. Winona seemed to be particularly receptive to this type of instruction. In 1861 Professor Walker began the Walker Singing School and in 1863 Professor Hawley organized the Winona Musical Union and Professor Shotwell began the Winona Sunday School Girl's Chorus. The Shotwell group alone had 150 members.³ Winona also hosted the Roots Music Convention in 1861.

The musical culture of Minnesota continued to flourish after the Civil War. The wartime military receptions, parades and sanitary balls

¹"Instruction in Instrumental Music," Winona Daily Republican, December 19, 1862, p. 3.

²"Advertisement," Ibid., December 31, 1862, p. 3.

³Ibid., June 19, 1863, p. 3.

were replaced by militia and veteran celebrations and by the resumption of the steamboat and railroad excursions.

At 2:30 p.m., we glided out from the depot at Winona, the music from Prof. Osten's Winona Band sounding in our ears.¹

The growing community band movement was given further impetus by the return of the musicians of the volunteer regiments.

A brass band, composed of 14 performers, has just been formed at St. Peter, under the leadership of Robert G. Rhoades, leader of the Second Minnesota Band. A set of instruments has been ordered from New York.²

Peter Hoffman veteran drummer from Villard - has the drum he saved from first battle of Bull Run - made in 1861, presented to Hoffman by some army comrades.³

One of the members of the St. Peter band formed by Rhoades was also a veteran. Albert Woolson had been a drummer boy in Minnesota First Heavy Artillery. He later became well known in the Midwest as Minnesota's last surviving Civil War veteran. He died in 1956 at the age of 109.⁴ A letter written by him in 1868 describes some of the history of the St. Peter community band.

In the Fall of 1865 Robert Rhodes who had been leader of Band 2nd Minn Vol Infantry during the Civil War. He came to St. Peter, Minn and organized a Band of 14 members. I played 2nd E Cornet with it for 5 years in the Fall of 66-67 six members of this Band

¹"Legislative Excursion to Winona," Pioneer Press, January 25, 1867, p. 1.

²"News In Brief," Mankato Weekly Review, June 11, 1870, p. 3.

³Crookston Daily Times, June 8, 1892, p. 3.

⁴Minneapolis Star, July 28, 1956.

including myself Practid and Rehearsed as a Minstral
Troope . . .¹

Billings Sibley of the Second Minnesota was active in the formation of one of the community bands in Mankato, Minnesota.

The post war period in Minnesota also saw the growth of opera,² and the temperance societies. The temperance societies became important in the musical culture because of their practice of employing bands for rallies and parades. They were a steady source of income for such groups as Grand Union Band of St. Paul, the East Side Cornet Band of Minneapolis, and the Stillwater Cornet Band.³ One chapter even sponsored their own band, the Total Abstinence Band of Minneapolis.⁴ The Gideon Bible Society also had their own band in the Twin Cities in 1878.⁵

The growth in musical activities during and after the Civil War was accompanied by a corresponding expansion in the number of music dealers. In St. Paul the Munger Brothers were joined by the Temple Music Store, Root and Cady, and a branch of Julius Bauer and Company.

. . . Call at Mr. Temple's. He has a complete music store, and can get you anything from an \$800 piano to a fife worth a quarter.⁶

¹Letter, Albert Woolson to C. L. Charter, 1868, Minnesota Historical Society, Woolson Personal Papers. (The complete text of the letter is given in Appendix A-3, p. 156).

²St. Paul and Minneapolis Pioneer Press, June 17, 1878, p. 7.

³Ibid., June 17, 1898, p. 6.

⁴Ibid., June 30, 1876, p. 6.

⁵Ibid., July 4, 1878.

⁶"New Music Store," St. Paul Pioneer, December 3, 1864, p. 1.

Julius Bauer & Co.
80 South Clark and 89 Washington Street
Strings, Drums, Clarinets, Violins, Accordians,
Guitars, Brass Instruments, etc.¹

Root and Cady
Piano's organs, sheet music
Instruction Books²

They met the new competition by expanding their St. Paul store and increasing their advertising in outstate newspapers.

We yesterday paid a visit to the new music rooms of Messrs. Munger Brothers, No. 192 Third street. Situated in the finest business block in the city, their ware rooms are twenty-four feet wide by one hundred deep, and are fitted up with an artistic taste not excelled by any city in the Union. The principal salesroom is filled with a large and varied assortment of sheet music, musical instruments and musical merchandize, which does honor to our young and prosperous city. It would be impossible for us to particularize each instrument, but will mention a few of those which are world renowned. . . .

Particular attention is paid in selecting brass or silver instruments for bands. Their experience in this line should recommend them to all.

With seven years experience in this city, with the finest rooms in the state, and with the finest stock of sheet music, musical instruments and musical merchandize in the Northwest, success should crown their efforts.³

We keep constantly on hand the only full assortment of Sheet Music and musical instruments of all descriptions in Minnesota.

Pianos, Melodeons, School Organs
Organ Harmonicins, Cabinet Organs.
Our stock of Violins, Violincellos, Contra-Basses,
Flutes, Fifes, Flagolettes, Claronets
Guitars, Banjos, Military Drums of all

¹"Advertisement," St. Paul Press, January 5, 1865, p. 3.

²"Advertisement," St. Paul Pioneer, September 15, 1865.

³"Music Emporium," Ibid., September 3, 1865, p. 4. (The complete article is quoted in Appendix A-2, p.).

descriptions and Brass Instruments Accordians Strings etc. is complete.¹

The splendid new music rooms of Munger Brothers, are well worth a visit. Music books and musical instruments of every variety from a jews harp to a piano may be found at his establishment. Being agents for the best pianos and melodeons in the land, and keeping a select stock of the latest sheet music and singing books there can be no better place for music lovers to spend their money. Their stock is the largest west of Chicago, and therefore all the better to choose from. Munger Bros. is the oldest music store in the city and their success in business proves that the public have always found inducements to trade at their store.²

A few years later the Dyer Music Company also opened a store in St. Paul.³ By 1863 Winona had seven piano stores and two stores (Radkes Jewelry and Andrews and Son) selling organs, music, fifes, drums, flutes and stringed instruments.⁴ The Winona papers also carried many advertisements for music stores in Chicago and Milwaukee.

H. N. Hempsteds
New
Music Establishment
and
Piano Warerooms
Under Academy of Music
258 Main Street
Milwaukee, Wisconsin⁵

Another type of music store found in Winona during this period was the book, stationary and sheet music store.

¹"Advertisement," St. Cloud Democrat, February 4, 1864, p. 4.

²"Music Dealers," Mankato Weekly Union, October 20, 1865, p. 3.

³"Advertisement," St. Paul and Minneapolis Pioneer Press, June 22, 1876, p. 1.

⁴"Advertisement," Winona Daily Republican, April 22, 1864, p. 3; Ibid., June 10, 1862, p. 1.

⁵"Advertisement," Ibid., June 15, 1864, p. 2.

Our music-loving community will be pleased to hear that Harry Upshaw has just received a number of new songs and pieces direct from the publishers. For the present his Book, Stationary and Music Store may be found in Trier's block.¹

Mankato's first music store opened in June of 1871.

For the first time in the history of Mankato a store has been established here for the sale of pianos, organs, melodeons and band and stringed instruments. Dyer Bros. and Company have put in a stock at G. A. Ferguson & Co.'s book store . . .²

Although the music business undoubtedly became more profitable during the war it was not without its hazards, particularly in the border states.

Palmer Webber music dealers in St. Louis, were arrested and imprisoned and their store closed, for selling musical compositions of a treasonable character.³

After the war the music business enjoyed the profits of an expanding culture, population and economy with only the normal hazards of theft, depression, fire and irate customers.

¹"New Music," Winona Daily Republican, April 16, 1862, p. 3.

²"New Music Store," Mankato Weekly Union, June 9, 1871, p. 3.

³St. Paul Daily Press, July 3, 1862, p. 1.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER STUDY

Histories of the wind band in America traditionally assume that civilian bands evolved from army and militia bands.¹ The data from this period does not support such a conclusion. In Minnesota the evolution of the regimental bands was complimentary and parallel to that of the community bands. There is no evidence that either group generated the other. Each seems rather to have been formed in response to special needs. The army needed music for communication, marching, ceremonies and entertainment. Minnesota communities needed band music for parades, celebrations and dances. There was also a need for organizations where musicians of the community could meet and share musical experiences. Both types of bands tended to evolve in response to needs and technological changes.

At the time of the Civil War the bands of the military were a more integral part of the culture in the United States than were their counterparts in England and Germany. They followed more of a French tradition despite the lack of a large French population in this country

¹Edwin Franko Goldman and John Phillip Sousa are the foremost authors of this myth. Its validity was first questioned by C. H. Tiede in "The Development of Minnesota Community Bands During the Nineteenth Century."

at that time. The whole army tradition was basically French at this time. The influencing factors were probably the French participation in the training of the revolutionary army and a high regard for the military tactics of Napoleon. Visits to this country by French Zouave drill teams during the 1850's had also left a profound impression on militia officers of many states, including Minnesota. The French Zouave type of organization was given further prestige by the work of Colonel Ellsworth, the colorful leader of the New York Fire Zouaves.

The American tradition of a civilian army also tended to make army music a part of the general culture. Civilian musicians enlisted in the army and army trained musicians were discharged into civilian life while still young. Civilian bands were hired to provide music for the military and army bands performed for civilians. Hence there was a constant interchange among, professional musicians, army musicians and amateur musicians. Even the music played was common property. The military band journals were published for use by all bands and manuscript arrangements were often shared among several bands through hand copying. The band arrangements produced by the publishing houses were also used by all three groups. Most successful bands also had a member or director who could arrange music exclusively for them, but even these special arrangements were pirated by other groups. There were a few professional arrangers in each large city who arranged or composed band music on commission. Most of their business came from the professional bands and the army bands, but a few of the community and ethnic bands had sufficient funds to commission a new march or an arrangement of a popular tune.

The musical tastes of Minnesota in 1860 were quite cosmopolitan, but many of the attitudes of the population were rather parochial. As the Union Army was formed, these attitudes led to competition between the various regiments for glory and prestige for the state, hometown and national ethnic group. This competition was sometimes healthy but it more often led to waste, inefficiency and corruption. It cost the Union Army time, money and lives.

The competition between regiments for superior musical organizations was somewhat costly, but otherwise harmless. It probably was even helpful to the morale of the soldiers and their families at home. It also advanced the general culture somewhat by providing several thousand men with musical training that they would not otherwise have had. Competition between regiments also led to a quest for excellence in regimental musical organizations. Whether the group was a brass band, a drum and bugle corps or a fife and drum corps they were expected to be the best in the brigade if not in the entire army. The officers and men of most regiments attempted to provide the musicians with the best instruments, arrangements and director available. They also enlisted or trained the best musicians they could find and gave them time to practice whenever possible.

The most prestigious musical organization was usually considered to be the brass band with silver instruments, but not all regiments could afford this equipment. A set of these instruments for a twelve piece band cost over \$1,000, at a time when the monthly wage of a private was twelve dollars. Most of the Minnesota regiments with brass bands furnished their musicians with the silver instruments.

Of all of the factors involved in the selection of a musical organization for a regiment, three elements seemed to be crucial to the formation and maintenance of a brass band:

1. A marked preference by the officers for a brass band over bugles or fifes.
2. The presence of sufficient funds for the purchase of brass instruments.
3. The availability of a good band director.

If these three factors were favorable other problems were usually overcome. Men could be found who were willing and able to learn to play the instruments and time was allotted to train them. The size, location, battle record, number of casualties, length of service, or ethnic composition of a regiment did not appear to have any bearing on the presence or absence of a brass band (except in the case of the ninety day regiments which did not have bands unless the band enlisted as a unit).¹

There were two types of Minnesota regimental bands during the Civil War. The first three regimental bands to be formed at the beginning of the war were large groups of men, well trained as musicians before entering the army. One of these, the band of the Minnesota Second Volunteer Infantry was discharged less than a year after enlistment for lack of discipline and endurance. The First Minnesota Regimental Band was discharged in August of 1862 along with the other bands of this type in the Union Army. The band which the Hubbard

¹Minnesota had no ninety day regiments. The Minnesota First had been enlisted for ninety days, but they remustered for three years before leaving St. Paul.

brothers had formed for the Fourth Minnesota Regiment was retained as a brigade band. Most of the officials of the government and the Union officers found civilian musicians to be generally unsatisfactory for use in a wartime army.

All of the regimental brass bands formed after October, 1861, were small ensembles containing men who had enlisted as company musicians and infantry soldiers. It was found that if a trained director selected twelve or sixteen of the best and most enthusiastic musicians from among one thousand men, and gave them several hours of instruction and rehearsal each day, they could be trained to play brass instruments in a few weeks. Since these men had already been trained as soldiers they tended to be more conscientious and reliable in the performance of their duties than the civilian musicians had been.

The quality of their music was probably not equal to that of the career musicians, but these small bands were more adept at performing under adverse conditions and less expensive to maintain. The army trained musicians, because they came from a variety of civilian occupations, were more versatile in the performance of non-musical tasks.

Some of the men selected for this training had previous musical experience on instruments such as the violin, melodeon, and the piano. Those who had no previous training were usually good singers and of above average musical aptitude.

A few of the bands in the Union Army were capable of performing sophisticated and complicated music. Programs and reviews of performances by the United States Marine Band, Sixth United States Infantry

Band, Seventh New York Volunteer Infantry and the Second Massachusetts Volunteer Infantry bands show works by Handel, Von Flotow, Von Suppe, et al. The average regimental bands like those from Minnesota, played much simpler music. Patriotic airs, popular tunes, hymns and easy marches comprised the bulk of their repertoire.

The military bands of this period were functional organizations. They were not expected to provide an esthetic experience. Their accepted purpose was to entertain, inspire and provide music for singing, dancing and marching. Most of the conductors and performers accepted this role and did not seek to change it.

The bands of the Union Army usually used Saxhorns with the Dodworth over-the-shoulder bell. Only the Marine Band and a few post bands used standard Saxhorns or woodwind instruments. Even the famous Port Royal Post Band used the over-the-shoulder models. While these instruments seem primitive by modern standards they were mechanically and musically the best that were available at that time. The valve action was rather cumbersome and they were difficult to play in tune because of a lack of compensating mechanisms on the valve slides. They must have presented the conductor with some serious rehearsal problems. With the bell directed over the players shoulder the sound would be directed away from the conductor unless he stood behind the ensemble. From the rear he could, of course, give only voice or whistle commands. Achieving balance, precision and expression at the same time must have been almost impossible.

During the Civil War, regimental band members were permitted to add ornamentation to their basic service uniform. The bands from the

eastern states tended to take advantage of this ruling, but the western frontiersmen scorned such frills. Pictures, paintings and descriptions of the Minnesota regimental bands all indicate that they wore the same uniform as the other privates and corporals of their regiment.

The regimental bands of the Civil War were an active force in the cultural change brought about by the war. They developed players, audiences and compositions for the civilian bands that became so numerous in the years between 1866 and 1914. Despite their widespread popularity in America, bands are scarcely mentioned by most music historians; probably because the bands of the nineteenth century did not attract the attention of many major composers. The band may not have influenced the art music of the nineteenth century, but it dominated the popular music field for decades.

The investigation of this topic suggested the need for several related studies. A similar study of another geographic area should produce further understanding of the American Civil War and its music. The brigade and division bands could also be investigated. An in-depth study of other types of music in Minnesota and in the armies at this time would contribute to our understanding of this transitional era of American cultural history. The singing societies of the Midwest, the drummer boys of the Civil War, the fife corps and the bugle corps of the armies of the North and the South, the traveling entertainers of the United States, the fiddle and concertina players in and out of the army and the music of the various religious groups of this era would all provide fertile topics for further investigation. The cultural history of any nation is so vast that it is never complete.

Herb L. L. L. S. 2^d Reg. Minn. Vol.
Washington D.C. May 28, 1865.

My Dear Sister

Your welcome letter of the 11th ought to have been answered before now but I have been very busy.

Sherman's Army encamped on Arlington Heights opposite Washington on the 19th. We lay there in our old worn and comfortable tents with rainy weather nearly every day until the 'grand review'.

The Army of the Potomac was reviewed on Tuesday the 23^d and on the morning of the 24th Sherman's Army struck tents and marched for the city. Eight miles brought us the 14th Corps which was the last to pass to the "Long Bridge" across the Potomac, one mile crossed this and another found us at the Capitol where we halted for a few minutes rest before commencing our part in the grand pageant. At 3 o'clock the head of the 14th Corps passed around the Capitol and into Pennsylvania Avenue. From the Capitol to the White House a distance of a mile the broad avenue was crowded with spectators. Breaths and flowers were showered on the troops as they passed and fair hands waved

banners and handkerchiefs from the windows and balconies and even the roofs on each side of the street.

In front of the President's House was the reviewing stand splendidly draped and full of high dignitaries of our own and of foreign countries. The President, Secretary of War and of the Navy, Gen Grant and other Generals, distinguished Navy officers, Foreign Ministers and their families and a countless host of people of lesser note were on the stand or near it.

My regiment never marched better and never appeared more to my satisfaction though the boys had worn their campaign uniforms considerably worn and soiled. Their arms and equipments however were in splendid condition and I don't know but it was best the public should see us in such dress as we fight and march in. My regiment being the largest in the Corps and one of the few having a fine silver band attracted more than an average share of attention which however I am vain enough to think it deserves. The Army was seven hours in marching past the stand moving steadily in close column twenty men abreast. It filled a space I suppose of about fifteen miles in length and the width of a broad street.

After the review we returned to camp marching by a

of Georgetown and crossing the Potomac at the Aqueduct Bridge. Few of those who reviewed the troops that day as they marched so proudly up the avenue, had any idea how long and weary a march they had made since breakfast and how far they had to go for supper. Dinner is a matter of convenience entirely in the army, sometimes we get it, oftener we don't and never on review days.

On the 20th we broke camp again and marching through the City went into camp 3 miles north of the Capitol on the west side of the Baltimore R.R. tracks. Half a mile distant is the beautiful Glenwood Cemetery and nearer still is the Kinley Hospital.

I have made a couple of brief visits to the City but have not had time as yet to see much of interest.

Most of the regiments are preparing their rolls for discharge and all of them for pay, which we expect to get this week.

All regiments ^{and all men} whose term of service expires before Oct. 1st are to be discharged at once. My regiment is a veteran one, that is re-enlisted for three years Dec 29, 63 and does not come within the class to be discharged but I lose about 60 men who are within the limit, and will be discharged singly.

who remain in service will be more comfortably provided and have an easier time I hope than we have had before, and I think will probably be discharged in two or three months at farthest.

we get our business written up a little & inter circumstances justify it to apply for a short fur make you a visit.

Time often, take care of your health. I think see your husband soon as I believe there are no obstructions upon travel now.

rails I suppose are irregular as yet but will be in operation again throughout the South, had better sell your gold if you need the use probably it won't be any higher than now. love to all.

Brother Anderson

APPENDIX A-2

The Concert last Wednesday night.

Unquestionably there is much music in the 6th Regiment Band. What triumph of Art, seems more wonderful than this?--that fifteen men with instruments of music as different as their own faces, can produce such perfect harmony of sweet sounds, that each seems part of all? threading as it were, by separate avenues the wide wilderness of sounds, over undulations, chasms, glassy lakes and wild recesses, suddenly, all the instruments seem to emerge together in the next staff, ready for another of these wonderful evolutions--filling the listener with amazement. Hearing this band's performance of several of the standard operas, and the highly artificial compositions of Bellini, Rossini and others, and contrasting it with the three simple notes of the Dakota, blowing upon his reed, we were never more powerly impressed with the moral sublimity of Art. What does Nature afford, half as grand as these achievements of human skill? We can find enough to praise and to admire in this band, without inquiring whether it is equal to Gungl's. Some of the performers are equal to the best living. It is needless to mention Jackson the leader, so well known throughout the length of the Mississippi river. His performance upon the bugle, we fully equal to himself, and this is all can be said for him. We consider this band as well as the whole garrison, with its high intelligence--but especially the band, of infinite value to St. Paul--in fact, it is the most powerful element of influence amongst us, for our good, next to the pulpit and the press.

I desire through the columns of your paper to lay before the people of the State, and particularly the citizens of St. Paul, a statement of facts regarding the treatment of soldiers from this post, who have at various times been invited to participate in the different public displays, receptions, &c., that the enterprising and public-spirited citizens of your city have accorded to our returning soldiers and others.

On the evening of the 6th of this month the two companies of Hancock's Corps, located at the draft rendezvous, were invited by Col. John D. Averill to come to St. Paul and assist in the reception of the 6th Regiment. The assurance was given that good quarters and plenty of provisions would be furnished the men, and consequently they took neither blankets or rations. On their arrival in Saint Paul one company, under command of Capt. Mergenthaler, was put into the Soldiers' Home and the other sent to the barracks of the Provost Guard. There was no arrangements to speak of at either place for the men to sleep, and one caompany had nothing more to eat than the kindness of the Provost Guard promised them to give them. On the morning of the reception they were ordered to fall in at 7 o'clock--before they had their breakfast, or a mouthfull to eat, and from that time until their arrival at Fort Snelling, 8 o'clock, p.m., they had nothing to eat--nor even were they invited to partake of what the boys of the Sixth left.

The night before the reception some of the men went to the Station House on the invitation of Chief Turnbull to sleep,--there being no other place where they could get accommodations--and had the

pleasure of seeing in the St. Paul Press of the next day, that 'fifteen of Hancock's Corps had been arrested and confined in the Station House!' and these men are veterans, who have stood as bravely between the stay-at-home citizens of St. Paul (the Editor of the Press included) and the rebellion as any of our gallant soldiers.

Another incident. Last Friday the Chief of Police came to the Fort with a request from the Committee of Arrangements that the Second Cavalry Band be permitted to go to St. Paul and play during the reception of General Grant, and at the same time promised them a 'fine wagon,' (vide Press), plenty to eat and drink and good lodging. Overlooking previous slights they had met with in your 'saintly' city, the band went. They were taken to one of the first class hotels, and there liberally (?) provided with the delicious leaving of the second table, served up on magnificent cracked and broken earthenware. When they got ready to retire for the night they were placed in a room over the kitchen, delightfully scented, with spoiled beef, rusty bacon, rotten potatoes, &c., in which room there was [sic] perhaps beds enough for half their number, the other half brushing their clothes and lying down on the floor.

In the morning, when the procession is formed, The Second Cavalry Band are placed in front ('on foot') to march all over the city, through the dust, and under the burning sun, while the G. W. B. are placed in the 'fine wagon' promised to the Second Cavalry Band. After the ceremony is concluded, the whole sixteen are hurried into a stage coach, calculated for nine, with all their instruments, carried to within half a mile of the Fort; and granted the sublime privilege of

walking the rest of the way and carrying their own ferriage. O, most public spirited St. Paul! O, magnanimous Committee of Arrangements! What a glorious privilege it is to add eclate to a St. Paul reception.

This is only two instances out of dozens, Mr. Editor, in which soldiers from this post have been shamefully mistreated . . .

We yesterday paid a visit to the new music rooms of Messrs. Munger Brothers, No. 192 Third street. Situated in the finest business block in the city, their ware rooms are twenty-four feet wide by one hundred deep, and are fitted up with an artistic taste not excelled by any city in the Union. The principal salesroom is filled with a large and varied assortment of sheet music, musical instruments and musical merchandize, which does honor to our young and prosperous city. It would be impossible for us to particularize each instrument, but will mention a few of those which are world renowned.

First we notice the beautiful Pianos manufactured by Messrs. Steinway & Sons, whose reputation is so well established, both in this and foreign countries, that it would be useless for us to comment upon them. Then the Pianos of Messrs. Chickering & Sons, one of the oldest firms of this country, and whose manufactory is the largest in the world; and yet with all their facilities for manufacturing the demand for their instruments is so great that they are at present unable to fill their orders. We also notice the celebrated Piano of Wm. Knabe, of Baltimore, with testimonials of their excellent quality from Strackosch, Muzio Staab, Ausdentz and others. And the United Pianos of New York. More than twenty-five have been recently sold in this State, and have in every case given entire satisfaction. Messrs. Munger Brothers are the sole agents for all the above Pianos, and furnish them here at manufacturers prices.

They also keep a large and complete stock of Organs, Melodeons, &c. Among them we see the new Automatic Organ of Prince & Co.'s manufacture: also the School Organ, and the celebrated Cottage Organ of

Estev's manufacture, and a host of Melodeons.

Orchestra and Brass Bands can be furnished with instruments from the best makers at short notice. Particular attention is paid in selecting brass or silver instruments for bands. Their experience in this line should recommend them to all.

With seven years experience in this city, with the finest rooms in the state, and with the finest stock of sheet music, musical instruments and musical merchandize in the Northwest, success should crown their efforts.

APPENDIX A-3

Our band is making it much better than the men in the ranks on this trip. The gentlemen that came down from St. Paul with us thought a great deal of music and gave us everything we wanted during the whole trip. Tonight we are to play at the most fashionable International Hotel for which we get a grand supper.

Everywhere we have played the folks have said we were the best band they ever heard in Minnesota; and out of the state. Folks thought we were a splendid band. We played through most every place of any note on our route . . .

Winona is one of the best places in Minnesota. We arrived at that place at 12 o'clock noon at the hotel. We had not been there long before in came a man and inquired if the 2nd Band was there. He told us the ladies had a dinner ready for us at the Soldiers' Home. We took our instruments with us and after we had partook of the splendid meal we played them a free piece. After we had done a lady inquired of us where the Col. Bishop was for she said we had got to remain until the next morning which request was granted. We then went out on one of the principle streets and played two pieces; there it was given out by a gentlemen that we would give a concert at the court house at half-past three. We then repaired to our house and there got ready for the grand coming off. At the stated time we appeared on the stage for the first time. The hall was crowded. We opened with an affecting piece which brought tears to their eyes; thence on to a very lively piece which made them almost dance. In that way we let them up and down for over an hour.

When we were through, the ladies came up and invited us to stop

with them, or at their houses, all night which we did without any hesitation. When we left town as we were passing through we played the Red, White and Blue. May God bless the ladies of Winona.

Just here the land lies nearly level, and the camp scene tonight is quite pretty though without any bold features. Three or four fires blazing in front of our tents, the chief a big old pine stump about seven feet high, burning like an altar on top, and round it sat the General with Blair (whose Headquarters are near), on camp chairs, with say a dozen staff officers sitting and lying around it and them. In rear of our tents glow and flicker our mess fires, around which lie and sit the servants; and beyond them thro' the trees can just be seen the horses picketed. Some distance in rear on the right (facing thither) the otherwise deep shade of the pine grove is lit up by the camp fires of our escort, --off to the left, still farther, on a little ridge of open land, the more numerous camp fires of one division of XVII--while directly across the road in front of our tents, sparkle drops of flame scattered all over the large open fields they occupy, across which stand out the dark moving figures of men and horses. Presently up the road came shouting, laughing, singing--as if they were just beginning a holiday--the troops who have been all day hard at work tearing up and destroying the railroad. They file off into their camps, and then the music of a fine band begins to swell upon the air, just far enough off to lose all harshness. They are playing sacred airs--good old hymn tunes--and the first one they play is one--the words to which are: 'Thus far the Lord hath led me on:'

I do not know how they came to select this, perhaps by accident; but it touched me very deeply. God help me to remember that He had indeed thus far led us on, . . .

At the appointed hour the division marched out and took position in a large field, or clearing, surrounded on all sides by pine woods. We were drawn up so as to occupy three sides of a great hollow square, two ranks deep and facing inward, the fourth side of the square, where we could see that a grave had been recently dug, being left open for the execution. Scarcely were we well in position, when there came to our ears, wafted by the sighing autumn wind, the mournful notes of the 'Dead March.' Looking away in the direction whence the music came, we would see a long procession marching sadly and slowly to the measured stroke of the muffled drum. First came the band, playing the dirge; next, the squad of executioners; then a pine coffin, carried by four men; then the prisoner himself, dressed in black trousers and white shirt, and marching in the midst of four guards; then a number of men under arrest for various offences, who had been brought out for the sake of the moral effect it was hoped this spectacle might have upon them. Last of all came a strong guard.

When the procession had come up to the place where the division was formed, and had reached the open side of the hollow square, it wheeled to the left and marched all along the inside of the line, from the right to the left, the band still playing the dirge. The line was long, and the step was slow, and it seemed that they never would get to the other end. But at long last, after having solemnly traversed the entire length of the three sides of the hollow square, the procession came to the open side of it, opposite to the point from which it had started. The escort wheeled off. The prisoner was placed before his coffin, which was set down in front of his grave. The squad

of twelve or fourteen men who were to shoot the unfortunate man took position some ten or twelve yards from the grave, facing the prisoner, and a chaplain stepped out from the group of division officers near by, and prayed with and for the poor fellow a long, long time. Then the bugle sounded. The prisoner, standing proudly erect before his grave, and his eyes bandaged, and calmly folded his arms across his breast. The bugle sounded again. The officer in charge of the squad stepped forward. Then we heard the command, given as calmly as if on drill, -- 'Ready!' 'Aim!'

Then, drowning out the third command, 'Fire!' came a flash of smoke and a loud report. The surgeons ran up to the spot. The bands and drum corps of the division struck up a quickstep as the division faced to the right, and marched past the grave in order that in the dead form of its occupant we might all see that the doom of the deserter is death. It was a sad sight. As we moved along, many a rough fellow, from whom you would hardly have expected any sign of pity, pretending to be adjusting his cap as as to screen his eyes from the glare of the westerning sun, could be seen furtively drawing his hand across his face and dashing away the tears that could not be kept from trickling down the bronzed and weatherbeaten cheek. As we marched off the field, we could not help being sensible of the harsh contrast between the lively music to which our feet were keeping step, and the fearfully solemn scene we had just witnessed. The transition from the 'Dead March' to the quickstep was quite too sudden.

Season of 1868-Act of Signors Ethopian Minstrels Berlesque Troop
Band, and. Orchestra

In the Fall of 1865 Robert Rhodes who had been Leader of Band
2nd Minn Vol Infantry during the Civil War. He came to St. Peter,
Minn and organized a Band of 14 members. I played 2nd E Cornet with it
for 5 years in the Fall of 66-67 six members of this Band including
myself Practid and Rehearsed as a Minstral Troope. The Members con-
sisted as Follows 2 violins Spanish Gutar 2 cornets and violin cello
The two #nd men were Tamborine and Bones or Tambourine. They were
the Life of the Party Mr. George Delaughter whose Father was one of
13 Rifelmen who stood off some 450 Sioux Indians for 2 days and nights
at the Battle at New Ulm in 1862. This young man Teame and wagon with
Bent Bows covered with canvass furnished us our means of Trans-
portation on this Trip. He was quite Enfeminate in Build He was a
fine dancer The Highland Scotch Dances The Highland Fling and several
fanceus acrobatic [features] Short High Land Skirt Forward and Back
Somersaults a Fine Singer was a very important member of our group
on the stage 2 violins Gutar Cornet violin cello Castinetts and Bones
with their craks and jokes in our Programme we sang of Steen Fosters
Songs Guitar Solo by Woolson The Spanish Fandango Nautical Song
Life on the Ocean wave a Home on the Rolling Deep The Old Song The Old
Folks at Home - Cornet Duet by Woolson and Lansing. There's a Sigh
in the Heart - Songs Gentle Annie

John Anderson, My Joe John, Stump Speeches -- it is at the day
to write up a real complete account of this but after we left the
Little Town of Redwood We Fiddleled and Sang our way down through the

Settlements Glen Cou -- Hutchinson -- New Sweden -- Bernadotte -- we Landed in Henderson on the Minn River on Sat Morning we all took a bath The names thereof were as Follows. Proff T. M. Perry 1st violin He was at that time Publisher of a weekly Paper at that time. We was well known all over that District owing to His Paper He was a first class musician and Prompter. Ed Lansing 2nd violin and doubled in brass. Al. Woolson General Mg and Treasurer, He played Spanish Guitar and Cornet. George De Laughter who owned a Fine Team of Horses Long Body Express wagon with 4 seats circular Bows this shape, canvass to keep out the colds winds as we were a Party of 6 all told. We left St. Peter Minn on 1st day of Nov 1868 for about 21 Day Trip on the Frontier. We left St. Peter early that morning Landed 5 p.m. at what was called Old Man Lees half way Tarvin Lone Tree Hotel which is now the Site or City of of Sleepy Eye Minn. We didn't have any advance agent, But they knew of our coming. By a friend. We arrived that cold November Evening we stacted our Instruments in the front room. We were invited in quite Long Dining Room. where we sat down to a fine wild Game supper. Baked wild duck every thing very good. Mr. Lee came in first for each of us with a Bowl of Hot Punch. My it taste good. when we had nearly finished our meal, Mr. Lee told that a nice Party of young Folks. That they had heard of our coming and were crazy for a dance. We told them that we were headed for Redwood for the next morning But they formed two setts of quadrills, waltzes etc. We told them this was free on our part did not expect any thing for music they chipped in \$15.00 for us they all over to Redwood the next evening. This was Territory where a few short years before were

the Savage Sioux Indians ravished and killed the Early settlers.
 P. S. our singles young men had a Happy time Dancing with the Frontier
 Ladys and at Henderson Sat evening they /had/ a Fine Large Hall and
 \$500-Dollar Drop curtain we gave our very best efforts that /evening/
 Had a full House and our orchestra Furnished the music and the Dance
 that evening until 12 o'clock Sunday morning. Then we moved up to
 Le Sueur-- next to Ottawa which was a mixed population French Half
 Breed Indians then Home. We rested a few Days then gave a Benifit
 Show and Dance for Mr. Robert Rhodes Leader of our Band. A couple of
 weeks later to New Ulm. A full House there we with all Bills payed
 we had \$675⁰⁰ For our Labors. Dear Friend C L Chater this is
 just a mere sketch of our operations on this trip.

Respy yours
 Albert Woolson

It is difficult to write all the Details of this venture, But we sure
 had a Happ Time

APPENDIX B

S. T. Gordon
 7-6 Broadway
 New York, New York

PRICE LISTS OF CIVIL WAR INSTRUMENTS

	Brass Piston Valves	Brass, with Rotary Valves	Brass, with G. S. Valves and trimming	German Silver Throughout, Rotary Valves
E ^b Cornet	23.00	35.00	41.00	46.00
E ^b Cornet	25.00	40.00	45.00	50.00
E ^b Alto	32.00	50.00	57.00	63.00
B ^b Tenor	36.00	55.00	63.00	70.00
B ^b Baritone	40.00	62.00	63.00	75.00
B ^b Bass	45.00	76.00	76.00	85.00
E ^b Contrabass	50.00	80.00	94.00	108.00
E ^b Contrabass Large	60.00	90.00	105.00	120.00
French Horn, 4 crook		75.00		
French Horn, 6 crook		80.00		
B ^b Slide Trombone		20.00		
B ^b Valve Trombone	36.00			
B ^b Orch. Cornet, 3 valves top-action		42.00	49.00	55.00
B ^b Orch. Cornet, 4 valves, top-action		52.00	62.00	72.00
B ^b Orch. Cornet, 3 valves, side-action		48.00	54.00	60.00
B ^b Orch. Cornet, 4 valves, side-action		60.00	69.00	77.00
C Orch. Cornet, 3 valves, top-action		44.00	50.00	55.00
C Orch. Cornet, 3 valves, side-action		49.00	55.00	60.00

B. K. Mould and Company
No. 83 Lake Street
Chicago, Illinois

E ^b Soprano	10.00
E ^b Soprano	12.00
E ^b Alto	14.00
E ^b Baritone	19.00
E ^b Bass	27.00
E ^b Contra Bass	29.00
E ^b and E ^b Conopeons	14.00
E ^b and E ^b Post Horns	18.00
E ^b and E ^b Bugle	12.00 to 30.00
Cymbals	15.00 to 26.00
Valve Trombone, etc.	
Snare Drums, Maple Shell	
Snare Drums, Brass	
Bass Drums, All Sizes	

E. G. Wright and Company
 1819 Harvard Place
 Boston, Massachusetts

	Brass	German Silver	
E ^b Cornet, 3 valves	30.00	40.00	
E ^b Cornet, 4 valves	40.00	50.00	
E ^b Crook to G, 3 valves	32.00	42.00	
E ^b Crook to G, 4 valves	42.00	52.00	
E ^b new style, 3 valves	35.00	45.00	
C to G, 3 valves	33.00	43.00	
C to G, 4 valves	43.00	53.00	
F and E ^b Trumpets, 3 valves	35.00	46.00	
A ^b Alto, 3 valves	35.00	47.00	
A ^b Alto, 4 valves	47.00	58.00	
E ^b Tenor, 3 valves	40.00	52.00	
E ^b Tenor, 4 valves	50.00	62.00	
E ^b Tenor, 3 valves	45.00	58.00	
E ^b Tenor, 4 valves	55.00	69.00	
B ^b Baritone, 3 valves	48.00	62.00	
E ^b Baritone, 4 valves	60.00	75.00	
E ^b and A ^b Bass, 3 valves	56.00	70.00	
E ^b and A ^b Bass, 4 valves	70.00	85.00	
E ^b and F Contra Bass, 4 valves	80.00	110.00	
E ^b and F Contra Bass, 5 valves	95.00	125.00	
E ^b Cornet, pure silver, 3 valves			125.00
E ^b Cornet, pure silver, 4 valves			140.00

Mouthpieces, brass:

E ^b Cornet	1.00
E ^b Cornet	1.00
E ^b Alto	1.25
E ^b Bass	1.37

APPENDIX C

TITLES OF BAND SELECTIONS

America
And So Will The Boys In Blue
Annie May Quick Step
Brave Are They
Crystal Schottisch
Dead March
Dead March In Soul
Death of Osceola, The
Dixie
Dixie's Land
Do They Miss Me At Home
Ellen Bayne
Far Away
Farewell Lilly Dear
Fremont's March
Garibaldi March
Gem Of The Ocean
Girl I Left Behind Me, The
Hail Columbia
Hail To The Chief
Handfords Polka
Home Sweet Home
I'm Going Home
Jewel Waltz
John Brown's Soul Goes Marching On
L'E Toile du Nord
Lilly Bell
Lilly Lee
Listen To The Mocking Bird
Maggie By My Side
March No. 5
March No. 6
March No. 8
March No. 10
March No. 30
March No. 31
Marseilles Hymn
Masonic Ode
Massa's In The Cold Ground
Mendellsohns Wedding March
Morgans Quick Step
My Old Kentucky Home
National Quick Step
Ocean Tide March
Old Dog Tray
Old Log Hut
Pelham Schottisch
Prima Donna Waltz
Railway Gallop

Rainbow Schottisch
Rally Round The Flag
Red White and Blue
Reveille
St. Patrick's Day In The Morning
Shanghie
Signal March
Thus Far The Lord Hath Led Me On
Wake The Boys To Search For Nellie
We Are Marching On To Richmond
Wedding Schottisch
We're Marching Down To Dixie's Land
When This Cruel War Be Over
Who Will Care For Mother Now
Yankee Doodle

COLLECTIONS

Brass Band Journal, The
Ingal's Book
Port Royal Band Books
Francis Scala Collection

APPENDIX D

Following is a list of manufacturers, by family of instrument, that were in business between the years 1830-1865.

BRASS FAMILY

Allen and Hall, Boston, Mass.	All Brass	1861-1862
Allen Manufacturing Co., Boston, Mass.	All Brass	to 1861
J. Lathrop Allen, 17 Harvard Place, Boston, Mass.	All Brass	
J. Lathrop Allen, Norwich, Conn.	All Brass	
D. C. Hall, Boston, Mass.	All Brass	1862-1866
E. G. Wright, (E. G. Wright & Co.) 18 & 19 Harvard Place, Boston, Mass.	All Brass	1842-1866
Isaac Fiske, Worcester, Mass.	Cornets	1842-1869
Lyon and Healy, Chicago, Ill., Importers (only)	All Brass	from 1864
Graves and Co., Winchester, New Hampshire	All Brass	from 1841
Christian R. Stark, New York	Cornets	
Julius Bauer, Chicago, Ill.	All Brass	from 1864
John Howard Foote, New York, Importer, 31 Maiden Lane & 105 E. 22nd Street	All Brass	from 1864
Rohe and Leqbitt, New York	Cornets	to 1861
Norton, Philadelphia, Penn. (patent bugle)	All Brass	
Martin Pollman & Co., New York	All Brass	
August Pollman, New York, Importer	All Brass	
Mackie, Rochester, New York	All Brass	
Firth, Hall & Pond, New York, Franklin Square	Keyed Bugles	1833-1847
Antoine Sax, Brussels & Paris	All Brass	1835-1865
Leopold Uhlmann, Vienna, Austria	All Brass	
M. Seltmann, Philadelphia, Penn.	All Brass	
Gilmore, Graves & Co., 13 Harvard Place, Boston, Mass.	Cornets	
W. Seefeldt, Philadelphia, Penn.	Cornets	

John C. Haynes & Co., Boston, Mass.
 Frank J. Kaiser, Cincinnati, Ohio, Mfg. & Importer
 Frank Kaiser & William Kohler, 473 Walnut Street,
 Cincinnati, Ohio
 John Church, Jr.
 Slater and Martin, New York, 36 Cortlandt Street
 Draper, Halliday & Cook, Boston, Mass.
 C. Bruno, Paris (Exporter to USA)
 Kummer and Schetelich, Baltimore, Maryland

All Brass
 All Brass 1857-1861
 All Brass from 1862
 Cornets
 All Brass
 Cornets
 All Brass
 All Brass

WOODWIND FAMILY

Meacham, No. 84 State St., Albany, New York (also
 Meacham and Pond)
 H. F. Meyer, Hannover, Germany (6 key Meyer system)
 C. Fr. Doelling & Sons, Potsdam, Germany
 Firth, Hall & Pond, Franklin Sq., New York
 Wm. Hall & Son, New York
 E. Baack, New York
 Wm. A. Pond & Co., New York and Albany
 Pond, New York
 Henry Gunckel, Paris, France
 Beib, New York
 Martin Freres, Paris, France
 Boosey & Co., London, England
 Horstman Bros., & Co., Philadelphia, Penn. (Dealers)
 Anthony, Philadelphia, Penn.
 Bacon & Hart, Philadelphia, Penn.
 A. G. Badger (A. G. Badger & Co.) Buffalo, New York
 & New York
 W. H. Ball, Utica, New York

All Woodwinds &
 Fifes from 1833
 All Woodwinds from 1850
 Clarinets 1825-1865
 Flutes & Piccollo 1833-1847
 Flutes & Fifes from 1848
 Flutes & Fifes
 Flutes & Fifes from 1865
 Flutes & Fifes from 1832
 Clarinets
 Clarinets
 Clarinets
 All Woodwinds
 Flutes from 1830
 Flutes from 1832
 Flutes
 Flutes 1860-1865

W. Crosby, Boston, Mass.
 Marshall & Chase, Calais, Vermont
 Asa Hopkins, Litchfield, Conn.
 H. Wrede, Jr., London, England
 T. P. Monzani, New York
 Sonntag, New York
 F. Zogbaum & Co., New York
 Hopkins, Kridder & Hopkins, Troy, New York
 Berteling & Co. (T. Berteling) New York
 Theo. Berteling, Boston, Mass.
 Theobald Boehm, Munich, Germany
 J. M. Camp, Litchfield, Conn.
 G. Catlin, Philadelphia, Penn.
 C. G. Christman, New York, 398-404 Pearl St.
 W. J. Davis, New York
 Hopkins, Troy, New York
 A. R. Jollie, New York
 Klemm & Bro., Philadelphia, Penn.
 Vincenz Kohlert, Grazlita, Bohemia
 Longhurst, New York
 C. Peloubet, New York
 John Pfaff, Philadelphia, Penn.
 George P. Ree, Boston, Mass. (Dealer only)
 Joseph F. Riedl, Vienna, Austria
 E. Riley, 29 Chatham St., New York
 Ronneberg & Schroeder, New York
 Charles J. Sax (father) Brussels, Belgium
 C. Toomey, Georgetown, D. C.
 T. J. Waygandt, Philadelphia, Penn.
 Wm. Whiteley, Utica, New York
 Zogbaum & Fairchild, New York
 Bliss, Catlin & Co., Hartford, Conn.
 Weygand, Bacon & Co., Philadelphia, Penn.
 Benjiman & Munger, New Haven, Conn.
 Firth, Pond & Co., New York

Flutes & Fifes 1836-1874
 Flutes & Fifes
 Flutes & Fifes
 All Woodwinds from 1810
 All Woodwinds 1843-1849
 Clarinets
 All Woodwinds 1854-1870
 Fifes
 Flutes 1849-1890
 Flutes & Clarinets 1850-1858
 All Woodwinds 1847-1862
 Flutes from 1830
 Flutes from 1852
 Flutes 1828-1857
 Flutes 1845-1850
 Fifes from 1860
 Flutes 1832-1855
 Flutes from 1825
 Clarinets & Flutes from 1840
 Flutes from 1850
 Flutes 1829-1835
 Flutes 1849-1886
 Flutes from 1843
 All Woodwinds 1820-1840
 Flutes to 1831
 Flutes from 1857
 All Woodwinds from 1815
 Clarinets
 Flutes 1844-1861
 Flutes from 1830
 All Woodwinds 1854-1870
 All Woodwinds from 1827
 Flutes 1833-1843
 Flutes
 Flutes 1848-1865

Orange Hopkins, Northfield & Fluteville, Conn.
 Astor & Co., 3 Abne St., London, England
 Richard Bilton, 93 Westminster Bridge R., London,
 England
 Thomas Boosey, 28 Holles St., London, England
 T. Boosey & Sons, 24 Holles St., London, England
 J. B. Cramer D & Co., 201 Regent St., London, England
 Richard Garret, 64-65 King St., London, England
 Garret & Davis, 23 Princes St., London, England
 Gerock & Co., 79 Cornhill, London, England
 Gerock & Aston & Co., 79 Cornhill, London, England
 Gerock & Wolf, 79 Cornhill, London, England
 Wolf, 79 Cornhill St., London, England
 Wolf, 45 Moorgate St., London, England
 Wolf, 20 St., Martins Le Grand, London, England
 Wolf & Figg, 20 St., Martins Le Grand, London, England
 Goulding & D'Almaine, 20 Soho Sq., London, England
 D'Almaine & Co., 20 Soho Sq., London, England
 D'Almaine & Co., 104 New Bond St., London, England
 Thos. Key, 20 Charing Cross, London, England
 Frederick Key, 20 Charing Cross, London
 Key, Rudall, Rose & Carte, London, England
 J. Lawson, 198 Tootenham Kourt Rd., London, England
 Metzler & Son, 105 Wardour St., London, England
 Geo. Metzler & Co., 105 Wardour St., London, England
 Geo. Metzler & Co., Gy. Marlborough St., London,
 England
 W. Milhouse & Son, 337 Oxford St., London, England
 Richard Milhouse, 337 Oxford St., London, England
 Hill, 28 Regent St., London, England
 Alfred Morton, London, England
 G. C. Payne, London, England
 Richard G. Payne, 13 Little Newport St., London,
 England
 S. Potter, 20 King St., London, England

Flutes & Clarinets to 1852
 All Woodwinds to 1830

 All Woodwinds 1826-1856
 All Woodwinds 1850-1856
 All Woodwinds 1856-1874
 All Woodwinds 1824-1893
 All Woodwinds 1833-1862
 All Woodwinds 1862-1868
 All Woodwinds 1821-1838
 All Woodwinds 1821-1831
 All Woodwinds 1831-1832
 All Woodwinds 1837-1845
 All Woodwinds 1840-1843
 All Woodwinds 1843-1845
 All Woodwinds 1845-1853
 All Woodwinds 1832-1834
 All Woodwinds 1834-1858
 All Woodwinds 1858-1866
 All Woodwinds 1815-1856
 All Woodwinds 1854-1858
 All Woodwinds 1856-1858
 All Woodwinds 1818-1845
 All Woodwinds 1816-1842
 All Woodwinds 1816-1842

 All Woodwinds 1842-1920
 All Woodwinds 1828-1836
 All Woodwinds 1836-1840
 All Woodwinds 1829-1839
 All Woodwinds 1847-1898
 All Woodwinds 1808-1835

 All Woodwinds 1835-1841
 All Woodwinds 1817-1836

S. Potter, 37 Marsham St., London, England	All Woodwinds	1837-1839
H. Potter, 37 Marsham St., London, England	All Woodwinds	1839-1842
H. Potter, 2 Bridge St., London, England	All Woodwinds	1841-1857
H. Potter, 30 Charing Cross, London, England	All Woodwinds	1858-1904
T. Prowse, 3 Wenlock St., London, England	All Woodwinds	1816-1833
T. Prowse, 3 Old Jewry, London, England	All Woodwinds	1833-1844
T. Prowse, 13 Hanway St., London, England	All Woodwinds	1834-1868
Rudall & Rose, 15 Piazza, Covent Gdn., London, England	All Woodwinds	1827-1837
Rudall, & Rose, 1 Tavistick St., London, England	All Woodwinds	1837-1847
Rudall & Rose, 38 Southampton St., London, England	All Woodwinds	1847-1854
Rudall, Rose & Carte & Co., 100 New Bond St., London, England	All Woodwinds	1854-1856
Rudall Rose & Carte & Co., 20 Charing Cross, London, England	All Woodwinds	1856-1878
Cornelius Ward, 36 Gt. Titchfield St., London, England	All Woodwinds	1837-1860
Cornelius Ward, 172 Gt. Portland St., London, England	All Woodwinds	1860-1870
Goodlad & Co., 25 Villiers St., London, England	All Woodwinds	1829-1837
Geo. Wood, 50 New Compton St., London, England	All Woodwinds	1829-1836
Wood & Ivy, 50 New Compton St., London, England	All Woodwinds	1836-1837

PERCUSSION MANUFACTURERS 1830-1865

E. G. Wright & Co., Boston, Mass.	1842-1865
P. Uhlinger & Co., 1621 No. 2nd St., Philadelphia, Penn.	to 1865
Abner Stebens, Pittsfield, Mass.	from 1820
J. C. Hanes & Co., 33 Court St., Boston, Mass., (Importers)	to 1865
Henry Prentiss, 33 Court St., Boston, Mass.	from 1850
D. C. Hall, Boston, Mass.	to 1865
Alexander Rogers, Flushing, New York	59 1865
A. Oppenheimer, No. 231 Church Alley, Philadelphia, Penn.	to 1865
William Kilbourn, No. 147 Clinton Ave., Albany, New York	to 1865

George Kilbourn, Succeeded by William Fr. Sauer & Co., Washington Street (near Howard), Baltimore, Maryland	before 1861
Punbenny & Eutsler, 231 No. High St., Columbus, Ohio	to 1865
Hortsmann Bros., 5th & Cherry Streets, Philadelphia, Penn.	to 1865
Stempf & Ottes, Nos. 209-211 Grand St., New York	to 1865
Julius Bauer, 99 S. Clark St., Chicago, Ill.	1846-1865
C. F. Soistmann, 58 Dillwyn St., Philadelphia, Penn.	to 1865
Ernest Vogt, 225 No. Beaver St., Philadelphia, Penn.	to 1865
M. W. Stevens, Pittsfield, Mass.	from 1848
Meacham, No. 84 State St., Albany, New York	to 1865
O. C. Phelps, Boston, Mass.	1840-1865
Wm. Boucher, Baltimore, Maryland	
Richard Mein, Fordham, Westchester City, New York	to 1865
William Yarrington, Town of Colesville, New York	to 1865
J. H. Wilson, No. 1128 Chestnut St., Philadelphia, Penn.	to 1865
H. Schmidt, Williamsburg, New York, 10th near Grand	
William Paine, Portland, Maine	to 1865
Ashton, Boston, Mass.	to 1865
White Bros., Boston, Mass.	to 1865
Brale, Newport, Madison County, Wisc.	
Noble & Cooley Co., Granville, Mass.	Est. 1854
C. M. Zimmerman, Pat. Drum Manufacturer, No. 238 N. 2nd St., Philadelphia, Penn.	
R. R. Winn, 121 Court St., Room 12, Boston, Mass.	
Klemm & Bros. No. 705 Market St., Philadelphia, Penn.	from 1825

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¹A six volume compilation of papers read before the Minnesota Commandery of the Military Order of the Loyal Legion. Volumes III and IV were not used for this study.

²Ibid.

³Ibid.

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