



THE CIVIL WAR ROUND-TABLE

P. O. BOX 5028, CLEVELAND, OHIO 44101

MAY 1973

Vol. 16 No. 9

136th Meeting

DATE: TUESDAY, MAY 8, 1973

SPEAKER: EARL HOOVER, NARRATOR
BILL BOEHM, SOLOIST
MONETA KIESELBACH, ACCOMPANIST

SUBJECT: CIVIL WAR MUSIC

PLACE: THE HERMIT CLUB, DODGE COURT

LADIES NIGHT BEGINS AT 6:30 PM COCKTAILS

BILL BOEHM & EARL HOOVER

Bill Boehm is a die-hard. He is the last professional in the legitimate musical theater in Northern Ohio still earning his livelihood by singing, acting, directing and producing before live audiences.

Boehm's mellifluous tenor has been heard at downtown and strawhat theaters, night clubs, music halls, over radio networks and on television and Caribbean cruise ships.

Bill won a recitation contest in the third grade and began his musical show career in the sixth grade. He graduated from John Adams High School and Western Reserve University. During vacations at WRU he sang leads at Cain Part Theater. He won a spot on Fred Allen's show as the most talented undergraduate. He was given a screen test and audition for a musical but was drafted in 1942 for World War II. He served 2½ years coming out as a Captain. He then joined the Civic Light Opera Guild as asst. director and male lead for a year. He was the singing star of the Chicago Theater of the Air, and for three years was soloist for the Cleveland Pop Orchestra. His credits continue and continue.

However, the "Singing Angels" have been Bill Boehm's most rewarding emotional experience, if not as economically rewarding. The living proof of his credo, "With discipline, intelligence and showmanship, you can move mountains," are the "Singing Angels." In six short years he has coached, coaxed, molded and "psyched" a group of 140 children, from 5 to 18 and varying in size and color, into a professional group of singers who reached their pinnacle last December when they performed at the White House and on a Kraft Music Hall television program.

The narrator of the program and selector of the music to be heard needs no formal introduction to our membership. We all know that Earl Hoover is our resident expert on "The Impact of Music on the Civil War." Earl has been recognized nationally in this field and has spent more research time in the Library of Congress on Civil War Music. He has gained prominence as a gifted speaker on Civil War Music. So as you can readily see, we will be in the hands of experts. Sit back and relax and prepare to spend a delightful evening.

Pr. William Approves Great America Park
(THE WASHINGTON POST)

by
Ron Shaffer

The Prince William County Board of Supervisors unanimously approved last night (April 5) the Marriott Corp., plans for a \$35 million Great America amusement park net to the Manassas National Battlefield Park.

The supervisors' vote followed one hour of discussion among the board members after nearly four hours of public testimony, in which opponents of the project made a last-ditch effort to sway the Board to opposition.

Despite the Board's approval, Marriott still faces the unresolved question of where it will obtain sewage treatment plant capacity to process sewage flow from the park and a proposed 178-acre industrial park, planned to be built later, on the 513 acre site, between I-66 and Rte. 29-211 five miles west of Manassas..It is 25 miles west of Washington. The Virginia State Water Board has already said that Pr. William has exhausted its sewage treatment plant capacity for an indefinite time and cannot promise any capacity to anyone by any fixed date.

In approving the project, the supervisors said the country needs the Great America's tax revenue to help offset the rising costs of county services for the booming Pr. William population. Scattered applause in the jammed meeting room greeted the supervisor's decision. In giving its approval to the Marriott project the supervisors attached 23 conditions to the required special use permit. Among the conditions

1. That Great America not pollute any body of water.
2. That a buffer zone of trees separate the park from the battlefield park.
3. That adequate highway access be obtained before the construction begins.

(The State Highway Department has said it does not have any money in its current budgets to improve secondary roads in the area.)

But the Board rejected a recommendation that the land revert to agriculture uses if the park is not built. Instead, Marriott and the Board agreed to reach a later "mutually acceptable rezoning" of the land if the park is not built. Marriott said yesterday it expects to develop the park as planned. Marriott, which originally said it would begin construction immediately after approval by the supervisors in order to meet a 1976 opening timetable, now says it will not break ground until future sewage treatment plant capacity is guaranteed.

The supervisors' action yesterday followed seven stormy weeks of formal Board consideration of the Marriott project. During that time there were sharp exchanges between some supervisors and the State Water Control Board, at least one illegal secret meeting between the supervisors and Marriott attorneys and bitter charges from some citizens that the supervisors were trying to "railroad" the project past citizen opinion.

But the problem of sewage treatment capacity posed the greatest threat to Great America.....

But a Washington Post survey found that Pr. William had insufficient or no sewage capacity to accommodate Great America. ...A state consultant in 1970 found the Occoquan Reservoir already "seriously degraded" from existing sewage flows and said the reservoir could become a sewage lagoon if the pollution were not reduced.

The findings led the Water Control Board to adopt in 1971 its Occoquan watershed policy --the strictest water quality control program ever adopted in the state--designed to preserve the reservoir. This policy called for strict sewage treatment standards and tightly regulated increases in the amount of sewage processed at the treatment plants. Because of this, the Water Control Board refused to grant additional sewage capacity to Prince William for Great America. Norman M. Cole Jr., chairman of the control board, warned the supervisors that if they approved the Great America project and it subsequently polluted streams, the supervisors could face fines up to \$25,000 and a year in jail.

In the face of this, the supervisors three weeks ago backed down from the sewage commitment to Marriott and agreed only to "make every effort" to provide it.(END)
WRITE: Mr. C. SCOTT WINGFIELD, CHAIRMAN, PR. WM COUNTY BOARD OF SUPERVISORS, 9520 LEE AVENUE, MANASSAS, VIRGINIA 22110 ...AND LET HIM KNOW YOUR MIND ON THIS PROJECT.....

THE COURIER
of
THE CIVIL WAR ROUNDTABLE OF CLEVELAND, OHIO
FOUNDED FEBRUARY 19, 1957

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THE SINGING WAR
by
Irwin Silber

In the dramatic struggles taking place in the South today, the songs of the Civil War are being sung with new urgency. White Citizens Councils regularly display the Confederate flag and sing "Dixie" as appropriate emotional symbols for their ideas. And in a church in Montgomery, Ala., in recent weeks, with a segregationist mob held at bay by United States marshals, besieged Negroes, recalling "The Battle Hymn of the Republic" that was born in the agonies of the struggle against slavery, stood up and sang:

In the beauty of the lilies
Christ was born across
the sea,
With a glory in His bosom
that transfigures you
and me,
As He died to make men
holy, let us die to make
men free.
While God is marching on.

The Civil War, more than any other American experience, found its expression in song. Stirring marching songs and patriotic hymns, pretentious sentimental ballads and trivial comic ditties, songs of men at war and women at home, and the dark, haunting music of slavery itself--all these form a large part of our musical heritage.

In the North, rousing songs of affirmation inspired the millions caught up in the personal agony of war.

We are coming, Father Abraham,
Three hundred thousand more,
From Mississippi's winding stream,
And from New England's shore.

So they sang, answering Lincoln's desperate call for volunteers when Union defeats caused gloom in the first two war years. The cannons still echoed in Charleston Harbor when the Union's first song was born:

The first gun is fired!
May God protect the right!
Let the free-born sons of the
North arise
In power's avenging might.

The country's first great musical rallying cry rose from the lips of the Massachusetts Twelfth Regiment in the summer of 1861 when, en route to Washington and Bull Run, they marched down Broadway with new words to an old Southern camp-meeting hymn:

John Brown's body lies a mouldering
in the grave,

But his soul goes marching on.

From this fold-created marching song came the Union's most inspired anthem, Julia Ward Howe's "The Battle Hymn of the Republic." Mrs. Howe, together with her husband, Dr. Samuel Gridley Howe, was one of New England's leading Abolitionists. Their home in South Boston is believed to have been a "stop" on the Underground Railroad which helped fleeing Negroes escape to Canada during the Eighteen Fifties.

In the late autumn of 1861, while on a trip to wartime Washington, Mrs. Howe had occasion to visit near-by Army camps. The sight caused her to formulate the images of her profound hymn. In the gray light of a November dawn she reached out for a pencil and a scrap of paper and created a lasting symbol of Freedom's cause.

My eyes have seen the glory of the
coming of the Lord.

He is trampling out the vintage where the
grapes of wrath are stored.

He hath loosed the fateful lighting of His
terrible swift sword,

His truth is marching on.

I have seen Him in the watch fires of a
hundred circling camps;

They have builded Him an altar in the
evening dews and damps;

I can read His righteous sentence by the
dim and flaring lamps,

His day is marching on.

6 Later, the Union's most prolific songsmith, George Frederick Root, a onetime Sunday school music teacher, gave the nation a rousing song of affirmation:

The Union forever,

Hurrah, boys, hurrah!

Down with the traitor,

Up with the star;

While we rally 'round the

flag boys,

Rally once again,

Shouting the battle cry of freedom.

In the South, the "Bonnie Blue Flag" waved high in the first heady days of military success. An itinerant English vaudevillian, Harry Macarthy, captured the Rebel spirit with lyrics set to a traditional Irish air:

Hurrah! Hurrah!

For Southern Rights hurrah!

Hurrah! for the Bonnie Blue Flag

That bears a single star!

James Randall's "Maryland, My Maryland," "Strike for the South," "The Homespun Dress," "The Confederate Flag," and John Hill Hewitt's "You Are Going to the Wars, Billy Boy," were other inspirational songs of the Confederacy.

No Southern song, however, approached the popularity of "Dixie," and it is one of these ironies of history that a song composed by a Northerner, written to be performed in mock imitation of the speech and idiom of plantation Negroes, should emerge as the musical defense of slavery.

Den I wish I was in Dixie,
Hooray! Hooray!
In Dixie land I'll take my stand
To lib and die in Dixie,
Away, away,
Away down South in Dixie!

"Dixie" was written in 1859 by Daniel Decatur Emmett, an Ohio-born minstrel composer and performer who produced some of the finest songs of his era, including such lasting pieces as "Blue Tail Fly" and "Old Dan Tucker." Southern literati never fully accepted old Uncle Dan's earthy verses, and constant efforts--unsuccessful--to "improve" the lyrics were made.

Both sides also had sentimental songs, including "Just Before the Battle, Mother," "Weeping Sad and Lonely," "The Drummer Boy of Shiloh" "All Quiet Along the Potomac," "The Vacant Chair," and "Who Will Care for Mother, Now?" The latter, by Brooklynite Charles Carroll Sawyer, is a classic example of its genre.

Soon with angels I'll be marching,
With bright laurels on my brow,
I have for my country fallen,
Who will care for Mother, now?

The great American tradition of debunking the stuffy was also a part of Civil War song. As witness this devastating Confederate parody:

Just before the battle, Mother,
I was drinking mountain dew,
But when I saw the Rebels marching,
To the rear I quickly flew.

Two of the war's best songs were written by composers who never again were able to match their war pieces. Patrick S. Gilmore, bandmaster of the United States Army, drew on the rich storehouse of Irish melody to create one of the finest peace songs ever written, "When Johnny Comes Marching Home." Another moving plea for peace, "Tenting Tonight," was the work of a young New England draftee, Walter Kittredge.

In the south, John Hill Hewitt, a transplanted New Englander, wrote popular musical settings for "All Quiet Along the Potomac" and "Somebody's Darling." James Pierpont, composer of "Jingle Bells," wrote "We Conquer or Die," and A. E. Blackmar contributed dozens of popular parodies, including, it is generally believed, that Rebel camp favorite "Goober Peas."

In the half century before Sumter, the slave had crated his own musical expression--the Negro spiritual. Into these plantation songs the Negro poured all of his longing for escape from the lash of chattel slavery. Many of them proclaimed the yearning for freedom in their lyrics, while others carried secret signals and double meanings.

So the songs of campfire, country and slavery focused the meaning of our Second American Revolution. At the same time, the war acted as a catalyst to develop an indigenous American music. Either way, the echoes are still heard today.

EDITOR'S NOTE: The above article appeared in THE NEW YORK TIME MAGAZINE Section on July 9, 1961.

THE BALLAD BORN OF A HEARTBREAK

by
GRACE GOULDER

When pretty Ella Blocksom mounted the choir loft wearing her hooped Sunday taffeta, her brown hair in a fashionable chignon, she was all atwitter. The day before she had met the new minister, the Rev. Henry D. Lafayette Webster, called to Zanesville by the Universalist Church.

It was spring, 1848. Ella was 19, slight and graceful, Henry 24. He had graduated a short time before from a New York State theological academy. This was his first pastorate.

As Ella gazed at the earnest young man in the pulpit that Sunday, she could not guess the heartbreak ahead for them, which would inspire his mournful ballad, "Lorena," and immortalize her as the Lorena of the song. Both lived into old age and both, though far separated, witnessed the phenomenal fame of "Lorena" which today appears in record albums and recently was on Cleveland's pop concert program.

It was in the late 1850's that Webster, serving in a Wishconsin church, launched the verses about the Zanesville girl. Though loving him, she rejected him. He could never forget her, even after "a hundred months have passed." The stanzas began:

"The years creep slowly by, Lorena.
The snow is on the grass again.
The sun's low down in the sky, Lorena.
The frost gleams where the flowers have
been.
But the heart beats on as warmly now
As when the summer days were nigh. . ."

The romantic pathos of the words and the engaging melody, supplied by J.P. Webster, a hymn writer and no relation, made "Lorena" an immediate success. It was played by bands and orchestras and sung everywhere --in homes, concert halls, church parlors, on the street.

Girl babies were christened Lorena. The name was given locomotives, ships and barges. The Muskingum steamboat from Zanesville to Pittsbrgh until 1913 when flood destroyed the Muskingum locks.

The Civil War boosted the song to its pinnacle. It moved with the armies to the south and soon was adopted by the rebels. Like "Dixie," also written by an Ohioan, "Lorena" was taken to the Confederacy's heart as its very own. Southern belles played it on their pianos in lovesick zeal while beaux in uniform waxed fervent with the words. Men sang it marching to battle and around the camp fires.

As the secessionists' cause waned, the mournful air more and more fitted the gloomy mood of disheartened men in gray. Confederate officers went so far as to attribute loss of the war to "that cursed ballad," according to Howard Swiggett, writing about General John Hunt Morgan. During the latter's raid into Ohio he was heard ordering his men to stop singing the song.

The lyrics reminded homesick soldiers of their women-folk, and they deserted. Hardest on morale were:

"A hundred months have passed, Lorena,
Since last I held thy hand in mine,
And felt thy pulse beat fast, Lorena,
Though mine beat faster, far, than thine.

It matters little now, Lorena,
The past is in the eternal past.
Our heads will soon lie low, Lorena,
Life's tide is ebbing out so fast..."

Confederates retreating from Atlanta chanted "Lorena." It expressed melancholy of defeat and became a kind of death march as fortunes turned against discouraged fighters.

"Lorena" is mentioned in numerous volumes. In Margaret Mitchell's "Gone With the Wind," Scarlett "felt her heart beat faster as the fiddles, bull fiddles, accordions, banjos and knuckle-bones broke into a slow rendition of "Lorena.""

Calling it "slushy sentimentality" and its tune a "lugubrious wail" Brander Matthews says it was "by all odds the song nearest Confederates' hearts." The North, too, kept it as a favorite. Throughout the conflict, labeled a "singing war," the Websters' "Lorena" is rated most popular of all the many songs.

Best thing about "Lorena" is the fact the story is true and a good one.

Ella, an orphan, lived with a sister Amanda, and her husband, Henry Blandy, Zanesville foundry owner. Their home, "Prospect Place," now owned by Mrs. Esther Corp, is on Rosemary lane at the top of Hamline Hill. In Preacher Webster's day the Universalist Church, now razed, stood at the foot of this hill.

Ella Blocksom, who had a pure sweet voice, was principal singer in the choir. As has happened before, man and maid were attracted to each other.

" . . . 'twas flowery May
When up the hilly slope we climbed
To watch the dying of the day
And hear the distant church bells chime."

Soon they broke the happy news of their betrothal to the Blandys. However, the wealthy foundryman and his ambitious wife disapproved of thier charge becoming the bride of an impecunious clergyman. Ella swayed by gratitude for their care, was putty in their hands. Tears streaming, she told Mr. Webster she could not marry him. She wrote him a letter ending "If we try we may forget," a phrase he incorporated in "Lorena," adding:

"Yes, these were words of thine Lorena
They burn within my memory yet.

'Twas not they woman's heart that spoke
They heart was always true to me
A duty strong and pressing broke
The tie that linked my soul with thee."

Completely undone, the minister left Zanesville, serving in a number of churches in Ohio, including Ravenna, North Olmsted and Springfield. He went west and settled in Chicago, where he died. He was a "man of untainted honor, marked ability and resource" as stated in the Universalist Register.

There are many versions on his collaboration with the other Webster. It appears the two were friends. The minister was interested in J.P. Webster's compositions, largely hymns. Of about 200 compositions, best known is "In the Sweet By and By." He also was a piano and violin teacher.

He played for the preacher a score he had just finished. "I wish I had some words to fit it," he said. Wherewith the minister confessed he had just written a few verses that might do and read him the first draft of "Lorena." He had used "Bertha" to disguise Ella's identity. But the composer needed a word of three syllables to fit the music and suggested Lorena. So Lorena it was.

With success of this venture, the Websters joined forces at least once more, bringing out "Paul Vane, or Lorena's Reply," but it received little attention. In the "Reply," Lorena mourns Paul Vane, and though

she "thought her poor, poor heart would break the day they told me you were gone," she expects to meet him "in the bright eternal day, never more to part."

Henry Webster married and had a son, Horace, who lived in Tarpon Springs, Florida. In 1892, four years before his death, the minister wrote to a friend about "Lorena." "There was an attachment between ~~my~~ Miss Ella Blocksom and myself. A wealthy married sister had higher notions than to have a poor preacher enter the family and finally broke the engagement...to look back, I can honestly say she did infinitely better than if we had had our way."

Ella did have a wedding. Her husband, William W. Johnson, became chief justice of the Ohio Supreme Court. She was greatly annoyed at the publicity occasioned by "Lorena," for it was well known she was the original. She lived for many years in Ironton, Ohio, moving to Marietta in later life and here she died in 1917.

The writer received ready cooperation on preparing this article from three good friends: A.F. Hardman and Judge Earl R. Hoover, of Cleveland and Norris F. Schneider, writer and teacher of Zanesville.

EDITOR'S NOTE: The above article appeared in THE CLEVELAND PLAIN DEALER SUNDAY MAGAZINE, August 20, 1961
* * * * *

SOMEONE WAS OUT OF TUNE

Our friends of the Indianapolis Roundtable have recounted this delightful tale: "Septimus Winner, contemporary of Stephen Foster, was arrested as a 'traitor' for writing a popular song. It was 'Give us Back Our Old Commander, Little Mac, The People's Pride.'" Little Mac, of course, was General McClellan, and the song protested his ouster by the War Department after the general's failure to pursue Lee vigorously after Antietam.

"But the public, ignorant of the fine points of military strategy, bought 100,000 copies of the song within a few days. The tune was in the air, but Secretary of War Stanton was up in the air about it. Enraged, he ordered that any soldier heard singing the song be court-martialed and that Septimus Winner be tried for treason. Military court proceedings against him were halted only with the understanding that he cease publication of the song and destroy all unsold copies.

"But the melody of this tribute to Little Mac lingered on; in fact it eventually became a campaign song when General McClellan unsuccessfully ran for President against Lincoln in 1864.

"As for songwriter Septimus Winner, he returned to plain old sentimental love songs that were best-sellers--such as "Whispering Hope," "Little Brown Jug," "Listen to the Mocking Bird," and "Where, Oh where has my little dog gone."

* * * * *

FROM THE "JUST BEFORE THE BATTLE, MOTHER" DEPT.

The Indianapolis CWRT has turned up another lead that maybe of interest to the membership. They report a "Memo 713" of the Army Adjutant General School on "U.S. Army Bands" which is revealing on the makeup and activities of the bands during the War. They were popular, and were used to stir up enthusiasm among the civilians as well as to entertain the troops.

There was no great uniformity to these musical organizations, and life for them was far from being only "Hearts and Flowers." For example, of the musicians in the 125th Ohio Regimental Band only 10 out of the original 36 men could be accounted for at the end of the Civil War.

"D I X I E"

The stirring song "Dixie" is not a true child of the South nor does it belong to the South alone. As "Lillie Marlene" was appropriated by the allied armies of World War II from the Germans, so was "Dixie" taken up by the North; indeed, was virtually kidnapped and legitimized as a true hymn of the Blue. It is still championed by northern zealots.

The authorship has been attributed to Daniel Decatur Emmett, a violin player, who had been a drummer in southern circuses and wrote it as a "walk around" was invariably the finale to the first part of a minstrel show and was presented thus:

At a chord from the orchestra, the company rose to its feet, then began a lively time in two-fourths, and a member of the company would step down stage from semi-circle, walk around 16 bars of the music and do one step of a reel, finish with a "break" (4 bars of music done at the end of a line--or step, if dancing--and done in the same time as the song), then resume his place while another and another repeated the performance until 6 or more dancers had appeared. Then all dancers came down stage, danced together while the rest of the company patted time and shuffled. Curtain.

Dan Emmett wrote "Dixie" on a cold, bleak day in New York City. The phrase "I wish I were in Dixie" occurred to him as an actual physical reminder of his war southern tours as a circus drummer.

"Dixie" was first played at a performance of Bryant's Minstrels, then appearing at 472 Broadway on September 19, 1859.

There are skeptics today who protested that Dan did not write this song although throughout the years his name continues to appear on the title page. Their point seems to derive from some verses written for the song by General Albert Pike and published in the Natchez Courier on April 30, 1861.

DIXIE

General Albert Pike

Southrons, hear your country call you!
Up, lest worse than death befall you!
To arms! To arms! To arms, in Dixie!
Lo! All the beacon-fires are lighted---
Let all hearts be now united!
To arms! To arms! To arms, in Dixie!
Advance the flag of Dixie!
Hurrah! Hurrah!
For Dixie's land we take our stand,
And live or die for Dixie!
To arms! To arms!
And conquer peace for Dixie!
To arms! To arms!
And conquer peace for Dixie.

Hear the northern thunders mutter!
Northern flags in south winds flutter
Send them back your fierced defiance!
Stamp upon the accursed alliance!

Fear no danger! Shun no labor!
Lift up rifle, pike, and sabre!
Shoulder pressing close to shoulder
Let the odds make each heart bolder!

How the south's great heart rejoices
At your cannons' ringing voices!
For faith betrayed, and pledges broken,
Wrong inflicted, insults spoken.

Strong as lions, swift as eagles,
Back to their kennels hunt these beagles
Cut the unequal bonds asunder
Let them hence each other plunder!

Swear upon your country's altar
Never to submit or falter,
'Til the spoilers are defeated,
'Til the Lord's work is completed.

Halt not 'til our Federation
Secures among earth's Powers to station!
Then at peace, and crowned with glory,
Hear your children tell the story!

If the loved ones weep in sadness,
Victory soon shall bring them gladness ---
To arms!
Exhilarant pride soon banish sorrow,
Smiles chase tears away to-morrow
To arms! To arms! To arms, in Dixie
Advance the flag of Dixie
Hurrah! Hurrah!
For Dixie's land we take our stand
And live or die for Dixie!
To arms! To arms!
And conquer peace for Dixie!
To arms! To arms!
And conquer peace for Dixie.

Reprinted in the "Library of
Southern Literature.
Published by Martin & Hoyt Co.,
1909, New Orleans

For many years, Dan Emmett lived in retirement on a little farm near Mt. Vernon, Ohio. He was 80 years old when A.G. Fields, popular minstrel manager and performer induced Dan to travel for only one season.

Daniel Decatur Emmett died in his Mt. Vernon shack in 1904 at the age of 89. His song was 45 years old - for which he received in his lifetime a total of \$300.00, the original selling price of the copyright.

* * * * *

TOO MANY BANDS?

Fifty Union bands staged a concert at the Executive Mansion before the Seven Days battles in 1862, but served only to arm critics in the North and reduce the blare of martial music. It was charged that the War Department spent \$4,000,000 a year on bands, and that in July 1862, there were 618 bands in service, a ratio of one musician to every forty-one soldiers. The protests ended regimental bands, and thereafter only brigades had official bands of 16 men each.....

from Burke Davis'

OUR INCREDIBLE CIVIL WAR.

BIRTH OF A SONG

Who would have dreamed, a year and a half since, that a thousand men in the streets of New York would be heard singing reverently and enthusiastically in praise of John Brown! Such a scene was witnessed on Saturday evening last. One of the new regiments from Massachusetts on its way through this city to the seat of war sang:

John Brown's body lies a-moldering in the grave,
John Brown's body lies a-moldering in the grave,
John Brown's body lies a-moldering in the grave,
His soul's marching on!
Glory Hallelujah! Glory Hallelujah! Glory Hallelujah!

The stanzas which follow are in the same wild strain:

He's gone to be a soldier in the army of the Lord,
His soul's marching on!
John Brown's knapsack is strapped upon his back,
His soul's marching on!

Seldom, if ever, has New York witnessed such a slight or heard such a strain. No military hero of the present war has been thus honored. No statesman has thus loosed the tongues of a thousand men to chant his patriotism. Little did Captain Brown think of the national struggles that were to follow his eventful death. But his calmness and firmness gave evidence of his faith that the cause of freedom demanded the sacrifice of his life, and he nobly died.

It was a notable fact that while the regiment united as with one voice singing this song, thousands of private citizens, young and old, on the sidewalks and in crowded doorways and windows, joined in the chorus. The music was in itself impressive, and many an eye was wet with tears. Few who witnessed the triumphal tread of that noble band of men...will forget the thrilling tones of that song.

New York INDEPENDENT, June 19, 1861.

* * * * *

AURA LEE

Sigmund Spaeth in his "A History of Popular Music" says the following:

"Another song of 1861 which has maintained its popularity to the present day is AURA LEE, still a favorite with barber-shop quartets. The words were by W.W. Fosdick and the music by George R. Poulton. AURA LEE is a slow harmony song, and lives as a sentimental ballad in its own right. But the music is even better known today as ARMY BLUE, one of the traditional songs of West Point. It has even been argued that the cadet song is the older of the two, for there were versions of ARMY BLUE as early as 1846. But the words that were sung in 1859 do not really fit the present tune, which seems to have become established in 1865, when it was sung by the graduating class. This makes the indebtedness to AURA LEE most probable. Whether by that title or as ARMY BLUE, the plaintive strains are still effective."

* * * * *

NOT ALL MUSICIANS HELD IN HIGH ESTEEM

A southern colonel who captured some straggling Union musicians in Virginia contemptuously dismissed them on the grounds that they were too harmless to hold and too unintelligent to be suspected of spying.

from: HERE COMES THE BAND

Ray Giles

BAND SERENADED
LINCOLN AND LEE

National Tribune, January 5, 1939... Dr. William Cretchley, Lake Pleasant, Mass., on July 4, 1863, was, by the members of his band, presented with a silver cornet with the inscription "Third Brigade Band, Ninth Corps, to William Cretchley, leader."

.. With this same cornet he led his band in playing the "Star-Spangled Banner" at Richmond, April 3, 1865, while the Union Army was taking possession of the city, and they were raising "Old Glory" on the capitol there.

Comrade Cretchley dismissed his band in front of Libby Prison at 9 o'clock that morning and then went to the Jeff Davis house, where he, one of the first to enter the house, got some souvenirs for himself. In Davis' desk he found an order for a quartermaster general of the C.S.A. to send two ambulances at once to his residence.

Comrade Cretchley found a table set, with plates for six, and tea yet hot in the silver teapot. There was sugar, but no food on the table. He and his buddy, John Harrison, who was with him, sat down to the table and each drank a cut of tea.

Noticing a door partly open leading into a room adjoining the dining room, Comrade Cretchley said: "John, I'll bet that's Jeff's den." Accordingly they investigated and there they found the order for the ambulances that was never delivered on Davis' desk. He there also found a porcupine quill holder and a steel pen which he has in his possession to this day.

Comrade Cretchley was wounded at Fredericksburg, Dec 13, 1862. One day in the Spring of 1865 he got an order, as band leader, to go to Grant's headquarters at City Point to serenade President Lincoln, who was at the front at that time. Comrade Cretchley writes:

"We pitched tents in front of Grant's headquarters' tent where Mr. Lincoln was sitting on a camp stool titled back. At Sundown the band began the serenade. After playing the best music I had, he came to me and said: "Mr. Leader, please play 'Dixie.' "Mr. President," I said, 'that is a Confederate tune.' "But we have captured it," answered the President, 'so play Dixie.'"

"'Dixie' was then and there made a national tune by Lincoln's orders, and for three nights he called for 'Dixie.'"

"Much later General Devans, our division commander, while at Richmond sent for me and asked me how I would like to serenade General Robert E. Lee. I told him I would be delighted.

"'Well,' he said, 'take your band at sundown and cheer him up a little.' "He then lived at 15 Franklin St. with his daughter, who was about 18 or 20 years of age. When I got there I formed the band in a circle in front of his window and began to play. She sat at the other window and encored every tune.

"I played 'Auld Lang Syne,' 'Bonnie Blue Flag,' 'Maryland, My Maryland,' and other familiar tunes. Lee sat reading a book, with his elbow on a table and his hand on his cheek. We played for almost an hour but he never looked up.

"I said to Gill Case, one of the band boys, 'I guess the general doesn't appreciate our music/' "'Bill,' said case, 'he ain't readin' that book; look sharp/' I did so and saw tears in Lee's eyes. I then said, 'Boys, we will play 'Home Sweet Home.' and they did. I've heard it played a thousand times, but never as they played it that time.

"Lee then arose, took his daughter's arm, and with tears rolling down his cheeks, said, "Gentlemen, I don't know to whom I am indebted for this serenade; such inspiring music."

"Tears came to many eyes, as he turned and went back into the house. We then played 'Shubert's Serenade,' as a final selection, and when we were leaving his daughter waved her hand and threw us a kiss."

'TATTOO'

The longest bugle call, comes from the French and British, who in turn adopted it from a German Army call. It is 28 bars long. The first eight bars are the French signal for Lights Out, and used to be our Taps. The next twenty bars are the British infantry tattoo. The call is usually sounded at nine o'clock in the evening. Noise and loud talking must cease, and lights in sleeping quarters must be put out within 15 minutes. Back in the 17th Century German Army, Tattoo was called "Zepfenstreich", meaning "bungline". It was the signal to end the soldiers' nightly drinking. Immediately after the call sounded, the provost and his men would go around to the beer-sellers, insure that the bungs were in the barrels, and draw a chalk line over them. If inspection next morning showed that the chalk line had been tampered with during the night, the merchant would be fined heavily. It is also said that the English version means 'taps to,' meaning that all beertaps must be turned off.

Our present Taps was adopted during the Civil War. As we have said the first eight bars of Tattoo are a French call, and were at one time used by us. General Daniel Butterfield of the Army of the Potomac, believed that the French call did not convey a true picture of the peace and quiet of an Army camp at night. Accordingly he composed a new Taps and taught it to Oliver W. Norton, the brigade bugler. It was first played in July, 1862. Taps is perhaps the most beautiful of all bugle calls. (Chillicothe CWRT Newsletter of December 16, 1958).

TAPS

There is no other bugle call so beautiful, so significant, so replete with associations of comrades dead and gone--there is no other call that arouses so much sentiment, so many emotions in the soul of the soldier as the sounding of "Taps."

Through the years, at least two versions of the words adapted to the music of this call have been widely known.

Fades the light;
And afar
Goeth day
Cometh night;
And a star
Leadeth all,
Speedeth all
To their rest.

Love, good night.
Must thou go
When the day
And the night
Leave me so?
Fare thee well;
Day is done,
Night is on.

It is known that the custom of sounding taps at military funerals obtained in some regiments during the Mexican War, and there is an impression in some quarters that the practice existed prior to that time, it having been formally inaugurated at West Point about 1840. However, be that as it may, it is evident that the custom in its present form did not become general until after the Civil War, as the following from the regimental history of the old 2nd Artillery shows:

"During the Peninsular Campaign in 1862 a soldier of Tidball's Battery "A" of the 2nd Artillery was buried at a time when the battery occupied an advanced position, concealed in the woods. It was unsafe to fire the customary three rounds over the grave, on account of the proximity of the enemy, and it occurred to Captain Tidball that the sounding of Taps would be the most appropriate ceremony that could be substituted. The custom thus originated was taken up throughout the Army of the Potomac, and finally confirmed by orders.

EDITOR'S NOTE: From OFFICERS' MANUAL, by Major James A. Moss, Menasha, Wisconsin: George Banta Publishing Company. Sixth Edition (revised May 1917). The extract is from the chapter CUSTOMS OF THE SERVICE.

CIVIL WAR MUSIC POTPURRI

BANDS PLAYING DURING BATTLES

On April 1, 1865, one of Sheridan's bands...was performing under heavy fire at Five Forks. They were playing Foster's "Nelly Bly" as cheerily as if the battle was a country picnic. General Sheridan, while riding past, encouraged the band to keep up its good work and remarked to a member of his staff: "Music has done its share, and more than its share, in winning this war."

White, William Carter. A HISTORY OF MILITARY MUSIC IN AMERICA

GANDER AS DRUM MAJOR

...Many of the men had pets, among which was an old gander owned by Musician Fink, a trombone player. This gander had been brought to camp in the fall of 1862 by a visitor who intended to sell the bird for eating purposes. But since the gander was about 30 years old, Fink decided to adopt it as a pet. The first time Fink took his trombone out for practice, the gander walked along in perfect time to the music. So Fink clipped his wings and allowed him the freedom of the camp. Soon this gander began to appear at regimental and brigade reviews at the head of the 3rd Miss. band! The bird marched "with a very soldierly air," swinging its head from right to left as if observing his surroundings with great interest, and would wag its tail to the time of the music with as much precision as a drum major would wield a baton.

Wise, Arthur & Francis A. Lord. BANDS & DRUMMER BOYS OF THE CIVIL WAR.

THE "BONNIE BLUE FLAG" OUTLAWED

...and the Yankee general Benjamin F. Butler, was so fearful of the demoralizing effect of "The Bonnie Blue Flag" on his troops occupying captured New Orleans, that he threatened to fine or imprison any man, woman, or child caught singing, humming or whistling it!

Humphreys, Henry S. SONGS OF THE CONFEDERACY.

NOT ALL BANDS "THE GREATEST"

- 6th Wisconsin Inf. - A survivor of the regiment has left us his impression of the band: "It was enough to try the patience of a martyr, the performance of that contemptible brass band of ours. They played such slow time music that we passed the reviewing officer at about forty-seven paces a minute. We had to hold one leg in the air and balance on the other while we waited for the music...the band is so bad that if a man in the regiment is caught in a rascally trick, the whole regiment yells 'put him in the brass band.'"

Wise, Arthur & Francis A. Lord. BANDS AND DRUMMER BOYS OF THE CIVIL WAR

BAND INSTRUMENTS CARRIED BY CAMEL

...The 43rd Miss. Inf. had a camel named "Old Douglas". This animal was assigned to the regimental band for whom it carried knapsacks and band instruments. When the regiment was ready to move out on a march, Old Douglas would be led up to the pile of pack and instruments. His leader would then say: "Pushay, Douglas," and the camel would drop to his knees and haunches and hold that position until loaded. His long swinging gait was a familiar sight and the 43rd became known as the "Camel Regiment".

Wise, Arthur & Francis A. Lord, BANDS & DRUMMER BOYS OF THE CIVIL WAR MUSIC AND MEADE

General George G. Meade was a great lover of military band music. Standard works such as concert overtures, operatic selections and music of the better class had a great charm for him. When he was not familiar with a selection, he would send his orderly to be informed of the title of the piece and the name of the composer.

White, William Carter. A HISTORY OF MILITARY MUSIC IN AMERICA.

EDITOR'S NOTE: Thanks to the CHILLICOTHE CWRT for the above passages.