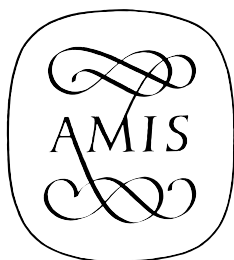


*Journal of the
American Musical
Instrument Society*

VOLUME XXXI • 2005



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Bugles Beyond Compare: The Presentation E-flat Keyed Bugle in Mid-Nineteenth-Century America

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A NUMBER OF FINELY MADE and highly decorated E-flat keyed bugles were presented to the leaders and soloists of American brass bands that flourished in the years between 1845 and 1860 (fig. 1). Presentation keyed bugles and the soloists who played them represent the pinnacle of a short period in American band history when the E-flat keyed bugle was *the* solo instrument of the band, and E-flat keyed bugle players the “matinee idols” or “rock stars” of the day. These special instruments were of the latest design, with ten to twelve keys, and were made of silver, sometimes with gold trim, and even, in one case, of solid gold. Their mouth-pipe garlands, tone hole borders, bells, bell garlands, and other surface areas were decorated with engraved plumes, foliage, banners, and a variety of patriotic and symbolic figures of the time. Examples can be seen in many public museums and historical collections, including the Museum of Fine Arts, Boston, the Yale University Collection of Musical Instruments, the Metropolitan Museum of Art, the Smithsonian Institution, the National Music Museum at the University of South Dakota in Vermillion, and the Henry Ford Museum in Dearborn, Michigan. This article will discuss the social context in which this phenomenon arose and the history of the instrument and its makers, and will present a checklist of instruments together with information on the performers to whom these fine instruments were presented.

Commemorating a New Age

During the period when fine keyed bugles were made and presented, America was changing rapidly. Land areas were being added to the western part of the country, leading thousands of people to trek westwards on the Oregon trail and to the California gold fields. By 1850 there were some three thousand miles of railroad track running from Boston to the principal cities of New England and westward to Ohio. In 1855 a railroad financed by American capital was completed across the Isthmus of



FIGURE 1. Cook bugle (appendix no. 9), photo courtesy of the Yale University Collection of Musical Instruments (photography by Thomas A. Brown).

Panama, greatly facilitating travel to the west coast. The country was also seeing a revolution in the way its work was done. As the industrial age advanced, creative men looked at the boring drudgery of some task they had to do and sought to invent mechanical devices to do it quicker and better, or eliminate the need to do it altogether. In the process they hoped to provide a service to society as well as make their fortunes.

Fairs and mechanics' exhibits organized in the larger communities brought new inventions before the public and awarded prizes for the best ideas. The Franklin Institute exhibits in Philadelphia, the American Institute of the City of New York fairs, and the Massachusetts Charitable Mechanics' Association exhibits in Boston had been held annually or semi-annually for many years. By the 1850s smaller towns, such as Lowell, Massachusetts, began to mount exhibitions to draw attention to the advances and improvements made by area industries and craftsmen. In 1853–1858 a particularly ambitious event to showcase advances in science and technology—the Crystal Palace Exhibition of the Industry of All Nations (inspired by a similar event in London)—was held in New York City.

Many of these inventions profoundly changed the way people lived. Photography, first demonstrated in this country about 1839, spread rapidly in the 1840s and 1850s. Samuel F. B. Morse's telegraph, introduced in 1844, was put to practical use when news of the nomination of Polk at the Democratic national convention in Baltimore was telegraphed to Washington. Charles Goodyear and Thomas Haywood patented the process of vulcanizing rubber in 1844 and brought practical raincoats and boots to the market. Sewing machines, patented by Elias Howe in 1846, transformed the making of clothing. The first department store, Stewart's "Marble Palace," brought on a revolution in retailing when it opened on New York's Broadway in 1846.

With the country's expanded territory, with increased affluence, and with new technology that improved daily living and inspired optimism and pride, there arose an urge to recognize those who had contributed to these advances and to community progress in many areas. Presentation objects of silver and gold became extremely popular, honoring "everything from national heroes to the best two year old mule." People who received awards ranged from church and school leaders to political heroes, from volunteer firemen to captains of industry—and sometimes directors of brass bands. These awards were often engraved objects of some kind, perhaps an ornamental vase, a medallion, a sword, or (as

we shall see) occasionally a fine keyed bugle. Modern historians, in fact, have introduced the term “vernacular presentation silver” to describe stock items produced with space reserved for decoration and inscription.¹

The “Jenny Lind,” the “Barnum” of Bugles

In 1851 the noted soloist Rhodolph Hall wrote about a silver E-flat keyed bugle given to him for joining the Lowell, Massachusetts, brass band:

The new instrument is done that has been making for me, it is a smasher no mistake. Takes them all down for splendor can not find its equal in the world . . . it cost \$150.00 and is the “Barnum Bugle” tis thought the “Jeny Lind” of bugles.²

His remark typifies the regard in which the E-flat keyed bugle was held. Like the famous soprano Jenny Lind, the bugle—in the hands of a skilled player—sang high and sweet and was musically thrilling, yet it also had a Phineas T. Barnum side, for it was the draw, the promoter, the thing that brought people to hear a brass band and brag about it later.

The keyed bugle, invented about 1810 by Joseph Haliday of Dublin, Ireland, was the first successful soprano brass instrument capable of playing all of the notes in any scale. Made in two sizes, E-flat or B-flat, originally with five keys, later with as many as twelve, it rapidly became the leading melodic voice in bands of the period. Along with its larger cousin the ophicleide (in alto and bass sizes) it played a major role in the shift to all-brass instrumentation for bands during the late 1830s. Valved brass instruments began appearing in American bands in the 1840s, and by the 1850s most of the lower instruments in brass bands were valved. But the keyed bugle—though ultimately replaced by the valved cornet—remained the favored soprano instrument for many soloists until the early 1860s.

1. David B. Warren, Katherine S. Howe, and Michael K. Brown, *Marks of Achievement: Four Centuries of American Presentation Silver* (New York: Harry N. Abrams, 1987), 16 (also the source of the previous quotation).

2. Robert E. Eliason, ed., “The Hall Letters” (private publication of letters from the “Hall Family Papers” in the Benson Ford Research Center, Dearborn, Michigan; available from the Benson Ford Research Center or electronically from the author), letter 161, Apr. 4, 1851: Rhodolph in Woburn Center, Mass., to his sister Lucy in New Haven, Conn.

The history of the E-flat keyed bugle in the United States dates from 1816 or 1817, when Richard Willis (?–1830), recently appointed director of the West Point Military Academy Band, purchased two keyed bugles for the Academy, one for \$70, and another for \$40.³ It is quite likely that the more expensive instrument was pitched in the key of B-flat and the lesser-priced one was the smaller model in E-flat, although this cannot be documented. There is no doubt that Willis and the West Point Band, more than anyone else, first brought the keyed bugle to the attention of American musicians. He and his band traveled often, presenting concerts in Boston, New York, Philadelphia, and many other cities. A review of a concert by Willis in Philadelphia included the following words of praise:

... performances of Mr. Willis surpassed in effect and in powerful execution every expectation . . . and on the bugle particularly surprising, as well from the compass or range as from the truth of his notes. It would scarcely be conceived that on the bugle there should be distinctly and harmoniously performed the sharp and flat notes.⁴

Certainly by the 1820s E-flat keyed bugles were readily available in this country. John Ashton of Boston advertised “London E Flat and C Bugle Horns, with Crooks, Brass and Copper” in 1820.⁵ Ralph Dudgeon, in his book devoted to the keyed bugle, states that the Philadelphia newspaper *Euterpiad* of October 27, 1821, advertised Kent bugles for \$45.00 and E-flat models for \$28.00. He also cites the following advertisement from the same newspaper of December 8: “Just received by the late arrivals from London, E-flat Copper Bugle Horns, C Bugles with B crooks. . . .”⁶

Sometime during the 1820s another important American musician, Francis Johnson (1792–1844) of Philadelphia, began playing the keyed bugle. Dudgeon says of him that “Johnson may have been one of the first Americans to solo on the high E-flat keyed bugle, an instrument that is

3. Major Sylvanus Thayer to the Adjutant General, Records of the Office of the Adjutant General, United States Military Academy, National Archives, item 321 (undated, but probably September 1822; lists instruments purchased before September 1817).

4. *The Aurora*, Philadelphia, Nov. 20, 1820.

5. *Euterpiad or Musical Intelligencer*, Boston, Apr. 1, 1820, p. 4, col. 3.

6. Quoted in Ralph T. Dudgeon, *The Keyed Bugle* (Metuchen, N.J., and London: Scarecrow Press, 1993), 61. The keyed bugle was occasionally called “Kent bugle” since an early tutor for the instrument, published in 1813, was dedicated to the Duke of Kent (see Ralph T. Dudgeon, “Keyed Bugle,” *New Grove Dictionary of Music and Musicians*, 2nd edition [New York: Macmillan, 2001], 13:548–49).

cued in many of his Marches and Quick Steps.”⁷ Johnson, a black man born in Martinique, West Indies, was working as a musician in Philadelphia at least by 1809, and his band began to attract notice about 1815. Johnson played trumpet in his early career, but later preferred the keyed bugle. He was highly esteemed, and as a keyed bugle player he was considered the equal of West Point’s Richard Willis. When Willis died in 1830 Johnson composed music for a poem in his honor. On the title page he wrote: “for the unusual attention to him in forwarding him in the knowledge of that fine martial instrument, the Kent Bugle, when first introduced in this country.” In 1837 Johnson’s band toured England and France, returning with the idea of the promenade concert, which they introduced to Philadelphia with great success.⁸

Acknowledged as the greatest of them all, Edward (Ned) Kendall (1808–1861) began playing keyed bugle with military bands about 1825. His first documented solo appearance was announced in an 1830 Boston program. Certainly he was a well-established soloist on the E-flat keyed bugle by 1835, when he formed the Boston Brass Band. Kendall went on to become a legend for his mastery of the solo E-flat keyed bugle and his amazing endurance.⁹

Richard Willis, Francis Johnson, and Ned Kendall established the role of E-flat keyed bugle soloist and bandleader in this country. Beginning with Kendall and the Boston Brass Band about 1835, it became a common practice in New England for a town to attract a fine player of the E-flat keyed bugle who then would recruit and train musicians to form a band. Soloist/teachers included Francis Morse in Salem, Massachusetts, and Joseph C. Green in Providence, Rhode Island, both of whom formed bands in 1837, followed by Paul Stevens in Camden, Maine, in 1848; D. C. Hall in Lowell, Massachusetts, in 1849; and David Chase in Clinton, Massachusetts, in 1852. All these musicians were subsequently presented with keyed bugles by their town or band.

Often the town would solicit subscribers interested in the band who would pledge small amounts of money toward the purchase of instruments, as did the citizens of Cambridge, Vermont, who created the following document:

7. Dudgeon, *The Keyed Bugle*, 58.

8. *Ibid.*, 55ff.

9. Ralph T. Dudgeon, “Ned Kendall, American Virtuoso,” *ITG Journal* 8/1 (September 1983): 16–21.

We the subscribers being desirous of having a band of music formed & organized in the town of Cambridge afs [aforesaid?] promise to pay the sum or sums of money set to our names respectively to a committee hereafter to be appointed by us for the purpose of procuring by purchase such instruments as may be necessary in forming a band as afs. The property of the instruments to be subject to such order and regulations as the purchasers or subscribers hereunto may at a future meeting to be holden by them direct. Cambridge, March 4th, 1839.¹⁰

The document continues with a list of thirty names and the amounts subscribed, ranging from \$1.00 to \$20.00. Subsequent letters show the purchase of instruments from the New Hampshire firm of Graves & Co., as well as—perhaps not too surprisingly—the difficulty of collecting some of the subscriptions.

The practice of forming a band around a soloist/teacher may have been one reason why, in band orchestrations of the period, the principal melodic part was nearly always given to the E-flat keyed bugle or cornet. The remaining parts carried the accompaniment and were much less difficult for beginners to play. Thus, in American bands, B-flat sopranos functioned as an alto voice to the E-flats and as an alternate solo color, while the next voice down was the tenor, played by an E-flat instrument which today we would call an alto horn. This was followed, in descending score order, by the B-flat baritone and bass, and finally by the E-flat contrabass.

Dodworth's Brass Band School arranges the instruments of the day (1853) in classes:

1st Class—Sopranos. E-flat [keyed] Bugles, E-flat Sax Horns, E-flat Cornets, and all other small instruments in A-flat, F or E-flat.

2nd Class—Altos. B-flat [keyed] Bugles, B-flat Sax Horns, B-flat Cornet, Post Horn or Trumpet—a fourth below the sopranos.

3rd Class—Tenors. Ebor Cornos, Sax Horns, Alt Horns, Neo Cors, Tenore Ophecleide, Tenore Tubas, Alto Trombones, French Horns—all an octave below the Sopranos.

4th Class—Baritones. Baritone Sax Horns, B-flat Trombones, Valve Trombones—all an octave below the Altos.

5th Class—Basses. C and B-flat Ophecleides, Sax Horns, B-flat Tubas—all in C, B-flat or A-flat, same pitch as Baritones, but with larger tubing.

10. Cambridge, Vt., band subscription list, Vermont Historical Society, Montpelier, Vt., miscellaneous letters.

6th Class—Contra Basses. Bass Tubas, Sax Horns, Bombardones, Trombaccellos, Bass Trombones, mostly in F or E-flat—octave lower than the Tenores. Some are in D-flat.¹¹

In contrast to this disposition, in England at the same time the B-flat instrument filled the principal solo role, while E-flat sopranos were used as an alternate color. B-flat instruments were also used for alto parts; the tenor and other lower parts were handled approximately the same way as in American bands.¹²

For a brief time, from 1835 through the Civil War, American brass bands were unique in using soprano E-flat instruments as the main melodic instruments and B-flat instruments as altos. Music composed or arranged for American bands and for the solo E-flat keyed bugle is discussed in detail by Ralph Dudgeon in his book *The Keyed Bugle*.¹³ Other music of the period may also have been played on keyed bugle, but is not specifically labeled as being for that instrument, since by that time valved soprano instruments such as E-flat saxhorns or cornets were also widely used.

American Keyed Bugle Makers

Production of keyed bugles by established makers in the United States began in the late 1830s, although at least one keyed bugle was made earlier, possibly in the 1820s, by Nathan Adams (1783–1864).¹⁴

Sibley, Graves, and others. The first important maker was Henry Sibley (1805–1859), though his significance lies more in the area of design than in the quantities of instruments he produced. Sibley was a machinist and trombonist¹⁵ who first appears in the Boston city directories as a

11. Allen Dodworth, *Dodworth's Brass Band School* (New York: H. B. Dodworth, 1853), 11.

12. Instrumentation of British bands is discussed in detail in Arnold Myers, "Instruments and Instrumentation of the British Brass Band," in Trevor Herbert, ed., *The British Brass Band* (Oxford: Oxford University Press, 2000), 156ff and 171–72. Myers bases his conclusions, in part, on an analysis of some thirty brass bands that entered a national contest in 1860.

13. Dudgeon, *The Keyed Bugle*, 153ff.

14. The instrument is in B-flat, with seven keys, and is displayed on board the U.S.S. *Constitution*, Boston Naval Shipyard, Boston, Massachusetts.

15. Dudgeon, *The Keyed Bugle*, 63.

musician in 1832. In 1834 he is listed as a maker of artificial legs, but from 1835 to 1844 his listing is “Mus. Instruments” and in 1846 “Mach. [Machinist] & Mus. Instr. Mkr.” His listing from 1847 until 1859 continued as “Machinist.” Sibley was awarded a silver medal for a silver keyed bugle entered in the third Massachusetts Charitable Mechanics’ Association Exhibit in 1841. Allen Dodworth (1817–1896), a prominent musician and bandleader in New York, wrote in 1850:

The best E-flat bugles I have ever seen, were first made in Boston, by a person who was not a musical instrument maker, but a machinist, Mr. Sibley, who mathematically reduced the proportions of a B-flat bugle to the size necessary for an E-flat, and was so successful, that his pattern has been used ever since, by nearly all the bugle makers.¹⁶

It may be that part of Sibley’s “mathematical reduction” was to reduce the size of the E-flat bugle a little to allow use of a longer telescoping tuning slide or shank. Samuel Graves wrote in 1838: “We are making F bugles with a slide or bitt to reduce [sic] to E-flat that are much liked. We have had several calls from Boston for them.”¹⁷ So far I have found no keyed bugles by Graves built in the key of F. All the small instruments I have seen sound a pitch near E without their tuning shanks. In any case, American E-flat keyed bugles are generally shorter in air column length than European examples. Three Sibley instruments for which I have measurements are 890, 915, and 883 mm in length without mouthpieces or shanks. Forty other American E-flat keyed bugles I have measured have air column lengths ranging from 860 to 930 mm, most of them about 900 mm. Five Graves & Co. instruments measure from 860 mm to 905 mm (these instruments all have their original telescopic tuning shanks, which measure 70–110 mm). Four European E-flats (without shank or mouthpiece) for which I have the comparable measurements come in at 943, 975, 983, and 1002 mm, averaging 975 mm.¹⁸

The three examples of Sibley’s work I have examined probably date from about 1835–1840 and show the design changes occurring at this

16. Allen Dodworth, “Brass Bands,” *The Message Bird*, New York, Jun. 15, 1850, p. 361.

17. Letter, Graves & Co. in Winchester, Vt., to Marsh & Chase in Calais, Vt., May 25, 1838, Vermont Historical Society, Montpelier, Vt., miscellaneous letters.

18. Measuring the air column of an instrument wrapped in a circle and trying to keep the measurement to approximately the center of the tube is not easy. In my experience, repeated measurements of the same instrument often vary by as much as 15 mm, an amount that might therefore be considered as the margin for error in these figures.

time.¹⁹ A nine-keyed instrument and a ten-keyed instrument in private collections have keys mounted in box mounts on oval footplates and appear to be the earliest. The ten-keyed bugle has its original telescoping tuning device and some decorative engraving (fig. 2a, fig. 2b). An example at the Smithsonian from about 1840 (USNM 237,755) has nine keys mounted in posts on heart-shaped footplates very similar to later instruments by E. G. Wright. Although the evidence is as yet inconclusive, Sibley could well have been the first American to make an E-flat keyed bugle, as well as the first in this country to use the post-on-footplate idea in the mounting of keys, and to apply decorative engravings.

James Keat (1813–1845), who was the son of a well-known London instrument maker, Samuel Keat, and therefore presumably possessed a thorough knowledge of London brass instrument making, came to the United States in about 1836. In 1837 he bought a shop with waterpower rights in the Graves & Co. building in Winchester, New Hampshire;²⁰ Keat probably introduced brass instrument making to Graves & Co., since until his arrival Graves had made only woodwinds. A number of B-flat keyed bugles and one trumpet with Stölzel valves are known, all signed “J. Keat for Graves & Co.” Keat himself does not appear to have made E-flat keyed bugles; however, by 1837 at the latest Samuel Graves (1794–1878) was making both B-flat and E-flat keyed bugles. A letter dated October 13 of that year from Graves & Co. to Marsh & Chase, a dealer in Calais, Vermont, lists “1 E-flat 7 keyed Bugle \$15.00” among instruments sent for sale on commission.²¹

A ten-keyed E-flat bugle by Graves & Co. in the author’s collection probably dates from these early years, for it has nine original keys with mounts identical to those of the instruments made by Keat for Graves, as well as one key that was added later with a typical Graves-type mount. Its length (893 mm) is such that an additional tuning shank of 70–110 mm is required to bring it to a length proportional to the placement of its key holes and to a pitch of E-flat as defined at that time (usually somewhat higher than $a' = 440$ Hz) (fig. 3a).

From 1837 until 1850, when they moved to Boston, Graves & Co. were the leading producers of keyed bugles in the United States. Their

19. I believe there is a fourth Sibley keyed bugle in a private collection, about which I currently have no information.

20. Cheshire County Registry of Deeds, vol. 145, p. 119.

21. Graves & Co. in Winchester, N.H., to Marsh & Chase in Calais, Vt., Oct. 13, 1837, Vermont Historical Society, Montpelier, Vt., miscellaneous letters.



FIGURE 2a. Keyed bugle in E-flat made by Henry Sibley, Boston, ten keys in box mounts, copper with silver keys and trim, private collection; photo courtesy of the Library of Congress.



FIGURE 2b. Keyed bugle by Sibley, detail of bell, tuning shanks, and mouthpiece; photo courtesy of the Library of Congress.

three-story water-powered factory in Winchester, New Hampshire, turned out quantities of woodwinds and brasses that were sold by dealers as far away as Buffalo, New York. The following advertisement appeared in the Buffalo *Commercial Advertiser & Journal* for October 8, 1844:

GRAVES'S MUSICAL INSTRUMENTS!

—George A. Prince has this day received—

Bass Trombacellos in F [Vienna double piston valve instruments]

do [ditto] in E-flat

E-flat Bugles, 9 keys

B-flat do 9 keys (new pattern.)

Post Horns in B-flat

The above, together with a full assortment of the Instruments manufactured by Graves & Co. may always be found at the Piano Forte and Music Store, No. 200 Main Street nearly opposite the Farmer's Hotel.

GEORGE A. PRINCE

*Agent for Graves & Co.*²²

22. *Commercial Advertiser & Journal*, Buffalo, New York, Oct. 8, 1844, p. 2.



FIGURE 3a. Keyed bugle in E-flat, Graves & Co., Winchester, New Hampshire, ten keys in box mounts, copper with brass keys and trim, collection of the author.

Graves & Co. made more of the keyed bugles, both E-flat and B-flat, used in the United States than any other maker. They play well (according to modern players), are nicely proportioned, and are attractively made of copper with brass trim and keys.

The first person to enter an example in a mechanics' fair was Henry Prentiss (1801–1860), who exhibited “an E flat bugle, [which] the committee consider to be a pretty good instrument” in the Second Massachusetts Charitable Mechanics' Association Exhibit of 1839. He also published *Prentiss' Complete Preceptor for the Cornopean, Bugle Horn, and Key'd Bugle also for the Plain and Key'd Trumpet* in 1840. Prentiss was a dealer as well as a maker, so the instrument he exhibited could have been made by another maker or imported.

Several other makers began making E-flat keyed bugles about 1840, but in short order turned to making the new valved brasses instead. A nine-keyed bugle in E-flat of copper with brass trim signed “Allen & Co., Sturbridge, Mass.” made about 1839 is preserved in the collections of Old Sturbridge Village. J. Lathrop Allen (1815–c. 1905) was later well known for his compact string-action rotary valves for brass instruments.

Isaac Fiske (1820–1894), also better known for his valved brasses, made at least one E-flat keyed bugle. A ten-keyed instrument of copper with German silver keys and trim now in a private collection was probably made at the beginning of Fiske's career, about 1842.

Thomas D. Paine (1812–1895), who later patented some unique three-passage rotary valves for brass instruments, worked for a time with E. G. Wright in Boston and is known to have made one E-flat keyed bugle, now preserved in the collection of the Rhode Island Historical Society, which is signed "Tho. D. Paine & Co., Woonsocket, R. I." This instrument is entirely of German silver, has twelve keys, and may well have been one of the "keyed trumpets" exhibited by Wright and Paine at the Massachusetts Charitable Mechanics' Exhibit in 1841.

E. G. Wright. The outstanding E-flat keyed bugle craftsman of the period, and the maker of nearly all the decorated presentation bugles, was Elbridge G. Wright (1811–1871). Wright first appears as a maker in Roxbury, Massachusetts, although the only evidence for this is an ophicleide signed "E. G. Wright/Roxbury" in the Essig Collection at Central Missouri State University (Warrensburg, Missouri) and documentation for the birth of his son in Roxbury in 1839. Since Wright is listed in the Boston city directories beginning in 1841, it is assumed that he worked in Roxbury in the late 1830s and moved to Boston in 1840. Little is known of his background before then, other than that he was born in Ashby, Massachusetts, and lived for a time in Fitchburg, a few miles south. Records of his engagement and marriage in 1833 appear in the Fitchburg town records.²³ It is not known if he apprenticed, worked first at another trade, or worked for a time in the shop of another maker. Fitchburg was a mill town offering employment in the textile, paper, and tool industries.

When Thomas D. Paine decided to try instrument making in 1840 he went to Boston to work, and he and Wright entered "keyed trumpets" in the Massachusetts Charitable Mechanics' Association Fair in 1841. Since neither of them ever again made a keyed trumpet, no examples have survived, and because these instruments "came in too late for examination,"²⁴ I suspect they may have been keyed bugles. The fact that they

23. *The Old Records of the Town of Fitchburgh, Massachusetts*, compiled by Walter A. Davis, City Clerk (Fitchburg: Fitchburg Historical Society, 1900), III, 171, 274.

24. *The Third Exhibition of the Massachusetts Charitable Mechanics' Association at Quincy Hall in the City of Boston, September 20, 1841* (Boston: T. R. Marvin, 1841), 84.

entered them together suggests that Paine was working with Wright, perhaps attracted to him because of a reputation already established as a maker.

For the next six years the Boston city directories show Wright on Bromfield Street. From 1842 to 1844 his address is just Broomfield, from 1845 to 1847 he is at 8 Bromfield, and in 1847 he is both there and also at 475 Washington. For the year 1845 the directories list a partnership of "Wright and Baldwin" (except for a first name, Cyrus, no further information about Baldwin has been found). Most Wright instruments are signed simply "E. G. Wright, Boston," but one E-flat keyed bugle is known in a private collection with an inscription including the address "8 Bromfield St." It is made of copper with German silver trim, and has eleven keys in plain box mounts. It is short in length (880 mm), requiring a tuning shank to play in E-flat. It has almost the full complement of keys, but no decoration or more advanced post-on-footplate key mounts.

Henry Sibley and Wright evidently knew each other and may have shared keyed bugle making techniques, though there is no evidence that they worked together. Both were playing in the Boston Brass Band in 1845. Sibley played trombone and evidently Wright played both B-flat keyed bugle and trumpet. Rhodolph Hall wrote on August 30, 1845, about playing for the first time in the Boston Brass Band: "When we came out says Jim K[endall] here Hall you come besid me. Between me & Sibley, says he." Later in the same letter (addressed to his brother, D. C. Hall), he wrote: "Mr Wright is verry axous you should come and play the 1st Bb Bugle & he would play the trumpet. He says he has to much responsibility thinks he has the hardest part in the Band."²⁵ Wright also played for dancing, as indicated by a March 9, 1846, letter to D. C. Hall in which he writes, "I have played almost every night since the 1st of December,"²⁶ and by an entry in the 1860 Boston City Directory for "Wright & McDonald, Quadrille Band."

The first inkling of Wright's stature among the keyed bugle makers and of the fine instruments soon to appear is found in a letter to D. C. Hall dated December 19, 1845.

25. "Hall Letters" 25, Aug. 30, 1845: Rhodolph Hall in Boston to D. C. Hall in New Haven, Conn.

26. "Hall Letters" 36.1, Mar. 9, 1846: E. G. Wright in Boston to D. C. Hall in New Haven, Conn.

Friend Hall Dear Sir, Your letter was dully received and I was glad to here from you and besides I was glad to receive an order for the bugle. . . . I am now at work on one that is silver body and gold keys and trimmings, mouthpiece and all and it will take over week or more longer to finish that and then yours shall come next. . . . I have got the silver for the body now the same that the gold one is made of. Yours in F L & T, E. G. Wright.²⁷

Wright made many kinds of brass instruments in addition to keyed bugles, and by 1845 he had begun making double piston valve instruments similar to those made earlier by Graves and Allen. There is a Wright & Baldwin trumpet at the Smithsonian (65.637), and the Henry Ford Museum has a trumpet with double piston valves (81.102) dated 1847. A double piston cornet with an inscription by E. G. Wright is clearly visible in a painting of General Edward Harland from the Harden de V. Pratt collection of American primitives.²⁸ Unlike the other makers, however, Wright continued to make keyed bugles, mostly the E-flat model, and, increasingly, the elaborate presentation models.

For the next eight years the Boston city directories show Wright on Court Street, from 1848 to 1852 at no. 115 and from 1853 to 1855 at no. 121. Most of the presentation keyed bugles date from these years, and one of them has an inscription that includes the 115 Court Street address (no. 3 in the appendix). One instrument made in 1858 includes "for Graves & Co." in the inscription (no. 17 in the appendix); another of the same date includes "for Allen & Co." in its inscription (no. 18 in the appendix), showing that late in his career he made a few for other makers. During this period he also began making rotary valve saxhorns of all sizes.

The directories for 1856 show Wright at a new address, 68 Albany, working with Samuel and George Graves. By this time the production of presentation bugles was over, except for the two Wright made for other makers (mentioned above) and one made in 1860 by Samuel Graves (no. 19 in the appendix). From 1856 until 1869 Wright worked mostly with Graves & Co., but also at several other addresses, including two or three years in Lowell, Massachusetts, in the late 1850s, and with Henry Esbach and Louis F. Hartman from 1864 to 1869. During 1867 he was

27. "Hall Letters" 32.1, Dec. 19, 1845: E. G. Wright in Boston to D. C. Hall in New Haven, Conn. It is quite likely that the instrument mentioned in this letter was the one presented to Francis W. Morse, leader of the Salem Brass Band, Mar. 16, 1846, and described as no. 1 in the appendix.

28. The painting is reproduced in *The Sun*, Westerly, R.I., Weds., Aug. 31, 1949.

also in partnership with the famous bandleader Patrick Gilmore. When most of the Boston makers joined together to form the Boston Musical Instrument Manufactory about 1869, Wright joined the firm of Hall & Quinby. Wright died intestate March 15, 1871, leaving a total estate of \$262.50. Obituaries in three Boston papers consisted of single lines giving the date of death. No recognition at all was given to his preeminence as a maker of fine keyed bugles. The post-Civil War band instrument world and Wright himself had moved on to the challenges of valve instruments, and no one was looking back.

Technical Improvements

Keyed bugles are fairly simple instruments. Areas in which American makers offered improvements on the early English models were limited to proportions and form; the shape, number, and placement of keys; the way keys were mounted; tuning devices; and the mouthpiece. In this section I will briefly consider each of these areas in turn.

Although it is not my purpose here to give detailed dimensions, in what limited comparisons I have been able to make there does not seem to be a major difference between the proportions of American, English, or European E-flat bugles. The American instruments are about 900 mm in total air column length, as measured from receiver to bell, excluding mouthpiece and tuning shank. Their minimum bore is about 10 mm, expanding to about 45 mm at a distance of one bell width back from the bell. The few English and European instruments for which I have comparable measurements are longer, about 950 mm, due probably (as already discussed) to having been designed for tuning bits rather than the longer telescopic tuning device used with American instruments. They are slightly larger in minimum bore, about 11 mm; and they expand somewhat less, to about 42 mm at one bell width from the bell.

The overall form of the American keyed bugles is quite distinctive and pleasing. Moving from mouthpiece to bell, the component parts are the mouthpiece and tuning shank, the upper yard (with its elongated and decorated mouthpipe garland), the front bow, the lower yard, the back bow, and the bell section. The upper yard runs forward from the mouthpiece and tuning shank parallel to the lower side of the bell section, ending in a front bow with a radius of about 40 mm. The lower yard then runs back toward the mouthpiece parallel to the upper side of the bell section and joins a back bow with a radius of about 60 mm. The body of

the instrument defined by these sections forms a rectangle of about 120 by 240 mm, with the mouthpiece/tuning shank sticking out about 120 mm on one end and the bell extending beyond the body of the instrument about 80 mm on the other. The front bow height is about 80 mm, matching the extension of the bell, and the length of the decorated mouthpipe garland is about 120 mm, which closely matches the bell diameter, the height of the body, and the combined length of the mouthpiece and tuning shank. This form was first developed by Henry Sibley, then used by Samuel Graves and E. G. Wright for all their E-flat keyed bugles.

The first keyed bugles offered by Graves & Co. were seven-keyed models, followed very shortly in the late 1830s by nine-keyed instruments. By the middle of the 1840s a well-equipped soloist instrument had eleven or twelve keys, as do all the presentation instruments except the one given to Samuel Dingle in 1847 (no. 2 in the appendix), which had ten. In theory the eighth and ninth keys on a nine-keyed bugle were for written high a" and b"; a ten-keyed instrument had an additional key for high b-flat" between these; an eleven-keyed bugle also had a key for c""; and the twelve-keyed added another just after the first seven for a-flat". The following list will perhaps make this easier to grasp:

- 9-keyed bugles have extra keys for high a" and b".
- 10-keyed bugles have extra keys for high a", b-flat", and b"
- 11-keyed bugles have extra keys for high a", b-flat", b", and c""
- 12-keyed bugles have extra keys for high a-flat", a", b-flat", b", and c"".

Except for a-flat", when a full complement of keys is available, each key is theoretically used in combination with the one below it (keys 8 and 9 for note a", 9 and 10 for b-flat", etc).²⁹

In actual practice, the use of particular keys and key combinations varies by instrument and player. There are many alternatives, especially in the high register, and the "million dollar" combination that produces a good note with good intonation or an acceptable note that eases a fingering difficulty may be quite different from the theoretical or standard fingering.

Keyed bugles were first made with keys mounted in box mounts (also called saddle mounts), which consisted simply of two rectangular plates joined to a base plate at the bottom and soldered to the body of the in-

29. Dodworth, *Dodworth's Brass Band School*, 16.



FIGURE 3b. Keyed bugle by Graves & Co., detail of key mounts, collection of the author.

strument. The key was held between the plates by a screw on which it pivoted, and a leaf spring beneath it held the key in the closed (or open) position and pressed on the base plate (fig. 3b). On presentation instruments keys are mounted between posts set on heart-shaped footplates, and there are special little metal pads for the springs. Tubes enclosing the pivot screw are added to either side of the key shank, increasing its effective width and making it very stable. Friction is greatly reduced because the key is no longer guided by the sides of a box mount. Earlier hole covers were flat on the underside and were padded with a single layer of leather (as on no. 16 in the appendix). The later presentation instruments have hole covers that are cupped on the underside and padded with thicker, double-layer pads stuffed with a cushioning material, much like modern saxophone key pads (as on no. 18 in the appendix).

The traditional way of tuning these instruments was with tuning bits, short pieces of tubing intended to be inserted or removed as required between the instrument and the mouthpiece. Another method was a telescoping slide, either built into the mouthpipe itself or in a separate

shank with a screw clamp to hold the adjustment. By the time most of the presentation instruments were made, the preferred solution was a screw-adjustable tuning shank, as shown with most of the instruments described below.

Keyed bugle mouthpieces that are known to be original to the period are funnel-shaped, but not as deep as a French horn mouthpiece. Allen Dodworth summed up the general understanding at the time:

It is difficult to give general directions with regard to them [mouthpieces], as the same effect is not always produced; the following, however, may give some idea of the most usual effect produced by the different shapes. 1st. Shallow ones produce the upper notes with greater ease, but are harsh in tone; are consequently better adapted for military or out-of-door purposes; they are also liable to make the upper notes sharp. 2d. Deep ones give more smoothness, fullness and flexibility to the tone, but increase the difficulty of the upper notes—are better adapted to soft, in-door playing.³⁰

The following quote from an 1838 letter from Graves & Co. seems to suggest that already at that time a shallower cup shape was also being made for bugles (fig. 4a):

We send you all the bugle mouthpieces we have. The cup you will see is of a different shape from those we make now—if you want those with cups in the shape of a funnel please write us.³¹

Engraving

The engraving on the presentation instruments ranges from lightly cut scroll and plume work with many spaces, to deeply cut intricate work with background shading giving a more three-dimensional effect. Although certain decorative motifs are repeated on many examples, there are enough differences to suggest that more than one engraver did the work. So far the identity of the engraver or engravers has not been discovered. There were many engravers in Boston at the time. The Boston City Directory of 1850 lists forty-three, six with addresses on Court Street near Wright's shop and most of the rest on nearby Washington Street. Of the seven of these who also had display ads, however, all were engravers on wood; only two also claimed to engrave on metal, one on copper and

30. Ibid., 13.

31. Letter, Graves & Co. in Winchester, N.H., to Marsh & Chase in Calais, Vt., Feb. 23, 1838, Vermont Historical Society, Montpelier, Vermont, miscellaneous letters.



FIGURE 4a. Cook bugle (appendix no. 9), detail of mouthpiece and tuning shank; photo courtesy of the Yale University Collection of Musical Instruments (photography by S. E. McCombs Thompson).

one on brass. Most engraving at the time was done on wood to provide illustrations for printers or for the newspapers. Decorative engraving on silver and gold must have been only a small sideline. Silver experts whom I consulted about nineteenth-century engraving practices suggested that the bugle made for J. C. Greene, of Providence, Rhode Island, with its elaborate and distinctive decoration (see no. 5 in the appendix), might have been sent to the Gorham Company (then located in Providence) for engraving. No evidence to prove this true was found, however.

The choice of which areas to decorate on the presentation keyed bugles varied somewhat, but always included the bell garland (a strip of reinforcing material around the outside of the bell) (fig. 4b); the inscription area, which was usually located on top near the bell, either on the body of the instrument or on a nameplate attached to it; and the long mouthpipe garland (fig. 4c). Other areas commonly decorated were tone-hole border rims and the rest and footplate for the third finger. A few tuning shanks were decorated and occasionally a back bow reinforcing plate was engraved. On one instrument (no. 13 in the appendix) a music clip attached to the bell was also engraved with decorations.



FIGURE 4b. Cook bugle (appendix no. 9), detail of bell garland; photo courtesy of the Yale University Collection of Musical Instruments (photography by S. E. McCombs Thompson).



FIGURE 4c. Cook bugle (appendix no. 9), detail of mouthpipe; photo courtesy of the Yale University Collection of Musical Instruments (photography by S. E. McCombs Thompson).

Engraving patterns on decorated keyed bugles include the following (patterns found on only one or two instruments are followed by the numbers assigned to those instruments in the appendix):

Backgrounds: none, cross hatching, lined, dotted (5), angled slashes (8)

Borders: leaf column, leaf row, twist, zigzag, dots, double dots, triangles (17), dotted triangles, dotted petal (8), undulating double dots (9, 11), single, double, or triple undulating lines, sometimes with dashes, slashes, or dots above or below

Mouthpipe garland layout: straight, spiral (5), sectioned, unsectioned

Plumes: fanciful branches ending in spiral designs of all sorts common to all of the instruments

Vegetation: leaf row, leaf column, alternating leaf column, double and triple alternating leaf column (9), leafy branches, vine with leaves, oak branches with leaves and acorns, tree (15), four-, five-, six-, and multi-petal flowers, morning glories (9), column of slender cones or blossoms with toothed throats (9), olive branch (with eagle) (14)

Objects: shield, bayonet, spear, banner, bugle, helmet (4), ax (4), music (5), anchor (5), flute (5), lyre (5), drum major's hat (5), fiddle (5), sheaves (5), tent (8)

Figures: eagle, handshake (4), winged cherubs (5), face (5), dove (5), winged horse (13), stag (15), doe (15), wolf (15)

Conclusion

The culmination of the development of the keyed bugle occurred in the United States in the late 1840s and early 1850s. American E-flat keyed bugle soloists and bands featuring a soloist-leader provided the setting for the instrument's greatest development, use, and popularity. Graves & Co. (of Winchester, New Hampshire, and Boston) and then E. G. Wright (of Boston) shaped the instrument we see in these examples from the knowledge of English keyed bugle making brought to this country by James Keat and the redesigns attributed to Henry Sibley.

Although music for brass band featuring the E-flat bugle is obscured by the almost simultaneous development of the E-flat cornet, band arrangements and compositions of the period show the florid and wide ranging E-flat soprano parts first made possible and popular by the capabilities of the keyed bugle.

The inclination of the times to reward outstanding people in all fields of endeavor with engraved silver and gold objects related to their accomplishments stimulated the production of fine presentation instruments made by E. G. Wright of Boston. Fifteen of his surviving presentation E-flat keyed bugles (and three others known only from written documents) are listed and described in the appendix, along with one fine presentation bugle by Samuel Graves.³²

The men who received these instruments were about evenly divided between full-time musicians who followed the profession throughout their lives, and businessmen in various trades. Professions of those we know about included house painter, instrument maker, shoemaker, photographer, piano tuner, foundry worker, merchant, grocer, cabinet maker, tailor, librarian, lawyer, claim agent, hotel owner, and police constable. They were born between 1810 and 1835 and, except for two who died at young ages from tuberculosis, most lived into their seventies, five of them surviving into the early twentieth century. The most prominent of these men in his non-musical career was probably Paul Stevens, of Camden, Maine, who (according to one source) moved to Washington, D.C., where for twelve years he was assistant librarian at the Library of Congress.³³

These are beautiful instruments that were presented to and used by players who shaped the first American brass bands—the first “Music Men” of this country. More than this, they are a record of that short era in American band history when the high, sweet sound of the E-flat keyed bugle led the band and thrilled its listeners. They also commemorate a special age just before the Civil War, when an exuberant American public saluted those who excelled in just about anything by presenting them with engraved tokens of their regard.

32. A number of other decorated Wright bugles that are not presentation instruments were found during the research for this article. Although some of them may have been gifts to fine soloists, most were probably the working instruments of players who could afford an instrument of the latest design and highest quality.

33. Rueul Robinson, *History of Camden and Rockport* (Camden, Maine: Camden Publishing Co., 1907; reprinted by the Camden-Rockport Historical Society, 1997), 451.

APPENDIX:

Chronological Listing of Presentation Bugles and Their Players, 1846–1860

All instruments are keyed bugles in E-flat. Numbers 1 through 18 were made by E. G. Wright, Boston (no. 1, known only from published accounts, was probably made by Wright). Number 19 was made by Samuel Graves. Engraved designs unique to one instrument are printed in **bold**.

1. Presented to Francis W. Morse, leader of the Salem Brass Band, March 16, 1846; known only by published accounts. Quite possibly this was the instrument mentioned in a letter from Wright to D. C. Hall in December of 1845 (quoted above, in the section on E. G. Wright).

Francis W. Morse (1818–1853) organized the Salem Brass Band in 1837 and was its leader and E-flat keyed bugle soloist until 1850, when Jerome H. Smith took over. Morse appears in the Salem city directories from 1842 to 1853. He was born in Methuen, Massachusetts, and according to Salem Town Death Records he died in Salem on November 15, 1853, at age thirty-five of consumption. The *Salem Gazette* carried his obituary: “In this city on Tuesday evening Mr. F. W. Morse, aged 35, formerly leader of the Salem Brass Band, and a much admired performer on the bugle.”³⁴

On Friday, February 13, 1846, the following announcement appeared in the *Salem Gazette*:

Grand Vocal and Instrumental Concert

The Salem Brass Band announce to their friends and the public, that they will give a concert (assisted by the Salem Quartette Club, who have kindly volunteered their services) at Mechanic Hall on Monday evening Feb. 16th on which occasion a splendid silver bugle will be publicly presented to their leader, Mr. F. W. Morse.

Included on the program were three solos for E-flat bugle: “Solo With Variations” by S. Knaebel, “Away With Melancholy With Variations” arranged by E. Upton, and “E-flat bugle solo, subject from the Bohemian Girl.” In addition there were a Grand March, some glees and songs as well as “Medley Quick Step” by Grafulla (played twice), and “Salem Light Infantry Quick Step.” A month later the same announcement was published again, substituting the date of March 16. Evidently the concert was postponed for a month, probably because Wright was unable to finish the bugle in time.³⁵

34. *Salem Gazette*, November 19, 1853, p. 3, col. 1.

35. Wright explained in a letter of March 9, 1846, that the reason he was so late in finishing a bugle for D. C. Hall was that “I have been very busy this winter in musick” (“Hall Letters” 36.1, Mar. 9, 1846: E. G. Wright in Boston to D. C. Hall in New Haven, Conn.). I suspect he was late in finishing Morse’s bugle for the same reason.

In March 1846 the *Salem Gazette* carried the following notice:

Grand Complimentary Concert notice. A Grand Vocal and Instrumental Concert will be given by the Salem Brass Band, on Monday evening next, the programme of which will be found in our advertising columns. . . . In addition to these musical attractions, the Splendid Silver bugle, intended for Mr. F. W. Morse, the leader of the Band, as a compliment to his musical talents and skill, will be publicly presented by General Oliver. . . . We have had the pleasure of examining this Bugle, and can assure our readers that the descriptions of it, heretofore published, have not exaggerated its merits—it is probably the most superb instrument of the kind ever manufactured, and is a splendid present, equally complimentary to the taste and liberality of the givers and to the deserts of the receiver.³⁶

2. *Maker's inscription*: "E. G. Wright / Maker / Boston"

Dedication: "Presented to / S. K. Dingle, Esq. / Leader of the Washington Brass Band / By Capt. S. S. Parker on behalf of his / Friends at the Apollo Salon / Nov. 8, 1847."

Description: Silver with gold nameplate, ten keys (three missing), telescopic tuning shank

Collection: Frederick R. Selch, New York City

Photographs: Figures 5a–b

Engraving:

Bell garland:	single and double line borders, plumes, cross hatching and lined background, maker's name
Bell nameplate:	dedication, but no decoration
Mouthpipe ferrule:	unsectioned, plumes, cross hatching and lined background

Samuel K. Dingle (c. 1813–1850) is listed as "musician" in New York City directories from 1838 to 1850. The 1850 census listed his occupation as "Musician," age thirty-seven, and that he was born in England. He was leader of the Washington Brass Band until his death in 1850, and for the last two years of his life his band was the official band of the New York Seventh Regiment.

According to an 1890 history of the N.Y. Seventh:

Dingle had been a musician in the British Army, was soldierly in appearance, and well qualified for the position of bandmaster. His band numbered about twenty men, was uniformed in red coats, and used none but brass instruments. Dingle's Washington Brass Band was one of the most popular musical organizations of the period.³⁷

36. *Salem Gazette*, March 13, 1846, p. 2, col. 4.

37. Emmons Clark, *History of the Seventh Regiment of New York 1806–1889* (New York: The Seventh Regiment, 1890), 340.



FIGURE 5a. Dingle bugle (appendix no. 2), detail of mouthpipe; photo courtesy of the Frederick R. Selch Collection, New York City.



FIGURE 5b. Dingle bugle (appendix no. 2), detail of bell; photo courtesy of the Frederick R. Selch Collection, New York City.

During July 8 to 13, 1850, the Seventh Regiment, accompanied by Dingle and the Washington Brass Band, traveled on an excursion to Newport, Rhode Island, and to Boston:³⁸

The excursion to Newport was entirely successful and satisfactory. The weather was fine, the military duty agreeable, the location attractive, and harmony and good fellowship prevailed. The Board of Officers acknowledged by a vote of thanks its indebtedness to Newport and Boston for many attentions and favors. Bandmaster Dingle was also officially complimented for the efficient and satisfactory manner in which he performed his duties during the excursion. Whether this unusual recognition filled the cup of his existence to overflowing with happiness, or whether the honor was too weighty to be borne, is not known; certain it is that poor Dingle soon thereafter killed himself, and Adkins reigned in his stead.³⁹

Dingle was buried in Brooklyn's Green-Wood Cemetery, September 21, 1850.⁴⁰

3. *Maker's inscription*: "Made by / E. G. Wright / No. 115 Court Street, Boston"

Dedication: "Presented to / G. R. Choate / leader / 35th N. Y. V. Regimental Band / by its members"

Description: Silver with gold nameplate, twelve keys (two missing), mouthpiece, made between 1848 and 1852

Collection: Loyd Davis, Prairie Village, Kansas

Engraving:

Bell garland:	leaf column border, plumes
Bell nameplate:	plumes, maker
Mouthpipe ferrule:	lines, twist, leaf column, plumes
Finger rest:	plumes, cross hatching

George Raymer Choate (1825–1893) was born in Berne, New York, and lived in New York City and in Rockford, Illinois. He enlisted for the Civil War as a musician on June 11, 1862, at Elmira, New York, and became leader of the 35th Regimental Band with the rank of second lieutenant.

4. *Maker's inscription*: "Made by / E. G. Wright / Boston"

Dedication: "Presented to / D. C. Hall Esq. / By the members of the / Lowell Brass Band / April 15, 1850"

Description: Gold, twelve keys, telescopic tuning shank, mouthpiece

Collection: The Henry Ford Museum, Dearborn, Michigan, HFM 74.54.2

Photographs: Figures 6 a–d

38. Ibid., 358–360.

39. Ibid., 360.

40. <http://www.green-wood.com>



FIGURE 6a. Hall bugle (appendix no. 4); from the collections of The Henry Ford, Dearborn, Michigan.



FIGURE 6b. Hall bugle (appendix no. 4), detail of mouthpipe; from the collections of The Henry Ford, Dearborn, Michigan.



FIGURE 6c. Hall bugle (appendix no. 4), detail of bell; from the collections of The Henry Ford, Dearborn, Michigan.

Engraving:

Bell garland:	no border, plumes, cross hatching
Bell:	handshake , spears, bugles, bayonet, banners, shield, helmet , ax , cross hatching, five and six-petal flowers, leaves
Tone hole border:	leaf column
Mouthpipe ferrule:	unsectioned, plumes, cross hatching, five-petal flowers
Finger rest:	dotted triangles, plumes
Back bow guard:	plumes, cross hatching

David Culver Hall (1822–1900) learned to play keyed bugle in the Lyme [New Hampshire] Town Band. In 1844 he became leader of the Hartford Cornet Band, and from 1846 to 1848 traveled with circus bands throughout the United States. In April 1849 he was engaged at a salary of \$300.00 per year to or-



FIGURE 6d. David C. Hall; photo courtesy of the Lyme [New Hampshire] Historians.

ganize and direct the Lowell [Massachusetts] Brass Band, which during his leadership became one of the foremost musical organizations in New England.⁴¹ In 1853 he left the Lowell band and became leader of the Boston Brass Band. Throughout the rest of his career he led the Boston Brass Band as well as bands at Saratoga, New York, and on Long Island steamships. He was also a successful manufacturer of brass musical instruments.

41. Susanne M. Robinson, *Programme: Lowell Musicale, A Musical Portrait of the Spindle City* (Lowell: Euterpe Press, 1984), 31–33.

While in Lowell, he was honored with a presentation bugle, as announced in the *Message Bird*, a literary and musical journal published twice a month in New York City:

The Lowell Brass Band have ordered a gold bugle to be manufactured as a present to their leader Mr. Hall. Its cost will be upwards of a thousand dollars.⁴²

The program of the presentation concert was published in the *Lowell Daily Journal and Courier* May 7 and 8, 1850. It included works by Bellini, Stevenson, Beethoven, C. S. Grafulla (four pieces), S. Knaebel, Rossini, Richardson, and Labitzky. D. C. Hall played a "Thema, with Variations" on his new gold bugle, and his brother Rhodolph Hall played a solo on Sax Horn. Part of the presentation address given by E. G. Richardson reads as follows:

We are aware, sir, that your services as instructor and leader of this band, valued so highly by us, have been the result of your generosity rather than induced by an adequate compensation. We, and the lovers of music among us, are your debtors beyond any expectation of payment; but we have devised and procured a token of our feelings, by which we hope to show you that purity of moral character, connected with generous affections and high professional attainments are duly appreciated by us. And we present this bugle as a memorial of our high estimation and our strong attachment. We hope it will delight your eyes, your ears, and your heart, and that your joy in receiving it may equal ours in presenting it.⁴³

5. *Maker's inscription*: "E. G. Wright / Maker / Boston"

Dedication: "J. C. Greene / Hope / Providence, November 5, 1850"

Description: Silver with gold keys, trim, and nameplate, twelve keys, mouth-piece, case

Collection: Rhode Island Historical Society, Providence

Photographs: Figures 7 a–d

Engraving:

Bell garland:	no border, plumes, drum major's hat , spears, six petal flower, winged cherubs , fiddle , music , face , lyre , bugle, flute , slender leaves
Bell nameplate:	sheaves , banner, " Hope ", dove , plumes, anchor , music , dotted background
Tone hole border:	leaf column
Mouthpipe ferrule:	spiral , double line, plumes
Finger rest:	plumes, leaf column
Back bow guard:	plumes

Joseph C. Greene (1810–1891) was born in Johnson, Massachusetts, on January 16, 1810, and grew up in Uxbridge, near the Rhode Island border. He

42. *Message Bird*, vol. 1, no. 15, New York, Mar. 15, 1850.

43. Lowell Historical Society, Scrapbook L.S3.L9, 1890–96, 2.



FIGURE 7a. Greene bugle (appendix no. 5); photo courtesy of the Rhode Island Historical Society, Providence.

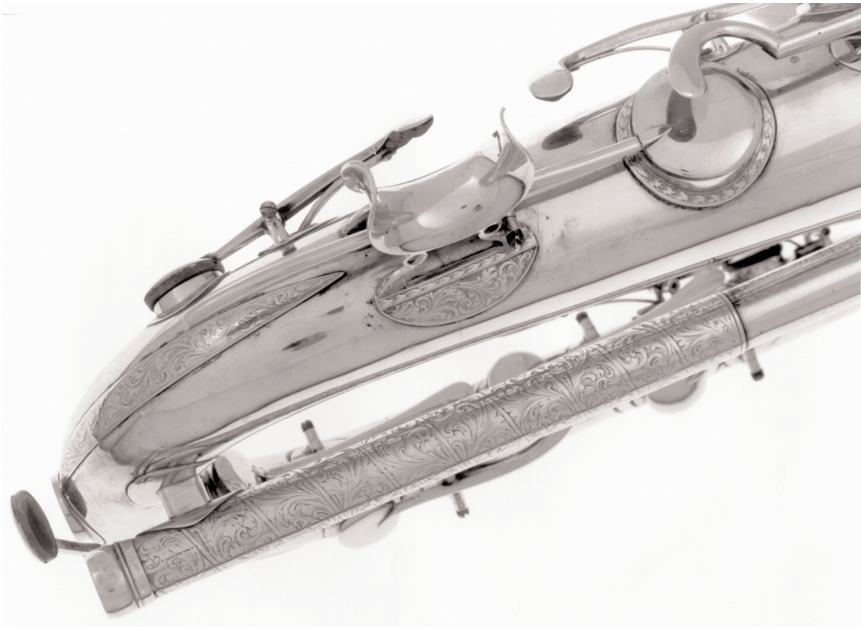


FIGURE 7b. Greene bugle (appendix no. 5), detail of mouthpipe; photo courtesy of the Rhode Island Historical Society, Providence.



FIGURE 7c. Greene bugle (appendix no. 5), detail of bell; photo courtesy of the Rhode Island Historical Society, Providence.

began his musical career playing a fife, but then attended a music school in Millville and learned to play the clarinet for singing schools and military companies. While playing with one of the military groups in the area he was persuaded to take up the bugle. Greene also learned the trade of house painter, and about 1830 set out with bugle and trade for the larger opportunities of Providence, Rhode Island. In Providence he made the acquaintance of Ned Kendall and went with him to Boston for the forming of the Boston Brass Band in 1835. In 1837 he was hired to form the American Brass Band back in Providence; under his leadership that band became one of the foremost bands of its time. During the Civil War Greene led the American Band in the 1st Regiment of Rhode Island Volunteers, and bands in other units until the war's end. Returning to Providence in 1865 he made a business of instructing in band music.⁴⁴ It is said that he was forced to give up leadership of the American Band in 1866 when he was persuaded to have his last four teeth pulled in favor of dentures, and could no longer play.⁴⁵ He did continue to play, however, as shown by a May 23, 1868,

44. Obituary of Joseph C. Greene, *Providence Journal*, December 24, 1891.

45. J. Stanley Lemons and Francis M. Marciniak, *Strike Up the Band: The American Band* (Providence: Rhode Island College Publications, 1979), 3; quoted in Dudgeon, *The Keyed Bugle*, 69–70.



FIGURE 7d. Joseph C. Greene; photo courtesy of the Rhode Island Historical Society, Providence.

program of the Mechanics Brass Band of Locustville, Rhode Island, in which he was featured as a soloist.⁴⁶

Greene first used his presentation bugle in a concert announced by the *Providence Daily Journal*:

Grand Concert by the American Brass Band

Assisted by Mr. & Mrs. Eastcott for the benefit of Mr. J. C. Greene who respectfully announces to the citizens of Providence and vicinity that he will give a grand instrumental and vocal concert at Howard Hall on Tuesday Evening Nov. 12, if not stormy. He will use at this concert for the first time in public, his new and splendid bugle, made expressly for him at an expense of \$500, and deemed by him to be one of the finest toned instruments ever heard in this country. The music selected for the occasion will be of the choicest and most attractive description, and the tickets will be put at only 25 cents each. As some three years have now elapsed since he has ventured to make an appeal to his fellow citizens as a beneficiary, he cherishes the hope that their response to his present one will be such as to assure him he still holds a place in their memory.⁴⁷

6. Presented to A. W. Fisher of Bangor, Maine. Made in 1851. Silver, twelve keys; known only from the following periodical notice:

The citizens of Bangor are about to present a splendid silver bugle, richly mounted and inlaid with gold, to A. W. Fisher, formerly of Lynn [Massachusetts?], who has taken up his residence at that place. The instrument is being made by Mr. E. G. Wright of Boston, and will cost \$350, and the presentation will take place about the first of March.⁴⁸

So far no information has been found about A. W. Fisher.

7. Presented to J. H. Smith, of Salem, Massachusetts. Made in 1851. Silver, twelve keys, cost \$480; known only from published notices.⁴⁹

Jerome H. Smith (1828–1854) succeeded Francis W. Morse as leader of the Salem Brass Band in 1850. The following notice appeared in December 1850:

The Salem Brass Band having reorganized and chosen for their leader J. H. Smith are prepared to furnish at short notice, music of the best composers and arrangers for military and fire companies.⁵⁰

46. Margaret Hindle Hazen and Robert M. Hazen, *The Music Men, An Illustrated History of Brass Bands in America 1800–1920* (Washington, D.C., and London: Smithsonian Institution Press, 1987), 174–175.

47. *Providence Daily Journal*, November 2, 1850, p. 3, col. 1.

48. *American Monthly Musical Review*, vol. 2, no. 3, New York, January 1, 1851, p. 8.

49. *American Monthly Musical Review*, vol. 2, no. 5, New York, March 1, 1851.

50. *Salem Observer*, December 28, 1850, p. 3, col. 2.

Smith was born in North Bridgewater, Massachusetts, in June of 1828 and died November 6, 1854, according to Salem Town Death Records. The *Salem Observer* carried the following death notice:

On Monday, Mr. Jerome H. Smith, aged 26 years. Many will be pained to hear of the sudden death of this estimable young man, who had already begun to add to a life of private worth the certainty of high professional standing. He was leader of the Brass Band in this city, and was suddenly seized with hemorrhage from the lungs after playing for the Marblehead Lafayette Guards about two weeks ago. He was a native of North Bridgewater in this state. His predecessor in the leadership of this band, Mr. F. W. Morse who was also a man of great private worth and excellence as a musician, died of disease of the lungs about a year ago.⁵¹

8. *Maker's inscription*: "E. G. Wright / Maker / Boston"

Dedication: "Presented to / Ira W. Wales / by the / Citizens of Abington [sic] / Mass. Jan. 1st 1853"

Description: Silver, twelve keys, telescopic tuning shank, mouthpiece

Collection: National Music Museum, Vermillion, South Dakota, NMM 4893

Photographs: Figures 8 a–d

Engraving:

Bell garland:	plumes, eagle, dotted petal border
Bell:	tent , bayonets, spears, plumes, eagles, banner for maker, cross hatching
Tone hole border:	leaf row
Mouthpipe ferrule:	unsectioned, vines, leaves, five and six-petal flowers
Finger rest:	plumes, angled slashes

Ira W. Wales (1831–1905) appears on the Abington tax records in 1856 and is listed in the 1869–1870 directory of businesses and residences of Abington, Massachusetts, as "Shoe cutter" and "Brass band." He evidently worked in the shoe industry of that area as well as playing in the brass band. Wales is also known to have been bandmaster for at least a decade in Augusta, Maine.⁵² He died August 15, 1905, and is buried in Mt. Zion Cemetery, Whitman, Massachusetts (formerly South Abington).

9. *Maker's inscription*: "Made by E. G. Wright. Boston"

Dedication: "Presented to / Miller Cook / Leader of the / S. Abington Brass Band / by the / citizens & members / of the band"

Description: Silver with gold nameplate, eleven keys, telescopic tuning shank, mouthpiece

51. *Salem Observer*, November 11, 1854, p. 3, col. 1.

52. Hazen and Hazen, *The Music Men*, 40.



FIGURE 8a. Wales bugle (appendix no. 8); photo courtesy of the National Music Museum, the University of South Dakota (photography by Simon Spicer).



FIGURE 8b. Wales bugle (appendix no. 8), detail of mouthpipe; photo courtesy of the National Music Museum, the University of South Dakota (photography by Simon Spicer).



FIGURE 8c. Wales bugle (appendix no. 8), detail of bell garland; photo courtesy of the National Music Museum, the University of South Dakota (photography by Simon Spicer).



FIGURE 8d. Ira W. Wales; photo courtesy of the Mark Elrod Collection, Germantown, Maryland.

Collection: Yale University Collection of Musical Instruments, 3655.1977

Photographs: Figures 1 and 4 a-c

Engraving:

Bell garland:	borders of zig-zag with triple undulating lines and undulating double dots; vines, leaves, morning glories , four and five petal flowers
Bell nameplate:	border of slashes and rectangles with dots; banner for maker
Mouthpipe ferrule:	lines, undulating lines, plumes, crosshatching, double and triple alternating leaf column , leaves, column of slender cones or blossoms with toothed throats

Yale University has documents relating to the instrument, including a subscription list of those who contributed the money to buy it. These sources indicate that the presentation occurred about June 18, 1853.

On June 10, 1862, the citizens of Abington celebrated the 150th anniversary of the incorporation of the town. Throughout the ceremonies of that day, according to a booklet about the event, the South Abington Band “furnished good evidence that the reputation of the town for proficiency in music would receive no detriment at their hands.”⁵³

Miller Cook was born in South Abington on February 3, 1819, the son of Nathaniel and Mary (Gurney) Cook; he learned the shoemaking trade and followed it all of his life. He appears on the Abington tax records in 1856 and is listed as “boot top gilder” in the 1884 South Abington directory. He died there on November 20, 1898.⁵⁴ His obituaries appeared in two different issues of the *Brockton Daily Enterprise* in late November 1898 (November 22, p. 3, and November 25, p. 5), and he is buried in Colebrook Cemetery, Whitman, Massachusetts (formerly South Abington).

He was described in his son’s obituary as “an old time shoe manufacturer, one who conducted business in the small shops that dotted New England in the early days of the industry.”⁵⁵

10. *Maker’s inscription:* “Made by E. G. Wright Boston”

Dedication: “Presented to S. Wells Phillips, leader of the Greenport Brass Band, as a mark of respect / by his fellow citizens of Greenport / 1853”

Description: Silver, eleven keys

Collection: Interlochen Arts Academy, Greenleaf Collection, Interlochen, Michigan, no. A11-02

Photograph: Figure 9

53. Isaac Hersey, *Celebration of the One Hundred and Fiftieth Anniversary of the Incorporation of Abington, Massachusetts June 10, 1862* . . . (Boston: Wright and Potter, 1862), 11.

54. J. H. Beers & Co., *Representative Men and Old Families of Southeastern Massachusetts* (Chicago: J. H. Beers & Co., 1912), 1293.

55. *Brockton [Mass.] Enterprise*, November 7, 1919, p. 1, col. 3.



FIGURE 9. Phillips bugle (appendix no. 10), detail of bell; photo courtesy of the Interlochen Arts Academy, Greenleaf Collection, Interlochen, Michigan.

Engraving:

Bell garland:

borders of double lines, twist, zig-zag, undulating double lines with slashes above and dots below; vine with leaves

Bell:

plumes, vine with leaves, banner for maker

S. Wells Phillips “was born February 1, 1837 in Sag Harbor, and came to Greenport in 1844, later to become editor of the *Republican Watchman*.”⁵⁶ He appears in the 1850 census of Southold, near Greenport, living with his family. His father’s occupation at that time is given as “Editor,” and his own as “Printer.” The newspaper was sold in 1858, according to a label on the back of an 1851 certificate of Greenport Band membership in the band’s possession.

56. *Peconic Bay Shopper*, Southold, N.Y., October 6, 1981 (article about the Greenport Band’s 130th anniversary).

The Greenport Band was organized under regulations of the New York State Militia, dated July 16, 1851, with Thomas Hempstead as Colonel Commander, 16th Reg. N. Y. S. M., and S. Wells Phillips as leader of the band. The band was to have sixteen members.⁵⁷

The following notice describing the presentation of the bugle appeared in two Long Island newspapers:

Presentation.—Our neighbor of the Greenport “Watchman,” S. W. Philips, Esq., has recently received a tribute of respect from the citizens of Greenport for “his musical progress” and the esteem in which he is held by his neighbors, and [by] Professor Mern of New York, who has been engaged in teaching the Greenport Brass Band. Mr. Philips is the leader of the band and he has so interested himself in their success, as well as that of his own proficiency in the science of music, that a Silver Bugle was presented to him, with a very flatteri[n]g letter of presentation from the Professor, a[n]d which was neatly replied to by the recipient.⁵⁸

11. *Maker’s inscription*: “E. G. Wright / Maker. Boston”

Dedication: “Presented to / E. D. Ingraham / by the citizens of / S. Hadley”

Description: Silver with gold nameplate, eleven keys, telescopic tuning slide, mouthpiece

Collection: Worcester Historical Museum, Worcester, Massachusetts, acc. no. 1977.870

Photographs: Figures 10 a–b

Engraving:

Bell garland:	borders of double line of dots, undulating double dots; oak branches with leaves and acorns, plumes
Bell nameplate:	plumes
Mouthpiece ferrule:	twists, lines, plumes, leaf column, vines with six and multi-petal flowers, cross hatching
Finger rest:	plumes

Emery Dexter Ingraham (1835–1910) grew up in South Hadley, Massachusetts, and made music his career. The bugle was presented to him in the early 1850s while he was leading orchestras and a military band in that city. From there he became leader of the Haydenville, Massachusetts, band and then moved to Bath, Maine, to take the leadership of the band there. During the Civil War he served from 1861 to 1862 as bandmaster of the 7th Maine Regiment. In 1862 he joined Gilmore’s band as second cornetist, and continued with Gilmore until 1870, except for stints in the Navy in 1864 and 1867. In 1870 he took leadership of the Taunton, Massachusetts, band, and in 1874 became leader of the Worcester [Massachusetts] National Band. From 1876 to 1909 he led the

57. *Long Islander*, July 25, 1851.

58. *Hempstead Inquirer*, March 19, 1853, vol. 23, no. 3, p. 2; and *Long Island Democrat*, March 22, 1853, p. 2.



FIGURE 10a. Ingraham bugle (appendix no. 11); from the collections of Worcester Historical Museum, Worcester, Massachusetts.



FIGURE 10b. Ingraham bugle (appendix no. 11), detail of mouthpipe; from the collections of Worcester Historical Museum, Worcester, Massachusetts.

Worcester B Battery Band, an excellent band playing many important engagements. He was listed in Worcester city directories in the late 1870s as a musician, in the 1880s as a piano tuner, and from the 1890s until his death September 27, 1910, he is again listed as a musician.⁵⁹ The Bath census of 1860 lists Ingraham with children ages three and one born in Massachusetts, indicating that he moved to Bath no earlier than 1859.

12. *Maker's inscription*: "Made by E. G. Wright. Boston"

Dedication: "Presented / to D. Chase by / the / inhabitants of Clinton / and the / Clinton Brass Band / Jan., 1854"

Description: Silver, eleven keys, telescopic tuning shank

Collection: National Music Museum, Vermillion, South Dakota, NMM 7059

Photographs: Figures 11 a–c

Engraving:

Bell garland:	double dotted border with undulating line and dashes; oak branches with leaves and acorns, plumes
Bell:	eagle, six and multi petal flowers, leafy branches, plumes, banner for maker
Mouthpipe ferrule:	lines, twist, vine with leaves, alternating leaf column, plumes, cross hatching

David Chase (dates of birth and death unknown) came from Grafton, Massachusetts, when he was a young man and started a daguerreotype business in Clinton, Massachusetts, in the late 1840s. Being also a musician, he directed a singing school, and in 1852 started a brass band. In 1856 he joined the Fiske Band of Worcester, led by Matthew Arbuckle, and in 1861 enlisted with Gilmore's 25th Massachusetts Regiment Band.⁶⁰

13. *Maker's inscription*: "Made by / E. G. Wright / Boston"

Dedication: "Presented to / A. K. Litch / by the Members of the / Fitchburg Cornett Band / March 1854"

Description: Silver, eleven keys, telescopic tuning shank, mouthpiece

Collection: Streitwieser Foundation, Schloß Kremsegg, Kremsmünster, Upper Austria, 590

Photographs: Figures 12 a–b

Engraving:

Bell garland:	double dotted line border with dashes, undulating line with slashes, plumes
Bell:	winged horse , plumes, four-petal flower, leafy branches, cross hatching, banner for maker
Mouthpipe ferrule:	leaf column, alternating leaf column

59. *Worcester Telegram*, September 28, 1910, p. 9, col. 4.

60. Andrew E. Ford, *History of the Origin of the Town of Clinton Massachusetts 1653–1865* (Clinton: W. J. Coulter, 1896), 397, 532, 533.



FIGURE 11a. Chase bugle (appendix no. 12); photo courtesy of the National Music Museum, the University of South Dakota (photography by Olencki Graphics).



FIGURE 11b. Chase bugle (appendix no. 12), detail of mouthpipe; photo courtesy of the National Music Museum, the University of South Dakota (photography by Olencki Graphics).



FIGURE 11c. Chase bugle (appendix no. 12), detail of bell; photo courtesy of the National Music Museum, the University of South Dakota (photography by Olencki Graphics).



FIGURE 12a. Litch bugle (appendix no. 13), detail of bell; photo courtesy of the Streitwieser Foundation, Instrumenten-museum, Schloß Kremsegg, Kremsmünster, Upper Austria (photography: Petra Schramböhrner).

Finger rest:	plumes
Music clip:	plumes

Aaron Kimball Litch (1813–1892) was born in Fitchburg, Massachusetts, and worked at various trades including shoemaker, foundry worker, and merchant. In addition to playing in the Fitchburg Cornet Band he used his business skills to assist the band and other local ensembles by doing promotional work and soliciting contributions from local businessmen and other prominent citizens.⁶¹

61. Dudgeon, *The Keyed Bugle*, 86.

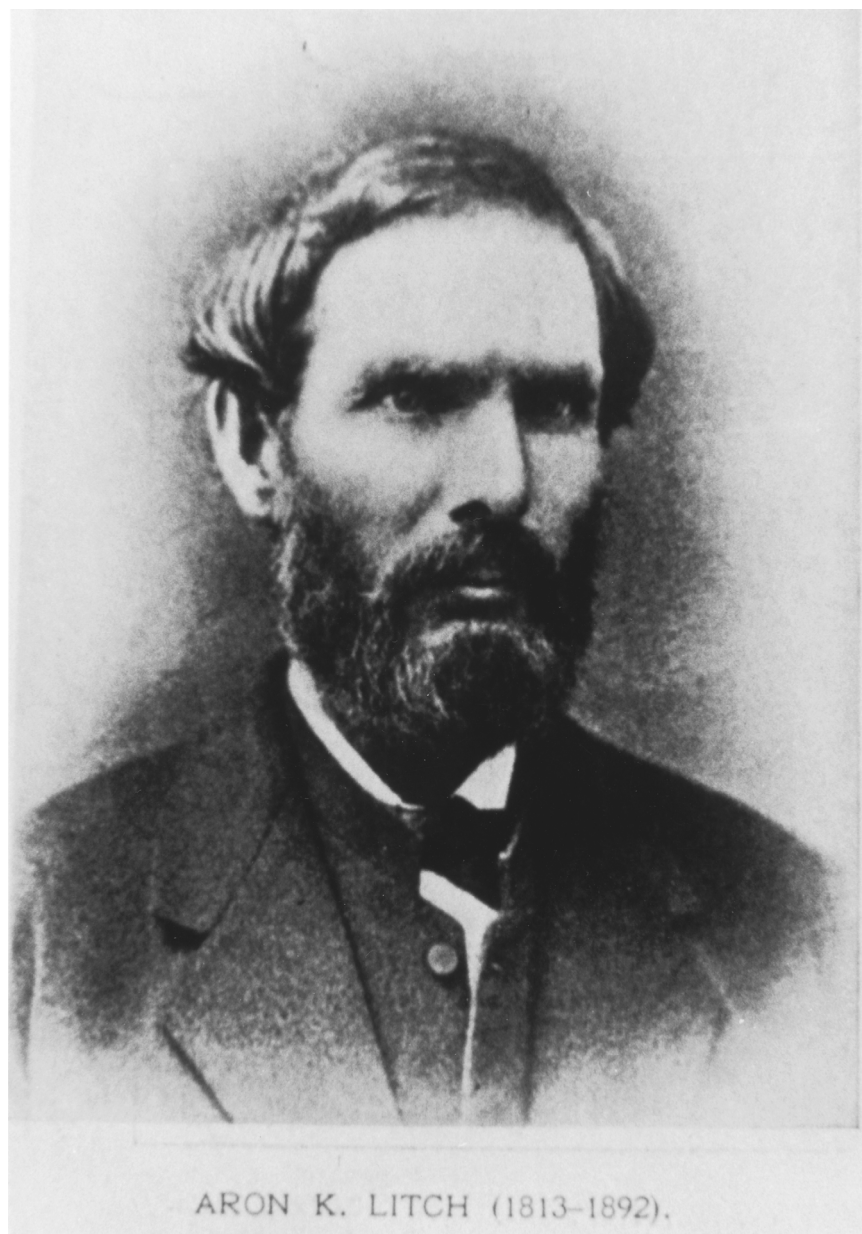


FIGURE 12b. Aaron K. Litch; photo courtesy of the Streitwieser Foundation, Instrumenten-museum, Schloß Kremsegg, Kremsmünster, Upper Austria.

He evidently played a number of instruments; during the 1850s and 1860s he was listed in various town ensembles as a performer on E-flat keyed bugle, baritone horn, violin, and contrabass.⁶²

Litch's first performance using his presentation keyed bugle was announced in the *Fitchburg Sentinel*:

That long expected concert by the Fitchburg Cornet Band, is to come off on Fast-day evening, April 6th—on which occasion Mr. Aaron K. Litch will appear for the first time with a splendid silver bugle, presented to him by members of the band. The new instrument was manufactured by Mr. E. G. Wright, of Boston—well remembered by many of our citizens as a former resident of this town,—and is said to be an exceedingly fine toned one. With this and other new instruments, the recruitment of additional strength and talent to their number, the band will be enabled [in] the coming season, to exceed their already well-earned reputation.⁶³

14. *Maker's inscription*: "Made by E. G. Wright Boston"

Dedication: "Presented to / Joseph J. Brenan / by the / Marietta Band / 1854"

Description: Silver, eleven keys, telescopic tuning shank, mouthpiece, case

Collection: Museum of Fine Arts, Boston, MFA 1990.85

Photographs: Figures 13 a–c

Engraving:

Bell garland:	double dotted border with undulating line and dashes, plumes, five and multi-petal flowers
Bell:	eagle with olive branch , spears, plumes, banner for maker, leafy branches
Mouthpipe ferrule:	double lines, twist, alternating leaf column, vine with leaves
Finger rest:	plumes

Joseph James Brenan (1829–1900) was born on the island of Trinidad in the West Indies of Irish parents. A part of his youth was spent in Scotland, but in 1840 he immigrated with his family to Marietta, Ohio. His father was a general merchandise merchant; Joseph and two brothers went into business as grocers, each owning his own store.⁶⁴ A newspaper article of April 19, 1854, describes a brass band in charge of Mr. J. J. Brennan.⁶⁵

15. *Maker's inscription*: "Made by E. G. Wright Boston"

Dedication: "Presented to / D. H. Chandler / by his / friends in Portland, Me. / 1854"

62. Ibid., 83.

63. *Fitchburg Sentinel*, March 24, 1854, p. 2; quoted in Dudgeon, *The Keyed Bugle*, 67–68.

64. Martin R. Andrews, ed., *History of Washington County, Ohio* (Marietta, Ohio: H. Z. Williams & Bro., 1881), 93.

65. *Marietta Intelligencer*, April 19, 1854, p. 1, col. 2.



FIGURE 13a. Brenan bugle (appendix no. 14); photograph © 2004 Museum of Fine Arts, Boston.



FIGURE 13b. Brenan bugle (appendix no. 14), detail of mouthpipe; photograph © 2004 Museum of Fine Arts, Boston.

Description: Silver, twelve cupped keys, telescopic tuning shank

Collection: Metropolitan Museum of Art, New York, 2004.269

Photographs: Figures 14 a–c

Engraving:

Bell garland:	borders of double lines, leaf column, undulating double lines; lined background, plumes, five, six and multi-petal flowers
Bell:	stag, doe, tree, wolf , plumes, cross hatching, banner for maker
Tone hole border:	dotted triangles, lined background
Mouthpipe ferrule:	leaf column, twist, double lines, undulating vine with leaves, plumes
Finger rest:	plumes



FIGURE 13c. Brennan bugle (appendix no. 14), detail of bell; photograph © 2004 Museum of Fine Arts, Boston.

Daniel H. Chandler (1818–1902) was born in Merrimac, New Hampshire, and lived in Nashua, Lowell, and Boston before moving to Portland, Maine, in 1843.⁶⁶ He worked there as a cabinetmaker with Walter Corey & Co. He was the leader and E-flat keyed bugle soloist with the Portland Band from 1843 to 1872. From 1872 to 1890, he conducted Chandler's Band, which still exists. For much of his life he was engaged almost every night throughout the winter months teaching dancing and playing violin for dances.

By 1854 the Portland Band was one of the preeminent bands of New England, and Chandler one of the best E-flat keyed bugle players. Portland's

66. George Thornton Edwards, *Music & Musicians of Maine* (Portland, Maine: The Southworth Press, 1928; reprint by AMS Press, 1970), 331.



FIGURE 14a. Chandler bugle (appendix no. 15); photo courtesy of the Metropolitan Museum of Art, New York City.



FIGURE 14b. Chandler bugle (appendix no. 15), detail of the mouthpipe; photo courtesy of the Metropolitan Museum of Art, New York City.

Eastern Argus carried announcements in early March for a “Complimentary Ball!” to be held March 10 “for the purpose of procuring a silver bugle, for Mr. D. H. Chandler, the popular and efficient Leader of the Portland Brass Band.”

Chandler became such a favorite with the people of Portland that in 1885 he was publicly presented with a gold watch and chain as a gift from more than one hundred of his admirers, and was given a Knights Templar charm by the members of his band.⁶⁷ In 1893 he was featured as one of the “Pillars of Portland” in a series of articles about prominent citizens appearing in the *Portland Transcript*:

... Mr. Chandler’s life has been one that in every way has been eminently worthy of the high esteem and affection in which he is held by the people of Portland. No citizen has more friends and none is more worthy of them. If

67. *Ibid.*, 334.



FIGURE 14c. Chandler bugle (appendix no. 15), detail of the bell; photo courtesy of the Metropolitan Museum of Art, New York City.

there is anything better to be attained in a community we have yet to hear of it. In his particular line no citizen has ever done so much for Portland, or is likely to for many years to come.⁶⁸

Daniel Chandler died July 21, 1902.

16. *Maker's inscription*: "Made by E. G. Wright Boston"

Dedication: "Presented by the / Milford Brass Band / to their leader / Rufus Pond / Feb. 14, 1855 / Milford, Mass."

Description: Silver (gold nameplate?), twelve cupped keys

68. *Portland Transcript*, September 12, 1893.

Collection: The Sousa Archives, A Center for American Music, University of Illinois, Champaign, 83

Photograph: Figure 15

Engraving:

Bell garland:	triple undulating lines border, plumes, four-petal flower, cross hatching
Bell nameplate:	eagle, plumes, leafy branches, banner for maker
Tone hole border:	dotted triangles, lined background
Mouthpipe ferrule:	lines, twist, vine and leaves with six-petal flowers, plumes, alternating leaf column
Finger rest:	plumes, cross hatching

The Milford [Massachusetts] Brass Band was formed in the fall of 1836, consisting of eleven men under the leadership of Jackson M. Leland.⁶⁹ Rufus Pond (born in Holliston, Massachusetts, on August 3, 1819⁷⁰) became the second leader of the band, serving for fifteen years, from 1839 to 1854.⁷¹ In 1843 the band was selected to participate in the dedication of Bunker Hill monument in Charlestown. When Pond left Milford in 1855, a concert was held at the town hall and he was presented with a silver bugle.

The *Milford Weekly Journal* announced the concert:

Grand Fair! Presentation and Musical Entertainment! The members of the Milford Brass Band will give a Grand Fair at the new Town House Hall on the evening of Valentine's Day (Feb. 14th.) 1855, at which time they will present their leader, Mr. Rufus Pond, a magnificent Silver Bugle, manufactured by E. G. Wright of Boston—and one of his best, twelve-keyed, and highly ornamented. . . .⁷²

Town death records give Pond's death date as September 23, 1898. The *Milford Journal, Weekly Edition* carried his obituary:

The deceased was for many years one of Milford's prominent boot workers, being for quite a time employed as foreman for John P. Daniels. About 1865 he went to Chicago, later returning to Milford, and living here and in other places. . . . The deceased was at one time a prominent member and leader of the old Milford Brass Band, and was presented with a silver bugle by citizens of the town.⁷³

69. Adin Ballou, *History of Milford, Massachusetts 1780–1980* (Milford: Milford Historical Commission, 1980), 114.

70. *Ibid.*, 973.

71. *Milford Journal*, October 24, 1874.

72. *Milford Weekly Journal*, February 10, 1855, p. 3, col. 1.

73. *Milford Journal, Weekly Edition*, September 28, 1898, p. 3, col. 7.



FIGURE 15. Pond bugle (appendix no. 16), detail of mouthpipe; photo courtesy of the Sousa Archives, A Center for American Music, University of Illinois, Champaign.

17. *Maker's inscription*: "Made by / E. G. Wright / for / Graves & Co. / Boston"

Dedication: "Presented to / Paul Stevens / by the / Ladies of Camden / Aug. 1858"

Description: Silver with gold keys and trim, twelve cupped keys, telescopic tuning shank

Collection: Camden-Rockport Historical Society, Rockport, Maine

Photograph: Figure 16

Engraving:

Bell garland:	dotted border, plumes
Bell:	plumes, bugles, bayonets
Tone hole border:	triangles
Mouthpipe ferrule:	??? [unable to examine it closely]
Finger rest:	plumes

This bugle, presented to Stevens upon his departure from the area, eventually ended up in Canada where a dealer obtained it in the 1930s. Assuming that Camden had a historical society, the dealer sent a letter to the town offering the instrument for sale. The postmaster, knowing that no such organization existed, opened the letter, bought the bugle, and was thus inspired to found the Camden-Rockport Historical Society in 1938.

Paul Stevens (1826–1884) was born in Lincolnville, Maine, and came to Camden as a youth to learn the tailor's trade. Following his apprenticeship he



FIGURE 16. Stevens bugle (appendix no. 17), detail of bell; photo courtesy of the Camden-Rockport Historical Society, Rockport, Maine.

settled in Camden as a merchant tailor. In 1848 he organized and led a Camden Brass Band of twelve members. According to a 1907 history of Camden, it was an excellent band, but lasted only two years “on account of its membership being broken by deaths and removals from town.”⁷⁴ In 1856 Stevens organized another Camden Brass Band of fifteen members, which “gained an enviable

74. Robinson, *History of Camden and Rockport*, 280.

reputation both at home and abroad.”⁷⁵ Stevens’ later career was described as follows:

Mr. Stevens was a fine musician playing several instruments with great skill. . . . In 1864 Mr. Stevens received the appointment of assistant Librarian of the Congressional Library in Washington, D. C., which office he held for some twelve years. After retiring from that office Mr. Stevens continued to reside in Washington doing a claim agent’s business, until a short time before his death when he returned to Camden where he died July 30, 1884. Mr. Stevens married Mary L. Wetherbee, by whom he had three children, Horatio W., William H., and Edward C.⁷⁶

The Washington, D.C., census of 1880 lists Paul Stevens’ profession as “Lawyer.”⁷⁷

18. *Maker’s inscription*: “Made by / E. G. Wright / for / Allen & Co. / Boston”

Dedication: “Thomas B. Harris / Xenia, Ohio”

Description: Silver, eleven cupped keys, case

Collection: National Music Museum, Vermillion, South Dakota, NMM 7060

Photographs: Figures 17 a–c

Engraving:

Bell garland:	slashes inside double line border , plumes, six-petal flowers
Bell:	plumes, cross hatching, five and six-petal flowers
Tone hole border	leaf column
Mouthpipe ferrule:	vine with multi-petal flowers, twist, alternating leaf column
Finger rest:	plumes, alternating leaf column

J. Lathrop Allen first appears in the Boston city directory of 1852 with Benjamin F. Richardson as a partner. He is listed alone for the next five years and then appears as “Allen Mfg Co.” in 1858–60 and “Allen & Hall” in 1861. It seems likely that “Allen & Co.” refers to Allen Mfg Co. and that the instrument was made during the 1858–60 period.

Unfortunately, nothing has been found so far about Thomas B. Harris.

19. *Maker’s inscription*: “Made by Graves & Co., Boston”

Dedication: “Presented to / Capt. Ed Pier / by his / Corning friends / 1860”

Description: Silver, twelve cupped keys

Collection: Smithsonian Institution, National Museum of American History, Behring Center, Division of Cultural History, 63.610

Photographs: Figures 18 a–c

75. *Ibid.*, 313.

76. *Ibid.*, 451.

77. I have not been able to confirm Stevens’ tenure at the Library of Congress.



FIGURE 17a. Harris bugle (appendix no. 18); photo courtesy of the National Music Museum, the University of South Dakota (photography by Olencki Graphics).



FIGURE 17b. Harris bugle (appendix no. 18), detail of mouthpipe; photo courtesy of the National Music Museum, the University of South Dakota (photography by Olencki Graphics).



FIGURE 17c. Harris bugle (appendix no. 18), detail of bell; photo courtesy of the National Music Museum, the University of South Dakota (photography by Olencki Graphics).



FIGURE 18a. Pier bugle (appendix no. 19); photo courtesy of the Smithsonian Institution Collections, National Museum of American History, Behring Center, Division of Cultural History.

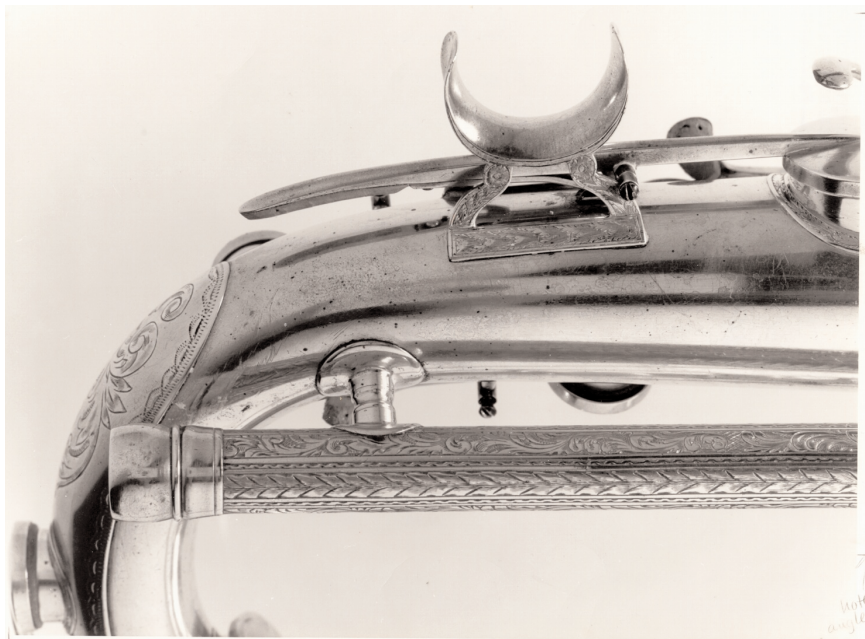


FIGURE 18b. Pier bugle (appendix no. 19), detail of mouthpipe; photo courtesy of the Smithsonian Institution Collections, National Museum of American History, Behring Center, Division of Cultural History.

Engraving:

Bell garland:	zig-zag border, plumes
Bell:	eagle, shield, plumes, cross hatching, banner for maker
Tone hole border:	leaf column
Mouthpipe ferrule:	double lines, twist, vine with leaves, plumes, cross hatching
Finger rest:	leaves, multi-petal flowers
Back bow guard:	double dotted line border with dashes and undulating line, plumes

Edwin Pier (1817–1887) was born in Cooperstown, New York, and moved to Corning in 1850 where he kept a hotel for several years. A musician for over sixty years, he was identified with many of the musical organizations of Corning. In 1855, as Capt. E. Pier, he was listed as leader of the Corning Brass Band, connected with the 60th Regiment, New York State Militia.⁷⁸ Two years later Pier's

78. Uri Mulford, *Pioneer Days and Later Times in Corning and Vicinity, 1789–1920* (Corning: the author, 1922; reprinted with index in 1979), 197.



FIGURE 18c. Pier bugle (appendix no. 19), detail of bell; photo courtesy of the Smithsonian Institution Collections, National Museum of American History, Behring Center, Division of Cultural History.

Military Band paraded with the company of National Guards.⁷⁹ When the Civil War began, he and several other musicians enlisted in the 10th New York Cavalry, with Pier as leader of the band. After reaching the front they became members of the Brigade Band, Pier being the leader and having the military rank of captain.⁸⁰

Back in Corning after the war, Pier was listed as leader of a “newly organized band of St. Mary’s Temperance Society.”⁸¹ Beginning in 1868, Pier and his brother Erastus Pier had a grocery store in Corning, as recorded in the *Boyd’s*

79. *Ibid.*, 201.

80. *Corning Democrat*, Corning, N.Y., June 30, 1887, obituary, p. 8, col. 1; and *Corning Journal*, Corning, New York, June 30, 1887, obituary, p. 3, col. 4.

81. Mulford, *Pioneer Days*, 229.

Elmira and Corning Directory for the years 1868–69, 1872–73, and 1874–75. According to the Corning Town minutes Edwin Pier was appointed police constable at a meeting held April 3, 1876. Newspaper police logs thereafter record occasional arrests and serving of warrants. The town also called him upon for other duties related to law enforcement. The minutes of June, July, and October 1875 record that he was paid to clean the lockup/jail.

An 1877 newspaper clipping, provided to me by the Southeast Steuben County Library, describes an interesting event involving Pier:

Telephone concert. G. F. Quinn, an operator in the Corning Telegraph office has got up a telephone, and given several concerts, one of which is highly spoken of by the *Hornell Times*, who says the 'Corning Minstrels' never entertained a Hornellsville audience more satisfactorily. D. H. Baxter and E. S. Pier with their instruments furnished the music, which was heard distinctly and clearly in the Hornellsville office, as were also some vocal pieces.⁸²

About 1877 Pier opened a Temperance House, which he successfully operated until his death on June 23, 1887. "The Fall Brook Band attended the funeral and accompanied the procession to the grave. Upon the casket were placed Masonic emblems and also a cornet."⁸³

82. *Corning Journal*, October 18, 1877, p. 3, col. 1.

83. *Corning Journal*, June 30, 1887, obituary.