THE OBOE IN EARLY AMERICAN MUSIC, 1600-1861

THESIS

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

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Denton, Texas

June, 1970
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CHAPTER I

1600-1800

There are no records to substantiate that one of the passengers on the Mayflower brought an oboe with him in 1620, but diaries, journals, and newspaper articles document its presence and utilization in the United States a few years after that date. A reference to musical instruments occurs in the inventories of the goods of two neighboring New Hampshire "plantations" taken approximately ten years after they were originally settled. At "Newitchwanicke, 1d of Julie, 1633. in the Great House, 15 recorders and hoeboys" were listed, while "at Pascattaquack 2d Julie, 1633," one day later, there were no less than "hoeboys and recorders 26" and "1 drume"! By 1635 New Hampshire had 56 oboes and recorders alone. 2

Nathaniel Gould stated that the hautboy was the third instrument introduced in American church music:

The next instrument was the hautboy, the fingering much the same as the flute; but the wind, being communicated through a delicate reed, required a correct ear, and a very considerable degree of skill, to manage it; also, in unskilful hands, it was subject to squeaking

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and squalling; therefore, it did not receive very much favor or attention, but was looked upon as of doubtful character.\footnote{Nathaniel Gould, \textit{Church Music in America} (90 Tremont Street, 1853), p. 173.}

Mr. Gould also noted that when different kinds of instruments were brought together, they soon became tiresome, with the breaking of strings and the squeaking of reeds.

In 1694 a group of Germans known as the Hermits of Wissahickon settled in the Wissahickon Valley northwest of Philadelphia. These mystics, believing that the end of the world was imminent, and that their one love was to be of the Lord Jesus Christ, renounced marriage as sinful. The Hermits of Wissahickon were quite musical, bringing with them "an organ, a viol, an hautboy, trumpets and kettledrums" which they used to accompany their singing.\footnote{Robert Gerson, \textit{Music in Philadelphia} (Philadelphia, 1940), p. 4.} When Justus Falckner was ordained in the Gloria Dei Church in Philadelphia on November 24, 1703, it is recorded that:

\begin{quotation}
The service was opened with a voluntary on the little organ in the gallery by Jonas, the organist, supplemented with instrumental music by the Mystics on the viol, hautboy, trombones, and kettle-drums.\footnote{William Fisher, \textit{One Hundred and Fifty Years of Music Publishing in the United States} (Boston, 1933), p. 10.}
\end{quotation}

There is a record of small instruments, such as oboes and flageolets, being brought to Boston around 1700 for the purposes of trade--possibly with the idea that New England
shepherds might play to their sheep, as shepherds in other
countries are supposed to do.  

An account of the oboe next appears on May 18, 1702. Three years after Williamsburg was founded, King William III of England died. Governor Nicholson of Virginia ordered elaborate mourning ceremonies to be held on the above date in 1702. Fortunately one of the participants kept a record of the musical instruments used on this solemn occasion:

In the upper balcony (of the reviewing stand) were bugles from a warship, in the second balcony were placed oboists, and below there were violinists, who separately and together played very movingly. . . . After the "funeral sermon" by Dr. James Blair, . . . the bugles, violins, and oboes struck up lively aires.

Julian Mates notes that by the turn of the century the names of specific instruments begin to crop up frequently. By 1703 Philadelphia had "viol, hautboy, trumpets, and kettledrums."  

By 1770 none of the orchestral instruments then in use in Europe was missing from the colonies, and even an assortment of "specialty instruments" had crossed the Atlantic.

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The first mention of the importation of flageolets, hautboi, and other instruments was made by Edward Enstone of Boston.

This is to give notice that there is lately sent over from London, a choice Collection of Musickal Instruments, consisting of Flageolets, Flutes, Haut-Boys, Bass-Viols, Violins, Bows, Strings, Reads for Haut-Boys, Books of Instructions for all these Instruments, Books of ruled Paper. To be Sold at the Dancing School of Mr. Enstone in Sudbury Street near the Orange Tree, Boston. 9

An advertisement in the New York Packet on May 22, 1786 told about a famous exporter of furs:

Jacob Astor, No. 81, Queen-street, two doors from the Friends Meeting-House, Has just imported from London, An elegant assortment of Musical Instruments such as pianofortes, spinets, piano-forte guitars, guitars, the best of violins, German flutes, clarinetts, hautboys, fifes, the best Roman violin strings, and all other kinds of strings, music books and paper, and every other article in the musical line, which he will dispose of on very low terms for cash. 10

The Virginia Gazette of October 7, 1737 gave the next account of an occasion celebrated with oboes. This account gives a description of a coming event, St. Andrews Day, (November 30, 1737) which was a gala and festive occasion for the residents of Hanover County, Virginia:

There are to be Horse Races and the several other diversions... the substance of which are

as follows, viz. 7. That Drums, Trumpets, Hautboys will be provided to play at the said Entertainment. . . .

Extracts from the diary of Daniel Fisher in 1756 contain the next mention of oboes:

The Philadelphia Regiment, consisting of upwards of a thousand able-bodied effective men after being review'd and performing the Manual Exercise (marched) thro' the Town in Three Grand Divisions. . . . with Hautboys and Fifes in Ranks . . . (and) Drums between the third and fourth Ranks.

Benjamin Franklin, in a letter to his wife, in 1756 said that "he heard very fine music in the church: that flutes, oboes, French horns, and trumpets, accompanied the organ." The church he had reference to was the Moravian Church in Bethlehem, Pennsylvania.

The Virginia Gazette of December 11, 1766 contained an advertisement about the following concert:

On the 30th of Dec., 1766, will be a Concert of Musick in Fredricksburg, for the Entertainment of all Gentlemen and Ladies, who will favour the subscribers with their Company. Several of the best Hands in Virginia will assist in the Concert, which will be composed as follows, viz; three violins, one Tenor, 1 Bass, two flutes (sic), one Hautboy, one Horn, one Harpsichord.

In 1771 there was an account of a concert conducted by Josiah Flagg of Boston, with a program of vocal and

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11Phelps, op. cit., p. 102.
120. G. Sonneck, Francis Hopkinson and James Lyon (New York, 1905), pp. 21-22.
14Phelps, op. cit., p. 104.
instrumental music accompanied by French horns, oboes, and other instruments by the band of the 64th Regiment. The program included works of both Handel and Bach. Of course, this regiment was a British organization, not American. It is known that Flagg organized a band himself, but there is not an account of the instruments it contained.\textsuperscript{15}

Josiah Quincy, in his \textit{Journal of a Voyage to South Carolina}, tells of a musical evening in Charleston on March 17, 1773:

\begin{quote}
Dined with the Sons of St. Patrick. While at dinner six violins, two hautboys, etc. After dinner, six French horns in concert;--most surpassing music.\textsuperscript{16}
\end{quote}

The following advertisement appeared in the \textit{Newport Mercury} on June 28, 1773:

\begin{quote}
James Rivington of New York advertises Keyser's Pills, Jesuit's drops, also a certain cure for the bite of a mad dog, together with guitars, fiddles, violoncellos, German flutes, tabors, and pipes, hautboys, most kinds of music. Orders supplied by the first vessels to Newport or any other place.\textsuperscript{17}
\end{quote}

This announcement of a concert on September 8, 1774 apparently implied that more than one oboist performed:


\textsuperscript{17}Henry Brooks, \textit{Olden-Time Music} (Boston, 1888), p. 63.
First violin, Mr. Morgan, German flute, Mr. Stieglitz. Harpsichord, Mr. Selby. Accompanied with clarinets, hautboys, bassoons, French horns, trumpets, kettledrums, etc.

N.B. The Gentleman Performers of the Army, Navy and of the town, have promised Mr. Morgan their assistance in (this) Concert; likewise some of the best performers from the several bands of music of the line. 18

Oscar Sonneck reprinted a letter by a German who visited Charleston about 1784 in the New Music Review of 1912:

In Charleston there were two concerts twice a month by four first and three second violins, two violas, two cellos, two bassoons, one harpsichord, two clarinets or oboes, two flutes, and two horns. 19

Robert Hunter, Jr., the young merchant from London, visited Ft. Niagara on July 15, 1785, and informs us that

We were invited to a concert at Capt. Dixon's this morning and went there at 11 o'clock. The band joined with Capt. Bennet and myself. He and I played the violin. We had some charming overtures and symphonies. I afterwards led one of Fischer's Concertos, and then a trio of humbles with Mr. Dixon's accompaniment. The horns, bassoons, clarinets, and hautboys had a charming effect in the overtures. . . . 20

A "humble" was probably a dance of this period.

The year 1796 was a noted musical year, as the following account of a music festival verifies:

18 Sonneck, Early Concert Life, p. 269.

19 Phelps, op. cit., p. 74.

20 Ibid., p. 196.
City Gazette, April 18, 1796,

"Grand Musical Festival"

For the benefit of Mr. Poiteaux, who informs the public that on or about the first of June next, will be performed at the Charleston Theater, the celebrated Stabat Mater of Doctor Haydn, with a few selected pieces of instrumental music, as shall be more fully expressed in the bills of the concert. The solos, duettes and chorusses and instrumental parts to be filled up by the most eminent professors and amateurs in town, who have all offered their assistance for this singular occasion. Besides the vocal parts, the orchestra shall be composed as follows: one organ, twelve violins, three basses, five tenors, six oboes, flutes and clarinets, two horns, one bassoon, and two pair kettle drums, in all thirty. 21

Oboists

A minimal amount of information is available about the oboists in early American musical life before 1800. It was most certainly probable that the teachers who advertised as professors of many instruments could in reality play only one or two of them well. It is truly difficult to imagine that they were efficient in the difficult art of reedmaking. These courageous teachers most likely should be compared to the band directors of the twentieth century. They could teach fingerings, and presumably had the ability to produce a sound, owned a limited amount of literature for the instrument, and were capable of some musicality in performance.

21 Sonneck, Early Concert Life, p. 34.
One of the earliest oboist's names available is that of Frederick Boeckel, who doubled on oboe and trumpet. This doubling raises several questions about the kind of oboe embouchure used in this period of our musical history. Boeckel performed in the Moravian church in Bethlehem, Pennsylvania, around 1716. Another oboist in this community was Nathaniel Braun, who was also noted as a basso in 1726.

The following advertisement appeared in the Pennsylvania Gazette on March 21, 1749:

John Beals, Musick Master from London at his House in Fourth St., near Chestnut St., joining to Mr. Linton's, collar maker, teaches the Violin, Hautboy, German Flute, Common Flute and Dulcimer by note.

Mr. Beals also professed himself ready to play for balls and entertainments.

Mr. Charles Love, who arrived from London in 1753, informed the public that he taught "gentlemen the violin, hautboy, German and common flute, bassoon, French horn, tenor and bass viol." The following advertisement appeared in the New York Mercury in 1754:

\[22 \text{Grider, op. cit., p. 38.}\]
\[23 \text{Ibid., p. 38.}\]
\[24 \text{Sonneck, Francis Hopkinson and James Lyon, p. 17.}\]
\[25 \text{Phelps, op. cit., p. 163.}\]
For the benefit of Mr. Charles Love, at the New Exchange Ball Room, on Thursday the 24th instant, will be a Concert of vocal and instrumental Musick. To which will be added several select pieces on the hautboy, by Mr. Love. After the concert will be a Ball. Tickets at 5s each, to be had of Mr. Love; at the King's Arms; and at Parker's and Gaine's printing office. Tickets given out last summer by Mr. Love, will be taken that night. Mr. Love hopes that gentlemen and ladies will favour him with their good company.26

Mr. Philipp Ludwell Lee, with this notice in the Pennsylvania Gazette on October 6, 1757, probably curtailed the short career of Charles Love in America:

Williamsburg, Sept. 2, 1757

Run away from the Subscriber, at Stratford, in Westmoreland County, on Sunday the 28th of August, Charles Love, a tall thin Mann, about sixty of Age; he professes Musick, Dancing, fencing and plays exceedingly well on the Violin and all Wind Instruments; he stole when he went away, a very good Bassoon, made by Schuchart, which he carried with him, as also a Dutch or German Fiddle, with an old Hautboy and German flute, which are his own; he rode a small white Horse with a Virginia made Saddle, and coarse blue Cloak Housing. It is supposed he will make towards Charleston in South Carolina.

Whoever apprehends the said Love, and brings him to me in Stratford, shall have Eight Pounds Reward, if taken in Virginia, Nine Pounds, if taken in Maryland, or North Carolina, and Ten Pounds if taken anywhere else on the Continent.

Phillip Ludwell Lee27

The following advertisement in the New York Gazette on May 24, 1762, does not clarify Mr. V. Dienval's principal

26Sonneck, Early Concert Life, p. 159.
27Sonneck, Francis Hopkinson and James Lyon, p. 25.
performing instrument or even if he played the oboe at all on this concert:

This is to give notice to all gentleman and ladies, lovers and encouragers of musick, that on Thursday next being the 27th instant, will be opened by Messers Leonard and Dienval, Musick Masters of this City at Mr. Burner's Room, near the Battery, A publick and weekly Concert of Musick, where any ladies and gentlemen will be admitted, at four shillings a ticket, which are to be had at the house of Mr. V. Dienval at the Upper End of Broadstreet near the Old City Hall and opposite the Watch House; where he continues to teach the violin, German Flute, hautboy, French horn, bass violin, tenor violin, etc. in the newest and best method. 28

Mr. George Webster, a grocer who also taught German flute and hautboy advertised in the Mercury of February 4th, 1771 a program for March fifth at Bolton's Tavern. 29 There are no records available about the repertoire he chose to perform that day.

William Attwood informed the Gentlemen of Williamsburg in the Virginia Gazette on May 23, 1771 that he

. . . will teach the French horn, Hautboy, and German flute; and have for that Purpose, rented a Room near the College (William and Mary). 30

In 1773 James Hall, of the Moravian settlement, is noted on a program of the Moravian Church as playing both oboe and flute in a worship service. 31 Another performance in 1780 lists both James Hall and Frederick Boeckel as oboists. 32

28 Sonneck, Early Concert Life, p. 163.
31 Grider, op. cit., p. 38. 32 Ibid., p. 5.
The Pennsylvania Journal of Jan. 7, 1789, contained a notice of Mr. Phillip Roth, another oboe teacher:

Mr. Roth, Music Master, In Pennington Alley running from Race to Vine Sts., between 4th and 5th Sts. ... teaches all kinds of Instrumental Music in the shortest manner, viz. Harpsichord or Piano Forte, Guitar, Flute, Hautboy, Clarinet, Bassoon, French Horn, Harp, and Thorough-Bass, which is the Ground of Music, etc. 33

Peter Van Hagen Sr. came to Charleston around 1774, at which time he must have been about twenty years of age and was possibly a bridegroom. 34 The Van Hagens later were traced back to Rotterdam and finally to London. In 1790 the New York Advertiser of Jan. 17 notified the public that Van Hagen Sr. would "instruct on the organ, the harpsichord or pianoforte, the violin, tenor, violincello, German flute, hautboy, clarinet, and bassoon. 35 He advertised his fee at $6.00 a month for 12 lessons, with an entrance fee of one guinea.

The Van Hagens (husband, wife, and son) finally settled in Boston in 1796 and became the first important publishers of music in Boston as well as being among the most competent music teachers and organists. They also were experienced conductors and were composers and arrangers of theatrical music. 36

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33Phelps, op. cit., p. 204.
35Phelps, op. cit., p. 177.
Little information is available about a woodwind teacher and performer named Mr. Stone, although his name is listed on several programs. He was an active performer on all the commonly-used woodwind instruments except the bassoon. He is noted to have performed several oboe compositions.

Mr. Robert Shaw, an oboist in Wignell and Reinagle's Co., gave a concert at the Eagle Tavern in Richmond on March 1, 1797. One year prior to this Raynor Taylor offered for his own benefit a concert at Oeller's Hotel, and Robert Shaw was listed the principal oboist. One of the compositions appearing on the program at the Eagle Tavern was "Quartetto" for oboe, violin, viola, and bass by J. C. Bach. Mr. Shaw also performed a concerto on the German flute by Francois Devineene and a bassoon concerto by Karl Siegemund in Boston on September 25, 1805. He was active as a concert manager in Virginia, but he performed mainly in Philadelphia.

Gottlieb Graupner

Johann Christian Gottlieb Graupner was born on October 6, 1767 to Johann Georg and Anna Maria Agnesa (Schoenhagen)

37Phelps, op. cit., p. 41.
38Sonneck, Early Concert Life, p. 54.
39Howard, Our American Music, p. 95.
40Phelps, op. cit., p. 220.
Graupner of Hanover. It was decided at the baptismal font three days later that the child would be an oboist, since two of the witnesses were accomplished oboists.\footnote{Johnson, op. cit., p. 167.}

Graupner held a post in the Hanoverian band (playing oboe) and he received an honorable discharge in 1788. In 1791 he went to London and played in the orchestra directed by Josef Haydn. After a few years Graupner arrived at Prince Edward Island but soon moved to Charleston, South Carolina.\footnote{Howard, Our American Music, p. 135.}

He became a member of the City Theatre Orchestre, which eagerly utilized Graupner's abilities in their productions. He began solo playing at concerts and balls and his debut in this country was with the performance of the Fischer oboe concerto.

On April 6, 1796 Graupner married Mrs. Catherine Hillier, whom he had met at the City Theatre in Boston around 1795.

Messrs. Decker and Graupner announced a benefit concert on October 7, 1796 to their friends in Norfolk and Portsmouth. The Graupners later traveled to Boston for a short engagement and then to Salem for additional performances. He announced a concert by his wife for the 14th of
March, 1797 and at the same time advertised himself as a teacher on the oboe, German flute, violin, etc.

Graupner's musical education was extremely thorough and he was able to perform on every known musical instrument, with the oboe and double bass as favorites. He occasionally performed on cello in string quartets. The *Columbian Centinel* of April 27, 1831, announced a concert by the Music Professors Society at the Marlboro Hotel Hall, and the program contained this composition:

Joseph Kuffner--"A Trio Concertante"--guitar, tener (sic), and flute--played by Messers. Gottlieb Graupner, Geitner and Pollock.43

It is not known if this was Graupner's only performance as a guitarist.

A persistent legend relating to Graupner is that he was one of the first of the "black-faced" singers, but his granddaughter, Catherine Graupner Stone maintains that Mrs. Graupner was the singer of the Negro song. There is no evidence to support that she donned a black face.

As a composer, Graupner's few works are listed below:

"Attic Bower," music composed by Gottlieb Graupner--Published 1802.

"Governor Brooks," favourite Scotch March, engraved and composed by Gottlieb Graupner.


43phelps, op. cit., p. 273.
"Columbia's Bold Eagle," a patriotic song, words by a gentleman of Salem--music by Mr. Graupner.44 He also compiled and published a pianoforte method, "Rudiments of the Art of Playing on the Pianoforte." Compositions by Handel, Scarlatti, Pleyel, Haydn, Corelli, Linley, Naumann, Graupner, Cherubini, and Sebastian Bach were included.

Graupner primarily spent his time teaching and concertizing for the next few years. However, in 1800 he persuaded Francis Mallet, an organist and concert impresario, and Filippo Trajetto, a vocalist, to join him in opening a conservatory of music. This academy was based "on the same foundation of the first conservatories of Europe, where order and the progress of their pupils shall be their principal rule."45

Trajetta moved to New York the next year and shortly thereafter Graupner persuaded Mallet to leave the partnership. Independent in his actions, Graupner was busily engaged as a publisher, teacher, dealer in music and musical instruments, member of the Federal Theatre Orchestra, and arranger. These various activities apparently left him little time to administer the affairs of the conservatory, as it passed out of existence in 1802.

44Johnson, op. cit., p. 178.
In November, 1802 the Graupners moved to No. 6 Franklin Street, where their musical warehouse prospered and a constant line of publications came from the press. His teaching involved many hours beyond the ordinary workman's day. Oscar Sonneck made the following reference to Graupner's outstanding musicianship:

The New Englanders could not help but notice the difference between the amateurish singing of their townsmen who figured as soloists at the Singing Societies and local musical events and that of these professional songsters, or again between the skill of a Gottlieb Graupner and that of some self-taught local and probably very irritable, melancholical, yet conceited oboist.46

In 1809 Graupner helped form the Philharmonic Society, which was the first permanent musical organization added to Boston's civic life. H. Earle Johnson in reference to Graupner stated that "by no means, however, could the Philharmonic Society have found a leader possessed of the inner fire, the outward patience, and the practical wisdom for carrying on a career so useful to the awakening musical intelligence of Boston's populace."47 This little amateur band, containing his close friends and concerned with a love for informal music-making, resulted in Graupner's most treasured interest.


47Johnson, *op. cit.*, pp. 120-121.
Graupner was also a prime force in the formation of the Handel and Haydn Society. Boston held a great musical jubilee on February 22, 1815 celebrating the end of the War of 1812. Four weeks later a notice was issued by Graupner, Thomas Smith Webb, and Asa Peabody announcing a meeting of anyone interested in forming a new society. That meeting held on March 30, 1815 resulted in the Handel and Haydn Society.

Mrs. Catherine Graupner died in 1821 and Graupner married Miss Mary Hills on November 20, 1821. He gradually retired from his arduous musical activities. In spite of the increasing prosperity of music as a business and profession, Graupner became unable to find much success financially. After his death his widow inherited the estate of $975.

The Independent Chronicle and Boston Patriot contained the following announcement on April 20, 1836:

Died

In this city on Friday, Mr. Gottlieb Graupner, Professor and teacher of music, about 70. Mr. Graupner was a native of Germany but has resided upwards of 30 years in this city where he was equally well known for his musical skill and acquirements as for his private virtues.48

48 Ibid., p. 200.
Music Written and Performed

An oboist living in the United States in the seventeenth and eighteenth centuries had a very limited selection of oboe literature available to him. As music publishing in the United States had not yet had its beginnings, the oboist could only have had access to the music imported from Europe, or to his own compositions. If the latter were true and he chanced to perform his own works, he rarely, if ever, gave himself credit on the printed programs.

The American Moravians did compile their compositions into a central library, and the following works utilizing oboe are present in this collection:

CATALOGUE OF EXTANT CHAMBER MUSIC IN THE ARCHIVES OF THE MORAVIAN CHURCH, WINSTON-SALEM, NORTH CAROLINA

Belcher, Johann Christian
Preis Und Dank Und Ehre P. (two oboes)
Sey Lob Une Ehr Dem Hochsten Gut P. (two oboes)

Figlio, E.
Trio in B (two oboes and bassoon)
in manuscript, n.d.

Graun, (Johann Gottlieb?)
Arie e C dur (Oboe, two violins, viola and violoncello) di Graun. In manuscript, n.d.

Graun, (Johann Gottlieb?)
Aria e B dur (oboe, two violins, viola and violoncello) di Graun. In manuscript, n.d.

Herbst, John
Lobet Den Herrn, Alle Heiden P. (two oboes)
Gott, Man Lobet Dick in Der Stille P. (two oboes)

Hoffmann, (Leopold?)
Aria e F dur (oboe, two violins, violoncello)
in manuscript, n.d.
Hohmann, Charles
Sinfonia--two oboes (composed and dedicated to the Philharmonic Society of Bethlehem by Charles Hohmann of Philadelphia.) It was written about 1830 or 1840. It was presumably one of the first symphonies written by a native American.

Michael, David Moritz
Bringt Dem Herren Frohe Lieder P. (oboe or clarinet) I/II in C.

Peter, John Frederick
"Es Ist Ein Kostlich Ding, Dass Das Herz Vest Werde, Welches Geschiechet Durch Gnade (two oboes)

The works listed below are in the Catalog of Extant Chamber Music in the Library of the Research Department of Colonial Williamsburg, Virginia:

Giardini, Felice
Six quartettos: three for a violin, oboe (or) flute, tenor and cello; and three for a violin, oboe (or), flute, (and) two violoncellos. Opera XXV. London: S.A. and P. Thompson, n.d.

Handel, George Frederick
Six sonates a deux violons, deux hautbois ou deux flutes traversieres et basse continue, composes par G. F. Handel. Second ouvrage London: John Walsh, 1733

Pepusch, Johann Cristoph (1667-1752)
Trio sonata in F major (oboe, violin and thorough bass), n.d.

This composition by Tessarini is in the library of

Thomas Jefferson at Monticello, Virginia:

Tessarini, Carlo
XIII solos for a German flute, a hoboy or violin, with a thorough bass for harpsichord or bass violin. Compos'd by Carlo Tessarini di Rinini [Rimini], Opera Seconda. London. Printed for and sold by J. Walsh, Musick Printer and Instrument Maker to his Majesty at the Harp and Hoboy in Catharine Street in the Strand, n.d.
The following advertisement appeared in a publication around 1783 in Boston:

Musick
Lately received and SOLD at
E. Battelle's Book-Store,
State-Street,
A valuable collection of Musick Books, consisting of Airs, Songs, Country-Dances, Minuets, Marches, --Symphonies, Quartetts, Concertos, Sonatas, Divertimentos, Duettts, Solos, Trios, Oratorios, and c. for the Organ, Harpsichord, Clarinett, French-Horn, Hautboy, Flute, Violin, Violincello, Harp, Piano-Forte, Voice, etc. 49

John Howard stated that Jean Gehot wrote a "Complete Instructor of Every Instrument" around 1792.50

On June 25, 1799, Mrs. Graupner performed a composition titled "Columbia's Bold Eagle" in Boston. The words were written by a gentleman of Salem and the music was written by Mr. Graupner.51

Newspaper articles have documented that oboists did perform in the eighteenth century. Fifteen of these performances are listed below. (The sources for the newspaper clippings are O. G. Sonneck's **Early Concert Life in America** and H. Earle Johnson's **Musical Interludes in Boston**. A blank space following a criterion indicates that Sonneck and Johnson did not include this information.)

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<td>Hautboy Solo</td>
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<td>Charles Love</td>
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49 Fisher, *op. cit.*, p. 34.
Date: April 27, 1782  
Place:  
Composition: Hautboy Concerto  
Composer: Fischer  
Performer:  
Newspaper: Royal Gazette

Date: November 21, 1792  
Place: Boston  
Composition: Hautboy Concerto  
Composer:  
Performer: Mr. Stone  
Newspaper: Columbian Centinel--Boston

Date: November 27, 1792  
Place: Boston  
Composition: Hautboy Concerto  
Composer:  
Performer: Mr. Stone  
Newspaper: Columbian Centinel

Date: December 12, 1793  
Place: Boston  
Composition: An Italian Song with an Hautboy Accompaniment  
Composer:  
Performers: Mr. Pick and Mr. Stone  
Newspaper: Columbian Centinel

Date: April 15, 1794  
Place: Mr. Oeller's Hotel  
Composition: Oboe Concerto  
Composer:  
Performer: Mr. Shaw  
Newspaper: Dunlop's American Daily Advertiser

Date: March 1, 1795  
Place: Norfolk, Virginia  
Composition: Quartetto for oboe, violin, viola and bass  
Composer: J. C. Bach  
Performer: Robert Shaw, oboe  
Newspaper: Virginia Argus

Date: March 21, 1796  
Place: Charleston  
Composition: Hautboy Concerto  
Composer: Fischer  
Performer: Mr. Graupner  
Newspaper: City Gazette
Date: October 7, 1796  
Place: Norfolk, Virginia  
Composition: "Sweet Nightingale" for voice and hautboy  
Composer: Mr. and Mrs. Gottlieb Graupner  
Newspapers: American Gazette and Norfolk Herald

Date: October 7, 1796  
Place: Norfolk, Virginia  
Composition: Hautboy Concerto  
Composer: Gottlieb Graupner  
Newspapers: American Gazette and Norfolk Herald

Date: October 7, 1796  
Place: Norfolk, Virginia  
Composition: Fisher's Rondo with variations on the hautboy  
Composer: Fisher  
Performer: Gottlieb Graupner  
Newspapers: American Gazette and Norfolk Herald

Date: March 1, 1797  
Place: Richmond, Virginia  
Composition: Quartetto for oboe, violin, viola and bass  
Composer: J. C. Bach  
Performer: Robert Shaw, oboe  
Newspaper: Virginia Argus

Date: May 15, 1798  
Place: Salem, Mass.  
Composition: Echo Song, "How do you do"  
Composer: Hook  
Performers: Mrs. Graupner, voice, accompanied by Mr. Graupner, Hautboy  
Newspaper: Salem Gazette

Date: May 15, 1798  
Place: Salem, Mass.  
Composition: Hautboy Concerto  
Composer: Fisher  
Performer: Gottlieb Graupner  
Newspaper: Salem Gazette

Date: May 31, 1798  
Place: Boston  
Composition: Quintetto (a French Horn and Hautboy, principals)  
Composer: M.M. Rosier and Gottlieb Graupner  
Newspaper: Columbian Centinel
Date: June 25, 1799
Place: Boston
Composition: Hautboy Concerto
Composer: LeBrun
Performer: Gottlieb Graupner
Newspaper: Salem Gazette

The following collection of marches was advertised in August, 1796, among "musical publications, printed by J. Carr, Music Store, No. 6 Gay street, Baltimore, and B. Carr's Musical Repositories, Market Street, Philadelphia and William street, New York."52

MILITARY AMUSEMENT. A collection of twenty four of the most favorite marches. Adapted for one or two German flute's, violin's, fife's, or oboe's, &c. Price 75 cents. Printed & sold at B. Carr's Musical repositories, Philadelphia and, New York & J. Carr's, Baltimore (1796), 24p. 15 1/2 x 23 cm.


Contents:

3 Presidents march (by Philip Phile).
4 Washingtons march.
5 Presidents new march.
6 General Knox's march.
7 Janizary's march.
8 Quick step in the Battle of Prague (by F. Koczwar)
8-9 Duke of Yorks march.
10-11 Duke of Yorks troop.
11 Marseilles march.
12 Granbys march.
12-13 Third Coldstream march.
13 Duke of Gloster's march.

14 Slow march in the Battle of Prague  
15 Archers march.  
16 March in the Deserter (by Charles Dibdin).  
17 London March.  
18 General Waynes new march.  
19 General Wolfes march.  
20 Belleisle March.  
20 A Scotch reveilly.  
21 Mozarts march. (arr. of "Non piu andrai" from "The Marriage of Figaro").  
22 Dead march (from "Saul," by Handel).  
23 Handels march ("See the conquering hero comes" from "Judas Maccabaeus").  
23 Eugenes march.

Performing Organizations

Oboists of the seventeenth and eighteenth centuries had to search diligently for opportunities to perform. There were no organized community orchestras available in this era of our American musical history. The oboist could by his own initiative form small chamber ensembles, and he could strive to perform the solo works in his repertoire at public and private concerts.

**Collegium Musicum**

One of the early performing groups was the Collegium Musicum of the Moravian community in Bethlehem, Pennsylvania. This ensemble was formed in 1744 with weekly rehearsals of instrumental and choral music. By 1780 its orchestra consisted of four violins, a viola, and two each of violoncellos, flutes, oboes, horns, and trumpets; its repertory included works by Abel, J. C. Bach, Graun, Haydn, Mozart, Stamitz, and others. Instruments and music were constantly being purchased abroad as well as being copied at home.
John Antes not only made violins but also composed a number of quartets for strings and anthems for church use. Other prolific and not unworthy composers were John Frederick Peter and John G. Herbst.53

**St. Cecilia Society**

The oldest musical society in the United States was the St. Cecilia Society, founded at Charleston, South Carolina, in 1762. It combined private subscription concerts with the most elegant and exclusive social amenities, and the cultivation of instrumental music was its aim. A description of Josiah Quincy's impression of one of the Society's concerts is a priceless vignette of eighteenth-century music and manners:

The music was good--the two bass viols and French horns were grand. One Abercrombie, a Frenchman just arrived, played the first violin, and a solo incomparably better than any one I ever heard. He cannot speak a word of English, and has a salary of five hundred guineas a year from the St. Cecilia Society. There were upwards of two hundred and fifty ladies present, and it was called no great number. In loftiness of head-dress, these ladies stoop to the daughters of the north,--in richness of dress, surpass them,--in health and floridity of countenance, vail to them. In taciturnity during the performance, greatly before our ladies; in noise and flirtation after the music is over, pretty much on a par. The gentlemen, many of them dressed with richness and elegance, uncommon with us; many with swords on. We had two macaronis present, just arrived from London.54

The 'macaronis' Quincey had reference to were a couple of mincing fops (foolish persons) from London.

Charleston, due to the stimulus of the St. Cecilia Society, ranked as one of the four musical centers of America in the eighteenth century.

It is interesting to note that a shortage of the same instrumentalists existed in the eighteenth century as often exists in the twentieth century. The Boston Evening Post ran the following notice on June 17, 1771:

Charleston, South Carolina
April 11, 1771
The St. Cecilia Society give notice that they will engage with, and give suitable encouragement to musicians properly qualified to perform at their Concert, provided they apply on or before the first day of October next.--The performers they are in want of are, a first and second violin, two hautboys and a bassoon, whom they are willing to agree with for one, two, or three years.

John Gordon, President
Thomas Ln. Smith
Vice President.

Julian Mates speculates that the St. Cecilia Society has been called the first musical society in America "largely because of its fame, importance, and achievements, rather than because of historical precedence." In any event, this organization formed until far into the nineteenth century the center of Charleston's musical life as it found expression in concerts.

55Sonneck, Early Concert Life, p. 18.
Theatre Orchestras

If the oboist's stamina and courage could survive, he could maintain a modest standard of living by playing in a theatre orchestra. The worst detriment to this profession was that the audience could make unlimited demands upon the orchestra. Ritter told of a typical evening at the theatre:

When a small band of 7 or 8 musicians one night (c. 1791) attempted to play in the theatre a portion of a Haydn symphony, the "gods" in the gallery cried out, "Stop that noise; give us Bonapart crossing the Rhine, Washington's March, or Yankee Doodle." 57

The very first speech of the manager of the Old American Company was a plea to the gallery to suppress their indecencies toward the gentlemen in the orchestra. One night in 1794 half the instruments in the orchestra were broken by missiles from the upper reaches of the theatre. 58

The outstanding oboist and double-bass performer Gottlieb Graupner conducted the City Theatre orchestra in Boston on 1798. He also conducted the Church Street Theatre in Charleston in 1795. As conductors in the eighteenth century did not stand on a podium or use a baton, Graupner conducted from his position behind a bass viol. 59

58 Mates, op. cit., p. 73.
59 Ibid., p. 75.
Charles Love, another oboist, was a part-time conductor of Hallam's original company. 60 Van Hagen, Sr., who listed oboe as one of his teaching professions, conducted one of the theatre orchestras in Boston from 1797 to 1800, after having appeared as conductor of the orchestra of the French company which visited New York in 1791. 61

The musicians were expected to play many instruments in the theatre orchestras. Julian Mates noted that "the fact that a man played a clarinet, for instance, always meant that he played the oboe and flute as well." 62 In discussing the seating arrangement of the orchestra, Mr. Mates indicates that the oboes and bassoons were generally close together, but that every other position in the orchestra was subject to constant change.

**Opera Orchestras**

Orchestral musicians were less in demand for early American opera than for the early American musical stage. A harpsichord often served as the entire orchestra for early opera. September 14, 1752 marked the first performance of an opera with orchestral accompaniment and the noted performance was "The Beggar's Opera." 63

Charles Love, a member of Hallam's Company, could not perform on harpsichord. This opens the possibility that he

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60 Ibid., p. 77. 61 Ibid., p. 77. 62 Ibid., p. 92.

63 Sonneck, *Early Opera in America*, p. 18.
played either oboe or violin or both in the opera orchestra. But with one or two fiddles, or one fiddle and one oboe, even ballad-operas could not be very well executed.

At any rate, the opera orchestra seems to have been an established institution during the season of 1769-1770. The following characteristic notice appeared in the Pennsylvania Gazette on November 30, 1769:

...The Orchestra, on Opera Nights, will be assisted by some musical Persons, who as they have no View but to contribute to the Entertainment of the Public, certainly claim a Protection from any Manner of Insult.

Although the following concert was not given by a specific organization, it is interesting to note that such a quantity of performers could be found in the year 1786 and in one locale, Philadelphia. This notice appeared in the Salem Gazette (of Philadelphia) on May 30, 1786:

On Thursday, the 4th of May, at the Reformed German Church in Race Street, was performed a Grand Concert of vocal and instrumental musick, in the presence of a numerous and polite audience. The whole band consisted of 230 vocal and 50 instrumental performers, which, we are fully justified in pronouncing, was the most complete, both with respect to number and accuracy of execution, ever, on any occasion, combined in this city, and, perhaps throughout America.

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64 Ibid., p. 23.

65 Sonneck, Francis Hopkinson and James Lyon, p. 50.

CHAPTER II

1800-1842

Public notices about oboes and oboists became less frequent in the early nineteenth century. Graupner dominated the scene in both Charleston and Boston, apparently having only a few contemporaries who were worthy exponents of the oboe.

In May 1800 a concert was given in the Assembly Rooms in Portland, Maine, by an orchestra composed of the following instruments: clarinet, French horn, piano, violin, and oboe. No information is available concerning the music performed on this program, but presumably it was of a semi-popular nature. It seems probable that the newly popular clarinet, with its more easily obtainable and adjustable single reed, increasingly displaced the oboe in music performances after about 1790.

Mr. Uzal Miner, a musical instrument maker, informed the citizens of Hartford about 1805 that:

He continues the manufacturing of musical instruments at his shop, opposite Messers. Ward and Bartholemay's Main St., where may be had --Bassoons, Clarinets, Hautboys, Flutes of different keys, Fifes... Violins from six to

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1Phelps, op. cit., p. 299.
twenty dollars, Bows from one to three dollars, Flageolets, Pitch pipes, Bassoon, Hautboy, and Clarinet reeds. First Books for the different instruments.  

The Columbian Centinel of 1806 contained the following advertisement:

Also--a grand English, and a few American Piano-Fortes: Barrell Organs: French Concert Horns: Hautboys, Clarionets; Flutes; Violins; Strings; and Instruction Books.  

A Mr. Dickson advertised in the New England Palladium of October 27, 1815, that he sold the following:


A German musician who visited New York around 1828, expressed his estimate of musical affairs in the American metropolis in a letter as published by the "Caecilia," a musical journal in Mainz, Germany. His observations about the oboe in America are particularly interesting, though partially incorrect. The letter is dated July 27, 1828:

... Here the musical situation is the following: New York has four theatres,—Park Theatre, Bowery Theatre, Lafayette Theatre, and Chatham Theatre. Dramas, comedies, and spectacle pieces, also the Wolf's den scene from "Der Freyschutz," but without singing, as melodrama and small operettas are given. The performance of a whole opera is not to be thought of. However, they have no sufficient orchestra to do it. The orchestras are very bad indeed, as bad as it is possible to imagine, and incomplete. Sometimes they have

\(^2\)Ibid., p. 302. \(^3\)Brooks, op. cit., pp. 144-145. \(^4\)Phelps, op. cit., pp. 262-263.
two clarinets, which is a great deal; sometimes there is only one first instrument. Of bassoons, oboes, trumpets, and kettledrums one never sees a sight! However, once in a while a first bassoon is employed. Only one oboist exists in North America, and he is said to live in Baltimore.

Ritter stated that the oboe was still missing among the instruments in the concerts of 1834, and its want was keenly felt by musicians. "Sans oboes," says a writer at this time, "there is not a single piece of music can be rendered perfect."

When Madame Caradori Allan gave a season of Italian opera at the Park Theater in New York in 1838 there was no oboe in the orchestra, the first oboe part being played on a flute. This was one means of supplying the deficiency. Another, more common, was illustrated in the composition of the orchestra which played at a concert of the Musical Fund in 1836. The orchestra contained thirty-eight musicians, four being clarinets. Two of them played the oboe parts. At the annual concert of the Euterpean in 1839, when the orchestra (a mixed band of professional musicians and amateurs) numbered forty, and was described by the editor of "the Musical Review" as "superior to any that we have heard in New York in respect to the amount of talent it contained," two oboists took part, one of them probably a

6 Ibid., p. 226.
new-comer or an amateur, as his name is not given in the list of professional players printed in the "Review."  

Oboists

The oboists of the early nineteenth century and their activities in American musical life remain largely anonymous. A very small amount of information is available about these other performers and teachers.

We are informed that in 1802 Jonas P. Barrett taught clarinet, hautboy, flute, bassoon, violin, and bass viol. The directions to his studio were: "Call at Mrs. Makean's, Elm Street, Boston."  

Mr. Asa Fillebrown, a member of the Handel and Haydn Society and the Philharmonic Society of Boston, is listed as performing both second clarinet and oboe in both of these organizations.

Rufus A. Grider of the Moravian community performed in 1817 on flute, oboe, and sang tenor in church performances.

In the Gazette of July 10, 1818, a Mr. Lorencelle announced his intention of opening a music school, where lessons on "Flute, Clarionette, Violin, Flageolette,

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8 Johnson, op. cit., p. 292.  9 Ibid., p. 126.

10 Grider, op. cit., p. 39.
Hautboy, etc. would be given.¹¹ Lorencelle also stated that he would gladly organize a city band should there be a demand for such an organization.

William Evans of Pittsburg inserted the following advertisement in the Gazette of February 25, 1826:

I will teach French horn, Serpent, Trumpet, Bugle, Bassoon, Clarinet, German Flute, Hautboy, Violin, Cello, and Tenor Viol.¹²

He also proceeded to inform the public that he taught only the "Andante Style." Pupils who desired a "faster style" were advised to look elsewhere for instruction.

Ritter stated that in 1832 "for the first time two oboes (Paggi and Conti) made their appearance in an American orchestra."¹³ This is mere assumption, however, because oboists performed in both the Handel and Haydn Society of Boston and the Philharmonic Society of Boston, the latter being established in 1810.

In Cincinnati Louis Lemaire, a pianist and oboist, co-founded the Eclectic Academy of Music in 1834 with Timothy B. Mason, William Colburn, and Jacob Burmet, president. By 1844 this academy boasted a fine library and an amateur orchestra of twenty-four instruments.¹⁴

¹¹Phelps, op. cit., p. 405. ¹²Ibid., p. 386.
¹⁴Quaintance Eaton, editor, Musical U. S. A. (New York, 1941), p. 120.
Music Written and Performed

Though information about oboists of the early nineteenth century is scant, there are documented references to their performances. The composer's name began appearing on the printed program in addition to the performer's name.

Donald McCorkle lists two of John Antes' compositions utilizing oboes:

"Unto Us a Child is Born"--SATB, two oboes, two horns, strings, continuo, (located in archives of the Moravian Church in Bethlehem, Pennsylvania and Winston-Salem, North Carolina, written about 1807.)

"Worthy is the Lamb that was slain"--SATB, two oboes, two horns or trumpets, strings, continuo- (located same as above and both have autographed score--written about 1800.)

The following copyrights were granted by the clerk of the district court in Boston between January 1, 1791, and September 1, 1827:

Samuel Holyoke, Instrumental Assistant, containing instructions for violin, German flute, clarionet, bass viol, and hautboy; compiled from European publications. August 30, 1800


16 Johnson, op. cit., p. 292.
Oscar Sonneck printed more detailed information about the "Instrumental Assistant" and also listed individual entries it contained:

Also a selection of favourite airs, marches &c. Progressively arranged and adapted for the use of learners. By Samuel Holyoke, A.M. Published according to Act of Congress. Vol. I. Printed at Exeter, New Hampshire, by H. Ranlet, and sold at his book-store. Sold also by most of the booksellers in the United States. Price 1 doll. 25 cents by the 100, 1 doll. 50 cents by the dozen, 1 doll. 75 cents single, sewed in blue. (n.d.) 79(1)p. 22 x 27 cm.

Title-page, with ornamental border; Dictionary of musical terms, p. (2); instructions, explanations, &c., p. (3)-21; introductory lessons, p. 22-24; airs, marches, &c., p. (25)-79; index and note by the compiler, p. (80).

Instrumental duets and trios. Open score. Printed from movable type.

Contents:

p. 25 Serenade.
    God save America.
    Foot's minuet.

26 Belleisle march.
    March to Boston.

27 The black cockade.
    Boston march.

28 Lesson by Morelli

29 Marquis of Granby's march.
    Swiss guard's march.

30 Durham march.
    Quick march.

31 Capt. Mackintosh's march.

32 The beauties of fancy.

33 For there's no luck about the house.
    Dog and gun.

34 O dear what can the matter be?
    Yankey (!) Doddle.

35 Staffordshire march.
    Rakes of London.

36 Grauno's march.

37 La Choutille cotillion.
    Canada farewell.
p. 38-39 The wood cutters.
Handel's clarionett.
39 British muse.
40-41 Duke of Holstein's march.
March in the God of love.
41 Love's march.
42 Gen. Wayne's march.
43 Handyside's march.
Malbrouk.
44-45 Count Brown's march.
45 Prince Eugene's march.
46 Suffolk march.
Free Mason's march.
47 Heathen mythology.
When first I saw, & c
48 Dorsetshire march.
49 Philadelphia march.
50-51 Duke of York's march.
52 General Knox's march.
53 Baron Stuben's march.
54-55 Essex march.
56 London march.
57 President's march.
59 Favorite air.
60 New German march.
61 Gen. Green's march.
62-63 Handel's Water piece.
63-64 Air in Rosina.
65 Quick march in Cymon.
66-67 Col. Orne's march.
68 Air.
69 Washington's march.
70-71 March alla militaire.
71 Boston quick step.
72-73 Stamitz's air.
73 Duettino.
74-75 Echo.
75 March in the Water Music.
76 Garner's air.
77-79 Sonata.

It is significant to note that the first appearance of the English horn on a program in the United States may have been on April 18, 1821. Anthony P. Heinrich presented this

concert at the Masonic Hall in Pennsylvania. The composition utilizing English horn was "Divertimento" for eleven wind instruments and timpani.\textsuperscript{18}

Louis Elson stated that in May, 1843, a New York reviewer wrote that Signior Paggi would "perform a solo on the English horn--a musical novelty--never yet attempted on this side of the Atlantic."\textsuperscript{19} This reviewer was twenty-two years in error.

Rufus A. Grider wrote that Haydn's "Creation" was performed in the Moravian Community in 1811, and James Hall played oboe. But in 1839 the performance of this major work utilized every instrument as written, with the exception of oboes, for which clarinets were substituted.\textsuperscript{20}

Newspaper articles documented the following performances of oboists between 1800 and 1842.\textsuperscript{2} (The source for the newspaper clippings is H. Earle Johnson's \textit{Musical Interludes in Boston}. A blank space following a criteria indicates that Johnson did not include this information.)

\begin{tabular}{|l|l|l|l|}
\hline
\textbf{Date:} & April 7, 1801 \\
\textbf{Place:} & Conservatory Hall, Boston \\
\textbf{Composition:} & Quintetto \\
\textbf{Composer:} & Pleyel \\
\textbf{Performers:} & Messers. Trajetta, Graupner, Mallet, Schaffer and Bonemort \\
\textbf{Newspaper:} & Boston Gazette \\
\hline
\textbf{Date:} & April 17, 1801 \\
\textbf{Place:} & Conservatory Hall, Boston \\
\textbf{Composition:} & Hautboy Concerto \\
\textbf{Composer:} & Le Brun \\
\textbf{Performer:} & Mr. Graupner \\
\textbf{Newspaper:} & Boston Gazette \\
\hline
\end{tabular}

\textsuperscript{18}Phelps, \textit{op. cit.}, p. 359. \textsuperscript{19}Ibid., p. 360. \textsuperscript{20}Grider, \textit{op. cit.}, p. 29.
Date: April 7, 1801  
Place: Conservatory Hall, Boston  
Composition: "Armonia" for clarinet, oboe, corno, and fagotto  
Composer: Pleyel  
Performers:  
Newspaper: Boston Gazette  

Date: May 5, 1801  
Place: Conservatory Hall, Boston  
Composition: Trio for oboe, horn and bassoon  
Composer:  
Performers: Messrs. Graupner, Mallet and Trajetta  
Newspaper: Boston Gazette  

Date: May 5, 1801  
Place: Conservatory Hall, Boston  
Composition: Song, "O, Nightingale"  
Composer: Shield  
Performers: Mrs. Graupner, accompanied on the oboe by Mr. Graupner,  
Newspaper: Boston Gazette  

Date: May 5, 1801  
Place: Conservatory Hall, Boston  
Composition: Harmony (oboe, clarinet, horns, bassoons)  
Composer: Rossetti  
Performers: Messrs. Graupner, Granger, Schaffer, etc.  
Newspaper: Boston Gazette  

Date: May 5, 1801  
Place: Conservatory Hall, Boston  
Composition: Concerto, oboe  
Composer: Winter  
Performer: Mr. Graupner  
Newspaper: Boston Gazette  

Date: May 19, 1801  
Place: Conservatory Hall, Boston  
Composition: Air  
Composer: Fil Trajetta  
Performers: sung by Fil Trajetta, accompanied on the oboe, clarinet, tenor, and bass, messers. Graupner, Granger, Schaffer, and Mallet  
Newspaper: Boston Gazette  

Date: May 19, 1801  
Place: Conservatory Hall, Boston  
Composition: Overture on Piano Forte  
Composer: Haydn  
Performers: Mr. Mallet, accompanied by Messers. Graupner and Trajetta.  
Newspaper: Boston Gazette
Date: May 19, 1801
Place: Conservatory Hall, Boston
Composition: Oboe Concerto
Composer: Le Brun
Performer: Mr. Graupner
Newspaper: Boston Gazette

Date: November 6, 1801
Place: Conservatory Hall, Boston
Composition: Oboe Solo
Composer:
Performer: Mr. Graupner
Newspaper: Boston Gazette

Date: December 17, 1805
Place: Concert Hall, Boston
Composition: Sweet Echo for voice and oboe
Composer: Arne
Performers: Mrs. Graupner, accompanied on the oboe by Mr. Graupner
Newspaper: Boston Gazette

Date: July 2, 1806
Place: Concert Hall, Boston
Composition: Concerto Oboe
Composer:
Performer: Mr. Graupner
Newspaper: Boston Gazette

Date: June 1, 1807
Place: Boston Theatre
Composition: "Sweet Echo," from Milton
Composer: Arne
Performers: Mrs. Oldmixon, accompanied on the Hautboy by Mr. Graupner
Newspaper: Boston Gazette

Date: September 23, 1808
Place: Boston
Composition: Song, "Softly waft ye southern breezes,"
Composer: Hook
Performers: Mrs. Graupner, with Obliogate Hoboy by Mr. Graupner
Newspaper: Repertory
Date: September 23, 1808  
Place: Boston  
Composition: "Aid me Venus," a much-admired new Pollaca  
Composer: Shield  
Performer: Mrs. Graupner, with Obligate Hoboy by Mr. Graupner  
Newspaper: Repertory

Date: June 18, 1810  
Place: Coffee Exchange  
Composition: Oboe Concerto  
Composer:  
Performer: Mr. Graupner  
Newspaper: Boston Gazette

Date: 1811  
Place: Bethlehem, Pennsylvania  
Composition: "The Creation"  
Composer: Haydn  
Performer: oboe, James Hall

Date: September 19, 1818  
Place: Boston  
Composition: Solo on the oboe  
Composer:  
Performer: Mr. Graupner  
Newspaper: Boston Gazette

Date: April 18, 1821  
Place: Masonic Hall, Pennsylvania  
Composition: "Divertimento" (alla marcia) for wind instruments and timpani  
Composer:  
Performers: Serpant, Mr. Beck; Clarion, Mr. Cattlino; Corno Iglese, by an Amateur; French Horn, Messers. Wheeler and Eberle; Timpani, Mr. Hommann.  

Date: April 29, 1826  
Place: Boston  
Composition: Oboe Concerto  
Composer: Winter  
Performer: Mr. Graupner  
Newspaper: Boston Gazette
Performing Organizations

Performing organizations in the early nineteenth century were small and amateur in nature, but they were the forerunners of more professional and longer-existing groups. Oboists were in demand in each of these organizations.

Euterpean Society

The Euterpean Society of New York was founded in 1799. It was composed of instrumental performers who met every Friday evening during the summer months and gave one concert a year. The New York Musical Review gave an account of an anniversary concert given by the Euterpean Society at the City Hotel, January 30, 1839, in which the "orchestra was superior to any that we have heard in New York, in respect to the amount of talent it contained." The orchestra consisted of amateurs, with the first desks occupied by professionals. The wind section contained two oboes. The Euterpean Society exerted no great influence even though it

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22 Howard, Our American Music, p. 168.
lasted about forty years, but their performances spawned the historic New York Philharmonic.\textsuperscript{23}

**Instrumental Club**

The Instrumental Club directed by Samuel Holyoke was organized earlier than April 2, 1805, as this notice advertises their "second quarter:"

> Those Persons who may have made some progress upon Musical Instruments and who may wish to make farther improvement, are informed that they can have an opportunity, by joining with the Instrumental Club, directed by S. Holyoke. A second quarter commences

> This Evening

> at the Hall formerly occupied by Mr. Biglow.

> April 2, 1805.\textsuperscript{24}

**Philharmonic Society**

In 1810 Gottlieb Graupner started a small organization that was to be his greatest contribution to the future music of Boston--the Philharmonic Society. It began as a social meeting where a group of twelve musicians gathered regularly to practice Haydn's symphonies and other compositions for their own pleasure. Graupner, who performed upon the oboe at these concerts, was its president. This orchestra lived for at least fourteen years, for the last concert announcement did not appear until November 24, 1824.\textsuperscript{25}


\textsuperscript{24}Brooks, *op. cit.*, p. 118.

\textsuperscript{25}Johnson, *op. cit.*, p. 152.
Euterpiad and Musical Intelligencer, one of the early musical journals, printed this information about the Philharmonic Society in 1821:

The Concerts of this Society are chiefly instrumental; the music is always heard with attention and oft times delight. The orchestra consists of nearly all the gentlemen of the profession in town, and its members are principally amateurs both vocal and instrumental; its support is derived from an annual assessment of ten dollars upon its members, who gain admission by ballot. The public Concerts are always fully attended by a large assemblage of ladies and gentlemen, introduced by members who possess certain privileges of admission on public nights.²⁶

A close cooperation existed between the Philharmonic Society and the Handel and Haydn Society, many musicians of the former also playing the orchestra of the latter. Asa Fillebrown and Gottlieb Graupner were two of the oboists in both of these organizations.²⁷

Handel and Haydn Society

The Handel and Haydn Society, founded on March 30, 1815, was the largest and most noted musical association in the United States.²⁸ An historic concert aided the formation of this society. The War of 1812 was concluded by the Peace signed at Ghent on Christmas Eve, 1814. Less than two months later, on Washington's birthday, February 22, 1815, Boston held a great musical jubilee in honor of the event.

²⁶Howard, Our American Music, p. 137.
²⁷Johnson, op. cit., p. 126.
²⁸Jones, op. cit., p. 18.
It took place in King's Chapel and was the greatest concert ever attempted in the New England metropolis. In speaking of its results, the Hon. Robert C. Winthrop says:

Its echoes had hardly died away—four weeks, indeed, had scarcely elapsed since it was held—before a notice was issued by Gottlieb Graupner, Thomas Smith Webb and Asa Peabody, for a meeting of those interested in the subject of "cultivating and improving a correct taste in the performance of sacred music." In that meeting, held on the 30th of March, 1815, the Handel and Haydn Society originated.29

The notice Winthrop had reference to was issued on March 24, 1815:

Sir, you are requested to attend a meeting of the principal performers of sacred music from the several choirs in town on Thurs. evening, 30th instant, at 7 o'clock, at Mr. Graupner's hall, for the purpose of considering the expediency and practicability of forming a society, to consist of a selection from the several choirs, for cultivating and improving a correct taste in the performance of sacred music, and also to introduce into more general practice the works of Handel, Haydn, and other eminent composers.30

The first program of the Handel and Haydn Society was presented on Christmas Eve, 1815. It was an ambitious one beginning with seventeen numbers from Haydn's Creation. Then came a number of Handelian selections, and the Hallelujah Chorus was sung as the finale. There were ninety gentlemen and ten ladies in the chorus, an orchestra of ten, and an organist.31

30Ritter, op. cit., p. 123.
31Louis Elson, The National Music of America (Boston, 1900), pp. 276-277.
A visit by the President of the United States called forth all the available talent in Boston, and early in July, 1817, President James Monroe was favored with a lengthy program given by the combined forces of the Handel and Haydn Society and the Philharmonic Society. 32

In 1818 the Handel and Haydn Society gave the first complete performance of Handel's Messiah which had ever taken place on American soil. In 1819 it gave a complete performance of Haydn's Creation. 33

The Society soon left Stone Chapel and began performing at Boylston Hall; then at the Melodeon, and finally at Music Hall. Until 1847 the president of the society was also its conductor, and in the old list we find the names of Thomas S. Webb and Lowell Mason, followed by Zeuner, Charles C. Perkins, Carl Bergmann, and culminating in the directorship of Carl Zerrahn, extending over forty years. 34

Writers have not always emphasized the enormous influence that the Handel and Haydn Society directly and almost immediately exerted upon amateur choral groups, including the humblest of church choirs. Donald Nitz stated that "this Society was almost solely responsible for revolutionizing the musical tastes, technical capabilities, and

32Johnson, op. cit., p. 132.
33Elson, National Music of America, p. 279.
34Ibid., p. 279.
aesthetic aspirations of New England. This was accomplished in three ways; by the society's unique purpose and organizational structure, by the missionary zeal of its members, and by its publishing activities."

Musical Fund Society

The Musical Fund Society of Philadelphia was founded February 20, 1820, to assist indigent professional members and to diffuse a musical knowledge in that city. Benjamin Carr, one of the most versatile, most energetic, and most successful of the post-Revolutionary musical emigrants, was one of the society's founders. On a concert given on December, 1836, the orchestra numbered thirty-eight musicians. Two clarinets performed the oboe parts.

The available information about these early performing groups is minimal, and detailed reports about the oboists of these organizations are nonexistent.


36 Elson, National Music of America, p. 53.

37 Chase, op. cit., p. 118.

CHAPTER III

1842-1861

Several performing groups established in the eighteenth and early nineteenth centuries continued to flourish in the middle of the nineteenth century. These were the Philharmonic Society in Boston, the Euterpean Society of New York, the Handel and Haydn Society of Boston, and the Musical Fund Society of Philadelphia. The following performing organizations were established between 1842 and 1861:

New York Musical Institute--1844
Musical Fund Society of Boston--1847
Mozart Society of Chicago--1847
The Germania Orchestra (consisting of German revolutionary refugees who gave their first concert in America at Niblo's Garden, New York City)--1848
Sacred Harmonic Society of New York--1849
Chicago Philharmonic Orchestra--1850
Worcester (Mass.) Festival Association--1850
Philharmonic Society of Boston--1855
The Cecilia Society and Harmonic Society of Cincinnati--1856
Chicago Musical Union--1857
Brooklyn, New York, Orchestra--1857
Patrick Sarsfield Gilmore's Band in Boston--1859
Chicago Philharmonic Society (reorganized)--1860.¹

Euterpean Society of New York

This orchestra was the forerunner of the noted Philharmonic Society of New York. The following account gives

¹Lahee, op. cit., pp. 29-49.
some interesting information about the Euterpean's activities in the mid-nineteenth century:

The Euterpean, an amateur orchestra, was already an old organization half a century ago. It had been well managed, and owned a small library and several valuable instruments. Richard Pell and Dr. Quin were excellent violinists; Bocock, an excellent performer, as well as a talented musician and teacher, was principal violoncellist; Persson, the double-bass player was a piano-fortemaker of some repute, and sent specimens of his work to London to the first Crystal Palace Exhibition and World's Fair in 1851. Wiese played the oboe; there was no bassoon; horns and trumpets were only fair. William Plain, "Neighbor Plain," as he was familiarly called, played the trombone, and William Wood the drums. The annual concert and supper were given at the ball-room of the old City Hotel near Trinity Church. A few "professionals" were engaged for the occasion, and the members with their wives and daughters and their numerous friends made up a large and appreciative audience. After the concert the meeting was transformed into a social gathering and ball. The programme of January 27, 1826, has the following notice: "No gentleman will be permitted to wear his hat in the room during the evening, or dance in his boots. Standing on the seats is strictly prohibited."

This excellent organization did very good work in its day, and, in addition to more popular performances, overtures and other classical music were done in a very creditable, if not altogether artistic manner. New and young members were, of course, added from time to time, and with the new element came discord where harmony had so long reigned, and this worthy old society went to pieces. I have a programme of its forty-eighth anniversary concert, given January 21, 1847, which would carry its organization back to the last century.²

Philharmonic Society of New York

Several years previous to the spring of 1842 the need of an orchestra in New York City was felt, not only by musicians but also by numerous music lovers. New York was not the raw, uncultivated metropolis so frequently described by hypercritical foreign visitors. Mr. Ureli Corelli Hill had been to Europe and later attended a meeting about the possibility of founding an orchestra. Some musicians present at the meeting were C. E. Horn, William Penson, P. Maroncelli, and others. One meeting was held at the Apollo Rooms on April 2, 1842. Mr. A. P. Heinrich was appointed chairman and Mr. F. W. Rosier, Secretary. The meeting adjourned to April 16th and again to the 23rd of the same month. The elected officers were: President, U. C. Hill; Vice-President, Anthony Reiff; Secretary, F. W. Rosier; Treasurer, Allan Dodworth; and Librarian, W. Wood. At the next meeting, May 7th, an addition was made to the number by two assistants, A. Boucher and H. Otto. Rehearsals began immediately and the first concert was performed on December 7, 1842. This marked an auspicious date in the musical history of the United States.3

The first concert of the Vienna Philharmonic, incidentally, took place on November 27, 1842, only eleven days

before the first concert of the Philharmonic Society of New York, and eight months after the formation of the latter society. Krehbiel states that "In a sense, Vienna and New York entered upon one phase of artistic culture simultaneously."4

The roster of the Philharmonic Society's second season contained two oboists, Stark and Wiese.5 However, John Howard wrote that "the New York Philharmonic was often incomplete, and clarinet or oboe parts would be played on a violin, or a cello would do service for a bassoon."6

The constitution of the Society adopted on April 23, 1842 incorporated several ideas which were not fully realized until later. The actual membership was limited to seventy men, all professional musicians. The orchestra was to consist of at least fifty-three members: ten first violins; nine second violins; six violas; four violoncellos; four double basses; two oboes; two clarinets; two bassoons; four horns; two flutes; one piccolo; three trombones; two trumpets; kettle-drums. Later there were thirty associate members, also professional, who on payment of five dollars per annum were to be admitted to the Society's rehearsals and concerts, and in case of vacancies, to be preferred for

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4Krehbiel, op. cit., p. 17.
5Huneker, op. cit., p. 6.
6Howard, Our American Music, p. 295.
actual membership. The Society was not incorporated until February 17, 1853.\textsuperscript{7}

Krehbiel wrote an informative account about the members of the Philharmonic Society in its early history:

The demeanor of the performers before coming upon the stage, as well as the presence of the public, was of the most circumspect and dignified character. Gathered in the anteroom with their instruments in hand the players waited until the conductor or president politely requested the oboe player to sound his instrument for the others to tune by: "Will the oboe please give us his A?" This highly necessary preliminary disposed of, the band would wait until a word of command was given, and then walk without confusion into the presence of the audience. In playing, all the performers except the cello players stood, as is still the custom in the Gewandhaus concerts in Leipsic.\textsuperscript{8}

Frederick Ritter related his opinion about the performers of the Philharmonic Society of New York in this manner:

It is surely astonishing, that, with the peculiar life the orchestral player has been so far forced to lead in this country, we can bring together when occasion calls for it such excellent and highly efficient bands, the nucleus of which may be found in the New York Philharmonic Society.\textsuperscript{9}

The programs of the Philharmonic Society of New York are the primary source about the oboe solo music and chamber music performed during the mid-nineteenth century. As the available musicians joined larger performing groups, they performed less solo music and chamber music. Programs in

\textsuperscript{7}Huneker, \textit{op. cit.}, p. 7.

\textsuperscript{8}Krehbiel, \textit{op. cit.}, p. 60.

\textsuperscript{9}Ritter, \textit{op. cit.}, p. 239.
these decades list countless symphonic works, oratorios, and operas which undoubtedly used oboists.

On December 23, 1843, Senor Ribas performed upon the oboe for a program of the American Antiquarian Society in Worcester, Mass. The composition was "Duett from Norma" by Bellini, and J. K. Kendall played clarinet.\textsuperscript{10}

At one of Mrs. Emma Bostwick's musicales on January 23, 1852 at Niblo's Saloon, the patrons of wind chamber music had an opportunity to hear movements from "Quintets" two, nine and thirteen by Anton Reicha. The performers were: Messers Eben, flute; Ohlemann, oboe; Kiefer, clarinet; Lacroix, French horn; and Eltz, bassoon, all members of the Philharmonic Society.\textsuperscript{11}

The following solo and chamber works including oboe were performed on the concerts of the New York Philharmonic from 1844 to 1852:\textsuperscript{12}

Second season--1843-44 Second concert, Jan. 13, 1844
"Grand Septuor" (first and second movements)--Hummel
Messers Scharenberg, piano or violin; Kyle, bassoon or flute; Wiese, oboe; Woehnig, horn; Johnson, viola; Boucher, cello; and Rosier.

"Quintetto"--Adagio and Finale--A. Reicha
Mr. Kyle, flute; Mr. Weise, oboe; Mr. Groeneveldt, clarinet; Mr. Woehnig, horn; and Mr. Reiff, bassoon.

Third Season--1844-45 Third concert, March 1, 1845
"Sinfonia Concertante, No. 2" for flute, oboe, clarinet, bassoon, and horn by Lindpaintner
Messers Kyle, Wiese, Groeneveldt, Reiff, and Trojsi

\textsuperscript{10}Phelps, \textit{op. cit.}, p. 281. \textsuperscript{11}\textit{Ibid.}, p. 480. \textsuperscript{12}Krehbiel, \textit{op. cit.}, pp. 96-107.
Fourth season--1845-46  Second concert, Jan. 17, 1846
"Symphony Concertante," for flute, clarinet, oboe, horn, and bassoon, and horn by Lindpaintner
Messers J.A. Kyle, Starck, Wiese, Trojsi, and Reiff

Fifth Season--1846-47  Fourth concert, April 17, 1847
"Aria" for oboe, from a violin solo--De Beriot
Senor de Ribas, oboist

Sixth season--1847-48  Third concert, March 4, 1848
"Symphonie Concertante," No. 1 for flute, clarinet, oboe, horn, bassoon, and orchestra (first time) by Lindpaintner
Messers J.K. Kyle, F. Starck, F. Wiese, F.C. Woehning, and A. Reiff

Seventh season--1848-49  Fourth concert, May 12, 1849
"Gran Septetto" for pianoforte, flute, oboe, horn, tenor, violoncello, and double bass--Hummel
Messers. Timm, Kyle, Wiese, Schmitz, Poppenberg, Boucher, and Jacoby

Eighth season--1849-50  Second concert, Jan. 12, 1850
"Sinfonia Concertante" No. 2 for flute, oboe, clarinet, bassoon, horn, and orchestra--Lindpaintner
Messers. Rietzel, Wiese, Starck, Eltz, and Schmitz

Tenth season--1851-52  Second concert, Jan. 10, 1852
"Andante and Finale," from Quintour, No. 2, for flute, oboe, clarinet, horn, and bassoon--A. Reicha
Messers Rietzel, Ohlemann, Drescher, Schmitz, and Eltz.

Anthony Philip Heinrich, who was one of the first composers to show decided nationalist aspirations, did not write extensive oboe solo literature, but the oboe played a prominent part in his instrumental compositions. William Treat Upton states that "according to the custom of the time he made the flute the mainstay of his woodwind section, and it generally carried the melody, oftentimes alone. In his later work, however, Heinrich began to give more prominence to the clarinet and oboe."13 He wrote a "Concertante for

the Oboe" with orchestral accompaniments. A program on April 21, 1853 at Metropolitan Hall in New York listed a composition by Heinrich that apparently utilized more than one oboe:

"The Dawning of Musical Inspiration in the Log-House of Kentucky"
I Preludio Grave, Misterioso, on the Phys-Harmonica, accompanied by Oboi

Upton wrote that Heinrich's works called for an orchestra of six double basses, six violoncelli, eight violas, twenty-four violins, primo and secondo, four trumpets, four horns, one cornetto, one bombardo, one ophicleide, one serpent, one bass horn, three tromboni, one contra-Fagotto, two flauti, one piccolo, timpani, bass and side drums, tambourine, cymbals, triangle, gongs, etc.

The oboists of the mid-nineteenth century had various performing opportunities, but the most coveted positions must have been in the Philharmonic Society of New York and the Philharmonic Society of Boston. A reader's curiosity about the number of available oboists is aroused when he reads that a violinist occasionally played the oboe part in the New York Philharmonic. Krehbiel wrote this summation about the instrumental situation in the nineteenth century:

Orchestral instruments, like the oboe, clarinet, trombone, French horn, and double-bass are no more studied in 1892 by the native population than they were in 1792. For players upon them we are still dependent either on foreigners or the children of naturalized citizens.

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