band concerts, to tour the USA and to appear in integrated concerts with white musicians. In 1824, when the French General Lafayette toured the USA with large, excited audiences, Johnson was engaged for the Lafayette Ball in Philadelphia and played his *'Lafayette March'*, which obtained its share of publicity. He seems to have been the first American musician of any race to travel abroad on a European tour. Taking a band to London in 1837, the year Victoria came to the throne, they performed for her, and she gave him a silver bugle. After his return, during the Christmas holidays of 1838, he introduced what was then called the promenade concert to the USA. Today we would call them concerts in the park, like the Boston Pops at the Hatch Shell. He was the first black American to have such a strong influence as to establish a "school" of black musicians.

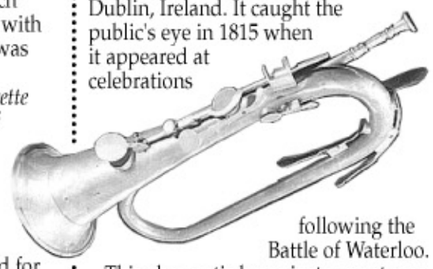
Frank Johnson was also involved in performances of sacred music at African-American churches in Philadelphia, New York, and Boston. He staged a production of Hayden's Creation in March 1841 at the First African Presbyterian Church in Philadelphia and later at a white church. He had stiff competition from other black American bands, but his virtuosity and compositions prevailed over the competitors. He was famous for his dramatic performance style that included the production of realistic effects used to illustrate programmatic pieces.

Frank Johnson was also a prolific composer. Much of the music performed by his bands was his own. He wrote more than 300 pieces, of which some 200 survive. Unfortunately, none of the band and orchestra arrangements can be found, although much of Johnson's repertoire was published in arrangements for piano. His compositions include salon pieces for piano and flute, cotillions, quadrilles, marches, overtures, arrangements of operatic arias, dance music and songs, sentimental and patriotic.

It would be interesting to recreate a promenade concert with Frank Johnson's music today. We would be hard pressed to find someone who is accomplished on the keyed bugle to take his solos. Obscure now, but those who have studied his accomplishments have very respectfully referred to him as the *"Father of American Music"* and *"The Patrick Gilmore of his day."*

THE KEYED BUGLE

The keyed bugle was invented in Dublin, Ireland. It caught the public's eye in 1815 when it appeared at celebrations following the Battle of Waterloo.



This chromatic brass instrument was an improvement on the common field bugle and soon became known as the *"Kent Horn"* because its inventor, Joseph Halliday, dedicated his creation to his military commander, the Duke of Kent. As various military bands adopted the chromatic bugle, the stage was set for a new musical ensemble, the all-brass band, to sweep Europe. As early as 1816, the keyed bugle can be documented in America at the Military Academy at West Point. Ensembles of all brass instruments became typical for military bands the world over.

As strings dominated the indoor orchestra, so brass dominated the outdoor band. There was military music before the brass band, but the public's perception and appreciation of bands increased dramatically with the virtuosity of the keyed bugle.

The 19th century brought about the industrial revolution with its many technological inventions. A new style of music developed and found its expression in the all-brass band that took root in America. Edward "Ned" Kendall from Boston, Richard Willis from West Point, New York, and a black musician/composer/bandleader from Philadelphia, Francis Johnson, were pioneers of brass bands in America. They were virtuoso keyed bugle players who became the first public heroes in the brass music world.

Only five years after the invention of the keyed bugle, there was news about another technical invention for brass instruments from Leipzig, Germany. Valves had been added to a horn to make it chromatic and by 1818, a patent was granted by the King of Prussia. This was an invention that could be applied to all existing brass instruments. A young and talented bandleader in charge of all of Prussia's military music eagerly grasped this idea and even developed a sturdier version of the valve. Wilhelm Wieprecht's *"Berlin Pistons"* were added to existing horns, trumpets, and even trombones. Also, larger and smaller sized brass instruments were designed which led to whole families of new instruments. Wieprecht is also credited with inventing a large bass instrument called the tuba which provided a much needed big sound and voluminous base upon which a large ensemble of chromatic brass instruments could be built.

- John Zawislak

SCHOLARSHIP TIME!

It will be spring before you know it and that means time to apply for financial scholarships. Once again the MRP will be awarding a $200 Scholarship to a graduating High School Senior who will be pursuing a college degree in a music related field. Scholarship applications will be mailed out to area school guidance and music departments within the coming months or you can call **508-222-3804** and we will send you an application directly. The deadline for submitting applications is **May 31, 2003**.

- Carol Lou Allen
- Nancy Allen
MRP Scholarship Committee

COMMUNITY CALENDAR:

Youth Music Festivals are playing everywhere. Hear live music at its best from local talented kids that won seats to play in the many prestigious concert band festivals held this year. Check them out:

1/11	Sr. Districts Concerts - 2pm Bridgewater State College
2/9	MeadowLarks All Jazz Concerts - 3pm Attleboro H.S. Auditorium
2/13	AHS Band Concert - 7pm Attleboro H.S. Auditorium
3/1	Jr. Districts Concerts -TBD Dennis -Yarmouth
3/8,9	All East Music Conference, Providence
3/15	SEMSBA Festival Concerts
3/15	76th NE Music Festival Concerts-2,7pm Waterford H.S. ,Waterford, Ct
3/23	All-State Music Festival Boston Symphony Hall

If you would like to serve on the Board or volunteer for a committee, meetings are held the 2nd Monday of every month. Call 508-226-6897 for details.

The MRP QUARTER NOTES Newsletter is a quarterly publication. Contributions are welcome by writing to: MRP., P.O. Box 709, Norton, MA. 02766. Articles included are at the discretion of the editor as space allows.

M·U·S·I·C
REVITALIZATION
PROJECT, INC
•
P.O. Box 709
NORTON
MASSACHUSETTS
02766

QUARTERLY NEWSLETTER OF THE MUSIC REVITALIZATION PROJECT, INC. JAN/FEB/MAR 2003 VOL 4.-ISSUE 1

QUARTER NOTES

MRP

NOTES FROM THE PRESIDENT

This time of year we generally reflect on the events of the previous 12 months and look to the next with anticipation. While I don't claim to be a seer, the cautions I mentioned in the last Quarter Notes issue about dwindling state funds for distribution at the local level are all but a reality. It will be difficult indeed to hand Governor Romney a balanced budget for 2003 without significant cuts in local aid. This includes public school funding which historically means the potential for reductions in arts and music programs.

I anticipate the MRP and its supporters will be taking an active role this coming year in helping school music organizations maintain their standards for excellence. We will keep a close ear to the track this year and work to provide assistance where it is needed most through advocacy, access to our music lending library, and financial support.

Let's look ahead to an "upbeat" 2003.

Dave Rolince, Pres. MRP

MUSICAL HOLIDAY CARD WRAP-UP!

Well,we did it! We played "White Christmas" enough times to actually get a white Christmas! We performed a total of 23 musical cards and raised just over $1000. Many, many thanks to our players;

Barbara Kuzdzol, Terry White, Dave Tagliomonte, Chris Sullivan, John Zawislak, Marie Savas, Doreen Velmer, Kerri Naismith, Mary Domer, Peter Brooks, Paula Bozoian, and to **Russ Weisman** who wanted to play, but due to illness could not join us. Russ, we all wish you a very speedy recovery!

Also many thanks to all of you who purchased a card this year. We saw a lot of familiar faces from previous years, and we met many new people along the way. The MRP thanks all of you for your generosity! So until next year, we wish you a Merry Christmas and a Happy New Year.

- Carol Lou Allen

MUSICIANS THROUGH THE CENTURIES:

FRANCIS JOHNSON (1792-1844)

On January 20th we celebrate with a holiday in honor of Martin Luther King Jr. This day is used to reflect on issues of civil rights and racial equality. It has occurred to me that we have never dedicated time in this column to a significant black musician. There are many to choose from. I decided to go the more obscure route to introduce you to a truly interesting figure from a time in our history when few black folks in this country could rise to a place of prominence. He may be obscure today, but in his time he was quite famous.

This man is Francis (Frank) Johnson and his lifetime spanned from 1792 to 1844, a time period in a young Republic when slavery for black folks was an accepted fact before the Civil War. Yet his accomplishments as a musician would garner him respect and admiration on a worldwide basis, including many "firsts" for a black American.

He was a free black, famous as a keyed bugle player, violinist, bandleader and composer. Born in the West Indies, he made Philadelphia his home around 1809. By 1819 he was well known in Philadelphia as a leader of a dance orchestra, *"Frank Johnson's Colored Band."* Johnson's career flourished in the 1820s as he and his band performed at most of the major dance functions in Philadelphia, including dancing schools, balls, and private parties. His talents were also in demand from military regiments in the city. *The Washington Guards Company Three Band* (later the *Washington Grays*), the *State Encibles Regiment*, and the *First Troop Philadelphia City Cavalry* all employed Johnson and his musicians. He used different instrumentations, strings and winds, depending on the function. The various ensembles also performed at resorts such as Saratoga Springs and Cape May.

Johnson was the first American black to publish music (1818), to give formal

THINK 'MRP' FOR YOUR 2003 CHARITABLE PLANNING!

It's the beginning of a new year and soon you will be inundated with charity requests. Why not plan now on making a tax deductible donation to the MRP! This gives you the benefit of a tax deduction, and helps the MRP continue its work to provide scholarships to music students, purchase music for schools and organizations that lack the financial resources, and sponsor music events in your community that are both educational and entertaining.

Send your donation with the form on the right. It's as easy as that!!

Name _____

Address _____

_____

Amount $ _____ (Direct my Contribution to:)

___ General Fund ___ Music Library ___ Scholarship Fund

Checks can be made payable to: Music Revitalization Project, Inc
Mail to: MRP, PO Box 709, Norton, MA 02766.

THANK YOU