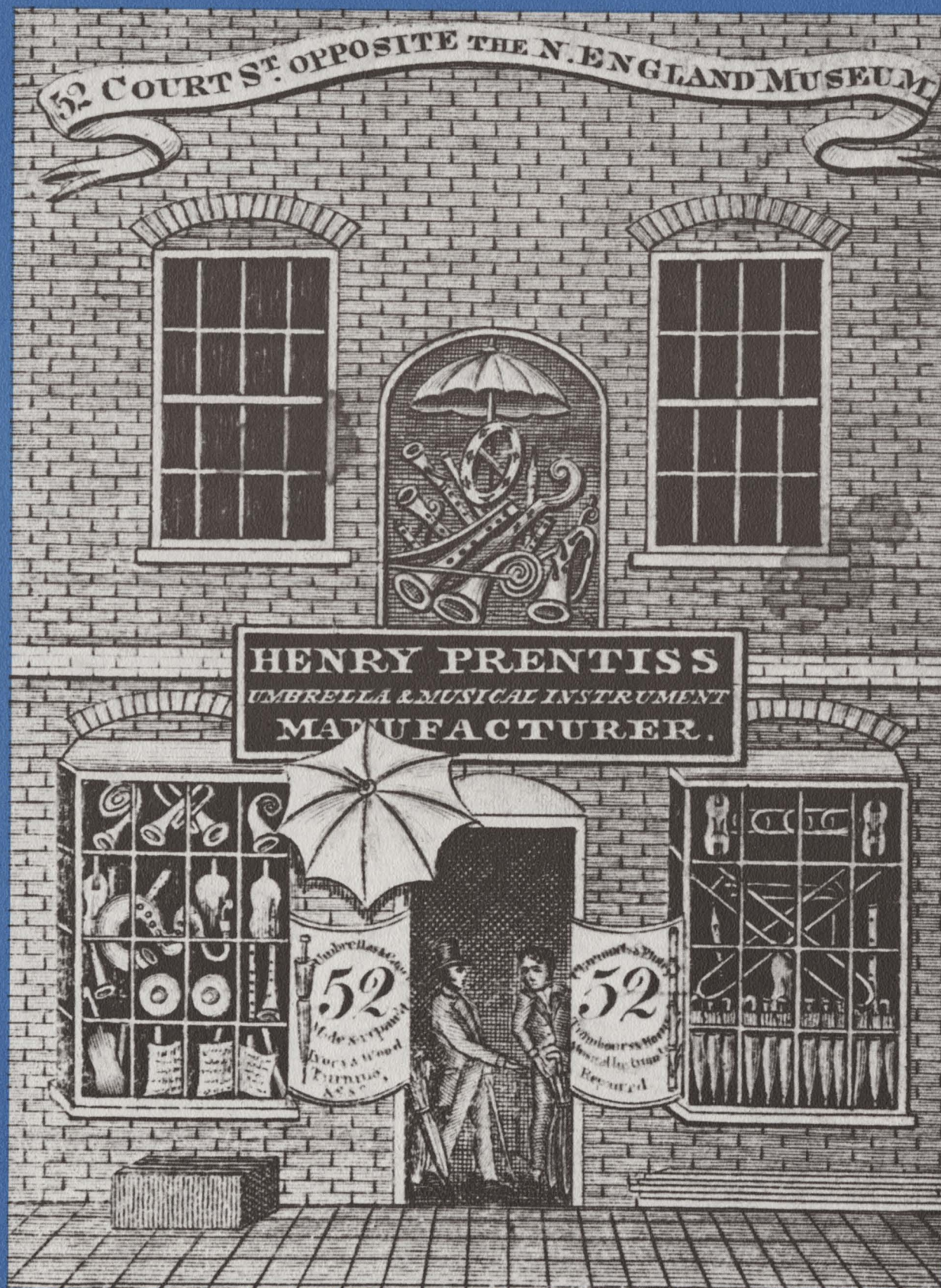


FOLKWAYS RECORDS FTS 32380 STEREO

MUSIC FOR THE COLONIAL ORCHESTRA

18th Century American Orchestral Music

The Wayland Consort Orchestra, David P. McKay, Conductor



COVER DESIGN BY RONALD CLYNE

COVER ENGRAVING BY DOOLITTLE, BOSTON, 1800

FOLKWAYS RECORDS FTS 32380 STEREO

SIDE 1

18th Century American Orchestra Music

- Band 1. Handel's Water Piece 1:29
- Band 2. Overture in Ptolomy 3:29
- Band 3. Overture to Artaxerxes 3:44
- Band 4. Salient: Minuetto 5:17
- Band 5. Felton: Minuet with variations 2:25
- Band 6. Stanley: Concerto I 7:12

SIDE 2

18th Century American Orchestra Music

- Band 1. Death Song of an Indian Chief 0:59
- Band 2. A Youth Adorn'd 3:58
- Band 3. Save Me O Lord 2:19
- Band 4. Billows Foam 1:39
- Band 5. Bremner: Little Colonial suite 3:00
- Band 6. Bach: Overture III 4:24
- Band 7. Boyce: Symphony 4:55
- Band 8. Symphony from Thomas & Sally 0:34

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**MUSIC FOR THE
COLONIAL ORCHESTRA**

**18th Century American
Orchestral Music**

**The Wayland Consort Orchestra,
David P. McKay, Conductor**

DESCRIPTIVE NOTES ARE INSIDE POCKET

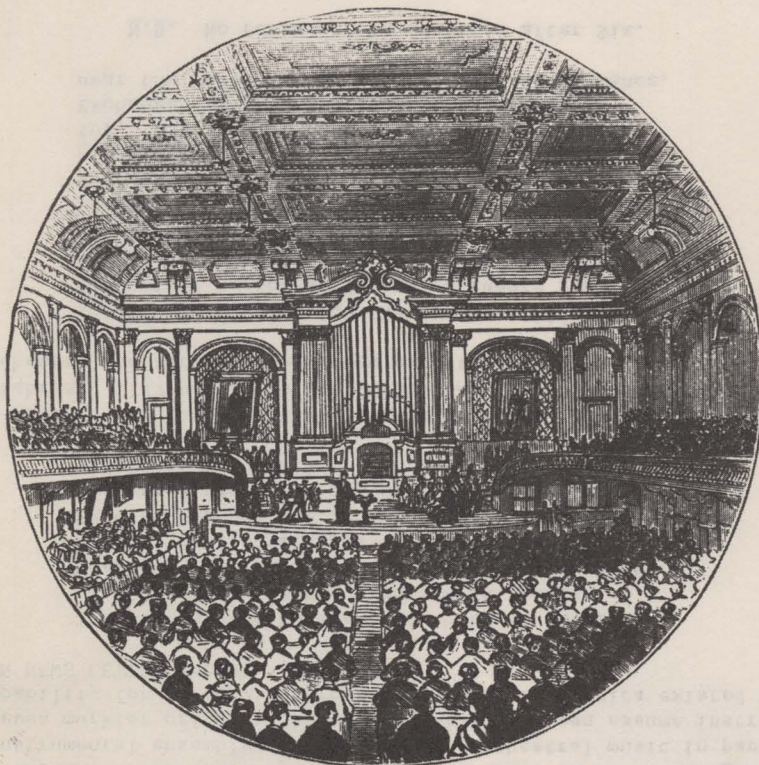
FOLKWAYS RECORDS FTS 32380 STEREO

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Music For The Colonial Orchestra

The Wayland Consort Orchestra

David P. McKay, Conductor



Mechanics Hall. Interior View

I. THE THEATRICAL AND OPERATIC TRADITION

1. "Handel's Water Piece" (from Samuel Holyoke's INSTRUMENTAL ASSISTANT, Vol. I (1800))*
2. "Overture in PTOLOMY" by George Handel
3. "ARTAXERXES, The Overture" by Thomas Arne

II. THE CONCERTO TRADITION

1. "Minuetto With Eight Variations for the flute and violoncello" by George Saliment (1796)
2. "Minuett With Variations" by William Felton
3. "Concerto I" by John Stanley
Largo--Allegro--Adagio--Allegro--Adagio--Allegro

III. THE VOCAL TRADITION (with orchestral accompaniment) Susan Clickner, soloist

1. "The Death Song of an Indian Chief" by Hans Gram (1791)
2. "A Youth Adorn'd" by Thomas Arne
3. "Save Me O Lord" by Samuel Felsted
4. "Billows Foam" by Samuel Felsted

IV. THE SYMPHONIC TRADITION

1. "Little Colonial Suite" by James Bremner et al.
 - (a) "March" (James Bremner)
 - (b) "Lesson, cantabile" (John Palma)
 - (c) "Air, tempo di Gavotto" (Samuel Holyoke)
2. "SYMPHONY 3d" (or "Overture III") by John Christian Bach
Allegro di molto (first movement)
3. SYMPHONY (to THE CHAPLET) by William Boyce
Allegro--Vivace--Tempo di Minuetto
4. SYMPHONY (from THOMAS AND SALLY) by Thomas Arne

(N.B. This recording does not include the eighteenth century Moravian orchestral tradition, which though of extreme interest, remains outside the mainstream of Colonial music. And the term "Colonial," though normally referring to the time-period prior to 1783 is herein broadened to include occasional selected works that post-date 1783.)

*American titles and publication dates given where applicable.

The Emergence of the Orchestra; Its Disposition; Its Repertoire

Instrumental music in early America has at best an unclear beginning; whereas instrumental ensembles in general and orchestral music in particular have even murkier origins. As early as 1716 one can assume instrumental capability for performing orchestral music in America existed as the BOSTON NEWS LETTER notes:

This is to give Notice that there is lately sent over from London a choice Collection of Musickal Instruments, consisting of Flageuolote, Flutes, Haut-Boys, Bass-Viols, Violins, . . . Sold at the Dancing School of Mr. Enstone in Sudbury-Street near the Orange-Tree Boston. (23 April 1716 BNL)

But surer grounds for the emergence of this tradition in Colonial America is the 2 February 1729 notice in the BOSTON GAZETTE--an apparent "first" public orchestral performance requiring paid tickets:

This is to give Notice That there will be a Consort of Musick performed on sundry Instruments, at the Dancing School in King-Street, on Tuesday the 18th Instant, at Six O-Clock in the Evening, and that Tickets for the same will be delivered out at Seven Shillings and six pence each Ticket, at the Places following, vix. At Mr. Luke Verdy's at the Royal Exchange, at Mrs. Meer's at the Sun Tavern near the Dock, and at the Place of Performance.

N.B. No Person to be admitted after Six.

Charleston (April, 1732) and thereafter Philadelphia, New York and Williamsburg were also important locations for orchestral performances.

* * *

The disposition of the orchestra would understandably depend upon available personnel. An ad concerning Charleston's prestigious St. Cecilia Society states:

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. (BOS. EVEN.POST 17 June 1771)

And Boston's Josiah Quincy, Jr., Visiting Charleston, S.C. two years later, reported about this same orchestra in his "Journal (1773)";



Grand Rehearsal of the Anniversary Ode

The musick was good. The two bass-viols and French horns were grand. One Abbercrombie, a Frenchman just arrived, played a first fiddle and solo incomparably, better than any I ever had heard . . . (at) a salary of 500 guineas a year.

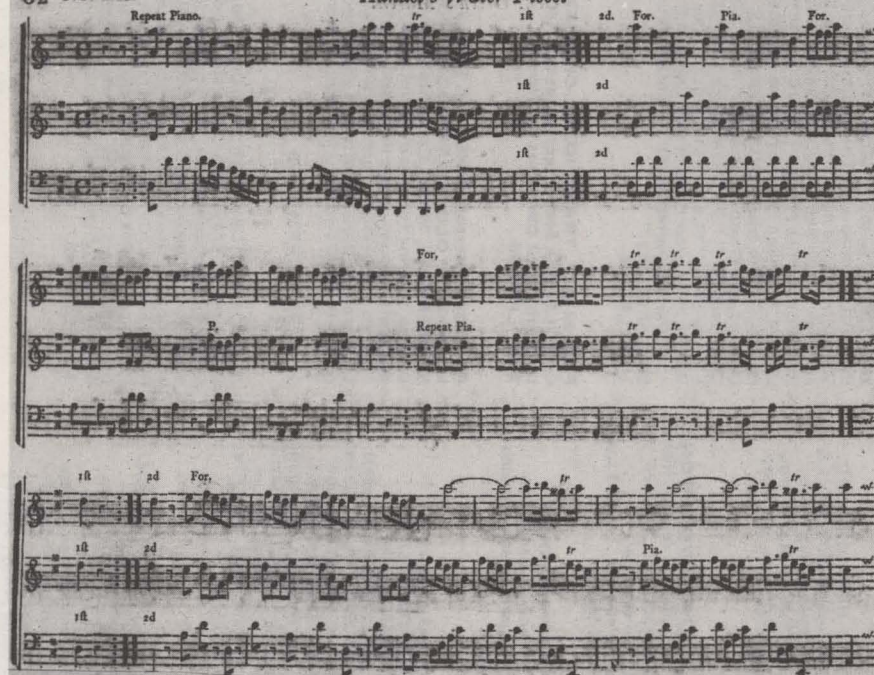
Using this as normative we have an orchestra comprised of strings, 2 oboes, 2 French horns and bassoon--an ensemble capable of playing almost the entire Colonial orchestral repertoire.

The size could fluctuate with the occasion. Hodgkinson, the actor-singer, sarcastically complained about the small ensemble employed by the Old American Company: "The Orchestra (in 1792) was composed of about six Musicians, some of whom were incapable of their Business." (NARRATIVE, 1797, p. 4) On the other extreme was the thirty-piece extravaganza in Charleston's Grand Musical Festival (1796):

The orchestra shall be composed as follows: one organ, twelve violins, three basses, 5 tenors, six oboes, flutes and clarinets, two horns, one bassoon, and two pair kettle drums, in all 30. CITY GAZETTE, CHARLESTON 2 July 1796

In the final analysis the norm was probably seen "at the Theatre Royal, New-York, in 1778 . . . (where) the orchestra . . . had fourteen performers at a dollar the night." (Dunlap, HISTORY, p. 101-2)

* * *



Early orchestral repertoire doubtless reflected current London offerings, with the towering genius of Handel being accepted here as completely as in England. But detailed listings of performed works (commonly found in newspapers) do not appear until well after mid-century. Symphonic music (frequently published as periodic overtures) and vocal selections (with orchestral accompaniment) by Stanley, J. C. Bach, Thomas Arne and other London composers were common. A full column, front page ad in the 25 June 1764 BOSTON GAZETTE, highlighting opera music and concertos, underscores a broadening of this repertoire base.

MUSIC, & INSTRUMENTS, . . . Italian and English Opera's and Songs in Score . . . Polly (and other Operas); by Mr. Gay with the musick for the Voice and Harpsicord, or any Instrument . . . Handel and Felton's Organ Concerto's.

Thus we find Colonial orchestra music emerging from at least four traditions: (1) The Theatrical and Operatic Tradition; (2) The Concerto Tradition; (3) The Vocal Tradition (with orchestral accompaniment); and (4) The Symphonic Tradition.

I. THE THEATRICAL AND OPERATIC TRADITION

"Handel's Water Piece," from Holyoke's INSTRUMENTAL ASSISTANT, Vol. I (1800) is particularly significant as the earliest American published instrumental score of Handel's music. The "Water Music" was popular as interlude music at the theater--appropriate either between the acts or before a performance began. Holyoke's score, in a three-voice transcription with no instrumental disposition specified, is similar in layout to manuscript band scores of the period. Samuel Holyoke (1762-1820), a Harvard graduate (1789), is considered the "father of the American band" tradition.

Handel's "Overture in PTOLOMY" is an example of the stately French overture style, beginning with a slow, somewhat pompous introduction followed by a vigorous, lively fugue. The earliest American printed reference to it concerns Josiah Flagg's 17 May 1771 performance in Boston. Handel's opera overtures were his most popular instrumental selections among Colonial concert-goers--with the single exception of THE MESSIAH.

Thomas Arne's "ARTAXERXES, The Overture" was performed on 10 April, 1765 at the College of Philadelphia, "under the Direction of Mr. Bremner," particularly interesting because the opera had been published in London only three years earlier! Arne's ARTAXERXES (1762) was the most brilliant grand opera in English of the last half of the eighteenth century; and both its striking overture and its lavish coloratura arias enjoyed immense popularity in Colonial American concert halls--though the work in its entirety (in America) was never staged.

II. THE CONCERTO TRADITION

Saliment's "Minuetto with eight variations for the flute & violincello" is a virtuoso show-piece whose form--theme with variations of progressive difficulty--is so similar to Felton's "Minuett" (the popular final movement of his "Concerto in C") that it could well be the finale of a concerto. Its inclusion here is warranted because the numerous concertos written and performed by Colonial artists have all disappeared, with the exception of such vestigial remnants as this present work. George Edward Saliment, active in New York music circles from 1791 to 1800, was a flutist "on which he styled himself a master."

"Minuett with Variations," as Francis Hopkinson entitles it in his "Lessons" manuscript collection, is actually the final movement to the "C Major Concerto" by William Felton (1713-1769). This selection, so popular among Colonial music lovers, attempts to echo the Handel concertos in its running passages that keep a dialogue with similar passages in the orchestra; in actuality the two concerto composers were often seen as near equals (by eighteenth-century Americans),

though Handel once sneeringly refused to allow Felton to dedicate a composition to himself.

The "Concerto I" by Stanley (which appeared on the same 1771 Boston program that included "Overture in PTOLOMY") is a good illustration of the Baroque concerto grosso with its interplay between the larger body of instruments (or "ripieno") and the smaller group (or "concertino"). Stately homophonic passages are interspersed with fugal sections reminiscent of an almost Handelian majesty, with the concluding movement typically suggestive of a jig. John Stanley (1713-1786), a pupil of Greene's, was a noted organist of his day, though blind from the age of two.

III. THE VOCAL TRADITION (with orchestral accompaniment) Susan Clickner, soloist

Gram's "The Death Song of an Indian Chief," the first orchestral score published in the United States, calls for the basic full Colonial symphony disposition: strings, pairs of clarinets (or oboes) and French horns, (with the understanding that bassoon would double the celli). Though rather thickly scored, the music contains a straightforwardness suggested in the text itself. Hans Gram emigrated from Denmark to Boston in 1789 and soon emerged as a distinguished music editor (working for the publisher Isaiah Thomas), a gifted contrapuntalist, and a composer of note. Publication date - 1791.

"A Youth Adorn'd" is a pastoral song by Thomas Arne used in the 1757 Philadelphia production of the masque-opera ALFRED. This historic performance--an American pasticcio reworking of an earlier English work by the same name--included also songs both by Handel and by the obscure Domingo Terradella.

"Save Me" and "Billows Foam" are airs from the rococo oratorio JONAH by Samuel Felsted. The reflective mood of the first is supported by the wind ensemble or Colonial band coloring; and "Billows Foam" contains florid passages suggesting Handel as a partial model. The work's "premier" in Boston (1789) under the direction of the noted conductor William Selby, signaled a new era in the public performance of large-scaled choral works. Contemporary newspapers stated: "never before performed in America" and added, "performed at the Stone Chapel in Boston in (the) presence of the PRESIDENT of the United States."

IV. THE SYMPHONIC TRADITION

"Little Colonial Suite" is naive but charming music by three American musicians. Symphonies by Colonial composers, wherein the opening movement is in sonata form, have not survived; in their stead three movements are here substituted--the first two in binary, with the Gavotte in ternary form. The manuscript scores for the first two works stipulate no specific instrumentation although idiomatic string writing is clearly indicated in several instances, and winds elsewhere. The "Gavotte" is scored for strings, horns, and "Hautboy,

or Clarionett (I, II)." James Bremner was an active musician in Philadelphia from his arrival in 1763 until his death in 1780. His most distinguished pupil was Francis Hopkinson. The ambitious production of the masque-opera ALFRED in Philadelphia (1757) was the work of John Palma, cited in London's GENTLEMAN'S MAGAZINE (April, 1757, p. 178): "Signior Juan Palma, who conducted the Instrumental musick (to ALFRED)." The talent of Holyoke as instrumental composer--essentially overlooked by his contemporaries--is underscored in this brief but lively work.

The opening movement of Bach's "SYMPHONY 3d" (or "Overture III") illustrates clearly a sonata form: E flat first theme with the contrasting theme in B flat; a truncated development section and a recapitulation with both themes in E flat. John Christian Bach (1735-1782), youngest son of the Leipzig master, enjoyed much success upon his arrival in London (1762), but enormous debts ultimately caused him to be buried in a pauper's grave. The Bach "SYMPHONY 3d" was apparently introduced to America by Josiah Flagg in Boston on 17 May 1771.

"Rear'd midst the war-empurpled Plain, &c."

The DEATH SONG of an INDIAN CHIEF.

[Taken from OUAÏ, an INDIAN TALE, in Four Cantos, by PHILENIA, a LADY of Boston.]

Set to Music by Mr. HANS GRAM, of Boston.

Soprano
Tenor
Bass
Violins
Violas
Cellos
Double Basses
Flutes
Clarinets
Oboes
Bassoons
Horns

Rear'd midst the war-empurpled plain, What Illinois (oh - mits to - pain) Rear'd midst the

Boyce's "SYMPHONY (to THE CHAPLET)," elsewhere known as "Symphony #3," is cast in the quick-slow-quick mold of the Italian overture--though his middle movement is vivace. His opening movement, the longest and most significant, is held together by a four-note motif--three eights and a quarter note (so-do-ti-do)--which bounces from part to part for contrapuntal variety contrasted by occasional dotted eighth-sixteenth note chordal passages; and his middle movement is one of the earliest bassoon solos in orchestral literature.

William Boyce (1710-1779), born in the same year as Arne, entitled this work "Symphony" though it actually was the overture to his opera, THE CHAPLET (1749). This opera received its American premier in Philadelphia at the Southwark Theatre, 4 June 1767, where it was listed as "never performed here."

The "Symphony" from Arne's THOMAS AND SALLY (1760) precedes the air "From ploughing the ocean" in the opera. Though only 12 measures long it is in a miniature ternary form. William Billings' A MUSICAL DICTIONARY (1778) defines the genre as follows: "symphony, an air, which is played, or sang without words, before the song begins, and sometimes such airs are in the middle of a peice [*sic.*] and at the end."

This recording is funded in part by a generous grant from The New York Community Trust.

David P. McKay

This recording was made 14 June 1978 in Mechanics Hall, Worcester, Mass., a pre-Civil War recital hall that remains, over a century later, one of the finest performance facilities in New England.



18th Century Orchestra from the Modern Musicals--Master (1730)

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Fathom the Bowl, The Pressgang, All the Things Were Quite Silent, Here Comes Captain John Paul Jones, Fare Thee Well My Dearest Nancy, Adieu Sweet Lovely Nancy, Pretty Nancy of Yarmouth, Yankee Privateer An American Frigate, Stately American, Yankee Man of War, Sir Peter Parker. Text includes background material.
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