A Historical Study and Transcription of the Concerto for the Kent Bugle or Klappenflugel, "The Wildwood Troubadour," by Anthony Philip Heinrich.

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A HISTORICAL STUDY AND TRANSCRIPTION OF THE

CONCERTO FOR THE KENT BUGLE OR KLAPPENFLÜGEL

"THE WILDWOOD TROUBADOUR"

BY

ANTHONY PHILIP HEINRICH

A MONOGRAPH

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

William Adalson Shank
B.M., Syracuse University, 1963
M.M., Eastman School of Music, 1965
August, 1975
MANUSCRIPT THESSES

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The following is a sketch
made by the author and based on the original pencil
drawing of Anthony Philip Heinrich
contained in the Muller Collection
Special collections, Music Division
New York Public Library, Lincoln Center
New York City, New York
ACKNOWLEDGEMENTS

The nature of a monograph is theoretically a product of one person's labor. In all actuality it represents an accumulated result of several persons whose names, excepting the author's, are conspicuously absent from the title page. Appreciation is therefore expressed to: Anton Philip Heinrich for providing the substance, Mr. Wayne Sheeley for locating the autograph score and other documents, among the collected but uncatalogued manuscripts of Anton Philip Heinrich, Dr. Dwight Gatwood for obtaining the photographs of the Halliday patent for the keyed bugle, Mr. George Foss whose keen musical judgement resulted in a much improved transcription of the music, Mr. Paul L. Abel whose counsel and guidance enabled the monograph to develop additional perspective, and my wife Karen who never could understand why it took so long to transcribe and discuss eight minutes of music.
FORWARD

While attending a class lecture in American Music at Louisiana State University during the winter of 1973, it was brought to the writer's attention by a fellow student, that in the William Treat Upton biography, *Anthony Philip Heinrich, A Nineteenth-Century Composer in America*, reference is made to the existence of a concerto for Kent bugle composed by Heinrich in the early nineteenth-century. Because of the dearth of published trumpet literature from this period, the discovery of this reference was viewed as comparable to finding an old map to an abandoned gold mine. Here was an early nineteenth-century composition by America's first internationally acknowledged composer, written for one of the earliest fully chromatic soprano brass instruments—the keyed bugle.

The thought of rediscovering a forgotten composition by an early nineteenth-century American composer, who had written for a lip-blown soprano brass instrument, awakened a zealous desire to make the work better known to the musical community at large and in particular to the trumpet fraternity. The recondite status of the composer and the uniqueness of the work made this project of potentially universal interest.

A search of the manuscript works of Heinrich in the Library of Congress, Washington, D. C. determined that indeed, the Heinrich *Concerto for the Kent Bugle or Klappenflügel* does actually exist, howbeit under several titles. These titles: the *Concerto for the Kent Bugle or Klappenflügel*, *Washington's Centennial Overture*, the *Washingtoniad or the Deeds of a Hero*, and *The Wildwood Troubadour* are mentioned
by Oscar Sonneck, the late chief of the Music Division in the Library of Congress, in his List of Compositions by Anthony Philip Heinrich as possibly being the same piece.

Investigation was undertaken in order to locate the latest and most complete version of the work. A chapter on ancillary materials was proposed in order to clarify the confusion surrounding the various titles of the work. In the process the sub-title—"The Wildwood Troubadour"—was added to the title of the monograph—Concerto for the Kent Bugle or Klappenflügel with the additional hope that it would better reflect the programmatic nature of this extraordinary composition.

A thorough check of the holdings of the New York Public Library, as well as the Catalogue of Manuscript Music in the British Museum revealed that no nineteenth-century manuscripts or more recent publications of any of the aforementioned works were available from either of these lending institutions. A trip to Rochester, New York and a search of the Sibley Music Library of the Eastman School of Music resulted in a viewing of Heinrich's Presentazioni Musicali, from a Bohemian in America. In the composers own words:

These Musical Gleamings
from the Wilds of America
are respectfully Presented

to
Her Imperial Royal and Apostolic Majesty
Empress Élisabeth Amélie Eugénie
By Her obedient, humble, Western
Minnesänger.

Anthony Philip Heinrich

This volume, published by Heinrich in 1856, lists The Wildwood Troubadour prominently in the table of contents. The composition however, is conspicuously absent from those pieces which follow. Evidently Heinrich had second thoughts about including the score of The Wildwood Troubadour in the Presentazioni Musicali, when he had already included it in another collection—Musings of the Wild Wood. It was in this collection—Musings of the Wild Wood, housed in the Library of Congress, that the only known score to The Wildwood Troubadour was located. A special title page in the Musings of the Wild Wood indicated that The Wildwood Troubadour was to be "Most Respectfully Dedicated to Her Imperial Majesty Elizabeth Amélie Eugénie, Empress of Austria."

The indication of the foregoing was that the autograph copy of the Concerto for the Kent Bugle or Klappenflügel and the copyist's

---

1Taken from the dedication page: Anthony Philip Heinrich, Presentazioni Musicali, from a Bohemian in America, (New York City, 1856).


3See the chapter on ancillary materials for the relationship between the Wildwood Troubadour and the Concerto for the Kent Bugle or Klappenflügel.

4From the special title page preceding The Wildwood Troubadour. See the Chapter on ancillary materials for more information about Heinrich's Musings of the Wild Wood.
edition of The Wildwood Troubadour, both housed in the Library of Congress, were probably the only documents or manuscripts of these compositions in existence. A subsequent check of current publications by publishers of music for brass instruments verified that there were no current editions of either composition available.

An exploration of dissertations on the subject of Heinrich and his music revealed that up until August, 1974, only two dissertations\(^1\) had been written, and that neither of these had been relevant to the aforementioned related works that were indicated by Oscar Sonneck in his listing of Heinrich's compositions. Notwithstanding these studies, and the existence of the biography of Heinrich by William Treat Upton, already mentioned, it was decided that, because of the various enigmas surrounding the composer and his music, a chronological study of his life was justified.

A study of the music would be incomplete without some research connected with the instruments, especially since the composition was originally written for an instrument that is no longer extant. The Concerto for the Kent Bugle or Klappenflügel is the first and only concerto for the keyed bugle to come to light at this time. Perhaps

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its mere existence will foster further research and discovery of additional compositions written during the instrument's very brief history.

By the time of Heinrich's version of the composition, which he called *The Wildwood Troubadour*, the cornet had usurped the role of the keyed bugle as a principle melody instrument. It was quite natural then for Heinrich to change the solo part, which earlier had read Kent bugle, to cornetto [cornet]. Inasmuch as knowledge about the early history and development of the cornet is fairly widespread, that instrument will not receive coverage similar to that given the keyed bugle--the instrument for which the music was originally conceived.

The main purpose of this monograph will be the preparation of a practical edition of the music suitable for present-day performances on the B♭ trumpet with piano accompaniment. In addition to the edition of the music, a musical analysis of the composition will be made, in order to expand the performers comprehension of the piece. Included in that section will be an explanation of editorial departures from the original.

As the *Concerto for the Kent Bugle or Klappenflügel* was written at a time for which there presently exists a scarcity of literature for the trumpet, it can only be hoped that, through publication and eventual performance, the composition will become a welcome addition to the established trumpet repertory, and the obscurity that shrouds the

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2 Subsequent research by the author has already resulted in the location of an additional composition for keyed bugle and another piece for cornet, both by Anton Philip Heinrich. See Chapter VII—Conclusions and Areas for Further Research.
one-time highly-regarded and talented composer of the music will be diminished accordingly.
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ABSTRACT

The present-day abundance of solo literature for the trumpet player is conspicuously void of works from the early nineteenth century. It would seem that composers became disinterested in the instrument very soon after that time when it acquired the long-sought-for mechanisms necessary to complete it's chromaticization. Notwithstanding the trumpet concerti of Haydn and Hummel, which are properly viewed as eighteenth century Classical repertory, there is no original solo material from the period 1810-1850, available for trumpet players.

The thrust of this monograph is to present a historical study and transcription (for B♭ trumpet and piano) of a representative early nineteenth-century concerto for the keyed bugle. The historical study concerns itself with 1) a chronological survey of Heinrich's life, 2) an exploration of ancillary materials related to the concerto, and 3) the history and development of the keyed bugle. Throughout the edition of the music, the attempt is made to preserve the harmony and voice leading as Heinrich originally wrote it. In order to preserve the integrity and idiomatic expression of that instrument, for which the music was originally conceived, a copy of the keyed bugle part was faithfully copied and is included intact. Finally an analysis of the music is included in order to heighten the performers awareness of 1) the formal organization of the concerto, 2) the harmonic content of the music, and 3) the performance practices essential for a satisfactory performance of the music.
CHAPTER I

INTRODUCTION

Among musicians today a brass instrument is generally considered to be a musical wind instrument in which sound generation is accomplished by the controlled manipulation of lip vibration on the part of a musical performer. If the term brass instrument is to be literally defined however, such a reference must be to a musical instrument whose primary construction is of the alloy of copper and zinc called brass, regardless of the way or manner in which musical tones are actually produced. While this definition might not seem at all appropriate today, in the nineteenth century it was very apropos and for several good reasons. Because of the keyed bugle, the ophicleide, and a host of other brass instruments which are now obsolete, and because the saxophone in the nineteenth century was considered a brass instrument, the concept of brass instruments at that time was far removed from what it is today.

In the 1830's most American wind bands began to change over to an all brass instrumentation. One of the earliest bands to do so was New York's Independent Band which as early as 1834\(^1\) converted to an instrumentation of all brass and percussion. The famous Salem Brigade

Band of Massachusetts followed suit in 1835.\textsuperscript{1} "By 1850 practically all of New York City's bands were exclusively brass..."\textsuperscript{2} The reason for this widespread changeover in instrumentation was due to a great degree to the remarkable success of the keyed bugle which had been imported from England. This instrument is described and illustrated with greater detail in Chapter IV.

The invention of the saxophone by Adolphe Sax (1814-1894) and its patent on June 22, 1846,\textsuperscript{3} resulted in, what at that time must have appeared to be, a most unusual wind instrument. Made of brass and with keys like the keyed bugle, the saxophone was blown like a clarinet with the sound being generated from the forced vibration of a single reed. The clarinet made of wood was excluded from the new brass band instrumentation but the saxophone made of brass was frequently employed in France and occasionally in England.\textsuperscript{4} The extent to which the saxophone was used in nineteenth-century American brass bands is difficult to determine; but it was occasionally employed,\textsuperscript{5} and it became more

\textsuperscript{1}Ibid.


\textsuperscript{5}The American Brass Bands were patterned after the British Brass Bands. Ibid.
and more familiar in both concert and dance ensembles during the late
nineteenth century.\textsuperscript{1}

The keyed mechanism employed on the nineteenth century keyed
bugle was very similar to that still employed on saxophones today. Its
consisted of padded metal covers placed over holes of variable sizes
that had been drilled through the tube of the instrument. These covers
were opened and closed by a series of levers that were arranged so that
they could be easily operated by the fingers. The keyed mechanisms
were of two types, open and closed key, with both types normally
appearing on every instrument. The open key mechanism, so called be­
cause in its normal position the hole was open, was normally attached
to those one or two apertures nearest the bell of the instrument and
were used to extend the range of the instrument downward. The closed
key mechanism, so called because in its normal position the hole was
closed, was used to shorten the overall length of the vibrating air
column and thereby raise the fundamental pitch.

While the keyed mechanism is capable of producing frequency
variance by means of shortening the over-all length of the instrument,
another more familiar device employed on brass instruments is the valve
mechanism. The valve mechanism achieves variation in pitch on a musical
instrument by diverting the air column into alternate sections of tubing,

\textsuperscript{1}Gilmore's Band during its international tour of 1878 listed
five saxophones in its instrumentation. From that point the use of
saxophones became ubiquitous to all of the American wind bands, in­
cluding the several bands which at one time or another were under
the direction of John Philip Sousa. See Richard Franko Goldman,
The Wind Band (Boston: Allyn & Bacon, Inc., 1961), p. 62, 72, and
73.
thereby increasing the instruments over-all length. The cornet, one of the earliest type of brass instruments to employ this device is specified as the solo instrument in Heinrich's The Wildwood Troubadour, a later version of the Concerto for the Kent Bugle or Klappenflügel.

For purpose of designating pitches in specific octaves, the system illustrated in Figure 1 will be employed throughout this monograph.

![Diagram of pitch designation]

Fig. 1.—Method of designating pitch in specific octaves.

References to the notes contained in the natural harmonic series of brass instruments will be as follows. The first note of a series will be called the fundamental or the first partial, the second note will be called the second partial, the third note the third partial, etc. Partials may also be referred to in figures by arabic numeral.

For the sake of consistency in labeling fingerings for the keyed bugle, the capital letter "T" will be used in reference to the thumb and the fingers will be numbered from 1 to 4 beginning with the index finger. The abbreviations L.H. will refer to the left hand, and R.H. will indicate the right hand.
Arabic numerals will be used throughout the analysis of the music in reference to measure numbers in the monograph edition of the music.

Drawings and illustrations not identified as to source have been made by the author.
CHAPTER II

ANTON PHILIP HEINRICH-
A CHRONOLOGICAL SURVEY OF HIS LIFE

Early Years Until the Death of his Wife

One of those characteristics most fascinating about the Bohemian life is the alleged proclivity towards wandering. This wanderlust was omnipresent throughout the life of Anton Philipp Heinrich, who was born in Schönbüchel, near Schonlinde, in northern Bohemia, on March 11, 1781.1 This village, now Krasny Buk, Czechoslovakia is located near the German border. At the time of his death in New York City on the third of May, 1861, his life had spanned eight decades and covered the period in American history from early nationhood and the time of Washington, until the Civil War, the time of Lincoln. Although Bohemian by birth, Heinrich was German by descent; but throughout most of his adult life, he was American by choice.

Soon after his birth he was adopted by his uncle Anton Heinrich, after whom he was named and from whom he inherited a wealthy wholesale dealership in linens, thread, wine, and other commodities. Included in the business interests was a large banking and exchange business.2

1 Both date and place of birth are inscribed in Heinrich's handwriting in his scrapbook.

At nineteen years of age Heinrich had already become one of Bohemia's wealthiest and most important merchants.

Heinrich's business interests took him to many of the trade centers of Europe—Prague, Vienna, Trieste, Naples, Lisbon, London, etc. Being adventurous by nature, these trips whetted his appetite for a journey to America where he hoped to extend his business and trade.

Heinrich's first journey to America came in 1805.¹ This was a brief sojourn, probably shortened by the financial crisis wrought by the Napoleonic Wars. Evidently, mismanagement and dishonesty within his business interests at home had implicated him. After straightening out the problems as best as he could, Heinrich sought to ward off complete bankruptcy by selling glassware in America.

In 1810, Heinrich was back in the United States selling glassware to Philadelphia merchants and "directing the music at the Southwark Theatre...without salary, simply for the pleasure of it."² The following year, 1811, brought the financial bankruptcy of the Austrian government. Heinrich's fortune was obliterated; and for the first time in his life, poverty was knocking on his door. In this same year, however, fate consoled him through marriage to a Boston lady, with whom he could share his trials and tribulations.

Two years later in 1813,³ the Heinrich's were en route to the homestead in Bohemia. Mrs. Heinrich was pregnant and Anton was overjoyed

¹Article, Dwight's Journal, April 20, 1861.

²Upton, op. cit., p. 6.

³Heinrich's scrapbook mentions this year as the one wherein travel was undertaken to visit the homestead in Bohemia.
with the thought of showing his wife the place of his birth. Heinrich's genuine wish to show his wife his native land, however, was not matched with a genuine concern for her welfare. After several months of travelling, privations, poor accommodations, storms, and hardships beyond our imaginations they arrived in Schönbüchel. The poor mother-to-be was weak, sick and exhausted. Home sickness and illness increased daily until soon after their arrival in Schönbüchel, the baby was born. As soon as the mother had sufficiently recovered from the ordeal of childbirth, plans were made for an immediate return to America. The baby Antonia (Toni) was left behind with a relative. Evidently the mother's ill health would not permit the baby accompanying its parents on such a long and hazardous journey.

The trip back to America brought no relief, and Heinrich's wife grew sicker and weaker every day. Extensive travelling and poor accommodations, illness and fatigue, undue privations and hardships, the unfamiliar lands and people, plus the ordeal of childbirth—all of this was to take its toll. "Almost immediately upon reaching Boston, Heinrich found himself alone."¹

Merchant-Musician-Pioneer (1816-1823)

In 1816, Heinrich was thirty five years of age, his wife dead, his child faraway in Bohemia, and all of his fortune gone. He was entering upon a new stage in his life, one wherein he fully realized that survival in this adopted land would require new means and great invention. While from this point onwards in his life Heinrich was

¹Upton, op. cit., p. 9.
materially poor, in fervent enthusiasm he always remained a rich man. Thankfully this character trait never left him, because it was to become his mainstay throughout the rest of his life.

During the trip to the fatherland Heinrich had made arrangements to act as an agent in this country for a large export firm located in Trieste. Evidently the arrangement was to do business in Philadelphia because Heinrich moved to that city. The entire venture was short lived, however, for Heinrich was soon to leave the world of business and seek his fortune among the followers of Apollo.

In his earlier travels, Heinrich had come into possession of a fabulous violin made in Cremona. Having studied the violin as a youth and having heard stupendous performances by those proficient on the instrument, he decided that with practice he could become a professor and performer on that instrument.

Soon after the decision to make music a career was made, Heinrich was invited to become director of the Theater in Pittsburg. Unlike the honorary position, that he once held at the Southwark Theatre in Philadelphia, this new position luckily was to afford him a handsome salary. The problem was getting to Pittsburg which was 300 miles away. An overland journey of such magnitude could not be made overnight in 1818, like it can today. The journey was made on foot; as travel by stagecoach was more expensive and sometimes even more uncomfortable, when the way was rough and mountainous. Such was the way to Pittsburg; so Heinrich at that time only thirty-seven years of age chose to walk, a chore which would have required at least two weeks time.

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1Upton, op. cit., p. 11.
Upon arriving in Pittsburg and the place of his employment, Heinrich found a disgraceful barn-like theater. Built by amateurs it was old fashioned, cheaply decorated, and covered with coal smut. When Heinrich arrived, the theater was on the verge of bankruptcy. Remaining at the theater for a shorter period of time than it took him to travel there, Heinrich soon joined the numerous bands of pilgrims journeying down the Ohio river and westward to the promised land of Kentucky, which with its amiable climate and fertile lands encouraged a steady traffic of settlers, adventurers, and travellers.

Heinrich arrived in Lexington, Kentucky apparently during the latter part of October or in early November, 1817. A "Grand Concert of Vocal and Instrumental Music" under the direction of A. P. Heinrich was immediately planned for his benefit on Wednesday evening, November 12, 1817. On this program Heinrich was featured as director, pianist, and violinist; but what is more noteworthy about the program, is the inclusion of a "Simfonia con minuetto," the Minuet from Symphony #1 in C Major by Beethoven. All recorded evidence indicates that this was the first performance of a Beethoven symphony in America, a fact that was to have much to do with the poignancy of the title "Beethoven of America", which frequently has been ascribed to Heinrich.

Following this welcoming concert, Heinrich was kept busy with teaching, playing the violin, and directing until sometime during the winter, he fell ill with a hard fever. With spring, convalescence came; and with it, the determination to change his mode of living.

1Taken from the program.
The recovery of health and the need for further professional development in music became his foremost concerns. If he was to become the professional he wanted to be, he must develop his talent and abilities through his own volition since there was no one nearby who could teach him. Therefore he reasoned, a life of peace, quiet, and a little seclusion was needed, if these goals were to be realized.

Sometime in the spring of 1818, Heinrich moved to a simple log cabin in the forest near Bardstown, Kentucky. In the opposite direction, not very far away, was a village of Mingo Indians where Heinrich received his earliest inspiration from Indian melody and rhythm. This experience along with the beautiful and charming aspects of the redbud, dogwood, and apple blossoms must have catalyzed the recovery of our wanderer and re-kindled his enthusiasm for music. He practiced the violin diligently—hours without end—preparing himself for the day when, upon reaching the best of health and the mastery of his instrument, he would once again venture forth into the musical world. That this incubation period was well spent became apparent later.

Before long, news of this eccentric gentleman and of his strange midnight music was spread up and down the countryside. He must have become somewhat of an anomaly for people would sometimes journey to his back woods hut just to see and hear the curious and strange man, who played mysteriously on the violin.

Late in the spring of 1818, several ladies from Bardstown, Kentucky requested Heinrich to compose a song to the Ode by Collins: How Sleep the Brave.¹ This was an undertaking designed to commemorate the

¹Upton, op. cit., p. 40.
Heroes who fell at Tippecanoe. The result, Heinrich's first attempt at music composition was quite a dignified and worthwhile piece for one who had never studied theory or composition.¹

From that time, Heinrich became more and more preoccupied with the composition of music and with his increasing fascination for it, he began to compose for violin and piano, as well as for voice. There in the forests of Kentucky, Heinrich was developing a passion for that creative art which was to fulfill his greatest desires for self-expression.

Although living somewhat the life of a recluse, his seclusion at Bardstown did not prevent his making some important friends. Through Thomas Speed, who was a member of Congress at that time, and who lived just outside of Bardstown, Heinrich met Judge John Speed (brother of Thomas) on whose estate in Farmington, Kentucky, Heinrich took residence in January of 1819.² It was also during this period that Heinrich made the acquaintance of John James Audubon, the highly esteemed naturalist, and his family, with whom he became lifelong friends. While staying on Judge Speed's estate, Heinrich found congenial surroundings for the practicing, studying and composing that he lived for. Mingling more

¹This is evidenced by its having been included in Heinrich's first published collection The Dawning of Music in Kentucky. (Philadelphia: Bacon & Hart, 1820).

²Upton, op. cit., p. 42.
in society now, he also found time for appearances as violinist and as music director.¹

At this same time, across the Ohio River from Henderson, Kentucky, in the state of Indiana, there lived a lad, ten years of age, who was destined to become president of the United States. Abraham Lincoln was born near Bardstown, Kentucky and was well acquainted with the Speed family. Soon after his election to the Presidency, Lincoln named James Speed Attorney General; and Joshua Speed became influential as Lincoln's closest and most intimate personal friend.² Both of these gentlemen were sons of Judge John Speed. There is an interesting parallel here with Heinrich the so called "Beethoven of America" and his counterpart, the Beethoven of Vienna who also numbered among his friends, some of the most influential members of society.

While taking domicile with the Speed family on their estate for two years (1819-1821), Heinrich composed numerous works including songs, violin chamber music, and pieces for the piano. Most of this music he gathered together and sent to Bacon & Hart in Philadelphia for publication. The Dawning of Music in Kentucky, or the Pleasures of Harmony in the Solitudes of Nature was issued in one volume on May 4,

¹A program in Heinrich's scrapbook indicates that he was director of the orchestra, in a concert sponsored by two Kentucky musicians: P. Declary and H. M. Penner, on Tuesday, June 8, 1819. See also: David Milton Barron, "The Early Vocal Works of Anthony Philip Heinrich: (Unpublished doctoral dissertation, University of Illinois at Urbana-Champaign, 1972), p. 22.

1820. A scant seven weeks later (June 23, 1820), a sequel to the above was issued by the same publisher and entitled The Western Mistrel, "a collection of original, moral, patriotic and sentimental songs for the voice and pianoforte interspersed with airs, waltzes, etc." Together these two volumes constitute a unique example of early nineteenth century musical Americana. They are expressive of many moods and varying musical manners of the time.

For sometime, Heinrich had evidently been working upon a musical melodrama. Suddenly in the early part of 1821, he is again in Philadelphia, working upon the production of his Child of the Mountain, or The Deserted Mother, which took place on February 10, of that year. Heinrich remained in Philadelphia for two additional months, in order to give another performance of his Melo-drama on March 7, 1821 and to prepare an additional concert for his own benefit. This concert was announced for April 19, 1821, but because the first formal appearance of the newly formed Musical Fund Society was scheduled to take place on April 24, 1821, Heinrich postponed his own concert until May 4, 1821.

1Anton Philip Heinrich. The Dawning of Music in Kentucky, or the Pleasures of Harmony in the Solitudes of Nature (Philadelphia: Bacon & Hart, 1820), title page.

2Taken from the title page.

3Barron, op. cit., p. 23.

4Taken from the program.

5Taken from the published announcement.

6Upton, op. cit., p. 65 quotes Poulson's Daily Advertiser (Philadelphia, April 24, 1821).
Soon after this performance, Heinrich returned to Kentucky where sometime in the latter part of 1822 or early 1823, an invitation was extended for him to take up permanent residence in Boston.¹ A free benefit concert was to be given him immediately upon his arrival, in order to defray his travelling expenses and to help establish him in the community.

So finally Heinrich was to say goodbye to Kentucky and venture forth into the musical circles of Boston. He always looked back with fond recollections and a genuine concern for the friendships he had made in Kentucky. The early seclusion in Bardstown was just what he needed to cure his heart and soul which had been so badly tattered by the loss of fortune, the death of his dear wife, and the separation from his little girl, Antonia. Bardstown and Farmington had both contributed to his development into a superb performer on the violin. At Bardstown he had also begun to compose and at Farmington he had received additional encouragement in this endeavor. "From his years in Kentucky came most of his Indian based music such as: Indian Fanfares from the collection Comanche Revels, and The Cherokee's Lament from The Moon of the Forest."² Also from this period came the inspiration for such compositions as Complaint of Logan the Mingo Chief, the Last of his Race (London, 1834) and probably for Pochahantas: Pride of the Wilderness, a Grand Concert Waltz, (New York, 1839), these latter works being subsequently composed.

¹Article, Boston Euterpeiad. (February, 1823), p. 179.

Early Triumphs in Boston (1823-1826)

Upon arriving in Boston sometime in the early spring of 1823, as had been promised, a concert was immediately planned for him. It was scheduled for May 29, 1823, but whether it took place on that date or on June 7, 1823, is not certain. It was given under the Patronage of "The Philo-Harmonic and Handel and Haydn Societies."

The concert featured Heinrich in several capacities, that of "leader of the band", song composer: From Thee, Eliza, I Must Go, pianist, and surprisingly, as organist in an Extempore. While financially the proceeds of the concert fell short of the expenses, Heinrich enjoyed excellent professional results particularly as a consequence of his organ improvisation. He was engaged almost immediately as organist at Old South Church, one of the best known churches in Boston.

Three months later Heinrich resigned from what was to be his only church position. Evidently criticism of his playing by ultra-refined critics in the congregation proved to be of greater importance to his tenure than the unqualified approval of the singers. On August 14, 1823, Heinrich played his farewell organ epistle. This was probably for the better; Heinrich was always a loner and a free lance artist who functioned at his best with activity that was diversified and varied. When not composing or preparing for some concert, we can be certain that he was kept busy with students and other musical activities.

1Taken from the program.

2The program in Heinrich's scrapbook indicates that there was possibly a postponement of the earlier date.

3Article, Boston Euterpeiad, November, 1822, p. 133.
Several of Heinrich’s compositions were featured on a Concert given by the clarinet virtuoso T. Kendall on Friday evening May 27, 1825. Reference is made in the program to the introduction of the Kent bugle in the performance of the "Finale to 1'st Part-Military Symphony," by Haydn. The part for Kent bugle was probably performed by Edward Kendall who was a brother of T. Kendall, the beneficiary of the concert. This performance might have had some influence on Heinrich’s future orchestra writing, what with its frequent inclusion of parts for the Kent bugle. Edward Kendall was America's greatest exponent on the Kent bugle and he enjoyed an international fame for his superb performances.2

Sometime after Kendall's concert Heinrich began to yearn for his homeland and a reunion with his schoolgirl daughter whom he had left several years ago while she was still in the cradle. He practiced the violin again, hoping to earn his passage as a performer. He taught additional students to provide additional money for his journey. A farewell concert was planned for his benefit, and it took place at Boylston Hall on April 29, 1826.3

That Heinrich was desirous of making himself known as a performer and composer to a broader musical public is almost a certainty. He was always endeavoring to increase his professional prestige by whatever methods or means were available. Sincerely and conscientiously as he was dedicated to American music, he was interested in submitting his

1Taken from the program.

2See the chapter on instruments for more information about Edward Kendall.

3Taken from the program.
own music and himself to higher standards and criticism than presently existed in America. So it was with pride and enthusiasm that Heinrich set out to see his daughter, hoping at the same time to represent himself, America, and American music in the older musical centers of Europe. At forty-five, Heinrich had become somewhat of a national figure in American music, being well-known in Kentucky, Philadelphia, Boston, and New York. He deserved the title "Beethoven of America."

A Drury Lane in Dreary London (1826-1831)

The trip to England was unfortunately tragic for Heinrich, for "in some sort of an accident on shipboard or at the time of leaving the ship, his priceless violin was crushed, and worse still, the index finger of his left hand was broken..."¹ This of course terminated any future prospects that he might have for further public performances as violin or keyboard soloist. Also traveling on the ship was the American theater manager Stephen Price who for some inexplicable reason went out of his way to make the journey for Heinrich as uncomfortable as possible, even to the point of conspiring with the other passengers. What irony, that upon arriving in London, Heinrich, disenchanted with his inability to have his music performed before the English public, was to turn to playing in the Drury Lane Orchestra, of which Mr. Price was the new manager.

For playing in the Drury Lane Orchestra, Heinrich earned thirty shillings a week. Most of this he spent on music paper, piano rental

¹Upton, op. cit., p. 94.
and advertising, condescending to live on bread and milk.\(^1\) For the next five years, Heinrich was to content himself with playing in the orchestra, teaching an ever changing group of pupils, and composing relentlessly that constantly expanding pile of musical manuscripts from which he hoped eventually to make his claim to fame.

In 1831, Paganini came to London fresh from his triumphs in Vienna and Paris. Heinrich was overjoyed with the thought of the possibility of having his music performed by this "wizard of the violin". He hastily composed his Storia d'un violino which he sent to Paganini challenging him to perform it. Notwithstanding the challenge and a constant bombardment of letters from Heinrich, there is no indication that Paganini ever performed the work, at least not at Heinrich's request.

In April of 1831, Heinrich wrote what was to be his first composition for full orchestra. Programmatically, the unpublished "fantasia instrumentale" was entitled Pushmataha: A Venerable Chief of a Western Tribe of Indians. From all indications it was the first attempt in all of music history to treat orchestrally, the subject of American Indians.

Realizing that England was to become a dead end if he remained there, Heinrich sailed for Boston in the fall of 1831, without achieving the major objectives of his originally planned journey. He failed to receive the professional recognition that he had hoped for; and he failed in his attempts at reunion with his daughter. The only possible reason for this latter was lack of sufficient funds.

\(^1\)Upton, op. cit., p. 97.
The London years must certainly have been stimulating to Heinrich. While frequently poverty-stricken, he had nevertheless entered into the very heart of musical London's oldest theatrical establishment. He had experienced a coronation\(^1\) and had witnessed the great Paganini. He was even honored by the visit to his lodgings by Felix Mendelssohn, with whom he dined on yet another occasion.\(^2\) He had taught many students and had even found time for study himself. A never ending flow of musical compositions wrought various publications; but the failure of his most notable composition of the period, *Pushmataha: A Venerable Chief of a Western Tribe of Indians*, to receive publication, was clearly a sign that London could only superficially appreciate the genius of this early American nationalist.

**Back and Forth From London to Boston to London and Finally A Return To Heinrich's Homeland (1831-1833-1835)**

On arriving in Boston, Heinrich found that the city was evidently enthusiastic at the prospect of his return. Several newspapers announced his homecoming and suggested that a benefit concert should be gotten up immediately. It appears that there were also those who hoped to profit themselves from this projected event. Instead of the concert being given for Heinrich's benefit, the announcement for the program read:

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\(^1\)Coronation of William IV, 1830.

\(^2\)A note in Heinrich's scrapbook indicates that Heinrich had dined with Mendelssohn, after previously having met with him in his (Heinrich's) quarters.
Messrs. Comer & Kendall

Respectfully inform the Ladies and Gentlemen of Boston, that their

CONCERT

will take place on

Saturday Evening Next, at Boylston Hall

That Heinrich was present for the event is suggested by the newspaper announcement of the concert:

...With great pleasure they [Messr. Comer and Kendall] are proud to say, they will be enabled on that evening to introduce again to a Boston audience, their old and welcome favorite, A.P. Heinrich...2

The concert then would have taken place the following week, the tenth of December. In addition to two songs by Heinrich, there was performed at this concert, his arrangement for piano of the celebrated Witches' Dance of Paganini and the popular Yager's Adieu, with full orchestral accompaniment.

On this same concert, Heinrich had occasion once again to hear the keyed bugle. An air entitled Sull Margino dum Rio3 written by J. Kendall was performed with variations by Edward Kendall, the composer's brother.

Realizing what had been done, some of Heinrich's friends and admirers were determined to give Heinrich a real benefit concert, however belatedly. This concert was given the following spring on

1Taken from the published announcement in Heinrich's scrapbook.

2Article, Boston Gazette, December 3, 1831.

3Taken from the program.
March 17, 1832. In the meantime Heinrich had been kept busy assisting with and programming his own works at numerable other concerts which had been arranged or regularly scheduled. Also, in this same year, 1832, Heinrich was fortunate to have several of his songs published by the Boston publisher C. Bradley.

After the first year in Boston, Heinrich once more got the urge to return to his homeland and to be united with his daughter who, by now, was fully grown. Unable to cope with his anxiety, the spring of 1833 found him again in London, once more in an attempt to return to Bohemia. Stopping off at Drury Lane he was welcomed back into the orchestra, where he at least would earn enough to live on, even if he didn't receive the professional recognition for which he yearned.

The following year, 1834, seems to have been a prodigious one in terms of creative output for Heinrich. In May, he completed the grand oratorical divertissement called The Tower of Babel, or The Languages Confounded; August witnessed the completion of the Complaint of Logan the Mingo Chief, the Last of his Race; and in October came The Treaty of William Penn with the Indians. All of these were longer works than he had attempted earlier and were to set a pattern which continued throughout the remainder of his life.

November of 1834 brought forth the composition of a Concerto for the Kent Bugle or Klappenflügel, with obligato [sic] accompanyments [sic] for 42 parts. This work, the subject of this monograph, and it's similarity to others in Heinrich's output, namely The Wildwood Troubadour,

^Taken from the program.
will be discussed at greater length in the chapter on ancillary materials.

The following year, 1835, resulted in fewer compositions than previously, probably because his earlier illness had returned. A note accompanying the scoring of the Jäger's Adieu for thirty-two instruments indicates that he "...was under the painful necessity of becoming a patient in the London hospital."

When he had recovered sufficiently from his illness, Heinrich anxiously departed for the continent and journeyed overland to Bohemia. By now his daughter Antonia was twenty years old and had been living at Gorkau in the northern part of the country. All of the hardships, misfortunes, and loneliness of his life were forgotten as the anticipated reunion with his daughter approached.

Irony of ironies, when he arrived at the home of Joseph Hladek, in Gorkau, Bohemia, his daughter Antonia was gone. Providence had decreed that she should seek for herself the parent that had unwantonly abandoned her while she was in the cradle. Worrying that he might be ill and dying, whereby she might never see him, she sailed for America hoping to find him in Boston.¹ The utter truth is that correspondence between them had probably never taken place. Heinrich wrote numerous letters to her guardians and had inquired of her welfare from numerous others as well. He even requested travelers to Bohemia to check on her, but to no avail. It seems that none of his letters or none of his friends ever reached the small town of Gorkau. Nor had he received any correspondence from there.

¹Upton, op. cit., p. 137.
Possessing many friends in the neighboring city of Saaz; Heinrich consoled himself by taking up relationships with friends and acquaintances of twenty years back. They received him warmly with much kindness and cordiality. Some of them even offered him money for his journey back home but none of it was accepted. He was, however, persuaded by some of his friends to journey to Vienna where he had earlier submitted a composition in a contest that he hoped to win. Alas, in the end, the contest was won by a citizen of Austria. This was but a minor disappointment in a life accustomed to such things.

In Vienna he had many business associates and friends of the past who urged him to remain in Vienna until he might further recover from his illness. Instead he journeyed to Graz, Styria and the home of Ferdinand Rossler "who had shown many kindnesses to Toni during her father's years in America." Heinrich wanted to thank this kind friend for the benevolence that he had extended to his daughter and to hear first hand about her from those who knew her best. Additionally, as if by some miracle, he was requested to prepare a concert. Official recognition, in his homeland, had at last been bestowed upon him. He worked with great zeal in the preparation of this undertaking, which he hoped would result in the recognition of his musical worth and his ability as a composer of international stature. He was indeed fortunate to have as a conductor the distinguished musician Anselm von Huttenbrenner, who had studied with Salieri the same time as Schubert, and

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1 Heinrich suffered from recurring attacks of an undiagnosed illness, probably ulcers.

2 Upton, op. cit., p. 139.
who had held Beethoven in his arms during the master's dying moments. The concert took place on June 9, 1836,¹ with rehearsals having begun on May 25'th. This was probably the apex of Heinrich's career; the one time in his life, when everything had gone just as he had always hoped.

Following this successful concert at Graz, Heinrich left on a journey through Hungary where he was sick almost to the point of death. The seriousness of his illness is evidenced by his having had the last rites administered to him at the Brothers of Charity Hospital. Also in Hungary, he was robbed on two occasions and forced by customs officials, to pay an oppressive and irritating tax on his unpublished manuscripts.²

Once more, miraculously rejuvenated from his illness, he set out on the trip to Trieste, where he hoped to sail to America and join his daughter. For some reason, upon arriving in Trieste, he postponed the trip to America and set upon another journey through Italy and France. In Venice, he was almost drowned in one of the canals, but was saved by a Gondolier. In Milan, he had the opportunity to visit the Publishing House of Ricordi; but, he was unsuccessful in having any of his music published. In France he was robbed of money and precious music manuscripts whereupon he retired disconsolately to a solitary garret.³

It is indeed paradoxical that, upon postponing the return voyage to America and the longed for reunion with his daughter, such

¹Taken from the program.
²Upton, op. cit., p. 145
³Information obtained from Heinrich's Scrapbook.
accumulated misfortune should befall him. It is also inexplicable and puzzling, why the additional trip through France and Italy was even undertaken. Upton, in his biography of Heinrich is silent on the reason for this journey, but knowing what we know about Heinrich, it was probably done in quest of additional recognition as a composer.

A shade of official recognition was actually bestowed upon Heinrich in 1836, the year of his extensive European wanderings. Gustav Schilling included an article about Anton Philipp Heinrich in his Encyclopädie der Gesammten musikalischen Wissenschaft. This was the first music encyclopedia to include an article about an American composer; and it is significant that Heinrich was the only American composer about whom an entire article was written. While this type of recognition was of a kind, other than that openly sought by the ardent American composer, it was no less an indication of his having achieved at least some international recognition, and rightfully or not, the first American to do so.

The arrival of fall in 1837, found Heinrich "en route" to the United States with his destination: New York City. There he was to live for the rest of his life. He had, of course, visited New York before, but this time he was to establish the most permanent residence that he ever had.

**Land of the Free (1837–1857)**

When Heinrich arrived in New York City, the city was suffering from an intense financial depression, the "panic of 1837." Heinrich

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1Gustav Schilling, Encyclopädie der gesammten musikalischen Wissenschaft oder Universal-Lexicon der Tonkunst (Stuttgart, 1836).
probably lost no time in finding his daughter, but for some reason his memoirs and writings fail to inform us about the occasion. This is another subject about which Upton in his biography of Heinrich is unusually quiet. Perhaps it was not as joyous an occasion as had been anticipated. Probably Antonia, having heard of her father's fame in America, while she was yet in Bohemia, expected to find more than a poor old deprived musician. In any event, and in spite of the financial depression, Heinrich was soon back at his usual chores, teaching music, playing in concerts, composing new music, completing earlier works, and working upon the task of securing publication for his most recent compositions. Most of these new compositions were songs and short pieces for the pianoforte.

In the year 1839, Heinrich's name and a sketch of his life appeared in F. J. Fetis's *Biographie Universelle des Musiciens et Bibliographie Générale de la Musique*, (Brussels, 1839). The sketch credits him with a second marriage, a mistake which Heinrich went to great pains for many years to deny. Fetis also included a sketch of one other American composer in this biography. This was of Louis Moreau Gottschalk who thereby became the second American composer to be listed in an international music encyclopedia/biographie.¹

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¹A later *Supplement et Complement* to the Fetis *Biographie Universelle des Musiciens*... published in 1880 included an article about a third American, John Hill Hewit. Before this *Supplement et Complement*, however, the first American music encyclopedia was published in 1852--John Moore, *Complete Encyclopaedia of Music* (Boston: Oliver Ditson & Co., 1852). Moore's Encyclopedia has articles about three American composers: William Billings, Anton P. Heinrich, and Oliver Shaw.
The following year, 1840, witnessed the arrival of Fanny Elssler, the famous danseuse, in New York City. Heinrich, falling under her spell, wrote his Elssler Dances for the pianoforte. On the sixtieth anniversary of his birth, March 11, 1841, Heinrich completed the score of his American historical work, The Jubilee. President Henry Harrison's death a few weeks later (April 4, 1841), resulted in Heinrich writing The President's Funeral March, for the pianoforte or organ, but also designed for the use of military bands.

Charles Dickens and his wife came to New York in 1842. Heinrich composed a tribute to them which was fittingly names: The Yankee Welcome to Boz. The tribute consisted of two waltzes for pianoforte. On April 2, 1842,¹ a meeting was called for the formation of the Philharmonic Society of New York. Heinrich must have been very honored on that occasion to be chosen as chairman. At the meeting it was decided that Ureli Corelli Hill would become President and Director of the Society.

An event of even greater importance to Heinrich than the foregoing was his own first concert in New York City. Taking place on the evening of June 16, 1842,² the performance must have aroused considerable interest and foreshadowed the enormous musical jubilees of the Irish Bandmaster Patrick Gilmore in the latter part of the century. The New York Concert was called "Grand Musical Festival," and as such, everything was to be on a grandiose and lavish scale with a huge chorus.

²Taken from the program.
and a large orchestra. Included on the program was The Grand Overture to the Pilgrim Fathers.¹

Four years later in 1846, a benefit concert was given Heinrich by the citizenry of New York City in what was designed to be a sort of Valedictory for the veteran composer. Announcing the program Mr. Horace Greeley, editor of the New York Tribune, writes: "His [Heinrich's] Benefit Concert— the last public triumph in all probability that awaits the worn out Artist here on earth— is tomorrow night... at the Tabernacle."² Announcements and other notices of the concert read about the same. Evidently they expected our dear "Father Heinrich" to join the musical saints in the not to distant future. Little could they know that he had a good fifteen years of life ahead of him.

The program for Heinrich's Benefit Concert is noteworthy in that it was the first concert, given in his lifetime, to consist only of his music. Included on the program for that evening were The Jäger's Adieu, A Monumental Symphony— "To the Spirit of Beethoven", and The Washington-iad, or the Deeds of a Hero.³

The concert, as it turned out, was a considerable success for all concerned. Heinrich was showered with flowers and bouquets from all of his friends. Unfortunately the proceeds do not seem to have brought much pecuniary advantage to Heinrich. Hearing about this, his friends from Boston became determined to do better for him, promising silver in place of flowers.

¹See the chapter on ancillary materials for the relationship of this work to the Concerto for the Kent Bugle or Klappenflügel.


³Taken from the program.
In Boston, the gentry planned a "Grand Festival; The Complimentary Concert to Anthony Philip Heinrich."\(^1\) It took place at the Tremont Temple on Saturday evening, June 13, 1846. In addition to compositions by Rossini, Hayter and von Weber, seven works of Heinrich's were featured. These included: Tecumseh, or The Battle of the Thames, the familiar Yager's Adieu, and the Ouverture,--"To the Pilgrims."\(^2\) While the Boston concert brought Heinrich twice as much income as he had earned in New York, evidently, it was not much of a musical success. The critics, mainly John Dwight, criticized the instrumental bankruptcy of the performers and the excessive programmaticism of the compositions.\(^3\)

In 1850, Jenny Lind came to America, and Heinrich was earnestly seeking to bring to her attention a collection of pieces that he had dedicated to her. He was unsuccessful in his attempts at having his music performed by her or even in getting the music presented to her. Irritated by this, he asked that the music be returned to him, but it was several months before he actually obtained it.

The next few years were rather routine for Heinrich. He assisted at concerts and worked at simplifying several of his compositions.

\(^1\)Taken from the program.

\(^2\)See the Chapter on Ancillary Materials for more information about this last composition and its possible relationship to the Concerto for the Kent Bugle or Klappenflügel.

\(^3\)Taken from reviews in Heinrich's scrapbook.
which had been declared too complex and difficult to perform.\(^1\) Hein-rich once more longed for a trip to his homeland where, through the renewal of old acquaintances, he hoped to present to the European public the fruit of his many years of active musical life in America. A final Grand Valedictory Concert was proposed and took place on April 21, 1853.\(^2\)

Featured on the program were works by Mozart, von Weber, Wallace, Hobbs, Loder, and of course Heinrich. The program opened with *The Wildwood Troubadour, a musical Auto-Biography, Festive Ouverture*. Here with an altered title and perhaps different arrangement, is the same work that had been featured earlier in the concerts at New York and Boston. Heinrich had been working on the revision of this work and others for several years, and it is possible that the work was never given twice in exactly the same form.\(^3\)

"The years 1854 and 1855 came and went, and still poor Father Heinrich saw the dream of visiting his home country postponed from one season to the next."\(^4\) Heinrich busied himself, however, teaching, composing, and helping with concerts, trying in every manner possible to accumulate sufficient funds for the journey that had been so long delayed.

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\(^1\)Dwight’s Journal consistently attacked the difficulty of Heinrich’s music throughout this period.

\(^2\)Taken from the program.

\(^3\)See the chapter on ancillary materials.

\(^4\)Upton, op. cit., p. 225.
He left the shores of the United States in October of 1856 arriving in Prague sometime in December. What vigor must have possessed this man who, almost seventy-six years of age, was off to visit friends that he had not seen for over twenty years! What mysterious force propelled him to the Old World with the thought that perhaps there he would receive the European recognition and acclaim he so much wanted?

**Recognition in Europe**

Evidently Heinrich knew what he was doing when he departed from the United States. Upon his arrival in Prague, where he had gone directly, he became involved in three concerts in a relatively short space of time. On March 22, 1857, a concert given at the Sophien-Akademie featured his solo quintet "The Adieu," from his oratorio *The Pilgrim Fathers*. Soon after this concert, another concert was given at the Conservatory, in which Heinrich's symphony *Maria Theresia* was produced.

The final concert in the series turned out to be the climax of Heinrich's life. On May 3, 1857 an entire concert of his music was presented at the Saal der Sofieninsel in Prague. The program on that occasion was as follows:

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1Barron, op. cit., p. 27.
2Taken from the program.
3Upton, op. cit., p. 230.
4Taken from the program.
The Wildwood Troubadour...

"God Save the Queen," first movement of the great British symphony, National Memories.

The Migration of Wild Passenger Pigeons

Chorus introducing the National Hymn

While this may seem to be a short program, actually it was overprogrammed, with the third number, The Migration of Wild Passenger Pigeons, consisting of nine movements plus an introduction.

Considerable interest had been aroused over the return of this native-born composer and wanderer, whose life in America was pictured with romantic flavor. The music was well received, and Heinrich was greeted with thundering applause after each composition. This was certainly the supreme triumph of his life. He had always wanted recognition in his native land, and twenty years earlier he had failed to achieve this very goal. On this occasion he had the opportunity to hear, for the first time, an entire program of his largest works given adequate preparation and performance. This was impossible in America where musicians still were not adequately trained for the performance of such difficult scores. All in all, the concert was a glorious triumph to a not so glorious career.

In the autumn of 1857, Heinrich returned to his old home in Schonlinde where he was welcomed by everyone who still remembered him. From there he journeyed to Dresden in the spring of 1858, and stopped off at several other cities on his way back to Prague. He arrived in Prague in June, 1858, where he still was in April of

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1Upton, op. cit., p. 235.
the following year. A note written at the end of his composition Der Felsen von Plymouth indicates the poverty and destitution which he suffered in spite of the triumphs and recognition received earlier.

The foregoing musings were chiefly written during the winter season of 1858 and 1859 in a desolate, comfortless chamber, without any fire whatsoever, during great sufferings of cold, as also without the aid and solace of a pianoforte. The wanderer leaves now his severe winter quarters for more congenial climes, on his musical experimental tour, under the banner, "Hope on, hope ever."

It seems that poverty and suffering were always a part of Heinrich's morbid existence, but rarely did it prevent him from carrying on the music composition for which he lived. Upon returning to America, he lived quietly in New York City, slowly fading away; sometimes he took temporary residence with a Dr. Wolf who evidently cared for him when he was sick. Several pleas went out from his friends and associates requesting aid in the liquidation of his debt.1 Under the circumstances of a lingering illness which lasted for four months, Heinrich died on the third of May, 1861.

An assessment of Heinrich's life and his music inevitably leads to controversy; yet, any conclusions reached about him must necessarily draw upon that controversy. One of the by-products of a chronological study of a composer's life is the viewing of numerous miscellaneous documents, papers, letters, reviews, announcements, etc. that relate to the composer and his music. A composer's merits are rarely decided solely upon comments, opinions, criticisms, and reviews; nevertheless, an expression of viewpoints can sometimes shed additional light on the

questions and controversy surrounding an artist and his music. Numerous comments by various musicians, correspondents, critics, theorists, and musicologists, have been made about Heinrich and his music. Few of them are in complete accord. Some of the statements are brief, while other are quite verbose; all of them, however, are interesting. Some of the most interesting statements about Heinrich and his music have been arranged chronologically in the Appendix.

From the statements made about Heinrich, it would seem that not only can he be viewed as a harmonic imitator of Haydn (See Appendix: quotes 19 and 25), but that he can also be considered a harmonic precursor of Wagner (quote 30). One account claims that Heinrich was "well-versed in all the subtleties of song writing" (quote 8), while another claims his melodies "are the most extraordinary instances of a fancy wandering in all directions" (quote 4). Was he really a genius as claimed by some of his fellow New York musicians (quotes 9 and 14) or was he inevitably doomed, "defeated...by lack of talent and training" (quote 29). Was he the Florence Foster Jenkins of the nineteenth century, "a wonderful butt for the jokesters of the day" (quote 26)? Does the silence of such successors of Heinrich, as William Mason, John Knowles Paine, Horatio Parker and others, indicate anything as to the esteem which was held by them towards "an eccentric individual" (quote 18)? Was Heinrich really a champion of the cause of American music (quotes 19, 20, and 21), or was he simply a nationalistic composer promoting his own cause? Are there satirical intentions in his music or did he genuinely attempt, to create "an American music single-handed" (quote 26). Was the self-styled "log-house composer from
Kentucky" a great composer as claimed by his admirers or was it mere snobbishness on the part of a naively inept American musical public? What about those final glorifying moments when his music was performed in his homeland followed by attendant international recognition? Was he "easily the most commanding figure as a composer in America before 1860" (quote 20), or merely "an eccentric individual, who had convinced himself that he was a musical genius without acquiring the reputation of knowing even a little about the art among his educated colleagues" (quote 18)?

Similar contradictory opinions are not unusual when concerned with controversial musicians and composers. Handel, Gluck, Beethoven, Berlioz, Wagner, Debussy, Stravinsky and others were just as controversial in their time. With the passing of time, these composers have been generally accepted as men of musical genius, with opinions and criticisms becoming more and more favorably congealed and generally agreed upon. With Heinrich, however, the opposite has resulted. During his lifetime there was a somewhat general critical agreement that his music was at least better than average, with even some claims to greatness for the self-styled composer. After his death however, his music passed into relative oblivion. Contradictory evaluations of his music resulted in a certain posthumous controversy over its inherent value and worth. While this type of controversy might add fuel to a composer's fame during his lifetime, for Heinrich this posthumous controversy has resulted in a rather prolonged musical death. It has been due largely to the pioneer-efforts of Oscar Sonneck and William Treat Upton, in this century, that a re-interest in Heinrich's music has been brought about.
Chapter III

Ancillary Materials

Bibliographic Materials

Somewhere in a seldom visited corner of the Music Division of the Library of Congress, there sits numerous boxes of musical manuscripts marked "not to circulate." Contained in one of these boxes are many of the manuscript-works of Anton Philip Heinrich. Because in Heinrich's usual deprived state he could afford only the very cheapest of music paper, many of these manuscripts are brown with age and some of them are so dehydrated that the touch of a hand or the slightest vibration causes the pages to crumble, like a large puzzle.

The condition of the Concerto for the Kent Bugle or Klappenflügel is comparatively good when compared to that of The Wildwood Troubadour, which crumbles upon touch. For this reason a hologram--microfilm copy of the original score--of The Wildwood Troubadour was used for purposes of comparison and the fabrication of the monograph edition of the music. The condition of the Concerto for the Kent Bugle or Klappenflügel permitted an extensive examination of the original but even with this manuscript, a xerox copy of the original had to suffice for the purpose of the edition itself.
Other Titles and Related Works

Washington's Centennial Overture

All that remains of Washington's Centennial Overture is the cover, for the original contents have been torn out. The cover was inscribed by the composer as follows:

Washington's

Centennial [sic] Overture

composed by A. P. Heinrich

London, 1834

That Heinrich had written this work to be performed at his "Grand Secular Concert" given, in Boston, on March 17, 1832, we can surmise from the announcement card which he issued on February 20, 1832, and which stated, "He has composed for this occasion a grand orchestral piece entitled "The Washington Centennial Symphony" in three parts..."¹

Inasmuch as neither the overture nor the symphony is mentioned in the Nomenclature,² and neither work has been preserved, it is quite probable that the two titles represent one and the same work.

It seems unlikely, however, that Washington's Centennial Symphony (or Overture) was actually performed on the occasion for which it was intended, as it is not included on the program. The final number on that program given on March 17, 1832,³ is marked simply Finale.

¹Taken from the announcement card in Heinrich's scrapbook.

²"Nomenclature of Scores, Vocal and Instrumental Works printed and in Manuscript composed by Anthony Philip Heinrich", 1857.

³Taken from the program.
Knowing Heinrich's affinity towards programmatic titles, it is unthinkable that a work composed expressly to commemorate the hundredth anniversary of Washington's birth would not be adequately illustrated on the program. More likely than not, the work fails to appear on the program, simply because the copyist or transcriber was unable to complete his work on schedule so that the composition could be adequately rehearsed and/or programmed, or it may have been the case that the work turned out to be too difficult to perform. The only memorabilia of the music to survive—the cover—indicates that, as an afterthought, Heinrich changed the title from *Symphony* to *Overture*.

**Concerto for the Kent Bugle or Klappenflügel**

The most remarkable thing about the cover inscribed *Washington's Centennial* [sic] *Overture* is the contents that have been placed inside. Inside the cover we find the music, of equal size but with its cover torn off, to the *Concerto for the Kent Bugle or Klappenflügel*. The title of the concerto, however, inscribed in Heinrich's writing, is pasted over with additional parts for percussion instruments—triangle, cymbals, tambo [sic], bass, and side drums—all of which are tacit on the first page. Underneath the additional percussion parts on the first page of the score in Heinrich's hand it reads:
A Concerto

for the

Kent Bugle or Klappenflügel

with obligato {sic} accompaniments {sic} for 42 parts

1st mvt.
Maezel's
Metronome $J = 56$
Adagio Sostenuto, quasi largo

composed and arranged
A. P. Heinrich

Although undated, Upton states that the concerto was completed in November, 1834,\(^1\) the date inscribed on the cover with the title Washington's Centennial {sic} Overture. If this is the case, the overture, having been projected for Heinrich's Boston concert in 1832, must either have been a different composition or an earlier version of that composition which was subsequently to become the Concerto for the Kent Bugle or Klappenflügel. The manuscript of the concerto is entirely in Heinrich's hand and consists of twenty pages of full score, plus a rather brief insertion of sixteen measures. Because these sixteen measures are incorporated into the score of a later version of the work, namely The Wildwood Troubadour, they have been included in the transcription made of the music.

Apparently Heinrich himself cancelled the title of the concerto, because neither is there an indication that the work was performed with that title, nor is there a mention of a concerto for Kent bugle in either his Prezentazioni musicali—-the collection of his works that

\(^1\)Upton, op. cit., 131.
he compiled in 1845—nor the Nomenclature—the complete list of his compositions which he had published in 1857. Both of these lists however mention The Wildwood Troubadour prominently near the top.

The Wildwood Troubadour

It is a matter of particular significance that in The Nomenclature, Heinrich lists The Wildwood Troubadour first:

No 1. The Wild Wood Troubadour A Musical Auto Biography [sic]
Ouverture chevaleresque for full orchestra.

Evidently it was held in high esteem, at least so by the composer.

The music in a copyist's hand, can be found in Heinrich's Musings of the Wild Wood, a large collection of twelve vocal and instrumental compositions which he had banded together with the intention of paying homage to his homeland—Austria, the land of harmony. From the dedicatory remarks to the Musings of the Wild Wood we learn that Heinrich had intended to present these twelve works "at the threshold of it's august sovereign, the Emperor Francis Joseph I." The scores in this collection, all undated, were composed at different times and while all of them are manuscripts, only part of them are in Heinrich's hand. The scores—some of them obviously recopied—were collected into an enormous volume in 1854, in preparation for his long anticipated trip to Europe. The object is plainly expressed in the dedication which appears on the cover:

May these patriotic musical and poetical effusions prove acceptable to His Imperial, Royal and Apostolic Majesty and the exalted personages, to whom they are respectively dedicated, as patrons of my adored art, and receive a generous acceptance. May they also, by Gracious Command, honor the veteran Bohemian composer (now visiting from the wild shores of the Hudson, the banks of the "dark rolling" Danube) with the performance
of the proffered national works, through the Imperial and Royal Chapel of music so distinguished in the annals of divine lore.¹

The following special title page preceded the actual composition:

GRANDE OUVERTURE

To

"NOBLE EMPEROR, THINE THE GLORY."
Most Respectfully Dedicated To
HER IMPERIAL MAJESTY ELIZABETH AMÉLIE EUGENIE
EMpress OF AUSTRIA, &c. &c. &c.
by Her Obedient Humble Servant
Anthony Philip Heinrich

In addition there is another elaborately scrolled title page which reads as follows:

No. 1
From "Legends of the Wild Wood."

The
WILDWOOD TROUBADOUR
Auto Biography

Ouverture Chevaleresque.
"The Dawning of Musical Inspiration in the Log-House of Kentucky"

I. Preludio Grave, Misterioso
II. Largo Pensoroso. The Genius of Harmony slumbering in the forest shades of America
III. Adagio Grandioso.
IV. Marcia e Allegrissimo, brillante.

The harmonic studies of her votary are encouraged by the stirring melodies of Nature; his "Alma Mater,

composed by

Anthony Philip Heinrich

The entire title, however, appears to be an afterthought; and one calculated to better convey an image of the American landscape. The composition which follows, in a copyist's handwriting, turns out to be the same music as that for the *Concerto for the Kent Bugle or Klappenflügel* which had been placed in the folder titled: *Washington's Centennial [sic] Overture*, London, 1834. There are two major differences between the two scores. First, in the score to *The Wildwood Troubadour*, a cornetto [cornet] part has replaced the earlier solo part for Kent bugle. Second, the score entitled *The Wildwood Troubadour* has, for a beginning, another composition, which, upon examination, turns out to be the same music as that of another score whose title page reads:

Introduction to the score of the Festive Overture

The

Wild Wood Minstrel,

The Dawning of Musical Inspiration

in the

Log House of Kentucky

As it turns out, the *Wild Wood Minstrel* had been completed by Heinrich, in New York City on March 1, 1853.\textsuperscript{1} It is a rather brief work of fifty-nine measures, scored for two oboes, organ and orchestra. The music has been deleted from the transcription of the music for the obvious reason that, excepting the last chord, wherein the cornetto [cornet] sustains a concert f', it has neither a part for Kent bugle

\textsuperscript{1}Taken from the score.
nor cornet. Furthermore, the composition is neither included in, nor mentioned as attached to, the score for the *Concerto for the Kent Bugle or Klappenflügel*, alias *Washington's Centenial [sic] Overture*, London, 1834. It was merely added to the beginning of *The Wildwood Troubadour* to justify a title change or only for purposes of fabricating the edition which was to be sent or delivered personally to the Emperor and Empress of Austria.

In the hologram edition--microfilm copy--of *The Wildwood Troubadour*, it was observed that the two pages preceding the Allegretto alla Polacca--final section in triple meter--had been reproduced twice. Inasmuch as this is not in accord with the original score to *The Wildwood Troubadour*, it must represent an oversight on the part of the microfilm copyist. The duplication of the two pages has been eliminated in the monograph edition of the music.

_The Wildwood Troubadour_ received it's premier performance at Metropolitan Hall in New York City on April 21, 1853.¹ The occasion was Heinrich's "Grand Valedictory Concert" that was planned for him before he should leave America to visit his homeland. The program mentions that, "Charles Haase will perform on the cornetto [cornet].

An excerpt from the review of the Concert reads:

The orchestra were [sic] too closely tied to reading their parts to admit of freedom in giving proper expression to their performances. We should except Mr. C. Haase, however. His solos on the cornetto in the first piece (Festive Overture) _The Wildwood Troubadour_ evinced vigor and precision united to a noble sentiment and sustained, manly self-possession.

¹Taken from the program.
Mr. Haase is an artist of the first water, and is becoming a decided favorite with the public.\(^1\)

On the program for Heinrich's "Grand Valedictory Concert" of April 21, 1853, the title work appeared as follows:

**PROGRAMME.**

Part I.

1. The Wildwood Troubadour, a musical Auto-Biography, Festive Overture.  
   Heinrich

"The Dawning of Musical Inspiration in the Log-House of Kentucky"

I. PRELUDIO GRAVE, MISTERIOSO, on the Phys-Harmonica, accompanied [sic] by Oboi.  
   The Genius of the forest shades

II. LARGO PENSOROSE, Quartetto of Violoncello, Contra Basso, &c. &c.  
   Harmony slumbering of America.

III. ADAGIO GRANDIOSO, with an increased Orchestra, Cornetto concertante  
   The harmonic studies of her vo-

IV. MARCIA E ALLEGRISSIMO, brillante, Full Orchestra.  
   The stirring melodies of Nature; his "Alma Mater."

Heinrich had evidently intended to publish *The Wildwood Troubadour* in New York City. This work and four other compositions were deposited for publication, by Heinrich, on January 20, 1855,\(^2\) under the general title of *Legends of the Wild Wood*. Only the four other compositions were ever published. Two of them for piano, two hands, and the other two as songs with piano accompaniment. The last performance of *The Wildwood Troubadour*, on record as having taken place in Heinrich's lifetime, took place in the Saal der Sofieninsen in Prague, on May 3, 1855.

\(^1\)Article, *The Musical World* and *New York Musical Times*, (April, 1853).

\(^2\)Upton, op. cit., p. 303.
1857.¹ It was the introductory number to a concert that featured only compositions by Anton Philip Heinrich. The great personal importance of this concert to Heinrich has already been mentioned in the chronological study of his life.

The Washingtoniad, or the Deeds of a Hero

A composition by Heinrich entitled The Washingtoniad, or the Deeds of a Hero—An American Festive Ouverture began the second part of a New York Benefit Concert which was held on May 6, 1846.² This composition is also indicated on the program as being introductory to the third part of the Oratorio of the Pilgrims, and further entitled The Consummation of American Liberty. From this program, Upton in his biography of Heinrich concluded that:

We cannot know for certain, but it seems likely, that The Washingtoniad is but another name for the overture [Washington's Centennial [sic] Overture] which appeared on Heinrich's concert, in 1842 as well as in Mme. Otto's concert in 1845.³

The concert given by Heinrich at the Broadway Tabernacle in New York City, on June 16, 1842, lists the composition referred to above as follows:

1. Grand Overture to the "Pilgrim Fathers," A.P. Heinrich

Ideal subject—ITEMS

Adagio Ottetto.—The Genius of Freedom slumbering in the Forest shades of America.

Adagio Secundo—Full Orchestra—She is awakened into life and action by those moving melodies with which Nature regales her solitudes.

¹ Taken from the program.
² Taken from the program.
³ Upton, op. cit., p. 187.
Marcia.—The efforts of power to clip the wing of the young Eagle of Liberty.
Finale Allegrissimo.—The joyous reign of universal Intelligence and universal Freedom.

Madame Otto's benefit concert on April 29, 1845,\(^1\) lists the same composition as indicated above, but with it's title enlarged to Overture of the Grand Historical Oratorio, The Wild Wood Spirit's Chant or the Pilgrims to the New World. It would follow from this that, not only did Heinrich expand upon his compositions as he worked on them, but that the titles were augmented also.

A New York City concert given by Heinrich, one year later at Tremont Temple, on June 13, 1846, appears to have included the same or a similar composition, as introductory to the Second Part. The program for that occasion reads as follows:

Part Second

1.---Ouverture,--"To the Pilgrims,"--Full Orchestra, with Trumpet Obligato by Mr. Bartlett,--comprising the following Tableaux:

1st---Adagio Primo,--The Genius of Freedom slumbering in the forest shades of America

2nd---Adagio Secondo,--She is awakened into life by those moving melodies, with which nature regales her votaries in her primeval solitude.

3rd---Marcia,--The efforts of power to clip the young eagle of liberty.

4th---Allegretto Polacca,--The joyous reign of universal freedom and universal intelligence,

A.P. Heinrich

\(^1\)Upton, op. cit., p. 187.
It should be realized by now that one of Heinrich's favorite approaches to musical composition was this very concept of adapting, arranging, and transcribing his own music. Indeed, it was one of the most basic approaches to American musical composition throughout the nineteenth century. The widespread interchangeability of vocal and instrumental music was an acceptable practice. Without making a clear cut distinction between performing media, all musical materials could be adapted according to the needs of performers and the prevailing musical taste. This was more than a matter of a few popular pieces being rearranged, or of a haphazard change of mind, but a basic approach to all music of the time. We don't have to go far to find valid reasons for the necessity of these multiple arrangements. Multiple versions made the music more accessible to the amateur. The same might also hold true for the larger orchestral/vocal works. But why, it might be asked, the necessity of title changes? Very simply, it was easier to get a work, which a composer considered representative of his best, performed with greater frequency if it could be programmed with a different title on successive occasions.

An examination and comparison of the foregoing programs does indeed seem to indicate that there was a certain similarity between the works programmed and performed at these various concerts. If The Washingtoniad, or the Deeds of a Hero, and the Grand Overture to the Pilgrim Fathers are related, and The Washingtoniad is indeed but another name for the Concerto for the Kent Bugle or Klappenflügel, as Upton in his biography of Heinrich has maintained, then all of the aforementioned compositions are essentially revisions of one and the same
work—a veritable auto-biography—as indeed the composer had already indicated on the title of its final revision: _The Wildwood Troubadour_.

Auto-biography. Ouverture chèvaleresque. _The Dawning of Musical Inspiration_ in the _Log-House of Kentucky_.

CHAPTER IV

DEVELOPMENT OF FULLY CHROMATIC LIP-BLOWN SOPRANO BRASS INSTRUMENTS

LEADING TO THE INVENTION AND DEVELOPMENT OF THE KEYED BUGLE

English: Keyed Bugle, Royal Kent Bugle, Kent Horn
German: Klappenhorn, Klappenflügel, Klappenflügelhorn
French: Bugle à clefs
Italian: Cornetta a chiavi

Theory and Practice of Lip-Blown Soprano Brass Instruments
Leading to Complete Chromaticization

By a process called over-blowing all lip-blown brass instruments can be made to sound a series of tones whose frequencies are each an exact multiple of a fundamental frequency—the instruments lowest theoretical pitch.\(^1\) Whether or not the fundamental frequency can be produced on any given instrument is incidental to the theoretical existence of that frequency and the basis which it provides for the series of overblown tones. The so called natural harmonic series (partials 1-8) illustrated in Figure 2 is for a four foot brass instrument, pitched in c, which has a fundamental frequency of 128 c.p.s. (cycles per second). The frequencies of the overblown notes (partials two through eight) have been calculated accordingly. An instrument about one-half foot longer (fifty-four inches), pitched in B♭, would

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\(^1\)On most conical bore brass instruments lower frequencies can occasionally be produced but on brass instruments with primarily a cylindrical bore the fundamental and/or lower frequencies are usually impossible without the aid of stopping, venting, or pedal tone effects.
have a natural harmonic series a whole tone lower than the one illustrated; whereas, an instrument pitched in d would have a natural harmonic series a whole tone higher; etc.

Fig. 2.—Natural harmonic series (partials 1-8) for a four foot brass instrument pitched in c.

Inasmuch as most regular playing on a soprano voiced brass instrument occurs in that range between the second and eighth partials, some means had to be devised to enable these instruments to produce all of the chromatic tones within this most useful range. In short, the chromaticization of partials two through eight became the objective which both performer and instrument maker alike were determined to master.

The earliest recorded attempt to bridge some of the intervals between the natural harmonics was accomplished by the celebrated Dresden horn player Anton Joseph Hampel who around 1750¹ invented the system of "hand-stopping" the French horn. By inserting his fingers, held close together, into the bell of the instrument, Hampel found that

the pitch could be lowered by a semi-tone. In certain cases he dis-
covered that the note could be raised instead of lowered by stopping. With practice and experimentation, Hampel was able to bridge many of the gaps between partials two through eight; but by no means was he able to perfect an entire chromatic scale.

A few years later c. 1753, Kölbel, a member of the Russian Imperial Orchestra in St. Petersburg applied a shortening-hole key mechanism to the bugle or French horn. Apparently Kölbel's instrument which he called the "amorschall" was an improved horn with a modified bell and several keys. Improved horn or not, the instrument was not widely adopted and was destined for failure. It did however inspire some later attempts at key application which resulted in the first fully chromatic soprano-voiced brass instrument.

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4 Sachs, op. cit., p. 422.
Development and Application of Keyed Mechanisms to Fully Chromatic Lip-Blown Brass Instruments

One of the earliest methods of chromaticizing lip-blown brass instruments was the drilling of several holes in the tube of the instrument and the covering of these holes with keys. Levers were then applied to the keys so that by an action of the fingers each key could be opened or closed independently. An uncovered hole had the effect of shortening the length of the vibrating air column and thus raising the pitch. When a key is opened, the sounding portion of the tube is shortened to the point of the open hole. When all of the keys are closed the vibrating air column extends to the bell.

To a certain extent this method of chromaticizing brass instruments was similar to that employed on the lateral-hole cornetto which was popular in the sixteenth and early seventeenth centuries. The lip-blown wooden cornetto occasionally appeared with an auxiliary key (see Plate II), but nevertheless remained essentially a finger hole instrument, one in which the fingers were used directly in the stopping of the holes. The main difference in fingering technique on the cornetto and the keyed bugle are summarized as follows:

<table>
<thead>
<tr>
<th>Cornetto</th>
<th>Keyed bugle</th>
</tr>
</thead>
<tbody>
<tr>
<td>1- Finger hole instrument</td>
<td>1- Fingers manipulate keyed mechanisms which open and close holes</td>
</tr>
<tr>
<td>2- Small finger holes (open when not in use)</td>
<td>2- Large lateral holes (mostly closed when not in use).</td>
</tr>
<tr>
<td>3- Cross fingerings very effective</td>
<td>3- Cross fingerings less effective on instruments with large lateral holes.</td>
</tr>
<tr>
<td>4- Partial tones used sparingly (partials one and two only)</td>
<td>4- Extensive use of overblown partials (Partials one through eight employed)</td>
</tr>
</tbody>
</table>
Figure 59. Cornet [Cornetto] from The Book on Instruments. Marin Mersenne Harmonie Universelle.
5- Finger tips used to cover holes 5- Various parts of the different fingers were employed to activate the several levers which opened and closed keys that covered holes in the tube of the instruments.

Whereas players of the cornetto employed a finger technique very similar to that of the recorder and other finger hole instruments with which the cornetto was contemporary, performers on the keyed instruments of the nineteenth century, relying to a greater extent on the use of overblown partial tones, had an entirely new finger technique to grapple with. It most certainly follows that: "the keyed instrument should be regarded as an intermediate step to the fully developed overblowing technique of the valve instrument."\(^1\)

The first fully chromatic keyed brass instrument was invented by the Viennese trumpeter Anton Widinger who built a keyed trumpet with five or six keys in 1791.\(^2\) This instrument while enjoying more success than Kölbel's earlier experiment was still short lived and disappeared in about twenty years. Evidently keyed mechanisms were unsuccessful when applied to cylindrical bore brass instruments. The side holes and pads covering the inside of the keys did much to muffle the noble and heroic tone of the trumpet and while the keyed trumpet was capable of unprecedented trumpet virtuosity, the uneven tone quality, resulting from the opening of more and different keys, inevitably spelled the instrument's demise. Plate III shows an early example of a kind of keyed trumpet made in the early nineteenth century.

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From Harrison and Rimmer *European Musical Instruments.*
The Bugle Family: Early History and Development

The history and development of the bugle family prior to the invention of the keyed bugle is not terribly complicated, but it does merit serious consideration by those desirous of tracing the origin of fully chromatic soprano voiced brass instruments. In earlier times, a bugle was more literally called a "bugle horn". The word "bugle" in old French designated a young bull;¹ and so, in the name of the instrument we have a source for its origin. (See Plate IV)

Throughout its history the family of bugles has generally possessed the following characteristics: 1) a wide conoidal bore, 2) a range of about three octaves (modern four valve flugelhorns exceed this range), 3) a broad bell with generally little flare at the end, 4) a tone that is inclined to be broad and mellow, but which can at times be quite imposing, 5) a relatively large and deep mouthpiece, and 6) variable sizes from soprano to bass voiced instruments. "The highest bugles are generally known as flugel horns, made in various pitches, of which the lowest and most important is in B-flat."² Other instruments that are of the bugle family would include the tenor horn (normally pitched in Eb and with a medium bore), the tenor tuba (Wagnerian tuba), the euphonium, and the standard upright tuba.

During the late seventeenth and early eighteenth century, bugles made of copper and brass were still being made in the shape of an oxhorn.³

³Baines, op. cit., p. 305.
Seventeenth century French hunting horn or bugle.
From Baines European and American Musical Instruments.
More commonly however, and especially in the latter part of the eighteenth century, bugles were frequently made in the shape of a large arch or with a coil in the middle.¹ (See Plate VI) Such instruments were used by both French, German, and English Light Infantry Regiments. The Hanoverian regiments in particular developed the practice of employing buglers on each wing of an advancing column and hence these instruments were nicknamed "flugel horns" from the German "Flügel" meaning wing. Bugles and flugel horns were used primarily as signal instruments by the infantry, but they were also adopted as watchmen's horns and the coiled examples in particular were used by coachmen as post horns. (See Plate VII)

The foregoing would seem to indicate that there was no standard shape for bugles made in the eighteenth century. Around 1800, however, the bugle assumed the folded shape of the trumpet and thus embarked upon a new era in its history, one wherein it would soon become the most important of soprano-voiced brass instruments.

**The Royal Kent Bugle**

Sometime during the first decade of the nineteenth century a bugle with a hole in it was presented to Joseph Halliday, who at the time was bandmaster of the Cavan militia in Dublin, Ireland.² Either Halliday noticed or it was brought to his attention that the hole affected the pitch of the instrument. In either event, Halliday is credited with having conceived of the idea of building a bugle with

¹Ibid.

²Bessaraboff, op. cit., p. 165.
Late seventeenth century engraved brass hunting horn or bugle.
From Baines European and American Musical Instruments.
Late eighteenth or early nineteenth century copper bugle horn with brass mountings. From Baines *European and American Musical Instruments.*
Late eighteenth or early nineteenth century brass posthorn.
From Baines European and American Musical Instruments.
five appropriately placed holes, each of which could be covered by padded keys and activated (opened or closed) by a separate lever device. The instrument was built and patented by Halliday in 1810, (See Plate VIII) whereupon the patent rights were soon sold to the Dublin instrument maker Matthew Pace for £50.¹ Out of compliment to His Royal Highness, the Duke of Kent, who was father of Queen Victoria and at the time: Commander in Chief of the British Army, the instrument was called the Royal Kent bugle. Whether or not Halliday knew about Widinger's invention of the keyed trumpet is uncertain, but there were even other inventions with keys applied to brass instruments that predate Halliday's invention of the keyed bugle. Philip Bate remarks: "It seems possible that two keys added to a bugle by Courtois neveu of Paris rather earlier than Halliday's invention were intended to extend its compass to that of the contemporary military trumpet, but these could not afford a chromatic scale."²

The importance of Halliday's invention was in its superiority over all earlier attempts at chromaticizing a soprano-voiced brass instrument. The first prototype of Halliday's keyed bugle took the model of the regulation one coil bugle, made of copper, pitched in c,³ and fitted with five chromatically spaced closed keys made of brass.⁴


HALLIDAY'S SPECIFICATION.

TO ALL TO WHOM THESE PRESENTS SHALL COME, I, Joseph Halliday, Master of the Band belonging to the Cavan Regiment of Militia, now quartered in Dublin, send greeting.

WHEREAS His most Excellent Majesty King George the Third did, by His Letters Patent under the Great Seal of that part of His United Kingdom of Great Britain and Ireland called England, bearing date at Westminster, the Fifth day of May, in the fiftieth year of His reign, give and grant unto me, the said Joseph Halliday, my executors, administrators, and assigns, His especial licence, full power, sole privilege and authority, that I, the said Joseph Halliday, my executors, administrators, and assigns, should and lawfully might, during the term of years therein mentioned, use, exercise, and vend, within England, Wales, and the Town of Berwick-upon-Tweed, my Invention of "CERTAIN IMPROVEMENTS IN THE MUSICAL INSTRUMENT CALLED THE BUGLE HORNS," in which said Letters Patent there is contained a proviso, obliging me, the said Joseph Halliday, by an instrument in writing under my hand and seal, to cause a particular description of the nature of my said Invention, and in what manner the same is to be performed, to be enrolled in His Majesty's High Court of Chancery within two calendar months after the date of the said recited Letters Patent, as in and by the same, relation being thereunto had, may more fully and at large appear.
Halliday's Improvements in the Musical Instrument called the Bugle Horn.

NOW KNOW YE, that in compliance with the said proviso, I, the said Joseph Halliday, do hereby declare that my said Invention is described and ascertained as follows, namely:

The former or only scale ever hitherto known on the bugle horn, until my Invention, contained but five tones; viz.

\[ \begin{align*}
&\text{c} \quad \text{c} \quad \text{c} \quad \text{c} \quad \text{c} \\
&\text{f} \quad \text{g} \quad \text{a} \quad \text{b} \quad \text{c'}
\end{align*} \]

My improvements on that instrument are five keys to be used by the performer according to the annexed scale, which, with its five original notes, render it capable of producing twenty-five separate tones in regular progression.

In witness whereof, I, the said Joseph Halliday, have hereunto set my hand and seal, this Twenty-fifth day of June, One thousand eight hundred and ten.

JOSEPH HALLIDAY, (L.R.)
Master of the Band of the Cavan Militia.

AND BE IT REMEMBERED, that on the Twenty-fifth day of June, in the year of our Lord 1810, the aforesaid Joseph Halliday came before our said Lord the King in His Chancery, and acknowledged the Specification aforesaid, and all and every thing therein contained and specified, in form above written. And also the Specification aforesaid was stamped according to the tenor of the Statute made for that purpose.

Inrolled the Fifth day of July, in the year of our Lord One thousand eighty eight hundred and ten.

LONDON:
Printed by GEORGE EDWARD EDGAR and WILLIAM SPOFFORD,
Printers to the Queen's most Excellent Majesty. 1810.
Plate IX contains a fingering chart for a five-keyed bugle based on Halliday's original patent for "Certain Improvements in the Musical Instrument called the Bugle Horn." With a fundamental pitch in c, Halliday's keyed bugle was a non-transposing instrument, capable of playing twenty-five separate tones, chromatically from c' to c" in regular or irregular progression.

The application of key mechanisms to the wide bore bugle resulted in a more successful musical instrument than the Viennese keyed trumpet. The rapid rise in the popularity of the keyed bugle is in a large part a testimonial to its effectiveness as a fully melodic treble brass instrument, capable of great agility and an expressive sound appropriate for solo-work. "Much of its success at the outset was due to the virtuoso John Distin, who became solo bugle in the band of the Grenadier Guards in 1814."

Soon after the five key bugle was patented, a sixth key (open standing) was added near the bell of the instrument. While the obvious consequence of this endeavor was to extend the range of the instrument downward, the actual benefit of the sixth key was multifold, 1) It extended the range of the instrument downward by a semi-tone, 2) It provided optional fingerings for the correction of out-of-tune notes, 3) It facilitated the execution of trills, tremelos, etc., but most important, 4) it reduced the number of notes that had to be played by the two or three keys nearest the mouthpiece. R. Morley-Pegge explains the significance of this latter point as follows:

---

Fingering chart for the five-key bugle

"Key Bugle - an obsolete chromatic bugle with side holes covered by keys. As with all cup-mouthpiece-cum-side-hole instruments, there is an increasing deterioration in power and tone-quality as the holes are uncovered towards the proximal end of the bugle..."¹ Plate X pictures additional fingering charts for both a six-key bugle and a seven-key bugle.

A more precise explanation of how the additional key was more or less able to obviate the keys near the proximal end of the keyed bugle is given in the following quotation from Eliason:

Keys for a keyed bugle include one near the bell which is normally open, and five closed keys spaced at chromatic intervals away from the bell. With all keys closed, a keyed bugle in C is capable of producing a natural harmonic series beginning on b, the second partial of the series; with the first key opened, a similar series on c'; and with the second key open, a series c#'. The fundamental of each series is possible though almost never used. With these two keys, any tone in the c natural harmonic series can be lowered a half-step or raised a half-step. This fills in all intervals in the series down to the fifth partial. It can be seen that the much reduced quality and number of partials produced by the remaining four keys is not serious because each need only be used for a few notes. The third key from the bell need only produce the three notes d', a', and d''; the fourth, only eb' and bb'; and the last two keys, only e' and f' respectively, to fill the remaining large intervals.²

Figure 3 illustrates the various harmonic series possible with the individual keys opened on the six-key bugle. The number underneath each note is the ordinal number of the partial tone in its harmonic series. Opened keys are numbered consecutively from the bell.


II. TULLY'S TUTOR FOR THE KENT BUGLE (c. 1835)

Fingering charts for a six-key bugle (Carse: Musical Wind Instruments) and a seven-key bugle (Grove's Dictionary of Music and Musicians, Fifth edition).

Fig. 1
Fig. 3.—Harmonic series possible on the six-key bugle with its individual keys opened.

From the preceding figure an interesting phenomenon can be observed. With all of the keys closed the keyed bugle is a three octave completely chromatic instrument whose playing range extends from b to c'''. That pedal tones are also possible is evident from the following:
"Pedal tones on the key bugle are producible for each length of tubing as the keys are opened; but musically they are useless, and tonally especially for the shorter lengths, of tube, very inferior."¹ As one by one the keys are opened, the upper partial tones diminish in number until with the opening of the fourth key from the bell the instrument displays the properties of a two-octave instrument, namely the number of partial tones playable is reduced to two or less and their tone quality becomes noticeably altered. This change in the acoustical characteristics of the instrument results in the keyed bugle having an uneven scale as to tone color produced and consequently, it could give the impression that the instrument is out of tune. While due to the larger bore-length ratio, this defect was not so noticeable on the keyed bugle as on the keyed trumpet, it nevertheless constituted the keyed bugles principal defect and one which could not be remedied.² The application of valves to brass instruments and the more accurate development of over-blowing technique soon resulted in the obsolescence of the keyed bugle.

During its heyday, however, and in due course, other keys were added to the original five and six key bugles. The European keyed bugle usually had six or seven keys, but as Carse points out: "A few keyed bugles with one, two, nine and ten keys occur exceptionally, and an Italian instrument in the Heyer collection at Leipzig is said

¹Nicolas Bessaraboff, op. cit., p. 409.

to have twelve keys."¹ In America, keyed bugles usually had at least nine keys and sometimes as many as twelve.² Another interesting difference between the European keyed bugle and its American counterpart is the key in which they were pitched. In Europe, "the instrument was usually built in C, with a small round crook to put it in B♭ when required."³ American keyed bugles were almost always in E♭.⁴ Further evidence to support the contention that American keyed bugles were usually in E♭ is given by the following instruments that were used by some of the most distinguished American performers on the keyed bugle.

In Greenfield Village, Dearborn, Michigan the Daniel Sargent Pillsbury collection of musical instruments includes among other instruments a number of the instruments that at one time were used by the Boston Brass Band, one of the earliest organized brass bands in America. Formed in 1835⁵ with Edward "Ned" Kendall as leader, the Boston Brass Band was later led by D. C. Hall, who became a veteran performer of fifty years. Of the twenty some odd instruments used by the Boston Brass Band and contained in this collection, all of them

¹Adam Carse, op. cit., p. 284.
²Eliaison, op. cit., p. 11.
³Anthony Baines, Musical Instruments Through the Ages, op. cit., p. 306.
⁴Eliaison, op. cit., p. 11.
are presently obsolete, but still in playing condition. Among the
instruments are the following:

Manufactured by Graves & Co., Winchester, New Hampshire. 
The name of Edward Kendall is engraved on the bell.

#667 - Keyed bugle in E♭. Gold plated. Used by D. C. Hall for 
nearly fifty years. An exact copy of the solid gold 
bugle presented to Mr. Hall by the Lowell, Massachusetts 
Brass Band. Twelve keys and one rotary valve to extend 
the tone.

The first instrument listed above (#666 in the Pillsbury collec-
tion) is evidently the instrument used by the notorious Edward "Ned" 
Kendall (1808-1861) whose virtuosity on the keyed bugle was inter-
nationally acknowledged. Plate XI pictures the legendary "Ned" Kendall 
with his instrument in hand. Generally recognized as America's greatest 
exponent of the instrument, one account of his playing states: "he could 
play higher and longer and faster and sweeter than any man who ever put 
the keyed bugle to his lips."¹

Whether or not "Ned" Kendall was involved in any performances 
of Heinrich's _Concerto for the Kent Bugle or Klappenflügel_ will per-
haps never be determined, but, that Heinrich was acquainted with 
Kendall's ability, we know from the Boston concert given by "Messrs 
Comer & Kendall"² on December 10, 1831.³ Featured on this program in 
addition to several other compositions by Heinrich, Weber, Rossini 
and others was an Air: "Sull' Margino dun Rio" with variations. The 

¹Harry W. Schwartz, _Bands of America_ (Garden City: Doubleday & 
Co., Inc., 1938), p. 36.

²In this instance Edward Kendall's brother J. Kendall.

³Taken from the program.
Edward "Ned" Kendall the "Paul Bunyan of New England."
From Schwartz Bands of America.
music, composed by J. Kendall, was executed on the keyed bugle by Edward Kendall. That Heinrich was present, is highly probable, inasmuch as he had recently returned to Boston from England; and four of his compositions were featured on the same program. Having heard "Ned" Kendall's virtuosity on the keyed bugle may have given Heinrich the inspiration to write the **Concerto for the Kent Bugle or Klappen-flügel** in 1834, while residing in London. Although Kendall toured widely, both in this country and in Europe, accounts put him in England, only in the year 1850,\(^1\) whereas at this time, Heinrich was living in New York City.

Other instruments included in the Boston Brass Band portion of the D. S. Pillsbury collection are: 1) a curious looking cornet used by "old man" Dodworth who was leader of New York's Independent Band,\(^2\) 2) a keyed bugle used by Joseph Halliday who was the inventor of the five keyed bugle or Kent horn in 1810, and 3) some old brass ophicleides which are actually bass keyed bugles, with keys like those of a keyed bugle but employing a somewhat larger cup shaped brass mouthpiece.

Elsewhere in this country, the Smithsonian Institute possesses a remarkable twelve-key bugle, made by Graves & Co. around 1860 in Boston, Massachusetts. Built of silver and possessed with elaborate decorative engravings on the bell, this is one of the most elegant-looking of keyed bugles.

Another old American keyed bugle is on board the U.S.S. Constitution in the United States Navy Yard in Boston, Massachusetts. This

\(^1\) L. Taylor, op. cit., p. 16-17.

\(^2\) Eliason, op. cit., p. 71.
seven-key instrument, with a fundamental pitch in B♭ similar to European instruments, was made by Nathan Adams in 1825.¹

Perhaps the most outstanding prototype keyed bugle in this country is an instrument in the soprano voiced brass instrument collection of Dr. Martin Lessen of Rochester, New York. This phenomenal instrument, formerly part of the Morley Pegge collection, is illustrated in Plate XII and marked as follows:

"Royal Patent Kent Bugle made by A. Ellard, Dublin, No. 584, Halliday inventor."²

The instrument, pitched in c, is equipped with the following:

1) A B♭ crook
2) Six nickel silver cup-shaped keys mounted on saddles
3) Nickel silver trimmings on keys and saddles
4) A deep conical cup but narrow rimmed mouthpiece made of brass (not shown in illustration)
5) A clearance adjustment screw on the first key
6) A cylindro-conoidal bore

The specific measurements of the instrument are as follows:

1) Length of instrument with B♭ crook: 54 cm.
   Length of air column with mouthpiece and B♭ crook: 143 cm.
2) Diameter of bell opening: 15.2 cm.
3) Diameter of bore (cylindrical portion): 12 mm.
4) Length of cylindrical portion of instrument (including B♭ crook): 19 cm.
5) Diameter of bore (conical portion): minimum: 12 mm.
   maximum: 9.6 cm.
6) Length of conical portion of instrument: 121.5 cm.

The distance from the bell to the center of each tone hole opening numbered consecutively from the bell is:

¹Date inscribed on the bell.

²Taken from the inscription on the bell. Confirmed by the following: R. Morley Pegge, "The Regent's Bugle," Galpin Society Journal, 9 (June, 1956), 94.
<table>
<thead>
<tr>
<th>Key #</th>
<th>Distance from bell to center of each tone hole opening</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>9.7 cm.</td>
</tr>
<tr>
<td>2</td>
<td>16.7 cm.</td>
</tr>
<tr>
<td>3</td>
<td>20.9 cm.</td>
</tr>
<tr>
<td>4</td>
<td>24.4 cm.</td>
</tr>
<tr>
<td>5</td>
<td>35.4 cm.</td>
</tr>
<tr>
<td>6</td>
<td>38.8 cm.</td>
</tr>
</tbody>
</table>

The keys numbered consecutively from the bell for the instrument could be played as follows:

<table>
<thead>
<tr>
<th>Key #</th>
<th>Fingering</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>R.H. 4</td>
</tr>
<tr>
<td>2</td>
<td>R.H. 3</td>
</tr>
<tr>
<td>3</td>
<td>R.H. 1</td>
</tr>
<tr>
<td>4</td>
<td>R.H. T</td>
</tr>
<tr>
<td>5</td>
<td>L.H. T</td>
</tr>
<tr>
<td>6</td>
<td>L.H. 1</td>
</tr>
</tbody>
</table>
CHAPTER V

TRANSCRIPTION OF ANTHONY PHILIP HEINRICH'S
CONCERTO FOR THE KENT BUGLE OR KLAPPENFLÜGEL
"THE WILDWOOD TROUBADOUR"

FOR

TRUMPET AND PIANO
Concerto for the Royal Kent Bugle or Klappenfagel

"The Wildwood Troubadour"

Written by Anthony Philip Heinrich

Transcribed by William Adalshon Shank

Adagio Grandioso M.M. d=56

TRUMPET in C

PIANO
Adagio Sostenuto
quasi largo
MARCIA, M.M. 120 [C=115]

Allegro ma non troppo
ALLEGRETTO
alla Polacca M.M. \( \text{d} = 126 \) [96]
Purpose of Analysis

Basically there are two important reasons for verbalizing about music. First, only with the aid of words is it possible to communicate our own insights, opinions and general comprehension of music. Second, the acquired skill in performance, theorizing, and comprehensive observation demands that words be used both as reminders, and as a means of record. While the direct use of this verbalization may vary from the musicologist, to the theorist, to the performer; all three ultimately have an important stake in communicating their comprehension of music—the achievement of a more thorough understanding and appreciation of the music.

At best musical analysis can accomplish only part of the task of the understanding and appreciation of music. While analysis can never replace nor rival a spontaneous feeling for the music, such analysis can enhance the performer’s perception of several factors relating to music composition and performance. These factors are: 1) the composer’s imaginative (or unimaginative) use of musical materials, 2) the complexity (or simplicity) of the composer’s use of this material, and 3) the composer’s skill (or lack thereof) in the organization and
presentation of this material. The conscientious performer should incorporate these insights into the full context of his interpretation of the music.

In most instances a harmonic and formal analysis of a composition results in a general expansion of one's comprehension of the music. In the case of Heinrich's *Concerto for the Kent Bugle or Klappenflügel*, however, we are faced with a dilemma. Such analysis does indeed heighten our perception and comprehension of the music, but at the same time the analysis also presents us with enumerable "whys?". When we listen to or perform the concerto without benefit of analysis, we accept the music as is, but when subjected to analytical scrutiny this same composition becomes paradoxical— in appearance it is objectionable, but when played it somehow sounds correct.

**Comparison**

Comparison of Heinrich's manuscript of the *Concerto for the Kent Bugle or Klappenflügel* with the copyist version of *The Wildwood Troubadour* shows some evidence of revision. The most obvious difference is the crowding in of extra notes, accidentals, and insertions found in the autograph score of the concerto which have been more carefully integrated into the score of *The Wildwood Troubadour*. Another factor is the more accurate alignment of beats in the copyist's version—*The Wildwood Troubadour*. A few ornaments found in *The Wildwood Troubadour* are not visible in Heinrich's autograph score of the concerto. (See the section on ornaments) As previously mentioned the Solo Kent Bugle part in the concerto has been changed to Cornetto [Cornet] in *The Wildwood Troubadour*. Otherwise very few changes occur between the
two versions, other than the obvious correction of errors. For this reason the copyists version: The Wildwood Troubadour was consulted more frequently in the fabrication of the transcription of the music and the ensuing analysis.

**Formal Analysis**

In all likelihood, Heinrich's Concerto for the Kent Bugle or Klappenflügel is the shortest concerto written in the nineteenth century. Taking approximately eight minutes to perform, it is shorter than single movements of many concerti with which it is contemporary. It also may very well be the first concerto written with all three movements connected. Two more famous concerti with their movements or sections connected are the piano concerti of Franz Liszt. While the Piano Concerto No. 1 in Eb major by Liszt has only the last three movements combined or connected, the Piano Concerto No. 2 in A major by Liszt is decidedly a continuous work with several contrasting tempi changes. When it is realized that both of Liszt's concerti were written about 1848\(^{1}\), subjected to several revisions, and not published until 1857 and 1863 respectively, the early date for Heinrich's concerto (1834) assumes an increasing significance.\(^{2}\)

The question arises, is it genuinely a concerto? A decided yes is the most definite reply. In the first place, the solo part contrasts


\(^{2}\)Other nineteenth century concerti that are continuous include the Schumann Concerto in A minor, op. 129, for Cello and Orchestra (1850) and the St. Saens Concerto No. 1 in A minor, op. 33, for Cello and Orchestra (1873).
throughout with that of the piano (or the orchestra in the original).
Secondly, although the concerto is continuous there are three clear cut sections, and each one a decided contrast with the others—an Adagio, a Marcia, and a Polacca. Heinrich could have expanded each of the three sections and made each one a separate movement, but part of the inherent charm of the work rests in the three varying moods of these highly individualized sections. As a third reason, it must be recalled that other nineteenth-century composers, earlier than Liszt, also connected one movement to another, namely Beethoven in his Piano Concerto # 5 in \textit{Eb major} (1809), and Mendelssohn in his \textit{Violin Concerto in E minor} (1844).

A movement by movement formal analysis of Heinrich's \textit{Concerto for the Kent Bugle or Klappenflügel} is as follows:

First Movement

\textit{Adagio Grandioso} (Measures 1-42, including cadenza)

\textbf{Meter:} \textit{C}

\textbf{Tempo:} \textit{j} = 56 (basic tempo throughout excepting the cadenza and one ritardando in measure 32)

\textbf{Introduction:} (mm. 1-6) Begins in \textit{Bb} minor with switch of mode to \textit{Bb} major at the end (m. 6). The melodic germ stated in the first four measures is followed by a more ornate melodic style (mm. 5-6).

\textbf{Period 1:} (mm. 7-14) Based on the same melodic germ as the introduction, this phrase beginning in \textit{Bb} major has an interior modulation to \textit{G} minor and closes in \textit{F} major.
Period 2: (mm. 15-20) A more active second theme is introduced (mm. 15-18) in the key of F major. As in the introduction this four measure theme is extended by two measures of more ornate melody (mm. 19-20).

Linking Phrase: (mm. 21-24) a short phrase (m. 21) is extended rather briefly, by more rhapsodic material, for an additional three measures (mm. 22-24).

Period 3: (mm. 25-32) A fourth motive is introduced in the tonic key of B♭ major (mm. 25-36). This motive is varied twice (mm. 27 and 28) and extended for three additional measures (mm. 28-31) culminating in a rather ornate cadenza-like flourish above a sustained dominant seventh chord in B♭ major (m. 32).

Period 4: (mm. 33-39) A variation of Period 3 continues in B♭ major until the dominant seventh chord (m. 39) ushers in a written out cadenza.

Cadenza: (mm. 40-42) A rather fluid cadenza in the solo part is interrupted about half way (m. 41) by one measure of strong tonic chords in B♭ major. The final portion of the cadenza culminates with a trill on the leading tone of Eb major.

Second Movement

Marcia, Allegro ma non troppo (Measures 1-87)

Meter: $\frac{4}{4}$

Tempo: $\uparrow = 120$ \[ $\uparrow = 110$ is recommended as a basic tempo throughout \]

Period 1: (mm. 1-8) A sprightly march melody in Eb major.
Period 2: (mm. 9-16) A varied repetition of Phrase 1 with a simple fanfare in the solo part.

Period 3: (mm. 17-24) A second variation of the original march melody with brief fanfares in the solo part and a modulation to the key of the dominant (Bb major).

Transitional section: (mm. 25-36) A three-phrase period functioning as a transitional phrase leading back to the tonic key (Eb major).

Period 4: (mm. 37-42) A contrasting melody in Eb major that has strong thematic connections with the transitional section.

Period 5: (mm. 42-46) An abbreviated period functioning as a variation of Period 4 stays in Eb major throughout.

Period 6: (mm. 47-51) A new motive (mm. 47-48) is varied (mm. 49-50) and extended (m. 51).

Period 7: (mm. 52-87) A contracted development section ensues for thirty-six measures (mm. 52-87) and culminates on a sustained D major chord which functions as the dominant of G major.

Third Movement

Allegretto alla Polacca (Measures 1-87, including cadenza)

Meter: 3/4

Tempo: $\frac{\text{♩}}{\text{♩}} = 126$ [$\frac{\text{♩}}{\text{♩}} = 96$ is recommended as a starting tempo]

Period 1: (mm. 1-8) The principle theme is stated in the key of G major.

Period 2: (mm. 9-14) A phrase modulation beginning on the dominant seventh chord of E minor ushers in a two-measure motive
(mm. 9-10) that is repeated twice sequentially (mm. 11-12 and mm. 13-14)

Transitional section: (mm. 15-24) Beginning in E minor this section progresses to Bb minor (m. 23) without benefit of modulation.

Period 3: (mm. 25-32) A change of mode to Bb major occurs at the outset as the principle theme is restated in the solo part.

Period 4: (mm. 32-52) Phrase modulation beginning in D minor. A secondary theme is introduced (mm. 33-40). The continuation of this theme in Bb major (mm. 41-44) is derived from the second part of Period 3 (mm. 29-32). An eight-measure extension (mm. 45-52) ensues and leads to a sustained F major chord (m. 52).

Cadenza: Rhapsodic material in both the solo and accompanying parts.

Period 5: (mm. 53-60) A variation of the principle theme in the key of Bb major.

Period 6: (mm. 61-71) A rhapsodic theme beginning in Bb major (m. 61) modulates transiently to Eb major (m. 66) and changes modes to Eb minor (m. 67) before returning to Bb major (m. 68) and the climatic moments of the piece (m. 69-71).

Period 7: (mm. 72-79) A more virtuosic like continuation of Period 6.

Coda: (mm. 80-87) A fancy flourish undulating between the tonic and dominant chords of Bb major are coupled to a few diminished chords and one G minor seventh chord occurring on the off-beats (mm. 82-83).
Harmonic Analysis

In attempting to analyze Heinrich's music harmonically we must bear in mind that he was a self-taught composer although not completely a self-taught musician. Because he undertook a career as musician only after having moved to this country, he lacked much of the benefit derived from the study and hearing of music of other trained composers. While this forced a certain originality upon him, it sometimes resulted in crude harmonic progressions which showed his basic lack of learned compositional technique. By re-writing and re-arranging his works, he was sometimes able to improve upon his compositions but not to the extent of completely overcoming his basic handicap.

An assessment of the harmonic content of the Concerto for the Kent Bugle or Klappenflügel reveals the relatively consistent employment of traditional eighteenth- and early nineteenth-century chord progressions. Furthermore it reveals that Heinrich had a particular fondness for the diminished-seventh chord which he uses rather frequently and indiscriminately. The most tense harmonic moment occurs in measure thirty-one of the opening Adagio Grandioso, where an E diminished triad is imposed over a Bb minor triad. (See Figure 4) This is a remarkably early suggestion of a polychord but resolving as it does to a sustained dominant seventh chord in Bb major results in as innocuous a chord progression as one could expect from such a musical moment.
In the Marcia movement a progression of parallel diminished chords occurs in measure 62. (See Figure 5) The precedent for this had been set a few years earlier (c. 1830) in the middle section of Chopin's *Etude in E major*, opus 10, No. 3. (See Figure 6)
While Heinrich was somewhat limited in his harmonic vocabulary, he sometimes made surprisingly effective use of such harmonic material as he had at his disposal. Being self-taught he could not be expected to follow compositional rules with which he was unfamiliar. Nevertheless his harmonic progressions adhere to a style remarkably similar to the free functional chromaticism of the nineteenth century German school. Figure 7 illustrates a rather colorful series of chord progressions that are encountered frequently in the compositions of Haydn, Mozart, and Beethoven. Beginning on Eb major tonic-dominant harmony (m. 77) Heinrich borrows the sub-mediant chord from the parallel minor key (m. 78) and progresses to a German augmented sixth chord (m. 79). This is followed by two measures of tonic six-four (mm. 80-81) which lead inevitably to the dominant seventh chord (m. 82). Such a classical formula as this would seem to indicate that perhaps Heinrich was not as unlearned as his detractors sometimes had claimed (See Appendix, Quotes 4 and 22).
Fig. 7.—Anthony Philip Heinrich, Concerto for the Kent Bugle or Klappenflügel, Marcia, measures 77-82.
One may lay claims to extravagance in Heinrich's compositional process throughout the concerto. The disregard for traditional formal patterns and the frequent substitution of a through-composed style may be frowned upon by some, but in another light it is a positive value in his music. If Heinrich's enthusiasm for American music coupled with his natural exhuberance, inexhaustible supply of energy, and lack of formal training results in a rather free compositional style, why should this originality not be reflected in his music, however bizarre sounding it may appear to the uniniated? Perhaps some traditional qualities are lacking in Heinrich's concerto, but maybe this is as it should be. When listened to openly, with unbiased ears, the inherent originality of Heinrich's harmonic logic is always convincing, to say the least.

The Nature of Programmaticism in Heinrich's Music

Even the most exhaustive study of the nineteenth-century concerto would have to lead to the conclusion that there were few programmatic concerti penned during the Romantic period. Of all the genres of music encountered in the nineteenth century, the concerto remained one of the most loyal to the realm of absolute music. The most noteworthy exception to this was the programatic symphony/concerto Harold in Italy by Berlioz which, incidentally, was written in 1834, the same year as Heinrich's Concerto for the Kent Bugle or Klappenflügel. Perhaps a subsequent exposure to Berlioz' Harold in Italy provided Heinrich with the impetus to retitle the concerto - The Wildwood Troubadour, but there is no documentation for this assumption. It should be pointed out, however, that from the time when Heinrich decided to pursue a
career in music, circa 1811, that the essential element of his new founded life was Americanism. This is the major reason for the numerous programmatic titles reflecting both patriotic and nationalistic tendencies. Such titles as The Yankee Doodleiad, The Columbiad, and The Consumation of American Liberty are not only typical of the Romantic composer and a reflection of the nineteenth century, but they also show evidence of an individualized and deeply personal nationalism. Furthermore, they are indicative of Heinrich's genuine love for America, his adopted country, and for everything American. From the time of his decision to elect music as a career, he always considered himself as an American composer. To the extent that he hoped to honor America, so did he aspire to be an honor to this wild and vast land which he was proud to call home.

Editorial Departures

In the fabrication of the transcription for trumpet and piano of Heinrich's Concerto for the Kent Bugle or Klappenflügel, strict adherence to the composer's intentions has been the guide-line and axiom throughout. All editorial departures have been kept at a minimum so as not to substitute performance indifference or laziness for what is clearly indicated by the composer as his preference. There are a few places in the concerto however, where what the composer has indicated would not necessarily result in the most satisfactory performance. When a decidedly inferior performance could result from a faithful adherence to the composers indications, an alternate performance pattern is suggested. In these instances the suggested alternatives are contained in brackets.
The most questionable indication of Heinrich's in the entire concerto is the crescendo-descrescendo (\(\uparrow \downarrow\)) that occurs on the final note in the solo part (measure 87 of the Polacca). While this indication might be appropriate on a terminal trill connecting two sections, as in the final measure of the Adagio (measure 43), it detracts from the brilliance and intensity of the final moments of the piece. Hence the alternative of a prolonged crescendo is suggested for the final trill in the transcription of the music.

Another questionable point occurs in measures 42 and 43 of the Marcia. There Heinrich has indicated two groups of repeated notes with each group tied by a single slur. It is quite apparent that, at both of these points, Heinrich is using the single slur as a phrasing device inasmuch as the dots placed above the two repeated notes would indicate that those notes should be reiterated. The verification for this occurs in measure 44 where the same type of phrasing mark occurs as a double slur over the last two beats of the measure. On those two beats the articulation for each note is carefully indicated.

Throughout the monograph-edition of the music, Heinrich's dynamic markings have been faithfully observed with the exception of the final crescendo-decrescendo, already noted. Dynamics, always a relative factor, should always be preserved as originally indicated.

The autograph score of the concerto contains metronome markings which were presumably added by the composer at the time of some performance. On the other hand when one attempts to play the Polacca section at the tempo indicated \(\mathop{\text{J}} =126\), one can only marvel at the degree of virtuosity required of the performers, at the expense of musicality,
and wonder if perhaps the tempo was supplied without benefit of an actual performance!

For the opening movement: Adagio Grandioso-quasi largo, the composer's indication $J = 56$ is quite satisfactory in performance and well within the prescribed limits of an Adagio-quasi largo. For the second movement, Marcia, Allegro ma non troppo, the marking: $J = 120$ seems to be too fast for an allegro ma non troppo and results in numerous performance difficulties when the music is played at the prescribed tempo. The soloist's notes seemed crammed especially in the playing of ornaments. The suggested reduction in tempo ($J = 110$) results in a smoother performance overall and a tempo that can be used more consistently throughout that section.

The indication $J = 126$ for the third movement titled: Allegretto alla Polacca is much too fast for an allegretto in the first place and is out of character for a polacca in the second place. In this instance $J = 96$, a considerable reduction in the initial tempo, is suggested in order to preserve the character of the polacca and to prepare the way for an accelerando or tempo increase, later on in the movement. From the stringendo in measure 61 of the Polacca, the tempo can be increased until the tempo: $J = 126$ is arrived at. For added brilliance in performance, the Coda (measures 80-87) can be played at an even more rapid tempo ($J = c.144$).

The final consideration, as far as the transcription is concerned, involves the scoring for piano of the sustained tones in the orchestra. In those instances where a sustained orchestral chord is found in the original version by Heinrich the piano transcription will
sometimes be found to possess reiterated eighth notes. In these in-
stances the transcription of such chords has been notated with a slash
through the notes stem and dots placed above the note to indicate the
number of reiterations that are suggested.

Deletions

One particularly disconcerting moment in the concerto is found in
the keyed bugle part in measures 46-49 of the Polacca. At that point,
beginning with the last beat of measure 46 and continuing through the
third beat of measure 49, the trumpet keyed (originally keyed bugle part)
consists of nothing more than off-beats of notes previously sounded on
the beat by the piano (orchestra in the original). The elimination
of all of these off-beats is suggested by their inclusion in brackets in
the monograph edition of the music. The performer should execute the
last off-beat of measure 49 of the Polacca however, as part of the
phrase that continues through measures 50, 51 and into the fermata of
the cadenza in measure 52.

Performance Practices

Ornaments

Throughout the concerto there is a conservative sprinkling of
ornaments and grace notes. These consist of twenty-two trills and four
grupettos or turns. Additionally there are two inverted mordants (\textit{MV})
found in the Adagio Grandioso (measures 33 and 35) of \textit{The Wildwood}
Troubadour but which are not part of the autograph score of the \textit{Concerto
for the Kent Bugle or Klappenfl\ügel}. Because of the lack of evidence
of either turn or other ornament on the autograph score, both inverted
mordants have been eliminated from the Monograph version of the music.
A breakdown of ornaments by movement is as follows:

Adagio Grandioso

Four appoggiatura prepared trills with termination

1) Measure 5 - piano part
2) Measure 9 - trumpet part
3) Measure 11 - trumpet part
4) Measure 40 - trumpet part

Three appoggiature prepared trills without termination

1) Measure 26 - piano part
2) Measure 28 - piano part
3) Measure 32 - trumpet part

Two unprepared trills with termination

1) Measure 19 - piano part
2) Measure 42 - trumpet part

Two unprepared trills without termination

1) Measure 30 - trumpet part
2) Measure 39 - trumpet part

Three turns

1) Measure 6 - piano part
2) Measure 16 - piano part
3) Measure 38 - trumpet part

Marcia, Allegro ma non troppo

One appoggiatura prepared trill with termination

1) Measure 45 - trumpet part

One appoggiatura prepared trill without termination

1) Measure 49 - trumpet part

One turn

1) Measure 21 - trumpet part

Allegretto alla Polacca

Nine appoggiatura prepared trills with termination

1) Measure 8 - piano part
2) Measure 52 - two trills in trumpet part  
   (Cadenza) - four trills in piano part  
3) Measure 78 - trumpet part  
4) Measure 87 - trumpet part  

In most instances the trills sound more convincing when sounded as they would have been played during the Classical Period. The appoggiatura prepared trills, both with and without termination, would then be executed with the appoggiatura sounding on the beat.\(^1\) The unprepared trills, whether with or without termination, would be executed with the written note sounding on the beat.\(^2\)

There are four turns found in Heinrich's *Concerto for the Kent Bugle or Klappenflügel*. Each one requires individual attention, inasmuch as none of them are exactly the same. The first turn occurs in the piano part during measure 6 of the Adagio Grandioso. Figure 8 illustrates this turn and gives the interpretation according to C.P.E. Bach's *Versuch...das Clavier zu spielen*, (Berlin, 1973).

![Fig. 8. --Anthony Philip Heinrich, Concerto for the Kent Bugle or Klappenflügel, Adagio Grandioso, piano part, measure 6.](image)

\(^1\)The above had become rather ubiquitously established by such writers as: Leopold Mozart *Violschule*, (Augsburg, 1756), J. J. Quantz. *Versuch einer Anweisung...*(Berlin, 1752), and C. P. E. Bach. *Versuch über die wahre Art das Clavier zu spielen*. (Berlin, 1753).

\(^2\)The frequency with which Heinrich notates the appoggiatura prepared trill leads one to conclude that he intends for the unprepared trill to be executed commencing with the written note.
In measure sixteen of the same movement, the piano part contains another turn. This turn along with its interpretation according to C. P. E. Bach's *Versuch...da Clavier zu spielen*, (Berlin, 1753) is given in Figure 9.

![Figure 9](image-url)

**Fig. 9.**—Anthony Philip Heinrich, *Concerto for the Kent Bugle or Klappenflügel*, Adagio Grandioso, piano part, measure 16.

In addition to the two previously cited turns in the piano part, there are two additional turns in the trumpet part. The first turn in the trumpet part occurs in measure 38 of the Adagio Grandioso. An examination of this turn reveals that it is somewhat similar to the turn found in measure 16 of the piano part. Figure 10. illustrates the turn found in measure 38 of the Adagio Grandioso, along with an interpretation similar to that given for the turn in measure 16 of the piano part.

![Figure 10](image-url)

**Fig. 10.**—Anthony Philip Heinrich, *Concerto for the Kent Bugle or Klappenflügel*, Adagio Grandioso, trumpet part, measure 38.
An unaccented turn is indicated in the trumpet part of the Marcia, measure 22. Figure 11 illustrates this ornament along with its interpretation as warranted by the application of case law in the study of unaccented turns from Beethoven adagios.

Fig. 11.—Anthony Philip Heinrich, Concerto for the Kent Bugle or Klappenflügel, Marcia, trumpet part, measure 22.

Exceptions in some instances for both trills and turns, would seem perfectly in order, however; and experimentation on the part of the performer is encouraged and required in order to render the performance more satisfactory according to individual taste and the prevailing musical style.

**Performance Practices**

**Rhythm**

The factor of rhythm regarding Heinrich's Concerto for the Kent Bugle or Klappenflügel is mentioned here in order to point out that a certain amount of flexibility is required in regard to tempo, so that the ornamentation and other rapid passages do not sound rushed or cluttered. The same advice that generally holds true for popular music and dances, of the period, is also good for Heinrich's concerto. Even the risk of a considerable distortion of the tempo is not

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undesirable when we consider the expansive or continuous nature of the music as well as the consequence of forcing the ornamentation and rapid passages within a rigid and fixed tempo. If we try to cramp Heinrich's ideas within the strict confines of tempo and meter, it loses much of its intended grace and freedom. One should execute caution, however, against going too far in the opposite direction, with a meterless rhythm and too variable a tempo, especially in the sections which are based on stereotyped rhythmic patterns such as in the Marcia, Allegro ma non troppo.
CHAPTER VII

SUMMARY, CONCLUSIONS, AND AREAS FOR FURTHER RESEARCH

Summary and Conclusions

The early nineteenth century (1810-1850) witnessed the invention and rise to popularity of the keyed bugle as the reigning solo soprano-voiced brass instrument. Those dates also coincide with a period in which there presently exists a dearth of known solo trumpet repertory. Anthony Philip Heinrich, one of the first champions of American music, was evidently acquainted with the keyed bugle-virtuosity of such notable American soloists as Edward "Ned" Kendall and Charles Haase. This acquaintance with the instrument and the attendant virtuosity of various performers prompted Heinrich to write for the solo keyed bugle on at least two occasions. The Concerto for the Kent Bugle or Klappen-flügel (London, 1834) was by far his most lengthy and virtuosic composition for that instrument. The similarity between this concerto and The Wildwood Troubadour increases the probability that, as Upton in his biography of Heinrich had suggested, they both are related to Washington's Centennial [sic] Overture, The Washingtoniad, or the Deeds of a Hero, and the Grand Overture To The Pilgrim Fathers, sometimes programmed as Ouverture--To the Pilgrims. While the actual scores to these compositions have been lost, as this monograph shows, their similarity, as revealed by concert programs, is highly suggestive of sameness beyond that of mere coincidence.
It is hoped that this monograph will stimulate a re-evaluation of the music of Anton Philip Heinrich, the self-styled "log-house composer of Kentucky" who was nicknamed "Father Heinrich", and who somehow acquired, in his lifetime, the title of "Beethoven of America": the eclectic from the nineteenth century who became America's first internationally recognized composer, and who single-handedly, at first, pioneered a truly nationalistic American music by being the first composer to write orchestral music which treated the subjects of Americana and the American Indian.

Areas For Further Research

A flyleaf, written and signed in Heinrich's hand, to the Concerto for the Kent Bugle or Klappenflügel reads as follows: "As the Kent bugle parts of the adjoining two instrumental pieces are the most prominent features, the author requests therefore its performer, to have studied them well, previous to any general rehearsal." The concerto is obviously the first of the two works referred to, but what about the other? A thorough study of Heinrich's manuscripts in the Library of Congress resulted in the viewing of only one other composition wherein a solo Kent bugle part was featured prominently. That composition, Der Flug des Doppeladlers was found to be No. 6 in the collection of manuscripts entitled Musings of the Wild Wood.

While examining the Appendix (a separate volume) to Heinrich's Presentazioni Musicali from a Bohemian in America, a startling realization was made when a concerto for cornet was unearthed. Number 30 in the Appendix is entitled: The Dance of the Calumet, or The Indians Symbol of Peace. A Concerto for the Cornet & O. The indication is
that this concerto should be performed with No. 31 which follows:

The Tower of Babel, or Language Confounded (London, 1834). Upton in his biography of Heinrich makes several references to The Tower of Babel, or Language Confounded; but neither he nor David Barron nor Frank Neely Bruce in their dissertations on Heinrich's music, make any reference, either by name or by genre, to the existence of this cornet concerto.

Trumpet players have always looked upon cornet players and buglers with disdain. It is not surprising that the dates (1810-1850) which are almost totally void of solo works for trumpet, should concur with the invention and widespread popularity of the keyed bugle. Systematic study of the manuscript works of other early nineteenth-century American and European composers possibly would result in the unearthing of other solo compositions written either for the keyed bugle, cornet, or trumpet. The so-called "dearth" of trumpet repertory, from the early nineteenth century, is in all probability a myth. The literature may be there.
APPENDIX

A CHRONOLOGICAL LIST OF QUOTATIONS

ABOUT ANTHONY PHILIP HEINRICH AND

HIS MUSIC
1. From The Euterpiad, Boston, 1822: An editorial regarding Heinrich's music contained in The Dawning of Music in Kentucky.

...In short, all his compositions are filled with difficulties and beauties of every sort. And we may in conclusion observe, that they are specimens of the German school, constant enharmonic changes, abstruse harmony, some melodious passages, and a never-ending search after lofty, grand, and sometimes obscure and darkened sentiments.

2. From The Euterpiad, Boston, 1822: A review of The Dawning of Music in Kentucky makes the first documented reference to Heinrich's being called the "Beethoven of America".

...There is enough in his well-stored pages to gratify every taste and fancy. There is versatility for the capricious, pomp for the pedant, playfulness for the amateur, learning for the scholar, business for the performer, pleasure for the vocalist, ingenuity for the curious, and puzzle for an academician. He seems at once to have possessed himself of the key which unlocks to his the temple of science and enables him to explore with fearless security the mysterious labyrinth of harmony. He may, therefore, justly be styled the Beethoven of America, and as such he is actually considered by the few who have taken the trouble to ascertain his merits.

3. From The Liverpool Mercury, Liverpool, England, 1826: An article about Heinrich and The Western Minstrel.

The Western Minstrel. - We were last week introduced to Mr. A. P. Heinrich, a Bohemian by birth and a musician by profession, or perhaps we should say by nature, as music appears to be with him rather a natural instinct than an artificial acquirement. He is truly "il entusiaste per la musica."...

4. From the Quarterly Musical Magazine and Review, London, 1828:

An anonymous review of the following songs by Heinrich:

Be silent now ye merry strains.
Fantasia vocale.
The Twin Brothers.
The Twin Sisters.
...The compositions before us are reducible to no rule of science - indeed, no singer could sing them. Yet there are felicitous traits of feeling, and even of genius, in them...

When we first took the songs up, they struck us as being satires upon the newest taste in vocal ornament, and had they been written with such a design, it is hardly possible the purpose could have been better effected; for the passages are the most extraordinary instances of a fancy wandering in all directions, and merely governed by its own peculiar notions of expressive melody. They resemble nothing that was ever seen before, so unaccountably strange and odd is their construction...occasionally there are traits of much beauty, but flights so extravagant were never before reduced to writing.

5. From Thomas Welsh, an English composer of popular songs and a singer: A letter to Heinrich, written in 1828 (?):

240 Regent St. Saturday

My dear Friend -

Your generous offer to pay all expenses relative to the Song, and the real beauty of the Composition made me so anxious for its success as a work to class with the refined Canzonets of immortal Haydn...

6. From Thomas Moore, an Englishman: A letter to Heinrich written in 1829:

Sir, - I have had the pleasure of trying over the Canzonets which you were so kind as to send me, ...

The truth is, I fear, that the reason of your compositions not having the success they deserve, is the (perhaps redundant) portion of harmonic science you have infused into them, so far beyond the capacity of powers of execution of any of our ordinary amateurs of music;...

7. From The Harmonicon 7, 1829: p. 286. An anonymous review of:

1. Cantata, "Be silent now, ye merry strains,"
2. Fantasia Vocale, the poetry by J. Howard Payne, Esq.
3. Two Songs, The Twin Brothers, the words by Miss Landon.
4. Two ditto, The Twin Sisters, the words by W. Steele, Esq.

All composed by A. P. Heinrich. (Published by Clementi and Co.)
There is so much fancy and labour, deep feeling and eccentricity, knowledge of harmony and occasional contempt of its rules, in these compositions, that we are fairly posed in endeavoring to speak of them according to their deserts. With more attention to melody and less devotion to accompaniment - more nature and less art, they would have attracted a greater degree of notice than they are likely to obtain in their present state....

Mr. Heinrich's history is, we are told, highly interesting - amounting to the romantic. His evidently is no common mind, and this, it is probable, has led him into adventure of no common kind.

8. From a review of Heinrich's concert in Graz, 1836: Written by August Mandel:

...several periodicals call him "the Beethoven of America"... A letter from...Thomas Moore, establishes the fame of our composer beyond all doubt and what he advises... is what a great part of the world would call out to the dead hero, Beethoven: "A little more of sing-song." And yet after what we have heard we cannot charge Heinrich with any lack of melody; and might indeed assert that he is well versed in all the subtleties of song-writing, even in the demands of the Italian school, as is shown in his Cavatina for soprano in polonaise form....A second setting of the text of the polonaise shows kinship with our German type of song....

...If anyone objects to the powerful instrumentation which after all cannot conceal certain very melodious passages, and whose needs could only be met by the kind co-operation of the most distinguished members of our regimental band, it should be remembered that since Spontini and Meyerbeer, even in our own hemisphere, orchestral scores as broad as the falls of Niagara are no longer infrequent, and at any rate Heinrich's Symphony [The Combat of the Condor] has not gone so far as to seek reinforcement by bells and canon.

9. From the New York Mirror, 1838: An anonymous review:

...We have rarely had the opportunity to enrich the Mirror with an original composition of higher merit. Mr. Heinrich is a composer of genius, and an artist of rare attainments.
10. From *Biographie universelle*, 2nd ed., 1839, s. v. "Heinrichs, Antoine." François Joseph Fétis says:

...On assure que la musique de cet artiste est d'une originalité très-remarquable, particulièrement dans le rythme.

11. From *Dwight's Journal of Music*, 1846. A review of:

"FATHER HEINRICH" IN BOSTON

...Meanwhile if we were called upon to state the impression which we did get of this music, after every allowance for the representation, we should say, that it was swarming with ideas as beautiful and palpable as most modern music; that there were passages of very grand and impressive harmony; that there was nothing superficial, weak or false in the manner in which the themes were brought out; that it was thorough artist-like and learned...But we did suspect a want of poetic or dramatic unity in the largest pieces. Beautiful details, sudden fancies, shifting without end, would continually fix attention; but it was not so obvious whither they were leading; no unitary design appeared to cover them....


To A. P. Heinrich, Composer in New York:
While I tender you, dear sir, my most sincere thanks for the compositions, so kindly sent to me, I cannot omit to express, at the same time, my joy on finding that the German school of music is so worthily represented by you in America; for in all your compositions, honored sir, I remark that you exhibit the true German style most effectively.


A GRAND MUSICAL FROLIC

"Father Heinrich's" grand benefit concert, which took place on Wednesday evening last, was indeed, in many respects the most remarkable, exciting and never-to-be-forgotten entertainment we have ever witnessed. Auditors, old and young, orchestra, chorus and solo performers, all seemed for a while to have gone partially mad, or to have become inflicted with the venerable beneficiary's nervous and excitable enthusiasm. Such yelling, screaming, cheering, laughing and stamping; such showers of bouquets
and wreaths, were never before seen or heard of on a similar occasion...


...This Festive Overture, "The Wildwood Troubadour," answers the end contemplated by its author. Without any of the sombre harmonies or sudden transitions, which are peculiar to the Beethoven and Von Weber school, it gives to the impartial, unprejudiced listener a faithful picture of the forest home of the self-reliant Western man, by means of simple harmonies united to melodies highly florid. New and fantastic passages of imitation are distributed among the different instruments of the orchestra in a style entirely the composer's own. The harmony reminds one of Mozart and Haydn; but the orchestral treatment is to the last degree original. We believe this remark will apply with more or less truth to all the instrumental works of Mr. Heinrich which we have seen or heard.


...What degree of merit his works possess, we do not know. Some of them, however, received the praise of Mendelssohn, with whom Mr. Heinrich used to correspond. Such devotion to an art as Mr. Heinrich's, we may also observe, is usually prompted by a remarkable talent...

16. From a Review of the all-Heinrich concert in Prague, 1857:

...Without question the most successful number on the program was the third: Grand Capriccio Volante, a characteristic symphonic poem which in its several movements describes the life of the American passenger pigeons in excellent fashion, and for the most part with originality of treatment and piquant orchestration....

17. Another Review of the same all-Heinrich concert in Prague, 1857:

...we see here the primitive beginnings of that form of musical description which at present seems to have attained a degree of justification in the art world under the name of program music; and indeed in this case it depends for its effect upon immediate and objective impression - as of course it must do, since that can be the only possible means of expression of a personality like this, so absolutely untouched by any fundamental art culture such as is obtained
through the study of theory and musical literature, but is forced to rely solely upon its own exceedingly sensitive and innately expressive spirit. That the effect is often surprising and strange is easily understood, yet it cannot be denied that on occasion we find not only true spiritual essence, but also its eminently worthy expression. Then, too, there are moments showing a well-disciplined, consistent, logically correct musical diction, and a carefully worked out and originally conceived instrumentation; all of which places the really artistic personality of our worthy countryman in a very advantageous light.


...A. P. Heinrich, an eccentric individual, who had convinced himself that he was a musical genius without acquiring the reputation of knowing even a little about the art among his educated colleagues.


...the musical ideas back of his [Heinrich's] orchestration were an ingrown development of the style prevalent among the imitators of Haydn. To this must be added a fatal tendency to write programmatic music of the descriptive variety. Thus his huge scores were destined, contrary to his own expectations and those of the many admirers of this eccentric and yet so child-like genius, to so speedy an oblivion that, as stated above, our current histories of music are silent on the historically most important American composer of the first half of the nineteenth century. He was important also for the fact that, though not the first to recognize the North American Indian as a fit subject for music, he was the first to do so in symphonic and choral works of large dimensions calling for an orchestra of almost Richard Straussian proportions, and indeed the first to show, as a symphonic composer, pronounced nationalistic aspirations.

20. From the Musical Quarterly, 6, 1920. p. 249. Oscar Sonneck said:

...the oddest figure in American musical history: Anton Philipp Heinrich...who was known in America as "Father
Heinrich" and whom his admirers dubbed the "Beethoven of America," thereby rather insulting Beethoven and even lesser lights. The "Berlioz of America" would have been more appropriate, since Heinrich in his innumerable symphonic poems, etc., consistently employed an orchestra of almost fin de siècle proportions,...It is characteristic of our incomplete knowledge of the history of music in America that the name of "Father Heinrich," easily the most commanding figure as a composer in America before 1860 and perhaps the first symphonic composer to utilize Indian themes and to display, however naively, nationalistic "American" tendencies, is not even mentioned in the histories of American music.


...If only the orchestral technique and musical structure had measured up to Heinrich's ambitious demands! Nevertheless, while these works have lost their musical interest, historically they retain their significance because Heinrich, an odd mixture of simple-minded sincerity and freakish eccentricity, presumably was the first composer deliberately to essay "Americanism" in music, and to build many of his works on American subjects.

22. From the biography Anthony Philip Heinrich. (New York: Columbia University Press, 1939), p. 47. William Treat Upton says the following regarding Heinrich's sonata: "La Buona Mattina".

...This is really excellent music in the Italian manner - florid, but abounding in interesting effects: imitations (strict and free), countermelodies, rhythmic freedom, and variety. The amateur is betrayed by the lack of skill shown in the management of certain complicated harmonic progressions. But even here the music intent is so good that we forgive the lack of finished technique in handling the situation. A succession of fifths such as was a source of mortification to Heinrich in after years, when he had become more proficient in the grammar of composition, strikes us today as really delicious. He used them with true twentieth-century effect - he was merely a hundred years ahead of his time!

Contrast with this the really charming lyricism of the finale alla pollaca...It might easily be a page from Haydn - there is much of his buoyancy and grace. It is surface
music but genuinely delightful. No apologies need be offered for a single note. All superfluous ornaments are dispensed with-for once we find simplicity unadorned.


...Histories of American music have quite neglected Father Heinrich, and if he is to be judged on the lasting merits of his work, he is hardly entitled to much of a place among our composers...

...his life story would have satisfied the most romantic of biographers; for there are scenes in garrets, interviews with royalty, and disappointments that sing the old, old song of genius starving for want of recognition. The only thing missing is the genius. His friends hailed him as the Beethoven of America, but the only similarity was that he may have written as many notes.

...His works are marked by bombast, repetition, and a constant striving for the grand manner, which he could never achieve.

...We may laugh both at and with the dear old man...and yet he had a real idea in his...head, an idea that others more talented than he have failed to carry out. We must respect him for what he tried to do, and never forget that he was the first to make the attempt. That he failed to accomplish his ends was unfortunate, in many ways tragic, but the important fact is that Heinrich was the first to attempt American nationalism in the larger forms of musical composition.


...for his place in history, Heinrich lacked the talent to match and carry out his intentions successfully. He was short on genius, but if his gifts had equaled his energy and his boundless enthusiasm for anything that was American, he might have been one of our major composers. It is not for his extravagant repetitious works that we remember "Father Heinrich," but rather as a musical pioneer who not only believed in the American composer, but fought fiercely for the hearing that he felt all American composers were entitled to have.
25. From Baker's Biographical Dictionary of Musicians, fifth edition.,
1958 s.v. "Heinrich, Anthony Philip, Nicolas Slonimsky has the
following to say:

...he wrote only for an enormous orchestra, a la Berlioz,
and his musical ideas, out of all proportions to the means
employed, recall the style of Haydn's imitators; nevertheless,
he is historically important, being the first to employ Indian
themes in works of large dimensions and to show decided
nationalist aspirations.

26. From Music and Musicians in Early America (New York: W. W. Norton
& Co., Inc., 1964), s.v. Heinrich, Anton Philip. Irving Lowens says:

Heinrich, called "the Beethoven of America" by the critics of
his time, was our most commanding figure as a composer during
the middle decades of the 19th century. His music has long
since passed into the limbo of oblivion...

...Heinrich quaintly describes his own creations: "I
believe my music runs in the same vein as my letters to you;
full of strange ideal somersets and capriccios. Still I
hope there may be some method discoverable, some beauty,
whether of regular or irregular features. Possibly the
public may acknowledge this, when I am dead and gone..."

The public has not acknowledged this, and in all proba-
bility, never will. Heinrich was...a character - his
eccentricity made him a wonderful butt for the jokesters
of his day. Nevertheless he made solid contributions to our
musical culture. He was a pioneer, and he should be judged
as such...At a time when the possibility of a native American
music was hardly thought about, Heinrich attempted to create
it singlehanded. He did the best he knew how to do, and if
his best was not good enough, he at least made the task
easier for the more talented men who followed him...


Gilbert Chase says:

Certainly old "Father Heinrich," as he was called, found

1taken from an undated letter to Mrs. Lydia B. Child.
plenty of "inspiration" in the national surroundings of America; the only drawback was that he lacked talent and technique as a composer. But this enthusiasm for all things American, his aspiration to be known as an American musician, his interest in American Indian lore, were symptomatic of things to come. He tried to do, singlehanded and poorly equipped, what it took a whole generation of American musicians to accomplish, collectively and arduously, many decades after Father Heinrich had passed away from the American musical scene on which he made so slight and ephemeral an impression.


He sought to create an American music inspired by Indian tribal life and our natural scenery and history. His many compositions, mostly for orchestra, voice and piano, show the noblest of intentions, but his lack of original creative talent is evident in the monotonous use of hackneyed cliches of the German Romanticists; he particularly emulated the styles of Beethoven and Mendelssohn. A detailed study of his music reveals a preference for ornamented melodies having considerable chord figuration and chromatic movement; his basic rhythmic grouping is uncompromisingly regular; most of the harmonic progressions involve the tonic, dominant seventh, and diminished seventh chords. In formal style the even-lengthed, regular recurring phrases emphasize the antecedent-consequent phrase relationship; one frequently feels that the lengthy developments are too drawn out for the interest potential of the material. Heinrich's Indian pieces show no actual tribal tunes but only his characteristic tonal-rhythmic impressions. Nevertheless, Heinrich was one of the first composers to believe in and strive for a native musical expression.


...Unfortunately, his gifts were far short of his aspirations. "Father Heinrich" was defeated by the same deficiencies that defeated William H. Fry and George F. Bristow - lack of talent and training...

H. Wiley Hitchcock says:

...Heinrich's was an expansive and mercurial muse; he himself characterized his music as "full of strange ideal Somersets and capriccios"...

...The style...is indeed one of "strange somersets and capriccios," mingling simple dance tunes (especially folkish Ländler types) and elaborately chromatic melodies; crystal-clear Classic-era harmonies and wildly modulating passages; basically homophonic, diatonic textures and a profusion of decorative chromatic counterpoints (most often solo woodwind voices over a background of strings); predictable, periodic phrase forms and surprising extensions (or, instead of the latter, the opposite: unexpected grand pauses of dead silence). For a latecomer to composition Heinrich had a remarkable ear for orchestral color and an expansive imagination that lead him to write for unusual instruments as well as the conventional orchestral core...
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VITA

William Adalson Shank was born in Utica, New York on May 12, 1939. When he was five years of age his parents, Mr. and Mrs. Clarence Shank, moved to Chittenango, New York where he attended grade school and high school, graduating from Chittenango Central School in 1956, with both a High School Diploma and a New York State Regent's Diploma.

For the next three years Mr. Shank was a member of the United States Military Academy Band at West Point, New York. Upon receiving an Honorary Discharge from the United States Army in 1959, he enrolled as a student at Syracuse University where he majored in music and played trumpet in the Syracuse Symphony. In 1963, Mr. Shank received a Bachelor of Music Degree, Magna cum laude from Syracuse University and proceeded to the Eastman School of Music in Rochester, New York where he commenced work on the Master of Music Degree. The Master of Music Degree in Trumpet/Music Literature was awarded in 1965.

In the fall of 1964, Mr. Shank became a member of the Quebec Symphony Orchestra, a position which he maintained until 1968, when he accepted a position as Director of Instrumental Music at Howard S. Billings Regional High School in Chateauguay, P. Q. CANADA.

In 1969 Mr. Shank was invited to become a faculty member at The University of Tennessee at Martin where he is presently employed. In the summer of 1972, Mr. Shank received a Faculty Incentive Award from the University of Tennessee at Martin, whereupon he began work on
the Doctor of Musical Arts degree at Louisiana State University.

Mr. Shank is married to the former Karen Elizabeth Forbes from Quebec City. They presently have one child, a daughter whose name is Meredith Rose.
EXAMINATION AND THESIS REPORT

Candidate: William Adalson Shank

Major Field: Music

Title of Thesis: A HISTORICAL STUDY AND TRANSCRIPTION OF THE CONCERTO FOR THE KENT BUGLE OR KLAPPENFLÜGEL "THE WILDWOOD TROUBADOUR" BY ANTHONY PHILIP HEINRICH

Approved:

[Signatures]

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination: 7/11/75
CONCERTO

For The

Kent Bugle or Klappenflügel

by

Anthony Philip Heinrich

London, 1834

Transcribed by

William A. Shank

Trumpet Part