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And grow in Christ the living vine &c. But always flows through Paradise, &c.
The rose and lily there shall stand.
In holy bloom, at God's right hand
O how I long for canaan's land,
Where I may join the heav'ly band,
And give &c.

On Zion's brilliant mount I stand,
And view the holy heav'nly land,
With palms of victory in our hands,
We'll shout with heav'n's triumphant band,
And give to Jesus glory.
There all the souls shall join in one,
And sing with Moses round the throne,
There troubles are forever gone,
They'll shout through God's eternal son,
And give &c.

—Ananias Davisson's *A Supplement to the Kentucky Harmony*, 3rd ed., Harrisonburg, Va., 1825.

EARLY MUSICAL ACTIVITIES IN KNOXVILLE, TENNESSEE, 1791-1861

By E. KATHERINE CREWS

In 1791 William Blount, as governor of the Territory South of the River Ohio, selected as the seat of government a small settlement near the forks of the Holston and French Broad rivers which he called Knoxville, after General Henry Knox, then secretary of war. Many years earlier the Indians and early traders had made paths through the mountains that join North Carolina and Tennessee, and as early as 1786 James White had recognized the beauty and possibilities of this fertile country and had built a fort which later became the center of the town called Knoxville, informally organized as such on October 3, 1791. When Tennessee became a state in 1796, Knoxville became the capital and remained so for some eighteen years. It was not only the state capital and the earlier capital of the Territory South of the River Ohio, the scene of treaty signing, and the headquarters of many visits by political figures, but it was a trading place with stores referred to as being the best stocked in the territory.

When the early settlers came, the only means of travel to the new town was on horseback or by stage coach or wagon across the steep mountain roads, but they brought with them a few musical instruments and a love of music. Most of these people came directly from Pennsylvania, Virginia, and the Carolinas, originally from England, Scotland, and Germany. Since they had come to America seeking religious freedom, it is logical to expect that some of the earliest references to anything musical might be in connection with the church.

As early as February, 1792, James Miller, a local merchant, had just arrived from Richmond and Philadelphia with goods which included Watt's *Psalms and Hymns*.¹ In the August 11, 1792, edition of the *Knoxville Register*, Nathaniel and Samuel Cowan had for sale in Knoxville "Hymn Books and *Philadelphia Harmony*." These books were doubtless used at the church services held in the courthouse, where various denominations worshipped until "meeting houses" were

¹ *Knoxville Gazette*, February 11, 1792.

built. In those days the singing in the Sunday services was led by a precentor, generally one of the elders of the church, who would sing the psalm line by line, pausing each time for the congregation to repeat the line he had just sung.²

Not only was there singing of psalms but of other music as well. In February, 1796, "An Ode was sung at Knoxville in the State of Tennessee in celebration of the President's [Washington's] Birthday."³ Neither words nor music have been found, however.

Since Knoxville was the capital politically as well as commercially, a good proportion of its early inhabitants were lawyers and professional men, educated in the best eastern schools, and accustomed to dinners, balls, and other such entertainment where music played an important part. Another early reference to music in Knoxville was pertaining to dancing. Governor John Sevier, in his diary,⁴ frequently mentioned attending hops, dances, and balls at various places; for instance, on July 4, 1796, "an elegant ball at Mr. Stone's"; on July 8, 1796, "a dance at Mrs. Blount's"; on February 13, 1797, a ball at Captain Jones' and the next evening another at Captain Stone's, on December 25, 1798, "a Great Ball at the house of Mr. Willson"; and on August 6, 1799, "went with the family to a ball at Mr. Loves tavern." He said on October 5, 1797, that "the children went to the dancing school." What kind of music was played at these functions has not been determined, but it has been said that Mary Grainger Blount, wife of Governor William Blount, had entertainments which were "the models after which others were patterned. The gay uniforms of young officers, the rich silks of young maidens, the flare of multitudinous lights from candelabra, and the soul-stirring music of fife, bugle, drum, and violin throw a glamour of romance over the scene."⁵

Frequent mention is made of the young folks dancing till daybreak while musicians scraped their fiddles, marking time by nodding their heads and patting their feet.⁶ But it is still not known exactly what music was used, who played it, how many played, or on exactly what

² John Tasker Howard and George Kent Bellows, *A Short History of Music in America* (New York, 1957), 18.

³ *Knoxville Gazette*, February 17, 1796.

⁴ John H. Dewitt (ed.), "Journal of John Sevier," *Tennessee Historical Magazine*, V (October, 1919), 156-94, and (January, 1920), 232-64.

⁵ William Rule, *Standard History of Knoxville, Tennessee* (Chicago, 1900), 84.

⁶ Mary U. Rothrock, *Discovering Tennessee* (Kingsport, 1955), 75.

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instruments. The music probably included popular tunes of the day. The newspapers often printed poems under the titles of which read "to the tune of . . ." The most often used tune was "Yankee Doodle." Others frequently mentioned were "Auld Lang Syne," "Marseilles Hymn," "Rural Felicity," "Old Oaken Bucket," "Rosin the Bow," "Old King Cole," and "Woodman Spare That Tree." Toward the middle of the nineteenth century Stephen Foster tunes like "Camptown Races" and "Uncle Ned" were used in this way. During the 1820's and 1840's in particular was there an abundance of poems written to be sung to familiar tunes. Some of them were pro or con the political figures of the day, especially in the 1840's; and, of course, the eve of the War Between the States brought many more of these.

A check on music used following toasts at large dinners, especially those held on the Fourth of July, suggests other tunes of the day. In 1808 a celebration was described in the following manner:

When the dinner was finished . . . toasts were accompanied with the discharge of cannon and martial music . . . the toasts . . . and music included: The day we celebrate—"Hail Columbia"; The heroes of our revolution—"Marseilles Hymn" . . . The Tenth Congress—"Washington's March" . . . The internal enemies of Republicanism—"Go to the Devil and Shake Yourself" . . .⁷

Perhaps the last one was a forerunner of modern rock and roll!

Dancing continued to be a popular activity in Knoxville; and while it is known that there were early dancing schools, Leighton Wood, who established a dancing school in 1817, was the first dancing teacher whose name is given in the newspapers.⁸ Mr. Wood was also a bookbinder.

Many balls were held at the local hotels and at the University, and later several other dancing teachers opened schools. In fact, balls and cotillions became quite popular in the late 1850's, but never was a clue given in the accounts as to the music used.

Not only did early Knoxville have balls and toasts at dinners; but since the town was founded before Tennessee became a state, as early as 1792 the Federal troops were stationed in the Southwest Territory and included drummers, fifers, cornets, and trumpeters. In 1812, a call was issued for additional military forces to enlist for five years: ten regiments of infantry with thirty-six musicians in each, two regi-

⁷ *Wilson's Knoxville Gazette*, July 6, 1808.

⁸ *Knoxville Register*, December 23, 1817.

ments of artillery with forty musicians in each, one regiment of light dragoons with twelve trumpeters, and each regiment to have two seignior musicians.⁹ Evidently musicians were scarce, because the article stated "the regulations regarding height and age not extended to musicians and re-inlistees [*sic*]." ¹⁰ In a later issue of this paper "drums and fifes, trumpets and horns" were advertised for sale by Tench Coxe of Philadelphia.¹¹ Musicians did enlist, for in 1816 a notice appeared in the newspaper that widows or surviving children under sixteen of musicians of the regular army were to receive a pension of five years' half pay.¹²

During the Mexican War, *The Knoxville Standard* for February 8, 1848, printed news from Knoxville men stationed in Mexico with the Fourth Regiment of Tennessee Volunteers. Included were a drummer named Dobbins and a fifer named Sullivan.

Wilson's Knoxville Gazette, November 8, 1813, carried an advertisement of the Maryville Female Academy, saying music on the "Piano Forti" would be taught. Since Maryville is only fifteen miles from Knoxville, it is possible that some of the Knoxville daughters may have studied piano there. This is the earliest found date of such being taught in the Knoxville area. Other towns in the area that had schools where music was taught in this first half-century were Greeneville, Athens, Rogersville, and Jonesborough.

There was at least one piano in Knoxville in 1810. Letters to Polly McClung from her father, Charles McClung, mention the piano he was buying her from Baltimore. Evidently it was going to be a rare treat, for his letter of January 14, 1810, says "Your Aunts Smith and White have not been here this 7 or 8 weeks, and as a punishment for their neglect, I will tell them the first time I see them, that you shall not play on the Piano for them when you come home."¹³ Polly then was a student at Salem Female Academy, the Moravian school at Salem, North Carolina. As early as 1832 pianos manufactured in New York were sold in Knoxville at James H. Cowan's store.

⁹ *Wilson's Knoxville Gazette*, February 17, 1812.

¹⁰ *Ibid.*

¹¹ *Wilson's Knoxville Gazette*, April 6, 1812.

¹² *Knoxville Gazette*, August 3, 1816.

¹³ Manuscript in McClung Historical Collection, Lawson McGhee Library, Knoxville, Tennessee.

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Beginning about 1810, and for several years thereafter, advertise-
 ments appeared offering rewards for the return of runaway slaves that
 "play a little on the fiddle," "play on the tamboreen [*sic*]," "show a
 fondness for the triangle," "play tolerable [*sic*] well on a violin."
 Rewards offered were ample, so they evidently were valuable slaves.
 Since so many of them came from smaller surrounding towns and from
 the country, it is possible that they ran away to the city of Knoxville
 to play for the balls held there.

Occasional anecdotes and other references to things musical
 appeared in the newspapers during this period. An 1816 article¹⁴ gives
 the ages at which famous musicians died; another tells a story about
 Handel's eating so much. Still another tells of the Franklin Music
 Warehouse in Boston saying their workmen were native born, that they
 manufactured musical instruments of every description, and that people
 should order from them instead of from Europe in order to give
 "friendly encouragement of the arts on this side of the Atlantic."¹⁵
 There is also a humorous poem about the bellows blower who refused
 to pump the organ until the organist agreed that it took both of them
 to perform beautifully for the church service.¹⁶ Various articles are
 copied from other newspapers; for instance, one on the values of music
 to people physically, emotionally, and spiritually, from the "Haverill
 Gazette."¹⁷

Just as the New Englanders began their singing schools when they
 realized their people could not sing new hymns in church because of
 their inability to read music, so did Knoxville start singing schools.
 In April, 1818, a little over a year after Mr. Wood's dancing school
 started, a Mr. Monday opened a singing school at the Methodist meet-
 ing house. The next month one of the newspapers printed the following
 advertisement:

The subscriber takes the liberty of informing his friends and the
 general public that the second of the KENTUCKY HARMONY has
 lately been completed; and is now ready for sale at the firm of Crozier
 and Sutherland, where they will be retailed at the usual prices.
 He likewise cordially requests all the young people, who have hitherto
 been taught by Mr. Monday, and others (either within the town or
 its vicinity) to attend at the Methodist meeting house on Saturday the

¹⁴ *Knoxville Register*, November 2, 1816.

¹⁵ *Ibid.*, November 11, 1817.

¹⁶ *Ibid.*, February 13, 1821.

¹⁷ *Ibid.*, February 27, 1821.

20th of June next, for the purpose of spending the day in singing. He would likewise, feel highly gratified to see all the young teachers attend that live convenient to the place. The company of Captain R. Boyd, Captain R. Monday, Major John Martin, and A. Rhea, Esq., are particularly requested. A. DAVISSON, A.K.H.: Knoxville, May 20.¹⁸

"A.K.H." means "Author of *Kentucky Harmony*." This was one of the many such song books published in this era. Most of them had a section on "fundamentals of music made easy" and were in shape-note notation, having different shapes for note heads to indicate the syllables in the scale. In *A Supplement to the Kentucky Harmony* by Ananias Davisson, printed in 1825 in Harrisonburg, Virginia, is a hymn entitled "Knoxville," written by Monday. It is thought that this was the same Mr. Monday who taught the singing school in Knoxville.

The "A. Rhea, Esq." mentioned in the advertisement quoted above, was probably Archibald Rhea, Jr., who acted as precentor for the Lebanon Presbyterian Church near Knoxville and also taught music classes in that church. After moving to Knoxville about 1815, he became precentor at the First Presbyterian Church.¹⁹

The first reference to a concert, so-called, in the area was in 1818 when a concert of vocal music was announced to be in Jonesborough, with the hope that Knoxville musicians would attend.²⁰ The following year a concert was held in Knoxville. Its advertisement read:

MR. RICHARDSON, late leader of the Band at the Circus, Richmond, and MRS. RICHARDSON, a celebrated singer and dancer from Philadelphia Concerts and Richmond Theatre on their way to Nashville, respectfully inform the Ladies and Gentlemen of Knoxville they will give a concert at Mr. Rhea's Hotel on Wednesday Evening, April 28. For particulars see Bills.²¹

A copy of their Knoxville program has not been found; but judging from their programs in Richmond and in Nashville, music performed was of high quality and included works of Mozart and Beethoven.²²

Some of the concerts which followed this were those of a Mrs. McBride and daughters who gave a concert of vocal music and readings in 1824, and a concert in 1825 at Knoxville Hotel of a variety of celebrated pieces on the grand pedal harp by Signior Pucci. Written

¹⁸ *Ibid.*, May 26, 1818.

¹⁹ J. G. M. Ramsey, *History of Lebanon Presbyterian Church* (Knoxville, reprinted, 1952), 14.

²⁰ *Knoxville Register*, December 8, 1818.

²¹ *Ibid.*, April 27, 1819.

²² *Richmond Compiler*, January 7 and 29, 1819; *The Nashville Whig*, July 3, 1819.

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accounts of concerts during this period are few, partly because news-
paper space was more often given to politics, and because transporta-
tion was a problem for concert artists who might have been attracted.
Knoxville was not reached by steamboat and by railroad until 1828 and
1855, respectively.

One of the first instrumental music teachers in Knoxville was J. H.
Hoffman. His advertisement is an interesting one:

Instrumental music. Or an Introduction to the same.

Comprising the first principles, and each scholar taught in a scientific
manner in 20 lessons, by the precept a practical performer on the Clar-
ionet, trumpet, German Flute, Octave do,²³ Additional Keyed Flute,
Flageolet Flute, Serpent, Fagotto, Bassoon, Zuffallo, Vielli Hurdy,
Violin, Viola (or Tenor Fiddle), Cymballi, Flageolet, Patent Flageolet,
Double Barrelled do., French horn F, Clarionet, Pizzicato, Plain Bugle,
Six Keyed Bugle, Piano Forte, Violincello (or Bass Viol), Harpsichord,
Trombone, etc. The Lectures commenced on the 25th September inst.
positively for a short period, in which time each pupil will be taught,
and will attend individually or separate hours of the day and in the
evening, as may best suit their mutual convenience, and will insure to
learn each to play from the first principles, the first course of 20
popular airs, on any solo or single instrument, who have no ear for
music, and whose efforts were ineffectual to attain this Divine Art
in the time specified, or *no compensation will be required*.

Amateurs, imprest for further improvement or Chromatic Music, the
Sonatas not limited, the terms moderate, and his attention assiduous.
Six key'd Bugles, double barrell Flageolets, Clarionetts [*sic*], together
with other warranted instruments, for sale by J. H. Hoffman, Knoxville
Hotel, Sept. 27.²⁴

If this advertisement may be taken as a good sample of his teaching
ability, there is some doubt not only as to just what the man taught but
also as to his ability to teach anything understandingly. No doubt one
of his aims was to sell the instruments mentioned for sale. However,
this marks a rather interesting beginning of instrumental music in
Knoxville.

Local firms had advertised musical merchandise for sale previous
to Hoffman's appearance. As early as 1822 the firm of Crozier and
Barton had violin strings for sale.²⁵ In 1825 Campbell and Greenway
sold "Superior Black Senchew and Lute Strings,"²⁶ and Samuel Bell
advertised for sale violins, strings, and flutes.²⁷ By 1831 he had musical
boxes, and in 1839 he advertised for sale "large and small Musical

²³ "Do" means "ditto," thus Octave Flute.

²⁴ *Knoxville Register*, September 27, 1826.

²⁵ *Ibid.*, July 30, 1822.

²⁶ *Ibid.*, January 7, 1825.

²⁷ *Knoxville Enquirer*, June 8, 1825.

Boxes; Violins, Bows, Strings, Aprons, Fingerboards, Screws, Bridges, etc.; Accordeons, Flutes, Flageolets, Octave Flutes, Clarionets, Fifes, etc."²⁸ From early times several New York firms advertised all kinds of music and musical instruments for sale, and occasional advertisements are seen of Nashville, Philadelphia, and Charleston firms.

By 1850 Knoxville's musical taste was sufficiently developed to invite advertisements from New York and Philadelphia for various magazines containing music, mostly popular music. An 1841 advertisement for *Graham's Lady's and Gentlemen's Magazine* from Philadelphia says it contained the choicest pieces of popular music for piano and guitar and "in this way subscribers in remote country towns can always have the latest music at low rates, almost as soon as it is published."²⁹ One of the earliest advertised was *Godey's Lady's Book and Lady's Musical Library*. Others included *The Lady's Wreath and Young Ladies' Magazine*, the *Philadelphia Saturday Courier*, and in 1859 *Our Musical Friend*. The latter was a weekly publication of sheet music suitable for players and singers of the home circle, by such composers as Mozart, Schubert, Strauss, Balfe, Rossini, Bellini, Beethoven, and others.³⁰

Since the Knoxville public schools did not open until 1871, and since only men were permitted to attend East Tennessee College (now University of Tennessee) in 1827, May 7 of that year was an exciting time for the young ladies in and around Knoxville. On that day the Knoxville Female Academy began its first session, teaching spelling, reading, writing, defining, geography, arithmetic, English grammar, rhetoric, composition, history, chronology, logic, moral, intellectual and natural philosophy, chemistry and astronomy, the Latin and Greek languages, projecting, drawing and painting maps, drawing and painting (plain), ornamental needle and lace work, and music. The music included piano lessons, each student receiving "a lesson of one hour on each alternate day"³¹ for an extra fee of \$20.00 per session. A music teacher was not found until October when Miss Mary Littleford, of Charlottesville, Virginia, was engaged to teach music, and "should her time not all be necessarily occupied in that branch, then, she is to be

²⁸ *Knoxville Republican*, November 23, 1831; *Times* (Knoxville), December 27, 1839.

²⁹ *Post* (Knoxville), May 22, 1841.

³⁰ *Brownlow's Knoxville Whig*, January 29, 1859.

³¹ Journal of the Proceedings of the Trustees of the Knoxville Female Academy (Manuscript in University of Tennessee Library), 4.

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otherwise employed in the school as the Trustees or the Principal of the Academy may direct. She is to furnish the Piano for giving lessons, but it is to remain her property. The institution is to pay the expense of transporting the Piano to Knoxville."³² Her salary was \$500.00 for the year. According to the *Register*, the trustees at the examinations heard her "play several pieces on the piano, which must have convinced every connoisseur that she is a perfect mistress of the science she professes to teach."³³ This is a typical but often erroneous conclusion even today among some school authorities—if a teacher can play well, that is proof that she will be a good teacher.

The following year the board of trustees elected a new principal, because the first one lacked interest in the "ornamental branches of study," and the board had "endeavored to have the music teacher give more time to the music pupils and less time to other classes."³⁴ Miss Littleford married the treasurer of the board of trustees, and early in 1829 Miss Margaret M. Stephens became the piano teacher. By 1836 the whole school was taught vocal music without additional charge.

In the 1830's the grand menageries and circuses began to come to Knoxville. Most of them mentioned "good music," or "a superior band of music." For instance, in 1837, Messrs. Waring, Raymond Company's Menageria [*sic*], Museum, and Circus was accompanied to Knoxville by the Washington Military Band.³⁵ In 1848 Professor Kelley, "the modern Ole Bull," and H. K. Gaul's Brass Band came with the Great Western Circus.³⁶ Still later the *Knoxville Register* announced on May 11, 1851, the Knickerbocker Band which accompanied Welch, Delevan, and Nathan's National Circus; in 1855, Robinson and Eldred's Circus band under the direction of Joseph Noshier;³⁷ and in 1858, Robinson's Circus with Professor Zimmerman and his Full Concert Band.³⁸

As the years went by more newspaper space was allotted to music, and several interesting and timely articles appeared in the 1830's on

³² *Ibid.*, 3.

³³ *Knoxville Register*, October 10, 1827.

³⁴ Laura E. Luttrell, "One Hundred Years of A Female Academy: The Knoxville Female Academy, 1811-1846; The East Tennessee Female Institute, 1846-1911," *The East Tennessee Historical Society's Publications*, No. 17 (1945), 73.

³⁵ *Knoxville Register*, July 26, 1837.

³⁶ *Knoxville Tribune*, April 25, 1848. This is interesting, because the real Ole Bull first visited America in 1843 at the age of 33!

³⁷ *Knoxville Register*, August 9, 1855.

³⁸ *Ibid.*, May 13, 1858.

subjects such as, "The Influence of Music," "Why Few Persons Can Sing," "Why All Children Should be Taught Music," etc.

The first reference to a piano tuner was found in the March 15, 1837, *Register*. His name was Mr. Pucci and could possibly have been the same Signior Pucci who gave the concert on the grand pedal harp twelve years before, as he is known to have been in Nashville for a concert in 1837.³⁹

In 1839 a Mr. D. L. Elder came from Cincinnati and started classes in vocal music. The *Times* commented on "how much he will help church singing."⁴⁰ Mr. Elder organized a group called the Knoxville Musical Society; and according to the *Times*,⁴¹ the Society had a room in the Male Academy where meetings were held. As such, this was the first formal musical organization in Knoxville and compared favorably in time with the organization of music groups in other cities; the Philharmonic Society and the Handel and Haydn Society of Boston were organized in 1810 and 1815, respectively, and the Philharmonic Societies of St. Louis and of New York in 1838 and 1842, respectively. Of course, the Knoxville Musical Society was not equal to these other societies since they were in large cities; the real significance is that all were organized during the same period. The *Times* also stated that Mr. Elder had forty to fifty persons in his classes, that there were classes for children and adults, that he was teaching instrumental music in classes or privately, and that his "method of instruction was the Inductive or Pestalozzian."⁴² All this is significant of the up-to-date music in Knoxville at the time, for it was only a year after Lowell Mason had been hired by the Boston Public Schools to set up one of the first public school music programs in America. Of course, Mr. Elder was not teaching in the public schools, but his methods were similar to Mr. Mason's; and he undoubtedly influenced many Knoxvilleians. The same article praised Mr. Elder and said:

Music, to some few, may be a natural gift; but its advantages and enjoyments are within the grasp of all. How ridiculous, to suppose that the Almighty has withheld from man the power to praise Him. Our people here, have been, until lately, quite remiss in cultivating their

³⁹ Kenneth Rose, "A Nashville Musical Decade, 1830-1840," *Tennessee Historical Quarterly*, II (September, 1943), 229.

⁴⁰ *Times* (Knoxville), September 6, 1839.

⁴¹ *Ibid.*, November 12, 1839. The Academy must have been the Hampden Sidney.

⁴² *Ibid.*, November 8, 1839.

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vocal powers; but we hope, now that the subject is agitated, more attention will be paid."⁴³

Apparently more attention was paid, for musical activities became more numerous each year in Knoxville. Beginning in 1840 and continuing to the present, the University of Tennessee (East Tennessee University, as it then was called) has had music at its commencement programs. In fact, the 1840 commencement listed "Music—an Ode written for the Occasion,"⁴⁴ and the newspaper "praised the concord of sweet sounds."⁴⁵ At least two additional music teachers came to Knoxville that year, one of whom was also a piano tuner.

When the fiftieth anniversary of the founding of Knoxville was celebrated in 1842 (a year late), "music" was listed as first in the order of procession—possibly a band of some sort—but neither the newspapers, nor Drury P. Armstrong's diary,⁴⁶ nor other sources give any further description of music for the big day.

At a Masonic Lodge Celebration in 1845 a "band of music" preceded the procession, and an "appropriate hymn was then sung" before the address was given.⁴⁷

The first description of a band was found in the minutes of the Knoxville Brass Band. On October 13, 1847, the Knoxville Brass Band was organized by about twenty local men. Some familiar names found in the minutes of this organization are: John Tarleton, a merchant; Samuel Bell, a jeweler; William G. Swan, a lawyer; Dr. James Rodgers, a physician; and R. L. Kirkpatrick, a teacher. R. G. Williams, music teacher at Knoxville Female Seminary, was elected first leader.⁴⁸ The following year the Band began to perform in public and played at the laying of the cornerstone at the Deaf and Dumb School, at the University,⁴⁹ and at other places.

Other musical organizations were formed, for in 1848 a concert was given by the Phil-Harmonic Society at the Knoxville Female Seminary to obtain money with which to purchase a piano for that institu-

⁴³ *Ibid.*, September 13, 1839.

⁴⁴ *Knoxville Register*, August 12, 1840.

⁴⁵ *Ibid.*

⁴⁶ Diary of Drury P. Armstrong, 1842-1849 (Typewritten manuscript in McClung Historical Collection, Lawson McGhee Library), 3.

⁴⁷ *Knoxville Register*, June 25, 1845.

⁴⁸ Minutes of the Knoxville Brass Band, 1847-1851, Knoxville, Tennessee (Manuscript in McClung Historical Collection, Lawson McGhee Library).

⁴⁹ *Knoxville Register*, May 31, 1848.

tion. The announcement was careful to state that the Society was not connected in any way with the Seminary.⁵⁰

On February 28, 1853, members of the Knoxville Musical Society gave a concert in the large Store Room of Mr. C. H. Coffin "for the purpose of raising means to defray the expenses of transporting the Free blacks from Knox County in March next, to Liberia."⁵¹

Still another music organization was active in 1856, for the East Tennessee Musical Association gave its first concert in January of that year under the direction of Mr. A. A. Barnes, Esq., who, according to the 1850 census,⁵² was a native of Vermont. The *Register* stated this association was "formed for the mutual improvement of its members in singing, and their concert, the other evening, testified well for the benefits already acquired from their social meetings."⁵³ How long any of the organizations remained active, or whether or not some were organized only for a performance or so, is not known.

In 1847-48 the East Tennessee Female Institute and the Knoxville Female Seminary were vying with each other as to the effectiveness of thier music teaching. Guitar, harp, and accordion were being taught in addition to the usual piano and vocal music. These two schools had other competition in 1859, for Miss E. Sterchi's School employed Mr. R. T. Steinhagen, "late of Riverside Hall, Monroe County,"⁵⁴ to teach vocal and instrumental music and also modern languages and art. Mr. Steinhagen could teach four foreign languages and could also tune pianos. Just before the War Between the States still other competition was present, for the Daughter's Collegiate Institute also taught both vocal and instrumental music. A unique addition to the advertisement of this school reads: "each pupil will be required to PRACTICE the allotted time daily on the Instruments belonging to the school, for which there will be no extra charge."⁵⁵

The institutions were not the only places where music was taught. There were numerous private teachers from time to time who gave lessons in their homes. The singing school movement was still in full

⁵⁰ *Ibid.*, June 21, 1848.

⁵¹ *Brownlow's Knoxville Whig and Independent Journal*, February 26, 1853.

⁵² Laura Elizabeth Luttrell (comp.), *United States Census 1850 for Knox County, Tennessee* (Knoxville, 1949), 55.

⁵³ *Knoxville Register*, January 17, 1856.

⁵⁴ *Brownlow's Knoxville Whig*, January 29, 1859.

⁵⁵ *Knoxville Register*, July 23, 1861.

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swing, too. R. G. Williams, teacher at Knoxville Female Seminary, had a juvenile singing school "for the young of both sexes" in the Second Presbyterian Church, and "concerts were given from time to time affording parents and others an opportunity of witnessing the improvement of the scholars" in learning to "sing by note."⁵⁶ Still another juvenile singing school was in session in 1855 under Miss F. M. Clark at the Baptist Church. Miss Clark came highly recommended by "her former teacher, Mr. Baker, of Boston."⁵⁷

Mr. Baker was Prof. Benjamin Franklin Baker (1811-1889), who succeeded Lowell Mason in the Boston schools,⁵⁸ and who headed what is thought to have been the first musical convention in Knoxville, November 8-13, 1855. This convention is described briefly in the November 8, 1855, *Knoxville Register*. There were three sessions daily, "morning, evening and night." The time during the day was devoted to instruction and practice in the elementary principles of music. At night were rehearsals preparatory to a concert given at the Baptist Church on the last night of the convention.

Reference already has been made to the fact that Knoxville seemed well supplied with music and instruction books both by local merchants and by mail order from houses in New York, Philadelphia, Boston, and other places. Many of Lowell Mason's music books were advertised soon after publication, particularly his *New Carmina Sacra* and *The Hallelujah*. Also, a local musician, M. L. Swan, must be given due credit for his *The Harp of Columbia*, "a new system of Vocal Music, in which the science is symplified, and the art of correct singing made easy."⁵⁹ This was a popular book used in the singing schools.

Concert life was growing in quantity and quality. In an article urging that music be taught in all the schools to both boys and girls, a university student, whose name was not given, praised the singing he had heard at a recent concert and said there should be more good concerts in Knoxville.⁶⁰

Minstrel shows came to Knoxville, and *Brownlow's Knoxville Whig and Independent Journal* for November 10, 1849, describes a

⁵⁶ *Ibid.*, August 2, 1855.

⁵⁷ *Knoxville Standard*, September 13, 1855.

⁵⁸ John Tasker Howard, *Our American Music* (New York, 1954), 147.

⁵⁹ *Knoxville Register*, July 20, 1850.

⁶⁰ "Vocal Music," *The University Magazine*, I, No. 1 (November, 1841), 3. This magazine was published by the senior class at East Tennessee University.

vocal and instrumental concert by W. Parrow's Sable Minstrels, "headed by Parrow, the unequaled Negro dileniator [*sic*], assisted by Sweeny, the great Banjo player, Melton on the Flute, and Gales, the distinguished vocalist and negro dancer." "Sweeny" was probably Joel Walker Sweeney (1813-1860), who originated the five-string banjo and travelled with various minstrel shows.⁶¹

A concert was given in the courthouse on November 3, 1851, by Henry Harig, who had performed quite successfully in Europe and many cities in the North. He was assisted by Captain and Mrs. N. Fatio, local musicians.⁶²

The Swiss Bell Ringers appeared in Knoxville at a Baptist church supper and also at the courthouse in 1854.⁶³

Still functioning in 1855 was the Knoxville Brass Band, as it gave a concert at the Coleman House, a local hotel. Captain Fatio led the band and also performed on the cornopeon; his wife played the piano (she taught piano in Knoxville); and a Mr. Worms, a violinist from New Orleans, was so well received that he returned the following year for several concerts assisted by the Fatics.⁶⁴ Also in 1855 the Blakely Orchestral Chorus Company, consisting of two ladies and three gentlemen from the Boston and New York academies of music, gave a series of concerts at the courthouse. This must have been an important occasion, for the *Knoxville Standard* wrote, "We are assured that the Court House will be cleansed and neatly lighted."⁶⁵

There may have been some local concerts of vocal music by a special group about this time, for H. M. Butler advertised thusly in the February 11, 1855, *Knoxville Register*:

Musical Rehearsal

The subscriber would be happy to meet all the vocalists, and especially the numbers of the different Choirs of this city, for practicing familiar tunes and anthems, and learning new music. These rehearsals are especially designed to unite the musical talent of the place and prepare a company for effective singing on public occasions. Terms \$1.00 for 10 rehearsals, to be held every pleasant Friday. . . .

A musical prodigy known as "The Infant Drummer" appeared in

⁶¹ Gilbert Chase, *America's Music* (New York, 1955), 262.

⁶² *Brownlow's Knoxville Whig*, November 1, 1851.

⁶³ *American Statesman* (Knoxville), January 7, 1854.

⁶⁴ *Knoxville Register*, December 27, 1855.

⁶⁵ *Ibid.*, March 7, 1855.

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Knoxville in 1856.⁶⁶ This was one of many entertainments given at the Mansion House.

Prof. Erdman, teacher at the East Tennessee Female Institute, gave a series of concerts in 1857.⁶⁷ That same year the celebrated blind flutist, Mr. Gorenflo, gave concerts assisted by local amateurs in Knoxville.⁶⁸

Concerts in 1858 included those by a Sight-Singing Troupe consisting of "Messrs. Beale and Patterson and their ladies, at Lamar House," and a series of farewell concerts by the Vail Troupe. The former gave a lecture on the science of music at the Second Presbyterian Church and also proposed to teach the art of singing in a series of eight lessons.⁶⁹ The Vail Troupe was headed by Miss Anna Vail, a soprano who was ending a successful concert tour in America and soon was sailing home to Europe. Also included were the Mollenhauer brothers, Eduard and Friedrich, great violinists, and Theodore Schreiner, the talented pianist, composer, and pupil of Liszt.⁷⁰

As 1861 drew near, even more numerous were the concerts by pupils of local music teachers and of local schools, such as the regular entertainments of the East Tennessee Female Institute.

The foregoing has been a view of the musical life in Knoxville up to the War Between the States. It may be seen that Knoxville was not only growing in the expected ways in which most progressive southern towns were growing at that time, but its musical activities were comparable to any place of its size and age in the United States. Names of some of the people who were to play important parts in the shaping of musical life of the post-war period already had made their appearances in the newspapers; names such as Krutch (E. Krutch, music teacher at Daughters' Collegiate Institute), Wicks (Mrs. V. A. Wicks, music teacher at East Tennessee Female Institute), and others. Many developments were taking place in Knoxville's musical life: concerts were beginning to include better music and more artistic performers; music was being taught by well-trained teachers; merchants were making available all kinds of music and musical instruments; and musical societies were being formed.

⁶⁶ *Ibid.*, November 20, 1856.

⁶⁷ *Ibid.*, January 8 and 29, February 12, July 23, 1857.

⁶⁸ *Ibid.*, May 21, 1857.

⁶⁹ *Ibid.*, February 11, 1858.

⁷⁰ *Southern Citizen* (Knoxville), May 13, 1858.