

Volume 6, Issue 2
Summer
2023



MONOCACY NATIONAL BATTLEFIELD
FOUNDATION
PRESERVE • PROTECT • ENHANCE

The Dispatch



A Quarterly Newsletter of the Monocacy National Battlefield Foundation

In this issue:

**Notes of Importance: An
Introduction to Civil War
Martial Music*

** Come Check Out the
Foundation!*

** What's New in the
Park?*

**New Faces in the Visitor
Center*

Notes of Importance:

An Introduction to Civil War Era Martial Music

By Ryan Nedrow

Does anyone have the time? Most can tell me the time within a moment's notice thanks to their wristwatch or cellphone? During the American Civil War, few enlisted soldiers had pocket watches, a prized and expensive possession. Officers typically could afford a watch, but for the common soldier a watch was a big investment. During the course of the war, the Waltham factory designed and produced the low-cost William Ellery model which sold for thirteen dollars. These watches became a fad for Union soldiers as "Roving merchants sold thousands of cheap watches to eager customers in wartime encampments."¹ Accounting for inflation, \$13 in 1861 is equivalent to almost \$400 today. Privates in the Union army were paid \$13 a month.² Would you spend a month's earnings on a cutting-edge piece of technology? While a soldier with a pocket watch could tell the time, their ability to do what they wished with their time was limited by a resoundingly older timepiece in the form of fife, drum, and bugle.

During the American Civil War, Confederate General Robert E. Lee, commander of the Army of Northern Virginia, reportedly remarked in 1864 that "I don't believe we can have an army without music."³ Even if these words were never spoken and prove mythological, music formed an integral part of Civil War armies nonetheless. Based on primary sources in the form of military manuals

Continued on page 2

Submit...

We welcome your photos and articles about people, places, history, and natural resources of Monocacy National Battlefield and Frederick County.

*Please send them to
monocacynbf@outlook.com*

Mary Turner, Editor

and general orders to militaries, structurally, a full-strength company of one-hundred men was allocated two field musicians, typically a fifer or bugler and a drummer.⁴

With ten companies, a regiment consisted of roughly 1,000 men and twenty field musicians.⁵ The regiment would also hold a position for two principal musicians. Additionally, early war Union regiments were given funds to raise a twenty-four-musician strong band full of concert instruments.⁶ All of these positions were outlined and constituted under General Order 48 issued on July 31, 1861.⁷ Fifers, drummers, buglers and bandsmen were commonly listed as “musician,” however, musicians were functionally subdivided into field musicians (fife, drum, and bugle) and band musicians (concert instruments).⁸ This basic structure for the integration of musicians within units was followed as thoroughly as possible within the Federal armies, and as practicably as possible within Confederate armies.⁹

Historians Maureen Manjerovic and Michael J. Budds express a division in roles played between field musicians and bands. While field music primarily “regulated every event in camp” and served in a communications capacity on the battlefield, what Manjerovic and Budds call “wind bands,” contributed a “humane diversion, boosted morale, and incited a patriotic spirit in soldiers and civilians alike.”¹⁰ Field musicians typically played calls, or short commands issued on their martial instruments of fife, drum, and bugle. Meanwhile, bands full of chromatic instruments with a

greater musical capacity were ideal for ceremonial and melodic tasks. Generally, the invention of the five-keyed bugle by Irishman Joseph Haliday in 1810 marks the start of the modern brass era.¹¹ These keyed brass instruments were eventually fixed with valved mechanisms creating even clearer, more noticeable tones, and user-friendly instruments.¹² As a result of the technological and musical differences between martial instruments and concert instruments, the division of field musician from bandsmen arose. The field music held primarily a functional role and the bands held a ceremonial role, but both contributing to the larger culture of martial music. One of the best summations of this division comes from Francis H. Buffum of the 14th New Hampshire stating that, “for martial music, purely, a drum-corps stands ‘par excellence,’ unrivalled; while a band possesses obvious advantages, and constantly tends to promote morale, strengthening the discipline and elevating the sentiment of the organization.”¹³ While field musicians and bandsmen constitute different formations within armies and their roles typically differ due to their technical musical advantages and disadvantages, the two groups hold some contested ground. However, be they field musicians or bandsmen, these martial musicians had many roles to play within American Civil War era armies.

Field musicians, as well as bandsmen, were a longstanding military staple. These musicians were pivotal to the organization of military life both in camp and on the battlefield. Historian Christian McWhirter stated in his book *Battle Hymns* that “field musicians had been a part of military life for centuries before the Civil War and would remain so until World War II.”¹⁴ Manjerovic and Budds both contend that the number of musicians who participated in the war stood at about 3,000 bands and 60,000 musicians.¹⁵ In historian Hack Felt’s estimation, there were a total of 104,234 vacancies for musicians to fill throughout the war.¹⁶ To contextualize those figures, Margaret and Robert Hazen argue in *The Music Men* that one in forty Civil War soldiers was a



Figure 1: Waud, Alfred R., Artist. *A Bugler*. United States. [Between 1860 and 1865] Charcoal Sketch. <https://www.loc.gov/item/2004660799/>.

musician.¹⁷ But why did armies during the American Civil War have such an abundance of musicians? The answer lies likely in your pockets in the ready access to time keeping, communication, and entertainment provided by your cellphone. Musicians were the clocks and the radios of a Civil War army. Musicians functioned as an essential “public address system,” both in camp and on the battlefield. Officers need only to communicate the schedule for the day and music would be played to designate specific activities or in the case of battle, maneuvers and tactical decisions.

Throughout the day, a series of musical pieces commonly known as “calls” were played designating specific activity. In a letter from Oliver Wilcox Norton, the first bugler to sound the iconic notes of Taps, writes at Cold Harbor, Virginia on May 24, 1862:

At sunrise buglers at brigade headquarters sound the “brigade call” and the “reveille” (rev-el-lee is the camp pronunciation). The buglers of each regiment as quickly as possible assemble on the color line, give their regimental call and repeat the reveille. The fifes and drums follow and awake the men. This is the signal to rise and fall in for roll call. You may guess that the buglers of an army of 30,000 men all within sound of each other, make some music. At sunset we have another call, “The Retreat.” At half past eight the “Tattoo,” at nine the “Extinguish Lights.” Then there are calls “To Strike Tents,” “To Assemble,” “To The Color,” “Sick Call,” “Officers Call,” etc. It is our duty to repeat all such calls that are first sounded at headquarters. On the march, the order to march, or halt, or lie down and rest, etc., in fact, all orders are given by the bugle.¹⁸

These calls, known as duty calls or camp calls, directed and managed a soldier’s life. Indeed, the presence of martial music was so vital that, as written by William J. Hardee in his 1855 military treatise, “Every officer will make himself perfectly acquainted with the bugle signals: and should, by practice be enabled, if necessary, to sound them. This knowledge, so necessary in general instruction, becomes of vital importance on actual service in the field.”¹⁹ Command and control, be it in camp or on the field of battle was paramount.

On the battlefield, as written in Rice’s history of the 125th Ohio Infantry Regiment:

“With the sound of the bugle our men deployed at once, and in line behind the trees, awaited the signal. With the bugle sounding the charge we ran forward and did not stop to gauge our speed with those on either flank... We sprang out, the Sergeant took aim and fired. I heard the bugle again sounding “forward!””²⁰

While fife and drum had fulfilled a battlefield role in command and control for centuries, the bugle was growing in prominence to fulfil this role instead. The long distances sound could travel with the bugle’s unique tone made battlefield use of the instrument paramount, where a drum’s roll is like rifle fire and the fife is as shrill as shrieking bullets. **(endnotes can be found on page 7 of The Dispatch)**

Ryan Nedrow is a graduate student at Middle Tennessee State University and a former Pohanka Scholar at Monocacy National Battlefield. The second part of this article will appear in the Fall edition of The Dispatch.

Come Check Out the Foundation!

First Saturday Hike

“To walk the line” was to have walked the “Main Line” of the Baltimore & Ohio Railroad (B&O) with the Monocacy National Battlefield Foundation and our visitors from around the country on May 6, 2023. We started with an overview of the early years of the B&O, its outward expansion to the Monocacy Junction, and completion of the spur to Frederick City by November 1831. Then forward to the years of the Civil War, when John Garrett’s railroad became a line of defense, for both itself, and the critical Federal effort in the war. Troops traveled by train to both Eastern and Western Theaters. Monocacy Junction was targeted throughout the

war, especially during the Antietam Campaign, when the wholesale destruction of the iron rail bridge across the Monocacy River occurred. Between 1862 and 1864, the Monocacy Junction was largely protected by Federal troops under different commands with the support of John Garrett. In July of 1864, the war returned to Monocacy Junction on an unprecedented scale. It was through a rapid, multi-modal mobilization: first by boat for the Third Division of the Sixth Corp from the Petersburg siege line, followed by B&O rail transport to arrive at the Monocacy Junction in the nick of time. The B&O played an essential role in the “Battle that Saved Washington” and would continue to serve the Monocacy Junction for decades to come.

If you are interested in more and diverse programming by the MNBF, drop us a line at our email address monocacynbf@outlook.com.

Written by MNBF Board President Lynn Bristol

Foundation Purchases ID Badge

The Monocacy National Battlefield Foundation has recently purchased a Civil War era identification badge to be placed in the Battlefield’s permanent collection. It is made of a soft white metal, possibly pewter, and measures less than a 1½ inches in diameter. Edward Matthes is identified on the face of the badge, as is his unit – Co. B., 126th Regiment, Ohio Volunteer Infantry – and his home county of Belmont, Ohio. A portrait head appears on the reverse of the badge, and it is believed to be General McClelland.



Matthes enlisted as a private in August 1862 and was declared “Missing” at the Battle of Monocacy in July 1864. According to regimental records, he was one of twenty-eight men from the 126th who were missing after the battle.

Frederick’s 275th Anniversary

On June 10th, the Foundation joined other history and tourism groups to celebrate at the Frederick 275th Jubilee in Utica Park. Our displays and coloring pages for kids were popular, and we had fun meeting the public and telling our story.



of Juneteenth: From Enslaved to Emancipated. Hikers came to learn more about the enslaved populations of the Battlefield’s farms and their journeys to freedom. The 1 mile hike took about 1.5 hour, and went from the Best Farm to Monocacy Junction, the site of a US Colored Troops recruiting station.

Future Events

Have tent, will travel. The Monocacy National Battlefield Foundation is scheduled to participate in several special events at the Battlefield and in Frederick over the summer and fall. Come check out our new tent and chat with us about what we do with and for the Battlefield. Hope to see you there!

Frederick Pride Day, June 24, 11 a.m. to 6 p.m. at Carroll Creek Park, Frederick, MD. Come on out for the 10th pride celebration in downtown

Juneteenth

On June 17th, the Foundation tent was at the Best House to participate in the Battlefield’s celebration

Frederick, MD. Join us and Park Rangers from the Monocacy National Battlefield to show your LGBTQ+ Pride and support for the LGBTQ+ community. Were there LG soldiers and commanders who fought in the Civil War? Come to our table and find out!

159th Anniversary of the Battle of Monocacy, July 8-9, 10 a.m. to 4 p.m. on Saturday and 10 a.m. to 3 p.m. on Sunday, near the Visitor Center, 5201 Urbana Pike. Events will include special ranger programs, military living history demonstrations, and firing demonstrations by both infantry and artillery units.

Artillery Living History Demonstration, August 12, 10 a.m. to 4 p.m. near the Visitor Center, 5201 Urbana Pike. Come find out just how loud those cannons can be at this living history demonstration.

There will be military and civilian living history encampments.

In the Streets, September 9, 9 a.m. to 9 p.m. somewhere in downtown Frederick. Come help us celebrate the fun that is Frederick!

National Public Lands Day, September 23, 10 a.m. to 1 p.m. near the Visitor Center, 5201 Urbana Pike. Volunteers are welcomed to help keep the park beautiful and clean. All who participate will receive a **free** eco-friendly water bottle from the Foundation as long as the supply lasts.



What's New in the Park?

As usual, the summer of 2023 is shaping up to be an extremely busy one around the park! There are multiple projects and programs we've got planned or that we're already working on. Adding new staffing in our Interpretation, Resource Management, and Facility Management programs will be a big help with some of them.

You'll notice several temporary changes to the Worthington and Best houses as they have a combination of projects to ensure their preservation. First, the Worthington house will be getting all the exterior paint removed from the brick portions of the house. The latex paint traps moisture behind it and is causing deterioration to the masonry elements (brick and mortar). Removing the latex, using a multi-step process, will allow us to then evaluate the exterior and make repairs to the brick and mortar where necessary. Worthington will also get new windows, fabricated by the NPS Historic Preservation Training Center (HPTC), that are painted with linseed oil-based paint. This paint allows moisture to exit and prevents rot, similar to historic materials and methods used in the 19th century. The Best house will also have window work done, but this will be to remove the historic windows, rehabilitate them, repaint them with linseed oil-based paint, and then re-install them. Again, HPTC is doing this work in-house using their expert craftspeople and methods. Be patient if you visit the houses, as there will be some temporary changes to their look.

The other big project will be on our trail system to repair our current trails, mark them, provide new signage, and then add some new trails! This is a whole-park effort, with every program playing a big part in its success. Our new intern staffing in Resource Management and Facility Management will be busy working in the field doing the trail work, while the Interpretation interns will be helping with planning and design of new information to share with our visitors. We're very excited to upgrade our trails and provide more ways to engage new visitors.

Have a great summer and I hope to see you around the park soon!

Andrew Banasik, Superintendent, Monocacy National Battlefield

New Faces in the Visitor Center

Avery C. Lentz:

Avery is the newest park ranger at Monocacy National Battlefield (MNB) this season. While new to MNB, he is not new to the area having lived in Frederick since April 2016. His passion for history, specifically with the American Civil War and antebellum slavery, began after an eighth-grade field trip to Gettysburg, and it was all downhill from there.

He is a graduate of Gettysburg College with a degree in history, with a concentration in Civil War Era Studies. While there, he was a member of the Civil War Institute that involved covering history lectures, assisting with special events, and conducting various research projects which also included the discovery that he had both Union and Confederate ancestors that participated in and died during the Battle of Gettysburg. He also holds an advanced degree in Applied History from Shippensburg University.

In 2015 he began work as an official park ranger at Fredericksburg and Spotsylvania National Military Park, where he worked as a summer seasonal until the fall of 2018. In the off season, he also worked part-time with the National Museum of Civil War Medicine in downtown Frederick. After some years off, he is more than thrilled to be back with the NPS and has become very well acquainted with Monocacy Battlefield.



Brenna Hadley:



Brenna Hadley, a resident of Frederick, Maryland, is working as a summer interpretation intern at Monocacy National Battlefield through the Conservation Legacy individual placement program. Last summer (2022), Brenna worked as an interpretation intern at Monocacy through the Pohanka program at Gettysburg College, where she is a student. During that internship stay, Brenna's main task was studying the migrant farm workers who lived on the Worthington Farm in the 1950s/60s. This Fall, Brenna will begin her junior year at Gettysburg College where she is a double major in political science and public policy with a concentration in civil rights and social justice policy. At school she also takes classes in Civil War Era studies. She enjoys studying the Reconstruction Era and the policies related to freed people because she thinks having knowledge in this area is necessary to understand the policies and dynamics in our country today. Brenna is thrilled to return to Monocacy National Battlefield because it offers the perfect combination of her passions for Civil War history and nature!

Jared Ezrin:

Jared Ezrin, from Montgomery County Maryland, is a second summer intern through the Conservation Legacy program. A lifelong fan of history, he has spent most of his childhood and essentially all of his adult life investing himself in research surrounding the military history of the world. During his time at Towson University, Jared took many history classes geared explicitly toward military history, so pursuing an internship at Monocacy National Battlefield almost seamlessly transitions his academic skillset and interests towards a fantastic professional environment within the Park Service and Conservation Legacy. He will be working to develop interpretation for the new trails in the park.



**Volume 6, #3, Fall
edition of *The Dispatch*
will be published on
15 September 2023.**

**The deadline for submission of
articles, stories, and/or
photos will be
15 August 2023.**

We hope to hear from you.

End notes for “Notes of Importance: An Introduction to Civil War Era Martial Music”

¹ Carlene Stephens, “A Close Look at the Pocket Watch of a Civil War Surgeon,” *The Atlantic*, August 29, 2011, <https://www.theatlantic.com/technology/archive/2011/08/a-close-look-at-the-pocket-watch-of-a-civil-war-surgeon/244214/>.

² “Military Pay.” American Battlefield Trust, April 16, 2021. <https://www.battlefields.org/learn/articles/military-pay>.

³ Note: This quote is usually referenced without documentation, even in the best sources.

Walter Clark, *Histories of the Several Regiments and Battalions from North Carolina, in the Great War 1861 – ‘65* (Raleigh: Uzzell, 1901), vol. 2, 399; Bell I Wiley, *The Life of Johnny Reb: The Common Soldier of the Confederacy* (Garden City, NY: Doubleday, 1943), 157; & James A. Davis, “Bully for the Band!”: *The Civil War Letters and Diary of Four Brothers in the 10th Vermont Infantry Band* (Jefferson, NC: McFarland & Co, 2012), 1.

⁴ US General Order 15 of 4 May 1861 in Christian McWhirter, *Battle Hymns: The Power and Popularity of Music in the Civil War* (Chapel Hill, NC: University of North Carolina Press, 2012), 112; & James A. Davis, “Bully for the Band!”: *The Civil War Letters and Diary of Four Brothers in the 10th Vermont Infantry Band* (Jefferson, NC: McFarland & Co, 2012), 4.

⁵ Kenneth E. Olson, *Music and Musket: Bands and Bandsmen of the American Civil War*. (Westport, Conn: Greenwood Press, 1981), 71; Maureen Manjerovic and Michael J. Budds, “More than a Drummer Boy’s War: A Historical View of Musicians in the American Civil War,” *College Music Symposium* 42 (2002): 122.

⁶ Maureen Manjerovic and Michael J. Budds, “More than a Drummer Boy’s War,” 119.

⁷ Steven Cornelius, *Music of the Civil War Era* (Westport, Conn: Greenwood Press, 2004), 176; Francis A. Lord and Arthur Wise, *Bands and Drummer Boys of the Civil War*, (New York: Da Capo Press, 1979), 28-29.

⁸ “A typical balanced instrumentation of a Union band consisted of cornets (or sopranos) and alto, tenor, and bass horns, along with side and bass drums” in Maureen Manjerovic and Michael J. Budds, “More than a Drummer Boy’s War,” 123.

⁹ The differences between the two army structures and the utilization of musicians within would constitute a digression into a paper unto itself.

¹⁰ Maureen Manjerovic and Michael J. Budds, “More than a Drummer Boy’s War,” 119.

¹¹ Cornelius, *Music of the Civil War Era*, 177.

¹² Margaret H. Hazen and Robert M. Hazen, *The Music Men: An Illustrated History of Brass Bands in America, 1800-1920* (Washington, DC: Smithsonian Institution Press, 1987), 90-93.

¹³ Cornelius, *Music of the Civil War Era*, 174.

¹⁴ McWhirter, *Battle Hymns*, 112.

¹⁵ Maureen Manjerovic and Michael J. Budds, “More than a Drummer Boy’s War,” 120.

¹⁶ Hack Felts, “Some Aspects of the Rise and Development of the Wind Band during the Civil War,” *Journal of Band Research* III/2 (Spring 1967), 30; Olson, *Music and Musket*, 72; Maureen Manjerovic and Michael J. Budds, “More than a Drummer Boy’s War,” 120.

¹⁷ Hazen and Hazen, *The Music Men*, 22; Maureen Manjerovic and Michael J. Budds, “More than a Drummer Boy’s War,” 120.

¹⁸ Jari Villanueva, “Oliver Willcox Norton,” *Taps Bugler*: Jari Villanueva, December 17, 2019, <https://www.tapsbugler.com/oliver-willcox-norton/>.

¹⁹ William Joseph Hardee, *Rifle and Light Infantry Tactics*, vol. I (Philadelphia, PA: Lippincott, Grambo & Co., 1855).

²⁰ Ralsa Clark Rice, *Yankee Tigers: Through the Civil War with the 125th Ohio*. Edited by Richard A. Baumgartner & Larry M. Strayer (Huntington, W. Va.: Blue Acorn Press, 1992), 100-102.