

bers of free Blacks between 1790 and 1860, with roughly 50 per cent or about 244,035 residing in the North.

Freedom guaranteed little for the Black musicians for competition was keen between Blacks and whites, and the latter had established themselves as professional musicians in theaters, ensembles, and the like.

However, after the War of 1812, the formation of Black brass bands in mayor cities by returning veterans created an area which they could basically monopolize.

**FRANK JOHNSON** (1792-1846) of Philadelphia was a fiddler, horn player, bugler, bandmaster and orchestra leader and composer who began his career with the organization of the Third Company of Washington Guards (Philadelphia). As player/leader of this Black group, his reputation as "...one of the best performers on the bugle and French horn in the United States" led him to join Matt Black's Marching Band in 1818.

During the third and fourth decades of the 19th century, his band (which was formed in the 1820s) known as Frank Johnson's Colored Band, became internationally known. It was also regularly employed by white fraternal organizations in his hometown. The band played at dances, in parades, and in concerts.

Johnson's group consisted of woodwinds (flutes, clarinets and bassoon), one or two French horns and percussion instruments (bells, triangles, cymbals etc.) during parades, a drum and fife were added to give the regulars a rest, and strings were added when he was commissioned to perform at dances. He was booked well in advance of the social season, at all of the fashionable resorts along the Eastern Seaboard.

In Richmond, Virginia, he played at the Great Balls for the aristocracy, and no fete was declared a success without his services. At these dances, according to Robert Waln, a writer of the period, no better music was ever heard. Johnson's duties at these dances included being "...sole director of all seranades...inventor-general of cotillions; to which add, a remarkable

taste in distorting a sentimental, simple and beautiful song, into a reel, jig or country dance." This improvisational ability reflects Johnson's heritage, and added to his popularity.

His published compositions included a collection of cotillions and marches; two being the *Recognition March on the Independence of Hayti*, and a march written expressly for a Great Ball given in General LaFayette's honor.

Johnson and his band toured Europe in 1838. The highlight of his trip was when he was presented a silver cornet by Queen Victoria after a Command Performance. Another memorable moment came in 1841 when he led a fifty piece orchestra that accompanied the 150 member Colored Choral Society in Philadelphia in an oratoio at the African Presbyterian Church on Seventh Street, and at a white church on Callowhill and New Market Streets.

Johnson's Band continued after his death with a succession of leaders, the first of whom was Joseph Anderson. Several of his bandsmen went on to achieve some distinction. They were:

**PETER O'FAKE** (1820- ?) was a flutist and violinist who was born in Newark, New Jersey and played with various ensembles; most notably the Jullien Society, a well recognized white group.

Two years before joining the Johnson Band in 1850, he achieved distinction by being the first Black guest conductor of the Newark Theatre Orchestra.

After leaving the Band in the 50s he formed his own group to perform at society events in and around Newark. His best known composition was *The Sleigh Ride*, a quadrille. In addition, the talented musician directed an Episcopal Church Choir in his home town.

**WILLIAM APPO**, a violinist from Baltimore, was considered by white musicians to be one of "...the most learned musicians of his race." During his career, he played with Johnson's Band, conducted a small string



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### Caldwell McCoy, 1933 -

As program manager for the National Magnetic Fusion Energy Computer Network, Caldwell McCoy directs the Nation's largest network devoted to a single scientific problem—that of achieving usable energy from magnetic fusion. The Department of Energy network serves over 800 users of experimental data across the country.

A native of Hartford, McCoy earned an electrical engineering degree at the University of Connecticut and then received both Master and Doctor of Science degrees, the latter in telecommunications, from George Washington University.

From 1959 to 1976, McCoy designed, tested, and evaluated systems for detecting and tracking submarines. For his achievements in developing long range anti-submarine systems at the Naval Research Laboratory in Washington, D.C., he was awarded the Laboratory's Thomas Edison Fellowship in 1968. Since 1976 he has been part of the magnetic fusion energy program, first with the Energy Research and Development Administration and then its successor agency, the Department of Energy.



### Clarence L. Elder, 1935-

Head of his own research and development firm in Baltimore, Clarence Elder was awarded a patent in 1976 for a monitoring and control energy conservation system. His "Occustat" is designed to reduce energy waste in temporarily vacant homes and other buildings, and may be especially valuable for motels and hotels. The system consists of connecting each energy unit to an electronic beam attached to the building entrance to monitor incoming and outgoing occupants. When the house or apartment is empty of people, the beam sets the Occustat system into

motion, reducing energy demand and achieving energy savings up to 30 percent.

Elder and his associates also have developed other systems and devices for which they have received 12 U.S. and foreign patents, trademarks and copyrights.

Born in Georgia, and graduated from Morgan State College, Elder was awarded a plaque at the New York International Patent Exposition in 1969 for "Outstanding Achievement in the Field of Electronics."



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