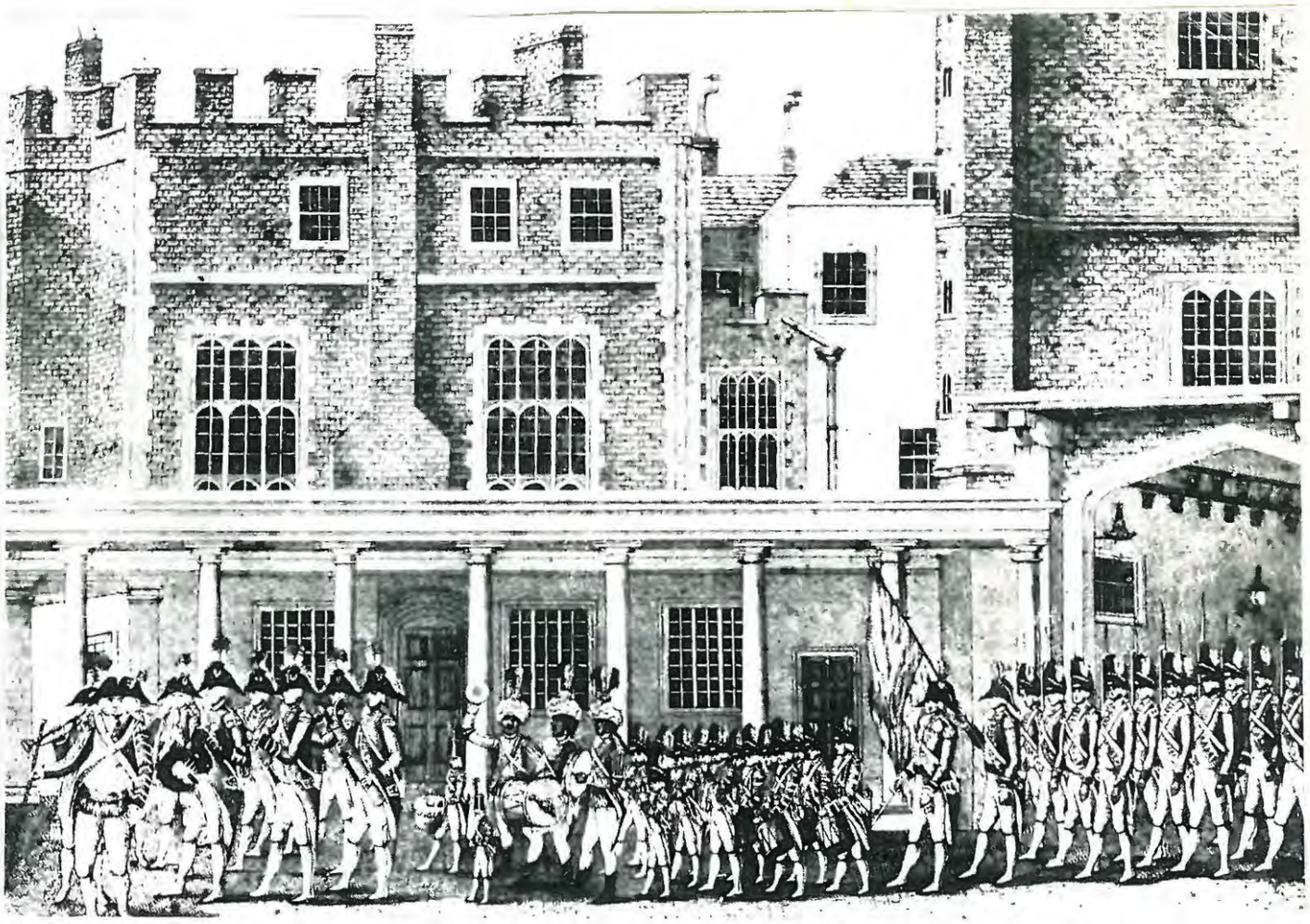

THE COLDSTREAM GUARDS AT ST JAMES' PALACE (c. 1790)

Showing eight musicians with Drum Major, "Turkish" percussion and Drum and fife Band. (From an early print)

THE HISTORY, ORGANIZATION AND TRAINING

OF

WIND BANDS

A dissertation in partial fulfilment of the requirements for the degree of Ph.D. in Music at Rhodes University.

by

ALBERT EDWARD HONEY

1972

A C K N O W L E D G E M E N T S

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To my two patient typists, Mmes. Tucker and Richardson.

And to all of those players who have worked with me in Military Bands and Orchestras in Britain 1941-67 and those members of my two Wind Bands in South Africa - The King William's Town Borough Band and Rhodes University Wind Band.

This work is in Tripartite form and has been divided into three separate volumes for the following reasons:

1. That it is easier for the reader to handle a lighter volume while reading.
2. "History," which is essentially the work of previous scholars, should be kept separate from the original contribution.
3. "Organization" which is partly Historical and partly Technical should fall into a separate portion from pure History.
4. "Training," which is based as far as possible entirely upon my own experience and past and present research, must necessarily contain the only part of this work for which I may justly claim any originality. For this purpose a minimum of reference notes has been made, although for the chapter on "Acoustics of Wind Instruments" it would have been presumptious to have attempted a better or clearer explanation than that given by the late Adam Carse, from which this chapter together with certain other portions of the work has been drawn.

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I N T R O D U C T I O N

The decision to use the term "Wind Band" in connection with this work was made after much careful deliberation. The English word "Band" is derived from the French "bande" meaning a group of players. It was first applied in this context in England when the Twenty-four Violins at the Court of Charles II (in emulation of "Le Vingt-quatre Violons du Roi" at the Court of Louis XIV of France) were known in England as "The King's Band".[1]

"Band" is a title generally given at the present time to any large group of instrumentalists, and indeed, many of the World's most famous conductors have been known to refer to any large symphony orchestra as "The Band" and the dressing-room of every Symphony or Concert orchestra in the British Isles is invariably called "The Band-Room".

The title is thus one used rather indiscriminately in the Musical World but one which becomes immediately identified with a particular group or type of instrumentalists when preceded by an epithet such as "String Band", "Brass Band", "Pipe Band", "Military Band" or "Dance Band".

The word "Ensemble" is barely satisfactory in the description of any group of players larger than one used for Chamber Music.

Brass and Military Bands being two distinctly separate types of Band, they are frequently confused by the layman since there is a preponderance of Brass instruments together with the Woodwinds to be found in the Military Band.

The term "Military Band" is, of course, derived from the type of instrumentation used by the British Army (an almost equal mixture of Reed and Brass instruments) as opposed to the purely Brass Band (a product of the Non-Conformist Industrial areas of Britain). Although the history of almost every conceivable type of Wind Band is to be traced in this work the Wind Band par excellence would, in my personal opinion, consist basically of the old Military Band instrumentation plus those newer instruments which have lately appeared in Europe and the U.S.A. to give greater colour and refinement to a combination which would then be far removed from the warlike function of its earliest predecessors.

The Wind Band, probably the most ancient of instrumental combinations, has, during the last two decades, risen tremendously in popularity and importance as an Artistic medium in many musical centres of the World.

The String-Quartet - product of the Classical Age of Music - has rightly been accorded the credit of being the most perfect musical sound devised by Man. The standards in the technique of playing the Violin, Viola and Violoncello have risen to such heights throughout two centuries and several World-renowned combination perform today with such a high standard of dexterity and artistry as to cause the most brilliant student of a String Instrument to consider and to weigh carefully his chances of emulating such great performers as these.

String technique at such standards is an extremely difficult matter to master, and even the most gifted pupil is obliged to spend many hours of careful practice and study, perhaps over many years, before really good results may be noted.

The Pianoforte as well, best-known of all instruments, presents a huge problem to the student who must aim for truly high standards, whether in Solo performance or as an efficient Accompanist.

For so long have the Violin and the Pianoforte been presented to the young Musical Beginner, and often with the sad result that the instrument has been forsaken after a few years since the young musician has been discouraged and possibly alarmed at the enormous technical problems which both these instruments may present, that, together with the equally enormous amount of time which must be sacrificed the student despairs of reaching perfection.

Any Wind-instrument, on the other hand, will repay earnest study with acceptably successful results within a very short period of time when compared with the long years of drudgery required by the study of the Pianoforte or the Violin. For this reason many schools and educational bodies throughout Europe and America have encouraged tuition in Woodwind and Brass instruments as these afford the most rapid results among a transient stream of pupils which not only reflects credit upon these institutions but allows the young students to experience that satisfaction which comes from making Music together.

Not only young beginners, but mature adults are able to approach the study of a Wind Instrument with an interest and enthusiasm which almost invariably flowers in a wealth of satisfaction and love of playing Music which could last for their entire life.

Some years ago I was asked to revive the Wind Instrument Class in the Department of Adult Studies at Goldsmiths' College (University of London). Very little hope was held for our likely success since several previous attempts to revive this once-flourishing Class had proved ineffective.

Starting with only three Flute-players and two Clarinettists, within two years we had a successful band of Fifty-Four Wind-Instrumentalists, most of them trained by my two assistants or myself and all of whom played in the Farewell Concert given in my honour before I sailed for South Africa in 1967.

This combination included several Flutes, Oboes and Clarinets, three Bassoons, three Saxophones, four Horns, two Trumpets, Trombones and Euphoniums. I regretted having to leave this Band and for the first twelve months following my emigration to South Africa had grieved for it until I was able to meet a new challenge and begin to build a similar combination for the University I now have the honour of serving.

The secret of these successes must lie in simple enthusiasm coupled with the faith that nearly every beginner-pupil on the Wind-Instruments will make rapid progress in astonishingly short time.

In the U.S.A. Nearly every High School (not to mention the Universities) has a Wind Band often numbering over one hundred players. It is to be hoped that the Educational Bodies in all other countries of the World will one day follow their example.

The British Army has always maintained the highest possible standards among its many Regimental Bands. The Royal Military School of Music at Kneller Hall (founded on March 3rd 1857) has set a standard pattern of Instrumentation for every Service Band, giving primary training to Instrumental pupils and training senior students as future Bandmasters.

The Royal Marines School of Music and also the Royal Air Force have carefully maintained the highest standards in the training of their Bands

and Bandmasters.

For over a century the recognised standard of instrumentation with the number of players has been established having very little variation although the fine bands of France, the U.S.A. and other countries have differed widely from the original Kneller Hall regulations with regard to numbers and proportions of Brass and Reed. I cannot help but feel that the basic combination as laid down in the British Army, could hardly be bettered as a foundation for the ideal Wind Band.

It was my privelege to have served four years with the Royal Dragoons Band and a further four with the Band of H.M. Coldstream Guards. During that time it was possible to observe the deficiencies in the standard Band Instrumentation (such as lack of an adequate Reed Bass) and since then the appearance of new instruments still unseen in the Symphony Orchestra but already familiar in the World of "Commercial" Music, prompts one to speculate on the exciting possibilities of newer and better sounds in Wind Music.

---

1 H.G. Farmer "History of Military Music in England"
Boosey & Co. 1904. p.25
Lord Chamberlain's Warrant Books 1661.

VOLUME 1

The History of Wind Bands

Chapters 1 to 1X

C H A P T E R I

WIND MUSIC IN THE ANCIENT WORLD

Writing the History of any aspect of Music must, with few exceptions, depend upon the work and research of many others who have gone before.

After careful perusal of the works of many great scholars the final choice of main reference work for both this and the succeeding chapter has been drawn from "The History of Music" by Emil Naumann (Stuttgart 1880-85 trans. F. Praeger. Cassell & Co., London 1886 and 1888).

This work has been pointed out to me by distinguished colleagues as "old-fashioned" but it does at least give a very clear picture of the state of Music (particularly of the primitive folk instruments) as it still exists in those countries whose musical history is connected directly with that of Ancient Egypt, Greece, China, Rome and the Hebrews.

"There is no new thing under the sun" (Ecclesiastes I.9) and musicologists all over the world are agreed that Musical Culture has arrived in the Western World from its origins in the East. Every musical instrument in use in the modern orchestra has arrived fundamentally from a primitive predecessor in the Eastern World with perhaps the single exception of the Western contribution of the keyboard as it is applied to the organ, harpsichord and pianoforte.[1]

The origins of all these instruments is shrouded in the mists of Antiquity and yet we may compare the most primitive instruments or antique specimens available in museums and in various parts of the World with their modern counterparts and allowing for mechanical and technical improvements, see clearly that so far as musical wind instruments are concerned, nothing is really new. Discounting the human voice, hand-clapping and stamping, drums and percussion instruments were undoubtedly the first musical instruments and then surely the twanging bow-string or the whistle of some primitive pipe not far behind?

The blowing of a hollow shell or animal horn is one of the earliest of musical sounds mentioned in the Scriptures and countless chronicles.

2

The actual music of the Ancient Egyptians, Greeks and Romans is no longer available although many specimens of their musical instruments have been discovered by archeologists in their excavations and numerous pictures and reliefs on the walls of tombs and monuments together with ancient chronicles serve to give a fair idea of the instruments they used, and an examination of the ancient and primitive instruments still in use today in China, the Middle East and Jewish Synagogues show the form of musical instruments which were used in the ancient world.[2] The Chinese have several instruments of percussion, including drums of every kind and metal bells or stones suspended in wooden frames, sometimes tuned in various scales.[3] The most interesting of these is the "King" invented by the Emperor Tschun and the Chinese musician Quei, which is said to have existed around 2.300 B.C.

The "King" consists of different-sized stones suspended in two rows and struck with a wooden mallet. (Fig. 1)

Chinese wind-instruments are fewer in number than those of percussion and the oldest of these is the "Hiuen", a primitive Ocarina made of earthenware and shaped like an egg. This has five ventages giving the five tones of the oldest Chinese scale (Pentatonic).[4]

The most elaborate Chinese wind-instrument is perhaps the "Cheng" made out of a hollow pumpkin with from twelve to twenty-four bamboo reed-pipes placed closely together in a circle. The performer blows into a curved cylinder mouthpiece, opening or closing the ventages with the fingers.[5] (Fig. 2)

Three types of flute are used, the "Yo" (blown vertically, the "Tsche" (a transverse flute) and the "Siao" (a type of Syrinx or "Pan-Pipes").[6]

Chinese trumpets used for martial purposes have either funnel-shaped or knob-shaped bells.[7] (Fig. 3)

The Japanese, who are descended from their nearest neighbours the Chinese, show a similarity in their native instruments.[8] The "Cheng" was used in Japan along with similar percussion instruments but in place of the trumpet the Japanese used a strong shrill-sounding instrument made from a large sea-shell to which was attached a tubular mouthpiece and called "Oboe".[9] Conch-shells are still used as a primitive call-trumpet by the natives of the Pacific Islands and were

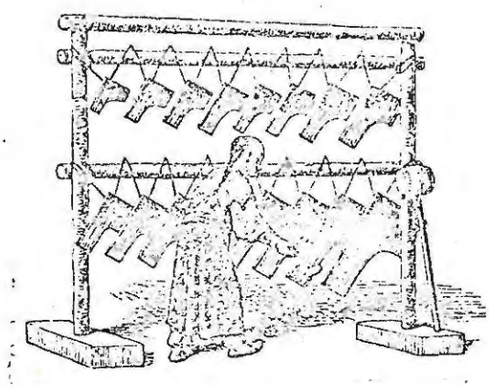

Fig. 1 Chinese performer on the "King" (Naumann)

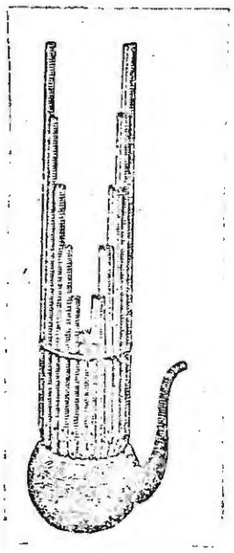

Fig. 2 The "Cheng" (Naumann)

Fig. 3 The Golden Horn of the Chinese and Hindoos (Naumann)

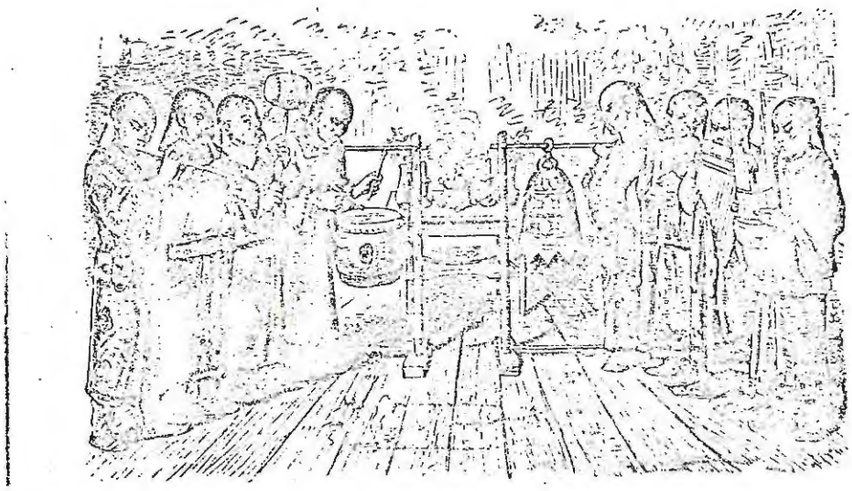

Fig. 4 Chinese orchestra in the Tay-miao. (Naumann)

3

sometimes used as fog-horns or signals at sea especially on American sailing-ships in the Nineteenth Century.

The Indians throughout their long history have had no lack of flutes, double-flutes and bagpipes and many of their instruments are similar to those of ancient China including the "King", the Gong or Tam-tam and the "Golden Horn" (Fig. 3) which was most artistically ornamented.[10]

Although little is known concerning the music of the ancient Egyptians such wind instruments as are depicted on tombs and monuments would indicate that the flute and double-flute were most commonly used.[11] (Fig. 5 and 6). Curt Sachs[12] explains that the word "Flutes" is incorrect owing to a careless translation and that the Aulos of the Greeks and the Tibia of the Romans were actual reed instruments of the Oboe type.[13] The Arab "Nay", an end-blown open pipe with a V-notch,[14] is still to be seen in the Middle East at the present time while the Pan-pipes or Syrinx was merely a shepherd's instrument and, according to Sachs[15] a late development, and not a characteristic instrument of the Egyptians, Romans or Greeks. Whether the end-blown double-flutes depicted in Figures 4 and 5 are of the reed or flue type is therefore open to question. Sachs does however point out a transverse flute known in Etruria in the second century B.C. but states that Flutes, in the actual meaning of the word, were rare and unimportant[16] in these early stages of Musical History.

The music of the Israelites must have been more closely allied to their political life and their national civilization than that of any other nation of olden times.[17] The Old Testament is filled with references to musical instruments and one of the oldest of these in relation to antediluvian music is to be found in Genesis iv 21 to the effect that Jubal was the inventor of stringed and wind instruments.[18]

Moses was undoubtedly acquainted with the practice of Music through his association with the Egyptian priests who had sole control of the music of their temples.[19] One meets in the Scriptures a number of musical directions and instructions as to the make and use of certain instruments from Moses to the Children of Israel.[20]

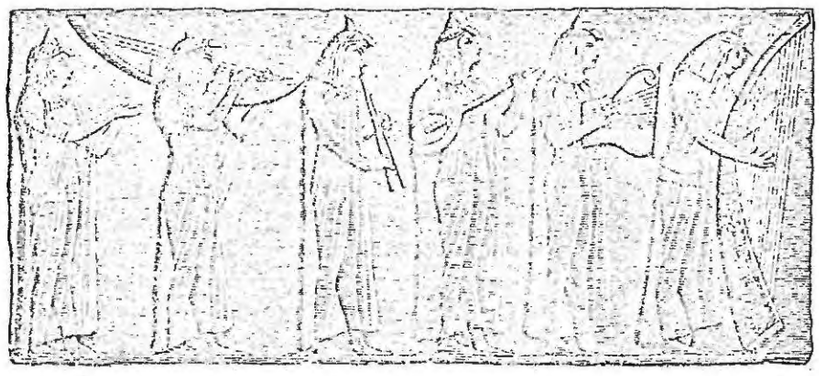

Fig. 5 Performers of Funeral Music from a Tomb at Thebes (Naumann)

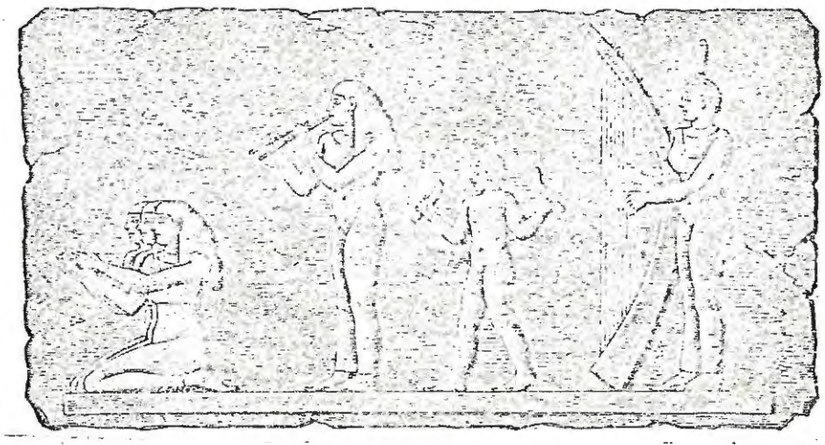

Fig. 6 Performing Women and Maidens (From an Ancient Tomb of the Egyptian Kings) (Naumann)

Fig. 7 Egyptian Trumpet (Naumann)

Fig. 8 Relief on the Arch of Titus showing the two Trumpets and Golden Candlestick plundered from the Temple at Jerusalem (Naumann)

Fig. 9 The Schofar (One sixth of its Natural Size) (Naumann)

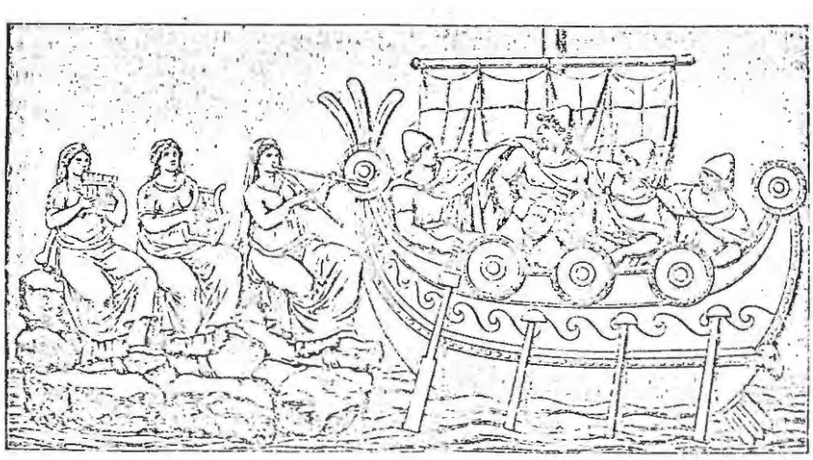

Fig. 10 Ulysses passing the Sirens (From a Marble Sarcophagus in the Museum at Florence) (Naumann)

4

The two trumpets which served principally as signals for the Israelites during their forty years sojourn in the Desert were to be made out of one piece of metal and the celebrated relief on the Arch of Titus in Rome (Fig. 8) clearly shows two trumpets being taken together with other treasures including the Golden Candlestick with its seven branches when the Roman soldiers plundered the Temple at Jerusalem.[21]

Probably these were the celebrated Silver Trumpets of the Temple and are quite different from the sacred temple-horn known as the Schofar which is blown at certain seasons of the year in present-day synagogues.[22] An Egyptian trumpet is shown in Figure 7 and it is supposed that this type of simple metal trumpet was brought from Egypt at the time of the Hebrew Exodus and used during the conflicts with the Canaanites.

The Schofar is shown in Figure 9. Straight brass trumpets were discovered among the treasures found in the tomb of Tutenkamen in 1922 still in a fairly good state of preservation since 1350 B.C. the estimated year of the young king's death.[23]

The Musical history of the Greeks including the mythological era ranges over a period of nearly 1,300 years.[24] Music and Poetry were closely related in Greek culture. Homer (950 B.C.) in his Zliad and Odyssey is probably the first to give adequate expression to the deeper meaning underlying the myth of the Sirens.[25]

He describes their song as so seductive that the companions of Ulysses, afraid of exposing themselves to the enticing strains stopped their ears with wax while passing their rock; the hero himself, meanwhile, eager to listen, being bound to the mast before venturing within hearing of the sirens[26] (Fig. 10).

The elder Olympus, who is believed to have lived during the Twelfth Century B.C., is credited by several Greek authors and some modern philologists with the introduction into Greek music of the so-called Enharmonic system.[27] Other archeologists and historians attribute this innovation to the younger Olympus who existed 500 years later and is frequently mentioned as having been a celebrated player upon the Aulós and is supposed to have been a contemporary of Midas, whose ears Apollo changed into those of an ass, because he adjudged Marsyas as the victor in a contest of musical skill between Marsyas

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and Apollo[28] (Fig. 16).

Tyrtaeus (676 B.C.) first introduced the use of the Trumpet to the Spartans and its strange and warlike sound is said to have put the attacking Messenians to flight.[29]

The labours of Pythagoras (584-504 B.C.) influenced the theory of music through the Classical period and throughout the Middle Ages until the time of the Renaissance.[30]

The most important of the Greek wind instruments is the Aulòs. Reference has already been made to the erroneous use of the word "Flutes" (see Note 7) by many writers and unfortunately the existing pictures which are available to historians are not clearly defined in order that these instruments may in most cases be classified as either aulòs or instruments of the reedless flute type. (Fig. 13)

The Syrinx or Pan-pipe was definitely known to the Greeks and this is shown in Pindars' Twelfth Pythian Ode which celebrates the victory in a public competition of Midas of Agrigentum who, having accidentally broken the reed-tongue of his Aulòs played upon the instrument in the manner of the Syrinx or the single Arab Nay and so delighted the audience that he won the victory.[31]

Theophrastus in his "Enquiry into Plants"[32] mentions the reeds used for pipes and detailed conditions of their growth and preparation for use. Theophrastus was born in Lesbos in 370 B.C., and studied in Athens under Plato from whom he derived his thorough method of classification of subjects. He wrote over 200 treatised on a wide variety of subjects and was a famed lecturer.

Kathleen Schlesinger has described the Greek Aulòs in great detail together with scientific experiments made upon pipes constructed according to the measurements made by M. Victor Loret and others of specimens preserved in museums and collections throughout the world.[33] It is claimed in her dissertation that the management of the single beating-reed of the Aulòs by manipulation of the player's lips gave rise to the origins of the tetrachords in the modern Major Scale (Fig. 15).

The reeds are generally supposed to have been made from wheat or oat straw and there is much literary evidence that such primitive reed instruments have been used from earliest times and are still occasionally to be found in

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rural areas in England notably in Bedfordshire and in rural districts in Italy.

Two kinds of reeds could be made from this type of material

1. The Double Reed in which the lateral pressure of both lips induces a simultaneous vibration in the two parallel walls of the cylindrical straw. (Such a type of reed is the precursor of the later double reed divided into separate blades as seen in the Oboe and Bassoon).[35]
2. The Single Beating-reed, made from a short straw terminating in a natural knot with a strip or tongue cut longtitudinally to form a vibrator. This type of reed is the original form of the Chalumeau which is the ancestor of the Clarinet family.

The names Schalmey, Chalumeau and Shawm occur so frequently in histories of musical instruments and old documents and much confusion has arisen amongst scholars in making a sufficiently clear differentiation between the two types of reed in use.

All three names are clearly related and must at one time have served to describe any instrument of the reed type. At a later date when more substantial reeds were in use and made of cane, Arundo Donax or similar grass, the "Shawms" of the fifteenth, sixteenth and seventeenth centuries are unmistakably of the conical-bore Oboe type while the single-reed cylindrical pipe remains in comparative obscurity until J.C. Denner produced the earliest clarinet developing it from the Chalumeau. (See Chapter V) Naumann refers to the Schallmey as being the descendant of the Calamus or Roman Reedpipe.[36]

The Romans were the immediate inheritors of Greek culture but the strong dissimilarity in their respective natures may account for the divergence in their philosophies and the different development of their arts.[37]

The principle instrument of the Etruscans who were far superior to the early Romans in general culture was the double flute.[38] (See Fig. 13).

The Romans possessed a number of martial wind instruments notably the Tuba, a straight trumpet used mainly for signalling the "Advance" and the "Attack". A smaller trumpet called the Lituus appears to have been used as a cavalry trumpet.[39] Several specimens of the Tuba are to be found in the British

Fig. 11 Pan Teaching Olympus to Play the Syrinx or Pipes (From a Bas-relief in the Albani Villa at Rome) (Naumann)

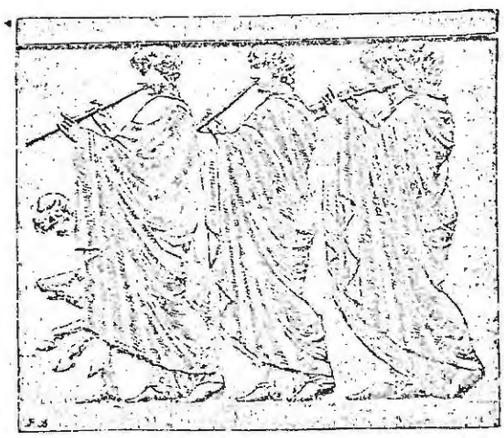


Fig. 12 Performers on the Flute (From the Frieze of the Parthenon) (Naumann)

Fig. 13 Etruscan Mural Painting representing a Flute-Player. (Naumann)

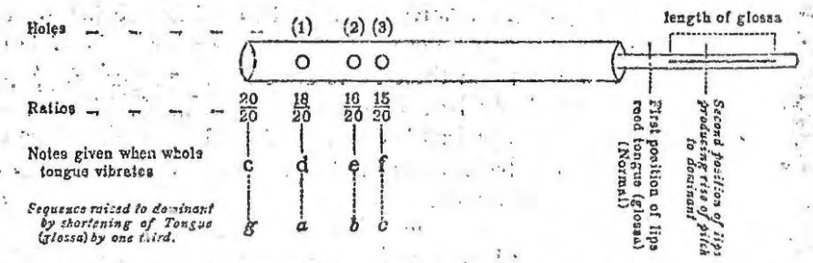
Fig. 14

AULETE PLAYING ON THE DOUBLE AULOI
FROM "THE THRONE OF VENUS" 5TH CENTURY B.C.

(Schlesinger)

FIG. 15.—Momentous Significance of Shortening the Vibrating Tongue of the Mouthpiece by one-third of its length, on the Hypolydian Aulos of M.D. 20 with 3 Fingerholes

Birth of our Major Scale of duplicated tetrachords



N.B.—The pipe is sounded first with all holes closed, giving *C*; then the holes are uncovered in turn, in the direction of exit to mouthpiece. As the lips move upwards on the *glossa*, shortening it at the second position by one-third, the fingers close the holes and the pipe sounds *g* as fundamental, the octave of the modal scale being reached at *c'*, as the third hole is uncovered.

(Schlesinger)

Fig. 16

CONTEST BETWEEN APOLLO AND MARSYAS

Marsyas playing on long slender Auloi, each fitted with two bulbs

Bas-relief from Mantinea, National Museum, Athens. By courtesy of the Director, M. Philadelphus

(Schlesinger)

Fig. 17 Roman Performers on the Tuba and Buccina (Naumann)

7

Museum, London, and are about 39 inches long.[40] The Buccina was a huge metal horn curling round the body of the player, passing under the left arm and over the head. Its purpose seems to have been to direct the movement of troops detached from camp.[41] Both Tubas and Buccinas were used in triumphal processions (Fig. 17).

A horn known as Cornu was also in use and there is a specimen in the British Museum which measures 4 feet 6 inches in length. The performers on these instruments were called Æneatores and every troop of horse, and every maniple, if not every century of foot, had either a trumpet or horn or both.[42]

Trumpets and horns of metal were first introduced into the roman army by Servius Tullivs in 570 B.C. Ovid mentions that the Sabines and Roman Infantry used the Lituus and that the cavalry used both the Tuba and Buccina.[43]

While the Greeks had treated Music as one of their chief elements of education, possessing a serious musical school and revering their artists, the Romans cultivated Music only to the extent of affording pleasure to the listener. When the Roman culture fell generally from its pinnacle of excellence music descended to a lower level than did all the other arts.[44]

NOTES : CHAPTER I

1 Curt Sachs "A Short History of World Music" Dobson. London 1949, pp.24, 109

2 Emil Naumann "The History of Music" (Trans. F. Praeger) Cassell & Co., London 1886 and 1888 Vol. I pp.34, 41.

Sachs op. cit. p.11

3 Naumann op. cit. p.13

Sachs op. cit. p.25

4 Naumann op. cit. p.13

5 Ibid p.15

6 Ibid p.15

7 Ibid p.15

8 Ibid p.p.17, 18

9 Ibid p.18

10 Ibid p.32

11 Ibid p.39, 47

12 Sachs op. cit. p.43

13 Ibid p.43

14 H. Macaulay Fitzgibbon "The Story of the Flute" Reeves. London 1928 p.6

15 Sachs op. cit p.44

16 Ibid p.44

17 Naumann op. cit. p.59

18 Ibid p.60

Gen iv 21 "Jubal: He was the father of all such as handle the harp and organ..."

19 Naumann op. cit. p.60

20 Ibid p.60

21 Ibid p.61, 62

22 Ibid p.61, 62

23 Encyclopaedia Brittanica Wilmar Benton. Chicago p.421

24 Naumann op. cit. p.118

25 Ibid p.124

26 Ibid p.124-125

27 Ibid p.125-126

28 Ibid p.126-127

29 Ibid p.127

30 Ibid p.132

31 K. Schlesinger "The Greek Aulos" Methven 1939 p.285

32 Theophrastus "Enquiry into Plants" (Trans. Sir Arthur Hort) Heinemann London 1916

33 Albert Lavignac Encyclopedie De La Musique. Librarie Ch. De La Grave. Paris 1913 pp.17, 22

Schlesinger op. cit

34 Shakespeare 'When Shepherds pipe on oaten straws' Love's Labour's Lost Act V Sc.2

'Playing on pipes of corn, and versing love to amorous Phyllida' Midsummer-Night's Dream II, 1, 67

Chaucer 'Pypes of grene corne' Hous of Fame, Lib III L 134 (l 1224 of poem)

Virgil Ecl I, 2. 'Silvestrum tenvi musam meditaris avena' (You practice your woodland music on a thin oaten straw)

William Collins (1721-1759) 'If aught of oaten stop or pastoral song'
"To Evening" ('The Golden Treasury' F.T. Palgrave
Oxford 1921 p.143)

35 The Late Prof. Percival R. Kirby has pointed out that the accidental cracking of a reed must have led to the discovery of the improved quality of a split reed compared to one which was compressed in the original form as found in the Japanese Hichi-Riki or in the Nagaswarum of India.

36 Naumann op. cit. p.260-261

37 Ibid p.158

38 Ibid p.159

Vide Note 13 and Fig. 13 which may well have been a Double Aulos

39 H.G. Farmer "History of Military Music in England" Boosey. London 1904 p.8, 9

40 Ibid p.8

41 Naumann op. cit. p.161

Farmer op. cit. p.8

42 Ibid p.8

(Palias Armata. Turner 1683)

43 Farmer op. cit. p.9 (W. Smith "Dictionary of Greek and Roman Antiquities" 1891)

44 Naumann op. cit. p.167

C H A P T E R II

FOLK-MUSIC, THE TROUBADOURS, MINNESINGERS AND THÜRMER

The progress of Church music towards artistic form was tedious and slow even after the great reforms introduced into liturgical song by Gregory (590-604 A.D.).[1] From the seventh to the thirteenth centuries there is a strong contrast between the gradual development of Church music and the free and unembarrassed development of secular song amongst the common people.[2]

Folk-songs, roundelays, popular dances, tales and sagas related in epic or song-form, ballads and serenades of the Southern nations made by the people and therefore independent of scholastic theory contained the germs of a rich development which flowered at a later period when coming into contact with the achievements of art.[3]

Emil Naumann (History of Music p.228) has accepted the suppositions of Freytag and others that the Roman Gladiators and other public entertainers were the original Strolling Musicians and mountebanks. After the fall of Rome and the subsequent migration of nations this despised community were compelled to seek their bread among the "Barbarians" and to play and pipe before the homesteads of Frankish chiefs instead of standing in the Roman market-place and circus.[4]

In Germany these wandering musicians were regarded as tramps and vagrants while in Italy they were chiefly recruited from showmen, tricksters and vendors of molasses known as Ceretani.[5] In Provence and Normandy they were called Jongleurs and Menestriers. Fableors and Contaires were professional story-tellers who sometimes accompanied their recitals by music.[6]

The name "Minstrel" first arrived in England with the Norman Conquest in 1066 and was the designation given to all who practised the musical profession.[7]

The upper classes in the South of France were already enjoying the advantages of superior education in the Twelfth Century. Poetry and music were much cultivated at the courts of the Counts of Provence and Catalonia and here were founded the romantic Order of Troubadours (Trobais in Provencal and Trouvères in Northern French) from Trobar or Trouver (to find or invent). Young nobles composed verses, setting them to music and sang these at court or in their ladies' bowers.

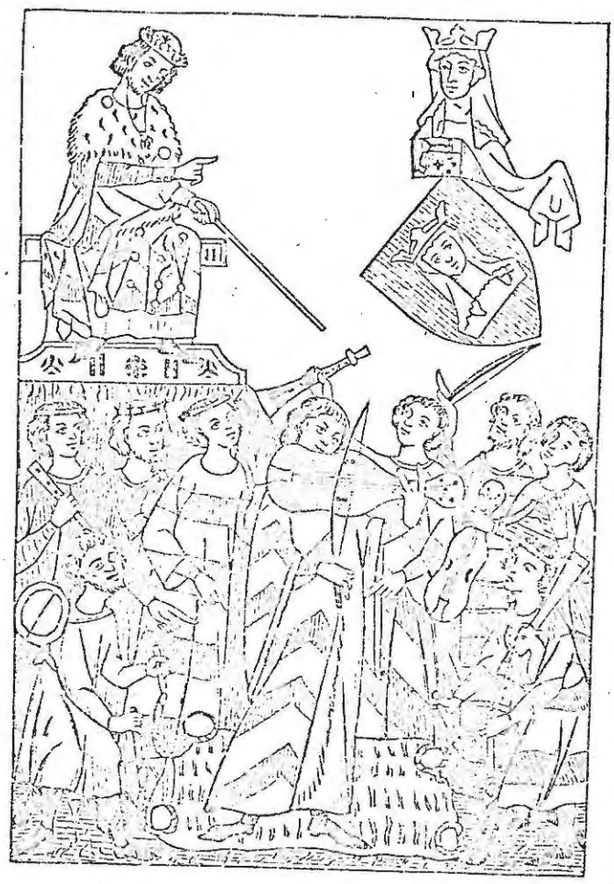


Fig. 18 Master Heinrich Frauenlob (From a Parisian (Manesse) M.S.) Showing three Wind Instruments (Naumann)
Zink (Straight Cornett) Shawm and Bagpipe

Pipe and Tabor.

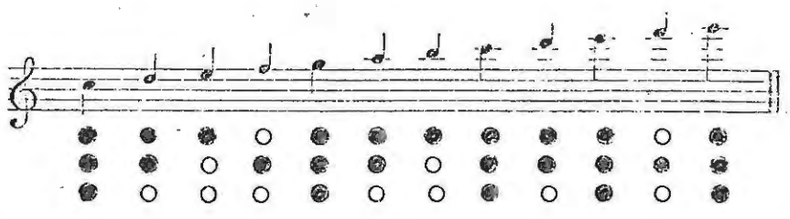


Fig. 19 Pipe and Tabor showing the Scale of 3-holed Pipe (Kappey)

Fig. 20 Dudelsack and Schalmey (Kappey)

The principles which were taught there are still the standard of all that is comprehended in the term "Romanticism".[8]

Many of the nobility including kings were members of this Order and two of the most notable troubadours were Count Thibaut of Champagne (1201-1253) and Adam de la Hale of Arras (1240-1286).[9]

The Crusades drew the whole of Europe's chivalrie knighthood including that of Germany into the vortex of religious enthusiasm and this resulted in progressive civilization with refinement of manners, improved social morality and the growth of that class of melodies belonging specially to the nobles which led to the first independent development of secular song.[10]

The Minnesingers of Germany exercised a powerful influence in raising the art of poetry and song.[11] Amongst these were Kurenburger and his contemporary Dietmar von Aist of the middle of the twelfth century, Spervögel (1150-1175), Walther von der Wogelweide and Heinrich von Meissen ("Frauenlob" Fig. 18) who lived from 1260 to 1318.[12]

The wind instruments seem seldom if ever used by the Minnesingers except possibly in addition to a consort of players in accompaniment to the voices. Figure 18 shows a Schalmey, Bagpipe and what appears to be a Cornett. The usual instruments were Lutes, Rebecs (three-stringed Vielles) and occasionally small Harps.[13] The returning Crusaders imported many of the Saracen instruments into Europe such as Trumpets, Drums, Kettle-drums and Horns which were hitherto unknown to European music.[14] Among these instruments was the Surna, a primitive Shawm used as a ceremonial instrument and from which, according to Anthony Baines[15] is the ancestor of the Shawm which was remodelled and remained to play an important part in European open-air music for at least four centuries until the invention and general adoption of the Oboe.

Another instrument was the Saracen Naker or Tabor[16] which together with the Pipe was popular in English outdoor music from the fourteenth to the sixteenth centuries as the "Pipe and Tabor" played simultaneously by one performer (Fig. 19).

The wandering musicians of Germany seem to have used the Bagpipe (Sackpfeife or Dudelsack) and the Schalmey or Chalumeau from time immemorial.

These had been popular in Thuringia and Saxony since the eighth century when these people were heathens.[17] Figure 20 shows the Medieval form of both these instruments.

In England, music was cultivated by minstrels employed by the nobility and forming part of their household. Among these were trumpeters who acted as heralds on public occasions of state and the Waits who performed at municipal processions and banquets and also announced the passing hours of the night upon their instruments.[18]

A large number of wandering musicians included mountebanks, actors and quacks all of whom were generally regarded as rogues by most law-abiding citizens.[19]

On the Continent, too, while the Troubadours and Minnesingers belonged to the upper classes there were many vagrants who furnished the music of the common folk. Playing fifes, flutes, fiddles, cornetts or Zinken, harps, drums and bagpipes, they wandered in large bands. The actual music which they played is not known or recorded.[20] Kappey states that the fanatical persecution of the Church and the oppression of the people by the nobility served to swell the ranks of the roving classes and this offered a dangerous element to the State, but the free and adventurous life attracted many including University students and even monks.[21]

Large numbers of these musicians were engaged for important political events and at the Great Council of Constance in 1414 the princes of Church and State assembles 500 musicians (fifes, fiddles, trombones, pommers and singers) to lend brilliance to the occasion. A similar gathering of musicians took place at the Council of Basil in 1431.[22]

While Troubadouring began to decay there remained a beneficial influence upon the music of the people and the "Gentle Art" of the higher classes now became common property.[23]

As classes of respectable musicians settled in the larger towns they formed themselves into Guilds in order to protect their livelihood from the roving bands of players at weddings and other festive occasions.

The goodwill of both Church and the local magistrates was thus procured for the guilds.[24] According to Kappey, the first charter for the proper

regulation of musical affairs was granted by the German Emperor /Rudolf I of Habsburg (1273-1292) or Adolf of Nassau (1292-1298)_7 about 1292 when he instituted the first "High Court of Musicians" (Ober-spiel-Grafenant) which conferred absolute control over professional musicians in Austria.[25] Naumann gives 1288 as the date when the Brotherhood of St. Nicholas was founded in Vienna.[26] In 1295 King Philip of France created the post of "Rex Ministelorum" or "Roy des Menestiers" (Minstrel-King) who headed a properly elected court with lawful jurisdiction over the minstrels. Similar groups were organized in Strasbourg ("Brothers of the Holy Crown") at Mynach in Switzerland ("Brothers of the Holy Cross") and at Mainz in 1355 the Emperor instituted the office of "Rex Omnium Histrionum" for the better ordering of musicians in the Rhenish provinces. In 1385 the Bishop of Mainz extended this jurisdiction to include the Wandering Musicians.[27]

From the charters of incorporation of these numerous brotherhoods one may gain a very good insight into the earliest dawn of instrumental music.[28]

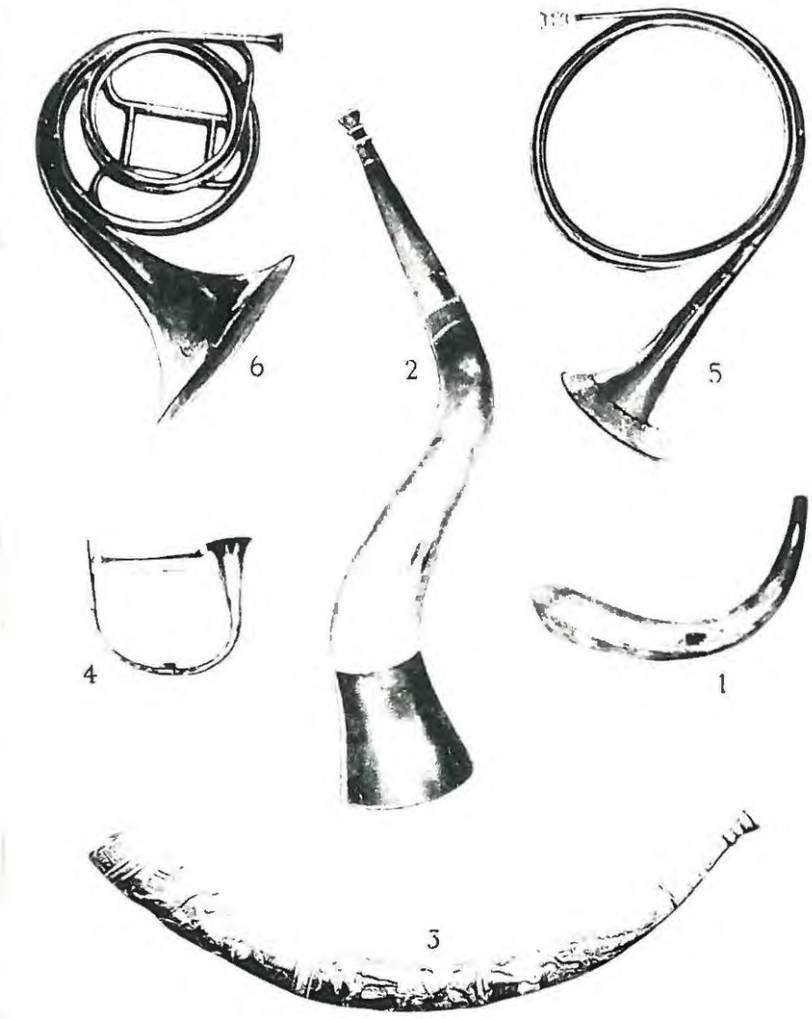
Curt Sachs refers to the "Confrèrie et Corporation des Ménestrels de Paris" which was founded in 1321.[29]

A similar office was created in England about 1381 and a charter was granted for the office of "King" to supervise the minstrels by John of Gaunt, King of Castile and Leon and Duke of Lancaster bearing the date of August 22nd in the fourth year of the reign of Richard II. (1370)[30]

At this stage it is perhaps fitting that the researches of that great scholar Canon Francis Galpin be introduced in this tracing of music and musicians. Canon Galpin, while passing over the Greek Aulos, dealt with in Chapter I, begins his dissertation upon wind instruments[31] on the Egyptian wall-paintings of the long vertical flute "called Sebi" which is still in use among the arabs and known as the Nay.[32] He describes the Recorder or Fipple-flute in detail from pp.103-113 of the same work[33] and gives a detailed description of the English Tabor with measurements taken from two old specimens giving the sizes as 2¾ inches in depth by 8½ inches in diameter for one and 5½ inches in depth by 14 inches in diameter for the other.[34]

The pipe was held and played by the left hand leaving the right hand free to beat the Tabor which was hung on the left arm or fastened to the

Fig. 21



1. Forester's Horn 2. Watchman's Horn 3. Oliphant Horn
4. Hunting Horn (Early Seventeenth Century)
5. Hunting Horn, Seventeenth Century
6. Hand Horn, Nineteenth Century. (Galpin)

Fig. 22 Trumpet and Clarione 1400
(Galpin)

left shoulder and thus a marked rhythm was combined with cheerful melody.[35] The Pipe and Tabor are depicted in an early fourteenth-century manuscript in the British Museum (10 E.IV) along with the Double Recorder and the Vertical Flute. Figure 19 shows a woodcut together with the scale for the three-holed Pipe. Kappey records that as early as the fourteenth century certain continental towns kept a few musicians in regular pay. At Basel, the magistrates retained three pipers (Fistulatores) who played at stated hours in one of the town squares. These small bands, primitive and barely equipped to serve any artistic purpose are the fore-runners of the town-bands of later days.[36]

The unsettled state of the Middle Ages made it necessary for every town to guard its own safety, and special watchmen were kept in each town, posted at the top of specially constructed towers or in chambers fitted high up in church steeples where they sounded the Zinke or Cornett at certain hours or blew signals on a horn to raise the alarm in the event of fire or to warn the citizens of enemy attack.[37] (Fig. 21 No.2) shows an illustration of a Watchman's Horn. Figure 22 shows a Trumpet and Clarion c.1400 after Galpin.

On feastdays sacred tunes were played from the towers at dawn and midday and eventually the watchmen engaged apprentices whom they taught to play on the Zinke, Fife, Schwegel and other instruments, organizing small bands of six or more performers.[38]

These Thürmer or Tower-men in course of time assumed the function of communal bandmasters supplying the musical accompaniments at all Church festivals, civic processions and dance-music on the occasion of public holidays.[39] After the Reformation their duties were more arduous when they were required to play chorales three times daily from the steeples to remind the citizens that their prayers were due at morning, noon and in the evening.[40]

Later, in the sixteenth and seventeenth centuries it became the singular duty of the watchman in some German towns to announce the arrival of the stork by "blowing in" this bird when it returned to its nest each March.[41] Eventually the different terms "Thürmer" (watchmen) "Stadtpfeifer" (town-piper) and "Stadtmusicus" (town-musician) became synonymous and the distinction between them was forgotten.[42]

6

Most towns of average size had a town-band and the rivalry existing between towns helped to bring Wind-music to a commendable degree of perfection.[43]

NOTES : CHAPTER II

1 Naumann "History of Music" Vol.I p.226

2 Ibid p.226

3 Ibid p.228

4 Ibid p.228

5 Ibid p.228

6 Ibid p.228

7 H.G. Farmer "The Rise and Development of Military Music" Reeves. London 1912 pp.7, 8.

8 J.A. Kappey "Military Music" Boosey. London p.7

9 Naumann op. cit. p.233, 235

10 Ibid p.238

11 Kappey op. cit. p.9

12 Naumann op. cit. p.239, 248

13 Kappey op.cit. p.8

14 Farmer "The Rise and Development of Military Music" Reeves. London p.12, 13
Farmer "History of Military Music in England" p.12, 13
Kappey op. cit. p.65

15 Anthony Baines "Woodwind Instruments and their History" Faber. London 1962 p.229-230

16 Farmer "The Rise and Development of Military Music" p.13-14
Baines op. cit. p.224, 225

17 Naumann op. cit. p.260 (vide Chap. I note 36)

18 Kappey op. cit. p.9

19 Ibid p.10

20 Ibid p.10

21 Ibid p.10

22 Ibid p.11

23 Ibid p.11

24 Ibid p.12

25 Ibid p.13

26 Naumann op. cit. p.264

27 Kappey op. cit. p.13

28 Ibid p.13

29 Curt Sachs "A Short History of World Music" p.88

30 Kappey op. cit. p.13

31 Francis W. Galpin "Old English Instruments of Music" Methuen. London 1964

32 Vide Chap. I Note 14

33 Galpin op. cit. p.103-113

34 Ibid p.112

35 Ibid p.111

36 Kappey op. cit. p.14

37 Ibid p.14

38 Ibid p.14

39 Ibid p.14

40	Ibid	p.14-15
41	Ibid	p.15
42	Ibid	p.15
43	Ibid	p.15

C H A P T E R III

WIND MUSIC IN THE SIXTEENTH CENTURY

With the dawn of the Sixteenth Century came the re-birth of the art of war in Europe, and soldiering became gradually consolidated into a system. Kings and princes began to lay the foundation of their standing armies and great attention was given to military administration, drilling, equipment and everything appertaining to martial pomp and display.[1] The old system of employing minstrels during a military campaign was discontinued and armies began to adopt precise codes of musical signals whilst the exact rhythm of the march was accompanied by musical instruments.[2]

According to Kappey,[3] the town-bands were not allowed to employ trumpeters or kettle-drummers since these were already formed into a guild of ancient origin with the Elector of Saxony as its hereditary patron. There were two grades: "Taught Trumpeters" and "Untaught Trumpeters". The former comprised all who had been properly apprenticed and had obtained diplomas following 4 to 7 years training. Their duties were many and strictly regulated and they enjoyed many priveleges. Holding officer's rank they journeyed with their lord and were required to play brilliant fanfares whenever he entered a town or castle.

Menke states that the field-trumpeters (i.e. military trumpeters) and kettle-drummers classed with them did not form a guild and that their first limited professional union was the consequence of the Privilegium granted them by Ferdinand II in 1623.[4]

Since the old court-trumpeters had served on horseback the custom arose of regarding trumpet music as being especially appropriate to the cavalry, both for signalling and on the march.[5] Even at the present time, in the British Army the Trumpet is found as a signalling instrument in all cavalry regiments while the infantry calls are invariably made with a Bugle.

The side-drum alone was frequently used for conveying commands in foot regiments and together with the Bagpipe provided excellent marching music.[6]

Machiavelli in his "Art of War" (1521) gives the side-drum a most important place but recommends that a trumpeter be attached to commanding officers

of cavalry and infantry to announce all commands during Battle.[7] Hitherto the orders were conveyed to troops by a recognized system of moving the Colours or Standard.[8]

There was no fixed code of orders by trumpet although it is found in Froissart: "Au premier son de la trompette on s'appareillât, au second on s'armât et au tiers on montât à cheval et partit."[9]

W. Barclay Squire[10] states that the earliest musical signals probably originated in Italy and were spread over Europe by mercenaries and then modified and altered by the different troops who used them. (Fig. 24)[11]

Several Elizabethan composers have left works which seem to embody military signals (e.g. William Byrd in the collection of virginal music known as "My Ladye Nevell's Booke" which contains a section entitled "Mr. Byrd's Battel" and there is an organ solo by Dr John Bull (156201628) called "La Battaille".[12]

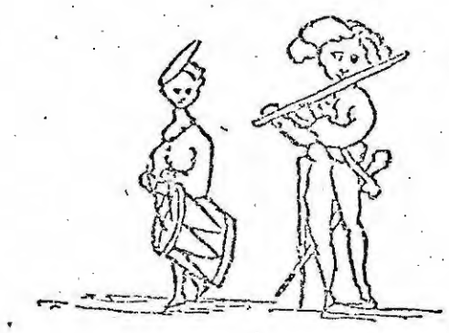
During the reign of Henry VIII the Fife appears as a martial instrument in England and became so popular as to almost oust the Bagpipe from its position as an accompaniment to the Drum.[13] (Fig. 23)

The side-blown flute with cylindrical bore is the Schweitzerpfeiff or Swiss-fife mentioned by Martin Agricola in "Musica Instrumentalis Deudsch" (1528) and by Mersenne in his "Harmonie Universelle" (1639) (See Page 9) and had greater carrying-power than either the Recorder or the later Traversa or German Flute which both have conical bores.[14]

The popularity of the Fife as a martial instrument did, in fact, increase in England right through the 17th, 18th and 19th centuries and it still fills an important place in the military music of the Foot-Guards in the Household Brigade at the present time.

The Sixteenth Century is known to musicians and musicologists as "The Golden Age".[15] This refers to the wealth of polyphonic vocal music written mainly for the Roman Church by Perluigi da Palestrina (1525-1594) Thomas Luis da Victoria (1540-1611) and Orlandus Lassus (1532-1594) and the English madrigalists, Tallis, Tye, Tavener, Weekes, Wilbye and Thomas Morley to mention a few of these composers whose music was mainly choral.[16]

Fig. 23



Drum and Fife (c. 1540) British Museum (Galpin)

Fig. 24

Trumpeter (Sixteenth century) by Jost Amman (Farmer)

Fig. 25

Clarions, early Fifteenth century (Galpin)

3

The Roman Church had by now developed its music through the contributions of the Netherland composers[17] bringing the Art to that pinnacle of excellence in vocal polyphony which so richly deserves its accepted title of "The Golden Age". The greater part of its music was liturgical and having its roots in Gregorian Chant was not normally accompanied by instruments.[18]

Instrumental music between 1460 and 1500 was to a great extent dependent on improvisation.[19] Dance music is the outstanding example and in the Basse Danse or leading court dance the accompaniment consists of only one staff with uniform breves which were probably played by a lower instrument such as a trumpet while two higher instruments, perhaps shawms or cornetts played a discant or other variation above.[20]

Contemporary paintings show singers holding part-sheets but players have no notation.[21] Although Figure 26 depicts the performance of a chanson which is clearly identified as Claudin de Sermisy's "Jouyssance vous Donneray", printed by Pierre Attaignant in 1531. The transverse flute plays the upper part, the singer reads another voice while the lute-player extemporises the two remaining parts.[22]

H.E. Wooldridge in Vol. II of the Oxford History of Music[23] shows that before 1500 instruments were freely used in supporting the voices in part-songs and in playing little ritornelli at the beginning or end of the purely vocal sections. It is not always easy to identify these instrumental sections and he explains that this may be due to the transcribea of these MSS having simply copied the tune faithfully from its skilled arrangement leaving parts of the tune without words and which must originally have been an instrumental interlude.[24]

The Lute, which was an ancient instrument even in the Sixteenth Century came from the East to Europe as its name - a corruption of the Arabic "Al 'Ud" - indicates the Arab influence in the formation of Spanish art and civilization resulted in the development of the Lute-song, an art-form which was widely spread in Italy and France and reached England at the end of the century. As early as the times of the Troubadours it had been popular as an accompaniment to solo song and it figures in many Thirteenth Century miniatures and is mentioned in Fourteenth Century poems.[25]

Figure 26

Three ladies performing a *chanson*, by a French master c. 1530, Harrach Gallery, Vienna

From Curt Sachs ("World Music")

4

The improvement in domestic conditions and the consequent expansion of home life with its festivities and music-making in the beginning of the Sixteenth Century led to a demand for instruction books primarily for the use of amateurs, and the earliest of these is the Musica Getutscht of Sebastian Virdung (1511) which describes the various instruments in general use with instructions for playing the Clavichord, Lute and Recorder which, he says, are sufficient guides for all the other instruments.[26]

At the Louvre in Paris, there is a gigantic canvas by Paolo Veronese (1528-1588) depicting "The Marriage-feast at Cana". Several instruments playing in ensemble are depicted with almost photographic exactness.[27] The Parisian printer Pierre Attaignant, in his "Chansons Musicales" (published in 1533) included those chansons best suited for recorders and cross-blown flutes.[28]

Nicolas Gombert (c. 1500-1555) made his motets of 1539 and 1541 "Accomadata for viols and wind instruments" and later many collections of appropriate pieces were published with the sub-title "Da Cantare ô Sonare" (to be sung or played).[29]

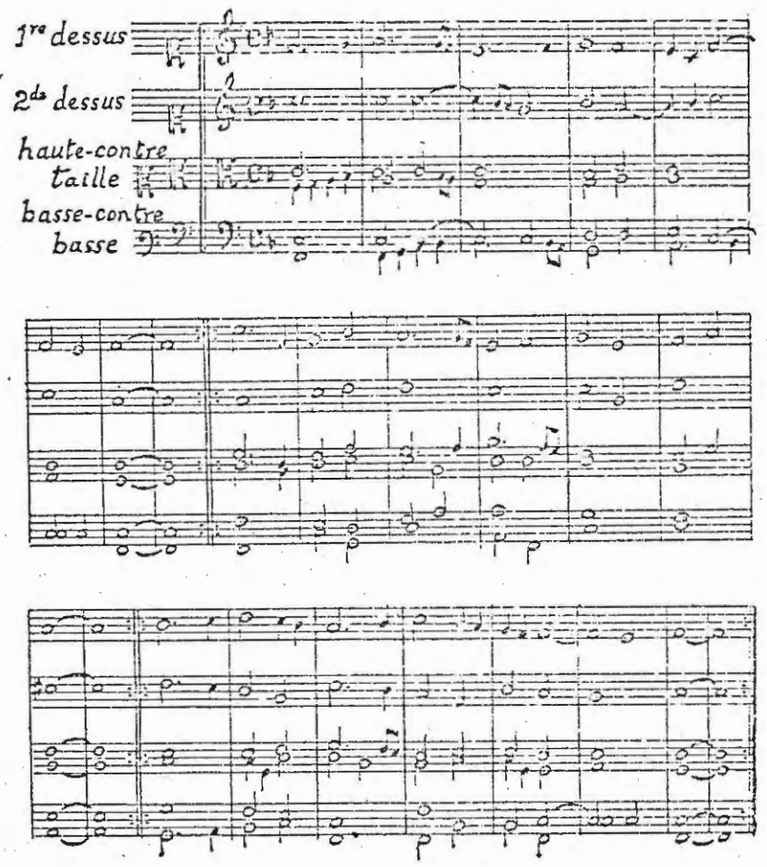
The reliable description of a Ducal wedding at Munich in 1568 is given by Massimo Trojano, an Italian musician of the Bavarian court orchestra under Lassus, relates that five Zinken or Cornetts and two Trombones played one of Lassus' motets at table and that another motet by the same author was performed by sixteen string instruments and eight wind instruments.[30]

In England, the Consort was already under development and Thomas Morley printed in 1599 "The Firste Booke of Consort Lessons made by divers exquisite authors for sixe instruments" (two viols and four plucked instruments)[31] (an example of specified mixed or "Broken" Consort).[32]

The Shawms or Pommers with their strident, deafening sounds were mainly excluded from the Consorts but served admirably as outdoor band instruments. They were employed in five sizes ranging downwards from the small Discant, Treble, Tenor or Basset-Pommer, Bass Shawm to the Great-Bass Pommer. All of these were in use in Germany although France and England generally used the Treble, Tenor and Bass shawms so far as is known.[33]

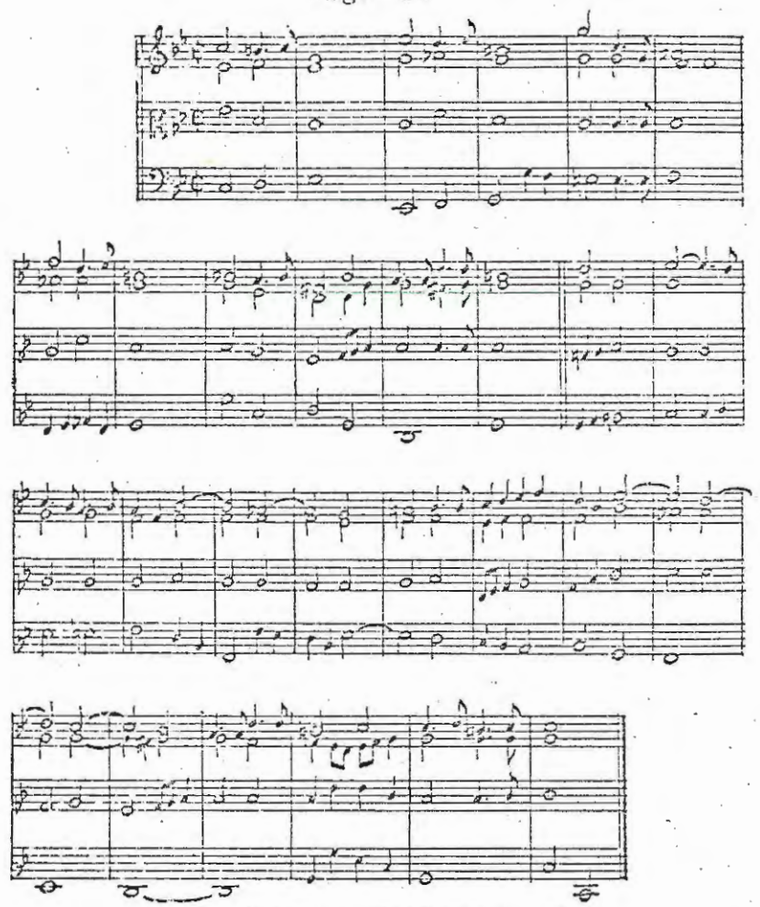
The specimen of music (Fig. 27) was played at the coronation of Louis XIII in Rheims Cathedral in 1610 and is taken from Vol. 1 of the Philidor

Fig. 27



A CEREMONIAL PAVAN FOR SHAWM BAND, 1610
Philidor M.S.S. Vol. I Paris. Bibliotèque Nationale
played at the Coronation of Louis XII in
Rheims Cathedral (Baines)

Fig. 28



"THE QUEEN'S FAREWELL" 1694
(From "The Sprightly Companion") composed by James Paisible
who first introduced the French Oboe into England c.1674.
This solemn march was played at the funeral of Queen Mary
in December 1694. (Baines)

Mss. in the Bibliotèque Nationale de Paris. Each part was taken by two players and although this appears at first sight to be an undistinguished piece, one could scarcely imagine a more suitable one for a band of Shawms, nor one more fitting to contribute to the solemnities of the occasion.[34]

The other example (Fig. 28) 'The Queen's Farewell' written by James Paisible in 1694 for the funeral of Queen Mary, belongs to a later date but will serve here to illustrate the solemn and moving strains of the double-reed band.

The Crumhorn (Fig. 29) which appeared towards the end of the Fifteenth Century was a capped double-reed instrument with a narrow cylindrical bore. Anthony Baines[35] states that it was the favourite consort reed instrument throughout the Sixteenth Century. Every musical establishment possessed a set of from four to twelve instruments made up from Descant, Treble, Tenor, Bass, Extended Bass, Great Bass and Extended Great Bass.[36] The Crumhorn consists of a length of boxwood, turned and bored with the lower part bent round by steaming. The last two or three inches of the bore are funnelled out as a bell. The shape, according to Baines, was probably modelled on the curved-bottom bladder-pipe which was a well-known popular instrument in Central Europe. Doubtless the players used to play the pipe without using the bladder (a practice which always was prevalent amongst bagpipers).[37] The free double-reed is housed in a cap to protect it from damage and excessive moisture and the notes may be attached and detached by the player's tongue as desired which of course is not possible on the complete bagpipe (Fig. 27).

The Crumhorn has, like other obsolete instruments been reconstructed and revived by some modern enthusiasts. It is very easy to blow and the compass consisted of only nine notes since it could not be overblown. There is a famous set in the Brussels collection which dates from the late Sixteenth Century and comprises one Treble, three Tenors, one Bass and one Extended Bass.[38]

In the later part of the Sixteenth Century reed instruments with a double bore are first reported. In Italy and Germany these were known as Sordone or Sordun while in France they were known by the name Courtaut. The 'Kortholt' (Fig. 30b) is a kind of sordone capped in the manner of a Crumhorn.[39]

Fig. 29 CRUMHORNS (Kappey)
No. 2 showing cap removed
and exposing the Double Reed.

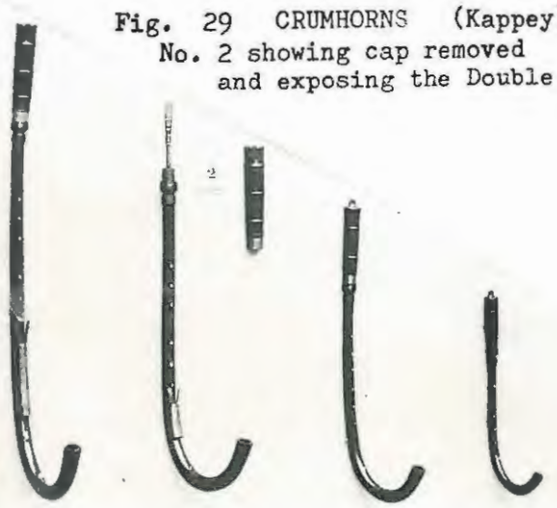
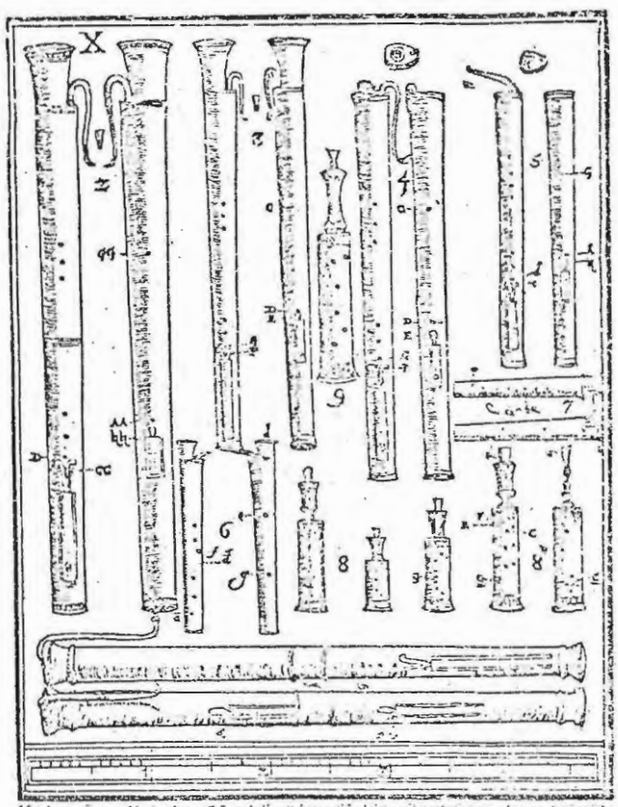
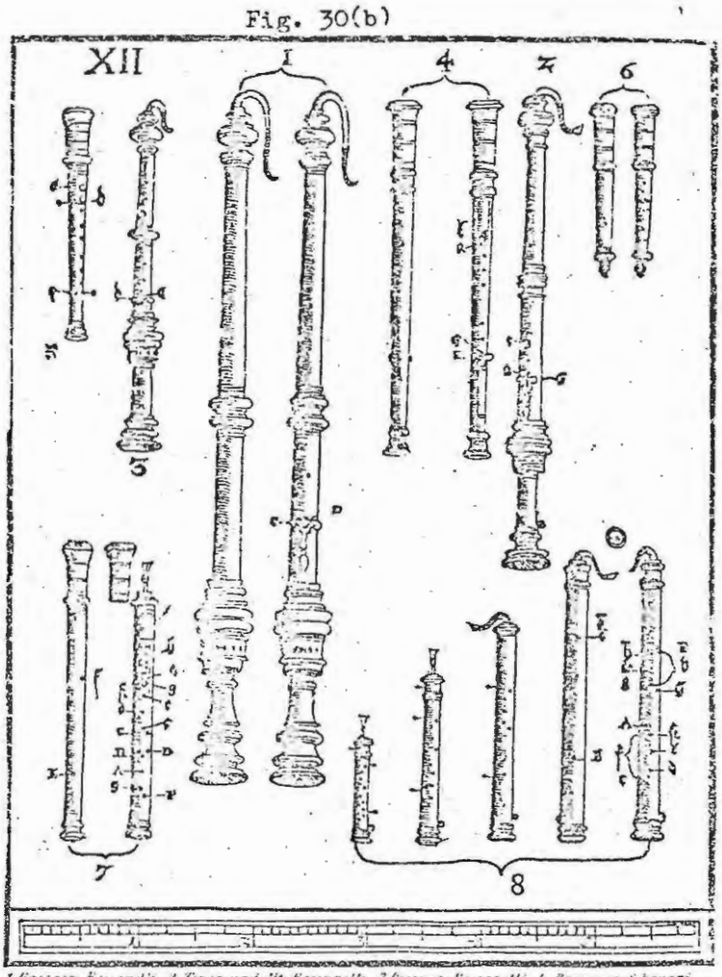


Fig. 30(a)



PRAETORIUS: 1 Bass Sordone (front and back)
2 to 7 Curtals or Fagotten
(2 great bass)
3 Openchorist
4 Covered chorist
5 Tenor
6 Treble 7 Descant
8 Rackets
9 Great Bass descending to C^1
(from Anthony Baines)

Fig. 30(b)



PRAETORIUS: 1 to 3 Bassanelli
4 to 6 Schrierpfeiffen
7 Kortholt (a kind of
capped sordone)
8 Sordoni
(from Anthony Baines)

6

The Curtal (Fig. 30a) which first appears in written records in 1540 is the Bassoon in its original form (Fig. 29). The chief Curtal was the Bass size (about 39 inches tall) and was known in England as "Double Curtal" and in Germany as "Chorist Fagott" (being the size mainly employed in church music as a bass to cornetts and trombones).[40]

The word "Curtal" had previously denoted a type of short-barrelled cannon, like the name "Pommer" or "Bombarde" which is derived from the Greek word "Bombyce" (a long tube) from which the artillery term has also been borrowed.[41]

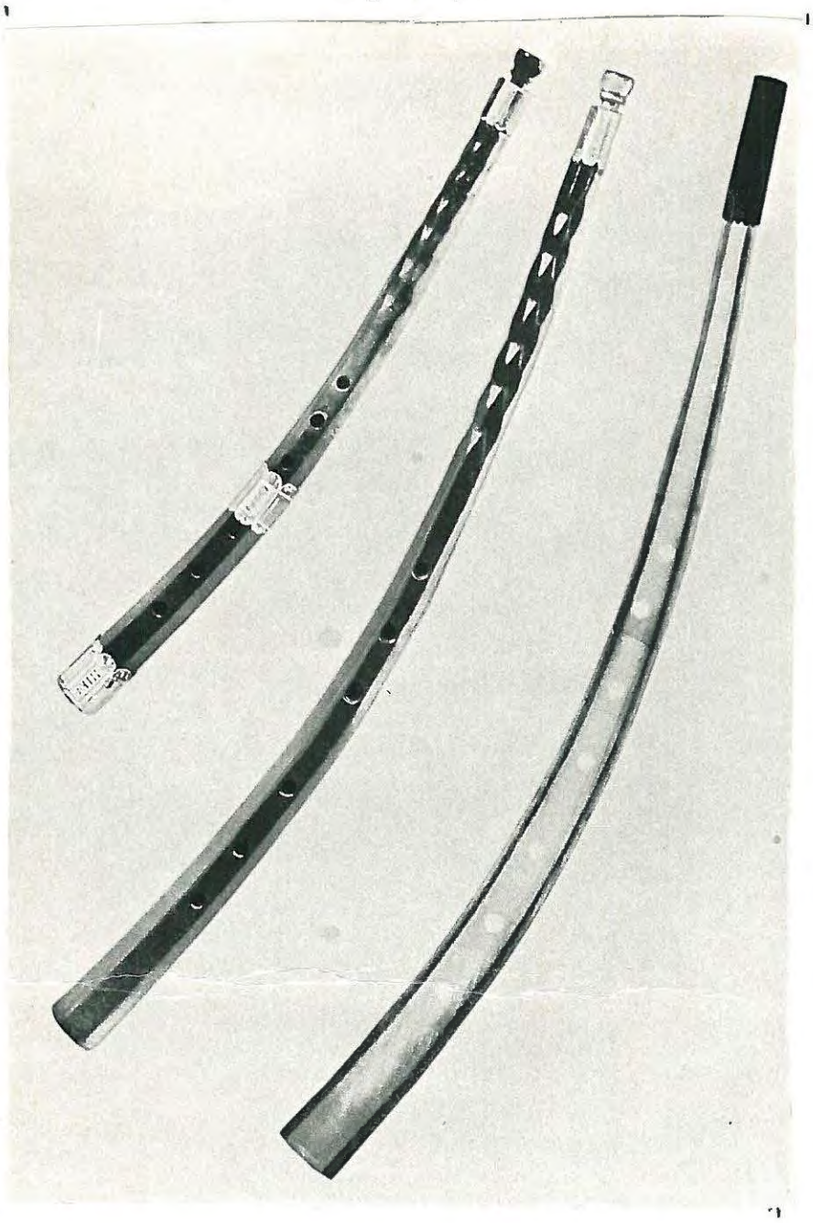
The Cornett, which is a wooden trumpet played by means of finger-holes, appears in a British Museum manuscript (Harl. 603) of the late tenth or early eleventh century, in the Anglo-Saxon Psalter c.1000 A.D. in the University Library, Cambridge and also in a Psalter (M.S. Lat. 1155) in the Bibliothèque Nationale in Paris.[42]

The original form may have been decided from the natural shape of a Goat's horn such as is still used as a rustic instrument called "Bukkehorn" or "Prillarhorn" in Norway. By the twelfth century the Cornett had been constructed of wood or ivory and had taken its characteristic six-sided outline[43] (Fig. 31).

The success of the application of finger-holes to the short curved horn naturally suggested their use with other instruments of the same class and the straight "Trompe" appeared in Germany in the eleventh century having apparently originated in the Rhine Provinces.

The German name for the straight form was Zinke and it does not appear to have been used in England till the thirteenth century for it appears in a manuscript of that date (Brit. Mus. 14 bv).[44] In the sixteenth century the cornett had taken a definite place in the wind-bands of the period and by the second half of the century became the leading treble instrument of the day.[45] The ordinary Treble Cornett is made of plum, cherry or pear-wood was made in two gouged-out halves which are glued together and covered in thin black leather. There are six finger holes in front and one thumb-hole behind as is found in the Recorder. A metal socket at the narrow end received the thin-rimmed cup-mouthpiece which had a thread-lapped shank long enough to allow a little movement for tuning.

Figure 31



CORNETTS

Left to Right: Cornettino dated 1518
Treble Cornett (Anthony Baines' Collection)

X-ray photograph of Treble Cornett 1605 (Christ Church, Oxford) (Baines)

7

The overall length as measured from the specimens at Christ Church College at Oxford made in 1605, is 25 inches along a centre-line.[46]

Three other sizes of Cornett which were less in use than the Treble, were the Descant or Cornettino 16.5 inches long, an Alto size built one or two tones lower than Treble and the Tenor cornett (Fig. 31) which was used when Cornetts were played in consort on their own (e.g. Walther's "Fugen" 1542 marked 'Especially for Cornetts', need a Tenor for the lowest part).[47]

A special variety of the straight German type was the Mute Cornett which was a conical pipe turned and bored (Fig. 18) ranks as one of the most beautiful of all sixteenth century instruments.[48] At the close of the sixteenth century a true Bass Cornett was invented by Guillaume, a canon of Auxerre, and was at once adopted in France for supporting the plain-chant. It is well described by Mersenne in his Harmonie Universelle (Paris 1636) but does not appear as an important bass-instrument until the eighteenth century. Its peculiar shape, necessitated by the length of tubing required, resembled the shape of a snake and it became known later as the Serpent.[49]

The original form of the Trombone (using the slide principle) was the Sackbut. It is mentioned by Galpin as forming a part of an orchestra at a great feast in Lombardy in the fourteenth century and probably originated in Northern Italy or Southern France.[50] In Germany it was called the Buzaun (later Posaune) which is derived from "Buzine", while in Italy it was simply called "Trombone" or Large Trompe. It is from the Spanish name "Sacabuche" from "Sacar" (to draw) and "Bucha" (a tube) and appears in various English forms such as: "Saykebud", "Shagbushe" and "Shagbolt" (Fig. 32;).

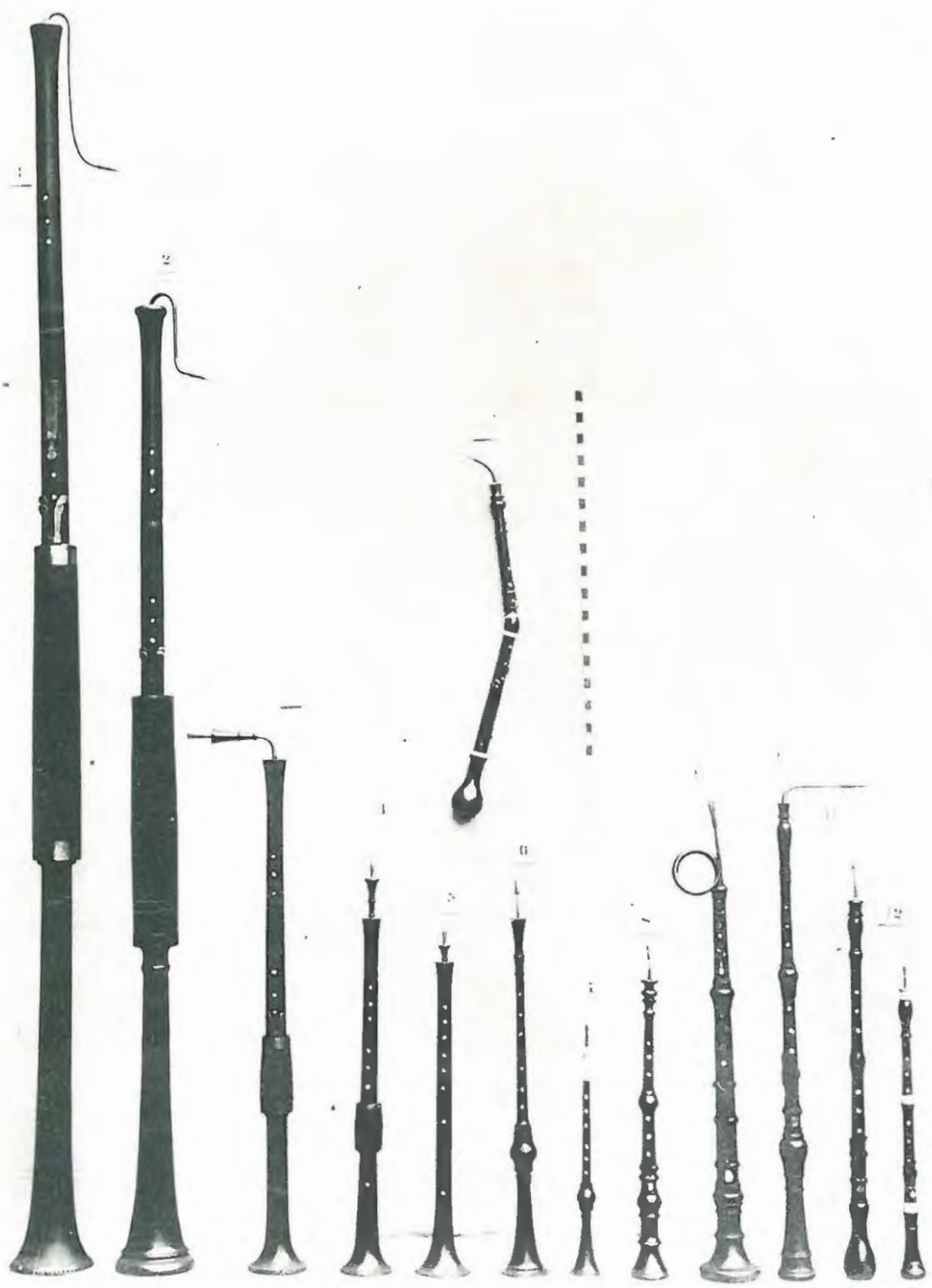
In the Privy Purse expenses of Henry VII there is an entry: "1495 May 3. To foure shakbusshes for ther wag vii "[51] and in the list of officers appointed at Canterbury Cathedral in 1532 appear "two Cornetters and two Sackbutters" and it may be a reasonable assumption that the usual bass instruments to accompany the Treble Cornetts may have been Sackbuts.[52] Although the instrument has been well documented and illustrated the earliest known Sackbut in existence is by Jorg Neuschel of Nuremberg and dated 1557.[53] Since

Figure 32

Musicians in a procession. Anthonies Sallaert 17th Century
Turin Gallery (Geiringer)

Bassoon, three Shawms or Pommers and Trombone or Sackbut

Figure 33



Shawms or Pommers and early Oboes

1. Gross-doppel-quint Pommer 2. Bass Pommer 3. Tenor 4. Alt. 5. Discant 7. Treble Schalmey 6 and 8, 10, 11, 12 show the evolution of the Oboe 9 shows the Bass Musette and 13 the Cor Anglais (Kappey).

their introduction in the fifteenth century sackbuts have been retained in the household music of English sovereigns, playing at coronations and funerals and remained a popular instrument until the latter part of the Eighteenth Century when with the cornetts they fell into disuse.[54]

The first organized bands in Great Britain were the Royal band known as either "The King's Musick" or "The Queen's Musick" (according to the reigning monarch) and in most of the towns there were the Waits.[55] These musicians as stated earlier were formerly watchmen and whose office developed into that of official musicians. The Saxon word "waca " means watch[56] and possibly this is the origin of the old English term "wait" or "waight" which is sometimes used in describing the chief instrument they used (the Shawm). Many town records contain allusions to the introduction of bands of Waits and there are numerous accounts of their appointments and work from 1400 until 1600.

One example from Leicester in 1524 records that liveries or uniforms were provided for the Waits at a cost of sixteen shillings. Originally three waits were appointed but this number was later increased to six. In 1581 these same waits were ordered "to play evrye night and morning orderlye boethe wyntra and somer and not to go forthe of the towne to play except to ffayres or weddings and then by the license of Mr. Mayr".[57]

Sir Francis Drake on the ill-fated voyage "to singe the king of Spain's beard" in 1589, took with him five of the Norwich waits of whom only two returned. Towards the end of the sixteenth century the waits at Exeter had 'a Doble Curtall, a Lysarden (serpent), Two Tenor Hoboyes, a Treble Hoboyes, a Cornett and a set of ffower recorders".[58] The Recorders are perhaps the one set of consort instruments which are in general use at the present time although the recorder (constructed in one piece in the sixteenth century) underwent an extensive remodelling in the seventeenth century (see Chap. IV) and again became obsolete after the days of J.S. Bach and Handel until it was revived by Arnold Dolmetsch in 1919[59] and has increased in popularity, especially for School Music ever since.

The primary set of Recorders (c.1500) serves to illustrate the principle of constructing the various consort families of instruments in accordance with the compass of each voice in choral music (i.e. at a Perfect

Fifth or Fourth apart in descending order from discant or treble downwards).[60] A similar practice is seen in the construction of the nineteenth century inventions of the Sax family where the somewhat limited compass of the Saxophone and Saxhorn families is simplified by making these instruments in alternate pitches (e.g. B and E) downwards according to size (See Chap. VI).

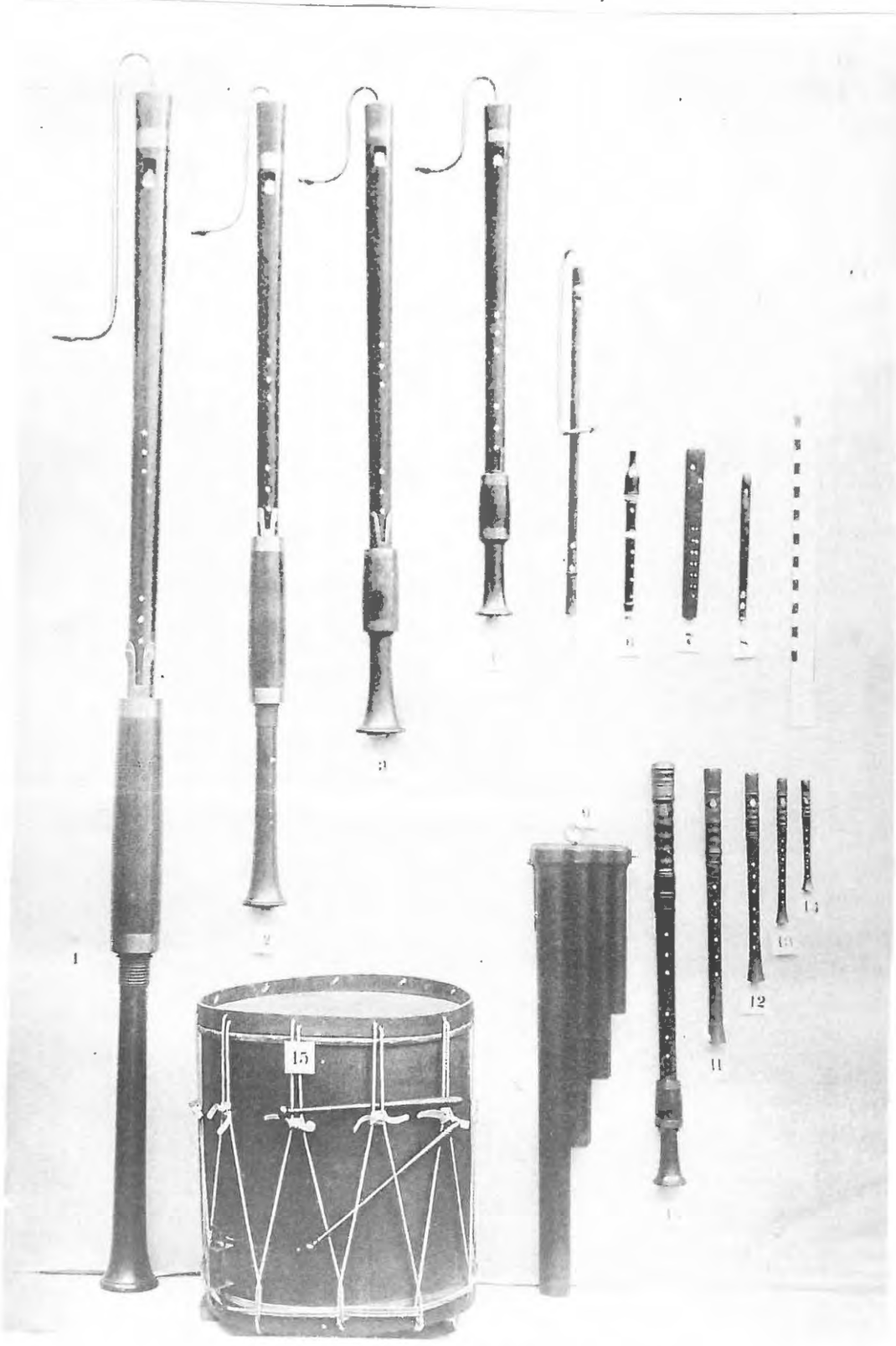
The Recorder or Flûte-à-Bec played by means of a slit and block mouthpiece was more popular at this time than the side-blown Transverse-Flute probably because of its comparative ease of blowing. Marin Mersenne in his "Harmonie Universelle" (Paris 1636-7)[61] gives the fullest description of both types and names the Transverse Flute "Fistula Germanica" while calling the Recorder "Fistula Anglicus". Quite late in the eighteenth century one still finds the Transverse Flute named "German Flute" in printed music while the name "Recorder" was derived in English from a verb in use during the sixteenth century applied to the singing of birds.[62]

The primary set of Recorders consisted of Treble, two Tenors, and a Bass, although it was usual to include a second treble to deal with unusually high Alto parts making five instruments in all which the Norwich Waits in 1584 still considered as "beeying a whoall Noyse". The waits, like the contemporary town-bandsmen on the Continent, were primarily shawmists but used Recorders for indoor music.[63] The sets were often kept in a shaped wooden case resembling a large Syrinx or panpipe (Fig. 34) and several of these cases have survivied at Nuremburg and Frankfurt. (Fig. 34)

The Great Consort or "Grand Jeu" of the sixteenth century enabled players to perform music upon their recorders at the written pitch (i.e. as sung or played on other instruments).[64] In the Great Consort the Bass Recorder took the Treble part with the Tenor as an optional Descant. The lower parts would then be played by the Venetian Quint-Bass and the Great Bass. The two deepest sizes have brass crooks while the ordinary bass was blown through a slot in its wooden cap. (Fig. 34 No. 10)

Standard sixteenth century Recorder sizes with approximate length and lowest note (actual pitch) were:

Figure 34



Recorder Family

1. Great Bass 2. Bass 3. Basset 4. Tenor 5 to 8 Flageolets (comparatively modern) 9 to 14 Flûtes Douces with case. (Kappey)

Exilent, 8 inches (g") Descant, 11 inches (d") 12 inches (c")
Treble, 12 inches (g') Tenor, 24 inches (c')
Bass, 36.5 inches (f) Quart-Bass, 49 inches (c)
Quint-Bass, 56 inches (B)
Great Bass, 76 inches (F)
Ditto with diapason keys, 103 inches (C)[65]

Praetorius (Syntagma Musicum 1618-19) recommends "the five deeper kinds, since the small ones scream so, and these five (i.e. from Treble downwards) can very well be used alone without other instruments in a canzona or motet, giving a most pleasing soft harmony in a hall or chamber, though in a Church the larger recorders cannot be heard very well".[66]

According to Stainer and Barrett's "Dictionary of Musical Term" (1898) a large number of tunes to be found in Chappell's "Popular Music of Olden Time" bear evidence of being of a bagpipe character.[67] In Ireland, the break-up of Gaelic polity after the Cromwellian wars put an end to the War-pipes and the last reference to these is with the Irish Brigade at the Battle of Fontenoy in 1745. The Bagpipe seems to have died out in English music during the Civil War (1642-49) and its introduction into Scotland dates only from the time of its disuse in England.[68]

Some patriotic Scots have insisted that the Bagpipes were used at Bannockburn in 1314 but the earliest record of the Pipes as forming part of Scottish military music is at the battle of Balrinnes in 1594, since when it has remained as a specially Scottish instrument.[69]

The Fife is mentioned by Virdung (Musica Getustcht 1511, Basle) among the military music of the Germans and according to an "Ordonnance" of Francis I it appears in the French service in 1534 when two Fifes and two Tambours were allotted to each company of a thousand men.[70]

Rabelais in his Book Four "Pantagruel" (1552)[71] describes the attack by the Chitterlings or Andouilles, marching in battle array "to the tune of bagpipes and flageolets, sheep's paunches and bladders, fifes and drums, trumpets and clarions".

The Fife became so popular in England that the demand exceeded the supply of players and Henry VIII sent to Vienna to obtain players[72] and Barnaby Rich in his "Aphorisms" (1618) reported a scarcity of these "wry-necked musicians".

Tabourot (Thoinot Arbeau) in his "Orchesographie" (1588) instructs Fife-players that they need simply to play according to their own pleasure so long as they kept time with the drum. As stated earlier in this chapter, the Fife was to remain as an important military musical instrument throughout three centuries but never in combination with any other instruments except the Drums.

On reviewing the Sixteenth Century, even discounting the enormous developments in polyphonic choral music, one may observe both the beginnings and the fulfilment of the fusions of style in the instrumental consorts. True, the instruments in use were not as yet standardized, and so far as is known the pitches were far from universal. Apart from municipal and military use the instrumental music of this century (and much of the succeeding one) was essentially one which existed for the pleasure and dilectation of those who actually performed.

One of the best known works of Giovanni Gabrieli (1557-1612) is his "Sonata pian e forte" written in 1597 for two groups of instruments which answer one another in the manner of two choirs singing antiphonally. The play of light and shade between the first chorus, consisting of a cornett with three Trombones, and the darker second chorus where a Viola replaces the Cornett is the earliest manifestation of the art of orchestration.[73]

A few bars of this work are shown in Fig. 35 which is reproduced from H.E. Wooldridge (Vol. II Oxford History of Music).

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C H A P T E R IV

THE SEVENTEENTH CENTURY

The year 1600 marks an important stage in the development of instrumental music, and serves as a useful point from which historians and musicologists may differentiate between the Renaissance (the "Golden Age" of Sixteenth Century Vocal Polyphony) and the rising of that period known popularly as "The Baroque".[1]

No chances in musical styles happened abruptly or suddenly, and while the changes in the musico-political situation are by no means an exception, the reaction against vocal polyphony led by the Florentine Camerata is, perhaps, the most dramatic and far-reaching single factor in the entire history of Music's development.

The group of poets, noblemen, and musicians grouped around the Florentine Count Bardi and called "The Camerata", included Vicenzo Galilei (father of the astronomer Galileo), the poet Rinuccini, Battista Doni, Jacopo Corsi and the composers Jacopo Peri and Giulio Caccini.[2]

The Camerata sought to bring clarity to the recitation of the text which is unavoidably obscured or stretched out in purely contrapuntal writing. The elimination of Polyphony around 1600 allowed the composer to comply with humanistic claims without restriction and to set the syllables of words in the style of natural speech.[3] Caccini stated that "Speech should be master of music, not its servant" and referred to Plato's radical creed that "Music was in the first place speech and rhythm and only in the last place tone".[4]

Monody, avoiding melody in the proper sense of the word followed the natural inflection of speech[5] and resulted in the recitative and then finally into the dramma per musica and thence to the first operas. Monody required a sub-structure or thorough bass[6] and these earliest scores of two separate settings of Rinuecini's "Euridice" in 1600 by Peri and Caccini respectively, consist of endless recitative melody over a crude thoroughbass interrupted by a few melodic songs and chorus and ending in a short ballet.[7] (Fig. 36)

2

The "figured bass" in which lutes and later harpsichords played soft chords above a bass-viol or other bass instrument later developed into the continuo - that important feature of all Baroque music in which the harpsichord replaced the lute yet still relied upon the sustained bass-line given by the cello or other bass instrument.[8] Neither lutes nor harpsichords are able to sustain their single chords for very long, but the bowed bass-line gives this effect of "continuing" the accompaniment throughout a lengthy phrase and thus gives rise to the Italian term "continuo".

Figured Bass remained a useful and universally accepted means of musical shorthand up until the end of the Classical period when it was rendered obsolete and too cumbersome for the chromatic harmonies of the nineteenth century. It still plays an important part in the study of Musical Theory and its understanding is essential to all students of history and musicology.

Claudio Monteverdi (1567-1643) stands as one of the greatest geniuses of all times, inexhaustible in melodic, rhythmic and harmonic resources.[9] He is the first creator of true orchestral effect and an innovator whose daring if unsystematic handling of his orchestra proved almost too bold for immediate absorption into the current language of instrumental music.

His innovations were not followed up by his successors but as regards variety of tone-colour and individualization of instrumental parts he broke the ice and set a good example. In his opera "Orfeo" (1607) he sets out a widely varied orchestra on the second page of the printed score including four trombones, two cornetti, a flautino "at the twenty second", one trumpet and three muted trumpets.[10] The remaining instruments included two keyboard instruments (harpsichords) two organs, one regal, archlutes, viols and double-basses. In his opera "Il Combattimento di Tancred e Clorinda" (published 1638) two new and genuinely orchestral effects - the "pizzicato" and a passage which contains what is no doubt the germ of the modern bow-tremolo - appear in the string parts.[11] Where the pioneers Peri and Caccini had last themselves in dry and tedious recitation Monteverdi as leading master of the madrigal knew how to give force and beauty to such music, and while the earlier operas are now only of historical interest Monteverdis "Orfeo" is a work of great and lasting

values[12] and has figured in the repertoire of the Royal Opera House in London's Covent Garden for several years since its revival in the 1950's.

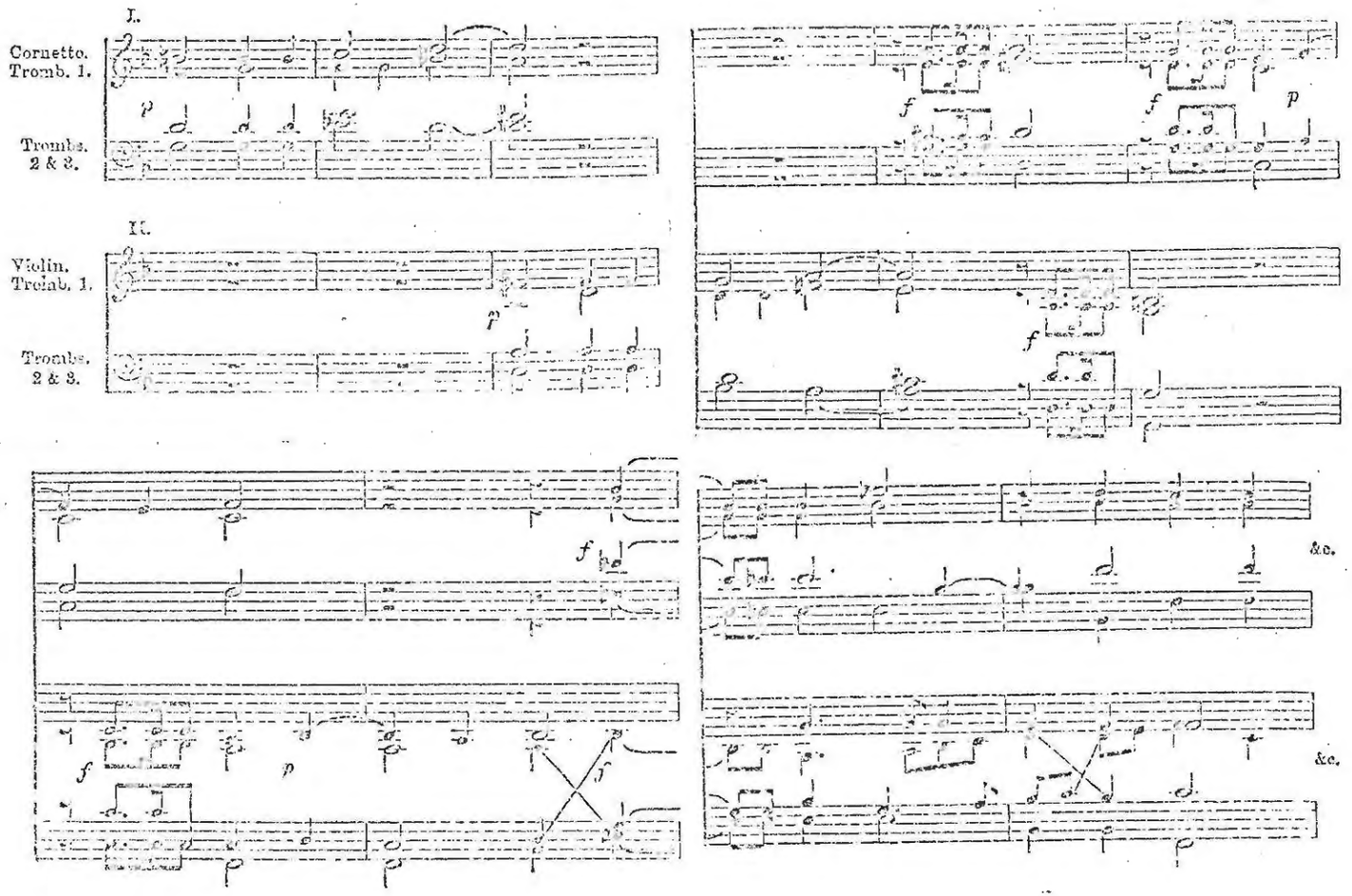
The rise of Orchestration was closely connected with a thorough change in instruments. In the sixteenth century, instruments were used to provide a number of sharply contrasting tone colours. The limited range of vocal parts in the polyphonic style and their limited emotional quality were quite suitable for the wind-instruments of that time which were unable to overblow into the higher octaves or to render shades of personal feeling. The new monodic Stile Rappresentativo needed more expressive instruments with a more extensive range. The rigid Sordones, Shawms, Crumhorns and similar instruments disappeared from the musical scene or were relegated to outdoor use particularly in Germany. Instead the more flexible instruments such as recorders, flutes, oboes and bassoons together with the Zinken or Cornetti came into general use. Attention was given to instruments of a low tessitura and Hans Schreiber, a Berlin musician, constructed a Double-Bass Trombone and a Double-Bassoon.

The accent now shifted from wind instruments to the stringed instruments - particularly in Italy where Gaspáro da Salð and his pupil Giovanni Paolo Maggini were manufacturing the first violins in Brescia and Andrea Amati had founded the Cremonese school of violin makers.[13]

The true gain to orchestral writing between 1600 and 1650 was the gradual emergence of a more or less organized string orchestra. A few Italian Church composers had continued with Gabrieli's style of writing independent parts for wind instruments, and his great pupil Heinrich Schütz (1585-1672) shows some of the earliest examples of such instrumental part-writing amongst the sacred vocal music then being cultivated in Germany.

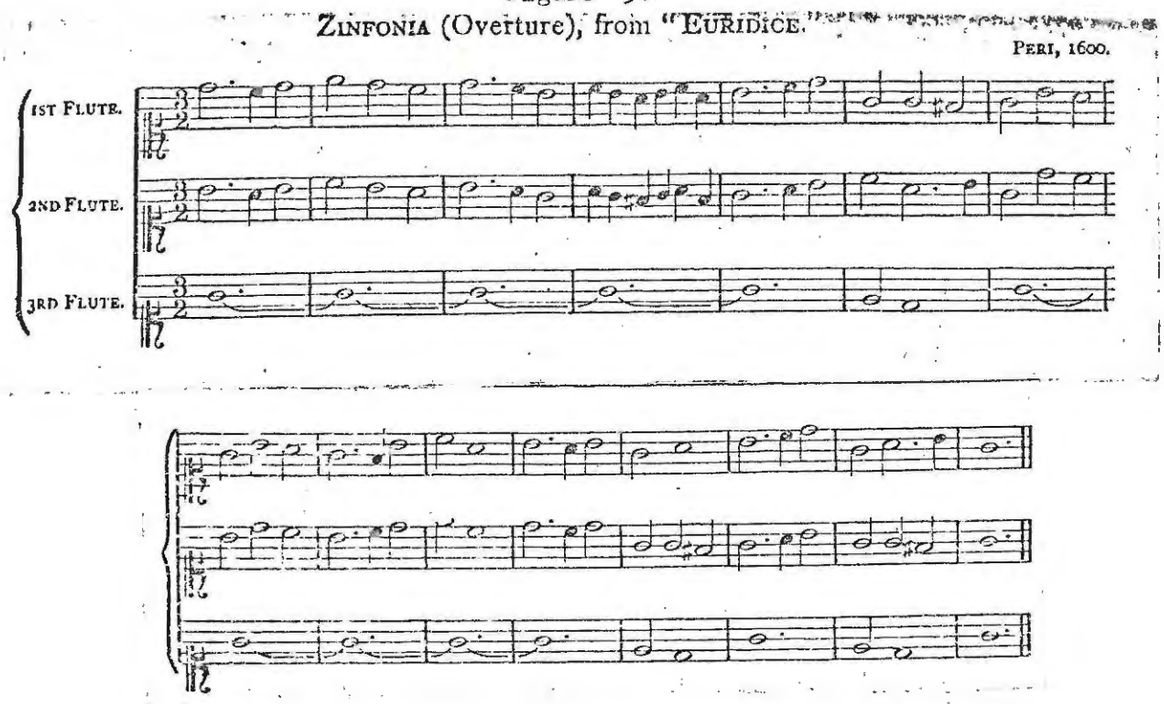
Cornetti, Trombones and Bassoons are used in similar manner to that of Gabrieli with perhaps a special fondness for Bassoons. Some of his vocal numbers are accompanied by just three Bassoons, which in the Sinfonie solemnly follow each other up and down in scale and arpeggio passages. The "Sinfonia a 5" for unnamed instruments figures in many of his scores while

Figure 35



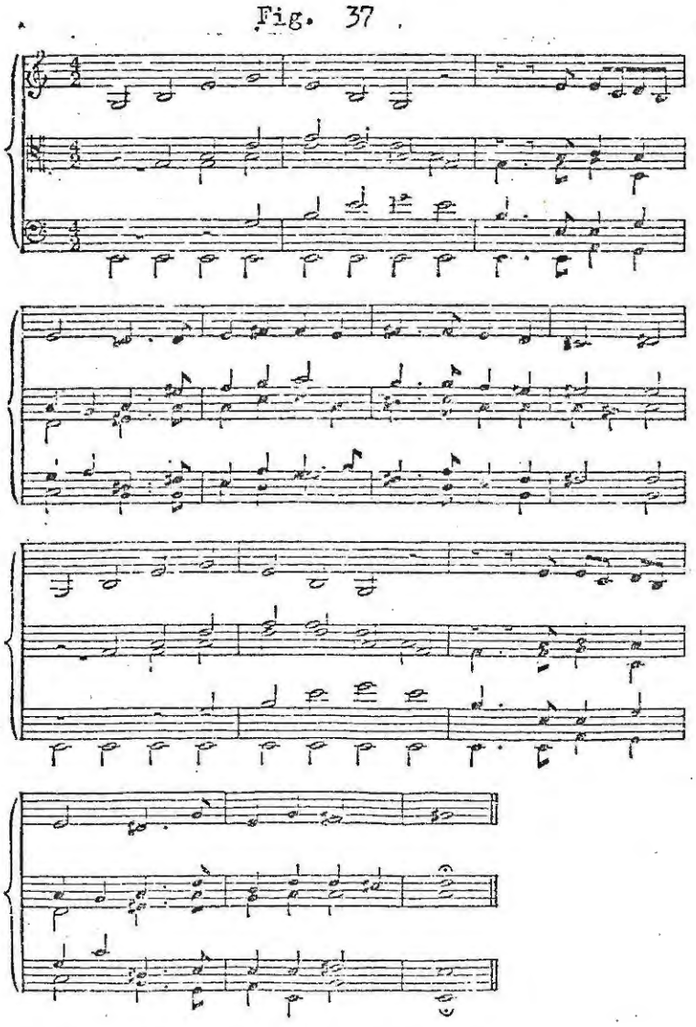
Giovanni Gabrieli. Part of "Sonata pian e Forte" (From Oxford History of Music).

Figure 36



Short Ballet or Zinfonia for three Flutes from Jacopo Peri's Opera "Eurydice" 1600 (From Kappey "Military Music")

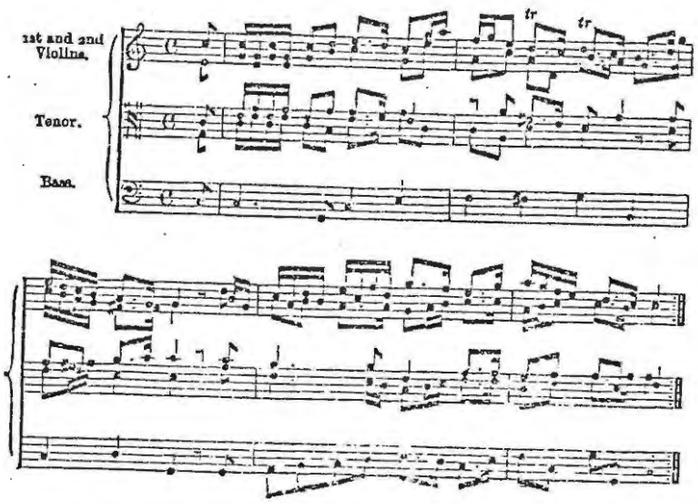
Fig. 37



* In five staves in the original MS.; compressed here into three to save space.

Opening Sinfonia. Concilio Infernale from the Opera "Le Nozze Di Teti" Cavalli 1639
(from Oxford History of Music Vol. III)

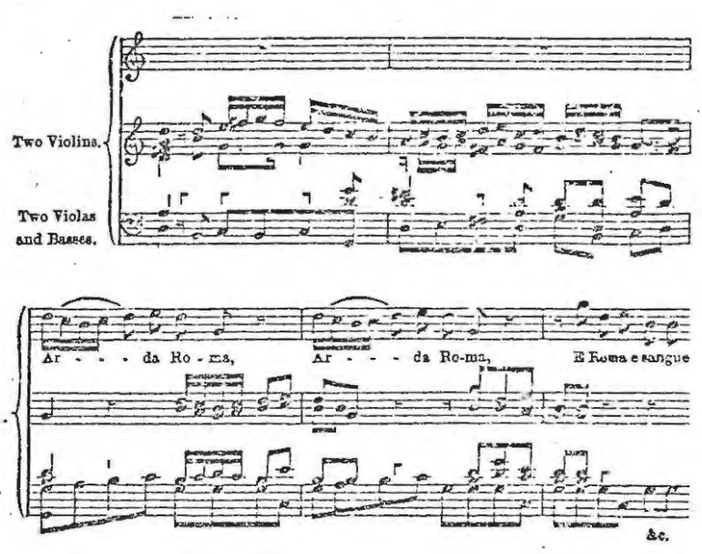
Figure 38



Ritornello from No. 13 Act II "Il Pomo d'Oro" (Cesti. 1667) foreshadowing the later style of J.B. Lully

(from Oxford History of Music Vol. III)

Figure 39



Part of an Aria from Legrenzi's "Totila" illustrating his vigorous style and lively accompaniments (from Oxford History of Music Vol. III)

trumpets and drums occasionally appear by themselves.[14] Those Italian composers who followed Monteverdi Cavalli (1602-76) Cesti (1623-69) and Legrenzi (1626-90) contribute most to the development of the orchestra at this period. All were voluminous composers of operas and show an increased reliance on the strings showing an improved violin technique. Cesti in the m.s. copy of "La Dori" (1663) does not name his instruments but there is no mistaking them for violin parts, Cavalli's "Giasone" (1655) opens with a sinfonia for five-part orchestra. Three and five-part string writing becomes the general rule at this time[15] (see Figs. 37, 38 and 39).

Cesti in "Il Pomo D'oro" (1667) sometimes clearly specifies his wind instruments but too often only vaguely hints at that other than string instruments are intended. In operatic scores of this time trumpets appear to be the most favoured, flutes and bassoons less frequently and cornetti and trombones very rarely.[16]

The standard group of Ecclesiastical wind instruments, two cornetti, three trombones and a bassoon alone undertake the entire accompaniment of one long vocal solo and also play two ritornelli, one of which is harmonically, and the other contrapuntally planned.[17]

When Jean Baptiste Lully (1633-87) arrived in Paris, he probably had no better opinion than other Italians as to the possibilities of woodwind instruments and according to Anthony Baines,[18] what he may have found there on his arrival may not have immediately caused him to change his opinion but he would certainly have recognized it as something that he had never conceived before.

Already the families of Hotteterre, Chedeville and Philidor had served the French Royal family for generations. Their skill as wood-turners and makers of wind-instruments was a village craft, sited in the Normandy village of La Couture-Boussey which has remained ever since, with special reference to woodwind manufacture, connected with such noted modern manufacturers as Buffet, Lot and Thibouville, all of whom originated from there.

Unfortunately this crucial period in the Seventeenth Century is poorly documented and it is impossible to state definitely which individual

maker or player was responsible for each of the vital woodwind instruments that originated during that time.[19] All of these seem to have originated in France, probably within this circle of Artisans and musicians serving the Royal family in that vast household establishment known as La Grande Ecurie Du Roi.

The first noticeable improvement in the design of wood instruments of this period is that in every case the instrument is constructed in several short joints instead of one piece which was the rule in earlier specimens. The characteristically ornamental appearance too is largely due to the fashionable Renaissance style of turnery applied to the thicker portions of the wood or ivory which gave strength to the tenons and sockets where they met at the various joints.

The best remembered of this long line of woodwind-makers and players is Jean Hotteterre, and his multi-piece construction is further distinguished by the broken profile of the internal bore of his instruments. Sometimes the shape or diameter changed from joint to joint, often resulting in conical or cylindrical bore meeting at a point which causes an abrupt step and while this tends to have some acoustic effect upon the tonal quality it is not a vital one. In present-day instruments the Hotteterre type joints have all been retained while in most cases the features of the Hotteterre bores have been abandoned.[20]

Jean Hotteterre was primarily a maker of bagpipes and possibly this manner of construction may have naturally followed from bagpipe-making where socketed joints were necessary at the stocks and tuning-slides of the drones on these instruments. In France the bagpipe at this period was no longer a rustic instrument. Both Recorder and Bagpipe were becoming the fashionable instruments of Parisian society and the satin-covered, bellows-blown French parlour-pipe the Musette was frequently played by important people at Court while composers featured this instrument in pastoral ballets. The rising vogue of the Musette was coupled with that of provincial dances such as the Bourée and the Gavotte.

French wind-instrument making began to move in a direction

forward from the manufacture of the old consort and band instruments and the makers began to remodel and to invent along fresh lines.[21]

It is said that Lully on his appointment as "Surintendant" of the king's chamber music (1655) and later of ballet and opera, banned the wind instruments from indoor performance.[22]

This led to the development of the true Oboe from its strident predecessor the Shawm, and the consequent refinement of double-reed tone quality. The chief differences were that the Oboe was made in three separate joints (thus facilitating more exact boring), smaller bore and smaller finger-holes. The Shawms are notable for their "pirouettes" or funnel-shaped piece of wood inserted into the narrow end of the instrument. During playing, the reed was inside the cavity of the player's mouth and his lips, being pressed against the rim of the pirouette did not compress the reed which behaved more as a Free Reed such as that found in the bagpipe. The reed of the Oboe which is in direct contact with the player's lips is therefore under more control during vibration than those of the shawms.

It has been shown by Josef Marx that the inventors of the new Oboe were almost certainly Jean Hotteterre and Michel Philidor[23] (see Fig. 33 Nos. 8-12).

The first work in which the Oboe is specified in orchestration seems to have been Cambert's opera "Pomone" in 1671. Cambert settled in England in 1672 and a number of foreign musicians were employed in the great masque of "Calistro" in 1674, by John Crowne and Nicolas Staggins. Among these musicians were the French Oboe-players James Paisible, De Bremmes, Guiton and Boutet according to H.C. de la Fontaine.[24]

"Caustro" may, therefore have been the first public appearance of the true Oboe in England. Purcell first used it in 1681 in the score of his "Swifter Isis" and thereafter used it regularly in his larger works from 1690 until his death in 1695.[25]

The sombre march "The Queen's Farewell" (see Fig. 28) was written by James Paisible for the funeral of Queen Mary in 1694. The third part would have been played by the Tenor Oboe or "Taille" with the Bassoon

playing the bass.

In 1705 the composer Philidor collected an enormous number of military pieces, many of them composed and arranged by Lully in four parts: for Discant, Alto Tenor and Bass Oboe (or Bassoon). The new Oboe seems to have rapidly replaced the Shawm even for open-air music. It is first noticed in the English Army service in 1678 when the Horse Grenadier Guards were raised, each troop employing "two Hautboys".[26] In old English references one will find the term "Hautboy" or "Hoboy" and in every case before 1690 this must be taken to mean one of the Shawm family. The three separate joints and the absence of a pirouette distinguish the new "French Hoboy" from the Shawm or Wait in England.[27]

One of the Hotteterre family, Jacques Hotteterre Le Romain is said to have been the first to play the Transverse Flute in the Opera at Paris c.1697.

His "Principes de la Flûte Traversière" (Paris 1707 and 1710 reprinted Barrie o Rockliff, London 1968) includes a supplement to the main text with instructions for fingering and playing both the Oboe and the Recorder.

All three of these instruments received their external features of design at the hands of the French craftsmen of the Grand Écurie and these features have remained with very little modification almost up to the present time. Indeed the design of the modern Recorders made by the Dolmetsch Manufactories are an exact replica of the old Bressan recorders as used at the Court of Louis XIV.

Charles II of England copied many of his court manners and customs from the French and introduced a court band of "twenty-four violins" after the manner of the French "Vingt-quatre Violons du roi". One of Charles' last acts concerning the Army is a warrant dated January 3rd 1684-5 authorising the entertainment of twelve hautbois in the companies of the King's Regiment of Foot Guards in London.[28]

In these Oboes we have the real beginning of the Military

Band in England. The Edinburgh Waits of 1696 are recorded as having adopted "French Hautboyes replacing the cornnets formerly used".[29]

The Bassoon, too, as opposed to the old curtal, received its present familiar shape and separate joints at the hands of these French craftsmen, and Anthony Baines[30] remarks on the astonishing feat of this small group of men in designing practically the entire woodwind of the eighteenth century orchestra.

André Damian ("Philidor") who was a musician in the court band of Louis XIV collected all the instrumental music which he could possibly obtain. At his death he left fifty-nine folio volumes, each copied by himself, of which thirty-three are still in existence as the "Collection Philidor" preserved in the library of the Paris Conservatoire. These volumes are invaluable for purposes of reference and study and contain much instrumental music, especially for wind instruments.[31]

G. Kastner in his "Manuel General de Musique Militaire à l'usage des Armées Francaises" (Paris 1848) has reproduced some of the military trumpet-calls and music for fifes, oboes and drums in use in the French army at the time of Louis XIV. Much of this music was composed by Jean Baptiste Lully and was collected by Philidor. The examples of the French cavalry trumpet calls were taken from Pere Marin Mersenne's Harmonie Universelle (1636) /SEE MUSICAL EXAMPLES/

Bearing in mind the important influence of the court of Louis XIV("The Sun King") on the culture of the Arts throughout Europe in the 18th century it is not surprising that Charles II on his restoration to the English throne copied many customs and institutions of the French court where he spent his exile during the years of the Commonwealth. The very word "band" (as stated early in this work) is derived from "bande" which was the French word applied to the "Violons du roi" and first appears in a m.s. order in the Lord Chamberlain's Warrant Books for 1661 since when it has remained in common usage in English to describe various groups of musical performers.[32]

NOTES : CHAPTER IV

1. D.J. Grout "A History of Western Music" Norton N.Y. 1960 p. 266
   H.C. Colles "The Growth of Music" Oxford London 1931 pp. 24, 25
2. Grout op cit pp. 278, 279
3. Curt Sachs "A Short History of World Music" Dobson London 1949 p. 206
4. Ibid pp. 206, 207
5. Ibid p. 206
6. Ibid p. 199
7. Ibid p. 208
8. Ibid p. 199
9. Sachs op cit p. 209
   Adam Carse "The History of Orchestration" Dover N.Y. 1964 p. 38
10. Carse op cit p. 39
11. Ibid pp. 47, 49
    Curt Sachs op cit 2nd Revised Edition 1956 p. 174
12. Sachs Ibid p. 176
13. Sachs 1949 Edition p. 215
14. Carse op cit p. 57
15. H.E. Wooldridge "Oxford History of Music" Vol. III Chap. IV
    Examples of Cesti, Cavalli and Legrenzi
16. Carse op cit p. 64
17. Ibid p. 66
18. Baines op cit p. 275
19. Ibid p. 276
20. Ibid pp. 276-7
21. Ibid p. 275
22. James A. MacGillivray Musical Instruments Through the Ages" Penguin 1961 p. 238
23. Ibid p. 238
24. H.C. de la Fontaine "The King's Music" Novello London 1909 pp. 281-290
25. Philip Bate "The Oboe" Ernest Benn London 1962 p. 35
26. H.G. Farmer "History of Military Music in England" Boosey London 1904 p. 25
27. MacGillivray op cit p. 238
28. Farmer op cit p. 25
29. Harold C. Hind "The British Wind Band" Article in "The British Bandsman" No. 3,456 1968 p. 4
30. Baines op cit p. 276
31. J.A. Kappey "Military Music" Boosey London pp. 18, 19.
32. H.G. Farmer "The Rise and Development of Military Music" Reeves London 1912 p. 44.

Musical examples from The Collection Philidor (1705)
showing military marches and airs by J.B. Lully,
reproduced from Kastner's"manuel Général de
Musique Militaire" Paris 1848 p.2-10

MARCHES, BATTERIES ET SONNERIES
DE
L'ARMÉE FRANÇAISE.

Règne de Louis XIV.

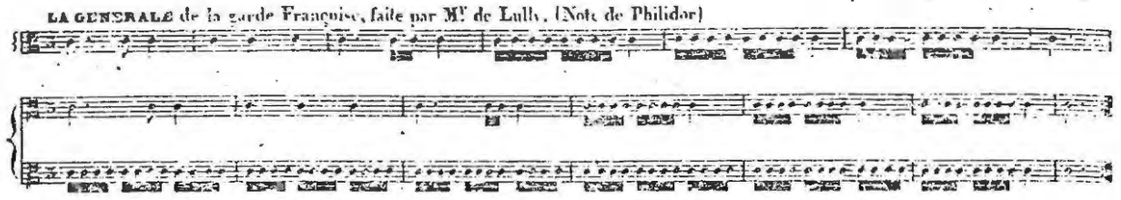
Extraites du Recueil M S S. formé en 1705 par les soins de Philidor l'aîné, ordinaire de la Musique du Roi, et conservé à la Bibliothèque de la Ville de Versailles.

I. MARCHES ET BATTERIES

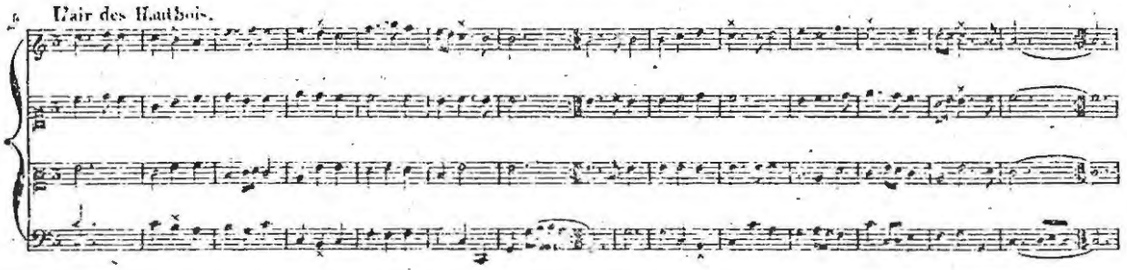
de Tambour avec les Airs de Fifre et de Hautbois.

GARDE FRANÇOISE.

LA GENERALE de la garde Françoise, faite par Mr de Lully. (Note de Philidor)

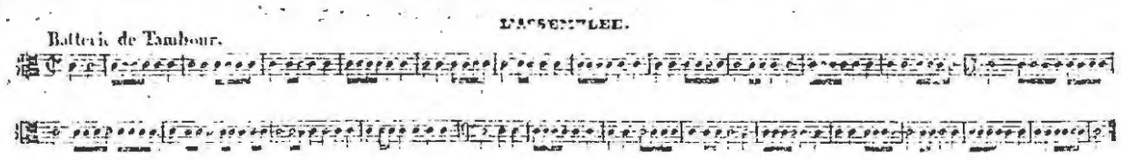


Air des Hautbois.

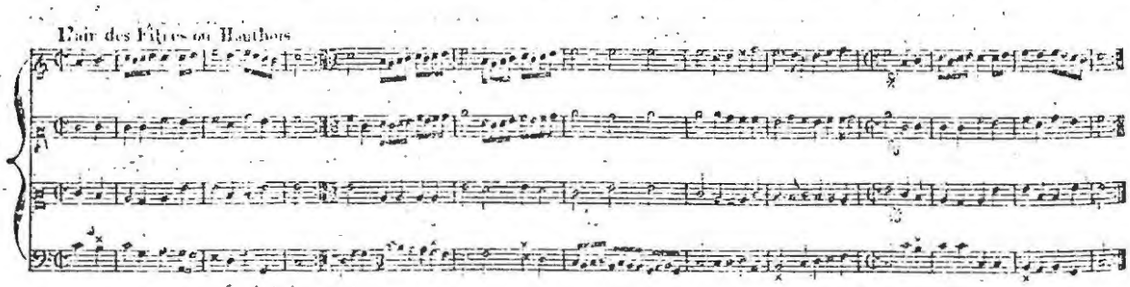


L'ASSEMBLEE.

Batterie de Tambour.

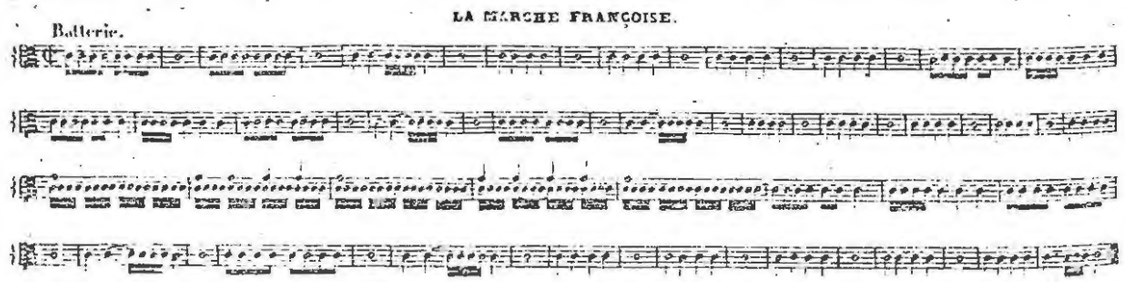


Air des Fifres ou Hautbois

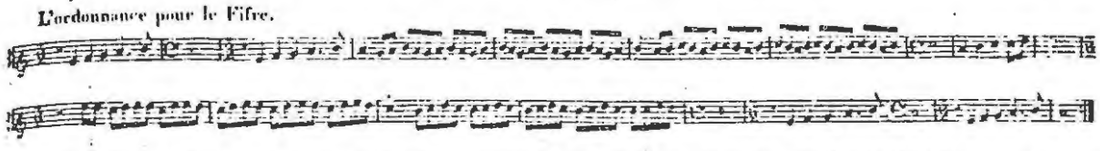


LA MARCHE FRANÇOISE.

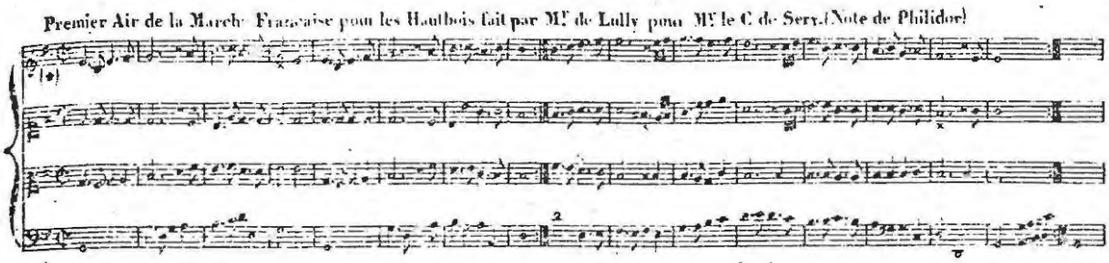
Batterie.



L'ordonnance pour le Fifre.

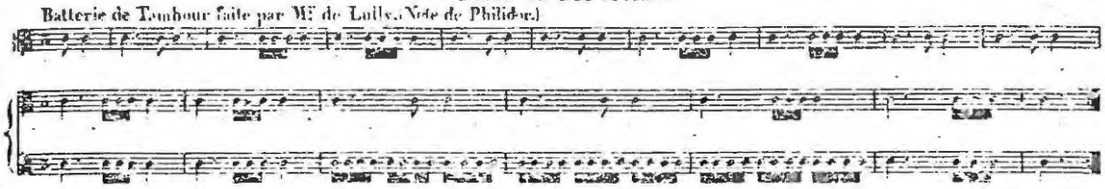


Premier Air de la Marche Françoise pour les Hautbois fait par Mr de Lully pour Mr le C de Serv.(Note de Philidor)

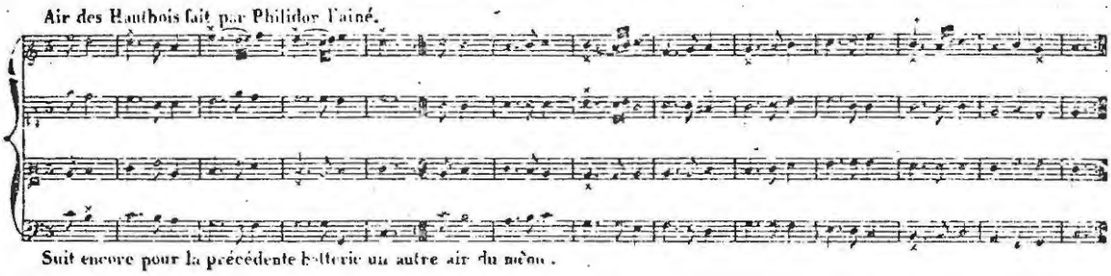


LA DECRETTE DES ARMES.

Batterie de Tambour faite par Mr de Lully.(Note de Philidor)



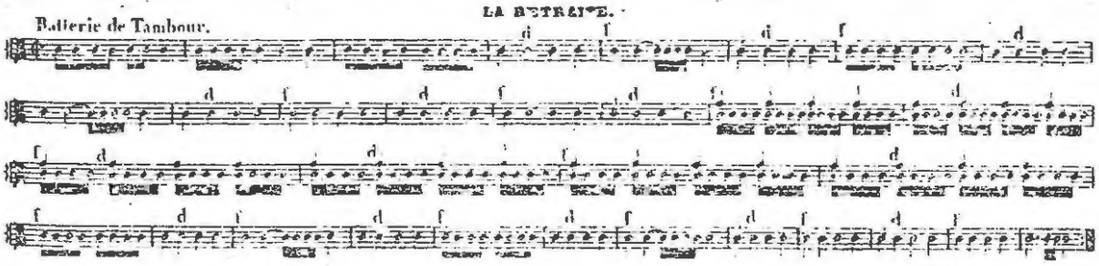
Air des Hautbois fait par Philidor l'aîné.



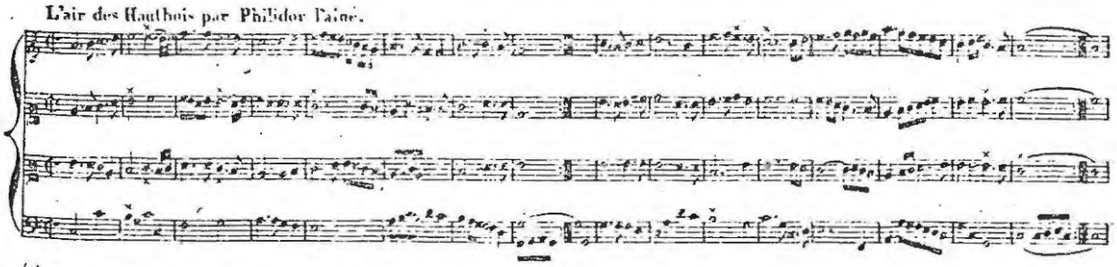
Suit encore pour la précédente batterie un autre air du même.

LA RETRAITE.

Batterie de Tambour.



L'air des Hautbois par Philidor l'aîné.

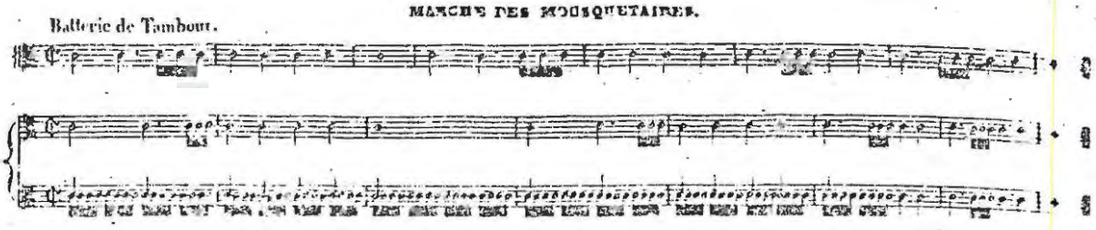


(a) Philidor donne encore pour la même marche trois autres airs, dont deux sont également composés par Lully et le troisième par *Mr de Molière de la Musique du Roy.* Enfin suit encore pour la Marche Françoise la Marche Royale à trois dessus de Hautbois faite par Philidor l'aîné l'an 1679.

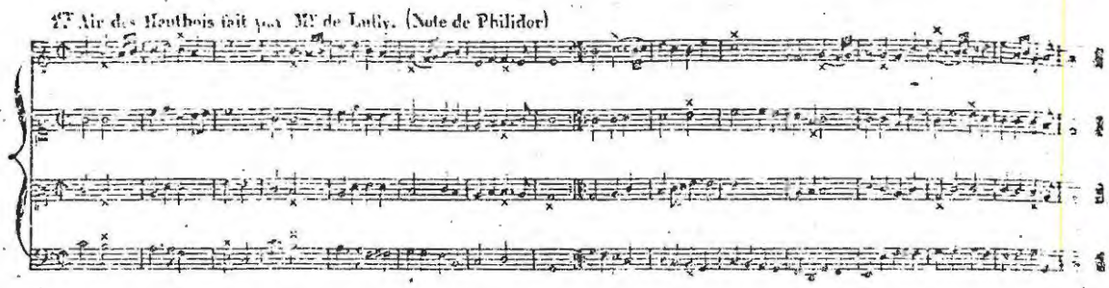
MOUSQUETAIRES.

MARCHE DES MOUSQUETAIRES.

Batterie de Tambour.

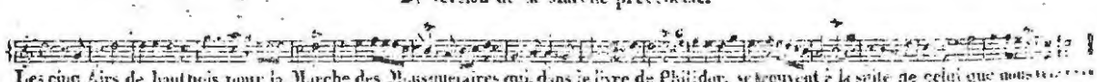


1er Air des Hautbois fait par Mr de Lully. (Note de Philidor)



La Marche précédente est la version primitive de la fameuse marche des Mousquetaires du Roi de France, appelée aussi Marche du Roi, dont Rousseau a parlé dans son Dictionnaire de Musique sans paraître soupçonner quel en était l'auteur. Cette marche était encore jouée de son temps et devint même, jusqu'à la Révolution, la marche d'ordonnance. En traversant ces différentes époques elle subit quelques modifications de peu d'importance et qui ne changent rien au fond, ainsi qu'on pourra s'en convaincre par la seconde version donnée ci-après et parcelle que nous rapportons plus loin page 14 Du reste Rousseau dans les exemples de son Dictionnaire de Musique n'en a cité que la première partie, encore l'a-t-il complètement défigurée dans la 2de mesure.

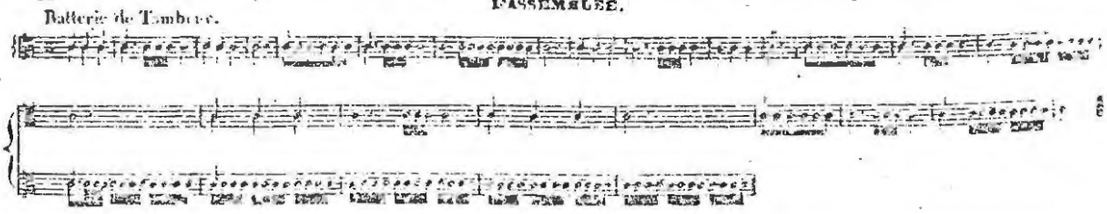
2de Version de la Marche précédente.



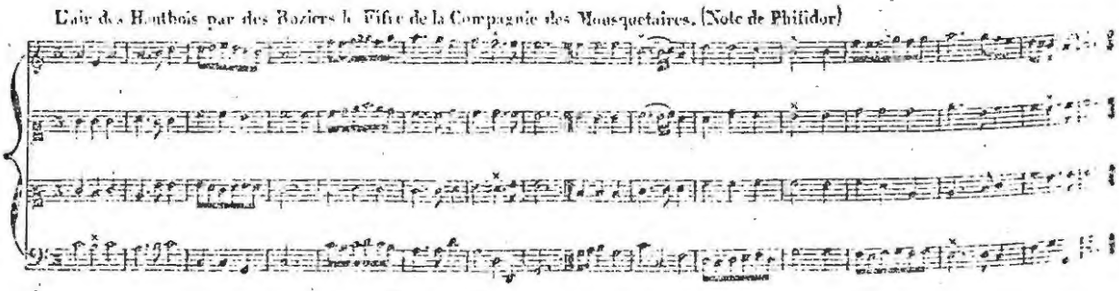
Les cinq Airs de hautbois pour la Marche des Mousquetaires qui, dans le livre de Philidor, se trouvent à la suite de celui que nous venons de rapporter sont aussi de Lully.

L'ASSEMBLÉE.

Batterie de Tambour.

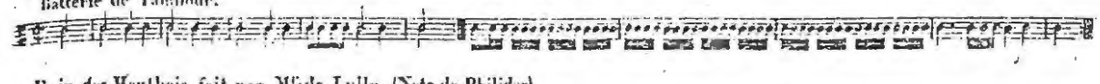


L'air des Hautbois par des Boziers le Fifre de la Compagnie des Mousquetaires. (Note de Philidor)

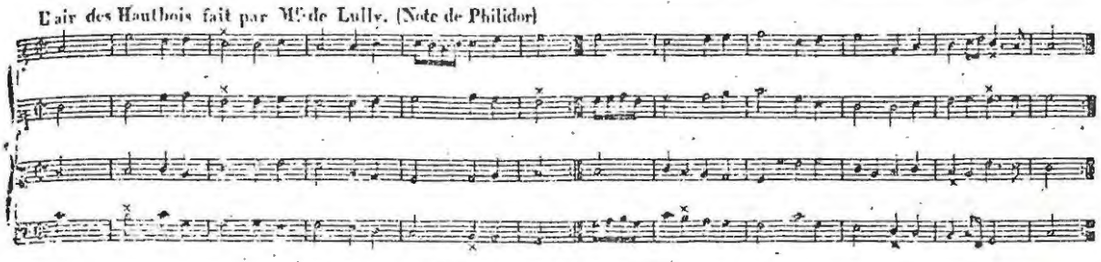


LA RETRAITE.

Batterie de Tambour.

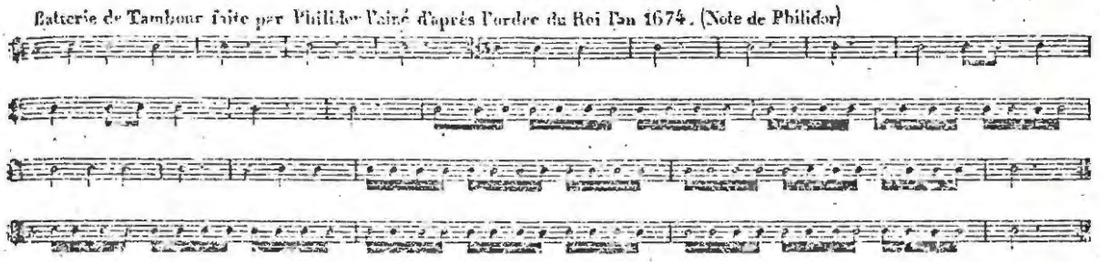


L'air des Hautbois fait par Mr de Lully. (Note de Philidor)

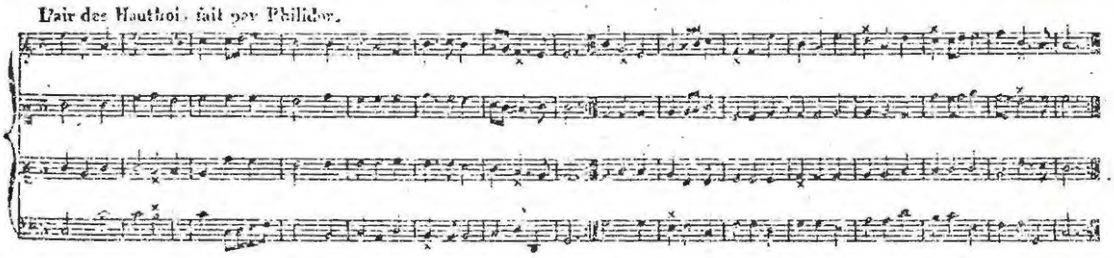


LA DESCENTE DES ARMES.

Batterie de Tambour faite par Philidor l'aîné d'après l'ordre du Roi l'an 1674. (Note de Philidor)

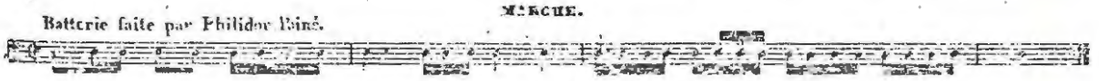


L'air des Hautbois fait par Philidor.

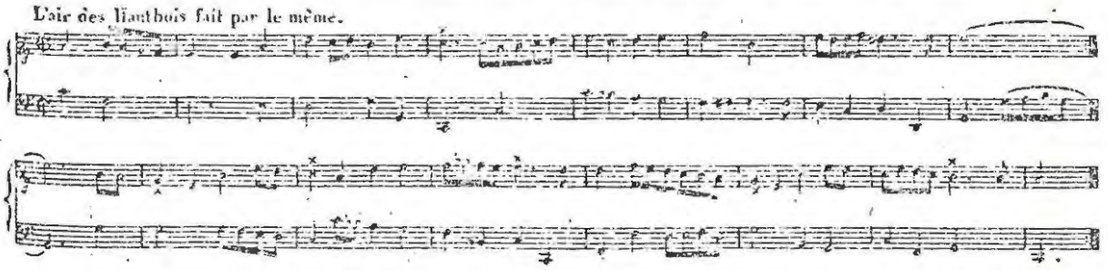


MARCHE.

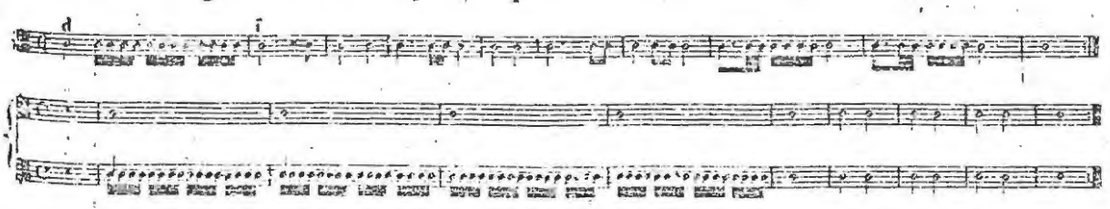
Batterie faite par Philidor l'aîné.



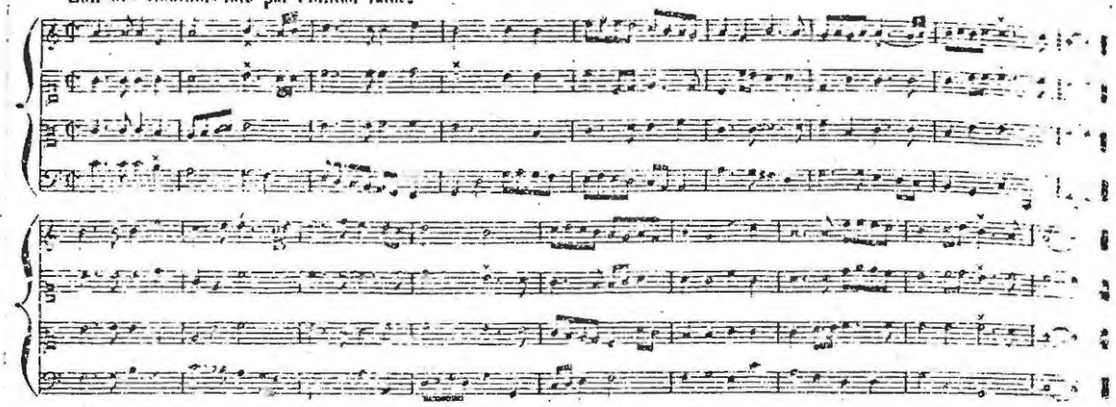
L'air des Hautbois fait par le même.



Batterie de Tambour faite par Mr de Lully a St Germain en Laye en 1670 et que le Roi fit faire a dessein de changer celle des Mousquetaires pour celle là (note de Philidor)

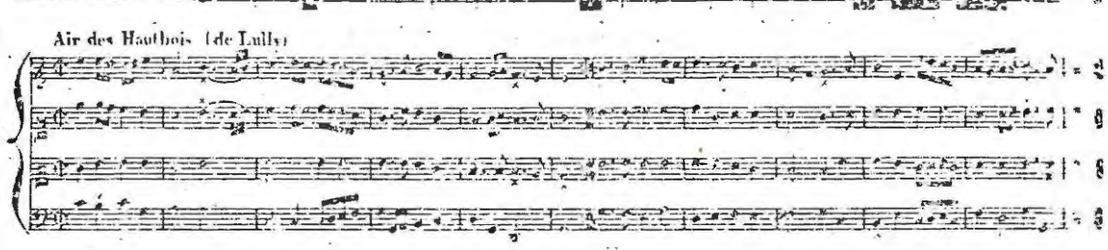


L'air des Hautbois fait par Philidor l'aîné.



MARCHE DES GARDES DE LA MARINE
faite par Mr de Lully pour Mr de Fusica Capitaine de la dite Compagnie.(Note de Philidor)

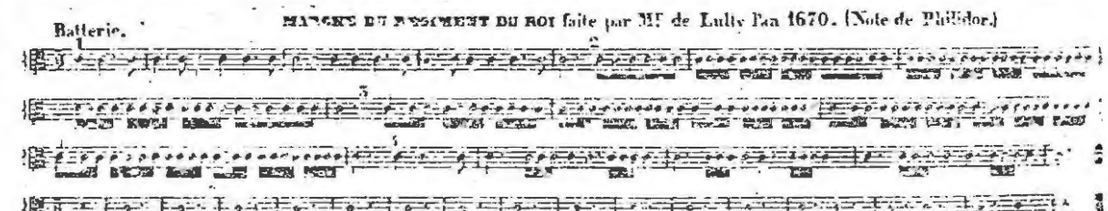
Batterie de Tambour.



Air des Hautbois (de Lully)

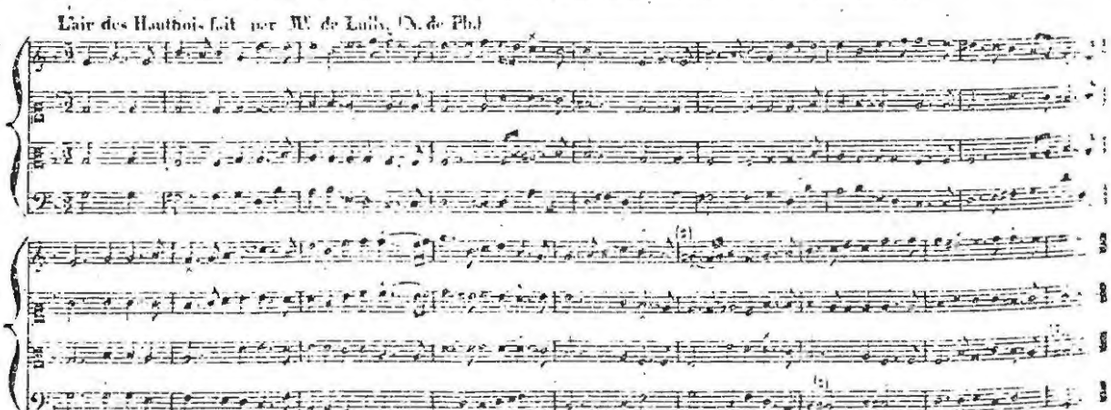
MARCHE DU REGIMENT DU ROI faite par Mr de Lully l'an 1670. (Note de Philidor.)

Batterie.



Tous les Tambours battent la petite Marche à la réserve d'un qui bat la marche ci-dessus (note de Philidor)

L'air des Hautbois fait par Mr de Lully (N. de Ph.)

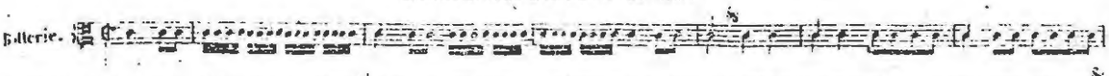


A la création du Régiment du Roi l'on battait la Marche Françoise, mais les officiers du dit régiment ayant été tirés des Mousquetaires demanderent au Roi que les tambours battent la marche des Mousquetaires, ce qui leur fut accordé; puis ils ont battu la marche ci dessus de Mr de Lully. Et ensuite ont repris la marche des Mousquetaires qui subsiste encore présentement (note de Philidor)

DRAGONS DU ROI.

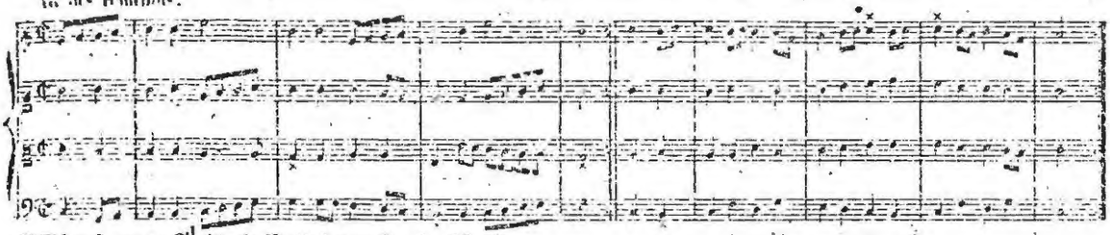
MARCHE DES DRAGONS DU ROI.

Batterie.



Petite Batterie

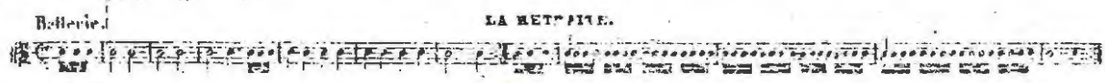
Les deux Hautbois.



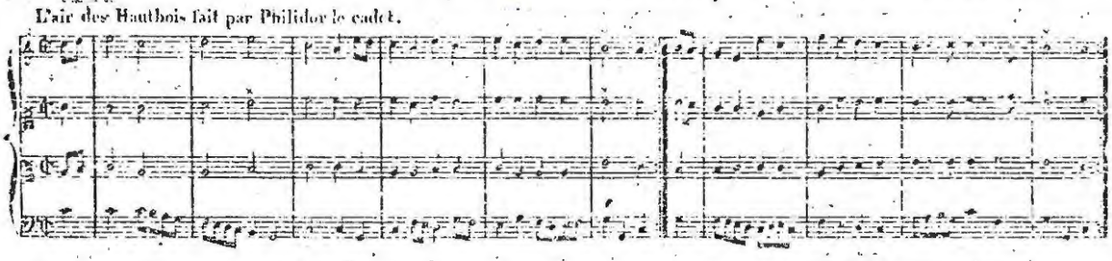
Philidor donne un 2.d Air de Hautbois pour la même Marche.

Batterie.

LA RETRAITE.

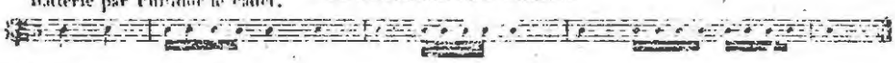


L'air des Hautbois fait par Philidor le cadet.

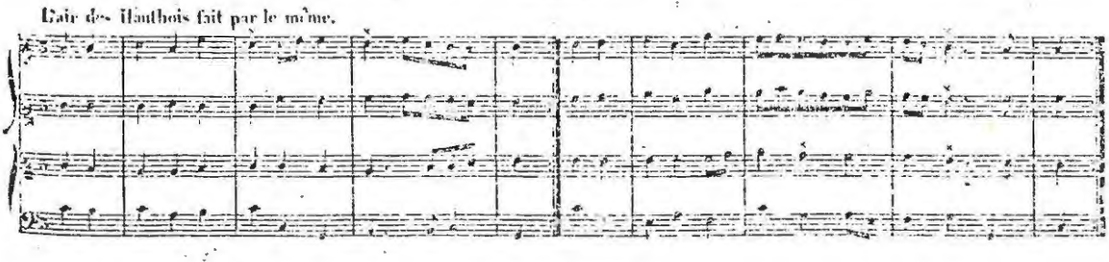


Batterie par Philidor le cadet.

LA DESCENTE DES ARMES.

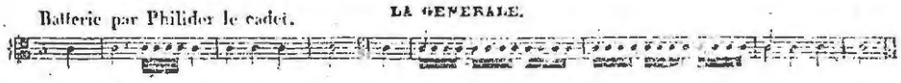


L'air des Hautbois fait par le même.

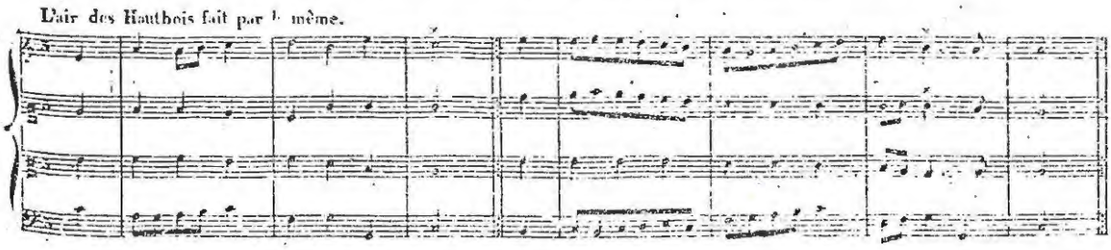


Batterie par Philidor le cadet.

LA GENERALE.



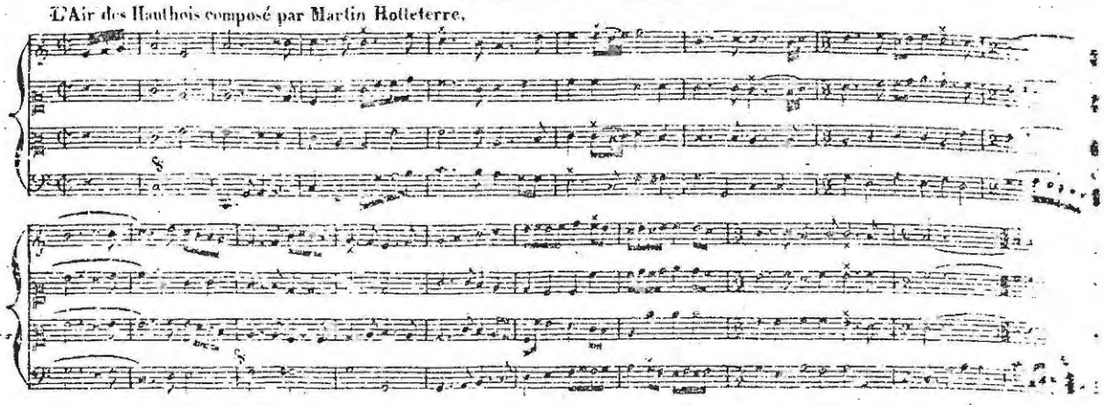
L'air des Hautbois fait par le même.



MARCHE DES FUSILIERS.

Batterie faite par Mr de Lully (N. de Pr.)

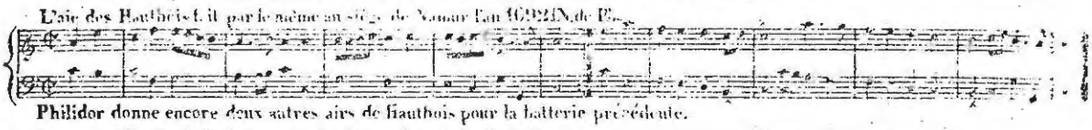
L'Air des Hautbois composé par Martin Hotteterre.



MARCHE DES GRENADIERS A CHEVAL.

Batterie faite par Philidor l'aîné.

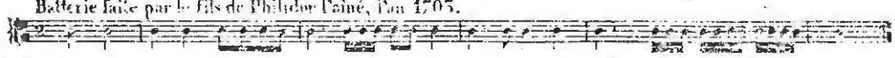
L'air des Hautbois fait par le même au siége de Namur l'an 1692 (N. de Pr.)



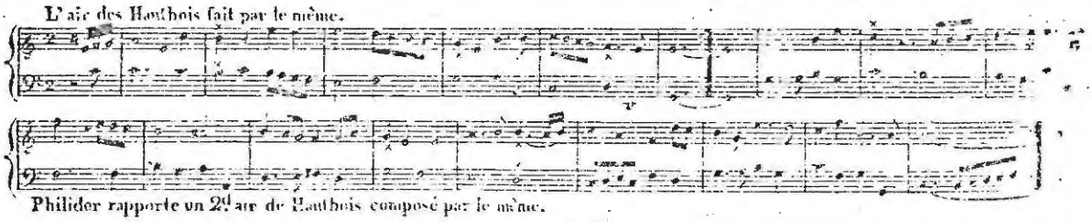
Philidor donne encore deux autres airs de hautbois pour la batterie précédente.

Marche de la Compagnie des Canonniers de la Rochelle.

Batterie faite par le fils de Philidor l'aîné, l'an 1705.



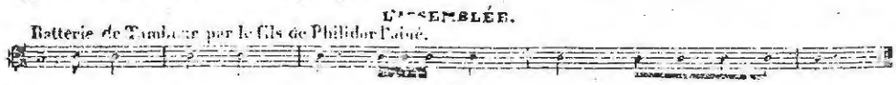
L'air des Hautbois fait par le même.



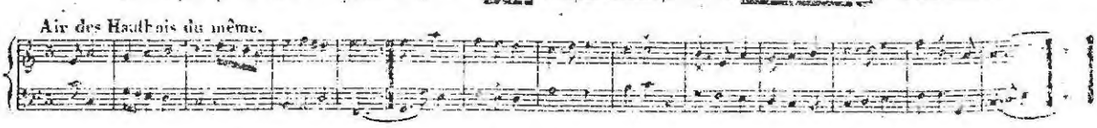
Philidor rapporte un 2d air de Hautbois composé par le même.

L'ASSEMBLÉE.

Batterie de Tambour par le fils de Philidor l'aîné.



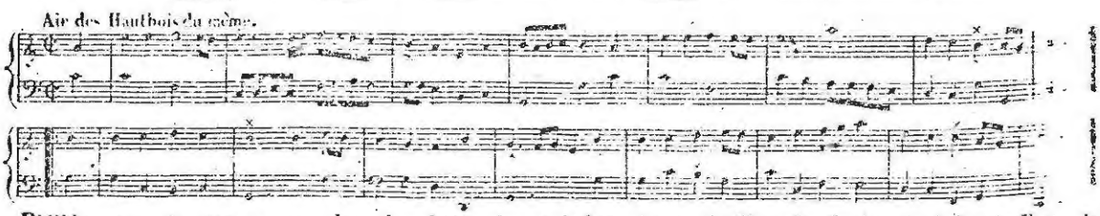
Air des Hautbois du même.



LA RETRAITE.

Batterie de Tambour du même.

Air des Hautbois du même.

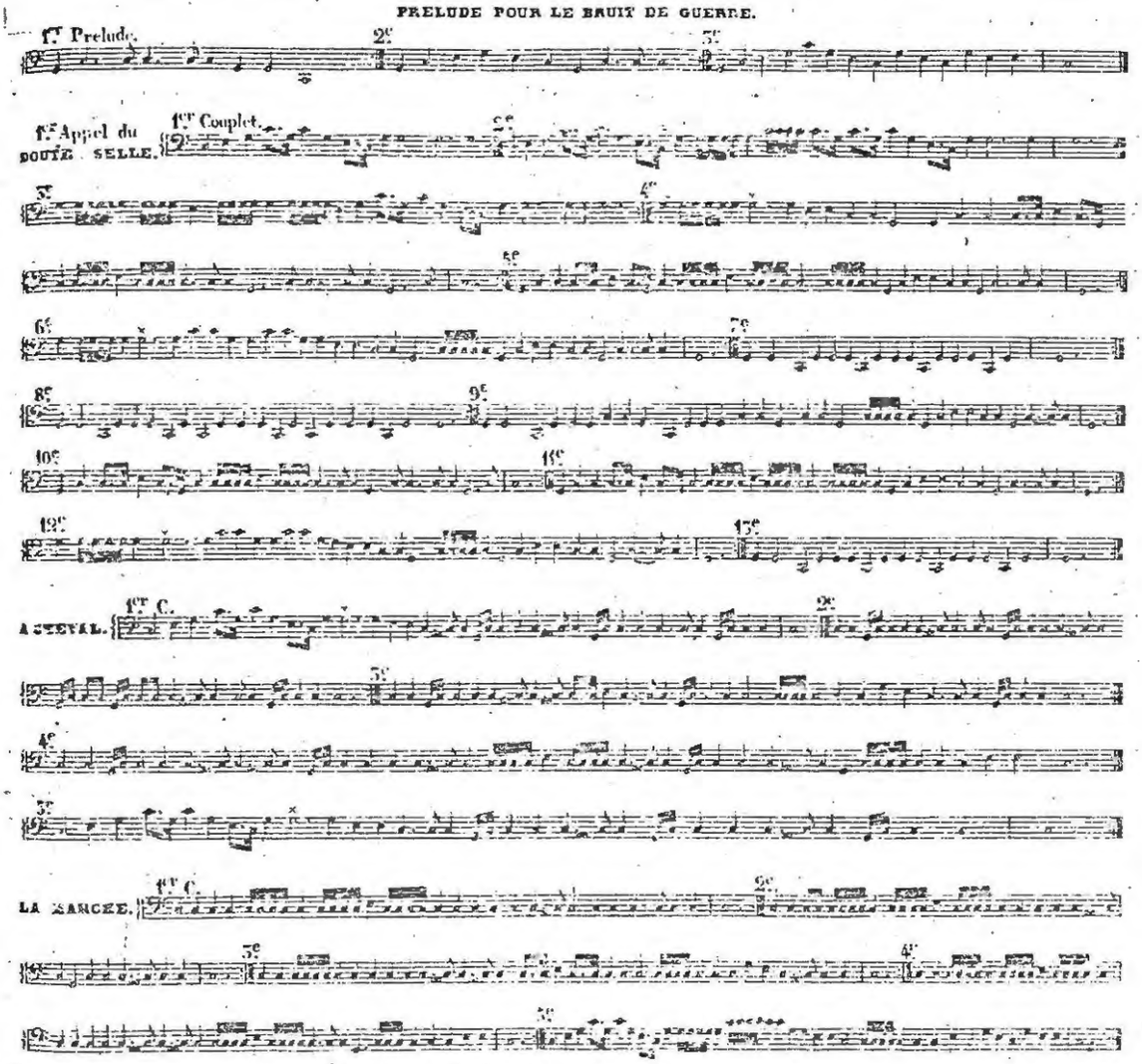


Philidor rapporte encore un grand nombre de Marches et de batteries particulières à plusieurs régiments Fr... mais la crainte de grossir démesurément ce volume nous a empêché de les joindre aux précédentes.

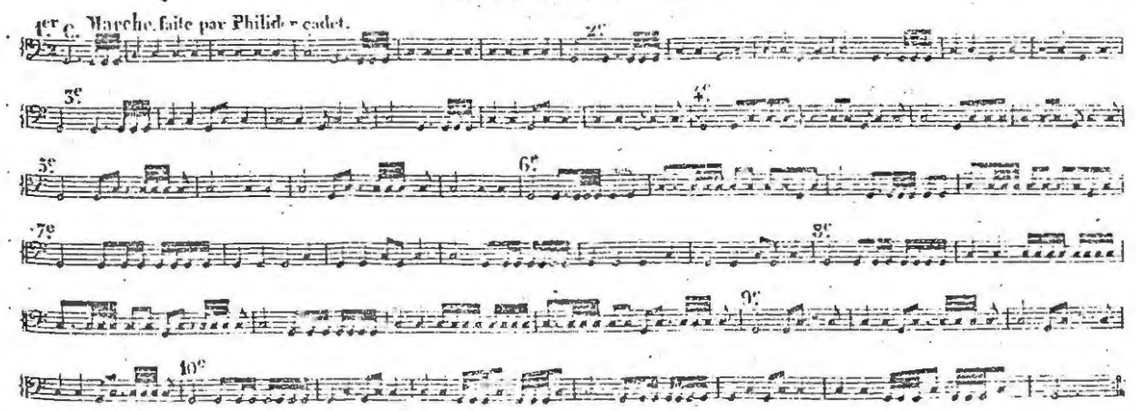
SONNERIES de TROMPETTES et MARCHES de TIMBALES

DES TROUPES DE LOUIS XIV.

PRELUDE POUR LE BRUIT DE GUERRE.



BATTERIES DE TIMBALES

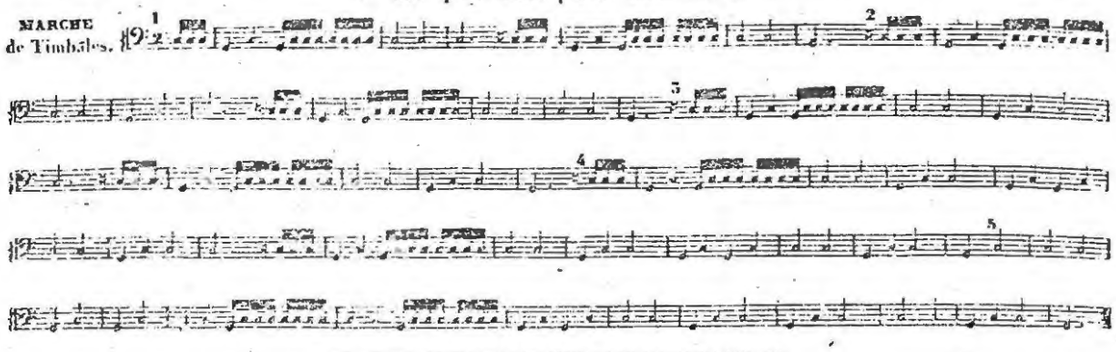


10

BATTERIE DE TIMBALES

Faite par BABLON pour les Gardes du Roi.

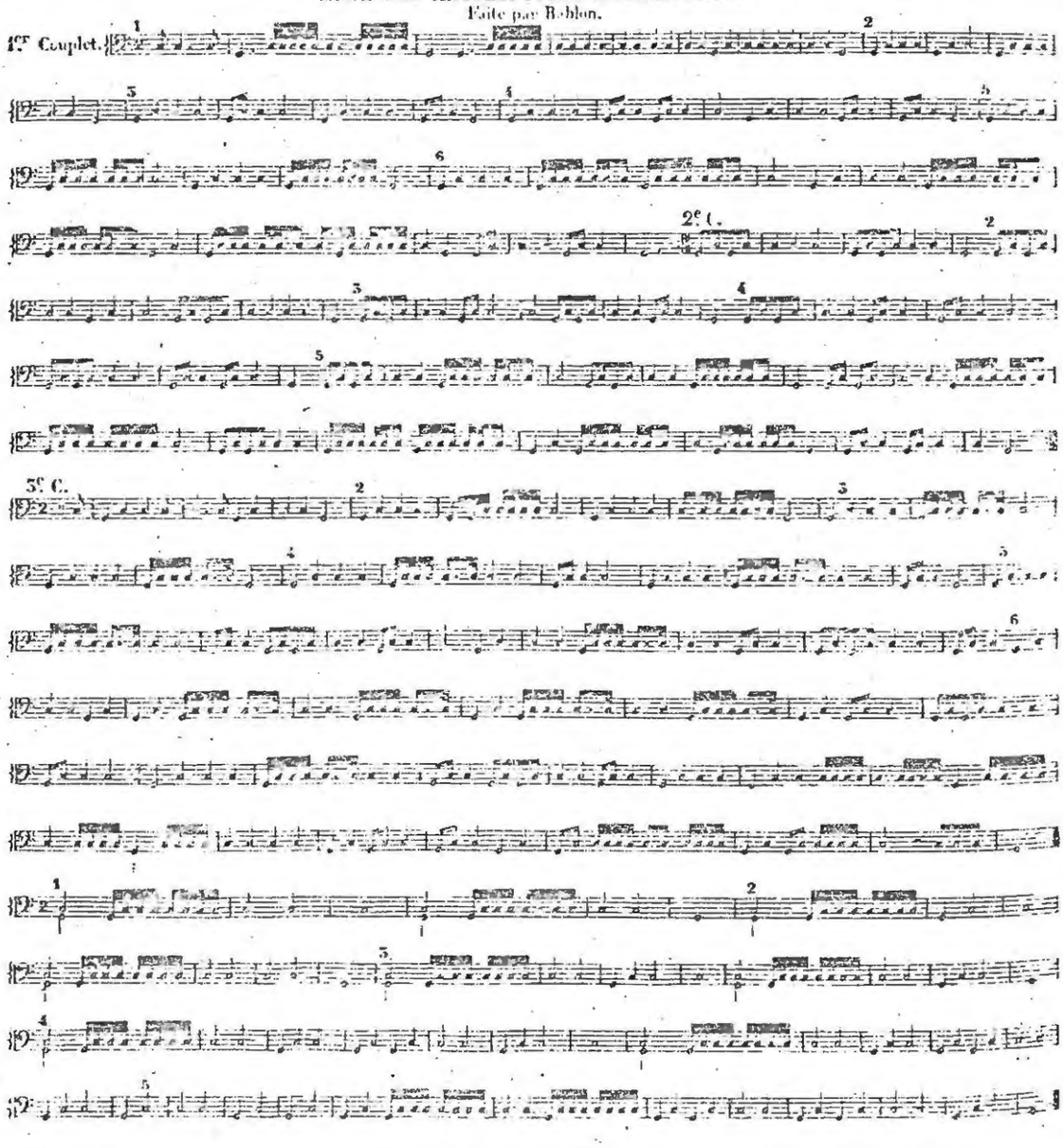
MARCHE de Timbales.



MARCHE DE TIMBALES POUR LES GARDES DU ROI

Faite par Bablon.

1er Couplet.



C H A P T E R V

THE EIGHTEENTH CENTURY

During the first half of the eighteenth century, Germany led the way in matters of military music, and there can be no question that most of the European nations followed Germany's example.[1] The German superiority was so well established that Peter the Great is reported to have had his newly raised regimental bands organized by German musicians and the King of Portugal had a supply of German trumpeters and kettle-drummers.[2] Rousseau in his "Musical Dictionary" of 1768 praises the fine bands of the Germans comparing them with the wretched musical display of his own nation.[3]

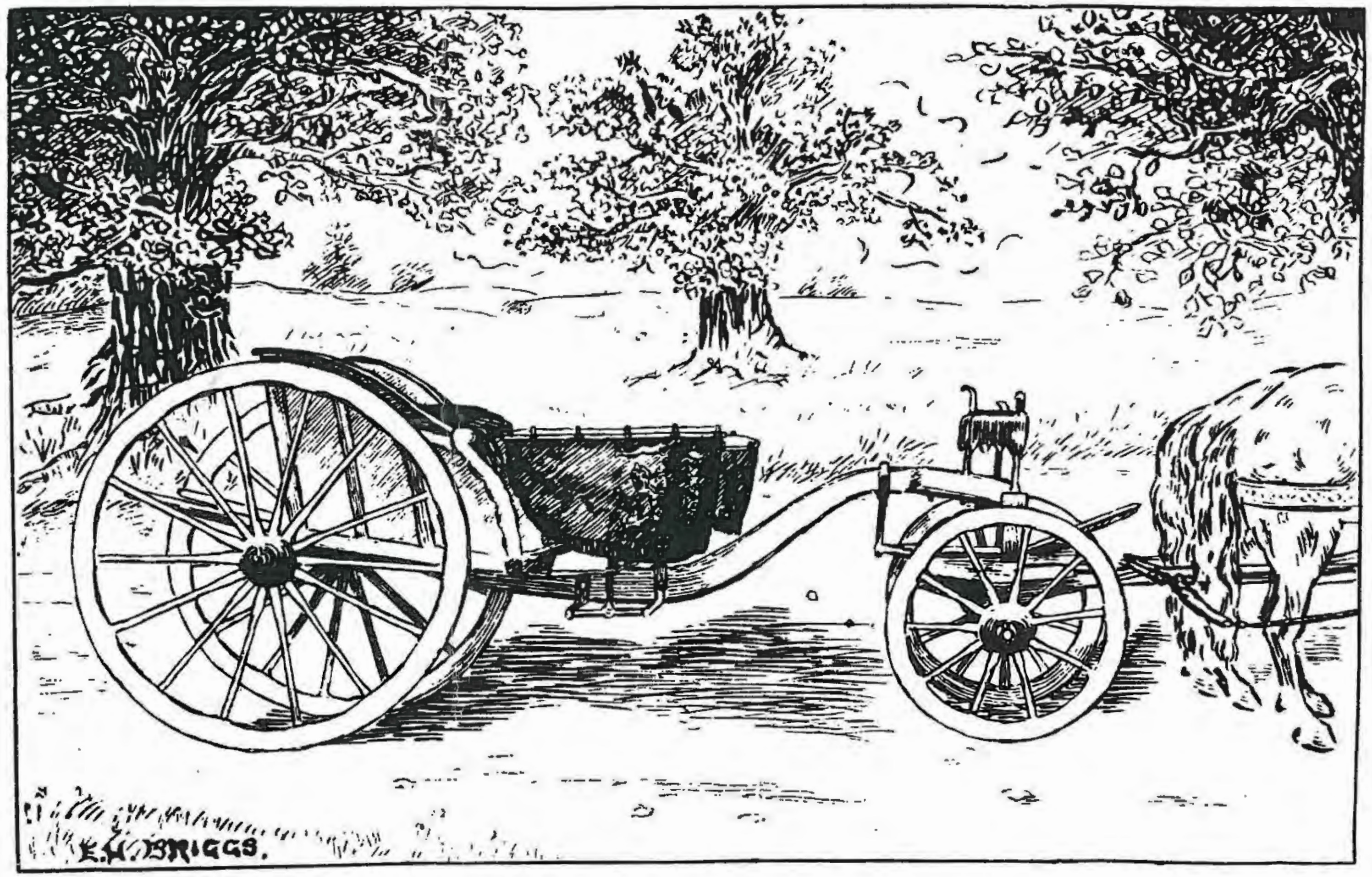
Trumpets and Kettle-drums have always been associated together and trumpets were first used in the Orchestra along with kettle-drums in the scores of Lully and other French composers. The constant association of trumpets and drums in the sixteenth and seventeenth centuries suggests the view held by Adam Carse that drums were used in conjunction with trumpets even though no specific parts were written for drums in the scores.[4]

Again, J.A. Kappey points out that in olden times, when trumpet music could only produce three chords, the timpani, tuned in the tonic and dominant, gave the real bass notes of the tune.[5]

Very great progress in the development of Wind-bands took place in the eighteenth century, though that progress was more marked in the second half of the century. In 1700 the military bands consisted of Oboes and Bassoons but by the end of the century Clarinets, Horns, Trumpets and Serpent were added and very late in the century the Trombone which had disappeared from army bands for the greater part of the century. When trombones were required for the Handel Festival of 1784 much difficulty was experienced in finding players.[6]

Dr. Charles Burney (1726-1814) writing in 1785, said "so many years had elapsed since it had been used that neither the instrument nor a performer upon it could easily be found. It was, however, discovered that in His Majesty's private military band there were six musicians who played three species of sacbut-tenor, base, and double base."[7]

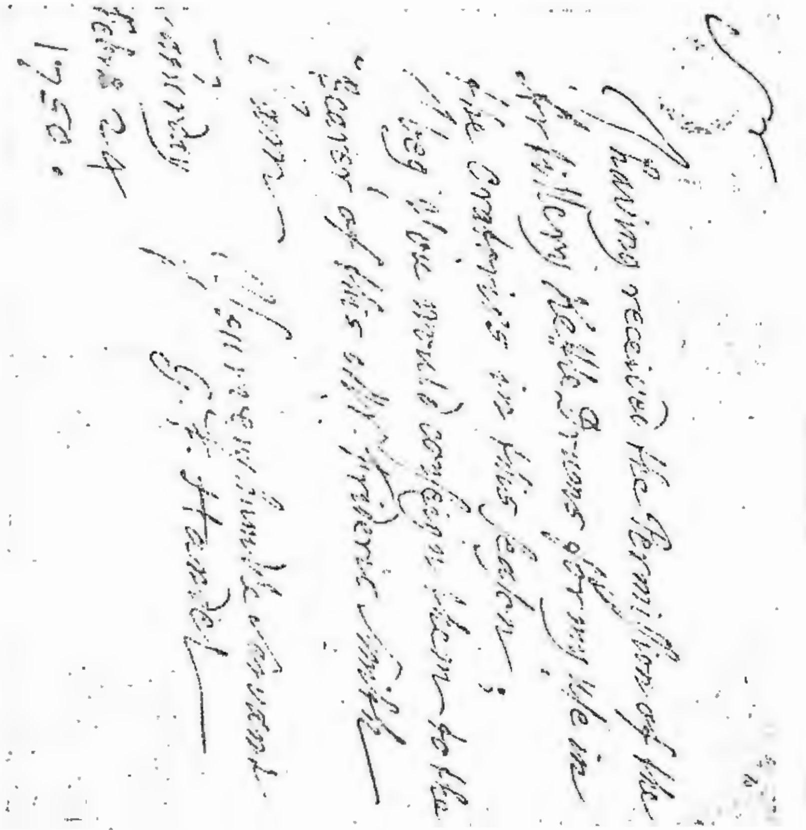
Fig. 40



THE GREAT KETTLEDRUMS, TRAIN OF ARTILLERY,

1702.

Reproduced from H.G. Farmer "Memoirs of the Royal Artillery Band" 1904.



Sir
Having received the Permission of the
Artillery Kettle Drums for my Use in
the Oratorio's in this Season;
I beg you would consign them to the
Bearer of this with all Precaution
Sir
Your very humble Servant
G. F. Handel
Febr 24
1750.

Fig. 41

Handel's instructions to the Ordnance Office of the tower for delivery of the Kettle-drums. 1750. (From Newman Flower "G.F. Handel" 1923.)

There is a tradition that the famous march from "Scipio" was composed by Handel for the Grenadier Guards, who still use it today as a slow march. The opera was written in 1726, and the appearance of the march in that year or earlier indicates that Handel must have recognised the Grenadier's band as a suitable medium for his composition. Another tradition refers to 'The Buffs' (East Kent Regiment) march being attributed to Handel but there is no definite evidence to support this.[8]

Reference to W.S. Rockstro shows a footnote[9] remarking the tradition that this march was 'specially composed by Handel as a parade Slow March for the Grenadier Guards before it was introduced into Scipio'.

A similar tradition exists regarding the slow march 'Figaro' used by the Band of the Coldstream Guards, and is generally accepted that the child Wolfgang Amadeus Mozart composed it especially for the Band during his visit to London in 1764, later using the tune in the aria 'non piu andrai' in his opera 'The Marriage of Figaro'.

For very important performances of his major works Handel often borrowed the large timpani from the Ordnance Office at the Tower of London, and for the performance of "Joshua" it is recorded that "when Mr. Handel sends to the Tower for the Train Kettle Drums, they must be delivered to his Order and his Indent taken to return them"[10] (See Fig. 41).

The "Great Kettledrums" which featured in the "Trains of Artillery" (Fig. 40) accompanied the Duke of Marlborough to Holland in 1702 and formed a conspicuous feature at his funeral. A model of these drums and their carriage is preserved in the Rotunda Museum at Woolwich, Kent, and the silk and gold embossed bannerols are kept in the hall of the Ordnance Office, Royal Arsenal.

On the 26th May, 1716, the "Royal Regiment of Artillery" was formed; when two companies became permanently established at Woolwich.[11]

A very important piece of wind music at this period is the "Music for the Royal Fireworks" by Handel (1749) which was commissioned by George II to celebrate the Peace of Aix la Chapelle (1748). The first

public rehearsal was held in the Vauxhall Gardens and for the first performance the work was scored for wind band only, the instrumentation being:

> 12 1st Oboes, 8 2nd Oboes, 4 3rd Oboes, 12 Bassoons (including a double Bassoon) playing in three parts and 9 Trumpets in C (also in three parts) together with percussion.

In 1959 for the Handel Bicentenary Messrs. Pye issued a recording of this music which featured an ensemble of 26 Oboes, 14 Bassoons, 4 Double Bassoons, 2 Serpents, 9 Trumpets, 9 Horns, 3 Timpanists and 6 Side-drummers.

The first performance of this disc took place in Battersea Festival Gardens on 14th April, 1959, exactly two hundred years after Handel's death.[12]

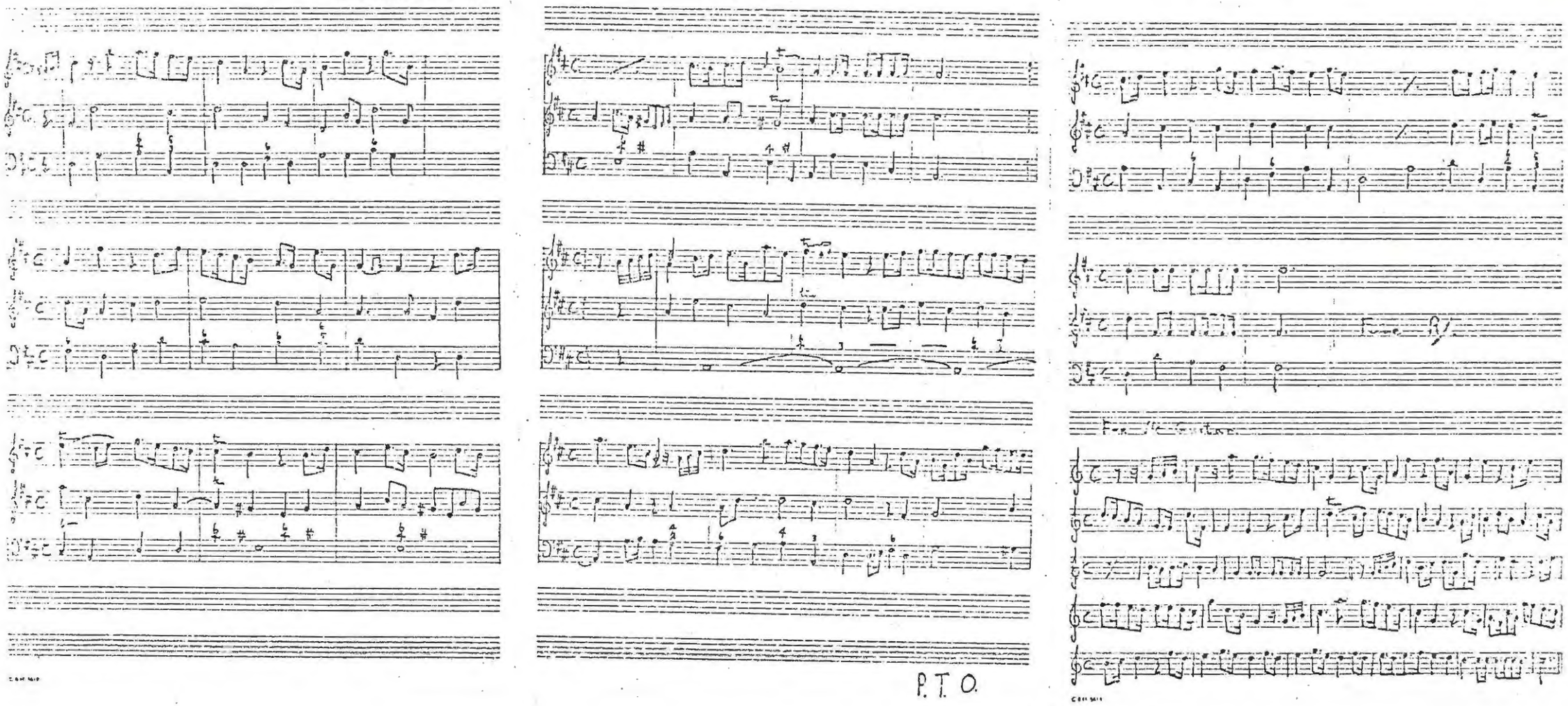
This earlier part of the century lacks reliable evidence regarding wind ensemble music but the 'London Evening Post' of April 1749 said: 'We are informed that on Sunday last the English Band of Music belonging to the first Regiment of Foot Guards ... received their dismission to make room for a Band of Germans who mounted Guard on Monday last'.

This heralded the custom of recruiting foreign musicians, especially Germans for British Military bands, which was to last for well over a century.[13]

By 1772 the standard of martial music in London was equal to that which Charles Burney found on his visit to Mannheim in that year. In his "Present State of Music in Germany" he compares the progress of British Bands saying: "Our Military music, at present, must seem to have made great and hasty strides towards perfection to all such as, like myself, remember for upwards of twenty years, no other composition made use of in our Foot Guards than the march in 'Scipio' and in our marching regiments nothing but side drums".[14]

Burney may have exagerrated in view of both slow marches in use in the Coldstream or second Regiment of Foot Guards (including "Figaro" - if indeed that march was composed by the child Mozart in 1764

Fig 4.2.



THE ORIGINAL "COLDSTREAM MARCH" SPECIALLY COPIED FROM A PRINT IN THE COLDSTREAM GUARDS BAND LIBRARY.

and not adapted into a Regimental march after the presentation of his opera in 1789). Tradition, which is so highly prized in the British Army, rests upon the slenderest evidence and it is highly probable that the "Old Coldstream March" (Fig. 42) which I have given here might well be the march which Mozart wrote "for the Guards"in 1764. It is no longer in use which is regrettable since it is a fine tune and typical of the military slow marches of the latter part of the eighteenth century. These invariably follow the binary form in music consisting of two sections (each with repeat marks) the second section beginning over a dominant pedal in this case.

Johann Christian Bach (1735-1782) the eleventh son of Johann Sebastian Bach settled in London for nearly the last quarter-century of his life[15] where he was eminently successful as a composer, concert-director and as music master to the family of George III. A prolific composer not only of operas, symphonies and chamber-music, but of popular songs, glees and small pieces of occasional music, he wrote several symphonies for wind instruments, written about 1780 employing only quintet and sextet combinations in order that they could also be played by cavalry regiments which had smaller bands than those of the infantry.

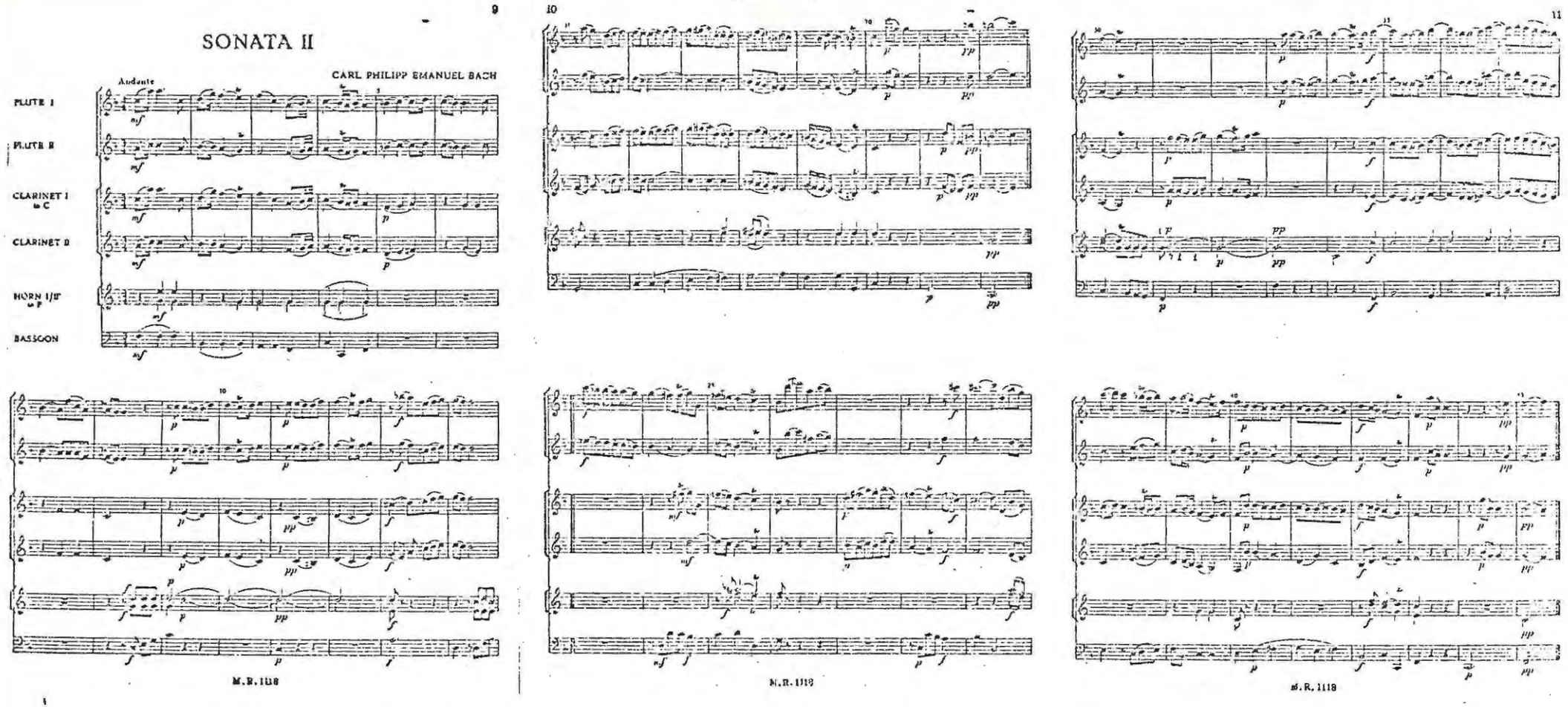
His marches for the Hanoverian Guards like W.A. Mozart's Serenades K.375 and K.388 were written for an eight-piece band consisting of two oboes, two clarinets, two horns and two bassoons. This octet combination was sometimes augmented by a trumpet and became the standard wind band everywhere except in Prussia where a similar combination to that of Johann Philipp Krieger's 'Lustige Feldmusik' suites of 1704 remained throughout most of the eighteenth century. The four parts were distributed as follows:

First treble (three players), second treble (two players)
alto oboe or taille (one player), bassoon (three players)

A variation of this combination used after 1685 substituted the trumpet for the taille. J.S. Bach wrote a piece for this combination called "Marche pour la Première Garde du Roy" in 1747.[16]

The Austrian name for an ensemble of six to eight wind instruments was "Harmoniemusik" and when used for military purposes this was

Figure 43



No. 2 of "6 Sonatas for 2 Flutes, 2 Clarinets, 2 Horns and Bassoon" by C.P.E. Bach. Original ms. lost but reliable copy made by J.J.H. Westphal (Sig V. No. 6367 Bibl. Cons. Bruessel) Kurt Janetzky. Musica Rara London 1958. Reproduced by permission of Musica Rara.

called "Feldharmonie". Hence the name "Feldparthien" for the wind instrument pieces which Joseph Haydn wrote for Prince Esterhazy's Feldharmonie.

Carl Philipp Emmanuel Bach (1714-1788) wrote six sonatas (see Fig. 43) for two flutes, two clarinets, two horns and bassoon in 1775 while Dittersdorf used two oboes, two horns and bassoon for his Partitas at about this same time.[17]

A written order dated 1731 for the Honourable Artillery Company provided that the music of the Grenadier Company should consist of "one curtail three hautboys and no more".[18]

Although the clarinet is generally assumed to be a latecomer to the orchestra recent evidence points to its use as early as 1748 when Handel wrote a trio for two clarinets and horn published in a modern edition by Karl Haas.[19]

F. Geoffrey Rendall in his book "The Clarinet"[20] puts forward an interesting theory that the development of the Clarinet from the early chalumeau might well date back to 1690 and that the reason why it was used so sporadically in the first half of the eighteenth century might be due either to the imperfections of the new instrument or that the occasional parts for Chalumeau were entrusted to oboists or flautists who seeing no latent possibilities in the new instrument did not bother to acquire a new technique.

Arne used them in his opera "Thomas and Sally" produced at Covent Garden in 1760 and C clarinets again appear in "Artaxeres" 1762 (replacing flutes and oboes in certain numbers) and in the same year D and B flat clarinets were used by J.C. Bach in his "Orione" while it has been suggested that W.A. Mozart first heard them in London in 1764. His transcription of Abel's symphony contains parts for clarinets. Certainly by 1770 English makers were turning to their manufacture.[21]

Mention by Dr. Harold C. Hind in his articles of a march by Samuel Wesley (1766-1837) led me to make inquiry of the British Museum where the manuscript score exists of a march in D major. "Moderato Vivace"

1777 written when the composer was 11 years of age (Fig. 44). It is scored for two oboes, two horns, two bassoons and a serpent. Corrected presumably by Samuel's father Charles. The references in bars 18, 22, 31 and 37 would indicate that hand-stopping invented by Anton Joseph Hampel (c.1760) of Dresden was as yet unknown to the Wesleys.

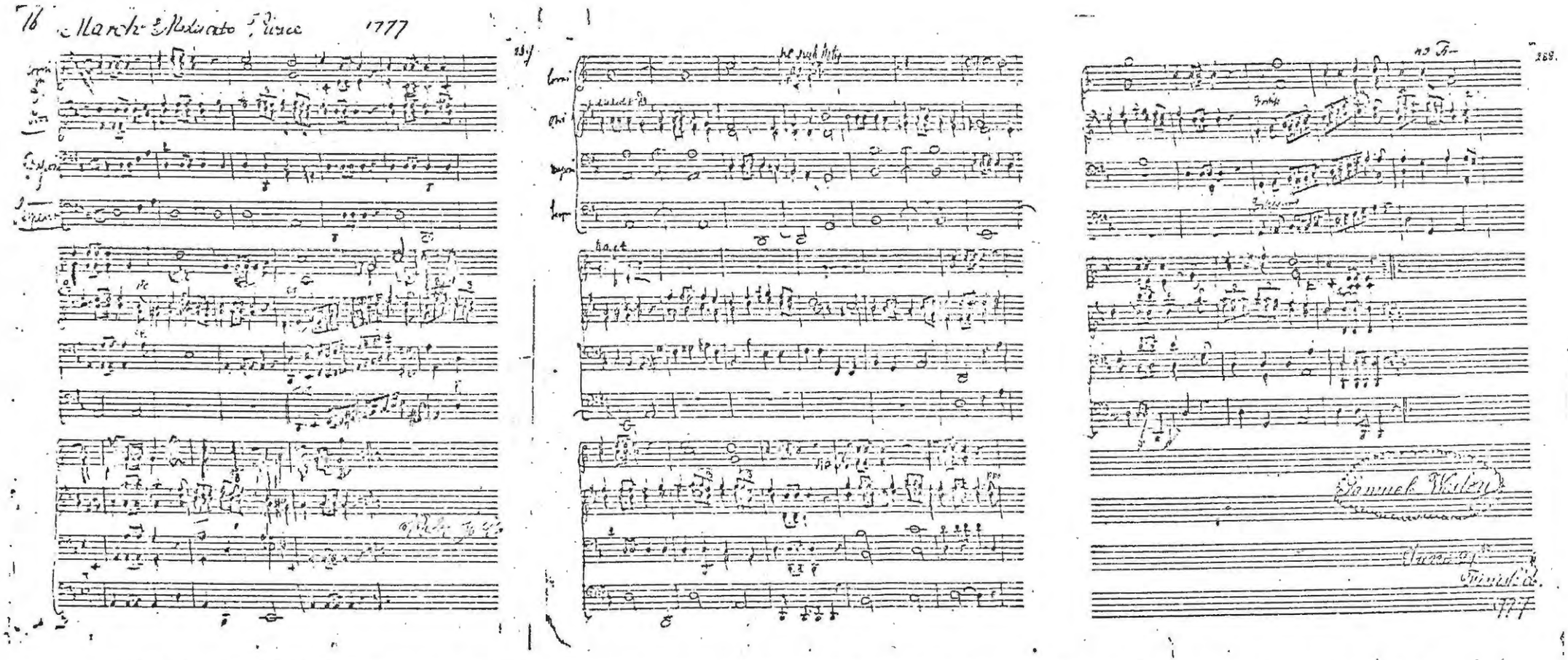
The Serpent (Fig.58) seems to have been used only in England and France mainly to give the bass notes in village church choirs, and is said to have been the invention of a French priest about 1590 although earlier specimens are now known to have existed in Italy. Handel appears to have met with it for the first time in England, not having seen it in Germany or Italy.[22] It remained a popular instrument in England throughout the eighteenth and nineteenth centuries and is mentioned disparagingly by Hector Berlioz in his "Treatise upon Orchestration" (1843)[23] when it appears to have been much in use at that time.

Briefly it is wooden instruments constructed like the Cornett (i.e. scooped out halves glued together and covered in leather) blown by means of a cup-shaped mouth-piece and curved in the serpentine manner to give easier access to the finger-holes, it became obsolete when the metal Ophicleide came into general use although keys were added to the later models when Serpents were being more widely used.

Berlioz describes the Serpent as being pitched in B flat and to be written as the Ophicleide (one tone higher than the sounding note)[24] but all the examples given here which were intended for use in English bands show the Serpent to be written as a non-transposing instrument.

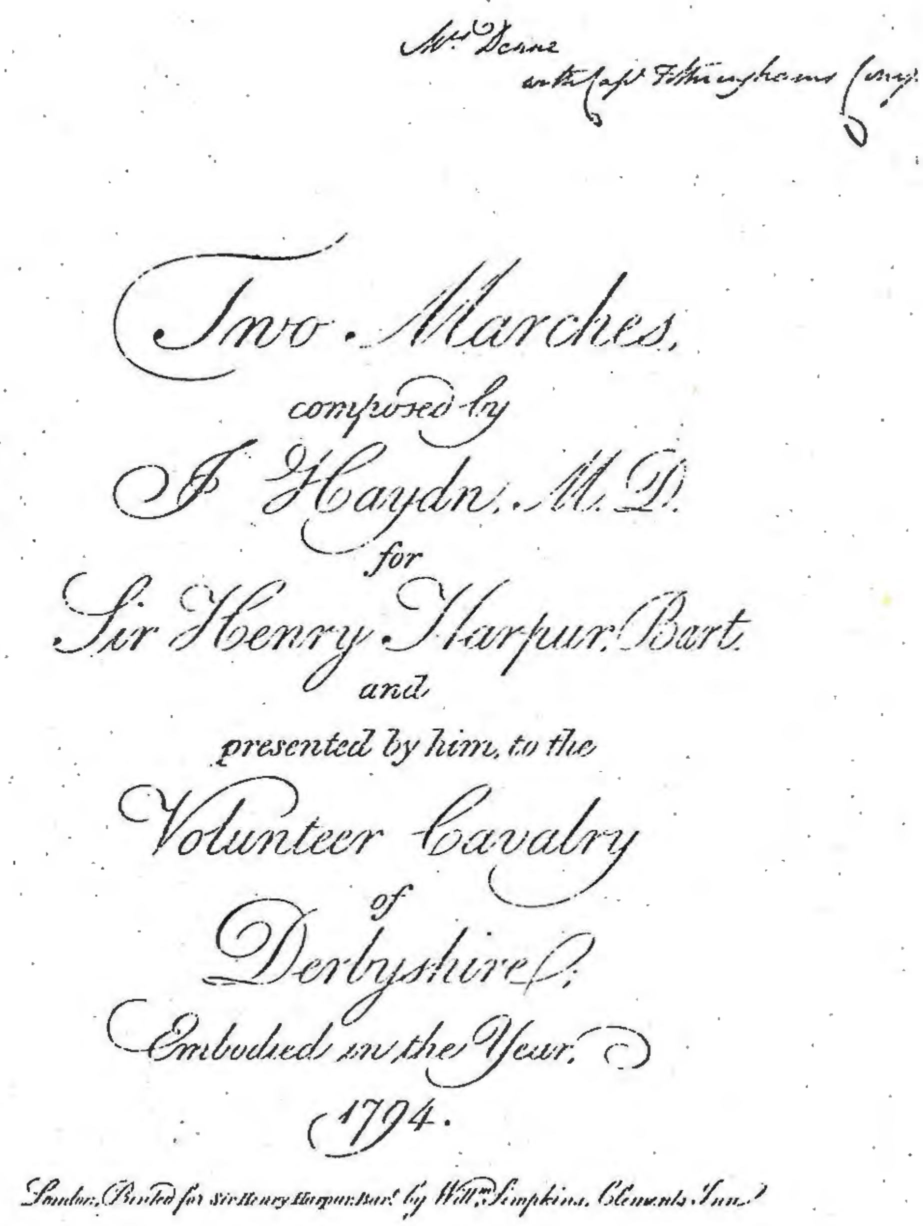
Its tone was powerful but somewhat unequal throughout its sounding compass from A' below the Bass stave to b' flat on the middle line of the Treble stave, and whatever its deficiencies it appears to have been accepted in Britain and France at least as an adequate bass for the outdoor wind band. A few players in England have made a speciality of playing the Serpent for the rare occasions on which old music is required to be performed (e.g. the Pye recording of Handel's "Fireworks Music" in 1959) but it is easily replaced with a Bassoon or even a Euphonium if necessary.

Figure 44



March by Samuel Wesley written in 1777 showing corrections made by his father Charles Wesley (Note Bars 18, 22, 31 and 37)
From the ms. in the British Museum 238u (Add 35009)

Figure 45



Two Marches,
composed by
J. Haydn. M.D.
for
Sir Henry Harpur. Bart.
and
presented by him, to the
Volunteer Cavalry
of
Derbyshire.
Embodied in the Year.
1794.

London. Printed for Sir Henry Harpur Bart. by Willm. Simpkins. Clements Inn.

Frontispiece of a rare print in the possession of Dr. Karl Haas of Two Marches written in 1794-5 by Joseph Haydn for the Volunteer Cavalry of Derbyshire. (Musica Rara London).

7

Joseph Haydn (1732-1809) during his second visit to England in 1794-5 was approached by an army officer who asked him to write two marches (Fig. 46). Karl Haas in his notes for the first edition (1960) in Musica Rara London gives some useful information on these marches quoting Haydn's catalogue of works composed in England which mentions two marches besides a march for the Prince of Wales. This catalogue is printed in C.F. Pohl's "Haydn in London" (Vienna, 1867 p.312).

The frontispiece (Fig. 45) is reporduced from a rare private print in Dr. Haas' possession and the score, including piano parts of both marches, corresponds to the copies made by him in the Berlin State Library except for the addition of Serpent parts, which were not often used in Prussia or Saxony in Haydn's time.

The manuscript parts in the British Museum (Royal MSS 21c. 25-31, No.14) belonged to the Prince of Wales's Band[25] (Fig. 47). At the close of the century W.T. Parke in his "Musical Memoirs" says: "The bands of the three Regiments of Guards consisted in 1783 of only eight performers, two oboes, two clarinets, two horns and two bassoons. They were excellent performers on their instruments and hired by the month, being well paid.

When the musicians of the Coldstream Guards refused to play for an aquatic excursion to Greenwich, the officers who had to subscribe to the band complained to the Duke of York Colonel-in-Chief of the regiment stationed in Hanover at that time. With the approval of the King, a band of twelve attested musicians were enlisted in Hanover by the Duke of York and one of their number, Christopher Frederick Eley was appointed bandmaster under the title of "Music-Major".

The combination comprised two oboes, four clarinets, one trumpet, two horns, two bassoons and one trumpet.[26]

H.G. Farmer states that the clarinet "is said to have been introduced into England in 1760 by J.C. Bach"[27] and again that King Frederick II (the Great) of Prussia took the first step in establishing the first organization of the military band comprising two hautboys, two clarinets, two horns and two bassoons. Certainly this combination or "Harmoniemusik" was

THREE ENGLISH MILITARY MARCHES

for Trumpet, 2 Horns, 2 Clarinets, 2 Bassoons, Serpent and Drums

JOSEPH HAYDN
(Hoboken VIII 1, 2 & 3)

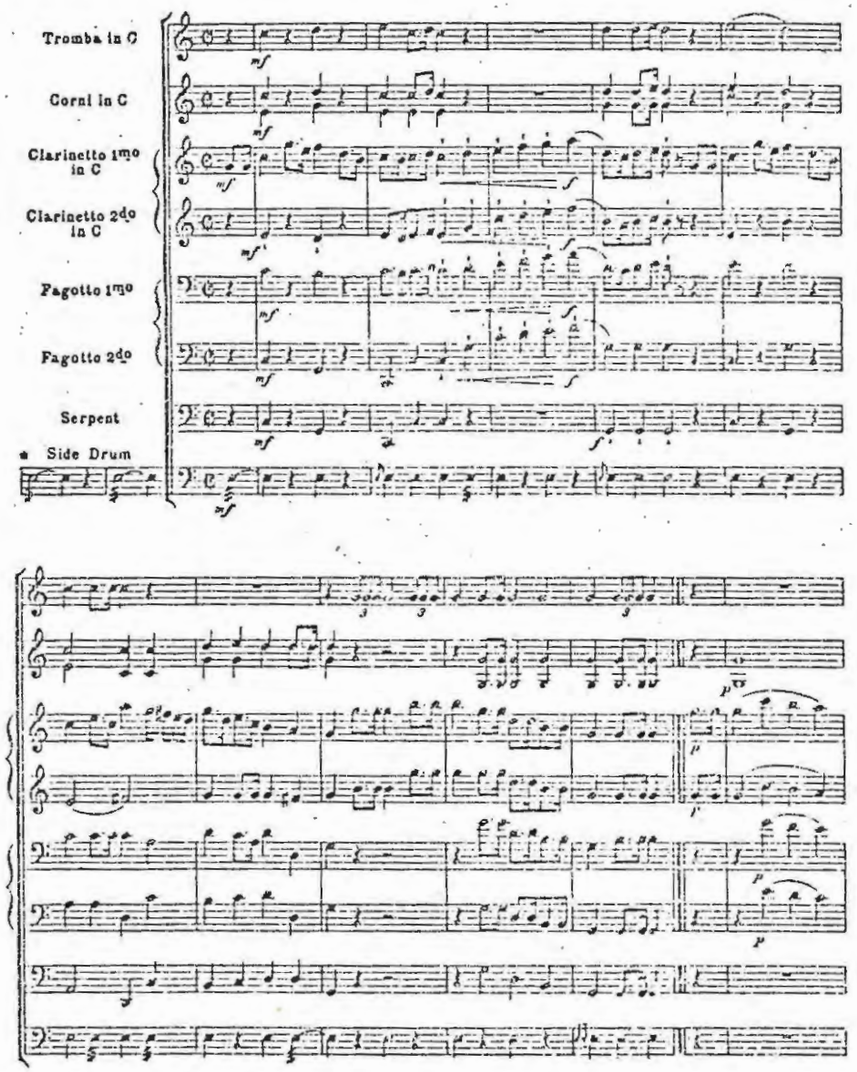
DERBYSHIRE MARCH No. 1

Tromba in E♭
Corni in E♭
Clarinetto 1mo in B♭
Clarinetto 2do in B♭
Fagotto 1mo
Fagotto 2do
Serpent
*Timpani in E♭ & B♭

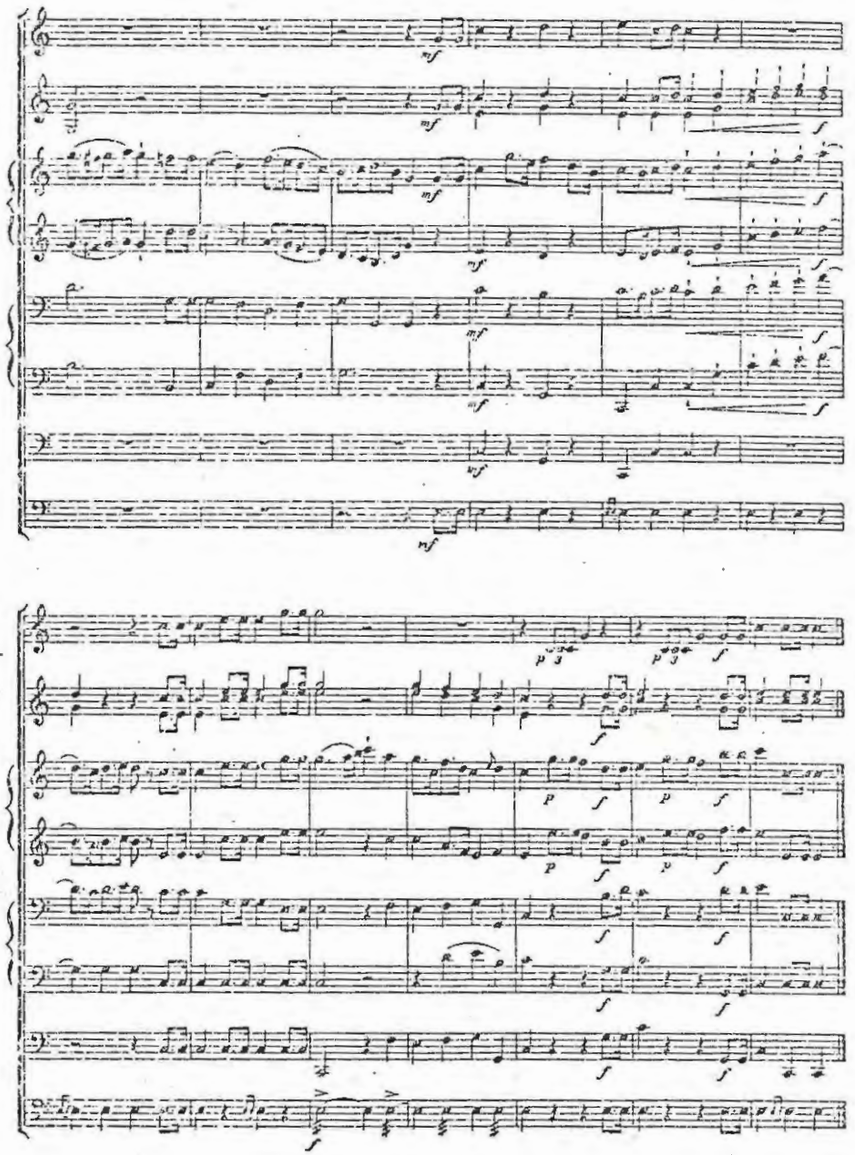
*Conjectural parts by the editor

Figure 16

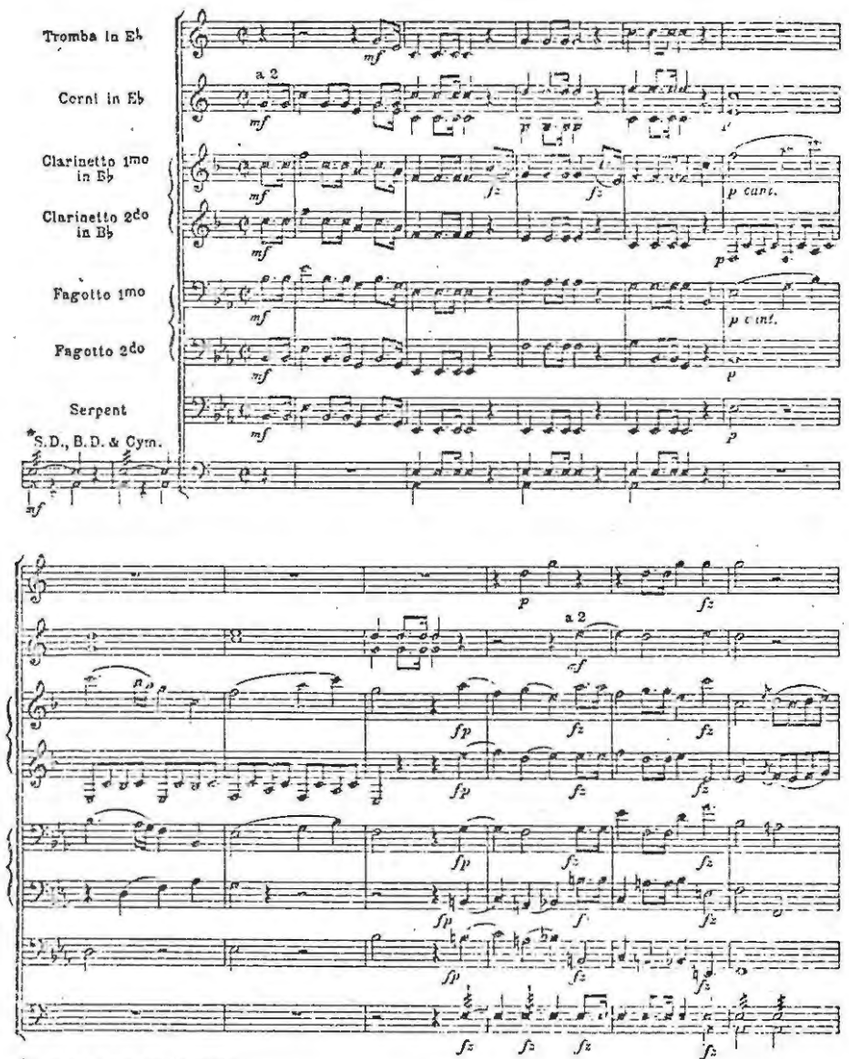
DERBYSHIRE MARCH No. 2



*Conjectural parts by the editor



MARCH FOR THE PRINCE OF WALES



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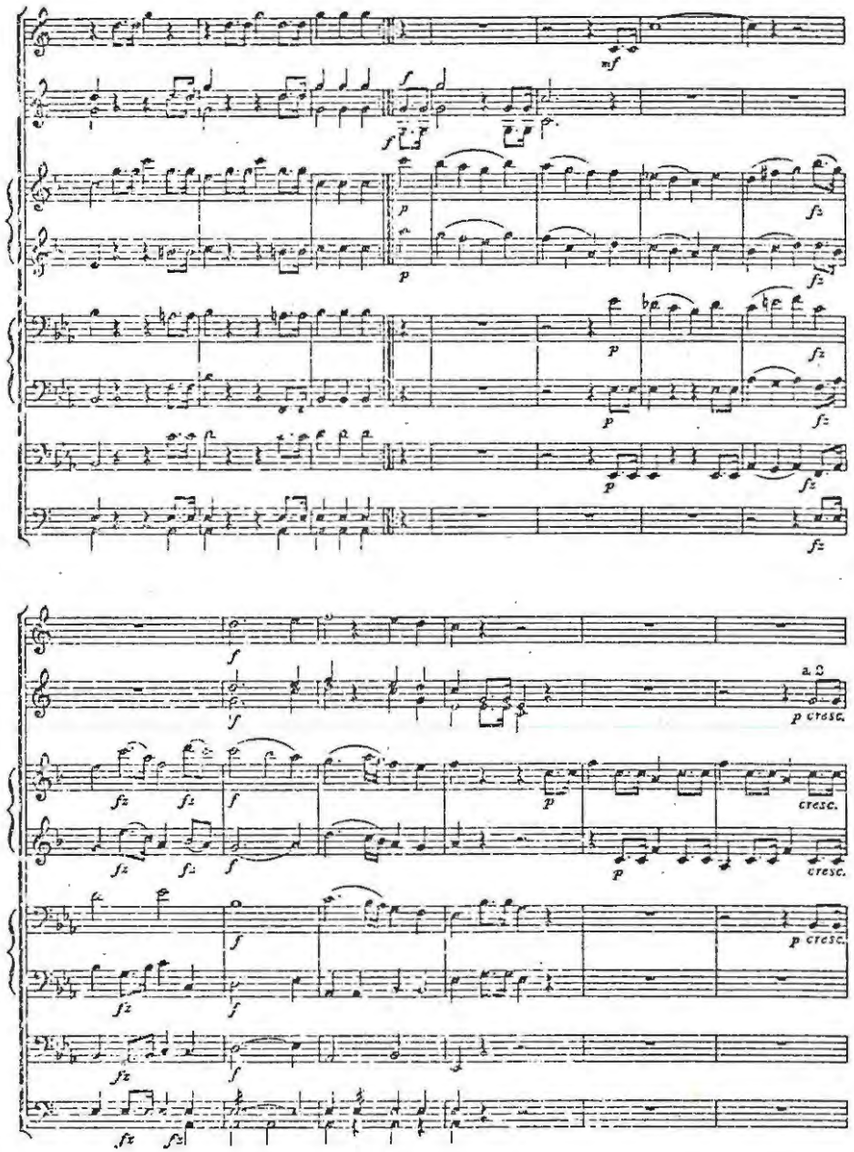
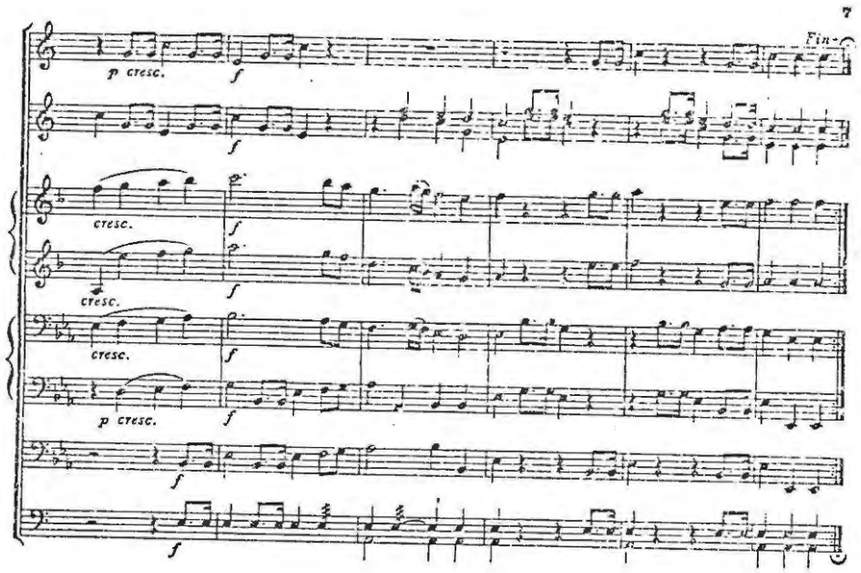
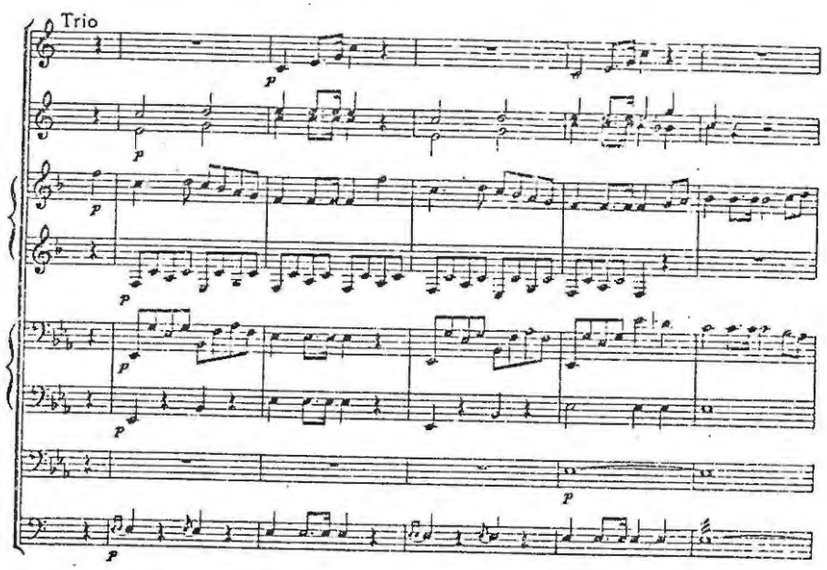
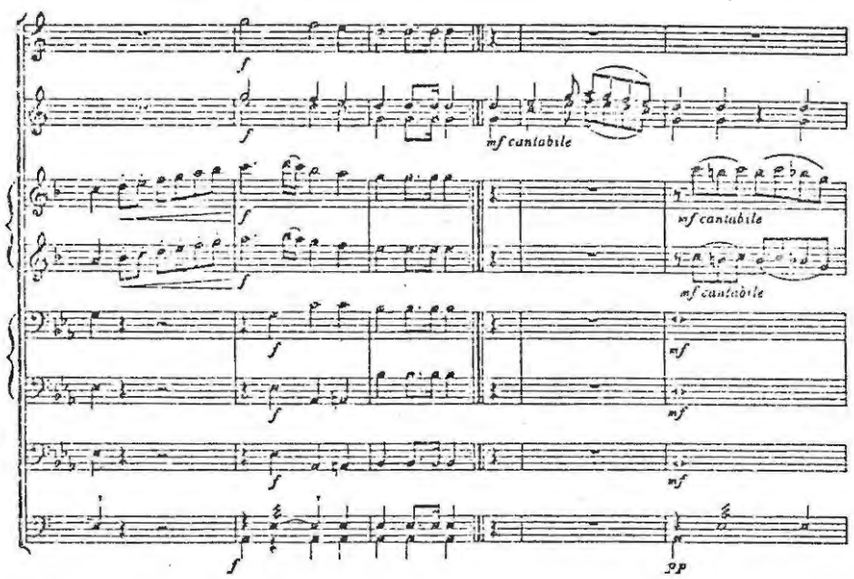
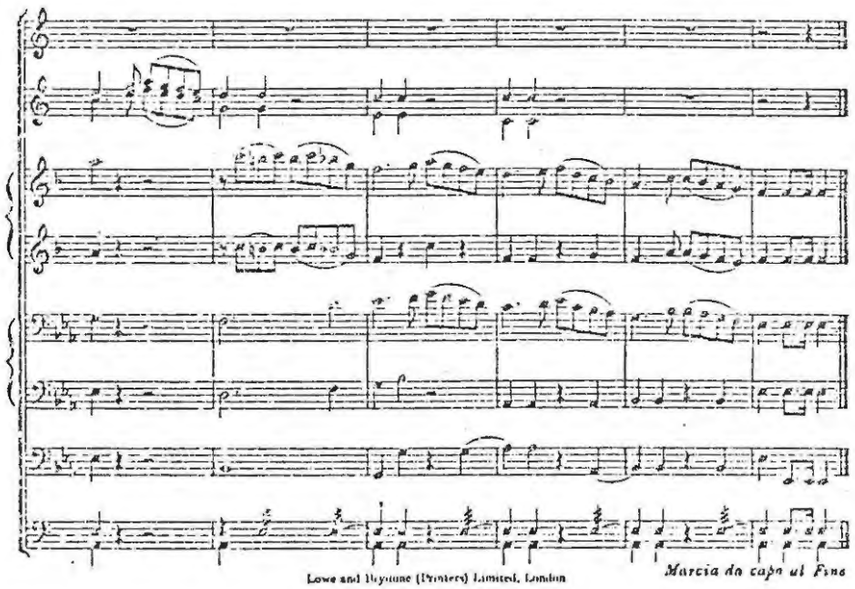


Figure 47









Lowe and Brydone (Printers) Limited, London

Marcia da capo al Fine

sufficiently well-known for such composers as Beethoven and W.A. Mozart to have used. Beethoven has left an Octet in E (op.106) together with a Rondino in the same key, and Mozart wrote three Serenades for this same combination.

The "Feldparthien" of Haydn have already been mentioned but the well-known Feldparthien in B Flat Major, attributed to Haydn, and which contains the famous St. Antoni Chorale upon which Johannes Brahms (1833-1897) based his "Variations on a theme by Haydn" is possibly the work of Ignaz Pleyel. This particular work is written for two oboes, three bassoons, two horns and serpent (recorded by the London Bach Ensemble on Saga Records Ltd Pan.6209).

The inclusion of a Serpent does rather leave the work open to suspicion and no less a scholar than Dr. Karl Haas, who wrote the jacket notes for this record, has already been quoted regarding Haydn's use of the Serpent (see note 25).

J.A. Kappey mentions the prominent influence upon the construction of military bands at this time by the Janissaries who formed the backbone of the Turkish armies when that Asiatic power was at its zenith. The gradual ascendancy of the Janissaries which led to the dangerous assumption of controlling the affairs of state resulted in their eventual destruction in 1826 by those troops remaining loyal to the Sultan.[29]

Janissary bands generally consisted of three or more "Zarnas" or primitive shawms, two or more lower pitched instruments of similar kind and one or more fifes. The melody-instruments played in unison or octaves, producing a piercing squeal while the accompaniment consisted of one large kettledrum, two small ones, three or more drums similar to the Tenor-drum, one Bass-drum (beaten on one side by a heavy felt-headed stick and on the other side by a kind of broom or brush which marked the unaccented beats of the tempo.).

Several cymbals and triangles completed the effect. These bands were invariably stationed near the tent of the Pasha in command of the troops and were distinguished by the Crescent or half moon erected upon a

staff or pole hung with horsetails according to the Pasha's rank.[30] This point is important since at a later stage the "Turkish Crescent" and "Chinese Pavilion" appear as part of the jingling appurtenances of military bands for quite some time.

The Sultan, to cement good relations with Poland, presented a complete Janissary band to the King, August II (who was also the Elector of Saxony). Frederick II of Prussia also acquired one but sooner or later these bands diminished through either death or desertion and the original players were replaced by natives using home-made instruments in place of the originals.[31] The "Crescent" lost much of its dignity when a number of small bells or pieces of jingling metal were added to it and it was known in the British Army as "Jingling Johnnie".[32]

It became the fashion to employ black men in British Army Bands and there are several accounts of these. The Royal Horse Guards having black trumpeters in 1742 and the 29th Foot, black drummers in 1759 while Scott in his "History of the British Army 1868" mentions the composition of the Middlesex Militia as "five clarinets, two French horns, one bugle-horn, one trumpet. two bassoons, one bass drum, two triangles (played by boys about nine years old) two tambourines (the performers two mullattoes) and the clash-pans (cymbals?) by a real blackamoor".[33]

Black players were employed in the Foot Guards until as late as the Crimean War but were dispensed with in most bands before 1837. By 1843 the last coloured player had left the British Service.[34]

The effect of the "Turkish Music" craze in military bands all over the world lingers today, particularly in marching bands, and is seen in the examples of the Drum-major's mace, the leopard-skin traditionally worn by the Bass-drummer, the bass-drum itself and all the clashing, jingling percussion instruments such as Cymbals, triangles and the portable Glockenspiel which is still used in German bands at the present time.

The frontispiece of this work depicts the regimental band of the Coldstream Guards (circa 1790) leaving St. James Palace at the Slow March - probably that given in Fig.42 unless 'Figaro' was either adopted

at this date or used according to the popular tradition (which in my private opinion was unlikely).

The black or coloured percussion players are clearly seen together with a tiny boy playing the triangle. Serpent, two Bassoons and a single trumpet are also in evidence although the two Oboes and Clarinets are obscured. The drum and fife band, marching behind the negro drummers, is following the custom still in use today in the Foot Regiments of the Household Brigade where the military band plays alternately with the fife-band on the march.

The French Revolution of 1789 aroused a new and fresh impulse to military music. The closing of the opera houses and decline of the fashionable concerts of the aristocracy resulted in the transferring of musicians' services to the band organised by the people.

Wind bands of enormous proportions were formed for the grand outdoor fêtes of the Revolution and the foremost composers of France wrote for these. The Band of the National Guard was formed by Captain Sarrette who gathered together forty-five capable military bandsmen for this purpose. Later the strength was raised to seventy.[35]

Francois Joseph Gossec (1734-1829) is credited by Naumann with being the most important French composer of the latter half of the eighteenth century. During the Revolution he was appointed musical instructor to the National Guard of Paris and must be regarded as instrumental in the foundation of the Paris Conservatoire which owed its institution to the lack of competent players on wood and brass instruments necessary for the army corps of the French Republic.[36] The Paris Conservatoire still ranks as the most important school for wind instruments throughout the World, and the Band of the Garde Republicaine is generally conceded to be the World's finest.

Whatever the state of music may have been in England at the close of the eighteenth century, the military bands compared favourably with those on the Continent and this is in accordance with Burney's observations in 1777.

The following tables show the comparison:-

ENGLAND (1794)		FRANCE (1795)		PRUSSIA and AUSTRIA (1800)	
Grenadier Guards		Kastner		Line Regiments	
1	Flute	1	Flute	2	Flutes
6	Clarinets	6	Clarinets	2-4	Clarinets
3	Bassoons	3	Bassoons	2	Oboes
2	Serpents	1	Serpent	2	Bassoons
1	Trumpet	1	Trumpet	2	Trumpets
3	Horns	2	Horns	2	Trombones
	Drums etc.	2	Drums etc.	1	Serpent or Contra-Bassoon
				4	Drums etc.

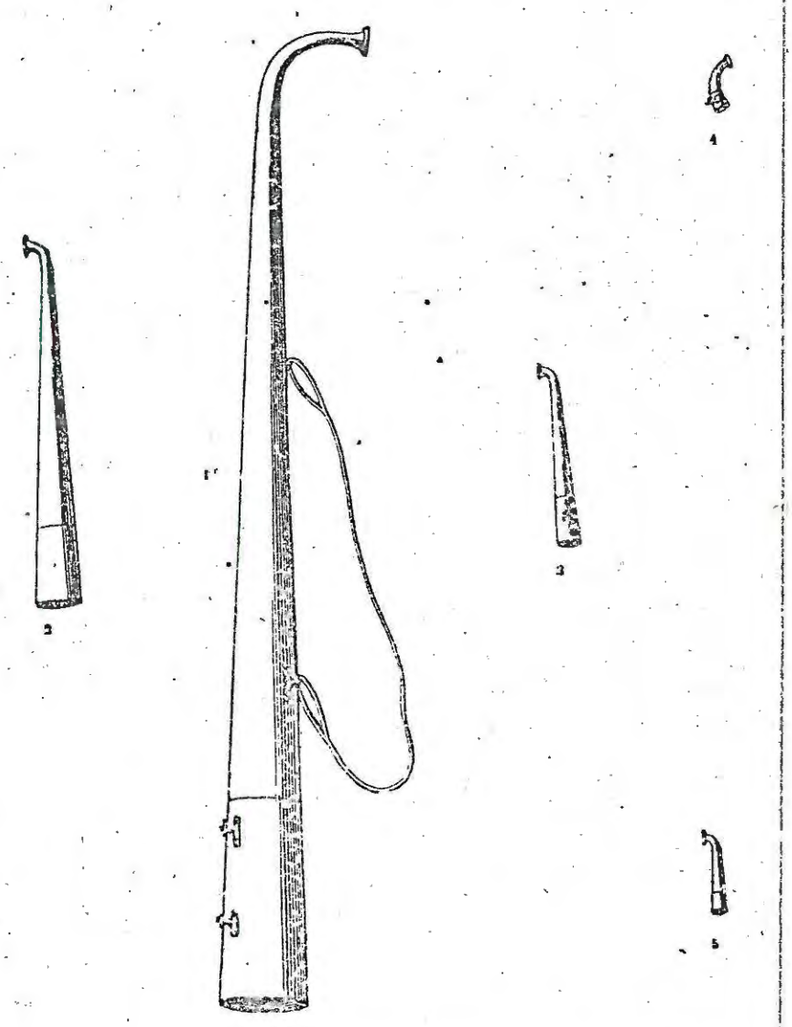
(From H.G. Farmer "Rise of Mil. Music)

NOTES : CHAPTER V

1. H.G. Farmer "The Rise and Development of Military Music" Reeves London 1912 pp. 48, 49.
2. Ibid p. 49
3. Ibid p. 49
4. Adam Carse "The History of Orchestration" Dover 1964 pp. 19-20
5. J.A. Kappey "Military Music" Boosey London p. 81
6. Harold C. Hind "The British Wind Band" Article in "The British Bandsman" No. 3460 1968 p. 6
7. Charles Burney "History of Music" 1785
8. Hind op cit
9. W.S. Rockstro "The Life of George Frederick Handel" MacMillan London 1883 p. 143
10. Hind op cit
11. H.G. Farmer "History of Military Music in England" Boosey London 1904 p. 26
12. Hind op cit
13. Ibid
14. H.G. Farmer "The Rise and Development of Military Music" Reeves London 1912 pp. 66, 67.
15. Percy A. Scholes "The Oxford Companion to Music" O.U.P. 1942 p. 57
16. Karl Haas "Notes on Haydn's English Military Marches" Musica Rara London 1960 (Based on his article in "The Score" 1950).
17. Ibid
18. Farmer op cit p. 53
19. Haas op cit Footnote 4
20. F.G. Rendall "The Clarinet" Ernest Benn London 1963 pp. 63, 67.
21. Ibid pp. 80, 81
22. Scholes op cit p, 230
    Newman Flower "George Frideric Handel" Cassel London 1923 p. 308
23. Berlioz "Treatise upon Orchestration" Novello London 1882 p. 176
24. Ibid p. 177
25. Haas op cit
26. H.G. Farmer "The Rise of Military Music" pp. 69, 70.
27. H.G. Farmer "History of Military Music in England" Footnote p. 33
28. Ibid pp. 33, 34
29. J.A. Kappey "Military Music" Boosey London p. 81
30. Ibid pp. 81, 82
31. Ibid p. 83
32. H.G. Farmer "The Rise of Military Music" p. 75
33. H.G. Farmer "History of Military Music in England" p. 51
34. H.G. Farmer "The Rise of Military Music" pp. 77, 78
35. Ibid pp. 79, 80
36. Emil Naumann "The History of Music" Cassel London 1886 and 1888 Vol. II pp. 1061-2

Fig. 48

FAMILLE DE CORS RUSSES.

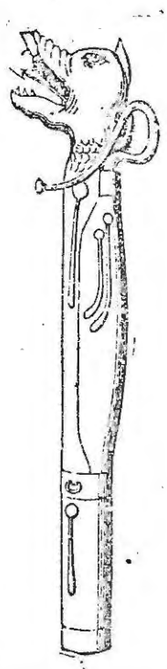


1 Cor russe, Contre-basse.
2 Id. Ténor.
3 Id. Alto.
4 Id. Soprano.
5 Id. Soprano aigu.

N B. On n'a donné sur cette planche que les instruments formant les principales divisions du système de l'aigu au grave; mais il est sous-entendu qu'entre ces principaux membres de la famille des Cors russes se trouvent d'autres membres intermédiaires correspondant à tous les degrés de l'échelle chromatique.

Russian Horns (Kastner)

Fig. 49



Serpentcleide
(Farmer)

C H A P T E R VI

THE NINETEENTH CENTURY

Military bands in France made enormous strides under Napoleon Bonaparte, not only in the matter of increased numbers of players but in higher standards of musical technique.[1] The first half of the century is the most important period in the rapid development and improvement in the construction of all wind instruments and brought new inventions and standards of musical instrument manufacture which have not been surpassed in the present time.

Worthy of a fleeting mention is the so-called "Russian Horn" Band which was first thought of by J.A. Mares, a Bohemian virtuoso player upon the French Horn in the Imperial Court Band of Elizabeth, Empress of Russia, in 1750. Each member of the Russian Horn band was required to play only one note upon his horn (Fig. 48) in the function similar to that of a single organ-pipe in a pipe organ.

Serfs were utilized for this purpose, the number ranging from 37 musicians to 60, and it is reported that a well-trained band of these horns performed pieces by the best composers of that time; great care and study with regard to purity of tone, shading and intonation having been expended upon each individual player's note.

In 1775 the opera "Alceste" by Raupach was performed completely by a band of this description. As a curiosity these bands deserve mention, especially since one of them made a European tour creating a furore by its wonderful performances. As an example of the waste of human labour it stands unique, yet it is an interesting side-development in a period when trumpet music was limited to three chords.[2]

The bands of the French First Republic were sometimes rather large in numbers with up to 36 players. The great national fêtes of the Revolutionary government were invariably organized with the purpose of artistic effect. In some cases these bands consisted of some hundreds of performers and the attention of great composers of the day became directed

towards the medium of wind-band music which hitherto had been rather neglected.[3]

Wherever the bands of the Napoleonic armies were heard amongst the conquered nations they could not fail to exercise an improvement on the bands of those nations. In "British Bandsmen" (April 1888) an old Peninsular officer said that he "never felt so ashamed of our meanness and neglect of military prestige" as when his regiment marched into Paris in 1814 and heard the fine bands of other nationalities, compared to the meagre and scanty display of the British troops.[4]

The French horns combined with trumpets could execute some "showy" flourishes for cavalry regiments and a more portable serpent called the serpentcleide (Fig. 49) was used for the Bass. In later years this instrument was constructed in brass when it became known as the "Bass Horn". The Prussian Hussar regiment, depicted by Maclise in his engraving of the meeting of Wellington and Blücher at Waterloo, is shown carrying trumpets, French horns and bass-horns.[5]

Bass horns were largely used in military bands up to the middle of the nineteenth century and were the successors of the serpent only in the sense that they were an improved form of that instrument, and without displacing the serpent altogether they were its contemporaries and at a later date both were superseded by the Ophicleide. All three instruments were eventually displaced by the valved instruments such as tubas and bombardons.

There are two forms of bass-horn; the "English Bass-horn" and the "Russian Bassoon". Russian bassoons have a double-bored butt similar to the bassoon with a wing-joint and bell-joint lying close together in a parallel formation while the English bass-horns are generally all-metal and V shaped[6] (Fig. 58).

Kolbel of St. Petersburg in 1760 may have made the first attempt to apply the shortening-hole system with keys to a brass lip-reed instrument (a keyed Horn) but this was apparently a failure. In 1801 a Viennese trumpeter named Anton Weidinger designed and introduced a Keyed

Trumpet made by Reidl of Vienna which enjoyed a limited success for some forty years. The usual number of keys was five although some specimens have four or six[7] (Fig.59). The system was much more successful on the wider-bored bugle and an Irish bandmaster named Joseph Halliday was granted a patent in 1810 for "certain improvements in the Musical Instrument called the Bugle Horn".[8]

The Duke of Kent is said to have heard Halliday perform upon this instrument in Dublin and was so struck with the innovation that he encouraged its adoption by British regimental bands.[9] The instrument became known as The Royal Kent Bugle and during its life of about fifty years it flourished as a useful melodist in military bands and for some time as the only melodist in brass bands.[10]

Berlioz remarks: "It does not want for agility, many artists play it in a remarkable way; but its quality does not differ from that of the simple bugle or clarion".[11] Both Henry Bishop ("Guy Mannering" 1816) and G. Meyerbeer ("Robert le Diable" 1831) scored for it. One of its greatest exponents was John Distin (Fig. 50) of the Grenadier Guards, whose playing so impressed the Grand Duke Constantine of Russia at a review in Paris after Waterloo, that the famous Paris maker Halary was commissioned to make a replica of Distin's instrument which was eventually presented to the Duke.[12]

These reports contrast strangely with that of the disappointed Peninsular officer (vide note 4).

Two years later Halary patented his key-bugle family of three; the Clavitube (Key-bugle), Quintitube (Alto Ophicleide) and Ophicleide, all of which were adopted by the French army.[13]

The shortening-hole instruments played with cup-shaped mouthpieces are illustrated in the full range from the early cornett up to the ophicleide in Kappey's History of Military Music, and are reproduced here in Fig. 59 All of them were rendered obsolete when the valve-system became generally applied to brass instruments.

The first constructed valve was undoubtedly the invention of

an Irishman named Charles Clagget, who in 1788 introduced a "chromatic trumpet and French horn" at a concert held at Bath Pump Room. It consisted simply of two instruments differing in pitch by a semitone, constructed side by side and blown by means of a common mouthpiece with a rotary tap or valve which could direct the wind into either instrument at will. In 1760 a Bohemian musician named Kolbel had invented a single closed key to be placed near the bell of a horn or trumpet which allowed the air-column to be shortened by one semitone, thus transposing the whole harmonic series by that amount. Weidinger of Vienna, by 1801 had increased the number of keys to five and thus rendered the trumpet and horn practically chromatic.[14] It may well have been for one of these trumpets that Joseph Haydn (1732-1809) wrote his Trumpet Concerto which contains many chromatic passages which are unusual for the conventional trumpet of that time.

The addition of a sixth key made the bugles and ophicleides fully chromatic; the key nearest the bell raising the pitch one semitone so that each adjacent key successively shortened the air column and thus raised the pitch correspondingly in a manner similar to the slide of the trombone.[15]

Frederick Blümel a Silesian oboist invented a single piston valve applicable to the horn about 1813 and sold his invention to a horn-player named Stölzel in Berlin, who patented it in Germany.

The invention soon became known, and there were an amazing number of improvements made upon the original design, which in principle consists of the addition of two or three little bent tubes of equal diameter to the main tube but of different lengths and being fixed near its upper end.

A cylinder piston perforated with holes of equal diameter opens or closes the ends of these tubes and is kept in its natural position by a spring.[16]

In 1827 Blümel brought out the Dreh-Ventil or rotating cylinder or four-way stop-cock which is the basis of the modern Rotary

Valve in favour with most horn-players (and some European trumpet-players although British, French and American trumpets are invariably made with the cylindrical valves).

The stuffed skin pad replacing the flat pieces of leather are said to have first been used by Iwan Muller c 1810 in his thirteen key clarinet. The glass flutes of Laurent of Paris (1806) seem to have been the first instruments in which metal pillars were used to support the keys, although these were not widely used until after Theobald Boehm's flute of 1832 had become well-known.[18] One of the most important developments in woodwind mechanism was Boehm's horizontal rod-axle, lying parallel to the axis of the body-tube of the instrument. This allowed finger-plates and key-covers to project at right angles from it and by mid-century had been applied wherever it was of service to the mechanism of other woodwind instruments besides the flute. Around 1837 Buffet of Paris introduced the tempered needle-spring which Boehm used in his improved model flute of 1847 and which are now always associated with rod-axles.[19]

The Classical oboe with two keys, which had proved so efficient a leader of the wind melody-line since Purcell's day, was still being made as late as 1820 and there is evidence to show that it was not regarded even at that time as very imperfect.[20]

The demands of composers have always been rather beyond the technical capabilities of instrumentalists, and the development of musical composition at this period with its chromatic melodies and harmonies not to mention more florid virtuoso passages became a technical challenge to the woodwind instrumentalists in particular.

Six further keys were added to the oboe in the first quarter of the nineteenth century and by 1825 Josef Sellner of Vienna published his tutor for his thirteen-keyed oboe which model in its improved form remained in use in Germany and Austria until very recently.[21] On the other hand the oboe in France began to develop along very different lines when the upper-bore was made very much narrower. The French makers sought for delicacy and refinement of tone while the German and Austrian makers

retained the robust quality given by the wider bore of the Classical oboe. Philip Bate[22] points out the general condition of the Arts in Europe during the nineteenth century when the German-speaking countries were a conglomeration of independency sovereign states in which patronage of the arts depended largely upon the tastes of their individual rulers. France, on the other hand, was a large country with State Academies of arts and sciences, some of which dated from pre-Revolutionary times and were preserved by successive governments.

Professors of the Paris conservatoire such as Henri Brod (1799-1839) and Appolon Marie-Rose Barret (1804-79) - the latter in co-operation with the Triébert Family of makers - established the French model oboe which was gradually improved and increasingly favoured by oboists outside Germany. The final triumph of the French model over the German one came early in the twentieth century when no less an authority than Richard Strauss favoured the French oboe in his edition of Berlioz' "Orchestration" in 1904.[23]

This resulted in many German oboists adopting the French instrument although the Viennese makers, Zuleger, Koktan, and Strecher were reported to have been making oboes in 1953 which were not very much in advance of Sellner's model of 1825.[24]

The German woodwind instrumentalists were on the whole very conservative in their adherence to the classical models of their instruments and this is seen even more vividly in relation to the clarinet.

The tying-on of the flat cane-reed to the mouthpiece is still preferred by many German clarinettists to the screw-clamp ligature in general use in Europe and the U.S.A.

Boehm's Flute was not accepted by German players until over a century after its first French and English patents and the clarinet which was the result of the collaboration of Hyacinthe Klosé and Auguste Buffet in Paris between 1839 and 1843[25] (known popularly, but erroneously, as "The Boehm Clarinet") has been vigorously rejected by many German players

up to the present day.

The Bassoon has followed a separate path of development in Germany and France, yet in this instance it has been the French School who have remained loyal to the old traditions.

Following the addition of various extra single keys since 1750, the first important work in Germany towards the improvement of the instrument was undertaken by Carl Almanräder (1786-1843) a bandmaster and Chamber-Musician at the Court of the Duke of Nassau in Biebrich and Wiesbaden. Assisted by Gottfried Weber (1779-1839) he set about making radical changes in the body and keywork of the bassoon and his work was continued by Johann Adam Heckel (1812-77) followed by his son Wilhelm (1856-1909) who brought the German Bassoon to its present stage of perfection.[26]

In France the Bassoon was modified by the substitution of key-rods (after Boehm's inventions) and the addition of a crook-key controlled by the left little finger. Eugène Jancourt (1815-1900) collaborated with the firm of Buffet-Crampon in Paris around 1845 and published his "Méthode de Basson" in 1847. His instrument had sixteen keys. The final model which is standard in France is the Conservatoire Model with twenty-two keys.[27]

Wilhelm Wieprecht (1802-1872), a civilian musician who settled in Berlin in 1824 was the first to clearly perceive the need of a complete reconstruction and first devised a plan of an instrumentation fixed according to the artistic needs of wind bands.[28] He had already composed six marches for the Prussian Dragoon-Guards Band, and being friendly with their commanding officer, received the order in 1828 to reconstruct the bands according to his plans.

According to Kappey[29] the band consisted of

2 E flat alto cornets (with three valves each)
3 Key-bugles in B flat
2 Cornets in B flat (two valves each)
8 Trumpets in E flat (two valves each)
2 Tenor-horns in B (Sic) (now called Baritones) three valves each
1 Euphonion in B flat (three valves)
3 Slide Bass-trombones

The Euphonion (old spelling) or Euphonium mentioned by Kappey cannot have been quite the same instrument as that used in modern bands. According to Adkins it was improved by Phasey, Professor at Kneller Hall in 1859[30] and is counted in Adkins' treatise as No.6 in the family of seven Saxhorns,[31] the B flat Baritone being listed as No.5.

H.G. Farmer in his "Memoirs of the Royal Artillery Band"[32] mentions that Wieprecht invented the bombardon or bass tuba in 1835 was appointed director of the Prussian Guards in 1838, from which date there was a gradual change in the organization of military bands all over Europe which formed the basis of military bands of the present time. Geiringer[33] states that the Euphonium was invented in the 1840's probably by Sommer of Weimar and while it is known in Germany as "Baryton" the narrower bored Tenor Saxhorn in B flat is known as the Baritone in Britain. Geiringer also states that the Bass Tuba in F or E flat is the invention of Weiprecht and Moritz in 1835.[34]

With the invention and general adoption of valves in the middle part of the nineteenth century it is perhaps rather confusing regarding the credit for the various improvements to brass instruments.

The Sax family, Charles Joseph (1791-1865) and his well-known son "Adolphe" (Antoine Joseph) (1814-1894) were most important instrument makers of this time. Working in Brussels they designed several improvements to the valve instruments and between 1840-1841 Antoine Joseph Sax produced his first Saxophones although the French patent for these is not dated until 1846.[35]

The set of Saxhorns also were not patented until 1845 and after Sax had established himself in Paris in 1842. Several rival makers including Raoux, Halary, Gautrot, Buffet and Besson hotly contested Sax's claims and he was involved in several lawsuits. Wieprecht, too, had contemplated taking legal action against Sax in 1845.

Sax brought order and uniformity to a group of instruments which had been developing independently and without any ordered plan. He

Figure 50

The Distin Family

John Distin and his four sons with the set of Saxhorns made for them by Antoine Joseph Sax in 1844. (From the left: Bass, Tenor, Alto and two Sopranos). (Geiringer)

also set a standard of workmanship which contributed much to the progress of brass instrument-making generally.[36]

The earliest sets were coiled in a circular form and such a set was made for the Distin Family Quintet in 1844 (Fig. 50) who toured Europe with them from 1838 to 1849. Although Kastner in his "Manuel General" shows the instrument in tuba-form with the bell pointing upwards (Fig. 51) the five instruments showing their German and Austrian counterparts are given by Carse[37] in the following table:

Saxhorns	German or Austrian equivalent
Soprano in high E flat	
Contralto in B flat	Flügelhorn
Alto or Tenor in E flat	Althorn
Bass or Baritone in B flat (3 pistons)	Tenorhorn
Bass in B flat with 4 pistons (wide bore)	Barytonhorn

Kastner depicts two other groups (Figs. 53, 54) which suggest some additions and improvements made before 1848. These included the addition of a contrabass in E flat (with three or four valves) a contralto in A flat all with tuning-slides and a contralto in B flat which could be crooked in A. The contrabass could be crooked in either F or E flat.[38]

Wieprecht claimed in 1845 that Sax had previously purchased a Bass-tuba and some cornets from Moritz in Berlin.[39] The Cornet à Pistons first appeared in France between 1826 and 1828. The addition of valves to the valveless 'Cornet Simple' or natural coiled Post-horn was soon improved by makers in Paris, and Cornets with two (and later three) valves soon became known outside France. It arrived in England soon after 1830 and models were soon being manufactured by Köhler and by Charles Pace in London, where it became known at first as the Cornopean or Stop-horn.[40]

Adkins states that Charles Sax (1791-1865) perfected the Cornet to an amazing degree in 1842.[41]

> "Easily played, flexible and accomodating, by the mid-century the Cornet had won a place for itself in the music of practically all European countries, particularly for use in military and brass bands, but also in theatre and light opera orchestras." [42]

It soon replaced the keyed-bugle as a melodist in wind bands and its intro-

duction into Britain by such players as Henry Distin, Jullien and his successor Arthur Chappell did much to forward the progress of that wonderfully popular movement of Music for the People - the Brass Band.

Germany, Austria, France and Belgium have all cultivated the popular combination of brass instruments played by amateurs although one may find many variations of these combinations from town to town or village all over Europe.

It was a peculiar sociological environment in the Industrial areas of Britain (mostly in the North) which led to the rise of the Brass Band movement which became so popular amongst the working men of Britain's Industrial towns at this time. It would be a formidable task to trace the rise of amateur wind band music in every one of these cities and towns of the Midlands and North Britain but fortunately there does exist some information on the very first of these.

The Borough of Stalybridge in Cheshire, situated on the banks of the river Tame, was until 1776 a small village. The so-called "Industrial Revolution" in Britain in the eighteenth and early nineteenth centuries which marks the substitution of steam in place of hand labour resulted in the setting up of factories for the various manufacturing processes connected with wool, cotton, coal, iron and steel.

Stalybridge had remained a small village until it began to grow very rapidly in importance as a centre for cotton-spinning and calico-weaving besides having iron foundries and machine shops.[43]

In 1809 attempt was made in Stalybridge to form a practice band with a flute, flageolet and clarinet and in 1814 a real band emerged consisting of 4 flutes, 4 clarinets, 2 bassoons, 1 trumpet, 2 horns, keyed bugle, bass horn and percussion. In 1839 the band are recorded to have purchased an ophicleide, cornopean, 4 clarinets and a serpent. It is believed that this band became all-brass during the next decade.[44]

At this period the Non-Conformist religions were increasingly influential and by 1892 the National Council of the Evangelical Free churches was established to protect the rights of Non-Conformists which included

Baptists, Independents and Presbyterians. The secession of the Methodists in 1760 gave the movement fresh strength. The Temperance Movement, which aimed at reducing or ending the consumption of alcohol, originated in 1826[45] and became closely associated with the Non-Conformist churches, most of whom were morally opposed to the Stage and dramatic productions.

One may see the situation clearly: a large number of working-class families drawn together in these industrial areas and with their communal pastimes limited to the requirements of these religions, which with few exception dominated the entire community, had only Music or Sports in which they could join together in their leisure hours.

This resulted of course in the formation and later development of the fine Choral Societies and Amateur Orchestras of Northern Britain but is an important factor in the rise of Brass Bands which, together with the fine Football and Cricket teams of international fame have become synonymous with the Midland and Northern Counties.

In 1816 Peter Wharton's Reed band was formed but when in 1833 the original group disbanded through lack of numbers it was suggested by a French horn player John Foster that his firm should take a deep interest in this band. The Black Dyke Mills band has continued under this association with that firm and is today one of the most important Brass Bands in the World.

Another important band was founded in 1818 when the brothers Clegg, cotton manufacturers in the village of Besses o' th' Barn provided instruments, uniform and music for the establishment of Clegg's Reed Band. This band consisted of 1 piccolo, 3 clarinets, keyed bugle (played by John Clegg) 1 trumpet, 2 horns, 1 trombone, 2 bass horns and drum. The band became all-brass in 1853.[46]

Owners of mines, factories and other commercial undertakings initiated and supported bands for the social benefit of their employees. A spirit of rivalry between the bands of neighbouring towns and factories was inevitable and ultimately led to the establishment of competitions and festivals.

Dr. Harold Hind gives three different possible years as marking the formation of the first band consisting entirely of brass instruments. One is supposed to have been established at Blaina, Monmouthshire, in 1832 by a local ironworks, while Daniel Hardman of the York Waits with James Walker formed an amateur brass band of 24 players including cornopeans, horns, trumpets, trombones and ophicleides in 1833. Another brass band is said to have been formed in 1835 by Herr Klussman (solo horn-player in George IV's private band and later bandmaster of the 9th lancers) but Dr. Hind states that there is no possible doubt that brass bands first appeared in the fourth decade of the nineteenth century.[47]

The instruments used in the official instrumentation of the Brass Band all play their notations from the treble clef (with the exception of the bass trombone which uses bass clef and the occasional use of tenor clef by the tenor trombones). This state of affairs results from the training of groups in the first instance by a few proficient players who used cornet notation and fingerings for the larger instruments. Since these are all pitched in either B flat or E flat (with the single exception of the bass trombone) a player could quite easily be transferred to a smaller or larger instrument when required and only minor adjustments regarding relative weight, depth of tone and sizes of embouchure or mouthpiece may be made by the player.

The Salvation Army, founded in 1877 by William Booth, soon adopted the standard brass band instruments since these were easily learned and taught and many fine bands have been formed by this organization who actually manufacture their own instruments. Their bands are a familiar sight at street corners all over the English-speaking World.

Enderby Jackson, who had been a trumpet player at nine years of age at Hull in 1836, later became a member of Hull Flax and Cotton Mills band and did much to institute brass band festivals. With James Melling of Stalybridge and John Jennison, Proprietor of Belle Vue Gardens in Manchester, he organized a series of annual contests which have become a National Institution. His greatest achievement was the initiation and organization of the first large contest in London at the Crystal Palace in

1860. Following in 1861, 2 and 3 this became the first National band contest.[48]

Dr. Harold C. Hind mentions that while no reliable estimate has ever been given of the actual number of brass bands in England at the end of the nineteenth century, various statements have been made as ranging between 20,000 and 40,000 as a possible total.[49]

A considerable decline started during the 1914-18 war and continued through the 1920's until it was partly arrested by the beginning of the School Brass Band movement in the 1930's. In Russell and Elliot's "The Brass Band Movement" (1936) between 4,000 and 5,000 Brass Bands were estimated in addition to those of the Salvation Army, but in a survey "The Arts Enquiry-Music" published in 1949 the actual number of Brass Bands in 1938 was given as 1,774. Returning to the Military Bands one finds the period from 1830 to 1860 an exciting one from the point of view of their progress towards the highest standards of proficiency and artistic merit.

At this time the keen rivalry between regiments of the British Army resulted in the expenditure of enormous sums of money by the officers of various regiments in order to provide the best military music. In many cases this tended to retard actual progress towards standardization since the performance of individual bands depended upon the musical tastes and purses of their officers.[50] Civilian bandmasters were the order of the day and most of these were German, Austrian or Italian (e.g. Cavallini 1807-73 Scots Greys, Longhi 2nd Dragoon Guards, Eckersberg 4th Dragoon Guards and Koenig of the 8th Hussars).[51]

Wieprecht's methods of reconstruction were assisted in Germany by Kuffner (1776-1856) Neithardt (1793-1861) and Faust (1825-92) while in Belgium the government commission to reorganize military bands under Servais was appointed in 1846. The famous "Guides" band under Valentin Bender (1802-73)[52] is mentioned by G. Kastner in his "Manuel Général" (1848) and consisted of:

1 Flute	3 Bassoons
2 Small Clarinets	1 Russian Serpent
2 Clarinets (B flat?)	3 Bass Ophicleides
2 Oboes	3 Trombones
4 Horns	1 Bombardon
3 Trumpets	3 Drums
3 Cornets	
1 Bugle	Total .. 32

Austrian military bands too had developed since 1807 and in 1828 and notable Austrian bandmasters of this period were Starke (1774-1835) J. Sawerthal (1819-1903) and V.H. Zavertal (1821-73) whose son Cavaliere Zavertal became director of the Royal Artillery Band at Woolwich in 1881.[53]

Kastner gives following specimen of an Austrian band of 1848:

1 Piccolo	2 Brass Bugles (B flat)
1 Flute	6 Trumpets
1 Clarinet (A flat)	4 Horns
8 Clarinet (E flat)	6 Trombones
4 Bassoons	2 Bombardons
2 Contra Bassoons	Drums etc
4 Bugles (B flat)	Total .. 44

Austrian bands suffered a decline in the 1860's and by 1868 were entirely supressed in the Cavalry, Chausseurs and Artillery. Their bandmasters at this time included Josef Gungl Kéla Béla, P. Fahrbach, Nemetz and Zimmermann.[54]

In France the reorganization of military bands closely followed that of Prussia and in 1845 a special commission was formed to consider this. The musical experts included Spontini, Halévy, Adam Onslow and Carafa with Kastner as secretary. The instrumental combinations agreed upon by this commission were based upon Sax's ideas and admitted for the French Army under a decree dated July 31, 1845.

Whilst this organization was in progress the Revolution of 1848 broke out and the decree was set aside and another plan issued which ignored Sax. Many prominent musicians including Berlioz protested to the government and in 1852 Albert Perrin issued his pamphlet on 'The Organization of Military Bands' which was translated into English and Italian and furthered the cause of Band Reform in both countries.[55]

The instrumentation for the Imperial Guards[56] in 1854 was:

Infantry

2 Flutes or Piccolos	3 Tenor Trombones
4 E flat Clarinets	1 Bass Trombone
8 B flat Clarinets	2 Soprano Saxhorns (E flat)
2 Oboes	2 Soprano Saxhorns (B flat)
2 Soprano Saxophones	2 Alto Saxtrombas
2 Alto Saxophones	2 Baritone Saxhorns (B flat)
2 Tenor Saxophones	4 Bass Saxhorns (B flat)
2 Baritone Saxophones	2 Double Basses (E flat) /Sic/
2 Cornets	2 Double Basses (B flat)
4 Trumpets	5 Drums

Total .. 55

When Saxhorns were adopted by the British regimental bands the Contrabasses became known as Bombardons or Basses.

The Bass Saxhorn re-designed by Phasey became known as "Euphonium"[57] while the Alto Saxhorn in E flat is sometimes called Tenor Horn or modified to a shape resembling the French horn is used in some Brass Bands as "Tenor Cor".

Reform in British bands was not the result of government decree as in Prussia and France but by the establishment of a uniform instrumentation and the formation of a military school of music.

During the Queen's Birthday Parade held at Scutari[58] by British troops destined for the Crimea, several military bands joined in playing the National Anthem together with appalling results since each had independent arrangements and different keys. The Duke of Cambridge and the Secretary of State were urged to improve British Army bands to the standard of other countries on the Continent and the "Royal Military School of Music" was established at Kneller Hall Twickenham on 3rd March, 1857, the first Director of Music being Herr Henry Schallehn (bandmaster of the 17th Lancers and Musical Director at the Crystal Palace).[59]

Schallehn was dismissed from Kneller Hall in 1859 and was succeeded by his assistant Carl Mandel. Apparently the School only possessed one instrument of each type and students were obliged to share these or to select alternative instruments which were available for their tuition. Among the eleven professors who gave instrumental tuition in 1859 were Henry Lazurus (Clarinet), A. Barret (Oboe), and Phasey (Euphonium) while the Bombardon was taught by Thomas Sullivan[60] (father of Arthur Seymour

Sullivan who is reported to have received instruction in nearly every wind instrument, probably from his father, before he was eight years of age).[61]

The first printed music for military bands published in England was by Wessel & Co., of 229 Regent Street, London,[62] between 1830-40 although the circulation was limited and the arrangements rather more theoretical than practical. Some regiments were fortunate in having bandmasters capable of composition and arrangement for their existing combinations of wind instruments but these manuscripts were jealously guarded and the only means of increasing the band's repertoire was by the friendly exchange between individual bandmasters.

Carl Boosé of the Scots Guards, having for some years attempted unsuccessfully to interest music publishers to print military band arrangements finally decided to lithograph and publish on his own account. His own selection from Verdi's "Ernani" attracted many subscribers in 1845 and "Boosé's Military Journal" which began producing a periodical issue in 1846 was soon followed by other publishers. Jullien, whose "Monster" Concerts brought perhaps the first public recognition of military bands in England, Charles Godfrey (senior) of the Coldstream Guards and A.J. Schott (Grenadier Guards), a kinsman of Schott & Co., all began to publish military band music.[63]

Following the issue of the first Military Band Journal in 1845 several firms began to publish music for both Military and Brass bands and the increased publications tended to stabilise the instrumentation for both types of band. Three of the most important firms who paid particular attention to Brass Band music were: the "Champion Journal" (established in 1857 by Richard Smith which with "the British Bandsman" continues to flourish), "The Liverpool Journal" (established in 1875 by T. Wright and H. Round with "The Brass Band News" in 1881) and "The Cornet Journal" (published by F. Richardson of Boston Linos). Many of the best-known conductors were among the arrangers of the music published and one very famous figure, William Rimmer (1862-1936) was at various times music editor of all three journals.

The Salvation Army began to issue its own journal in 1884.[64] Until the establishment of Kneller Hall, regimental bands were supported by their officers without any state aid and while civilian bandmasters and bandsmen were employed the authorities could exercise little or no control. Many bands were broken up at the outbreak of the Crimean War (1854-56) when these hired civilians claimed their discharge and British military music was completely disorganized.[65]

By 1880 Kneller Hall had achieved its main task and had demonstrated that with specialised training, military bandsmen could be equipped to take their place as Bandmasters. In August 1887 Queen Victoria approved the title of the school to be styled "The Royal Military School of Music".[66]

The course of instruction for bandmasters ranges over two years while instrumental pupils are trained for service in regimental bands and their training term is usually eighteen months. Bandmasters hold Warrant Officer Class I rank in Line Regiments and are commissioned in all Staff regiments.

NOTES : CHAPTER VI

1. H.G. Farmer "The Rise and Development of Military Music" Reeves London 1912 p. 80
2. J.A. Kappey "Military Music" Boosey London pp. 63-64
3. Ibid p. 88
4. Farmer op cit p. 90
5. Ibid p. 86
6. Adam Carse "Musical Wind Instruments" Da Capo Press N.Y. 1967 p. 278
7. Ibid p. 235
8. Ibid p. 282
9. Farmer op cit p. 91
10. Carse op cit p. 285
11. Berlioz "Treatise upon Orchestration" Novello 1882 p. 174
12. Farmer op cit p. 92
13. Ibid p. 92
14. Ulric Daubeny "Orchestral Wind Instruments" Reeves London 1920 p. 16
15. Ibid p. 16
16. Kappey op cit p. 61
    Daubeny op cit p. 17
17. Anthony Baines "Woodwind Instruments and their History" Faber London 1962 p. 314
18. Carse op cit p. 55
19. Ibid pp. 56-58
20. Philip Bate "The Oboe" Ernest Benn London 1962 pp. 53
21. Ibid pp. 56, 57
22. Ibid p. 57
23. Richard Strauss "Berlioz Instrumentationslehre" Peters Leipzig 1904 p. 198
24. Bate op cit p. 85
25. F.G. Rendall "The Clarinet" Ernest Benn London 1962 p. 102
26. L.G. Langwill "The Bassoon and Contra-Bassoon" Ernest Benn London 1965 pp. 53, 54
27. Ibid p. 62
28. Carse op cit p. 65
29. J.A. Kappey "Military Music" Boosey London p. 89
30. H.E. Adkins "Treatise on the Military Band" Boosey London 1945 p. 168
31. Ibid p. 146
32. Farmer op cit p. 102
33. Karl Geiringer "Musical Instruments" Allen and Unwin Woking 1943 p. 289
34. Ibid p. 289
35. Carse op cit pp. 176, 309
36. Ibid p. 309
37. Ibid p. 310
38. Ibid p. 310
39. Kalkbrenner "Wilhelm Wieprecht" Berlin 1882 p. 93
    Carse op cit p. 311
40. Ibid p. 246
41. Adkins op cit pp. 91, 134
42. Carse op cit p. 247

43. "The New Standard Encyclopaedia" Odhams London 1932 p. 1164

44. Harold C. Hind "The British Wind Band" Articles in "The British Bandsman" (No. 3,524) 1969 Ch. XV

45. "New Standard Encyclopaedia" p. 1204

46. Hind op cit

47. Ibid

48. Hind Ch. XVI Ch. XVII (Nos. 3,532 and 3,539)

49. Ibid Ch. XXIII (No. 3,610)

50. Farmer op cit p. 106

51. Ibid p. 106

52. Ibid p. 108

53. Ibid p. 109

54. Ibid p. 137

55. Ibid pp. 109, 110

56. Ibid p. 110

57. Vide Notes 30 and 33

58. H.G. Farmer "History of Military Music in England" Boosey London 1904 p. 117

59. Ibid p. 118 : Hind op cit Ch. XVIII (No. 3,552)

60. Lt. Col. P.L. Binns "A Hundred Years of Military Music" The Blackmore Press Gillingham Dorset 1939 p. 60

61. H. Saxe Wyndham "Arthur Sullivan" George Bell London 1903 p. 1

62. H.G. Farmer "History of Military Music in England" p. 90
H.G. Farmer "The Rise of Military Music" pp. 115, 116 and private research.

63. H.G. Farmer "The Rise of Military Music" p. 116

64. Hind op cit Ch. XVII (No. 3,539)

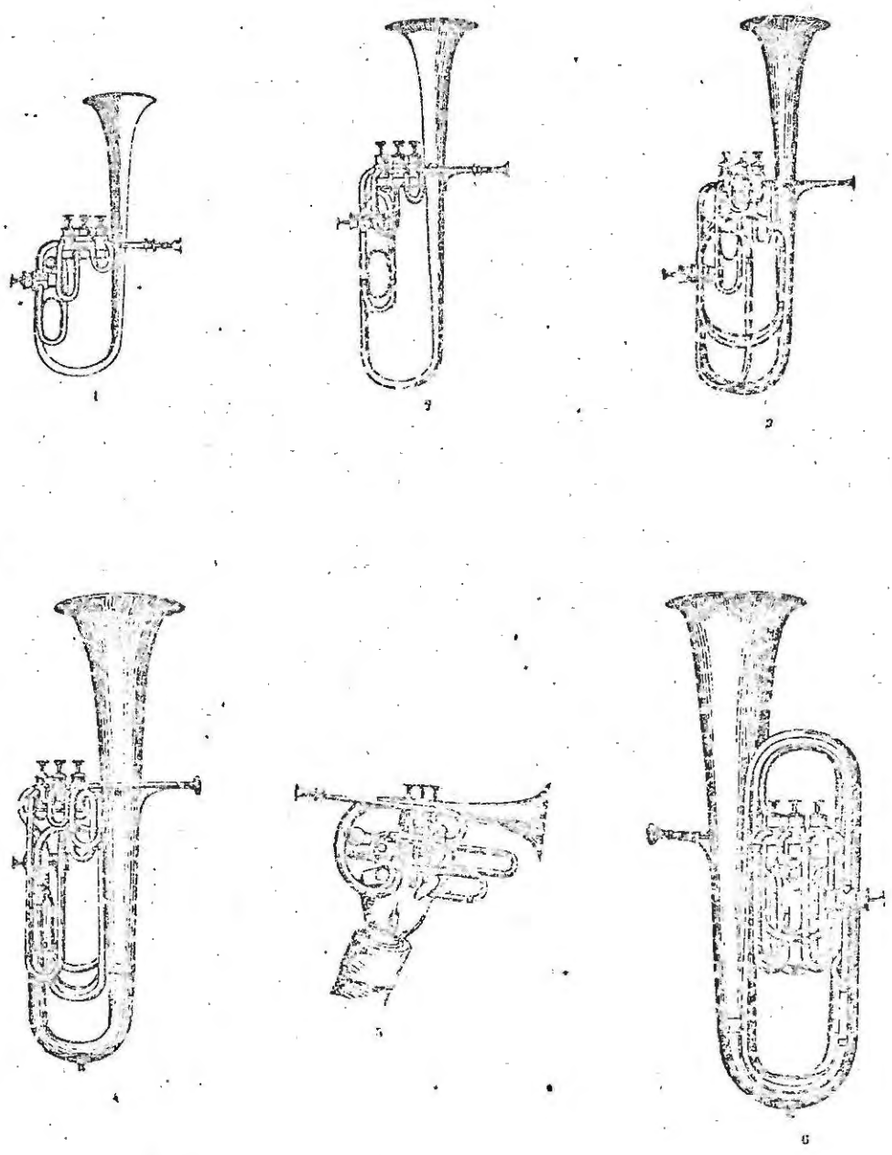
65. H.G. Farmer op cit p. 117

66. Binns op cit p. 91

FIGURE 51

PL. XX.

NOUVEAUX INSTRUMENTS DU SYSTEME AD. SAX.

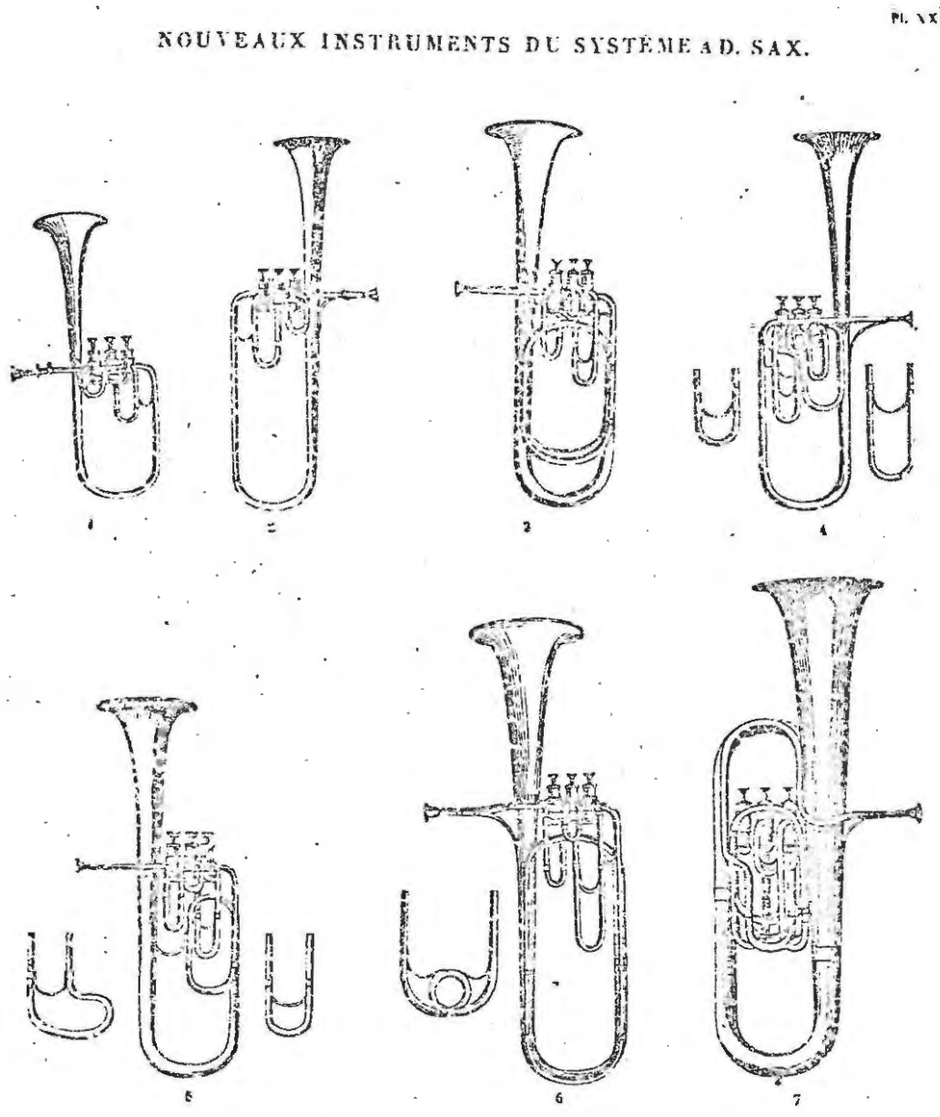


FROM KASTNER'S "MANUEL GENERAL" 1844. (translated A.E.H.)

(all instruments reduced in size by $\frac{1}{12}$ th)

1. Saxhorn in E flat (soprano) with 4 valves
2. Saxhorn in B flat (contralto) with 4 valves
3. Saxhorn in E flat (tenor) with 4 valves
4. Bass Saxhorn in B flat with 4 valves
5. Compensating Cornet (invented by Sax)
6. Contrabass Saxhorn in E flat with 4 valves

FIGURE 52



FROM KASTNER'S "MANUEL GÉNÉRALE" 1848 (translated A.E.H.)

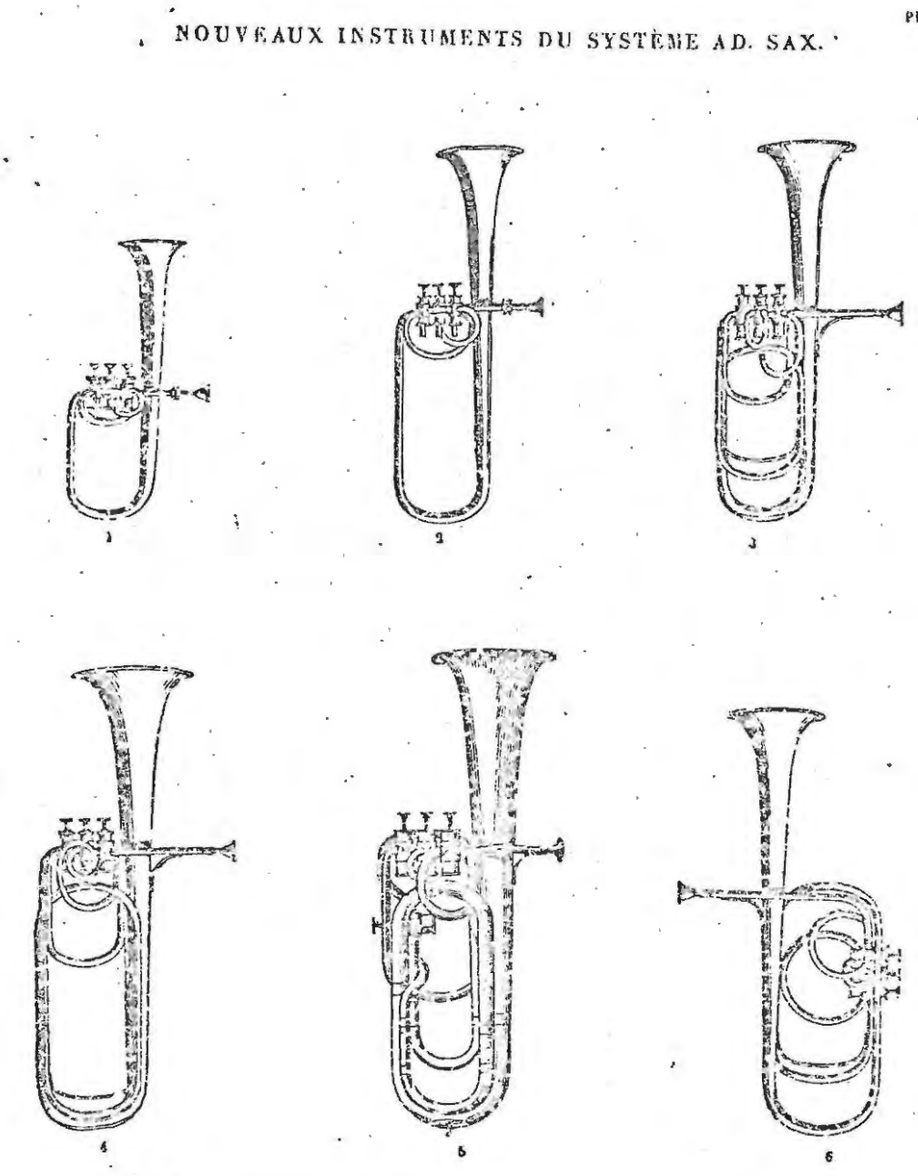
(all instruments reduced in size by $\frac{1}{12}$ th)

1. Saxotromba in E flat (soprano)
2. Saxotromba in B flat (contralto)
3. Saxotromba in B flat (alto-tenor)
4. Saxotromba in F (crooks for E and E flat)
   to replace the Horn in cavalry bands.
5. Saxotromba in F (crooks for E and E flat/ another type.
6. Saxotromba in B flat (baritone)
7. Saxotromba in E flat (bass) and if needed Contrabass

The Saxotromba family, instruments of new proportions keep at their middle register the quality of tone between that of the Bugle, Ophicleide, Trumpet and Trombone.

All these instruments have the same fingerings and method of holding.

FIGURE 53



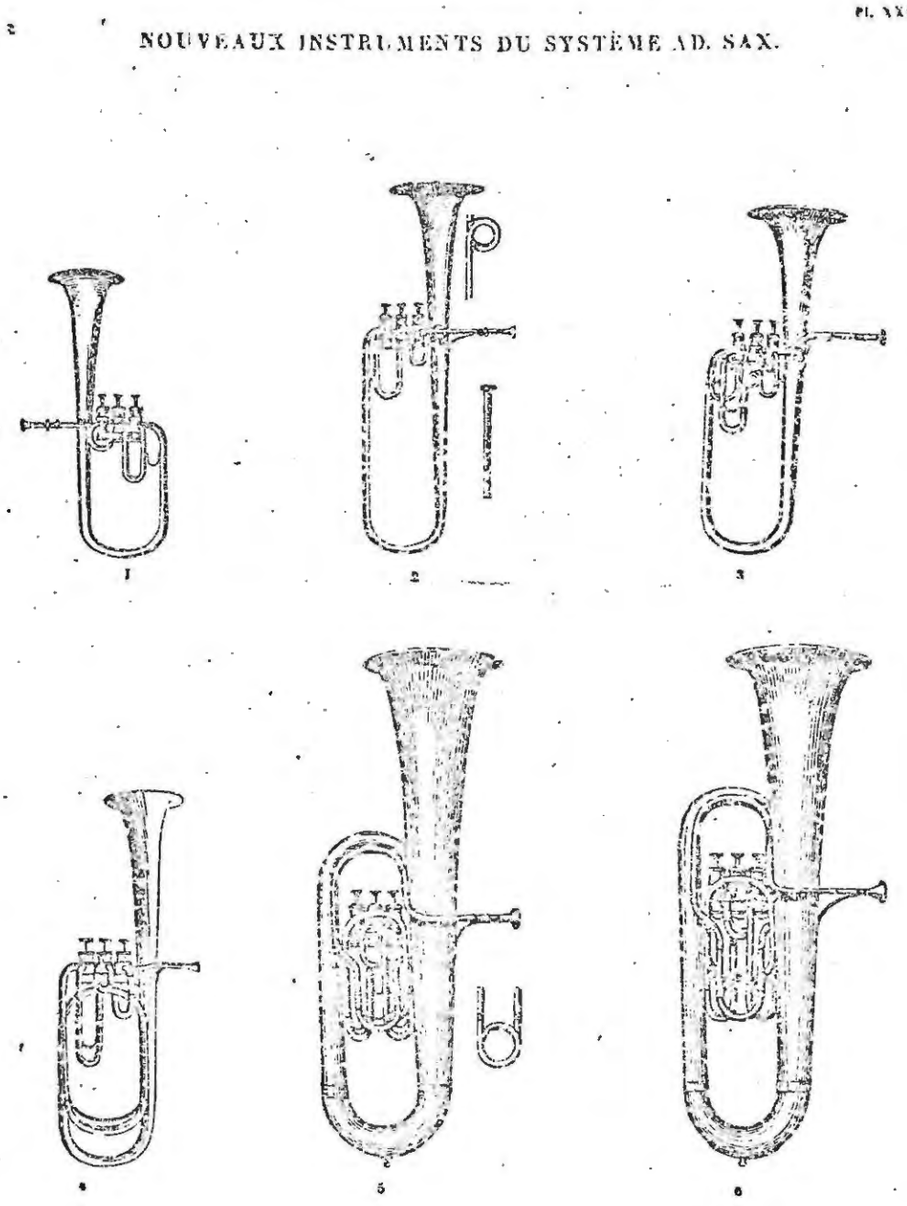
FROM KASTNER'S "MANOEL GÉNÉRALE" 1848 (translated A.E.H.)

(all instruments reduced in size by $\frac{1}{12}$ th)

1. Saxhorn in E flat (soprano)
2. Saxhorn in B flat (contralto)
3. Saxhorn in E flat (tenor)
4. Saxhorn in B flat (bass)
5. Saxhorn in B flat (bass) and if needed contrabass
6. Valve Trombone

These instruments are without tuning-slides at the additional tubes, they have only one tuning-slide. For bent instruments they offer the most favorable shape for the production of sound.

FIGURE 54



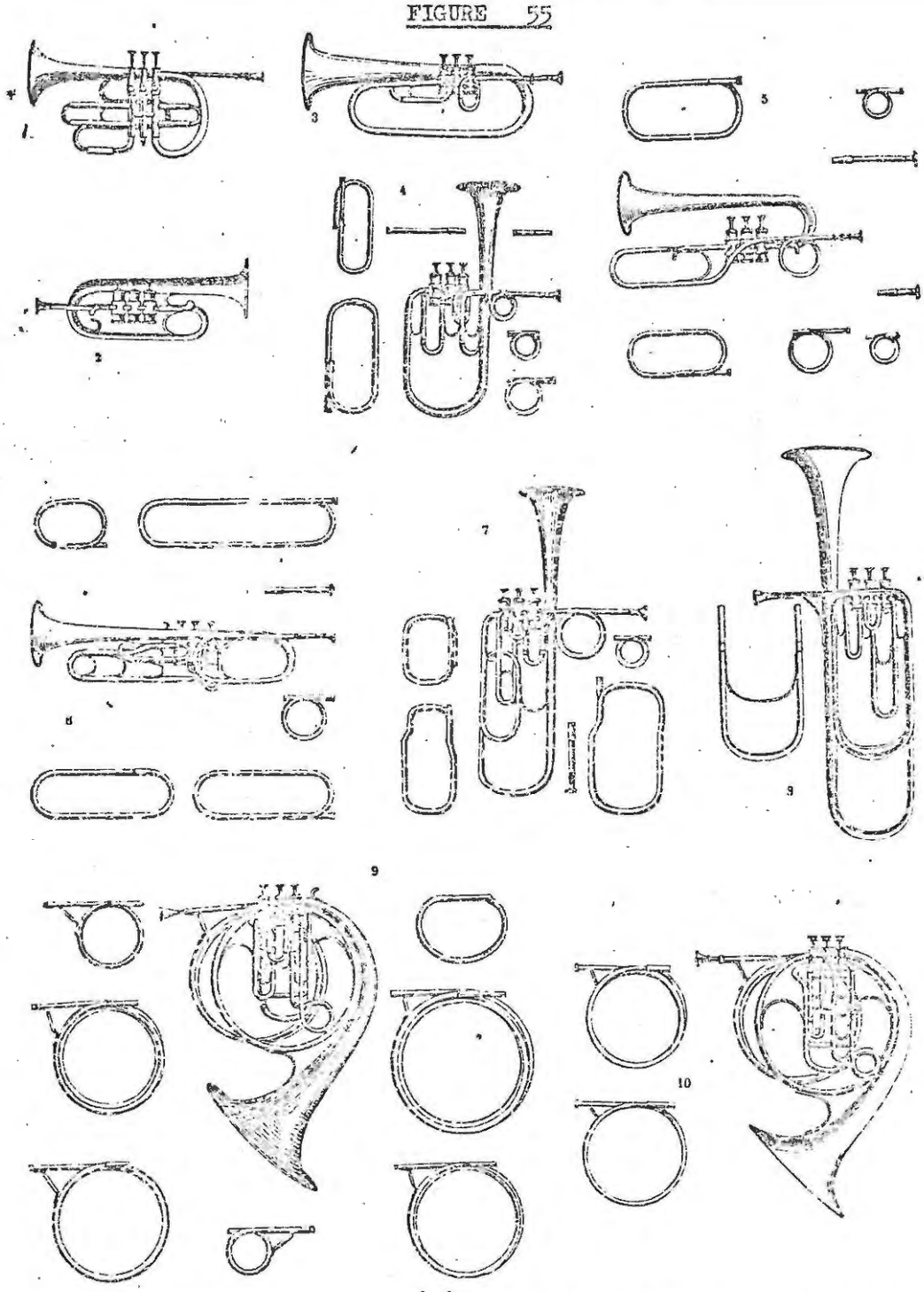
FROM KASTNER'S "MANUEL GÉNÉRAL" 1848 (translated A.E.H.)

(all instruments reduced in size by $\frac{1}{12}$ th)

1. Saxhorn in E flat (soprano) with 3 valves
2. Saxhorn in B flat (contralto) with 3 valves
3. Saxhorn in A flat with 3 valves
4. Saxhorn in B flat (tenor) with 3 valves
5. Bass Saxhorn and Contrabass in F and E flat with 3 valves
6. Same instrument in E flat

N.B. The intermediate Bass between Nos. 4 and 5 has usually 4 valves finally being able to replace the Ophicleide. This instrument may be seen in figure 51.

FIGURE 55

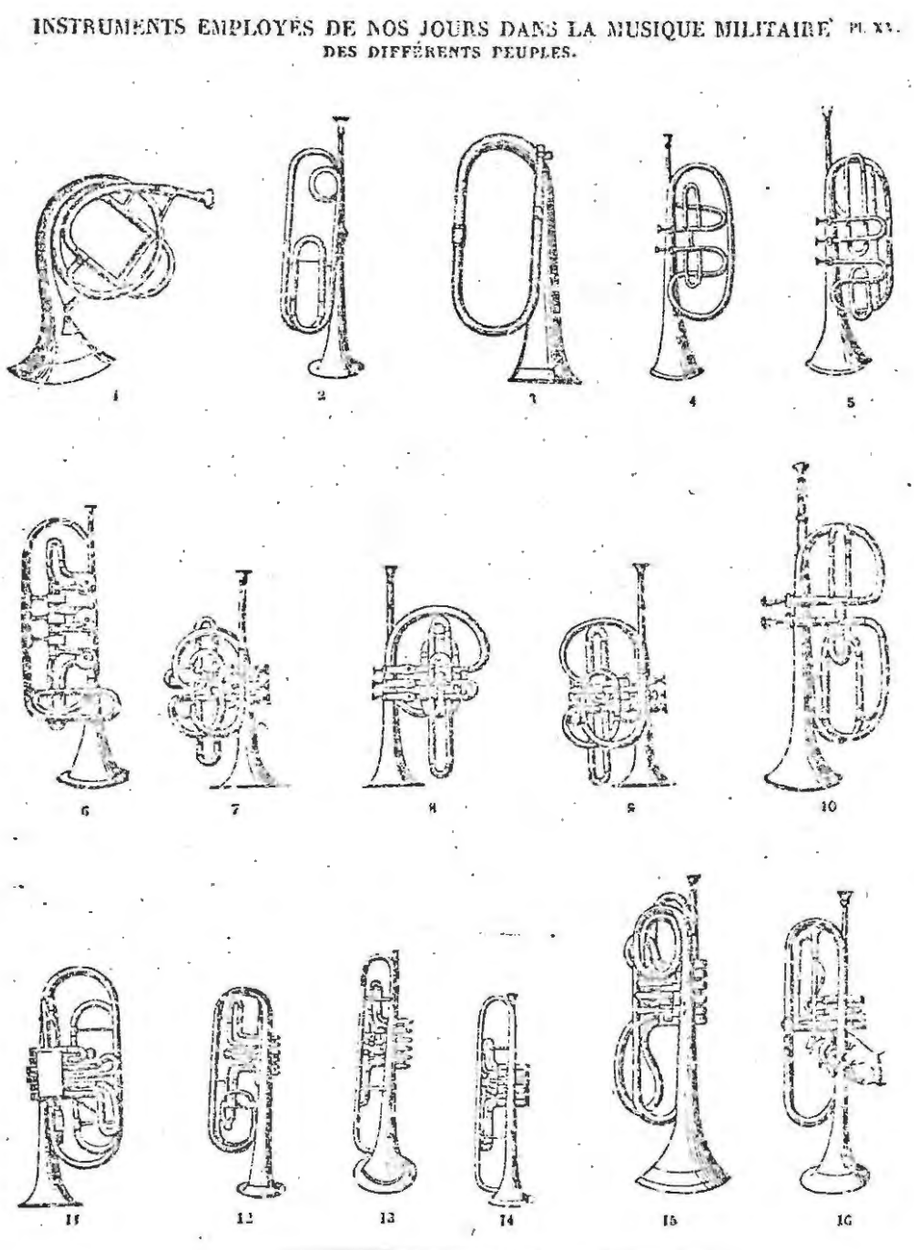


FROM KASTNER'S "MANUEL GENERAL" 1848 (translated A.E.H.)

(all instruments reduced in size by $\frac{1}{12}$ th)

1. Cornet à Pistons (improved)
2. Little Bugle in E flat (improved old shape)
3. Bugle in B flat (improved old shape, new proportions)
4. Valve Cornet in B and crooks (Saxotromba Cavalry-shape)
5. Same instrument (another shape)
6. New valve-trumpet in G with crooks (Infantry shape)
7. same instrument (Saxotromba Cavalry shape)
8. new Valve Trombone (Saxotromba Cavalry shape)
9. Valve-horn with improved crooks.
10. same instrument with crooks for F and E flat.

FIGURE 56

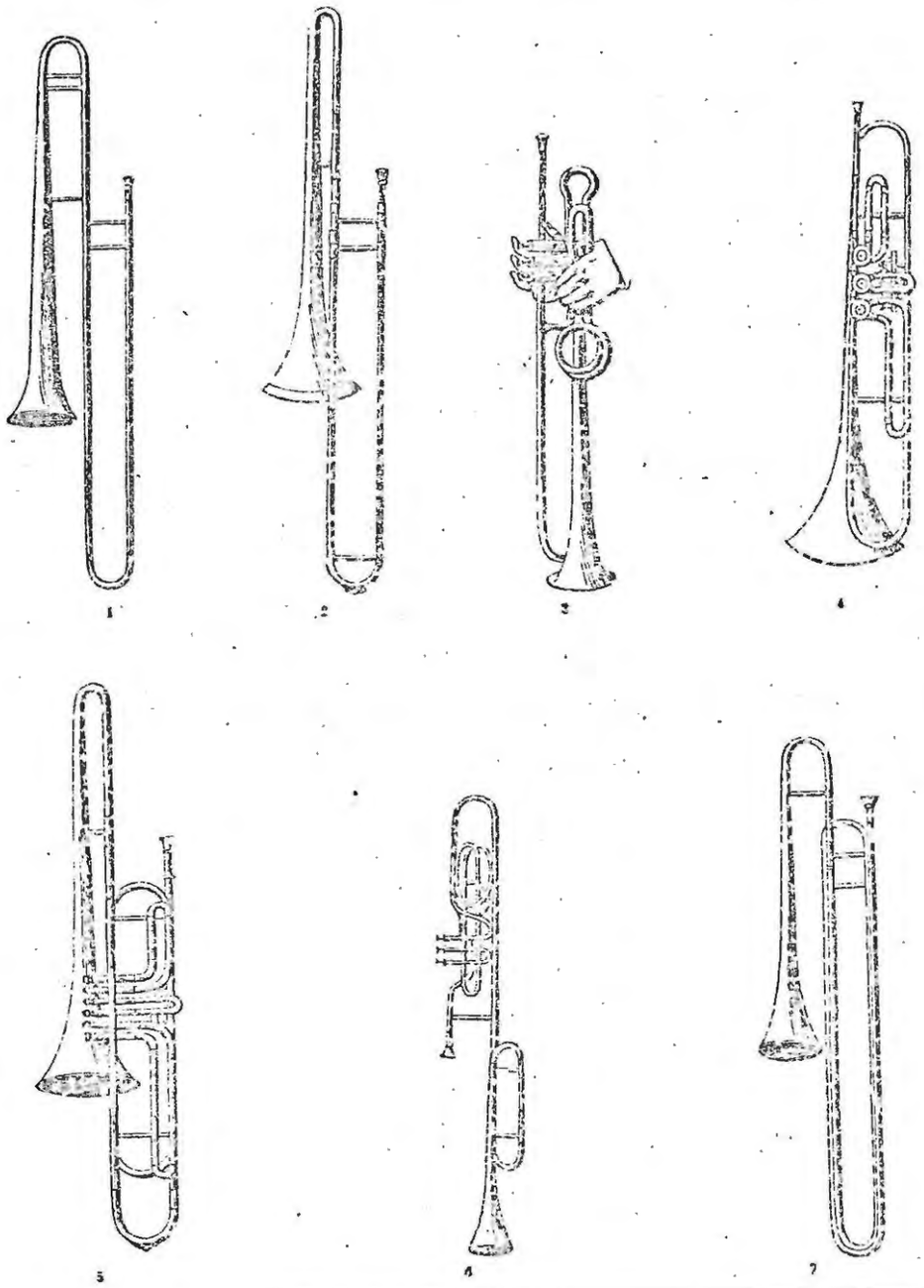


FROM KASTNER'S "MANUEL GENERAL" 1848 (translated A.E.H.)

1. Cornet Simple
2. Trumpet
3. German Signal Horn
4. Cornet (2 valves)
5. Cornet (3 valves)
6. Cornet (another type)
7. Cornet (another type)
8. Cornet (another type)
9. Cornet (3 valves Perinet System)
10. Trumpet (2 valves)
11. Machine Trumpet with keys (German)
12. Trumpet (3 valves. Austrian)
13. Trumpet (3 valves. another type)
14. Machine Trumpet in G (Austrian)
15. Chromatic Trumpet (3 valves)
16. Chromatic Trumpet (2 valves)

FIGURE 57

INSTRUMENTS EMPLOYÉS DE NOS JOURS DANS LA MUSIQUE MILITAIRE
DES DIFFÉRENTS PEUPLES.



FROM KASTNER'S "MANUEL GÉNÉRAL" 1842 (translated A.E.H.)

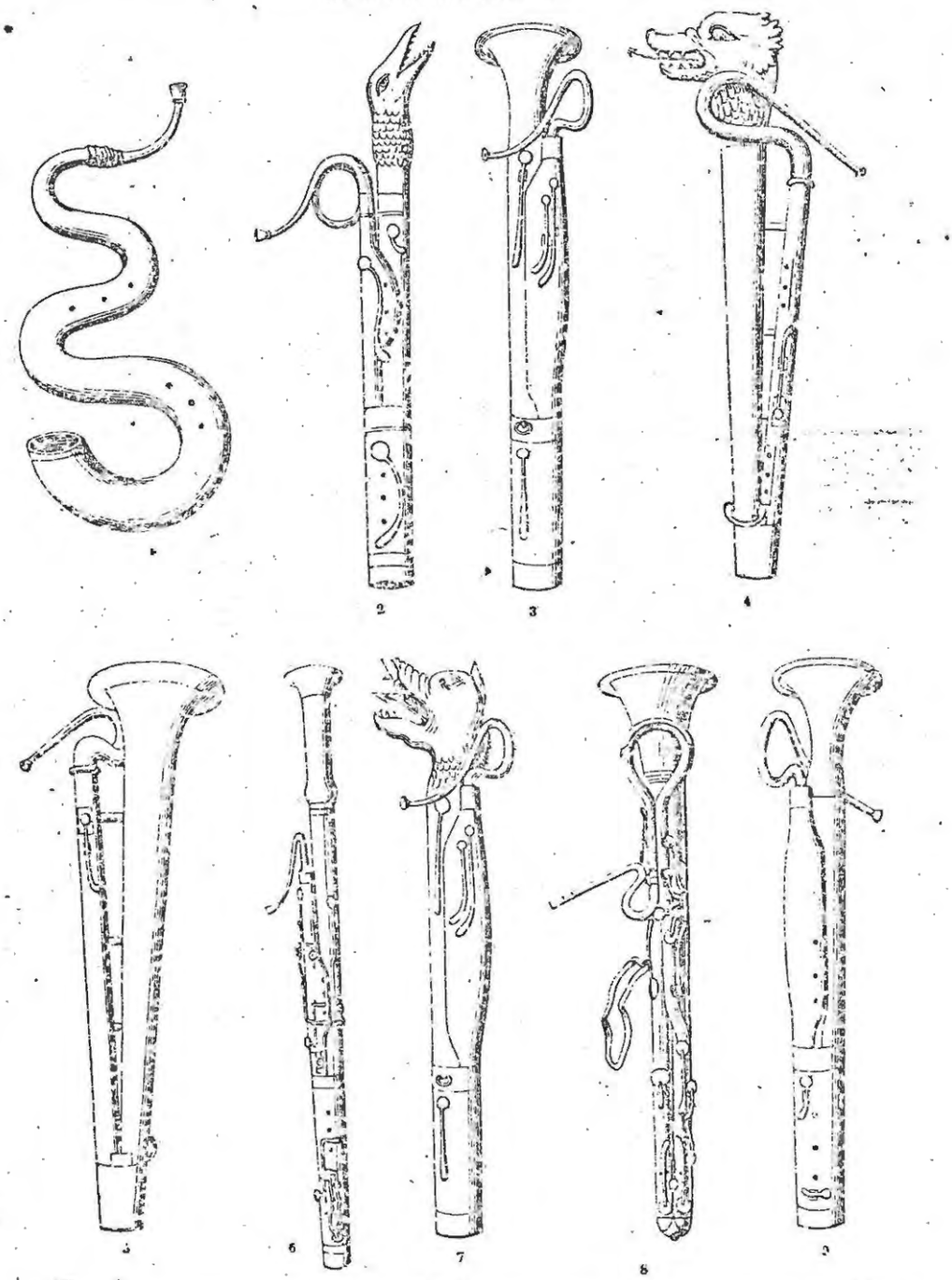
1. Trombone *
2. Trombone (another type)
3. Trombone (3 valves)
4. Trombone with 3 valves (German Maschin-Posaline)
5. Bass Trombone (3 valves)
6. Trombone with 3 valves (another type)
7. Double Trombone (with double loop.)

* There are, as is well known, three kinds of Trombone: Alto, Tenor and Bass but the difference is simply a matter of size and not shape.

FIGURE 58

INSTRUMENTS EMPLOYÉS DE NOS JOURS DANS LA MUSIQUE MILITAIRE

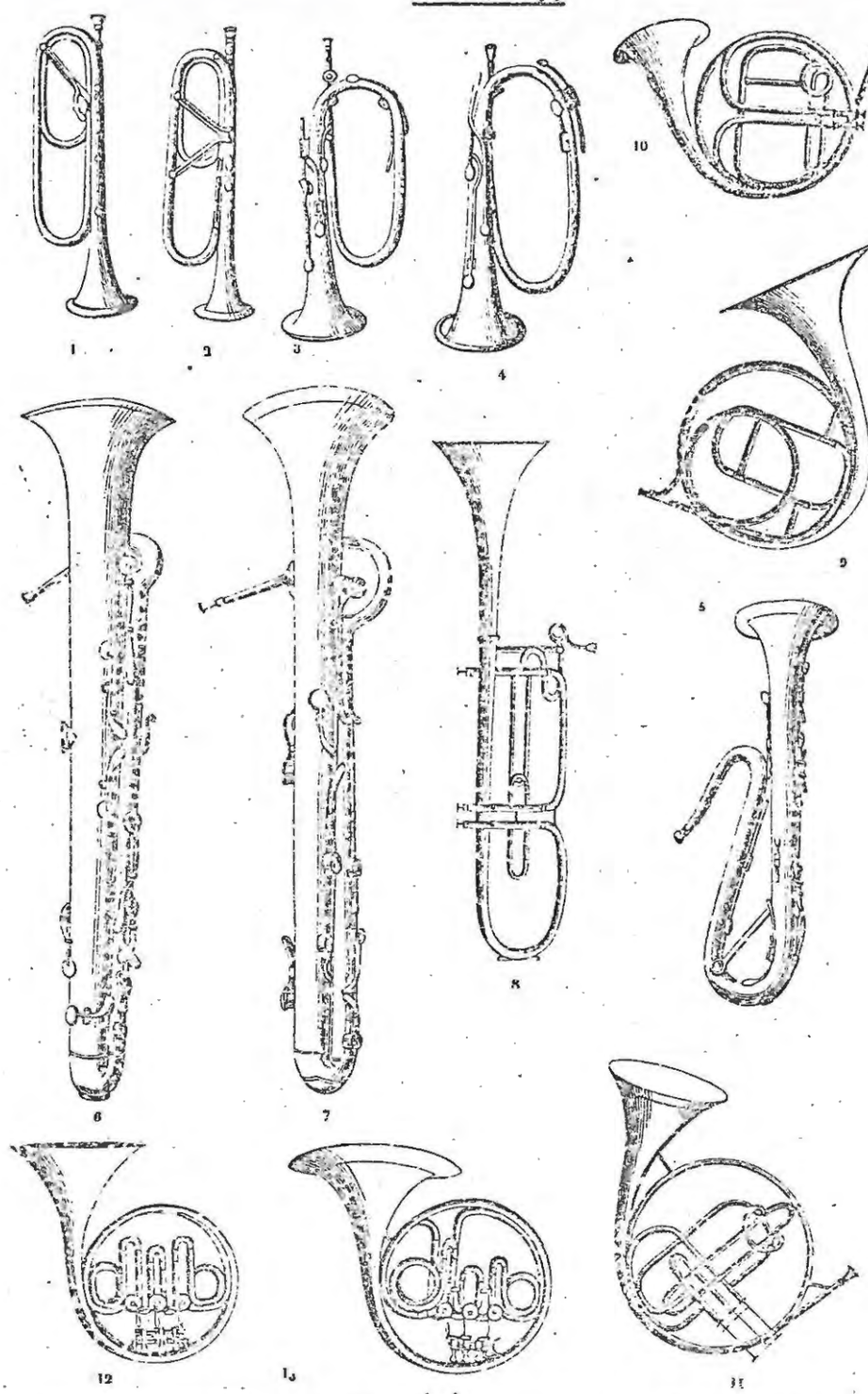
DES DIFFÉRENTS PEUPLES.



FROM KASTNER'S "MANUEL GÉNÉRAL" 1848 (translated A.E.H.)

1. Serpent
2. Straight Serpent (Bassoon-Serpent or Orphibaryton)
3. Serpent with 6 keys (Bassoon shape)
4. Russian Bassoon
5. Russian Bassoon ("Bass Horn")
6. Harmony-Bass (Austrian which effectively replaces the Contrabassoon)
7. Serpent with 6 keys (another type)
8. Serpent with 6 keys (another type)
9. Austrian Contrabassoon.

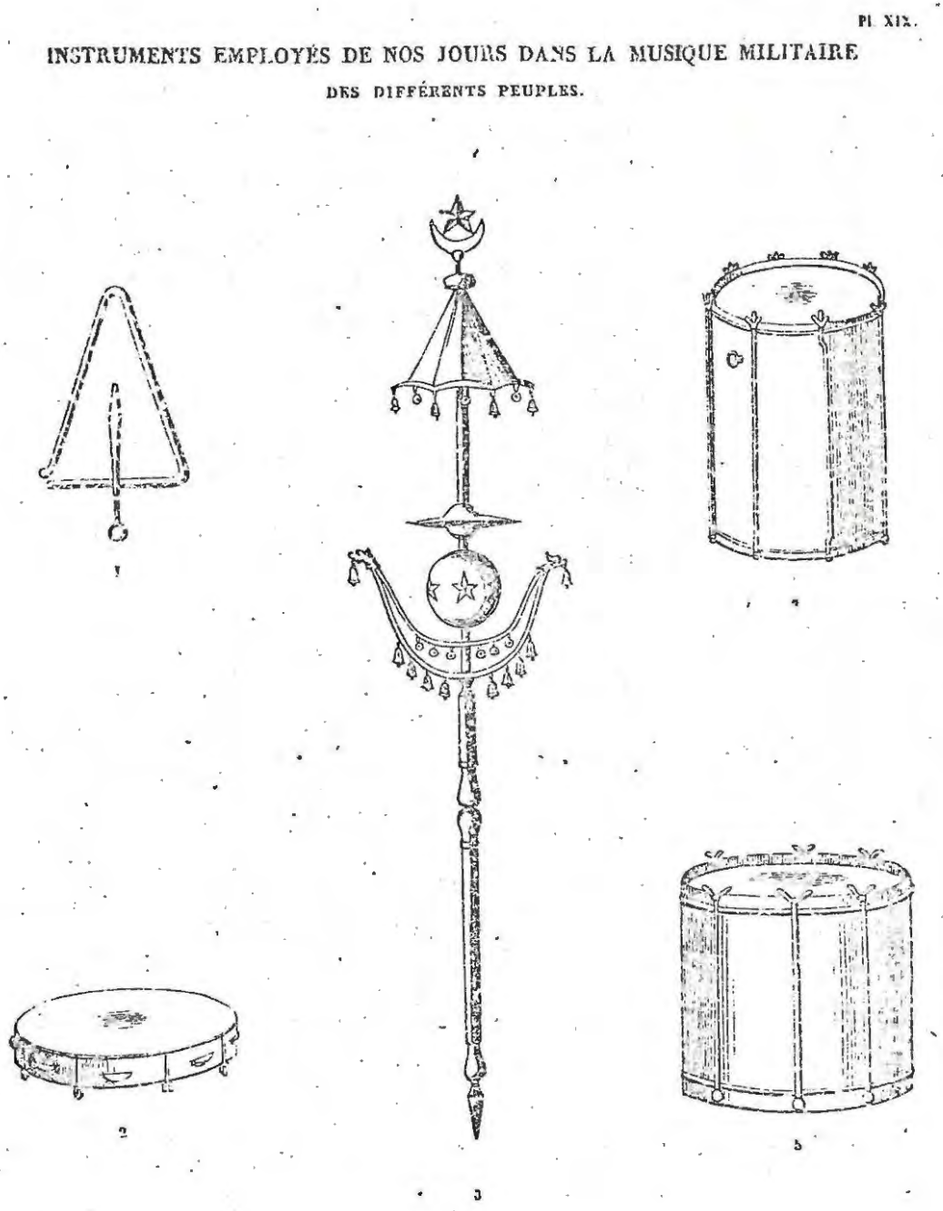
FIGURE 59



FROM KASTNER'S "MANUEL GENERAL" 1848 (translated A.E.H.)

1. Signal Horn (4 keys)
2. Bugle (6 keys)
3. Bugle or Trumpet (7 keys)
4. Bugle (another type)
5. Bass Bugle with 11 keys (Bass-Klappenhorn)
6. ophicleide (9 keys)
7. ophicleide (the alto ophicleide is the same instrument in smaller proportions)
8. Clavicor
9. Natural Horn
10. Horn with 2 valves
11. Horn with 3 valves
12. Austrian Maschin-Horn with 3 rotary valves
13. Maschin-Horn with 3 rotary valves.

FIGURE 60



FROM KASTNER'S "MANUEL GÉNÉRAL" 1848 (translated A.E.H.)

1. triangle
2. tambourine
3. Chinese Pavilion
4. snare drum (new model)
5. side drum (new model)

C H A P T E R V11

EUROPEAN BANDS OF THE TWENTIETH CENTURY

On of the finest Bands in the World is said to be that of La Batterie et Musique de la Garde Républicaine of France. In 1842 a Fanfare of Civil Guards was formed with 12 Trumpetens under the direction of Jean Paulus who was the chief Musician on board the frigate "La Belle Poule" which returned Napoleon's body to France from St. Helena in 1848. His ability on this occasion attracted the attention of Le Prince de Joinville, son of King Louis-Philippe, Admiral of the French Navy, who appointed Paulus Chef de Musique of the Civil Guards shortly after their return to France. Later in 1848 the Fanfare of Civil Guards was converted into a Military Band and in 1852 this became the official Band of the 1st Legion Guards and was renamed "La Garde de Paris". In 1871 the 2nd Legion Guards formed its own band with Sellenick as Chef de Musique, and the following year these two Legion bands combined to become the nucleus of the present Batterie et Musique de la Garde Républicaine.

Paulus retired in 1872 and was succeeded by Sellenick. Other Directors were G. Wettge (1884), G. Pares (1893), G. Balay (1911), P. Dupont (1927), and F. Brun (1945).

Since 1872 admission to the Band has been by a difficult and competitive audition before a Jury. In 1884 the Jury which selected G. Wettge included Ambroise Thomas, Jules Massenet, and Leo Delibes.

There are 80 Wind and Percussion Instrumentalists in the Band with 40 string Players who can be added to form an Orchestra. On all national and official events the Band wear their gold-braided black and red uniforms with Napoleonic style hats.

This Band has toured Overseas and they have visited England in 1871 and 1879 and the United States in 1872,1902 and 1953.[1]

Belgium has two principal Service Bands and the chief of these is "La Musique des Guides" formed by decree of King Leopold 1 in 1832 with 28 musicians. In 1837 this Band gained first prize in an international contest at Gand competing with 22 other Bands, and by 1848

was increased to 32 Players. It visited Scotland in 1888 with 60 Players, and in 1930 and 1936 it toured the United States with 80 Musicians. By 1944 it had become Belgium's largest Military Band with 90 Musicians. Its Conductors have been J. Bender (1832), J.F.Staps (1873), J.J. Simar (1892), L. Walpot (1901), M.A. Prevost (1918), R. De Ceuninck (1945), F. Wangermeer (1946), S. Poulain (1948), and K. Torfs (1957).[2]

The Band of the Belgian Home Forces is an all-Brass combination of 35 Players with a full Corps of Drums. It was first started during World War 1, originating from the rifle brigade known as the Belgian "Chasseurs - à - Pied". In 1946 the Band was re-formed and in 1948 became known as the "Band of the Airborne Brigade",in 1951 it received its present title and Capt. L. Schroenen was appointed Director of Music.[3]

The Band visited London in 1958 when it performed at the Royal Tournament.

Both the fine Bands of the Netherlands had their activities suspended during the German occupation of World War 11, but have since been reformed. The Johan Willem Friso Infantry Regiment Band was formed in 1875 by order of King William 111, and named after Prince Willem Friso, the Prince of Orange.

It was re-formed after the war under its original name but in 1952 it was known as the 1st Regiment of Infantry, Johan Willem Friso Kapel and its membership placed on a voluntary basis. In 1955 it was renamed as the "Johan Willem Friso Kapel," becoming a full-time unit serving as the Staff Band of the 1st Royal Netherlands Army Corps, based at Assen. Lt. P. Van Bruggen was appointed Director of Music in 1964 when the Band consisted of 45 Players with a Corps of Bugles and Drums in addition. The Players in this Band are versatile and are able to provide Orchestral, Popular and Dance music besides the normal

Military Music. It toured Belgium and Luxembourg in 1948, Germany in 1945, 1955 and 1957, and visited France in 1956 and 1960.[4]

The Marine Band of the Royal Netherlands Navy was reorganized after World War 11, with Major Nieuwland as its Director,since 1948 it has visited Indonesia, France, Belgium, Russia, Denmark, Sweden, England, Canada and the U.S.A.

It accompanies Queen Juliana on trips abroad and at home it gives over 150 Public concerts annually with regular broadcasts. In 1964 Capt. J.P. Laro succeeded Maj. Nieuwland as Director of Music of this Band whose correct title is the "Marinierskapel der Koninklijke Marine".[5]

Scandinavia too, has some fine Bands, and the Norwegian Koninklitzke Norske Garde Band may trace its origins from 1816 when Norway and Sweden were united under one sovereign. The Band then consisted of 40 mounted troops. Seventy years later, these troops became part of the Norske Jaeger Corps which was disbanded in 1888 although the guard was transferred intact from Stockholm to Oslo and in 1889 was given the name of The King's Bodyguard being formed into two companies with two more companies added in 1919.

The Kroninklitzke Norske Guard has a Band of 40 Musicians and their Musical Director is Lt. R. Andersen.

It appeared at the Edinburgh Tattoo in 1961.[6]

Denmark is notable for the Tivoli Gardens in Copenhagen which is a popular amusement park and musical centre. I was once priveleged to perform there with my Regimental Band (The Royal Dragoons) in 1945 when the Band visited the battalions of the regiment which were stationed there.

Amongst the 150 instrumentalists in the 10 Bands and Orchestras which are employed in the Tivoli Gardens, one of the most popular is the "Tivoli Gardens Boys' Band" which was formed in 1907 from the Tivoli Boys' Guard, a semi-military unit modelled on the Royal Danish Guard.

4

This Band has 86 members aged between 10 and 16 and each year 20 new boys join the Band following a demanding examination and the requirements include study at a school of music from one to three years even before auditioning. Instruments and tuition are provided by the Tivoli Gardens together with the uniforms (black bearskin cap, scarlet tunic with white bandolier and white trousers).

This Band has visited Great Britain, France, Germany, Norway, Sweden, Switzerland, Japan and the U.S.A. The present Commanding Officer, Maj. O.E. Qvist served as a young boy in the Band over 40 years ago.[7]

Luxembourg has a fine Band which originated from the Company of Volunteers of Luxembourg which was established in 1842, although it was re-organized after World War 11, as the Band of the Garde Grand-Ducale. This Band has an authorized establishment of 62 Musicians, some of whom are professors at the Royal Luxembourg Conservatoire de Musique. These Players include an Orchestra of 45. The first Director of the Band was L. Hoebig (1842) followed by Decker (1878), Kahnt (1881-97 and 1903-09), Patzke (1897), Mertens (1909), Albrecht (1937), Thorn (1939) and Lt. N. Hoffman (1960).

Its instrumentation consists of 3 Flutes, 2 Oboes, 1 Cor Anglais, 2 E flat Clarinets, 20 B flat Clarinets, 1 Bass Clarinet, 2 Alto Saxophones, 1 Tenor Saxophone, 1 Baritone Saxophone, 1 Bass Saxophone, 6 Trumpets, 2 Flugelhorns, 6 Horns, 4 Trombones, 2 Baritones, 2 Euphoniums, 1 E flat Tuba, 2 BB flat Tubas and 3 Percussion.

The Band has toured France, Belgium, Switzerland, Holland and Germany since 1954.[8]

The British Army has kept up its standards of Military Music since the eighteenth century as has been shown throughout this work. Modelled upon Austrian and German lines with the improvements of Wieprecht and Sax, it has carefully maintained a regulation instrumentation in all its Regimental Bands ever since the establishment of the Royal Military School of Music at Kneller Hall (see Chapter VI).

5

Many of the Line Regiments of the British Army have now been either disbanded or merged under new names with other regiments since the writer served in the Band of the Royal Dragoons (1941-1945) and this famous Cavalry Regiment has too disappeared - or rather lost its identity-in similar circumstances. Many of the stirring Regimental Marches, some of them based on well-known folk-tunes in the case of County regiments, have now fallen into disuse.

The Regiments of the Household Brigade, however, have retained both, their identies and their Traditional Music and these Regiments are seven in number, serving the reigning Sovereign as Guards. All of them have large and excellent Bands, drawing their Players traditionally from the best instrumentalists available, either from recruitment or by transfer from the Line Regiments.

The two Regiments of Household Cavalry are The Life Guards (formed during the Civil War of 1642-45 as a bodyguard of Charles 1). At the Restoration of the monarchy in 1660, three troops of life-guards, each with its own Timpanist and 4 Trumpeters escorted Charles 11 to London and these Musicians were the beginning of a Band of the Life Guards. The Band of the Second Life Guards was the First British Band to adopt valve attachments for Brass instruments. This resulted from a visit to St. Petersburg by the Earl of Cathcart, Colonel of the Regiment when the Emperor of Russia presented him with a set of valved instruments on the condition that the valve-mechanisms of these instruments should be covered or concealed when the Band performed in Public. In 1831 the United Service Journal recorded that the Russian Chromatic Trumpet Band of the Second Life Guards was the only one of its kind in England.

Directors of the Band of the First Life Guards were Bies (1820) Ulricci (1830) J. Waddel (1832), J. Waterson (1863) W. Van den Heuval (1879), J. Englefield (1893), F. Haines (1903), Lt. Col. G.J. Miller (1908) and Lt. H. Eldridge (1921).

Directors of the Band of the Second Life Guards were J.G. Waetzig (1838), H.A.M. Cooke (1849), C.F. Froenherdt (1856), W. Winterbottom (1873), C. Zoeller (1887), L. Barker (1889), and Major C.W.H. Hall (1896).

The two Bands were combined in 1922 under Lt. Eldridge who was succeeded by Lt. W.J. Gibson (1926), Lt. S.S. Smith (1931), Lt. Col. A. Lemoine (1938) and Maj. W.G. Jackson (1959) who toured the U.S.A. with the Massed Bands of the Household Cavalry. The present authorized strength of this Band is 49 including the Director.[9]

The Royal Horse Guards, known as "The Blues", is a sister regiment of the Life Guards and equal in status and strength.

All Horse Regiments are now mechanized but each regiment retains one horse squadron and a Mounted Band in London where they play a major part in Ceremonial and State occasions.

"The Blues" originated from a Cromwellian heavy regiment of horse which was incorporated into the Royal Establishment by Charles II in 1661. In 1805 George III, gave a set of Timpani "to His Royal Regiment of Horse Guards as a testimonial of its honorable and military conduct on all occasions."

At that period the Band had several Negro Trumpeters and Drummers. Past Directors include J.R. Tutton (1848), C. Boosey (1859), C.Godfrey (1868), J.M. Bilton (1904), W.J. Dunn (1927), J.A. Thornburrow (1935), Lt. Col. D. McBain (1947), J.E. Thirtle (1954) and Maj. E.W. Jeanes(1962). The Regimental Quick March is "The Keel Row" while the Slow March is from Verdi's "Aida" - said to have been selected after a moonlight charge at Kassassin in 1882 dispersing the troops of Arabi Pasha and thus allowing the Guards to march into Cairo where "Aida" had had its première in 1871.[10]

Of the five regiments of Foot Guards there is some dispute over which has the earlier origins. The Scots Guards, which ranks as the Third Regiment claim that they were formed in 1642 by order of Charles I,

to raise a regiment of personal guards in Scotland. The Regiment was annihilated during the Civil War but was re-formed as part of Scotland's Army in the reign of Charles 11, following the Restoration in 1660.[11]

The Coldstream Guards, on the other hand, were formed as part of Cromwell's Army in 1650 from which time they have an unbroken record of service until on the Restoration of Charles 11, they took up service with the King. For their part in the Anti-Royalist forces they were relegated to Second Regiment giving first place to the Grenadier Guards who had been raised at Bruges by Charles 11, in 1656, while he was still in axile. Their proud motto is "Nulli Secundus" (Second to none) and their fine Quick March "Milanollo" (said to have originally been a Music-Hall ditty composed by Val Hamm) is in my personal opinion, the most stirring Regimental March in the British Army and certainly superior to "The British Grenadiers" which is the march of the "First regiment of Foot."[12]

The Grenadiers claim that the march in "Scipio" was specially composed for them by Handel (vide notes 8 and 9 Chapter V) and however slender may be the evidence for this, even less evidence exists for the claim on the part of the Coldstreamers that the child Mozart wrote the march "Figaro", (as it is called) in 1764 for their Band, later using the tune in "Non piu Andrai" in the opera "The Marriage of Figaro" (1786).

What seems to me so regrettable, even ignoring the somewhat puerile rivalries which have existed between these regiments for over nearly four centuries, is that both regiments possess beautiful and original slow marches of 18th century origins which I would venture to suggest (without any disrespect to either of my favourites among the Great Masters!) are vastly superior to either of these melodies as Military Slow Marches.

The "Original Coldstream March" (Fig. 42) and the stirring "Grenadiers Slow March" used only on the annual occasion of the Trooping of

the Colour by all the Massed Bands, have a character all their own and may very well prove to have been penned by Some Master Hand (even at eight years of age!)

More than that I dare not say, lest I bring down the wrath of more thorough Researchers and Musicologists upon my head!

There is yet another Slow March called "The Duke of York" used by the Grenadiers in marching the retiring Old Guard from their duties. I had once in my possession an old print of this march with the inscription: "as played by His Royal Highness's New Band of the Coldstream Guards." I presented this rare copy to our Regimental Commanding Officer (Lt. Col. Bootle-Wilbraham) in 1948 and have often speculated upon the heated arguments which must have ensued when it was shown to officers of the Grenadiers!

All of these Bands have similar Establishment with regard to instrumentation and numbers of Players since like all British Army Bands they are subject to Kneller Hall Regulations.

66 is the average number of Musicians in each of the Foot Guards Bands; the Grenadier Guards (1st), the Coldstream Guards (2nd), Scots Guards (3rd), Irish Guards (4th) raised in 1900 and the Welsh Guards (5th) formed in 1915, although the full complement in each case is used only for parades or ceremonial occasions (for concert purposes only 25 selected from the best Players are used).

Both the Scots and Irish Guards possess Bagpipe Bands in addition to the Military Band, while the Grenadiers and Coldstreams each have a Corps of Drums (Flute Bands. Vide Chapter XI).

Similar Staff Bands are found in the Royal Air Force and the various divisions of the Royal Marines and Royal Artillery, all of which have their own Schools of Music, distinct from Kneller Hall yet following the same Regulations.

9

It has been shown how the lead from the eighteenth century in Military Music has been given by Germany and Austria, and the invention of the valve, which has so revolutionized Brass instruments, has been so perfected in those two countries that it will not be surprising to find a preponderance of Brass in most of their Service and Civilian Bands.

Prof. Dr. Georg Gruber, who has so kindly supervised this work, has pointed out to me that in Upper Austria the number of Amateur Brass Bands is so great that one could safely say that in relation to the size of this area there are more Brass Bands than in any other part of the World.

The Deutschmeister Regiment of Austria served as the Vienna House Regiment of the Emperor Josef 11, and Emperor Franz Joseph 1.

The Empress Maria Theresa ordered the Regiment to form a Military Band in 1741 and this resulted in the Deutschmeister Kapelle with the best Musicians in the country drafted as soldiers. The Band was soon prepared for its first parade at Milan in the same year, and sounded the Regiment's attack against the Spanish in 1743 at Camp Santos. The Band soon became part of Vienna's musical life for very many years,eventually playing Dance Music such as Polkas and Viennese Waltzes, many of them adapted or specially composed for the Band. Some of the best-known Conductors of the Band were P. Fahrbach (1841-46) C.M. Ziehrer(1887-93) W. Wacek (1893-1918) and the present Director is Capt. Julius Herrmann, who has held the position since 1925.

The Band visited Argentina in 1910. After World War 1 the Austrian monarchy and all military organizations were abolished but the Deutschmeister Kapelle was so popular that it was re-formed as a Civilian Group and in spite of the ban on all Hapsburg uniforms, emblems and decorations the Players were allowed to retain their uniforms.

10

They continued to wear the same uniforms during the Nazi occupation of Austria and even during the early Soviet occupation they played the popular Strauss waltzes at Public concerts in the same familiar dress. The 36-piece Band toured Canada and the U.S.A. in 1958 and returned for a second tour of North America in 1962.[13]

Die Werkskapelle (Works Band) of Ternitze has 70 Musicians all of whom are employed by the Schoeller Blackmann Steelworks.

This Organization consists of a Concert Band of 52 Players, an Orchestra of 38 Players and several Dance Bands and small ensembles.

The Band was formed in 1881 and later became associated with the Erster Ternitze Musikverein. The steelworks again sponsored the Band in 1934 when it became known as "Die Werkskapelle". This Band was sadly depleted during both the German and later Russian occupation but shortly after the war efforts were made to train young Players and to rebuild the Band to its former strength and standards.

Its 75th Anniversary was celebrated in 1956 since when it has regained its former prestige and has won many awards in Austrian Music Festivals.[14]

NOTES CHAPTER V11

1. "Bands Of The World" Al. G. Wright and Stanley Newcomb
   The Instrumentalist Co. Evanston Illinois. U.S.A. p. 10
2. ibid p 5
3. ibid p 4
4. ibid p 23
5. ibid p 24
6. ibid p 28
7. ibid p 50
8. ibid p 22
9. ibid p 16
10. ibid p 17
11. ibid p 18
12. Private Research 1945-1949
13. "Bands of the World" p 3
14. ibid p 69

BANDS IN THE U.S.A.

C H A P T E R VIII

GILMORE AND SOUSA

America is able to show the largest number of wind bands in the entire World. Practically every High School as well as every American University possesses a Band besides an Orchestra and most of these bands have developed to enormous sizes compared to even the major bands of Europe, including the Brigade of Guards in London or the band of the Garde Republicaine in Paris.

The movement which has risen so rapidly in the United States appears to have been initiated by the World-famous Gilmore Band which dates officially from 1861 (during the American Civil War).[1]

Patrick Gilmore, born in County Galway, Ireland, in 1829 enlisted in a British Regiment while in his teens and was sent on overseas duty to Canada where he gave up the Army, moving to Boston in 1848. Working for the Ordway Music Store in Boston, he formed a minstrel group playing as Cornet soloist, and his ability soon brought him such recognition that he led several bands between 1849 and 1859 until organizing his own band of 32 players which enlisted with the 24th Massachusetts Volunteer regiment in 1861. The Band returned to Boston in 1862 celebrating the end of the Civil War with a concert which was followed by a series of winter gala concerts at the Boston Music Hall.[2]

In 1863 Gilmore reorganized the military bands of Massachusetts at Governor Andrew's request and completed work on some 20 bands, taking one of these with him to New Orleans where he was given charge of all the bands in the Department of the Gulf, celebrating the inauguration of Governor Hahn of Louisiana with a spectacular concert of 500 bandsmen with a choir of 5,000 and a large Drum and Trumpet Corps.[3]

On returning to Boston he re-established his own band and went into business with the firm of Gilmore and Wright, manufacturing band instruments. Gilmore was a businessman, showman, organizer and promoter,

appealing to the masses with overwhelming volumes of sound from his players, but above all he was a more than competent conductor and musician.

His fantastic 5-day long National Peace Jubilee began on June 15th, 1869 and was presented in a coliseum specially built to hold 50,000 people. There was an orchestra of 500, a band of 1,000 and a chorus of 10,000 and President Grant was one of the visitors to this spectacle. The World Peace Jubilee presented in 1872 showed an orchestra of 1,000, a band of 2,000 and a chorus of 20,000, and Gilmore visited Europe to offer a personal invitation to Johann Strauss and his Viennese orchestra. The Band of the Grenadier Guards under Daniel Godfrey, Kaiser Wilhelm's Grenadier Regiment Band under Heinrich Saro with the Imperial Household Cornet Quartette, the National Band of Dublin under Edwin Clements and the Garde Républicaine Band under Jean Paulus, all joined bands from 26 cities of the United States, and this was a great personal success for Gilmore, although the obvious superiority of the European bands was an incentive to him to strive for better performance, instrumentation and repertoire in American Bands.[4]

One of his last big shows was held in 1873 in Chicago to celebrate the City's recovery from the Great Fire. Later in that year he settled in New York, taking over the 22nd Regimental Band which later became known as "Gilmore's Band", going on an extended tour of America in 1875 and then taking over the Hippodrome in New York City renaming it Gilmore's Concert Garden which is now known as Madison Square Garden. 150 consecutive concerts were given to crowded houses in the first season.[5]

The Band visited England, Belgium, Holland, France and Germany in 1878 following with a series of promenade concerts at Madison Square Garden in 1879. In 1892 Gilmore set out on a farewell tour with a 100-piece band but became ill and died following a concert at the Chicago exposition.

Gilmore's instrumentation remains the basic pattern of the Concert Band in the United States at the present time,[6] consisting of:

2 Piccolos	1 E flat Soprano Cornet
2 Flutes	4 B flat Cornets
2 Oboes	2 Trumpets
2 Bassoons	2 Flügelhorns
1 Contra Bassoon	4 French Horns
1 A flat Sopranino Clarinet	3 Trombones
3 E flat Soprano Clarinets	2 Alto Horns
16 B flat Clarinets	2 Tenor Horns
1 Alto Clarinet	2 Euphoniums
1 Bass Clarinet	5 Tubas
1 Soprano Saxophone	4 Percussion
1 Alto Saxophone	
1 Tenor Saxophone	
1 Bass Saxophone	66 Players.

While Gilmore set the pattern for the huge bands and spectacular showmanship which typifies most American music-making, there is an even greater figure in America's contribution to Military Music in the person of John Philip Sousa who was born at Washington D.C. on November 6th, 1854.

He learned the Violin as a child and at 16 played in Variety theatres. He led the orchestra for Offenbach's American tour (1876-7) while aged only 21. He then took up conducting and directed a revival of Sullivan's "Contrabandista" in 1879 meeting his wife for the first time in a pirated edition of "H.M.S. Pinafore".

In 1880 he was appointed Bandmaster of the U.S. Marine Band where his father had once been a Trombone-player. It was here that he wrote his most famous marches including "The Thunderer", "High School Cadets", "King Cotton", "Semper Fidelis", "Washington Post", "Manhattan Beach" and "The Stars and Stripes for Ever".

In 1892 he resigned to form his own band which toured Europe in 1900, 1901, 1903 and 1905 and undertook a World tour in 1910-11. His last visit to England took place in 1930 when he came to play a compliment to the Royal Welch Fusiliers. He died in 1932 just after conducting the Ringgold Band of Reading, Penns.[7]

Sousa's marches are popular with bands all over the World and it would be no understatement to rate these fine, stirring tunes as being probably America's greatest contribution to the classic literature of Band Music.

NOTES : CHAPTER VIII

1. Al.G. Wright and Stanley Newcomb "Bands of the World" The Instrumentalistic Illinois, U.S.A. 1970 p. 60
2. Ibid p. 60
3. Ibid p. 60
4. Ibid p. 60
5. Ibid p. 60
6. Ibid p. 60
7. Groves Dictionary of Music MacMillan London 1959 Vol. IX p. 127

Figure 61

The Gilmore Band

The Gilmore Band 1861 ("Bands of the World")

Figure 62

Gilmore and his band in Madison Square Garden

Gilmore and his Band at Madison Square Garden (1875)
("Bands of the World").

Figure 63

John Philip Sousa (1854-1932)

Figure 64

The first Purdue University Band, 1895-96

The First Purdue University Band (1895-96)

Figure 65

Purdue University Marching Band

Purdue University Symphony Band

Purdue University Marching and Symphonic Bands (1970)
(Compare with Figure 64) ("Bands of the World")

C H A P T E R IX

BANDS IN AMERICAN COLLEGES AND UNIVERSITIES

In a recent survey of School Music in the U.S.A. by the American Music Conference it was shown that:

Approximately 1,500,000 students play in high school Marching Bands, and the same number participate in 25,000 Concert Bands where many of the same students would play in each type of band in the cases of most schools which have both a Marching and Concert band.

About 665,000 students participate in small ensembles such as trios, quartets etc., and in some 12,000 Jazz or Stage bands.

Approximately 133,000 students play in 3,300 school orchestras. Many schools own instruments such as Oboes, Bassoons, French Horns, Alto and Bass Clarinets, Basses and Percussion and the average investment in musical instruments per school is estimated at $ 12,521.00 while the average investment in musical instruments per pupil by the school is $ 21.42.

There are approximately 200 music camps and Summer music programmes without including school programmes carried through the Summer, and about 85,000 young people attended these Summer Camps in 1971. Around 75% of these camps and programmes are affiliated with a College or University.

This programme outlined above is largely administered on a State or local basis with very little aid from the Federal Government. About half of the States have a State Music Supervisor who coordinates the programmes throughout that State. College and University music programmes are supported by State funds but are largely administered by the individual institution.

There is a sad lack of Community music programmes to give an opportunity for High School and College graduates to continue playing after leaving school. Many of the students having been using school-owned instruments find a large problem in obtaining instruments after leaving the school bands and orchestras.

Class instruction for instrumental groups - teaching all instruments together - is a feature of American tuition which has already

been adopted in Japan, Holland, Norway and some other countries.

During the past 40 years, American Colleges and Universities have developed a complete curriculum for Music Directors in all fields leading to the degrees of Bachelor, Master and Dootor in both Music and Music Education.

This curriculum includes applied musical instruction on major instruments, courses in harmony, theory, ear-training, history and conducting as well as special courses in teaching class-lessons on all instruments, literature, Marching band, administration, community relations and every type of activity which is likely to be part of a Director's daily life.

A Rental Plan for musical instruments has been developed by music firms which allows the student to begin his study while paying a modest rental fee without having to purchase the instrument outright, such fees can be later applied to the purchase price if and when the student or parents decide to buy the instrument.

The success of the school band programme has encouraged composing and arranging of much music for these groups and this is carefully graded from the very easiest to the most difficult, with the increasing ability of the best school and College bands. Many major composers now write this type of music and numerous "clinics" are held in the field of band literature where College and University bands devote several hours to the reading of new music for the benefit of invited Directors in the area. Several groups made up of Directors themselves will assemble for the purpose of reading new music together and many American publishers now issue demonstration records of their new publications which they send out along with the scores.

From a Report by Paul Yoder
Kindly furnished by Col. George S. Howard
U.S.A.F. (Ret), President, National
Band Association, U.S.A.

A good example of the rapid growth-rate of University bands in the U.S.A. during eighty years may be seen in a comparison of the photographs of Purdue University Band - one taken in 1896 and the others in 1970 (Fig. The first Purdue Band consisting of a small Drum and Bugle Corps was organized in 1886 and then in 1888 several "Bell-Back" instruments similar to those used in the Civil War were added. "Bell-Back" describes the peculiar design of brass instruments which had their bells pointed over the shoulders of the players in order to project the sound towards the rear of the band, when it was more easily heard by troops marching behind the band.[1]

Where the 1896 photograph shows only 13 players in the Purdue Band, and while this University has no music department or music-school, it does have a Band Department with 11 bands which attract over 600 students to their ranks. These bands include "The All-American" Marching Band, the Symphonic Wind Ensemble, Symphony Band, Concert Band, Collegiate Band, Varsity Band, Regimental Band, Symphonette (orchestra) Variety Band (stage) Military Band and Basketball Band.[2]

The bands are served by a staff of 7 and academic credit is granted to all participating students. The Band Department has 3 large rehearsal rooms, each capable of seating 200 performers, a library, offices, storage rooms and an outdoor bandstand, shaped like a shell.[3]

The "All-American" Marching Band was the first band in 1907 to break with the regular marching formation to form a letter or word with its ranks while marching and this is now a regular feature in America when large bands march in public on sports arenas or other large spaces[4] (see Fig.67 where the Indiana Marching Band is shown performing in this manner).

One rather disappointing feature of Mr. Paul Yoder's report on American University, College and High School bands is that of the sad lack of Community Programmes which would give an opportunity for High School and College graduates to continue their playing after leaving their studies. In this single instance Europe has the advantage over the United States and this is quoted in Paul Yoder's valuable report where he sums up the situation in his concluding paragraph. He states that if America could develop the type

of Community Programme such as those which he had observed in other countries, particularly in Europe, there would be a much stronger basis for protecting the advances made in the American School Programme during the last 40 years.[5]

NOTES : CHAPTER IX

1. Al. G. Wright and Stanley Newcomb "Bands of the World" The Instrumentalist Co., Illinois, U.S.A. 1970 p. 93
2. Ibid p. 93
3. Ibid P. 93
4. Ibid p. 93
5. Paul Yoder "Report on School Music in the U.S.A." American Music Conference 1972 p. 5

Figure 66

University of Wisconsin Band, 1885

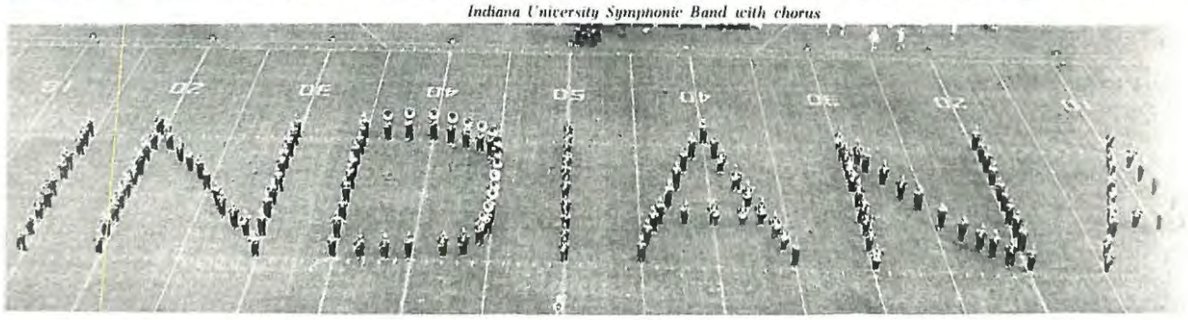
University of Wisconsin Symphonic Band, 1970

University of Wisconsin Bands
1885 and 1970

("Bands of the World")

Figure 67

Indiana University Symphonic Band with chorus



Indiana University Symphonic and Marching Bands
("Bands of the World")