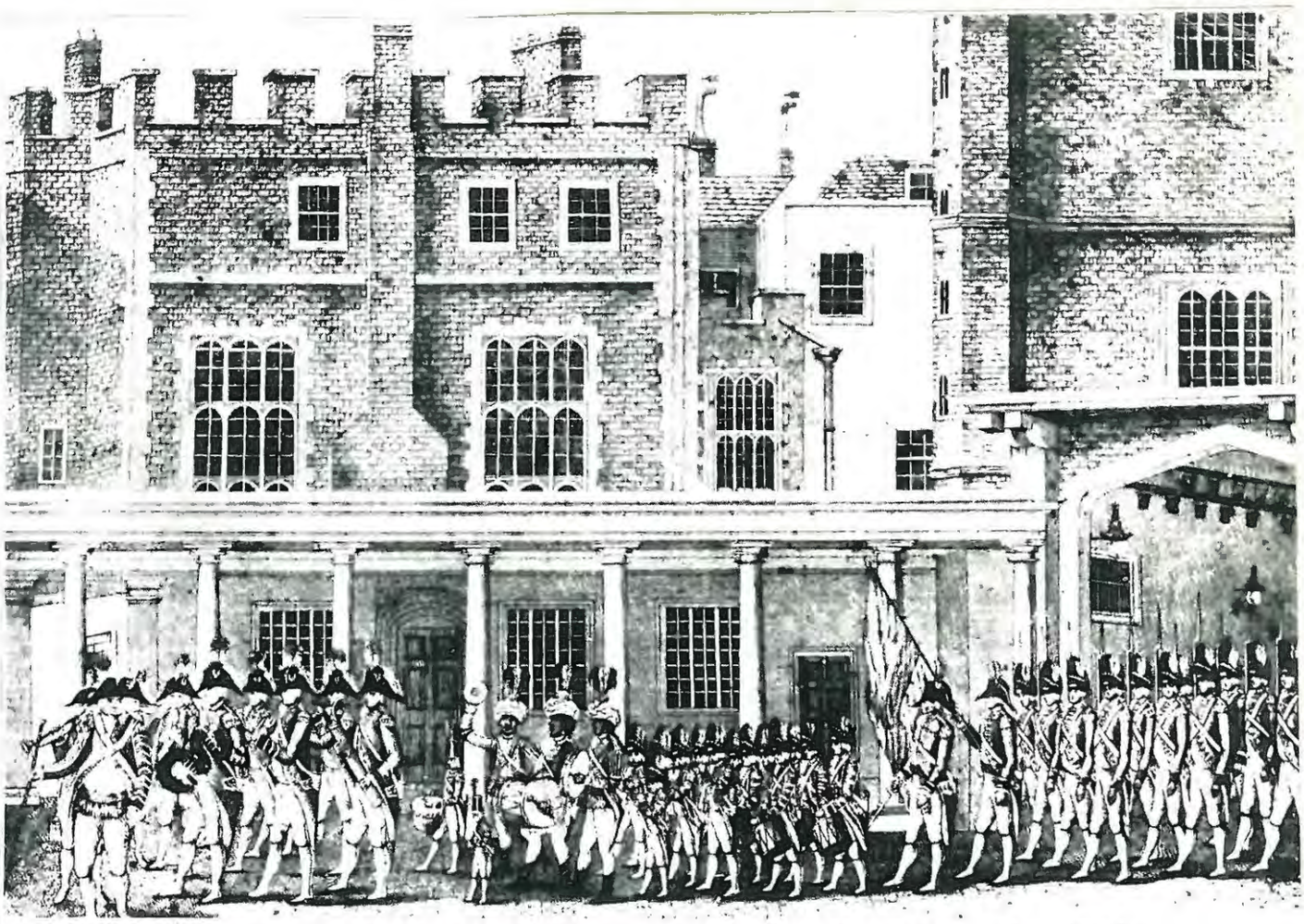

THE COLDSTREAM GUARDS AT ST JAMES' PALACE (c. 1790)

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

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1972

VOLUME II

The Organization of Wind Bands

Chapters X to X1

PART II

C H A P T E R X

THE ORGANIZATION OF WIND BANDS

Kappey states that a Military Band furnishes in most cases the only medium by which the toiling multitude of the working classes get an idea of musical progress.[1] He was, of course, writing in an era which did not know the Radio or Television and was perhaps a time when the Gramophone was a novelty and recorded discs or records not so widely published as in the present time.

In the days of Empire, service bands were sent far from their home-land, and the pomp and spectacle of military display with stirring martial music was available to "the man in the street" not only at home but often in remote places of the World.

With the decline of Empire the taste for such music has remained until being somewhat aldulterated by the rise of Jazz and Popular Light Music with its widely disseminated commercial recordings, and yet Military Music is still enjoyed by the masses. Today, "the high-priced opera-houses and fashionable concert-rooms" which may not have been available to ordinary people Kappey's time[2] are now able to present their Music through the medium of modern Broadcasting and Recording to all such as wish to hear it.

We are concerned in this work not with comparisons, standards or individual tastes in Music so much as an examination of groups or combinations of wind-instrumentalists playing together for their pleasure and instruction and possibly for the entertainment of other listeners.

Such groups fill an important place in Education, both for young people and adults, especially for those who have discovered the joys of making music even quite late in life. The comparative ease with which any wind instrument may be quickly learned should encourage the building up of some kind of wind-instrument combination wherever enthusiasm and even the slightest talents abound in any human community.

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The British private soldier, for instance, with all his military qualities will scarcely qualify in the main for the classification as a potential musical virtuoso. True, many fine instrumentalists have completed their initial training in military bands before continuing a brilliant career as orchestral musicians and soloists, but for the most part the responsibility for the training of recruits, many of whom were enlisted as band-boys under 17 years of age, rested entirely with the Bandmaster of each Regimental band, who was obliged to take "pot-luck" on the likelihood of their development into useful players for his band. Really promising pupils were sent for more advanced tuition at Kneller Hall (if and when a vacancy might occur for them) returning to service with the Regimental Band and in due course becoming Student Bandmasters. Those less talented and possibly lacking enthusiasm or application, often were returned to duties other than musical or maintained on those instruments of the band which carried lighter responsibilities (e.g. 3rd Clarinet, 2nd Cornet, 2nd Trombone or Drums).

These lower instruments have their important parts to play in the essential harmonies of the band music or to support the solo instruments, and there are undoubtedly many players who are quite happy to confine their duties to the humbler and more subordinate parts. Perhaps there is little choice under the exigiencies of Service life!

For the amateur band, the many subordinate but necessary parts, especially in the middle harmonies, afford a magnificent opportunity for weaker and less experienced players to participate in concerted playing, and without doubt these participants gain much confidence, often improving in due course when they may be entrusted with the more florid and difficult upper parts of the band arrangement.

A Kalkbrenner's work: "Die Orgamsation der Musikchöre aller Länder," published in 1884 gives several tables of infantry bands of some of the leading states of Europe at that time and Kappey has quoted some of these:[3]

3

GERMANY

Piccolo and Flute in D flat
2 Oboes
1 A flat Clarinet
2 E flat Clarinets
B B flat Clarinets
2 Bassoons
2 Flügelhorns
2 Alto Cornets in E flat
4 Trumpets
4 Horns
1 Baritone (euphonium)
2 Althorns (baritones)
4 Trombones
3 Bombardones
3 Percussion instruments
(and frequently 2 Contrabassoons)

AUSTRIA

Piccolo and Flute in D flat.
1 Concert Flute.
1 Clarinet in A flat
2 Clarinets in E flat
8 Clarinets in B flat
4 Horns
4 Flügelhorns in B flat
2 Flügelhorns in B flat (basso)
2 Euphoniums
10 Trumpets in E flat
2 Trumpets in B flat
3 Bombardones in F
3 Bombardones in E flat and B flat (contra)
4 Percussion instruments

(Oboes and Bassoons were rarely used in Austrian bands of this period as they were not very effective in the open air. The almost general absence of Trombones is compensated for by the Basstrumpets (SIC) and large number of other Trumpets.

FRANCE

Piccolo and Flute in D flat
Grande Flûte (Concert)
2 Oboes (frequently, but not always)
1 Clarinet in E flat
8 Clarinets in B flat
Saxophones: Soprano in B flat
Alto in E flat
Tenor in B flat
Baritone in E flat
2 Bassoons (not always)
2 Cornets in B flat
2 Flügelhorns in B flat
2 Horns (not always)
2 Trumpets in E flat
3 Althorns in E flat
2 Baritones in B flat
3 Trombones
1 Euphonium in B flat
2 Bombardiers (SIC) in E flat and B flat
3 Percussion instruments

RUSSIA

1 Piccolo, 1 Flute
1 Clarinet in E flat
8 Clarinets in B flat
2 Bassethorns (Alto Clarinets)
4 to 8 Trumpets in E flat
2 Flügelhorns
3 Trombones
4 Horns
2 Euphoniums
2 Basses
3 Percussion instruments

(Russian Army bands varied in strength)

4

ENGLAND

1 Piccolo 1 Flute
1 or 2 Oboes
2 Clarinets in E flat
8 Clarinets in B flat
1 or 2 Alto clarinets in E flat
2 Bassoons

4 Horns in E flat
3 Cornets in B flat
2 Trumpets in E flat
1 Baritone in B flat
2 Euphoniums in B flat
3 Bombardons
3 Percussion instruments

ITALY

1 Piccolo 1 Flute
2 Oboes
1 Clarinet in E flat
7 to 8 Clarinets in B flat
Saxophones: Soprano in B flat
Alto in E flat
Tenor in B flat
2 Bassoons
1 Contrafagott

1 Cornet in E flat
3 Cornets in B flat
2 Flügelhorns in B flat
4 Trumpets in E flat
4 Horns in E flat
2 Baritones in B flat
4 Trombones
2 Euphoniums
2 Bombardones (SIC)
Percussion

It will readily be seen that the number of B flat Clarinets in every one of these examples averages eight. These instruments are as essential to the military band instrumentation as are the violins in a symphony orchestra and in a normal British Military Band of 25 performers I have found the distribution of B flat clarinets would be as follows:-

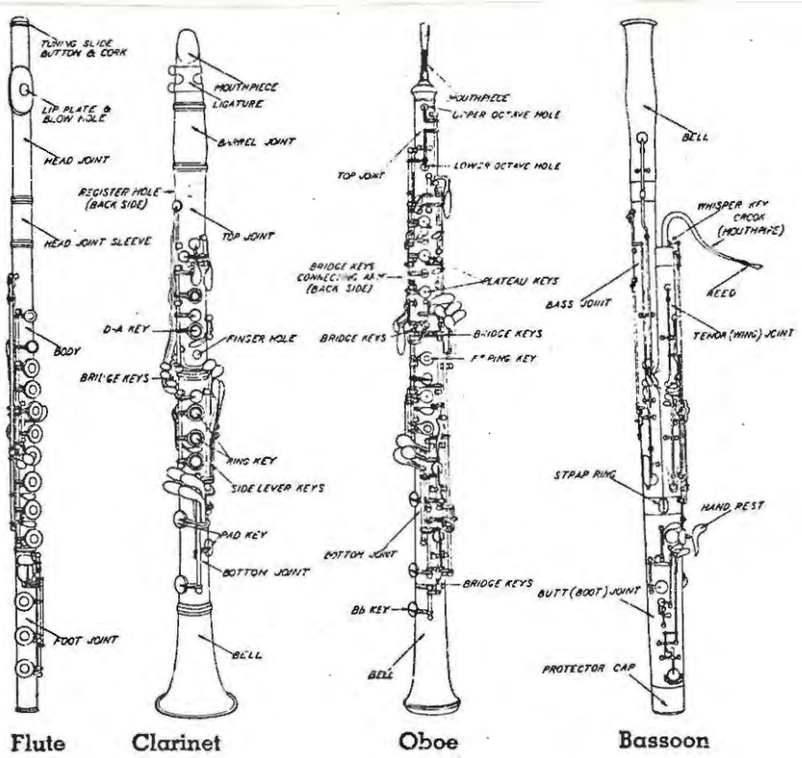
2 Solo Clarinets, 1 or 2 Repiano, 2 Seconds, 2 Thirds. [4]

The Solo and Repiano Clarinets generally play the melodic parts and must be regarded as the Leading and First Violins respectively, the Second Clarinets as the Second Violins, and the Third Clarinets as the Violas.

The tone of the Clarinet, being the most neutral of all wind instruments used in the Military Band, blends or doubles well with any other instruments and because of its brilliance the Clarinet has long superseded the Oboe as the main melodic instrument in the Military Band.[5]

Adkins remarks an interesting point regarding the choice of B flat Clarinets in the Military Band in preference to A clarinets.[6] He states that the B flat possessess a brighter and more beautiful tone. It is generally agreed amongst Clarinettists that the longer tube of the A clarinet produces a much more mellow tone and it is perhaps significant that W.A. Mozart (1756-1791)

FIGURE 68



The Four main Woodwind Instruments

FIGURE 69

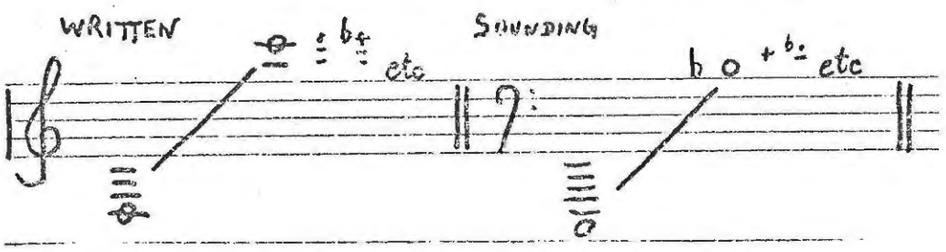
Leblanc Contra-Bass and Contra-Alto Clarinets

(Showing the straight models specially designed to be played by young Players seated on high stools)

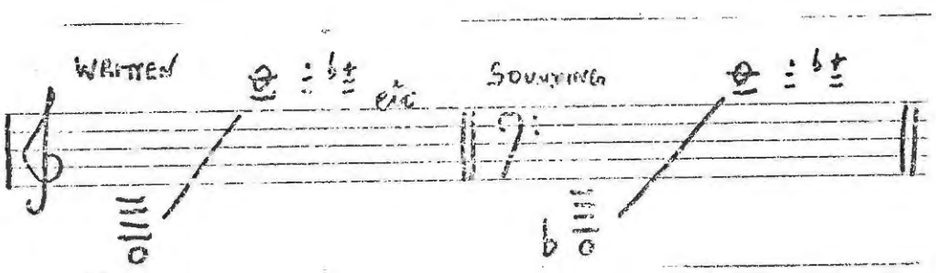
in Quintet (K 581 in A major, 1789) and in his Clarinet Concerto (K.622, 1791) writes for the Clarinet in A.

The most likely reason for using B flat Clarinets in the Military Band is the general use of keys most suitable for the majority of instruments other than Clarinets which, with the sole exception of Flute, Oboe and Bassoon, are pitched in either B flat or E flat. The A flat clarinets shown in Kappey's and Kalkbrenner's tables of German and Austrian Bands were never adopted in British Bands, but since 1945 the Franco-American firm of Leblanc (Paris) has produced a very efficient model "Piccolo A flat" Clarinet which is worthy of consideration and has actually been accepted in many American Wind Bands, along with the magnificent metal Contra-bass (B flat) and Contra-Alto (E flat) clarinets designed by M. Charles Houvenaghel.

The compass of the B flat Contra-bass is:



That of the E flat Contra-Alto (simplifying Bass parts into Treble clef) is:



From which will be seen that on a complete clarinet consort, including the little A flat clarinet, every note on the largest pipe-organ is available to an Arranger.

The E flat Alto-clarinet (shown in the Russian and English tables) has now been replaced by the E flat Alto Saxophone, which was used by French and Italian bands quite soon after its invention. (Patented in 1846 in Paris by Antoine Joseph Sax)

6

Hèctor Berlioz remarks that the Alto-Clarinet is a very beautiful instrument and one regrets not to find it in all well-constituted orchestras.[9] In the same work under the title "New Instruments" Berlioz writes enthusiastically of the family of Saxophones and mentions these new voices as possessing rare and precious qualities.[10] The Alto and Tenor saxophones have been firmly established in the British Army since an official conference of the Directors of Music of the Navy, Army and Air Force held in 1921 at Kneller Hall decided unanimously to substitute the B flat Tenor Saxophone for the B flat Barstone in the Military Band on the general grounds of the latter's lack of character and ineffectiveness.[11]

The higher notes of the B flat Clarinets are augmented or replaced by parts for E flat Clarinets and the Flute.
Before the universal adoption of the Boehm System Flute in the Military Band (a gradual process of over a century) the Flute had been considered a weak voice in Band instrumentation and it was the general practice to double nearly all the Flute notes with those of the E flat Clarinet. In more recent times the E flat Clarinet has gone rather out of favour since modern flautists are capable of producing an adequate weight of tone, and are justifiably annoyed at having their solo parts doubled up by an instrument which, unless very skilfully and artistically handled, is at best a rather ugly sound with intonation at times most suspect. On my own suggestion in 1947 the Director of Music H.M. Coldstream Guards considered the situation and replaced the E flat Clarinet with an extra flute, the flautist transposing the part upwards a minor third (simply a matter of reading as from the Bass Clef with adjustment to key-signature and accidentals). For indoor performance this arrangement has, to the best of my knowledge, remained as the general practice in most of the bands of the Household Brigade in the present time.

As a solo instrument the E flat Clarinet excels in raucous and bizarre effects, notably in the finale ("Witches' Sabbath") of Berlioz' "Symphonie Fantastique", in Mahler's 2nd Symphony (3rd movement), and Richard Strauss' "Till Euzenspiegel". Berlioz himself describes it as "less screamy" than the small clarinet in F which, he says, has been almost abandoned from Military Music.[12] After hearing an E flat clarinet one may only guess at the effect of the one in F. Yet for outdoor performance especially in Marches the E

7

flat Clarinet provides a strident voice which perhaps is desirable under the circumstances.

Modern arrangers usually include a part for B flat Bass Clarinet which is written in treble clef as a transposing instrument sounding one major ninth below the written notes. It is a useful voice and should be more widely used in wind bands as should the E flat Baritone Saxophone which also plays from Treble Clef yet may easily read straight off from Bass Clef parts by simply adjusting the Key-signature and accidentals.

The Oboe has long since yielded up its place as melodic leader of the Wind Band to the Clarinet and therefore its number is restricted to one player (or occasionally two) in the standard Military Band of 25. It provides colour, giving an edge or "bite" to the Clarinet tone and is a useful solo voice doubling well with the Horn in octaves or the Saxophones or Bassoon. It is useful too as a unison instrument with either E flat Clarinet or Solo Cornet (Trumpet) or in octaves with Tenor Trombone or Flute.[13] The Cor Anglais has not been generally adopted into British military bands but would serve a useful purpose in any wind band. Pitched in F (a perfect fifth below the Oboe) its plaintive tone (e.g. Berlioz' "Le Carneval Romain" or Sibelius'"Swan of Tuonela") is quite unique.

If I might be permitted a preference in middle double-reed tone I should like to see the more general use in all concerted music of the Oboe d'Amore pitched in A. The beautiful tone of this instrument alone would recommend its adoption into Wind Bands although this might result in awkward keys for the Player. Any Concert-pitched instruments in Military Bands are obliged to play in flat keys more often than others,and this is less comfortable for such instruments as the Oboe which is built in D and is easiest played in D, G, C and F with the relative or attendant keys .[14]

The Simple-System or 8-keyed Flute which was standard in all bands and orchestras until well after the inventions of Theobald Boehm in 1832 and 1847, was also built, like the Oboe, in D.

8

Flute parts in all combinations are florid since the Flute is universally recognized as an agile instrument. With the general form of the Military Band established with Brass instruments and Clarinets pitched in the flat keys, rapid performance on a Simple-System Flute in flat keys became a near impossibility. The Flute was therefore constructed in D flat which enabled the player to perform in sharp keys such as D, E, A and occasionally C, F, and B majors (the corresponding Concert keys being E flat, F, B flat, B, G flat and C majors). With the increasing adoption of the Boehm Flute, also built in D flat,many players preferred to use a Concert Boehm Flute and to transpose the written D flat parts upwards one semitone and to play in the flat keys which are comparatively simple on the Boehm system.

Most experienced Military Band flautists are able to transpose any Flute part upwards of a semitone at sight.

Considerable confusion has however arisen for arrangers and students of military music through the widespread misnaming of the pitches of different flutes. Since the natural scale of the Simple System Flute was D major (the finger-holes being so placed) the player was accustomed to name the pitch of his flute according to the note given by the closed or lowest note of the scale.

Hence: The Concert Flute (in C) was often termed "Flute in D".

The Military Flute pitched half a tone higher became known as "Flute in E flat".

The early publishers of British military band music are mainly to blame for this widespread misnomenclature since all of their printed editions designate the Military Flute as "Flute in E Flat". The United States and all European countries have carefully maintained the correct title as Flute (or Piccolo) in D flat.

Further complications arose when a true Flute in E Flat was occasionally used in the Military Band and the same authorities gave this the name: "Flute in F". The key of each flute naturally, if incorrectly, being given according to the pitch of the note given when D was fingered. (See Chapter Xl; Irish Flute bands)

9

The D flat Piccolo is still widely used in Military Bands all over the world since many florid and difficult passages particularly in marches such as Sousa's "Stars and Stripes" or Alford's "The Middy" are for the most part easier for the player to play, although many players prefer to transpose onto a Concert Piccolo. The Piccolo is a most useful alternative to the Flute in wind band music since it adds brilliance and sparkle to the full sound of the band and provides striking rapid solo passages above the main melody as in the examples just quoted.

In a normal Military Band of 25-30 players only one player each of Flute, Oboe and E flat Clarinet is usual, although as stated the E flat Clarinet may be replaced by a Flute. Where one flute-player only is available then this player changes Flute or Piccolo, playing whichever instrument is required.

The E flat Alto, B flat Tenor Saxophones and one Bassoon are the three instruments usually named as the Tenor Section of a British Military Band. Generally speaking the Bassoon is more effective as a tenor voice in full band orchestration but fills a useful purpose when lower harmonies in the bass parts are divided.

The basic Wood Wind Choir should always be regarded as Solo Clarinet, Second Clarinet, Third Clarinet and Bassoon for the complement of soprano, alto, tenor and bass although there are many variations of this particular tone-colour which become available with the addition of the other instruments.

The Baritone Saxophone, Bass Saxophone and Bass Clarinet besides the Contra-Bassoon, not to mention the Contra-Bass and Contra-Alto Clarinets of Messrs Leblanc would all help to fill that gap in British regimental bands - the lack of an adequate bass in the reed section. The huge Concert Bands found in the U.S.A. already use many of these lower reed instruments in their organization and the result of these new and varied voices in the Reed Section has led towards re-orientation and a broader view in scoring of much original music for that peculiarly American combination "The Symphonic Band". If a personal observation may be made at this juncture then it should be pointed out that the secret of all good orchestration has always been accepted by most experts to be the art of scoring thinly rather than thickly, since one should strive to avoid the muddy and indeterminate effect which invariably results

FIGURE 70

Saxophones

ALTO SAXOPHONE. TENOR SAXOPHONE. BARITONE SAXOPHONE.
SOPRANO SAXOPHONE.

(Hind)

from using too many instruments at the same time. Bearing in mind that the old arrangements by Godfrey, Williams, Myddleton, Rimmer and others for the standard band of 25, have stood the test of nearly a century and are in most cases as fresh to the listener's ear today as when they were first printed, perhaps one should tread warily before recommending the addition of numerous instruments to an already compact and efficient combination available in the standard Military Band organization.

The Horn, often called "The French Horn" is one of the earliest of the instruments used in the Military Band.[15] The art of winding the tube into a circular shape was known before the seventeenth century but the actual shape of the orchestral horn as used in the present time, was designed in the eighteenth century.[16] It is said to have been introduced into the Imperial Opera at Vienna from 1712 to 1740 after which its use was discontinued for some time.[17] Fifty years later it was known as the "Waldhorn" (forest horn.) by which name it was distinguished for a great many years in Germany and Austria.[18]

Anton Joseph Hampel, between 1750-1760, had initiated the device of stopping the bell with the right hand and crooks for B flat alto, A, G, F, E, E flat, D, C, and B flat bass were made by Werner of Dresden in 1757.[19] Soon after 1770 the Horn played by means of hand-stopping was heard in England played by two of its most famous exponents, Punto and Spandau.[20]

Not many valve-horns were in use before 1830, possibly because of the ten years patent granted to Blühmel and Stölzel in 1818 and the invention was almost ignored by composers until around 1835. The new horns were adopted by some Prussian Military Bands during the period 1825-1830 when valve instruments found a ready welcome in Military Bands.[21]

A pair of Horns with crooks for F and E flat have been standard in British Army Bands of 25 players, although parts for 3rd and 4th horns are usually included in sets of parts for Military Bands.

11

Horns are invariably employed in pairs, regardless of the number of Horns available in a band.[22] Adkins describes the Horn as "the mortar of the Military Band"[23] since these instruments combine equally well with either brass or reed sections and their mellowness of tone allows for "doubling" or blending with almost any other conceivable tone colour.[24]

Until the end of the 1939-45 War, the standard equipment of British Army Bands included a pair of narrow bore "French" Horns in F with interchangeable E flat crook, fitted with piston valves. Most Horns in use at the present time have a much wider bore and are fitted with rotary valves.

The loss of characteristic Horn tone is compensated by safer attack with greater certainty of holding the note without that "burble" which invariably accompanied the older school of horn-playing on narrow-bore instruments.

The modern Trombone too, has undergone a drastic change during the same period. The narrow-bore Trombones of pre-war years,known as "pea-shooters", showed a disturbing tendency to "rip" during playing.

The wider bore in both cases makes for greater homogenity of tone,and indeed it is often difficult for even an expert listener to distinguish the difference in tone-quality between a wide-bore Trombone and a wide-bore Horn in certain registers,and two Tenor Trombones blend well with Two Horns in arrangements where four horns may be desirable but not available (e.g. the opening bars of Webers' "Der Freischutz" overture or Wagners' Prelude to "Tannhauser").

The Trombone, one of the most ancient of instruments, was once known in England as the Sacbut. Its German name "Posaune" is derived from "Buzine" or the "Buccina" of the Romans (see chapter 1). Although the instrument has been fitted with valves, Trombone-players have for the most part remained conservative in retaining the familiar Slide which distinguishes the Trombone from all other brass instruments in the modern band and orchestra.

Valve-trombones, made with pistons in France and Belgium, and with rotary valves in Germany and Austria have remained in some European bands but have never been popular in England.[25]

FIGURE 71

Tenor and Bass Trombones

B♭ TENOR SLIDE TROMBONE. G BASS SLIDE TROMBONE.

(Hind)

12

Two Tenor Trombones pitched in B flat[26] are used in the standard Military Band and Orchestra with the addition of a third Trombone playing at a lower pitch. A peculiar characteristic of British Military and Brass Bands is their use of a Bass Trombone in G.

The American Players favour a Bass B flat - F Trombone fitted with a trigger controlling a rotary valve to change from B flat into F.[27] This model is becoming increasingly popular in Symphony and Light Orchestras and bids fair to supersede the Bass Trombone in G with British Bands.

All three Trombones play from the actual written notes either in Bass Clef or, in the case of the Tenor Trombones, from the Tenor Clef.

The Treble Clef used by all instruments in the Brass Band (with the exception of the Bass Trombone) presents no problem to Trombonists who are familiar with the Tenor Clef, since all B - flat instruments playing from Treble Clef are treated as transposing instruments by the Arranger and apart from adjustment to key-signature the written pitch of the notes is identical for the Tenor instruments. (see Brass Bands).

The Bass Trombone parts are always written in the Bass Clef at Concert pitch in all combinations.

The Cornet in B flat is usually employed as the Soprano voice of the brass instrument in Military and Brass Bands in Britain. Of recent years, however, the Trumpet which is an orchestral instrument has, perhaps due to the increasing popularity of Dance Music and Jazz, tended to be preferred by amateur Players. The Trumpet in B flat, played in precisely the same manner as the Cornet, has a more brilliant and somewhat harder tone and is consequently less suitable for blending in Band combination.

Many of the standard Band arrangements feature a cantabile style of solo work for the Cornet and in this context the Trumpet could hardly be compared since it was never built for such a purpose.[28]

The modern Cornet is really a derivation from the Trumpet and the Horn.[29] The name is taken from the old Cornetts or Zinke (see chapter 111) which was played by means of finger-holes. Carse places the advent of the French "Cornet à Pistons" between 1826-1828 when valves were added to the

13

"Cornet Simple," it reached Britain soon after 1830 and soon displaced the Keyed-Bugle in Military and Brass Bands.[30] It was known at first as the Cornopean or Stop-Horn[31] which was first provided with two and later three valves. The instrument was partly perfected by Charles and Antoine Joseph Sax around 1833.[32]

Daubeny claims that the Cornet is "easier to play than the Trumpet"[33] and writes somewhat disparagingly on the Cornet, comparing it unfavourably with the latter instrument. The Cornet was first used in the orchestra by Michael Balfe (1808-1870) in his "Maid of Artois" (1836) and since then several composers including Donizetti, Verdi, Wallace, Meyerbeer and Bizet have written airs for it in some of their operas.[34]

Daubeny's statements may be very true, but two facts which remain in favour of the Cornet's continued use in the Wind Band are that it is easier to play than the Trumpet and again, as already stated, the Cornet blends so much better with all other wind instruments.

In both Wind Bands which I am currently training, the Trumpet is exclusively used by all my players on the parts written originally for Cornet, and upon application to firms who supply musical instruments in South Africa, it was quite astonishing to discover that the price of Cornets is nearly twice that of a good mass-produced Trumpet. This must undoubtedly be due to the more popular demand for Trumpets and it is to be hoped that this does not portend the extinction of a useful and easily-learned instrument in the World of Amateur Bandsmen.

The remaining brass instruments which were used in the regular Military Band are derived from the homogeneos group of instruments produced by Adolphe (Antoine Joseph Sax) between 1840 and 1845 under the name of Saxhorns.[35]

The family of Saxhorns consists of Seven instruments:[36]

1. E flat Sopranino (E flat Soprano Cornet)
2 B flat Soprano (B flat Cornet)
3 E flat Alto (Tenor Horn)
4 B flat Baritone
5 B flat Euphonium
6 E flat Bass (Bombardon)
7 BB flat Bass (Bombardon)

FIGURE 72

Cornets and Flugel Horn

SOPRANO CORNET. B♭ CORNET. FLUGEL HORN.

(Hind)

14

The harmonic series for these instruments is the same as the B flat Cornet and like that instrument all have a conical bore.[37] Different names are given to the various Saxhorns in some Countries and while Sax is generally credited with the actual invention, other instrument makers were already ahead of the Sax family in the construction of valved instruments in the bass register. "Stolzel's price list of 1828 (Berlin) includes a "chromatisches Basshorn oder Basstrompete in F oder Es", which is probably the first indication of a valved instrument in the Bass-Tuba register.[38]

Wilhelm Wieprecht was granted a patent in 1835 in conjunction with the Berlin maker J.G. Moritz for an instrument in F with five "Berliner-pumpen" valves, (two operated by the left hand and three by the right hand).[39]

There is hardly any difference between Bass Tuba and Bombardon except in name where, in the Orchestra the instrument is called Tuba (usually pitched in F), in the Military and Brass Bands it is called bass or bombardon (in E flat - or BB flat. In France and Germany the name "Tuba" includes 8 or 9 feet instruments of the Euphonium class and Contrabasses pitched an octave lower but the E flat size is called "Basstuba" in Germany while in France it is known as "Tuba Contrebasse".[40]

Berlioz compares the three cylinder Bombardon in F with Bass-Tuba in F with five cylinders, stating that while the Bombardon in F has a very powerful sound, the Bass-Tuba's quality of tone is "incomparably more noble than that of Ophicleides, Bombardons and Serpents."[41] He mentions that the mechanism had been much improved by M. Wibrecht (SIC) master of the King of Prussia's Military Bands, and that Adolphe Sax (SIC) was making Bass-Tubas in E flat.[42]

The B flat Baritone is sometimes called the B flat Tenor Horn in Germany, while in Austria it is called either Tenor in B flat or Bass Flugelhorn, the Euphonium being named the B flat Baritone. It was once known in England as the Althorn but is now known as the B flat Baritone.[43]

An official conference of Directors of Music of Navy, Army and Air Force held at Kneller Hall in 1921 unanimously decided to substitute the B flat Tenor Saxophone for the B flat Baritone in standard Military Band instrumentation on the general grounds of the Baritone's ineffectiveness and lack of character.[44]

FIGURE 73

Tenor Horn, Baritone and Euphonium

TENOR HORN. BARITONE. EUPHONIUM
(Showing 4th Valve)

(Hind)

15

It still holds an important place in the standard Brass Band organization where it is employed in pairs. Dr. Harold C. Hind in his work on "The Brass Band" advises Baritone-Players to try to make the tone of their instruments sound somewhat light in contrast to the fuller tone of the Euphonium.[45]

The Euphonium has the same compass and pitch as the B flat Baritone but its wider bore and extended range (afforded by the addition of a fourth valve) makes it a far more useful instrument in the Military Band than its rather colourless cousin.

E flat Saxhorns (known as Tenor Horns) are not true members of the Military Band although many amateur bands include them with, or in place of, the French Horns. Strictly speaking the latter instruments belong in the Military Band while the E flat Tenor-Horns are used in the Brass Band. Some Brass Bands use the E flat Tenor Cor which differs from the upright E flat Tenor-Horn since it resembles more the shape of the French Horn but with three valves for the right hand instead of the left. These instruments all have a fairly mellow and rather neutral tone quality, bolder than that of the French Horn yet not so bright and penetrating as that of the Trumpet and Trombone of the same length.[46]

The late Prof. Percival R. Kirby once advised me regarding the substitution of Tenor Cors where French Horns were not obtainable. He explained that he solved this problem by fitting the Tenor Cors with conical French Horn mouth-pieces in place of the conventional cup-shaped mouthpieces which resulted in a softer tone more skin to the Horn tone.

The cup-shaped mouthpiece is common to all Brass instruments while the French Horn which is technically not termed as "Brass" in the Orchestra gains its characteristic tone largely from a gently tapered mouthpiece.(see fig. 78)

There have been many derivations and hybrids among the Brass instruments ever since the valve-system was applied. Some have disappeared into museums and collections all over the world. Many are described in detail in the works of Kastner, Oarse, Kappey and other writers.

16

Amongst the lesser used instruments should be mentioned the "Sousaphone" named after its designer John Philip Sousa (1854-1932). This is merely a three or four-valved BB flat Bass made in circular form (as opposed to the upright Saxhorn shape) which is carried round the body of the player, resting on the left shoulder, and with a very wide flare or bell held erect well above the player's head. The advantage of this design, which is very popular in American bands, is that the heavy Bass is able to march at the rear of a band projecting its tone forward over the heads of the other players whereas the usual method of placing Basses at the head of the column tends to lose the bass-line in a marching band.

The Sousaphone was popular in Dance-bands for some time in the 1920's but one suspects that this may largely have been due to its striking appearance rather than its musical attributes.

The Flügel Horn is best described as a valved Bugle and seems to have originated in Vienna about 1830. Kastner depicts some early types (fig. 56) and Sax made a Contralto Saxhorn in B flat in the upright tuba-form but later made the higher members of the group in the more usual Trumpet form.[47]

The Flügel Horn has been widely used in European bands and in Germany and Austria it has been given the parts which are normally played by Cornets in English Bands. It may be fitted with Piston or Rotary valves.[48] Its introduction to the British Brass Band in the middle of the nineteenth century was a welcome change of tone colour from the strident Saxhorn tone.

It has the same pitch as the B flat Cornets but has a softer or gentler tone, due to differences in the bore.[49] The usual practice in the Brass Band is to use one which plays from the Ripieno Cornet part as required by the arranger (either with or in place of the Cornet) it is not used at all in British Military Bands but affords a useful tone colour in the Brass Band.

Some bandmasters are enthusiastic about the additional tone colour obtained by replacing one Second and one Third Cornet by a Flügel Horn in each case whilt others oppose this practice, maintaining that it tends to rob the tutti passages of their brilliance.[50] The Flügel Horn gives a Horn-like tone in those sections of the arrangement which may be too high for the Tenor Horn in Brass Bands.

17

The brass Bass section is common to all British Military and Brass bands and the basic ensemble consists of one E flat Bass (with either three or four valves) and one BB flat Bass (nos. 6 and 7 respectively of the Saxhorn family).

The BB flat Bass has an overall compass from E_{11} to b flat and is usually fitted with three valves. It is in fact pitched one octave below the three-valved Euphonium. The E flat Bass, which is the smaller of the two, may be made with three valves (giving an overall compass from A_1 to e flat) or with a fourth valve which extends the downward compass to E_{11} flat (just one semitone lower than the BB flat bass).

Larger Basses have been made and used all over the world. There is a EE flat Monster Bass on display at Messrs. Paxman & Co. Gerrard St., London W.1.,[51] but the E flat and BB flat Basses are standard in design and compass in every British band and are adequate for any large wind combination.

All instruments of the Brass Band play from Treble Clef with the exception of the Trombones and Percussion. The Bass Trombone in G uses the Bass Clef playing the actual sounding notes in the score (i.e. non-transposing) while the Tenor Trombones play either from Tenor Clef (also non-transposing) or from Treble Clef in which case they become transposing instruments sounding a major ninth below the written notes (as the B flat Baritone and Euphonium when playing from Treble Clef). The practice of using Treble Clef for all the instruments in the Brass Band probably stems from the Saxhorn family which, like the Saxophones, all use the same fingerings from Treble Clef regardless of size or depth of tone. Where fingerings are identical this enables brass players to transfer from one instrument to another simply by adjusting to the difference in embouchure and sizes between the instruments.

Military Band Bass-players are trained to read their parts from the written notes in Bass Clef whether on E flat or BB flat Bass, but sometimes in amateur wind-bands a Bass-player or Euphonium-player accustomed to play in a Brass Band is quite unable to play his instrument from the Military Band parts. It then becomes necessary for the Director to write out the part into Treble Clef (one major ninth higher than the sounding note required) for the BB flat Bass although for the E flat instrument, reading from Bass Clef is a relatively simple matter since the player has merely to adjust the key-signature and

FIGURE 74

Basses

4 VALVE E♭ BASS.

3 VALVE BB♭ BASS.

(Hind)

18

accidentals in the original part, reading then exactly as if from Treble Clef.

A normal Brass Band of twenty-four players[52] consists of:

1 Soprano Cornet in E Flat
8 Cornets in B flat
1 Flügel Horn in B flat
3 Tenor Horns in E flat
2 Baritones in B flat
2 Euphoniums in B flat
2 Tenor Trombones in B flat
1 Bass Trombone in G
2 Basses in E flat
2 Basses in BB flat

The eight Cornets in B flat are divided into four parts called respectively "Solo, Ripieno, Second and Third". The Flügel Horn usually plays from the same part as the Ripieno. The three Tenor Horns have separate parts while the Baritones divide in two. The Euphoniums play in only one part and rarely divide. The Trombones play in three parts while the Basses are usually employed in unison or octaves.[53]

The Soprano Cornet in E flat has the same written notes as the B flat Cornet but its lowest notes are ineffective while the highest are difficult to produce and very shrill unless employed in a tutti. The Soprano Cornet is the only instrument in the Brass Band which actually sounds above the written notes.[54]

A normal British Army Band of Twenty-five players consists of:
1 Flute (doubling Piccolo)
1 E flat Clarinet (or 2nd Flute)
1 Oboe
2 Solo clarinets in B flat
1 First or Ripieno Clarinet in B flat
2 Second Clarinets in B flat
2 Third Clarinets in B flat
1 Alto Saxophone in E flat
1 Tenor Saxophone in B flat
1 Bassoon
2 Horns
2 Solo Cornets in B flat
1 Second Cornet in B flat
2 Tenor Trombones
1 Bass Trombone
1 E flat Bass
1 BB flat Bass
1 Side drum
1 Bass drum [55]

19

In order to simplify the work of the drummers the Bass Drum is sometimes fitted with a cymbal mounted on the top of its shell, and where Bass Drum is required to play with cymbals this is possible for one player to play both parts, striking the Bass Drum with a beater held in one hand, and addressing the inner surface of the mounted cymbal with that of a second cymbal held in the other hand by a specially fitted handle. Military Bands on the march often dispense with Oboe and Bassoon using these players for Cymbals and Bass-drum respectively,[56] although this arrangement may vary in different bands and according to the individual physique and adaptability of the performers.

For marching purposes the Oboe-player may use a Soprano Saxophone (either in B flat or specially pitched in C) as this instrument gives more power of tone and is less susceptible to reed damage when being played on the march.

Additional instruments to both standard Military and Brass Bands may sometimes be used, and indeed are essential for certain numbers in the band's repertoire.

Most important among the percussion instruments are the Timpani[57] which are a pair of drums consisting of basin-shaped copper shells, across which are stretched circular sheets of vellum, parchment or plastic which is called the "Head." The head is lapped over a wooden hoop known as a "Flesh Hoop" and is held in position by means of a circular hoop of iron or steel which clamps the head down with adjustable T-shaped hand-screws.

Pressure may be adjusted on these screws to regulate the definite musical note which is produced on Timpani and which gives these drums the distinction of being the only drum which is considered to emit a note at a determined pitch. All drums require their heads to be stretched tightly if a satisfactory tone is to be produced on beating, but the Timpani stand unique in the drum family by virtue of their ability to sound a note at a given pitch.

Their origins are ancient (see chapter 11) and were used by the Saracens before the returning Crusaders introduced them into Europe.

The regular pair of Timpani consist of one Large drum and one small, each being fitted with retractable legs or a stand of some sort and are placed with the larger drum to the left of the player while the smaller one is placed on the right. Traditionally the Timpani functioned on Tonic and Dominant

20

or Subdominant of the main harmony and for most of their history in Orchestration were written in scores with the notes C and G. It is the present-day custom to write for Timpani at the actual notes which are required to be sounded, especially since many orchestras and bands now possess a pair or more of Pedal Timpani which make for a quick change of pitch and a rather increased range. Three or more Timpani are today more the rule than the exception in Symphony Orchestras.[58]

The standard British Army Band usually possesses a pair of the older type Tympani, which together give the written compass of one octave from F to f in the Bass clef, the larger one having a practical range of a perfect fifth from F to c, while the smaller one ranges upwards from B flat to f.

The Side-drum, which is a most important percussion instrument in every Band, may be played with or without Snares. These are strands of either catgut or coiled steel wire stretched across the lower head of the side-drum which give the effect of doubling the vibrations when the drum is struck on the upper or "Batter" head.[59]

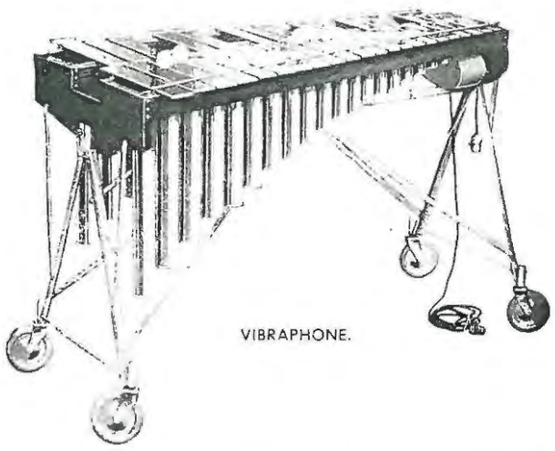
Tubular Bells, hanging from a frame, are used in some Bands and these may be either Single or Double in pattern. The Double pattern is the better of these since the bells may then be arranged in a similar manner to the Pianoforte keyboard.[60]

The Glockenspiel consists of 27 small steel bars arranged in similar style to the keyboard. It is said to be a development of the Continental church carillon and hes a written compass from b below e^{1} to c^{111} which sounds two octaves higher (b^{11} flat to c^{1111}). Originally the Glockenspiel was carried on the march in the same manner as a banner, held in front of the performer who hit the bars with very hard wooden sticks.

The Xylophone, which is an instrument of great antiquity, consists of a series of flat wooden bars arranged in similar manner to the keys of a Pianoforte and struck with wooden beaters. There is a tubular metal resonator placed under each wooden bar. The Xylophone is capable of rapid execution (often in unison with the Piccolo) and may easily execute scalic and arpeggio passages or successions of sixths or thirds.[63] It is

FIGURE 75

Modern Percussion Instruments



VIBRAPHONE.

CASTANETS.

SIDE DRUM.

TAMBOURINE.

XYLOPHONE.

(Hind)

21

an extremely effective solo instrument.

The Vibraphone resembles the Glockenspiel in form, although slightly larger and it has rotating discs over the resonators which are set in motion by an electric or clockwork motor. It was first introduced into the Dance Band and later found its way into the Military Band.[64]

The Tambourine, which Adkins states to be one of the oldest of Percussion instruments with antecedents as far back as 600 B.C;[65] is a round wooden hoop fitted with a parchment head and metal discs or "Jingles" set in gaps at regular intervals round the edge of the hoop. It may be shaken in the hand giving the effect of a roll, struck by the knuckles or clashed on the elbow or knee or a peculiar effect may be obtained by rubbing the moistened thumb around the head which gives a very close roll.[66] A very good example of the Tambourine played by means of striking or tapping with the knuckles may be found in both Orchestral and Band arrangements of the "Danse Arabe" from Tchaikovsky's "Casse Noisette" suite.

The Triangle, which is said by Adkins to have been first introduced into the Orchestra by Robert Schumann (1810-1856), derives its name from the shape given to a steel rod about $\frac{3}{8}$ inches thick being conveniently bent for striking or rolling by means of a metal beater.[67] It gives a delightful effect in the "March" from the "Casse Noisette" suite and a very good example of a Triangle roll may be seen in the closing bars of the Military Band arrangement of "Anitra's Dance" in Grieg's "Peer Gynt" Suite, where the high reed chord is accompanied by a Triangle roll.

Castenets are a pair of shell-shaped clappers made of hard wood which are usually employed in music of a Spanish or South American type. They may be played in the Traditional manner such as threaded by strings over the middle fingers of each hand or, more conveniently for the busy drummer, attached to sticks with either a single pair at one end or in double form with a single pair at either end. A sharp brittle sound may be obtained by simply grasping the stick at its centre and flicking the wrist.[68]

22

Wood-blocks or Chinese temple blocks, Anvils, Sandpaper Blocks, Slap-sticks (Whips) Whistles of various kinds - all may be found amongst the equipment of the Percussion-players in both Brass and Military band where a varied repertoireis being conscientiously followed.

The Overture "1812" by Tchaikovsky (1840-1893),with cannon and firecrackers which are used by some Orchestras and Bands in Gala performances of more popular music,is possibly too well known to merit any comment here. One could list many extra Percussion instruments and Bells of various kind - all of which have their uses when some particular effect is desired in performance of certain pieces of music, but space forbids the formidable task of listing more than these main ones given here.

Where the effect of a Gong is required this may easily be obtained by striking the centre or dome of a hanging Cymbal with a soft Drum-stick.

NOTES CHAPTER X

1. J.A. Kappey "Military Music" Boosey & Co. London p. 94.
2. ibid p. 94
3. ibid pp. 90 - 93
4. H.E. Adkins "Treatise on the Military Band" Boosey & Co. London 1945 p. 69
5. ibid p. 69
6. ibid p. 69
7. Catalogue 1962 The Leblanc Corporation. Kenosha.Winsconsin U.S.A.
8. Anthony Baines "Woodwind Instruments and their History" Faber.London 1962 p. 142
9. Berlioz "Treatise upon Orchestration" Novello, Ewer & Co.London 1882 p. 114
10. ibid p. 233
11. Adkins op cit. p. 147
12. Berlioz op cit. p. 107
13. Adkins op cit. p. 52
14. ibid p. 32
15. ibid pp. 118 - 120
    Kappey op cit. p. 56
16. ibid p. 59
17. ibid p. 59
18. ibid p. 59
19. Adam Carse "Musical Wind Instruments". Da Capo Press N. York 1965 p.216
20. ibid p. 217
21. ibid p. 220
22. Adkins op cit p. 128
23. ibid p. 127
24. ibid p. 128.
25. Carse op cit. p. 261
26. Adkins op cit. p. 157
27. Clarence V. Hendrickson "Handy Manual Fingering Charts" Carl Fischer N.Y. 1957.
28. Adkins op cit. p. 141
29. Ulric Daubeny "Orchestral Wind Instruments" Reeves London 1920 p. 101
    Karl Geiringer "Musical Instruments" Allen and Unwin, Woking 1943 p. 287
30. Carse op cit. p. 246
31. Daubeny op cit. p 105
34. ibid p. 105
35. Carse op cit. p. 303
36. Adkins p. 146
37. ibid p. 147
38. Carse op cit. p. 303
39. ibid p. 303
40. ibid p. 302
41. Berlioz op cit. p. 176
42. ibid p. 176
43. Adkins op cit. p. 147
44. ibid p. 147

45. Harold C. Hind "The Brass Band" Hawkes and Son London 1934 p. 12
46. Carse op cit. p. 298
47. ibid pp. 294-295
48. ibid p. 295
49. Hind op cit. p. 9
50. ibid p. 9
51. The instrument is kept by Messrs Paxman & Co. as a showpiece and most visitors to the establishment attempt to blow it.
52. Hind op cit. p.2.
53. ibid p. 3
54. ibid p. 8
55. Adkins op cit. p. 309
56. ibid p. 310
57. Sometimes misspelt "Tympani". (Ref. F.H. Collins "Authors' and Printers' dictionary" Oxford 1955 - 69.
58. P.R. Kirby "The Kettledrums" o.v.p. London 1930 pp 4, 30.
    Francis W. Galpin "Old English Instruments of Music" pp 183,186.
59. Adkins op cit. p. 186
60. ibid p. 192
61. ibid p. 193
62. ibid p. 194
63. ibid p. 195
64. ibid p. 200
65. ibid p. 197
66. ibid p. 197
    Hind op cit. p. 23
67. Adkins op cit. p. 198
68. ibid p. 198
    Hind op cit p. 23
69. ibid p. 24.

C H A P T E R X1

OTHER COMBINATIONS OF WIND INSTRUMENTS

Apart from the standard organization of Military and Brass Bands any number of wind instruments may be brought together in ensemble including the Jazz group or Dance Band and the Scottish or Irish Bagpipe Bands which are all outside the scope of this work.

There are several modern arrangements for instruments of the same genre such as Quartets of Saxophones, Clarinets or Brass quartets and quintets. There are several trios for Concert Flutes by Friedrich Kuhlau Gaspar Kummer, Francois Devienne and other composers which were very popular in the nineteenth century and have been reproduced in some modern editions.[1]

These could all of course be magnified into larger ensembles by simply adding more players to each part, but in my personal experience this practice is seldom satisfactory.

The combination of three Concert Flutes playing an arrangement of Rossini's "Semiramide" Overture or Mozart's Overture to "Cosi fan Tutte" may be tremendous fun for the participants, but no audience could possibly take such a performance seriously. In any case the continuous sound of the three Flutes, even when expertly played, tends to become very monotonous.

The Quartets for Flutes by Kuhlau, Köhler, Tscherepnine and Florent Schmidt also suffer from this sameness of tone-colour although the works are magnificently constructed and in most cases demand great virtuosity from the players.

The "Drum and Fife" Bands or "Corps of Drums" as used in the Foot Regiments of the Household Brigade do not use Fifes in the true sense. The Fife, which is really a cylindrical Flute, is rarely heard save on the European Continent.[2] Except for the largest bands the instruments used are six-keyed conical Flutes without foot-joints (the lowest sounding note being written d'). The principal melody-instrument is the B flat Flute and an elementary Boys' Band may consist of a number of these playing in unison or occasionally thirds supported by Bass and Side drums. The larger "Corps of Drums" includes six or more B flat Flutes playing in three parts, one E flat Piccolo or occasionally an F Piccolo and F flutes for the bass.

It should be noted that the key-name of each flute is given by the note sounded when the player fingers the lowest or fundamental note D and this has caused much confusion since the true pitch of the instruments like that of the old military band "flute in E flat" should be properly designated at one tone lower. (see chapter X)

Larger bands have one or two Bass flutes in B flat usually with bent headjoints. To compare the function of the various flutes in a Flute Band they could be set beside the instruments of a Brass Band as follows: [3]

E flat Piccolo	=	E flat Soprano Cornet
B flat Flutes	=	B flat Cornets
F flutes	=	Euphoniums
B flat Bass Flutes	=	Bombardons

Messrs Henry Potter of Cranbourne St. London have long supplied the British Army with military Drums and "Fifes" and publish arrangements for this combination.

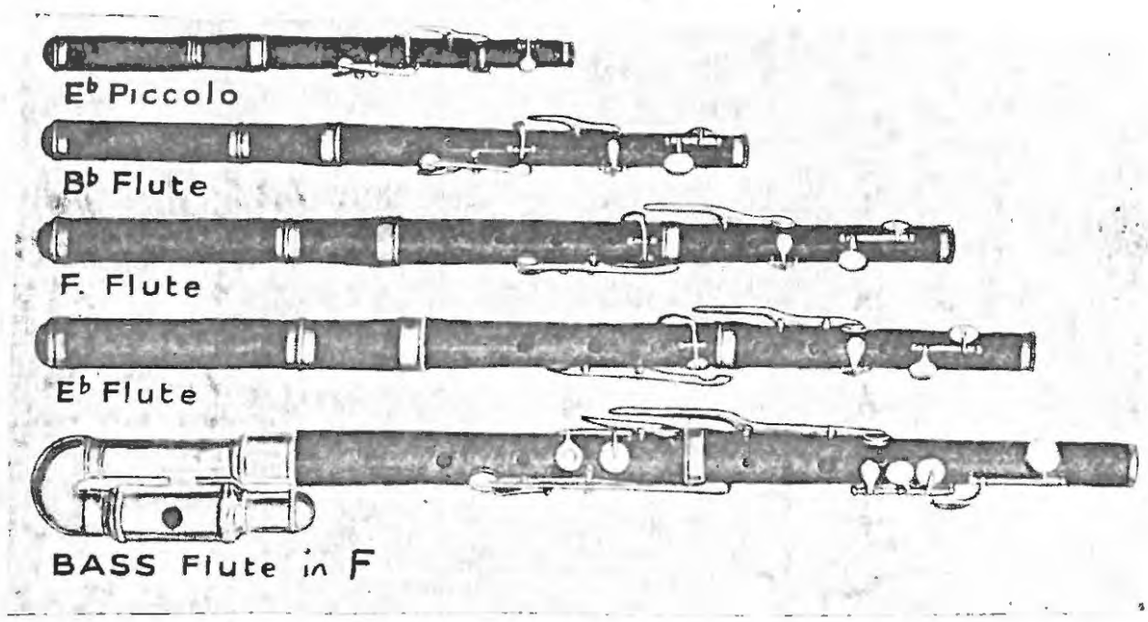
The greatest centre for civilian Flute Bands is Belfast and parts of Northern Ireland, and these bands range from unison Boys' bands to large contesting bands organized on full Brass Band scale, and utilizing all sizes of Flute. Early in the century the Argyll Temperance Flute Band of Belfast acquired a full set of Rudall Carte "Guards model" instruments.

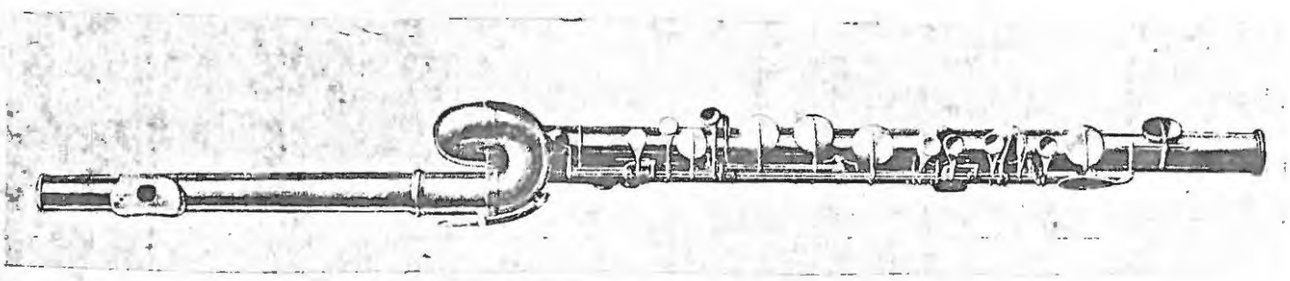
The composition of a full Flute Band is: [5]

1 E flat Piccolo
1 Solo B flat Flute
2 First B flat Flutes
3 Second B flat Flutes
3 Third B flat Flutes
3 F Flutes (in three parts)
3 B flat Bass Flutes (straight model)
2 F Bass Flutes (coiled headjoint)
1 E flat Bass Flute (coiled headjoint)
4 Percussion

A fragment of score for full flute band is shown in Figure 77.

FIGURE 76





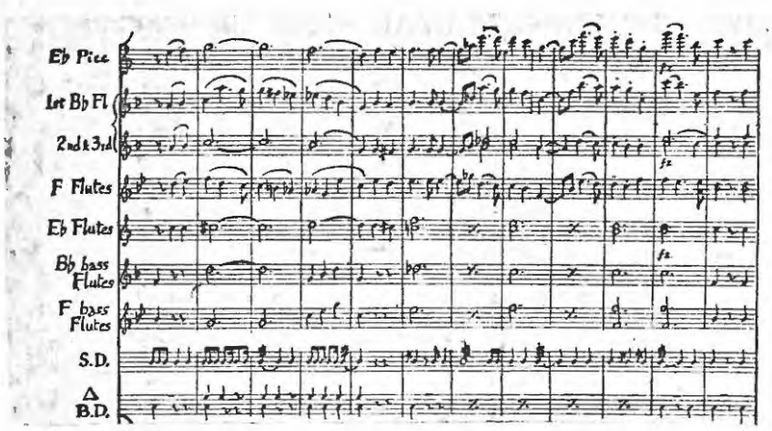
Set of Band Flutes (H. Potter)

Each instrument sounds one tone lower than its name-key.

(Below. Metal Bass Flute in F (E flat) by Rudall Carte.

(Baines)

FIGURE 77



Part of a Strauss Waltz ("Wiener Blut") arranged for

a large Flute Band.

The actual key is D flat (e.g. chords in last bar).

(Baines)

In the 1950's the firm of Rudall Carte & Co. of Denman Street, Piccadilly W.1. began to construct Treble Flutes in G (one octave above the Alto G Flute) and a very successful Bass Flute in C (one octave below the Concert Flute) which their manager Mr. Norman Maloney assured me were being enthusiastically received into the Irish Flute Bands resulting in a complete reorganization of the parts since the information given in Mr. Baine's work (first printed in 1943).[6]

Worthy of mention are the Cobla Bands of the Costa Brava in Northern Spain.[7] These are interesting because of their use of a modern form of the Shawm which has become extinct everwhere else in the World since the general adoption of the Oboe in the seventeenth and eighteenth centuries. It is perhaps not surprising that the typical instrument of that area of Southern France and Northern Spain which is the main source of supply of Arundo Donax (the grass used to make Clarinet, Oboe, Saxophone and Bassoon reeds for use all over the World) should be a Reed instrument and one which apart from modernization and improvement has retained its identity over several centuries.

As Anthony Baines remarks:[8] "The sound of these Shawms is unbelievably exciting." Two sizes are used in pairs - the short "Tiple" or Treble and the longer "Tenora." Like the old Shawms the thick short reed is mounted on a pirouette or cup-shaped mouthpiece against which the player's lips are pressed while gripping the reed, thus avoiding fatigue whilst playing.

The Tiple is pitched in F (about 22 inches long) while the Tenora in B flat (one tone below the Oboe) is about 33 inches long.[9]

Their inclusion into the open-air Military Band is well worthy of consideration. The "Lead" in Cobla Bands is invariably given by the Fluviol-player. This is a little flute barely 7 inches long, which is derived from the original Tabor-Pipe (see Chapter 2 and Fig. 19) and is in fact played in the same fashion - held in the left hand and with three finger holes at the front and two behind - one for the thumb and one for the upper surface of the little finger, these are augmented by three keys.[10] Round the left wrist is slung a small tabor which is tapped by the player. I was assured by the leader of one of these bands which I heard in Palafrugel in 1963 that this modern

vestige of the ancient pipe and tabor controlled the rhythm of the Sardana dance and could be heard by all the players above the strident reedy tones of the Tiples and Tenoras. The striking effect of the entire combination was that of a brilliant Brass Band performing one octave higher than normal.

Baines gives the usual combination as two pairs each of Tiple and Tenora supported by two Trumpets, a Valve-Trombone and two Bass Flügel Horns in C (which are virtually Euphoniums of Bugle shape) plus one String Bass [11] although in the case observed in Palafrugel only String Bass and a Baritone Saxophone were used, the latter instrument blending well with the Shawm tone.

Tabor Pipes are still used by the Basques and are also to be found in Provence where the form differs from that of the Catalan Fluviol.

Georges Bizet (1838-1875) has commemorated the "Farandole" in his music of "l'Arlésienne" where the Piccolo and Tambourine play an exciting passage which is eventually taken up by the entire orchestra.[12]

The Recorder or Fipple-Flute belonged originally to the days of the Consort (see chapter lll). During the second half of the seventeenth century the improvements in the making of wood-wind instruments by those families serving the "Grand Écurie" or French Royal household included a reconstruction of the Treble Recorder pitched in F. Like the Transverse Flute, Oboe, Musette and Bassoon, the Recorder then became constructed in separate joints or sections and received its characteristic external shape which has remained practically unchanged to the present day.[13]

Jacques Hotteterre le Romain (c.1680-1760) is generally credited with the design and his "Principes de la flûte traversiere" (1707 Paris) which has been reprinted in English reproducing the original woodcuts which show this design in both types of flute in use at the time.

By the end of the eighteenth century the Recorder had almost disappeared from concerted music making by reason of "its too-quiet tone and limited compass".[15]

In 1919 Arnold Dolmetsch (1858-1940) who had done much research into early instruments and their music began to make the first modern reproductions of his Bressan (c 1700) Treble Recorder used on his lecture recitals.[16]

5

By 1925 following the First Haslemere Festival, Max Seiffert the musicologist and Peter Harlan an instrument maker bought a set of Dolmetscy Recorders and the instrument became popular in Germany, particularly with regard to School Music and the training of young musicians on simple wind-instruments. Carl Orff (b. 1895) especially emphasized its importance as a School Music instrument and essential in his practical works on the subject.[17]

Since the Recorder is now made in great quantities by manufacturers all over the world its cheapness and relative simplicity in comparison to other wind instruments have made it very popular with amateur musicians of all ages. In 1948 the Society of Recorder Players began to organize Summer Schools to help raise the standard of teaching and these are now an annual event at Grove House, Roehampton, Surrey.[18]

This Society was founded in 1937 when relatively little music for Recorder ensembles was published in Britain and an edition was brought out for its members although the publications were discontinued in 1956,[19] Many eminent modern composers have written for Recorders either as solo instruments or in consort and these include Arnold Dolmetsch himself, Robin Milford, Hans Gal, Lennox Berkeley and Benjamin Britten who became the society's president in 1958 after the death of Dr. Percy Scholes.[20]

In Berlin Herr Rudolf Barthel has revived the methods of Mersenne by arranging his players as an orchestra in which the higher and lower groups may be treated like the 4 foot and 8 foot registers of an organ.[21]

These are balanced in the following proportion:

1 Sopranino in F	7 Tenors in C
8 Descants in C	5 Basses in F
8 Trebles in F	4 Great Basses in C

Fairly large-scale works have been arranged for Recorder Band[22] (the point at which the group ceases to be an "ensemble" and becomes known as a "band" must again depend upon actual numbers and these larger combination are not yet very common).

A large group of Recorders of various sizes offers yet another new field for the Composer or Arranger and perhaps before very long the Recorder will take its rightful place in combination with other wind instruments. The types of bands favoured in different areas of the World seem always to have been governed by sociological and geographical conditions. This may readily be seen in the typical instruments of Catalonia and Southern France, in Scotland where the Bagpipe has been adopted as the National instrument and in the Industrial Areas of Britain where conditions in the mid-nineteenth century gave rise to the Brass-Band movement which is still in a healthy state in spite of a considerable decline following two World wars. The Flute-Band appears to be at its strongest in Northern Ireland while the Teutonic preference for the Brass instruments is especially noteworthy in Upper Austria where it has already been recorded that more brass combinations exist with regard to the relative size of the populace than in any other country of the World.

It is to be hoped that the love of Music and the satisfaction of playing it together will continue to bring the ordinary folk in all countries towards a common interest in Bands and combinations of all kinds. This is possible in spite of the advent and development of Radio and Television which are all too likely to breed a generation of spectators and listeners instead of participants in rewarding and worthwhile recreation.

If a short cut exists towards communal Instrumental Music-Making then surely few if any could possibly be more rapid than that of teaching ordinary people of all ages to play wind instruments?

Music indeed one of the rare existing points of contact in spite of language barriers between the various peoples of the World, for it is itself a language which may reach every one of its enthusiasts, regardless of their creed, native tongue, politics or colour. A Renaissance of Amateur Wind Band music all over the World is a possibility so long as enthusiastic and dedicated instructors exist to encourage it, and perhaps that very music which originated in martial and warlike sentiments will itself play a different part and assist towards a common interest and a musical meeting-point from which could spring mutual understanding and lasting Peace.

NOTES CHAPTER XI

1. e.g. Friedrich Kuhlaw (1786-1832) "Trois Grands Trios composés par F. Kuhlav (op. 86) Richault Paris in process of re-edition by A.E. Honey (for publication in U.S.)

   Gaspard Kummer Trio for Flutes (op. 24) International Music Co. N.Y.
2. Anthony Baines "Woodwind Instruments and their History". Faber.London 1962. p 60.
3. ibid p 61 and personal experience in H.M. Coldstream Guards (1945-9).
4. ibid p 61
5. ibid pp 61-62
6. Messrs Rudall Carte and Co. London (Current Catalogue) and personal research in Ireland (1965)
7. Baines op cit p 114 and personal research in Spain and France.(1949,1950,1964)
8. ibid p 115
9. ibid p 115
10. ibid p 228
11. ibid p 114
12. ibid p 225
13. Edgar Hunt. "The Recorder and its Music" Herbert Jenkins London 1962. p 51.
14. Jacques Hotteterre le Romain "Principes de la Flûte" 1707. (Transl. David Lasocki) Barrie & Rockliff. London 1968.
15. C.F.D. Schubart 1784. (Hunt op cit p 93)
16. Hunt op cit p 131
17. Carl Orff (b 1895) Musik für Kinder(Vols. I - V), "Einzug und Reigen", Schott London.
18. Hunt op cit p 143
19. ibid p 145
20. ibid p 144
21. ibid p 150
22. e.g. Peter Warlock "Capriol Suite" (arr S. Taylor) Boosey and Hawkes London for 2 Descant Recorders, 2 Trebles 2 Tenor or Tenor and Bass with opt. sopranino.Matthew Locke "Musick for His Majestt's Sackbuts" (arr A. Baines).O.V.P. Dietrich Becker "suite" (Universal Edition) Henry Purcell Suite from "The Faery Queen" (arr. for Recorder Orch.) Universal Ed.