

Bohemian maker Franz Stohr. Both the Baroque and Classical horns are finished with bell garlands and bracing typical of their respective periods. The crook system is described as Viennese, consisting of C alto, B-flat alto, F, E-flat and four couplers, making it possible to play in any key from C alto to B-flat basso in any pitch level from A=440 to 415. The horn is supplied with a handmade brass-fitted hardwood case. Current price for horn, crooks, and couplers, £2310; hardwood case, £195; gig bag, £160. The French hand horn is based on an instrument by Raoux, and comes with three crooks (B-flat, E, and G), two couplers, and two tuning slides, resulting in all keys from B-flat alto to B-flat basso. Other one-piece crooks can be supplied on request. Price for horn and crooks: £2150. Hardwood case and gig bag as above. The Baroque horn is based on a Viennese Leichnambschneider crooked horn of ca. 1720 with an additional adjustment to the size of the body hoop to make the horn play at A=415 and has a crook-and-coupler

system that will give the keys of G, F, E-flat, and D. The horn can also be played using the Classical horn crooks. This horn does not have a tuning slide but can be adjusted with a thumb screw tuning shank and tuning bits. Four vent holes have been added to correct the intonation on the 11th and 13th harmonics in G, F, E-flat, or D, one hole for each key. They are supplied with screw caps so that the player has the option of performing with or without the the holes, and possibly using hand stopping. The horn can also be ordered without vents. Price for the body, £925; crook-and-coupler system, £460; hardwood case and gig bag as above. Delivery time for these horns can be had by contacting John Webb directly.

**Gerhard Wolfram**  
Wernitzgrüner Str. 27  
08258 Markneukirchen, Germany  
Tel./Fax:49-37422-3069

Gerhard Wolfram, maker of many types of brass instruments, offers a variety of *Jagdmusikinstrumente*. His Parforce

horns (German versions of the French *trompes de chasse*) are available in the following models, all with green wrapping and tuning shank: B-flat with one or two coils, F in two coils, E-flat in two or three coils, D in three coils. Prices range from DM 1025 to DM 1160. Without wrapping, made of thinner material, and highly polished with lacquer finish, the same instruments range from DM 1685 to DM 2000. The parforce horn can also be made with a quick-change valve, allowing the instrument to be played in E-flat and B-flat, for DM 1425 to DM 1854. Also available is the small "Fürst-Pless" horn, which is also tunable (DM 570; DM 1725 with three rotary valves). Wolfram has also recently developed an orchestra horn copied from Courtois. Prices are available on request for this instrument. All of these instruments can be supplied with soft cases and delivery time is very short. He also does restorations.

---

## A Brief History of the Finnish Brass Band

by Paul Niemisto

---

The Finnish brass septet (called *torviseitsikko* in Finnish) has its roots in the late 19th century. Musicians who played in the army bands took their music and instruments home with them and formed brass bands in their home communities. These military musicians came back to their villages with a new and distinctly Finnish brass band music -- a mixture of Russian, German, Swedish, and authentic Finnish musical influences.

The sounds of the *torviseitsikko* could be heard in most villages in Finland in the late 19th and early 20th centuries: at concerts, funerals, music festivals, dance halls, and numerous social events. They would often provide the music for religious worship services and ceremonies. The *torviseitsikko* became a part of Finnish folk dance and social dance tradition, with cross influences from country fiddlers and accordion players- some of whom who took the

brass music and adapted the tunes for their own use. The brass septet also borrowed Finnish folk songs, arranging them in their own style for the band.

As the music developed in Finland over the years, the tango, cabaret music, and jazz added their influence to the Finnish septet arrangements. Traveling bands and recordings from other nations carried over into the music of the brass septet-- and also contributed to its eventual downfall. The septet tried to adapt to these new styles, but soon fell from popularity as jazz and the music of the accordion became more economical for small dance halls and the American style "big band" became more fashionable in the larger towns. By the end of the 1930's, the age of the *torviseitsikko* was over, and Finland was caught up in the jazz movement. The military bands and village bands of Finland became more interested in the mixed instrumentation demanded by the American and British

publishing houses. By the end of the Second World War, the brass septet was a quickly fading memory.

Holger Fransman, a Helsinki Philharmonic horn player who played in first performances of Sibelius works, was a central figure in the revival of septet music. He and trombonist Olavi Lampinen were responsible for radio recordings of septet music in the 1950's, and for later efforts to bring it to the attention of younger Finnish players. Professor Fransmann died this past January, in his eighties.

In the 1990's, a revival of the brass septet is taking place in Finland due to renewed interest in their own heritage and due to the large number of excellent brass players that have emerged in recent years. The Finnish septet is almost unknown among Americans, except among musicologists who may have learned about early Sibelius works.

Many of the Finnish village bands have been celebrating their centennials during this decade, and have gone back to re-examine their original forms. While Finnish bands of mixed instrumentation are quite common today, almost all of them had their origins in the seven piece brass tradition.

The original Finnish septet instrumentation is one E-flat cornet, two B-flat cornets, E-flat alto horn, B-flat tenor horn, B-flat baritone, and tuba. A drummer has been an occasional addition, but is not considered part of the original concept.

The Finnish septet at the turn of the century played on rotary valve instruments that were imported from Prussia and Czechoslovakia, especially from Grazlitz (Kraslice) and Markneukirchen. Modern septets usually play on piston instruments of more recent manufacture, although a few groups play today on period instruments. The unique concept of seven part instrumentation was developed under conductors Adolf Leander (1833-1899) and Alexei Apostol (1866-1926), both military men from the Helsinki garrison. The Finnish brass septet format derives from brass band traditions of Imperial Russia, Sweden, and Germany- three foreign cultures that exerted strong influences on Finnish musical life.

The repertoire of many Finnish septets is derived directly from original hand manuscript sources to be found among Finnish band libraries and archives. Waltzes, schottisches, polkas, mazurkas, polonaises, and other social dances are well represented in the old books. In many cases, only the scores were published, with parts then being copied out by junior grade military musicians (while in the brig) or by village amateurs. Distinctly Finnish dances included in these collections are the jenikka, humppa, and the Finnish version of "tango." As a contribution of the amateur brass band movement in Finland, such prominent composers as Sibelius, Toivo Kuula, and Leevi Madetoja composed concert repertoire. Numerous transcriptions were made of standard orchestral music. Many of the concert pieces for brass septet were commissioned to be performed at large national music festivals by massed brass bands. During the past decade, when the Finnish septet has been enjoying a revival, modern Finnish composers and



*Septet from Laitila, Finland, 1891*

arrangers have contributed many new works for the septet.

#### Recent Research and Publications

Since the early 1980's there have been several local histories published in Finland by the "centennial committees" of local Finnish bands. They are mostly in the Finnish language (occasionally in Swedish) and rarely have an English summary. These books must now surely number in the dozens and are valuable sources if information about repertoire, instrumentation, and function in these early septets. The most recent have 1995 publication dates. I am in possession of eight such centennial books, and am not aware that a complete collection has been assembled by any Finnish enthusiasts.

In 1995, following many years of research, Dr. Kauko Karjalainen published a book entitled *Suomalainen Torviseitsikko- Historia ja perinteen jatkuminen (The Finnish Brass Septet-History and Living Tradition)*. It is the only current source with detailed information on the evolution of the septet, biographical information on important brass band leaders, notes about repertoire and recordings, and a survey of current activity. Karjalainen, an avid amateur brass player, is music librarian for the Finnish Radio Symphony. The 18 page English summary at the back of his book is the most extensive reference source on Finnish brass septet history available to non-Finnish readers. The photographs included in this volume, as well as those in the many centennial books cited earlier, are full of detailed and important information. One sees, for instance, that the efforts to revive the septet and produce radio recordings during the 1950's did not include any attempt to use authentic saxhorn

instruments. These musicians, mostly orchestral players from Helsinki, did their recordings at Finnish Broadcasting Studios with trumpets, French horn, and trombone.

This book has been an immediate sensation among Finnish brass players, giving a nation-wide format and history to the many individual bands' localized views of the septet. As with many other researchers' efforts to put an emerging story into print, "The Finnish Brass Septet" has yielded an outpouring of additional information subsequent to publication. Most notable is an article in two installments by Simo Westerholm, appearing in the Finnish Folk Music Institute's magazine "New Folk Music" (May and June 1995); it outlines several differences of opinion on Westerholm's part regarding the contents Karjalainen's book. (Address: Folk Music Institute, 69600 Kaustinen, Finland). Westerholm is an ethnomusicologist. He raises questions about the historical sequence of events as presented by Karjalainen, the omission of several important bands from the historical record presented in the book, suggested additions to the recorded music list, and questions about the function and importance of various figures and events in Karjalainen's text. It seems that Karjalainen's book and Westerholm's responses are just the beginning of an unfolding story. We are expecting more installments.

#### Sources for Repertoire

A majority of the older compositions and transcriptions for Finnish brass septet were either unpublished or were originally available only as a conductor's score. One can find these scores and sets of manuscript parts (complete with a smattering of errata) in several archives



*Amerikan Poijat (Boys of America), 1994 - Rural Wisconsin*

and band libraries around the country. A remarkable collection of handwritten septet material is in the Sibelius Museum in Turku; address: Piispankatu 17, 20500 Turku, Finland. This museum, while named after Sibelius, is a national repository for a wide range of historical music materials. The septet manuscript material is composed by various musicians, including Sibelius.

Published sources are often connected with active bands who release editions of their own material. Examples are:

Hyvinkää Rautatien Soittajat (Hyvinkää Railway Band). Address: Paavolankatu 17, 58900 Hyvinkää, Finland. (Mostly dance tunes- polkas schottisches, waltzes, etc).

STM Musiikki (Finnish Workers' Music Association). Address: Hameenpuisto 33b, 33200 Tampere, Finland. (A source for fine old arrangements, as well as new releases by younger composers, for brass septet).

Fazer Musikki. Address: Aleksanterinkatu, 00100 Helsinki, Finland. (A source for editions of Sibelius scores for brass septet and older dance arrangements).

The Finnish Music Information Centre. Address: Lauttasaarentie 1, 00200 Helsinki, Finland. A source for study scores of contemporary Finnish composers, including a small number of examples for brass septet.

NMY (Nurmeksen Musiikkiyhdistys) (the Music Society of the village of Nurmes). Address: Pielisenkatu 9, 75500 Nurmes, Finland. (A source for the compositional library of Väinö Aro- a living composer writing in the old traditional style; mostly dance music).

Blosari Publishers (A new publishing enterprise presenting contemporary Finnish wind music. The Blosari catalogue has several titles for brass septet- either modern pop style or Baroque transcriptions.) Address forthcoming. On the World Wide Web: <http://www.clinet.fi/~blosari/>

SuLaSol (Suomen Laulu ja Soitajien Liitto) Finnish Singing and Playing Society. Address: Fredrikinkatu 61, 7krs. 00100 Helsinki, Finland. (An amateur music league that publishes a wide range of materials, including old Finnish septet music.).

#### Current Recordings

One can find a large number of locally produced souvenir cassettes -- available only through the village bands directly. They are very "quaint," and often feature music that has particular meaning to the band in question. A catalogue of these recordings can be had by combining those in Karjalainen's book, Westerholm's articles, and perhaps allowing for some more possible omissions.

#### Festivals and Events

Held at the end of July every summer since 1980, the Lieka Brass Week has been a center for brass activity in Finland. While the festival has regularly brought in world-renowned teachers and performers for orchestral brass playing, it has also attracted several amateur Finnish septets, who spend the week in intensive workshops.

In its second year, the Johan Willgren Festival, held in the village of Orivesi, places a special emphasis on the septet tradition. Willgren was a turn of the century pioneer in organizing septets and writing music for them. The festival attracts bands and septets for a series of concerts in his birthplace. Future plans include septet performance competitions, and composition prizes.

#### On the Web

Ameriikan pojat:  
<http://pages.prodigy.com/project34/poijmain.htm>

Sointu Seitsikko:  
<http://www.abo.fi/~matti/Sointuseitsikko.html>

Blosari Publishers :  
<http://www.clinet.fi/~blosari/>

Books and articles in English on the subject of the Finnish brass septet

Articles:

Fransmann, Holger. "Special Finland: Die Tradition der Blasmusiken (the septet)" (in French, English and German); Brass Bulletin-International Brass Chronicle, no 53 (1986), pp.49-51.

Kanerva, Simo. "Special Finland: ein kurzer Blick auf die geschichte der finnische Blechblasmusik." (in French, English and German); Brass Bulletin-International Brass Chronicle, no 53 (1986), pp.52-55.

Karjalainen, Kauko. "Special Finland: Brass Achieves Respectability" (in French, English and German); Brass Bulletin-International Brass Chronicle, no 53 (1986), pp.36-38.

Karjalainen, Kauko. "The Brass Septet Tradition in Finland" (in French, English and German); Brass Bulletin-International Brass Chronicle, no 21 (1978).

Karjalainen, Kauko. "The Brass Tradition in Finland," HBS Journal, v.9 (1997).

Books:

Vehmas, Jukka: "Sytyttävät Sävelet (Inspiring Tunes)- a survey of brass bands in Laitila Parish before World War II (English summary); Turku, Finland: University of Turku Folk Institute; Publication No 11, 1983.

Jalkanen, Pekka: Alaska, Bombay, ja Billy Boy: Jazzkulttuurin murros Helsingissä 1920-luvulla; "The rise of jazz music culture in Helsinki" (English summary); (ISBN 951-25-0180-5) 1980 Helsinki, Jyväskylän yliopiston musiikkitieteen laitos, 1990

Commercially available CDs containing original Finnish Brass Septet music:

1. "The Tempest, and other selections- Jean Sibelius"  
Gothenburg Symphony Orchestra ;  
Neeme Jarvi, conductor  
BIS CD 448 1989

2. "Brass and Drums"

Solna Brass of Sweden ; Lars-Gunnar Bjorklund, conductor.  
Solna, Sweden : Oompah Records,, 1990.

3. "Original 19th Century Music for Brass"  
London Gabrieli Brass Ensemble.  
London : Hyperion Records, 1991

4. "Finnish Brass in America"

Amerikan Poijat (Boys of America)-Paul Niemisto , Dir.  
New York, Global Village Records, CD 810, 1994

5. "The Charm and Passion of Youth"

The Finnish Brass Ensemble  
Tampere Finland, Alba Records, ABCD 102, 1994

An extensive discography of additional CD and cassette recordings can be found in Karjalainen (pp 144-158), mostly produced privately by the individual ensembles.

---

## Message from a Cornettist at St. Mark's, dated 1614

by Bruce Dickey

---

The following note, translated loosely from the wine- and water-stained original in Venetian dialect, was found handwritten on the back of the only surviving manuscript copy of Monteverdi's sonatas for one and two cornetti, recently discovered during restoration work in one of the canals near the Teatro La Fenice. The manuscript had been carefully sealed in a wine flask and tossed into the canal where it lay beneath the muck for three and a half centuries. The author, whose existence is documented in the Venetian archives, clearly had an eye to immortalizing himself to future performers of his instrument, but reveals himself to be a reactionary of limited vision. Nonetheless, his unique point of view lends great interest and poignancy to his commentary. Of infinitely greater interest are the sonatas themselves, which the translator intends to record at the earliest possibility. Here then is the text of the note:

Salve. My name is Giovanni Sansoni. I have just been hired as cornettist in the band at St. Mark's. A pretty good gig, *non è vero!* I get to play next to my teacher, old Giovanni Bassano, whose

chops are still pretty good even though he's nearing retirement now. Giovanni can also still improvise a mean diminution, though from the stories I hear he can't hold a candle to old "Girolamo dalla Casa" from Udine, not that I ever got to hear him in person! Of course such things are not so much in fashion these days, and I must say it makes me nervous, all this talk about monodies and fables in music and concerti and only a few voices and a couple of scratchy violins. What kind of a concerto is that!?

Giovanni Gabrieli, God rest his soul, now there was someone who knew how to write church music! I've heard a rumor that one of the local publishing houses is about to bring out a big collection of his pieces that have been lying around since he died a few years ago. I've played some of those pieces here in St. Mark's and at one of the *Scuole grandi* just around the corner and over the next canal, with the maestro himself playing organ and old Bassano playing the top cornetto part. I can still hear that glorious sound ringing in my head, and then Giovanni's stern voice when I threw in one too many divisions, "*poca roba, ma buona*" (not

much, but make it good). This, I think he told me, he got from his teacher, Girolamo da Udine, but if you ask me, it's the pot calling the kettle black as far as Girolamo is concerned, at least to judge by his little division book that they make us all learn by heart.

Now everyone's talking about these horrible violins. Sounds like music for the dance hall to me. They wiggle their finger a little bit back and forth on the string, call it *tremolo*, and think they're imitating the human voice! Ha! I think we cornetto players could teach them a thing or two about imitating the human voice! We even use a tonguing called *lingua di gorgia* because it sounds just like the way singers articulate *passaggi* in their throats. Just listen to a violinist playing divisions, rosin flying everywhere and their arm going up and down like a dog scratching fleas. I hear over in Milan the violinists are even starting to play their divisions all in one bow stroke--*lireggiare* I think they call it--but it just sounds sloppy to me. Like old Giolamo used to say, don't let your tongue be lazy when you make divisions, or your music will be mute.

**Finnish American Bands in Minnesota,** compiled by Paul Niemisto

Community	Name	Affiliation	Conductor(s)	Dates	Notes
Aurora	Aurora Band		Miettinen(sp?)/Matti Niemi/ Jalmar Laupiainen/ Isaac Walma/ Antti Viitanen.	1910	
Biwabik	Biwabik School Band	public school	Victor Taipale	1902	P 482 HFM (1st in school band MN?)
Chisholm	?	Temperence	Helmer hermanson/ Miettunen/ Kalle Kleimola/ Victor Taipale	1904?	P494 HFM
Chisholm	?	Socialist	Kalle Kleimola/ Victor Taipale/ Alex Koivunen/ Hemming Hautala	St Louis County Rural Band Association?	p 498 HFM
Crosby	Ahti	Independent	Eero Matara	?	P 141 HFM
Crosby	?	Socialist	?	after 1917	P 141 HFM
Cromwell	Eagle Lake Band		?		not in HFM
Duluth	SSO Osasto			photo 1913	P243, cl+trb+7
Duluth	Nuija Youth Society	Nuorisoseura	Kalle Holpainen/ Louhi/ Kellosalmi/ Beckman/ Yrjölä	1905	P246, Viipuri/Lappeenranta
Duluth	?	Socialist	Frank Lindroos (1913-18) Bio on p 298 HFM	(1913-18)	Lindroos d 1923
Ely	?	Socialist?- rehearsed in S hall	Oskar Castren/ Miettunen/ Farihoff/ Erkki Laitala/Jack Castren/ Kalle Kleimola/ Liimatainen/ Pyylampi	1890	P 390 HFM, The Ely band history is very murky/ other bands started/ Kleemols started municipal band
Eveleth		Termperence	Alex Koivunen/ Herman Lindberg/ Filemon Jacobson	1895	p 466 HFM
Eveleth		Termperence?	Victor Taipale	1901?	P 466 HFM
Hibbing	Kaiku	Temperence (Tapio)	Alex Mattson/ Oscar Castren/ William Ahola/ Hemming Hautala	photo 1913	
Hibbing	Lake Superior Cornet Band	Temperence (Tapio)	Victor Taipale (1901)	became town band	p 512 HFM
Hibbing	Workers Club Band	Socialist	Ed Grondahl	Photo 1912	p 521 HFM
Moose Lake	Raju Athletic Club Band	Vellamo Society			
Naswauk	Town Band		John Colander/ August Miettinen/ Victor Taipale	photo 1912	p 607 HFM
Soudan	Finnish Band				P 366 HFM
Virginia	Workers Band	Socialist		photo 1910	p 421 HFM
Virginia	Temperance Band	Temperance	John Haapasaari	1895	p 422 HFM
Virginia	Yrinä	Independent/ Socialist		photo 1910	p 422 HFM

# FINNISH BAND HISTORY BIBLIOGRAPHY

- Hannikainen, Paivi Liisa. *Pommerista Pohjanmaalle—Saksalaissotilassoittaja ja urkurit suomessa 1700 Jualipuiskolla* (From Pomerania to Ostrobothnia—German Military Bandsmen and Organists in Finland in the 18th Century), Kuopio: *Tabulatura* (Sibelius Academy Church Music Department Journal), 1995: 62–78.
- Jalkanen, Pekka. *Alaska, Bombay, ja Billy Boy Jazz kulturin murros Helsingissä 1920–luvulla* (“The rise of jazz music culture in Helsinki”). Helsinki: Jyväskylän yliopiston musiikkitieteen
- Kanerva, Simo. *Special Finland: ein kurzer Blick auf die geschichte der finnische Blechblasmusik* (in French, English, and German). Brass Bulletin–International Brass Chronicle, No. 53. Bulle, Switzerland (1986): 52–55.
- Karjalainen, Kauko. *The Brass Septet Tradition in Finland* (in French, English and German). Brass Bulletin–International Brass Chronicle, No 21. Bulle, Switzerland (1978).
- . *Special Finland: Brass Achieves Respectability* (in French, English, and German). Brass Bulletin–International Brass Chronicle, No. 53. Bulle, Switzerland (1986): 36–38
- . *Suomalainen Torviseitsikko—Historia ja perinteen jatkuminen* (“The Finnish Brass Septet—History and Living Tradition”). Tampere, Finland: Tampere University Press, 1995.
- . The Brass Band Tradition in Finland, in *Historic Brass Society Journal* vol 9, New York, 1997
- Koski, Ernest. “Tune of the First Festival,” *Fifty Years of Progressive Cooperation, 1929–1979*. Mesaba Range Co-operative Park Association, Superior, WI: Työmies Society, 1979. **IHRC** (pamphlet).
- Kurkela, Vesa, and Riitta Valkeila: *Musiikkikulturiin murros* Jyväskylä, from University of Jyväskylä Musicology Series, Vol #1, 1982
- . *Taistojen tiellä soiteltiin- ja soiton tahdin tanssittiin* (History of the worker’s band of the town of Varkaus). Jyväskylä, Harmonikka instituuti, 1983
- Laitinen, Kari. “Harmoniemusik in Finland: On Military Music in 18<sup>th</sup> Century Savo,” *Balticum—A Coherent Musical Landscape in the 16<sup>th</sup> and 18<sup>th</sup> Centuries*. University of Helsinki: Studia Musicologica, 1994. 104–116.
- Luntinen, Pertti. *The Imperial Russian Army and Navy in Finland 1808–1918*. Helsinki: Finnish Historical Society, 1997.
- Niemistö, Paul. “Music and Music Education in Finland” *Gopher Music Notes*, Vol. LII, no. 3. Minneapolis, Minnesota, Music Educators Association. Winter, 1996.
- . “A Brief History of the Finnish Brass Septet.” *Historic Brass Society Newsletter*. no. 10. New York, 1997.
- . “Finland’s Brass Band repertoire in the Autonomous Era”, in *Alta Musica, -Kongressberichte Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik*. Tutzing, Austria, Hans Schneider, Publisher. 2003, p 75

- . “Finnish Brass bands in Northern Minnesota,” in *Alta Musica, -Kongressberichte Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik*. Tutzing, Austria, Hans Schneider, Publisher. 2003, p 415
- Pakkala, Alaine. *The Instrumental Music of the Finnish-American Community in the Great Lakes Region, 1880–1930*, University of Michigan: Masters’ thesis, 1982. **IHRC**.
- . “The Finnish-American Bandsman,” in *Suomen Silta*, the Finland Society Magazine, Vol. 4. Helsinki: 1985
- Reed, David F. *Victor Ewald and the Russian Chamber Brass School* (Viktor Vladimirovich eval’d Viktor 1860–1935.). Ph.D. thesis, University of Rochester, 1979.
- Salmela, Chad. *The Ethnic Festival’s Role in Finnish Ethnic Identity among Minnesota’s Iron Range Finnish-Americans*, 1999,.Manuscript. **IHRC**.
- Screen, J.E.O. *The Finnish Army 1881–1901 Training the Rifle Battalions*. Helsinki: Finnish Historical Society, 1996.
- Smeds ,Kerstin and Mäkinen, Timo. *Kaiu Kaiu, lauluni* (a history of Finnish summer song festivals). In Finnish with no English summary. Keuruu: Otava Publishing, 1984.
- Talvio, Paavo. *Kenttämusiikkia varuskuntasoihtokuntiin* (A History of Finnish Military Music), Helsinki: Topograffikunnan Kirjapaino, 1980.
- Tiede, Clayton. *The Development of Minnesota Community Bands during the Nineteenth Century* (Ph.D. thesis in Musicology). University of Minnesota, 1970.
- Tokoi, Oskari. *Sisu: The Autobiography of the First Premier of Finland*; New York: Robert Speller and Sons, 1957.
- Toeche-Mittler, Joachim: *The German Army March Collection*, in Journal of the International Military Music Society. Chapter 2. 2002 Vol 3, also reprinted in line: <http://www.worldmilitarybands.com/germarch.htm>
- Vehmas, Jukka. *Sytyttävät Sävelet (Inspiring Tunes)–A Survey of Brass Bands in Laitila Parish Before World War II* (English summary). Turku: University of Turku Folk Institute, No. 11, 1983.
- Vuolio, Jukka *Piirteitä suomalaisesta sotilasmusiikkista autonomian aikana*. in Muutoksia musiikista, Iikalinen, Finland, Harmoniikka Instituuti, 1985
- Wasastjerna, Hans R., ed. “History of the Finns in Minnesota.” trans. Toivo Rosvall. *Minnesotan suomalaisten historia*. Duluth MN: Finnish-American Historical Society, 1959.
- Waterhouse, William. *The New Langwill Index : A Dictionary of Musical Wind Instrument Makers and Inventors*. London: Tony Bingham, 1993.
- Westerholm, Simo. “Suomalainen Seitsikko (The Finnish Brass Septet),” *Uusi Kansanmusiikki (New Folk Music)*. Kaustinen, Finland: Folk Music Institute, May, 1995 and June, 1995.

## INTERNET RESOURCES

<http://www.fimic.fi>.

Finnish Music Information Center, Helsinki.

<http://www.harrogate.co.uk/harrogate-band/infenof.htm>

Harrogate Band Website, England

<http://www.ironrangerresearchcenter.org/aboutus/>

Iron Range Research Center

<http://www.juva.fi/yhdist/spol/history.htm>.

Finnish Wind Orchestra Society

<http://www.mil.fi/joukot/sotilasmusiikki/indexeng.html>

Finnish Military Music Information.

<http://www.mnhs.org>

Minnesota Historical Society, St. Paul

<http://www.oi.phkk.fi/vasket/nuotisto.html>

Mallusjoki, Finland, Band Music Library.

<http://www.sota-arkisto.fi>

Finnish Military Archives, Helsinki.

<http://www.uta.fi/laitokset/mustut/english/index.html>.

The Department of Music Anthropology, University of Tampere

[http://www.utu.fi/erill/instmigr/index\\_e.htm](http://www.utu.fi/erill/instmigr/index_e.htm)

Institute of Migration. Turku, Finland/

<http://www.yle.fi/aanilevysto>

Finnish Broadcasting Archives

<http://www1.umn.edu/ihr>

Immigration History Research Center, University of Minnesota.